

REVIJA ZA ELEMENTARNO IZOBRAŽEVANJE  
JOURNAL OF ELEMENTARY EDUCATION

ISSN 2350-4803 (SPLET/ONLINE)

ISSN 1855-4431 (TISK/PRINT)



# Revija za elementarno izobraževanje

---

Odgovorni urednik:	<b>Matjaž Duh</b> (Univerza v Mariboru, Pedagoška fakulteta, Slovenija)
Urednica za področje družboslovja:	<b>Silva Bratož</b> (Univerza na Primorskem, Pedagoška fakulteta, Slovenija)
Urednica za področje humanistike:	<b>Sonja Starc</b> (Univerza na Primorskem, Pedagoška fakulteta, Slovenija)
Urednik za področje naravoslovja in informatike:	<b>Tomaž Bratina</b> (Univerza v Mariboru, Pedagoška fakulteta, Slovenija)
Tehnična urednika:	<b>Jerneja Herzog</b> (Univerza v Mariboru, Pedagoška fakulteta, Slovenija)
	<b>Jan Perša</b> (Univerza v Mariboru, Univerzitetna založba)

## MEDNARODNI UREDNIŠKI ODBOR

dr. Renate Seebauer, (Pädagogische Hochschule Wien, Avstrija), dr. Līgita Stramkale, (Latvijas Universitāte, Rīga, Latvija), dr. Herbert Zoglowek, (UiT The Arctic University of Norway, Tromsø, Norveška), dr. Maria Aleksandrovich, (Akademia Pomorska w Slupsku, Poljska), dr. Nevenka Tatković, (Fakultet za odgojne i obrazovne znanosti, Sveučilište Jurja Dobrile u Puli, Hrvaška), dr. Grozdanka Gojkov, (Učiteljski fakultet Univerzitetna u Beogradu, Srbija), dr. Jelena Prtljaga, (Visoka škola strukovnih studija za obrazovanje vaspitača »Mihailo Palov« Vršac, Srbija), ddr. Jürgen Kühnis, (Pädagogische Hochschule Schwyz, Švica), dr. Marie Fulková, (Pedagogická fakulta, Univerzité Karlově, Praha, Češka), dr. Věra Janíková, (Pedagogická fakulta, Masarykova univerzita, Brno, Češka), dr. Oliver Holz, Faculty of Economics and Business, KU Lueven, Belgija, (dr. Ljubica Marjanovič Umek, (Filozofska fakulteta, Univerza v Ljubljani, Slovenija), dr. Janez Vogrinc, (Pedagoška fakulteta Univerza v Ljubljani, Slovenija), dr. Milena Valenčič Zuljan, (Pedagoška fakulteta, Univerza v Ljubljani, Slovenija), dr. Mateja Pšunder, (Filozofska fakulteta Univerze v Mariboru, Slovenija), dr. Majda Schmidt Krajnc, (Pedagoška fakulteta, Univerze v Mariboru, Slovenija), dr. Alenka Lipovec, (Pedagoška fakulteta, Univerze v Mariboru, Slovenija), dr. Sonja Rutar (Univerza na Primorskem, Pedagoška fakulteta, Slovenija), dr. Tina Štemberger, (Univerza na Primorskem, Pedagoška fakulteta, Slovenija)

## NASLOV UREDNIŠTVA

Revija za elementarno izobraževanje, Uredništvo revije Revija za elementarno izobraževanje  
Koroška cesta 160, SI-2000 Maribor, Slovenija, e-pošta: rei.pef@um.si, <http://rei.um.si>

## ZALOŽNIK

Univerzitetna založba Univerze v Mariboru  
Slomškov trg 15, 2000 Maribor, Slovenija  
e-pošta: [zalozba@um.si](mailto:zalozba@um.si), <http://press.um.si/>, <http://journals.um.si/>

**Članki se referirajo v:** SCOPUS (Elsevier Bibliographic Databases), DOAJ, ERIH PLUS, EBSCO (EBSCOhostweb), Ulrich's Periodicals Directory, IBZ (Internationale Bibliographie der Zeitschriftenliteratur), Proquest, dLib.si, DKUM, COBISS (Co-operative Online Bibliographic System and Services).

**Članki v reviji so recenzirani.** Revija za elementarno izobraževanje je revija, ki jo izdaja Univerzitetna založba Univerze v Mariboru v soizdajateljstvu Pedagoške fakultete Univerze v Mariboru, Pedagoške fakultete Univerze na Primorskem in Pedagoške fakultete Karlove Univerze v Pragi. V njej so objavljeni prispevki s področja vzgoje in izobraževanja zlasti na predšolski in osnovnošolski stopnji. Avtorji prispevkov z znanstvenega vidika pišejo o problemih, ki zadevajo vzgojo in izobraževanje. Namen revije je spodbujati objavo znanstvenoraziskovalnih člankov. Revija za elementarno izobraževanje izhaja štirikrat letno. V njej so objavljeni prispevki v slovenskem ali angleškem jeziku oz. nemškem jeziku.

**Prispevke** pošljite na naslov uredništva ali po e-pošti na naslov: [rei.pef@um.si](mailto:rei.pef@um.si)

# Journal of Elementary Education

---

Editor-in-Chief:	<b>Matjaž Duh</b> (University of Maribor, Faculty of Education, Slovenia)
Editor for Social Sciences:	<b>Silva Bratož</b> (University of Primorska, Faculty of Education, Slovenia)
Editor for Humanities:	<b>Sonja Starc</b> (University of Primorska, Faculty of Education, Slovenia)
Editor for Nature and Information Sciences:	<b>Tomaž Bratina</b> (University of Maribor, Faculty of Education, Slovenia)
Technical Editors:	<b>Jerneja Herzog</b> (University of Maribor, Faculty of Education, Slovenia)
	<b>Jan Perša</b> (University of Maribor)

## INTERNATIONAL EDITORIAL BOARD

Renate Seebauer, PhD (University College of Teacher Education, Vienna, Austria), Ligita Stramkale, PhD (University of Latvia, Faculty of Education, Psychology and Art, Riga, Latvia), Herbert Zoglowek, PhD (University of Tromsø, Norwegian Arctic University, Alta, Norway), Maria Aleksandrovich, PhD (Pomeranian University in Slupsk, Faculty of Social Science, Slupsk, Poland), Nevenka Tatković, PhD (Juraj Dobrila University of Pula, Faculty of Educational Sciences, Pula, Croatia), Grozdanka Gojkov, PhD (University of Belgrade, Teacher Education Faculty, Belgrade, Serbia), Jelena Prtljaga, PhD (Preschool Teacher Training College »Mihailo Palov«, Vršac, Serbia), Jürgen Kühnis, PhD (The Schwyz University of Teacher Education, Goldau, Switzerland), Marie Fulková, PhD (Charles University, Faculty of Education, Prague, Czech Republic), Věra Janíková, PhD (Masaryk University, Faculty of Education, Brno, Czech Republic), Oliver Holz, PhD (Faculty of Economics and Business, KU Leuven, Belgium, Ljubica Marjanovič Umek, PhD (University of Ljubljana, Faculty of Arts, Ljubljana, Slovenia) Janez Vogrinc, PhD (University of Ljubljana, Faculty of Education, Ljubljana, Slovenia), Milena Valenčič Zuljan, PhD (University of Ljubljana, Faculty of Education, Ljubljana, Slovenia), Mateja Pšunder, PhD (University of Maribor, Faculty of Arts, Maribor, Slovenia), Majda Schmidt Krajnc, PhD (University of Maribor, Faculty of Education, Maribor, Slovenia), Alenka Lipovec, PhD (University of Maribor, Faculty of Education, Maribor, Slovenia), Sonja Rutar, PhD (University of Primorska, Faculty of Education, Koper, Slovenia) Tina Štemberger, PhD (University of Primorska, Faculty of Education, Koper, Slovenia)

## EDITORIAL OFFICE ADDRESS

Journal of Elementary Education, Editorial Board of Journal of Elementary Education  
Koroška cesta 160, SI-2000 Maribor, Slovenija, e-pošta: rei.pef@um.si, <http://rei.um.si>

## PUBLISHED BY

University of Maribor Press  
Sloimškov trg 15, 2000 Maribor, Slovenia  
e-mail: [zalozba@um.si](mailto:zalozba@um.si), <http://press.um.si/>, <http://journals.um.si/>

**Articles appearing in this journal are abstracted and indexed in:** SCOPUS (Elsevier Bibliographic Databases), DOAJ, ERIH PLUS, EBSCO (EBSCOhostweb), Ulrich's Periodicals Directory, IBZ (Internationale Bibliographie der Zeitschriftenliteratur), Proquest, dLib.si, DKUM, COBISS (Co-operative Online Bibliographic System and Services).

**Journal of Elementary Education** is a peer-reviewed journal, open access journal that publishes scientific articles primarily but not limited to the area of elementary school education. JEE is published four times yearly and accepts articles in Slovene, English and German. JEE is published by the University Press University of Maribor with cooperate Faculty of Education University of Maribor, Faculty of Education University of Primorska and Charles University, Faculty of Education, Prague.

**Articles** may be sent electronically to: [rei.pef@um.si](mailto:rei.pef@um.si)

# Revija za elementarno izobraževanje

## Journal of Elementary Education

---

Volume 13

Number 3

September 2020

### Kazalo / Table of Contents

---

#### Prispevki / Articles

---

- European identity and multilingualism**  
*Evropska identiteta in večjezičnost* 243  
Damir Velički & Katarina Aladrović Slovaček
- Interaction between Children with Developmental Disabilities and Artwork**  
*Interakcija med študenti z razvojnimi motnjami in umetninami* 261  
Marija Brajčić & Esmeralda Sunko
- Pojmovanja ustvarjalnosti in stališča do te pri sedanjih in bodočih vzgojiteljicah predšolskih otrok**  
*Conceptions and attitudes towards creativity among pre-service and in-service preschool teachers* 289  
Petra Dolenc & Gaja Čehovin
- Students' musical preferences in childrens' major- and minor-key songs**  
*Glasbene preference šolarjev glede otroških pesmi v duru in molu* 311  
Snježana Dobrota & Maja Gusić
- Prepoznavanje socialnih veščin pri glasbenih dejavnostih v skupini tri- in štiriletnih otrok v vrtcu**  
*Recognition of social skills during music activity among three- and four-year-old children in kindergarten* 325  
Katarina Zadnik & Sara Smrekar
- Elementary and middle school students' school attitudes and extracurricular activities**  
*Odnos osnovnošolcev in srednješolcev do šole in izvenšolske dejavnosti* 347  
Hasan Šeker





## EUROPEAN IDENTITY AND MULTILINGUALISM

DAMIR VELIČKI<sup>1</sup> & KATARINA ALADROVIĆ SLOVAČEK<sup>1</sup>

**Potrjeno/Accepted**

22. 6. 2020

<sup>1</sup> University of Zagreb, Faculty of Teacher Education, Zagreb, Croatia

**Objavljeno/Published**

21. 9. 2020

CORRESPONDING AUTHOR/KORESPONDENČNI AVTOR/

damir.velicki@ufzg.hr

**Keywords:**

learning, environment,  
learning effectiveness,  
students, variables

**Cljučne besede:**

učenje, okolje, učna  
učinkovitost, učenci,  
spremenljivke

**UDK/UDC**

37:81'246.3(4)

**Abstract/Povzetek** In the official documents that regulate certain segments of education in Croatia, the terms Europe and European (identity) appear. In this paper the authors analyse the concept of European identity and reach the conclusion that it has not been unambiguously defined. The term European identity is closely connected within the European Union with multilingualism. Through a policy of multilingualism, the European Union strives to preserve language diversity in Europe. The authors of this paper start from the question of whether foreign language learning increases the feeling of being connected to Europe and present the results of a study that was conducted at the Faculty of Teacher Education in Zagreb in 2018/19.

### Evropska identiteta in večjezičnost

Uradni dokumenti, ki urejajo nekatere segmente izobraževanja v hrvaških šolah, vključujejo izraza Evropa in evropska, torej sintagmo evropske identitete. V prispevku avtorji analizirajo koncept evropske identitete in sklenejo da kljub številnim poskusom v znanstveni literaturi ni enotno opredeljen. Hkrati je večjezičnost trdno povezana s pojmom evropske identitete znotraj Evropske unije. S politiko večjezičnosti želi Evropska unija ohraniti jezikovno raznolikost v Evropi in spodbuditi učenje tujih jezikov. Avtorji tega prispevka začnejo z vprašanjem, ali učenje tujega jezika krepi tudi občutek povezanosti z Evropo, in predstavljajo rezultate raziskave, objavljene na Učiteljski fakulteti v Zagrebu v letu 2018/19.

DOI <https://doi.org/10.18690/rei.13.3.243-260.2020>

Besedilo / Text © 2019 Avtor(ji) / The Author(s)

To delo je objavljeno pod licenco Creative Commons CC BY Priznanje avtorstva 4.0 Mednarodna. Uporabnikom je dovoljeno tako nekomercialno kot tudi komercialno reproduciranje, distribuiranje, dajanje v najem, javna priobčitev in predelava avtorskega dela, pod pogojem, da navedejo avtorja izvirnega dela. (<https://creativecommons.org/licenses/by/4.0/>).



## Introduction

### *European identity in the subject curricula in The Republic of Croatia*

The terms Europe and European, as well as the question of European identity, have found their way into Croatian schools. In the Croatian National Standard for Primary School Education, it is stated that students should be prepared to live according to... “civil morality, general cultural and civilisation values that are a part of national and European tradition” (The Croatian National Standard for Primary School Education, 2008, 10), and in the curriculum for Civic Education, the term European identity is used. According to this curriculum (2012, 11), class and subject teachers have the obligation to promote democratic values using active and cooperative learning and teaching methods; in order to do that, their competences should include general professional knowledge and skills (pedagogical, developmental psychological, sociological, normative legal), vocational knowledge and skills in the area of civic education, learning and teaching processes that lead to developing active and responsible civil behaviour, learning and teaching civic education methods and methods of evaluating and self-evaluating in civic education. During graduate education and their professional development, teachers should acquire a range of competences in these areas, and one of them involving vocational knowledge and skills in the civic education area is acquiring “...knowledge about what is personal, home, homeland, European and global identity, how to develop identity and interculturality, what is intercultural dialogue and how it is applied” (The curriculum for Civic Education 2012, 12). The expression identity is found in the Draft of the National Curriculum for the foreign language subjects, e.g. English and German, in which it is pointed out that by achieving educational goals within the domain of intercultural communication competence, a student becomes capable of “... efficient and contextually appropriate communication with native and non-native English language speakers which leads to mutual satisfaction on the part of communicators of different cultural identities” (National Curriculum for English language – Proposal, 2016, 7), i. e. that a student can “... efficiently and appropriately regarding the context communicate with native and non-native German language speakers, which leads to mutual satisfaction on the part of communicators of different cultural identities” (National Curriculum for German language – Proposal, 2016, 8). Furthermore, “developing communicative language competence as a process of expressing one’s identity and understanding the identity of one’s partner



in communication, both the socialisation process and student's personal development on the whole is encouraged” (ibid.).

However, nowhere in these documents is the term European identity precisely defined. It will, therefore, be the aim of this paper to terminologically determine this notion and try to answer the question of what precisely it implies, i. e. if the term can be unambiguously defined. After that, the language policy of the European Union will be analysed, a policy which connects the term European identity closely to language diversity. In the second part of the paper, the results of the study conducted among students from the Faculty of Teacher Education in Zagreb will be presented and analysed. Among other things, the research is about the connection between learning, i. e. studying foreign languages as part of getting a degree, and the self-perception of the examinees as Europeans, i. e. their sense of being connected to Europe.

#### *European identity – terminological determination*

In discussing European identity, one encounters the necessity of defining the term. In the process, the phrase *European identity* needs to be broken into its components, and the starting point would be the term *European*, i. e. *Europe*. The answer to the question of what Europe is, cannot be unambiguous. From the point of view of geography, it is debatable how far to the East, i. e. Southeast Europe, it stretches. There is also the historical point of view, and so the phrase “returning to Europe” was used in a number of post-socialist countries towards the end of the eighties, which would imply that all those countries, having undergone a change in their political system, became once again part of Europe after having been seen as outsiders for some time. Is the term Europe today identical to the term European Union? Are Turkey and Russia, for example, European countries, partially so, or not European at all? On the other hand, what is the meaning of identity? Kalanj explains that, if we understand identity /.../ as an empty word or conceptual construct which can hold different concrete content that gives it its meaning, then its systematic policy is not really needed. ...If we understand identity in another typical way, as essential and determining form or the quintessence of individual and collective existence, as the beginning and destiny, then the identity policy becomes the most important policy, a policy so communitarian that it can coexist with others, if it acknowledges them, only as with different communities (Kalanj, 2010, 130).

According to Lepsius, a collective identity is formed when “a group of individuals identifies itself with the same objects and is at the same time aware of their collectiveness” (Lepsius, 1997, 994). If we consider that not even geographical borders are indisputable, and that Europe abounds with various languages, cultures, religions and political systems, then it is clear why the term *collective* is so complex. Sylke Nissen (2004) concludes, based on her estimates of yearly Eurobarometer surveys that are carried out for the European Commission, that European identity facilitates a cognitive and affective approach. The feeling of collectiveness is based on empathy, undergoes changes and cannot be a strong foundation for a reliable European policy. A much stronger adherence to Europe is the result of favourable materialistic circumstances, to the extent that it becomes more difficult to create European solidarity. Laffan (2001) distinguishes two dimensions in European identity policy in his deliberations about the formal dimension of the European Union policy, about its regulatory, normative and cognitive support. The first is normative political, and the second cognitive culturological (Laffan, 2001). Both dimensions allow citizens of the European Union to keep their national identity and feel European at the same time. The political character of the European identity arises from the provisions of the Treaty on European Union (2016), i. e. the values that are defined therein. The signatory countries confirm in the Preamble “their attachment to the principles of liberty, democracy and respect for human rights and fundamental freedoms and of the rule of law”. These central aspects of the political identity of the Union are complemented by the values stated in Article 2:

The Union is founded on the values of respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities. These values are common to the Member States in a society in which pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men prevail.

Respecting these values is, according to Article 49, a precondition for applying for membership in the European Union. These values are closely connected to the cultural aspect, since they are, as stated in the Preamble, inspired by the “cultural, religious and humanistic heritage of Europe, which is the source of universal values of the human race that are inviolable and unalienable, freedom, democracy, equality and the rule of law.” The second dimension refers to the symbols, the best known of which are the flag, the national anthem and the common currency, the euro, which

are intended to clearly and concretely represent European values. This dimension addresses the emotional side of European citizens and aims at strengthening their feeling of belonging to the same community. Däuble (2004) warns that values like freedom, democracy and tolerance, are too universal to be clearly defining of European identity, and Zimmermann (2010) points out that the concept of European identity in the European Union appears as a “meta-identity” which encompasses different ideas of the Member States about identity, and at the same time avoids competition with national ideas about identity. Both European and national identities can be considered collective identities, and thus inclusive of all forms of social identity that refer to larger social groups. Collective identities are changeable; their intensity varies depending on the age, experience and social context, but also on the situation. Social context significantly affects the formation of collective identity (McGuire, McGuire & Cheever, 1986). Identities are not static; they depend on context and accordingly can be shaped to a certain extent. Even though there are, to be sure, sensitive stages in the process of an individual’s socialisation in which certain aspects of identity are formed, identity formation is never completed (Grundmann, 1999). It must be stated, at the same time, that there are stable segments within variable social identities (Jamieson, 2002). Research regarding the identity of the Croatian society has been conducted (Cifrić and Nikodem, 2007; Cifrić, 2008). Besides these authors, many others in Croatia and beyond have dealt with the concept of European identity (Vrcan, 2005; Pavić, 2009; Cerutti, 2001; Tibbi, 2002; Dahrendorf, 2003; Meyer, 2004 et al.), but they still do not offer the same answers to the question of what constitutes Europe and European identity. Some authors claim that the term identity is too broad in the social sciences because it is used too often (Brubaker and Cooper, 2000, 9); thus, they point out that it has “as many different meanings as there are authors that are using it” (Pollak, 1998, 33). We should remember the words of the famous Swiss philologist Karl Schmid that “it is quite deceptive to believe that the term Europe and European has the same or at least similar meaning everywhere; every nation understands the term Europe in the way that suits it best” (Schmid, 1990, 18).

One can therefore conclude that the term identity often has different, in some elements even completely opposite, meanings. Despite its popularity and (or because of) its relevance, and since it is so complex and diverse, there is no single definition of European identity that would contain numerous varieties of its meaning. At the same time, the official position of the European Union is that languages are essential

components of European identity, and so it is necessary to address the language policy of the European Union.

*Language diversity as an element in European identity within the European Union*

Within the European Union, the term European identity is closely connected to language diversity. If we look back at documents that were created in European countries, and in which European identity is explicitly mentioned, we find the *Document on the European Identity Published by the Nine Foreign Ministers* (Bulletin of the European Communities, 1973), which was created in Copenhagen in December 1973. In the *Document on the European Identity*, nine Member States of the European Union explained why it was necessary to make that document, since it would define their relations with other countries. They decided "...to define the European Identity with the dynamic nature of the Community in mind" (ibid.). One other document should be mentioned and that is the *Charter of European Identity*. In March 1994, the Czech president Václav Havel made a speech in the European Parliament in which he supported the idea of creating a *Charter* that would "clearly define the ideas that are the foundation of the European Union, its purpose and the values to which it aspires..." (www.europa-union.de). The initiative was started by *Europa-Union Deutschland*, the German section of the Union of European Federalists, and it was accepted at their 41<sup>st</sup> congress in Lübeck in October 1995. The European Commissioner for Education, Training, Culture and Multilingualism, Ján Figel, stated in 2005, as he was announcing a new official EU web portal, that "language diversity is the central element of the European identity" (European Commission, Press release Database, 2005). The fact is that the official policy of the European Union insists on multilingualism and encourages foreign language learning. The multilingualism policy of the EU has two dimensions: a tendency to protect great European linguistic diversity and the goal of fostering foreign language learning. Encouraging multilingualism does not mean suppression of mother tongues in countries with smaller populations, but their recognition. However, it also requires clever language policy in the sense of a well-supported and planned introduction of foreign language learning into the education system (Velički, 2007). All the languages in the European Union are formally equal in status, although there is a language hierarchy, and there are working languages that are used to facilitate everyday communication. Unlike most national countries, the European Union does not aspire to language homogenisation and encouraging the use a single language.

However, English is undoubtedly the language that the citizens of the European Union use for communication, and its dominance in the European Union has been growing significantly ever since, in the period from 2004 to 2007, twelve countries from Eastern and Central Europe joined the EU and their languages became official languages of the EU (Swaan, 2007). The fact that these countries entered the EU did not increase the number of people whose mother tongue is English; however, the number of people who, apart from English, not spoke no other language did grow, which is well expressed in the following conclusion: “The more languages, the more English” (Swaan, 2001, 144). English would, as the *Lingua franca* of united Europe, have its advantages, positively affecting geographical mobility and resulting in a better balance in the area of demand and supply of labour, in consequence positively affecting the economy (Limbach & Gerhards, 2012). However, some are against this idea, for reasons we can understand, stating that English would, as *Lingua franca*, diminish the importance of not only other languages but also other cultures, because it would result in the dominance of Anglo-American values, since there is a strong connection between a language and a world view. The idea of interdependence between a language and a world view can be traced back to one of the most important representatives of Weimar Classicism in Germany, Johann Gottfried Herder and his *Treatise on the Origin of Language*, i.e. his deliberations on the interdependence of languages, way of thinking and the world and on opening the world through language. Here, one should consider the words of one of the most important linguists and philosophers of language, Wilhelm von Humboldt’s, that language is an expression of different mind-sets, i.e. that every language is a “worldview” (Humboldt, 1973, 21). Humboldt saw the abundance of languages as a great wealth, and since each language in its own way articulates the experience of the world and represents a certain view of the world, by learning foreign languages we also learn other views of the world. No language has an advantage over others, and each adapts, through long-term historical interaction, to the needs of its users. To summarise, the language policy of the EU is based on respect for language diversity in all the member states, encouraging teaching and learning of foreign languages and mobility for all its citizens. Knowing foreign languages is considered an important factor that significantly increases education and employment opportunities. The question is, however, if learning or studying foreign languages increases the feeling of being a part of Europe, i.e. to what extent speaking foreign languages and spending time abroad affect the formation of a European identity or self-perceptas being European. This question was central to the research that was done among

students from the Faculty of Teacher Education in Zagreb 2018/19. At the Faculty of Teacher Education there is an Integrated Undergraduate and Graduate University program in Primary Teacher Education with foreign languages (German or English language), which lasts five years and the completion of which yields 300 ECTS points. The relation between the feeling of being a part of Europe and knowledge of foreign languages was, therefore, the focus of the research, since knowledge of foreign languages constitutes a key resource in the process of identity formation. Languages make possible communication, personal contacts and social identification (Byram and Planet, 2000). The results of this study are described in detail in the following part of the paper.

*The results of the study conducted at the Faculty of Teacher Education in 2018/2019*

*The goal of the research*

The goal of the research was to examine the attitudes of students at the Faculty of Teacher Education concerning their sense of belonging to Europe and to establish the extent to which knowing foreign languages, study and other kinds of travel are connected to the self-perception of the examinees as being European. In view of this research goal, the following tasks were defined:

P1) To establish to what extent students at the Faculty of Teacher Education feel like Europeans and as belonging to Europe;

P2) To establish to what extent the following factors influence students' perceptions: the number of languages they have learned, self-estimate of their language knowledge, linguistic study, the number of foreign countries they have visited, living in a foreign country for longer than one month continuously, and the self-estimate concerning to what extent they feel like Croats.

The following hypotheses were developed in accordance with the research problems:

H1) Students at the Faculty of Teacher Education mostly feel like Europeans but not closely connected to Europe.

H2) Learning more than one language in school influences in a positive way the students' perception of themselves as European citizens.

H3) Living in a foreign country for longer than one month continuously influences students' perception of themselves as European citizens.

H4) Students in the University Study program for Primary Teacher Education with foreign languages (German or English) consider themselves Europeans to a greater extent than other students.

### *Sample*

Several students from the Faculty of Teacher Education in Zagreb participated in the study (N = 288). There were 12 (4.2%) male students and 276 (95.8%) female students. If we consider the type of study, 232 of the examinees (80.6%) were from the Department of Teacher Education Studies and 53 (18.4%) from the Department of Preschool Education Studies. Since classes take place in the Zagreb Central Branch, and in the Čakovec and Petrinja Branches, 158 (54.9%) of the students were from the Central Branch in Zagreb, 76 (26.4%) from the Petrinja and 53 (18.4%) from the Čakovec Branch.

### *Research instrument and procedure*

The data was collected using a paper-and-pencil questionnaire. The first part of the questionnaire referred to the study year, gender, department and place of study. In the second part the examinees were asked the following questions: How connected to Europe do you feel? To what extent do you feel European? (both questions on a Likert scale of five degrees, from 1 = the least to 5 = the most); How many foreign languages have you learned? Which foreign languages have you learned? Evaluate your knowledge of the foreign languages that you have learned, i. e. are still learning (on a scale of five degrees, from 1 = the worst to 5 = the best); How many foreign countries have you visited? (up to 3, 4 – 6, more than 6); Have you spent more than one month continuously in a foreign country? (yes/no). Answering the questionnaire was completely voluntary and anonymous, and participants could at any time refrain from filling it out.

## Results

The first goal of the research was to establish the extent to which students from the Faculty of Teacher Education feel European and how strongly connected to Europe they feel. Through descriptive analysis, it was established that from the total number of examinees, 75 (26%) of them feel little or no connection to Europe, whereas almost the same number (74 participants i. e. 25.7%) feel strongly or very strongly connected to Europe. Most participants, 139 (48.3%) circled the medium value (see Table 1). Most students feel neither connected nor unconnected to Europe, which is supported by the arithmetic average value ( $M = 3$ ) and median ( $M = 3$ ).

Table 1: How connected to Europe do you feel?

	Frequency	Percentage
1 I don't feel at all connected	13	4.5
2 I don't feel connected	62	21.5
3 I feel neither connected nor unconnected	139	48.3
4 I feel strongly connected	61	21.2
5 I feel very strongly connected	13	4.5
Total	288	100.0

Asked how European they feel, 71 examinees (24.7%) say they do not feel European at all or only to a very small extent, whereas 108 examinees (64.9%) feel strongly or very strongly European. As in the previous question, most students (109 i. e. 37.8%) circled the medium value (see Table 2). The medium value in this question is 3.18 ( $M = 3.18$ ), and the median ( $M = 3$ ), which means that most students feel neither European nor non-European.

Table 2: To what extent do you feel European?

	Frequency	Percent
1 I don't feel at all European	14	4.9
2 I don't feel European	57	19.8
3 I feel neither European nor non - European	109	37.8
4 I feel strongly European	78	27.1
5 I feel very strongly European	30	10.4
Total	288	100.0



These results partly confirm the first hypothesis because most students at the Faculty of Teacher Education neither feel nor do not feel European, and most of them feel neither connected nor unconnected to Europe.

Through descriptive data analysis, it was established that most students ( $N = 135$ ) have studied three languages, 133 of them have studied two languages and only 13 examinees one foreign language. Almost all examinees (285 i.e. 99%) studied English, followed by German, which 236 participants studied (81.9%). A significantly smaller number of students reported having studied other languages: 86 (29.9%) Italian, 25 (8.7%) French, and 20 (6.9%) Spanish. Significant differences were found when self-evaluating knowledge of languages that the participants studied, and we singled out the results concerning the two languages that most examinees had studied: English and German. When asked to evaluate their foreign language knowledge, 89 participants evaluated their knowledge of English as very good, whereas only 11 participants of the 236 that had studied German (see Tables 3 and 4) evaluate their knowledge of German the same way. Participants evaluate their knowledge of English on average using a mark of 4 ( $M = 4$ ), i. e. very good, and their knowledge of German using 2.71 ( $M = 2.71$ ), i.e. neither good nor bad, with a tendency towards insufficient knowledge. The Pearson's correlation coefficient shows that there is a positive correlation in the perception of oneself as European ( $r = 0.048$ ,  $p > 0,01$ ) and being connected to Europe ( $r = 0.000$ ,  $p > 0.01$ ) and the self-evaluation of knowledge of English; i.e., students who evaluate themselves as more competent in their knowledge of English also feel more European and more connected to Europe, but this correlation is not statistically significant. Interestingly, there is a positive correlation in the self-evaluation of the knowledge of German and the assessment of the extent to which one feels European ( $r = 0.074$ ,  $p > 0.01$ ), and a negative correlation between self-evaluation of knowledge of German and feeling connected to Europe ( $r = -0.059$ ,  $p > 0.01$ ), but these differences are not statistically significant.

Table 3: Evaluate your knowledge of a foreign language – English

	Frequency	Percentage
1 very poor	2	0.7
2 poor	7	2.4
3 neither good nor bad	68	23.6
4 very good	119	41.3
5 excellent	89	30.9
Total	285	99.0
Missing	3	1.0
Total	288	100.0

Table 4: Evaluate your knowledge of a foreign language – German

	Frequency	Percent
1 very poor	23	8.0
2 poor	79	27.4
3 neither good nor bad	88	30.6
4 very good	35	12.2
5 excellent	11	3.8
Total	236	81.9
Missing	52	18.1
Total	288	100.0

Another goal of the research was to establish whether there was a correlation between the number of languages that students have studied and their self-perception as European citizens and their sense of being connected to Europe. The results show a positive correlation, i. e. that students who have learned more languages feel more European ( $r = 0.038$ ,  $p < 0.01$ ) and more connected to Europe ( $r = 0.103$ ,  $p < 0.01$ ), but this correlation is not statistically significant (see Table 5).

Table 5: The correlation between feeling connected to Europe and feeling European and the number of languages learned

Questions (N = 288)	Pearson Correlation (r)
How connected to Europe do you feel?	0.103
To what extent do you feel European?	0.080
	0.038
	0.520

From the total number of participants 35 (12.2%) have lived in a foreign country for longer than one month continuously, mostly in German speaking countries (in

Germany 13, and in Austria 5). With regard to the countries they have visited, more than 40% of participants have visited at least four countries (see Table 6). The Pearson's correlation coefficient shows that there is a positive correlation between feeling connected to Europe and feeling European if a student has lived abroad continuously, and if he/she has visited several foreign countries ( $p > 0.01$ ).

Table 6: The number of countries you have visited

The number of countries	Frequency	Percentage
to 3	55	19.1
4 - 6	118	41.0
> 6	114	39.6
Total	287	99.7
Missing	1	.3
Total	288	100.0

The question to what extent students from the Faculty of Teacher Education feel like Croats, was also addressed in the research, and the results show that 84.4% of students feel or strongly feel like Croats. However, 15.6% of study participants belonged to other national minorities: Serbian (1%), Hungarian (1.6%) and Czech (13%). Since this constitutes a very small proportion, the difference regarding the minorities to which students belong was not tested. However, the Pearson's correlation coefficient shows a positive and statistically relevant correlation between feeling like a Croat and the feeling of being connected to Europe ( $p > 0.01$ ) and the self-perception of students as Europeans ( $p < 0.01$ ), which means that the more the students feel like Croats, the more they feel like Europeans, i.e. the more connected to Europe they feel.

The results show that the second hypothesis can be accepted to a certain degree because all students have studied English, followed by German, whereas only a small number studied other languages as well. On the other hand, even though it was expected that students would estimate their knowledge as average, there is a significant difference in their evaluation of their knowledge of English and German, since they use noticeably lower marks to describe their knowledge of German. There is no statistically significant difference between perceiving themselves as Europeans and feeling connected to Europe if we consider students who have lived abroad for some time, even though they feel more connected to Europe and feel more like European citizens. Because of that, the third hypothesis was not corroborated. A positive correlation can also be established between the number of languages that

the examinees have studied and their feeling of being connected to Europe, i.e. perceiving themselves as Europeans, but this correlation is not statistically significant.

Since at the Faculty of Teacher Education there is an Integrated Undergraduate and Graduate University Study program for Primary Teacher Education with foreign languages (German or English language), which lasts five years and the completion of which yields 300 ECTS points, the question arose to what extent students of English and German felt European, i.e. how strongly connected to Europe they felt or, in other words, if there was a statistically significant difference depending on whether the students had studied a foreign language or not. The t-test shows that there is no significant difference (see Table 7) when it comes to students' answers to the question about the extent to which they feel European and how strongly connected to Europe they feel between students who study English and German and other students ( $p > 0.01$ ,  $df = 231$ ).

Table 7: The results of the t-test – the difference in self-perception of students as Europeans and their sense of being connected to Europe regarding the type of study

	Study field	N	t	df	Sig
How connected to Europe do you feel?	English and German	62	0.802	231	0.971
	other types of study	171	0.855		
To what extent do you feel European?	English and German	62	1.100	231	0.514
	other types of study	171	1.174		

Moreover, even though there are differences in the perception of themselves as Europeans and the feeling of being connected to Europe regarding students of Primary Teacher Education with modules and Primary Teacher Education with English or German, that difference is not significant. The fourth hypothesis has not therefore been corroborated.

## Discussion and conclusion

The terms *Europe* and *European*, as well as *European identity* are found in the official documents that regulate certain segments of education in Croatian schools, among which one should emphasise those referring to foreign language learning and civic education. At the same time, the term *European identity*, despite numerous attempts

in the academic literature, has not been clearly defined. Primary and secondary school teachers should, in the course of their education, acquire a wide array of competences in and knowledge about what is, among other things, European identity, so the question remains, whether this is a realistic goal, especially if we consider the complexity of the term. The term *European identity* is, within the European Union, closely connected to language diversity and multilingualism; therefore, it was the aim of this study conducted at the Faculty of Teacher Education in Zagreb to examine to what extent future teachers feel European, i.e. how connected they feel to Europe in relation to their knowledge of foreign languages. It has been shown that most participants neither feel nor do not feel connected to Europe; i.e. they feel neither European, nor non-European. One possible reason for such indecisiveness could be ignorance, i.e. being inadequately informed about the European Union, the European integration process and about established benefits that are the foundation of the European Union, basic principles for democratic collaboration based on the rule of law, cohesive policy of the European Union and various EU institutions and their legal power. An important segment of point of view is the cognitive component, and these participants, unless they have objective knowledge, do not have a defined attitude towards it. Previous research, for instance about democratic competences of future teachers and preschool teachers (Velički and Šenjug, 2010), i. e. about their knowledge of European institutions (Velički, 2018), showed that they are insufficiently informed when it comes to the questions that formed the focus of the research. The results of the study show that most students from the Faculty of Teacher Education in Zagreb have studied three foreign languages, and only thirteen just one foreign language. Almost all of them have studied English, followed by German in second place. Since the participants come from the north-western part of Croatia and not from, e.g., Istria or Dalmatia, it is not surprising that German is in second position and that Italian is studied only rarely. Most participants have not only learned English but also evaluate their knowledge of it as very good, much better than their knowledge of German is evaluated. Moreover, it is interesting that in the research about self-evaluation of the mother tongue knowledge, i.e., of Croatian, which was conducted in 2016, the participants were also students from the Faculty of Teacher Education, who estimated their knowledge of Croatian with a mark of 3.5 (Aladrović Slovaček and Čosić, 2017). A positive correlation has been observed, even though not a statistically significant one, between feeling European and the sense of belonging to Europe and knowledge of English, so that the better their knowledge of English,

the more the participants feel connected to Europe. There is also a positive correlation between self-evaluation of the knowledge of German and feeling European. The results also show a positive correlation, i.e. that participants who have studied more languages feel more European and more connected to Europe, but this correlation is also not statistically significant. Feeling connected to Europe and self-perception of oneself as European, when we consider students from the Faculty of Teacher Education, is positively correlated with having lived abroad continuously and having visited several foreign countries. If we consider the examinees who study English and German, whereby the study includes not just intensive linguistic study but also learning about the cultural factors of English, and those pertaining to German speaking countries, the t-test shows that there is no statistically significant difference in answers to the questions to what extent the participants feel European and how connected they feel to Europe between them and other students ( $p > 0.01$ ,  $df = 231$ ). Nevertheless, although for most questions there were no statistically significant differences, it can be concluded that learning foreign languages and continuous living in foreign countries does exert a positive influence on participants' feeling of being European and being connected to Europe. It could be pointed out in this context that the number of students from the Faculty of Teacher Education in Zagreb that do an Erasmus exchange to study abroad has multiplied in the last five years. Therefore, one should embrace EU programmes like Erasmus, the goal of which is to promote foreign language learning and language diversity, since these are crucial factors that can increase students' feeling of belonging to Europe. Apart from that, obligatory learning of two foreign languages in Croatian schools, which still has not been implemented in Croatia despite the recommendations of the European Commission, would also positively influence feelings of connection to Europe. We would extend the obligation to learn two foreign languages to teacher education faculties at least, since we strongly support the statement that "the way teachers understand Europe directly influences students' understanding of Europe" (Eberstadt and Kuznetsov, 2008, 165). For this reason, we should be increasingly attentive to foreign languages when it comes to educating future teachers.

## References

- Aladrović Slovaček, K. & Čosić, G. (2017). Jezična kompetentnost i osviještenost budućih učitelja. In: D. Stolic and A. Vlastelić, (Ed.) *Jezik kao predmet proučavanja i jezik kao predmet poučavanja* (pp. 17–29). Rijeka: HDPL i Srednja Europa.
- Bulletin of the European Communities* (1973). December, No 12, Luxembourg: Office for Official Publications of the European Communities, 118–122.
- Brubaker, R. & Cooper, F. (2000). Beyond 'identity'. *Theory and Society* 29, 1–47.
- Byram, M. & Planet, M. T. (2000). *Social Identity and the European Dimension: Intercultural Competence through Foreign Language Learning*. Strasbourg: Council of Europe Publishing.
- Cerutti, F. (2001). *Towards the Political Identity of the Europeans*, In: F. Cerutti & R. Enno (Eds.), *A Soul for Europe, Volume 1: On the Political and Cultural Identity of the Europeans. A Reader*. Leuven: Peeters.
- Cifrić, I. & Nikodem, K. (2007). Relacijski identiteti. Socijalni identitet i relacijske dimenzije. *Društvena istraživanja*, 16(3), 331–358.
- Cifrić, I. (Ed.). (2008). *Relacijski identiteti. Prilog istraživanju identiteta hrvatskog društva*. Zagreb: Hrvatsko sociološko društvo i Zavod za sociologiju Odsjeka za sociologiju Filozofskog fakulteta u Zagrebu.
- Cjelovita kurikularna reforma. Rani predškolski, osnovnoškolski i srednjoškolski odgoj i obrazovanje (2016). Nacionalni kurikulum nastavnoga predmeta Engleski jezik – prijedlog.
- Cjelovita kurikularna reforma. Rani predškolski, osnovnoškolski i srednjoškolski odgoj i obrazovanje (2016). Nacionalni kurikulum nastavnoga predmeta Njemački jezik – prijedlog.
- Dahrendorf, R. (2003). Making Sense of the EU. The Challenge for Democracy. *Journal of Democracy* 14(4), 101–114.
- Däuble, H. (2004). Die Identität des alten Kontinents ist im Fluss. *Das Parlament* 54(21/22).
- Eberstadt, M. & Kuznetsov, C. (2008). *Bildung und Identität. Möglichkeiten und Grenzen eines schulischen Beitrags zur europäischen Identitätsentwicklung*. Frankfurt am Main: Peter Lang.
- European Commission, Press release Database. (2005). *IP/05/1451*, Brussels, 22 November 2005. Available at: [http://europa.eu/rapid/press-release\\_IP-05-1451\\_en.htm](http://europa.eu/rapid/press-release_IP-05-1451_en.htm) [23.05.2019.]
- Grundmann, M. (1999). *Konstruktivistische Sozialisationsforschung: Lebensweltliche Erfahrungskontexte, individuelle Handlungskompetenzen und die Konstruktion von sozialer Strukturen*, Frankfurt a. M.: Suhrkamp.
- Herder, J. G. (1986). *Abhandlung über den Ursprung der Sprache*. Stuttgart: Reclam.
- Humboldt, W. von. (1973). Über den Dualis. In: Humboldt, Wilhelm von, *Schriften zur Sprache* (ed. Michael Böhler). Stuttgart: Reclam.
- Humboldt, W. von. (2010). *O razpolikosti gradbe ljudskih jezika i njezinu utjecaju na duborni razvoj čovječanstva*. Zagreb: Alfa.
- Jamieson, L. (2002). Theorizing Identity, Nationality and Citizenship: Implications for European Citizenship Identity. *Slovak Sociological Review* 34(6), 507–532.
- Kalanj, R. (2010). Identitet i politika identiteta (politički identitet). In: N. Budak & V. Katunarić (eds.). *Hrvatski nacionalni identitet u globalizirajućem svijetu*. Zagreb: Centar za demokraciju i pravo Miko Tripalo, Pravni fakultet, 117–133.
- Laffan, B. (2001). The European Union polity: a union of regulative, normative and cognitive pillars. *Journal of European Public Policy* 8(5), 709–727.
- Lepsius, R. M. (2002). Bildet sich eine kulturelle Identität in der Europäischen Union? *Blätter für deutsche und internationale Politik* 8, 948–955.
- Limbach, J. & Gerhards, J. (2012). Europäische Sprachenpolitik. *Aus Politik und Zeitgeschichte* 4, 48 – 57.
- McGuire, W. J., McGuire, C.V. & Cheever, J. (1986). The self in society: Effects of social context on the sense of self. *British Journal of Social Psychology* 25, 259–270.
- Ministarstvo znanosti, obrazovanja i športa RH (2006). *Nastavni plan i program za osnovnu školu*. Zagreb: Ministarstvo znanosti, obrazovanja i športa RH.
- Ministarstvo znanosti, obrazovanja i sporta (2012). *Kurikulum građanskog odgoja i obrazovanja*. Zagreb: Republika Hrvatska, Ministarstvo znanosti, obrazovanja i sporta/ Agencija za odgoj i obrazovanje
- Nissen, S. (2004). Europäische Identität und die Zukunft Europas. *APuZ* 38, 21–29.
- Pavić, R. (2009). Što je Europa, ili – pitanje identiteta. *Analiz Hrvatskog politološkog društva* 5(1), 509–519.

- Pollak, J. (1998). *Zur politischen Identität der europäischen Staatengemeinschaft*. Frankfurt a. M.: Lang.
- Službeni list Europske unije, Hrvatsko izdanje (2016). *Ugovor u Europskoj uniji (pročišćena verzija)*, C 202/sv. 59, 3–45.
- Schmid, K. (1990). *Europa zwischen Ideologie und Verwirklichung. Psychologische Aspekte der europäischen Integration*. Schaffhausen: Novalis Verlag
- Swaan, A. de (2007). The Language Predicament of the EU since the Enlargements. *Sociolinguistica*, 21, 1–21.
- Swaan, A. de (2001). *Words of the World*. Cambridge: Polity Press.
- Tibi, B. (2002). *Europa ohne Identität? Leitkultur oder Wertebelibigkeit*. München: Bertelsmann Verlag.
- Velički, D. (2007). Nova višejezičnost i učenje stranih jezika kao dio jezične politike. *Metodički ogledi* 25. Zagreb: Hrvatsko filozofsko društvo, 93–103.
- Velički, D. & Šenjug, A. (2010). Učenje demokracije i demokratske kompetencije budućih odgojitelja i učitelja. *Napredak: časopis za pedagošku teoriju i praksu* 151(3-4), 390–406.
- Velički, D. (2018). Civic Education in the Republic of Croatia – Familiarity with the Institutions of the European Union among Students of the Faculty of Teacher Education. Conference Proceedings The Future of Education. 8th Conference Edition, [libreriauniversitaria.it/edizioni](http://libreriauniversitaria.it/edizioni), 544–549.
- Vrcan, S. (2005). Europski identitet – neke ključne dileme. *Revija za sociologiju* 36(1–2), 7–21.
- Zimmermann, A. (2010). *Die Identitätspolitik der Europäischen Union*. Ausgearbeitete Fassung des Vortrags vom Symposium Europa – ein „christlicher“ Kontinent? Das Verhältnis der politischen, kulturellen und religiösen Dimensionen des europäischen Integrationsprojekts. München: Voegelin Zentrum für Politik, Religion und Kultur des Geschwister-Scholl-Instituts für Politikwissenschaft an der Ludwig-Maximilians-Universität München.

## Authors

### **Damir Velički PhD**

Associate professor, University of Zagreb, Faculty of Teacher Education, Savska cesta 77, 10000 Zagreb, Croatia, e-mail: [damir.velicki@ufzg.hr](mailto:damir.velicki@ufzg.hr)

Izredni profesor, Univerza v Zagrebu, Fakulteta za izobraževanje učiteljev, Savska cesta 77, 10000 Zagreb, Hrvaška, e-pošta: [damir.velicki@ufzg.hr](mailto:damir.velicki@ufzg.hr)

### **Katarina Aladrović Slovaček PhD**

Assistant professor, University of Zagreb, Faculty of Teacher Education, Savska cesta 77, 10000 Zagreb, Croatia, e-mail: [katarina.aladrovic@ufzg.hr](mailto:katarina.aladrovic@ufzg.hr)

Docent, Univerza v Zagrebu, Fakulteta za izobraževanje učiteljev, Savska cesta 77, 10000 Zagreb, Hrvaška, e-pošta: [katarina.aladrovic@ufzg.hr](mailto:katarina.aladrovic@ufzg.hr)





## INTERACTION BETWEEN CHILDREN WITH DEVELOPMENTAL DISABILITIES AND ARTWORK

MARIJA BRAJČIĆ<sup>1</sup> & ESMERALDA SUNKO<sup>1</sup>

**Potrijeno/Accepted**  
3. 6. 2020

<sup>1</sup> University of Split, Faculty of Humanities and Social Science, Croatia

**Objavljeno/Published**  
21. 9. 2020

CORRESPONDING AUTHOR/KORESPONDENČNI AVTOR  
mbrajcic@ffst.hr

**Keywords:**  
Joan Miró, method of aesthetic transfer, students with disabilities

**Ključne besede:**  
Joan Miró, metoda estetskega transferja, študenti s posebnimi potrebami

**UDK/UDC**  
37.015.31:7:376-057.875

**Abstract/Povzetek** The study was conducted among students with developmental disabilities at three institutions in Split, Croatia. A total of 32 students aged from 17 to 21 participated in the study. A qualitative study employing the method of aesthetic transfer was conducted, aiming to encourage students to react, and to recognize differences between their reactions. The students communicated with the artworks of the modern painter Joan Miró. The research has shown that observing artworks as part of visual arts activity in institutions involving students with developmental disabilities fulfills its purpose, because a structured method for observing artwork served to self-activate students to assess their own competences and competences in visual arts expression.

### **Interakcija med študenti z razvojnimi motnjami in umetninami**

Študija je bila izvedena med študenti z motnjami v razvoju na treh ustanovah v Splitu na Hrvaškem. V raziskavi je sodelovalo 32 študentov, starih od 17 do 21 let. Izvedena je bila kvalitativna raziskava, ki je uporabila metodo estetskega transfera z namenom spodbuditi študente k reagiranju in prepoznavanju razlik med njihovimi reakcijami. Študenti so komunicirali s umetninami sodobnega slikarja Joana Miroa. Raziskava je pokazala, da opazovanje umetnin preko dela vizualnih umetnosti v ustanovah, ki vključujejo študente z motnjami v razvoju, izpolnjuje svoj namen, saj so se na strukturiran način opazovanja umetniških del študenti samoaktivirali pri ocenjevanju lastnih kompetenc in kompetenc v likovnem izražanju vizualnih umetnosti.

DOI <https://doi.org/10.18690/rei.13.3.261-288.2020>

Besedilo / Text © 2019 Avtor(ji) / The Author(s)

To delo je objavljeno pod licenco Creative Commons CC BY Priznanje avtorstva 4.0 Mednarodna.

Uporabnikom je dovoljeno tako nekomercialno kot tudi komercialno reproduciranje, distribuiranje, dajanje v najem, javna priobčitev in predelava avtorskega dela, pod pogojem, da navedejo avtorja izvirnega dela. (<https://creativecommons.org/licenses/by/4.0/>).



## Introduction

The typical characteristics of most people with cerebral palsy (CP), intellectual disabilities (ID) and autism spectrum disorder (ASD) include disorders of communication, socialization and adaptability (Bax, 1964; Bax 2005; DSMV 2014; Grant & Nozyce, 2013), along with sensory disintegration (Ayers, 2002; Biel & Peske, 2007). Among these, there is a kind of “similarity” that could be referred to by the common name of the same or similar prototypes, but there is no unique feature that could help us approach people with such disabilities in a strictly defined way. Baron-Cohen et al. (1993) and Jordan and Powell (1995) according to Osborne 2003, argue that students with ASD differ significantly in communication, socialization, and adaptability from students with other developmental disabilities, such as students with hearing and motor impairment or students with intellectual disabilities.

What connects all students with developmental disabilities are the personalized strategies and approaches in educational work linked with many visual arts education activities (VAEA) since early and pre-school education. VAEA are precisely the foundations and incentives for acquiring other knowledge and skills, especially in the fields of fine motor skills, reading and writing. Of course, such cases feature typifications and patterns, while the activities mechanize processes by reducing creativity, owing to automatic response to external stimuli; yet according to Halmi (2002), they produce a stock of knowledge and create the resources to interpret experience, while understanding intentions and motivations, because without the stock of knowledge and typifications, for every new experience one would have to learn from the beginning. Patterns and typifications facilitate and enable social life, whether typification creates a stock of knowledge generated in the family, institution, or at the local level. The patterns are used in therapy sessions, teaching, or routine daily conversations with students with developmental disabilities. In addition, Brajčić & Kušćević (2016) emphasize that the acceptance of works of visual art develops students' communication with artwork, based on a culture of observing, viewing, experiencing, reflecting on and interpreting the experienced content. Empirical data from Bystrova, Tokarskava & Vuković (2017) show that students with ASD have specific visual perception features that do not depend on their intelligence.

Art helps to transfer information from the inner world of a person to the outer, and vice versa, the outer world to the inner.

With the strengthening of psychology and psychiatry in the early twentieth century, interest in children's artistic expression grew. At that time, engaging in artwork, especially for children with disabilities, experienced an upswing. Interest in and development of art activities led to stronger work by the first professional art therapists (Burić, Nikolić, Prstačić, 2013). The development of Art Pedagogy led to insights into determining children's intellectual level. Carrying out art activities for children with developmental disabilities has a beneficial effect on the growth, development and maturation of these children. Artistic expression also serves as an aid in diagnosis. Many artistic therapeutic directions have emerged from the implementation of art activities. Through art education, both children and adults can satisfy many of their psychological needs. Artistic expression implies drawing, cutting, gluing, shaping, painting, sculpting, and observing works of art. Drawing is an indicator of a child's social, emotional, and cognitive maturity. It has been established that the development of drawing is closely related to the degree of cognitive development, for which it is necessary to know the specific developmental stages of children's artistic expression to help diagnose and solve emotional and behavioral problems and difficulties. Drawings contain very specific projective elements that can be analyzed and thus yield conclusions about the neurological and motor maturity of the emotional aspect of the person, about transformational abilities, especially in children whose verbal abilities are reduced or whose verbal expression is disabled, such as in children with autism spectrum disorders, speech disorders and / or intellectual disabilities (Miholić, Prstačić, Nikolić 2013 according to Nainis, et al., 2006, Prstačić at al., 1990, Radovančević, 1999).

Brajčić and Kušćević (2016) affirm the fascinating diversity in forms of communication among students with disabilities through artistic expression. Thus, through artistic expression, children with disabilities instantly and concretely project personal experience and can return to it, which is not possible in the manner typical of most people, owing to difficulties in verbalizing experiences, thoughts and feelings, along with difficulties in associating and abstracting.

Duh and Zupančič (2012) emphasize the influence of personal or other people's artistic expression on the imitation of all senses, the reception of expression in words and a productive reaction to a work of art.

The method of aesthetic transfer is a qualitative method that involves observation or analytical observation. Observation is the collection of data on phenomena through their direct sensory observation. It is reasonable to assume that experimental data obtained through scientific observation will be more accurate than data whose creation has taken longer and in which more people have participated without the professional and other characteristics required for scientific observation (Brajčič, Kušcević, 2016:29). The aesthetic transfer method used in this study was described in detail by Duh and Zupančič (2012).

## **Methodology**

Our research interest was to use VAEA to encourage adolescent students with developmental disabilities (intellectual disabilities, autism spectrum disorders, and students with cerebral palsy) to react, and to discern differences between their reactions. Interest was related to students' self-activation in assessing their own competences in visual arts expression. A qualitative research study was conducted, featuring a semi-structured interview carried out by teachers who daily teach students with developmental disabilities.

New strategies were added to the usual strategies for the purpose of implementing programs to encourage the development of communication, creativity and socialization. The new symbols present in 20<sup>th</sup>-century painting were selected, such as those evident in Joan Miró's artwork. The paintings were chosen according to the students' age as well as their emotional, behavioral and cognitive characteristics. The images were chosen because of the pure colors and simple shapes, which made us think that students with disabilities would easily notice them. We also assumed that Miró's artistic style would be familiar to children with disabilities. Figurative and non-figurative themes were selected to determine the diversity of reactions with respect to the (non) figurativeness of the paintings. A figurative animal motif is present in Miró's painting "Le coq" (Figure 1), while a non-figurative motif is seen

in the painting "The garden" (Figure 2). This painting is an unnamed artwork but we called it "The garden" for easier understanding.



Figure 1: J. Miró "Le coq"

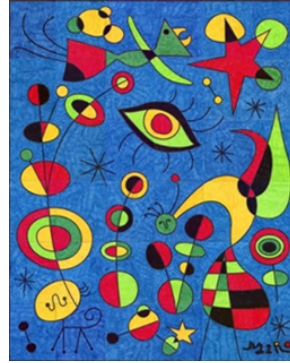


Figure 2: J. Miró "Unnamed work"

A productive reaction to artwork was planned to evoke students' emotions towards the work, to allow them to verbalize and express these emotional reactions and to paint or draw using the method of aesthetic transfer. *The content structure* was linked to the basic features of guided observation, which also represent its core values. The researchers expected that students would self-activate in assessing their own competences and visual arts competences through a structured way of observing the artworks.

The following research questions were identified:

RQ1. Will adolescents with developmental disabilities perceive and name colors and shapes in the displayed artworks, and to what extent?

RQ2. Will adolescents accept the displayed artworks positively?

RQ3. Will the experience of observation be reflected in the students' artistic expression?

The research questions concerned the experience of artwork, that is, whether the experience of observation would stimulate visual arts expression and whether that would produce the expression of new emotional and behavioral reactions. The last research question was related to the visual creative content.

The aesthetic transfer method applied here belongs to a qualitative paradigm that involves viewing or analytical observation as a data collection tool. This method has three phases: the perception of the artwork involving all the senses, followed by the second stage of reception or the expression of the seen and the sensed in words, while the last stage is the reaction, that is, the practical activity motivated by observing an artwork (Uhlig, 2005; Duh, Zupančič 2009; Duh, Zupančič 2012). Unifying the cognitive and the affective constitutes a foreseen precondition for achieving the goal. Teachers and work instructors, following the instructions of the researchers, noted the reception by and reaction of the students during or after the students' access to the artworks, depending on their abilities and their needs.

#### *Research place, time and participants*

The sites of the research place included institutions providing primary and secondary education and training for children with developmental disabilities in the city of Split, including the Juraj Bonači Center for students with intellectual disabilities, the Slava Raškaj Center for students with cerebral palsy, and the Center for Autism for students with autism spectrum disorder. These institutions and the relevant parents were notified of the activities, and the principals accepted the cooperation.

The activities involved a total of 32 students aged from 17 to 21 who voluntarily participated in the study, as well as 3 professional employees participating daily in the students' educational and rehabilitation activities. The Juraj Bonači Center for Education saw the participation of 15 students, while 10 students from the Slava Raškaj Center for Education participated in the study, along with 7 students from the Center for Autism. Thus, the study included a heterogeneous and appropriate sample of adolescents with multiple developmental disabilities. All students are covered by a special program for acquiring the competences of daily life through an individualized process (Sunko, 2018). The activities were conducted at periods when students were motivated to carry them out during 2016 and 2017, in collaboration with and as directed by the researchers in the student/adolescent workspace.

## Results and discussion

The first phase of *perception*, aimed at motivating the viewing, seeing and observation of the aforementioned works of art, was conducted to understand the character in the perception of visual arts. In the perception phase, students/adolescents were exposed to both works of art featuring a semi-structured individual interview.

According to the needs of the students and the modes of communication, it was expected that they would like the figurative painting more than the abstract one. Contrary to our expectations, the figurative painting “Le coq” was chosen by fewer students (15). The unnamed work by Joan Miró which we showed to the students was called “The Garden” for easier communication. This artwork was chosen by 17 students (Table 1).

Table 1: Students by institution, primary disability, and choice of painting

DISABILITY	Le coq		The Garden		Σ	
	f	%	f	%	f	%
ID*	7	47	8	53	15	100
ASD **	4	57	3	43	7	100
CP***	4	40	6	60	10	100
Σ	15	47	17	53	32	100

\*ID= intellectual disabilities; \*\*ASD = autism spectrum disorder; \*\*\*CP= cerebral palsy

Table 2: The perception phase – the painting “Le coq”

1. Do you like the picture?				Comments
YES	NO	I don't know		
ID	4	2	1	<i>I would put her in my room, she has beautiful colours; I like the colours but if someone gave it to me they would tell me to blow my...; I like the rooster head the most. It can be seen that the painter was drawing fast, he had other obligations. The picture is surely a “rooster”, seen by the firefly on its head; This is a rooster, maybe he has bird flu, because these are weird colors. I don't know why anyone would draw a red sun and thick legs on a rooster; I don't like it, the rooster head looks angry and dangerous.</i>

<b>ASD</b>	2	0		<i>Various colors; This picture makes me happy</i>
<b>CP</b>	4			<i>It looks cheerful; I like the picture; I like it; The picture is great.</i>
<b>Total</b>	10	2	2	
<b>2. Do you recognize what the artist has painted?</b>				
<b>ID</b>				<i>It is a peacock and a red circle; The painter has drawn yellow grass, as he obviously prefers yellow to green; in the picture is a rooster, guarding the chicken's two chicken feeds near the rooster. The picture shows the rooster in paddle colors. The claws are strange, they look more like earth-digging forks.</i>
	4	3		
<b>ASD</b>	2	0	1	<i>Hen</i>
<b>CP</b>	4	0	0	<i>Rooster; Hen; Some hill; Hen has a red beak; head, body and legs; There are lots of feathers in the picture besides the peacock!</i>
<b>Total</b>	10	3	1	
<b>3. Do you recognize the forms?</b>				
<b>ID</b>				<i>The red colour of the sun means that it will be nice weather, but the red sun is too big and then it could rain; He drew his beak unrealistically, it goes like the letter U, and it should be like the letter V. One can see that he painted the picture quickly; There is a snake in the picture; This is a rooster, he's got a big crest. The painter is from Dalmatia, so he decided to paint a rooster.</i>
	4	2	1	
<b>ASD</b>	3	0	1	<i>Rooster; Hen; I recognize the hen</i>
<b>CP</b>	2	0	2	<i>Rooster; Hen, Rooster, Hen</i>
<b>Total</b>	9	2	4	
<b>4. Do you recognize colors?</b>				
<b>ID</b>				<i>He notices blue skies and small red circles, paths and rooster feet; I like blue, red and yellow, it would throw out black and green; They are good colours, but oddly arranged. His head must be infected (rooster); The colors are ok, but the grass should be greener; The colours are good, but the painter also exaggerates a bit with a lot of orange.</i>
	5	0	2	
<b>ASD</b>	2	2	0	<i>My favorite is yellow</i>
<b>CP</b>	3	1		
<b>Total</b>	10	3	2	



Students attending the Autism Center and the Slava Raškaj Center answered the question about the impression the painting leaves on them in a neutral way (it looks cheerful, the painting is cheerful; I like it, it's great) or the answers were completely missing.

Most adolescents from the JB Center (47%) who chose the painting "Le coq" provided rich verbal expression. The responses of students with more severe intellectual disabilities (ID) indicate that they are more likely to recognize colours than shapes, as opposed to their peers with autism spectrum disorder, suggesting a lower ability to decipher motifs. The painter used strong, vibrant and noticeable colours that most adolescents recognized (Table 2). Based on their acquired working and communication skills, the table shows fewer responses than the total number of participants. The question remains whether the respondents recognized the colours or if there was a problem with communication and their mood for commenting and conversation, as well as the possibilities of verbal expression. The results are completely different from previous studies showing that students with ID had no interest in abstract works of visual art (Donadini, 1991; Ribič, 1991, Sekušak Galešev, 2002; Ibralić & Smajić, 2007).

The second phase of *reception* was conducted in the form of verbal and non-verbal (gestural) communication in adolescents with autism spectrum disorder and students with cerebral palsy.

Table 3: The reception phase – the painting "Le coq"

Question	Yes	No	Comments
<b>5. Do you like this painter? What kind of person is he?</b>			
<b>ID</b>	10	4	<i>The painter was great but a little annoying because of the black; I think he was happy, he concluded that by the blue sky (sad people draw the sky gray); I think the painter is happy, because of the colours... I think the painter drinks a lot of Coke and eats chocolate, so he goes a little crazy; The painter was happy and enjoyed drawing a rooster; He was happy to draw, but his critics surely said to him, "Well, Miro, what is this?" I'm thinking whether the painter is Russian or Spanish. The painting is oil on canvas; The</i>

			<i>painter was happy; usually painters were lucky. They are made relaxing and cheerful by painting; He felt NOTHING!!! - He was not happy, because he did not draw women... And he was sad, so he had to draw the red sun, because red gives more warmth; and he was sad, so he had to draw the red sun, because red gives more heat; He was sad, because he probably hadn't managed to overcome the rooster for lunch. It can be seen by the colours...</i>
<b>ASD</b>	0	0	<i>They do not comment</i>
<b>CP</b>	2	2	<i>He likes cheerful colours, he's good; He is good, because he draws well; He's good; He is creative;</i>
<b>Total</b>	12	6	
<b>6. What do you think makes is hard to paint this picture?</b>			
<b>ID</b>	4	3	<i>It is not difficult to draw; Yes it is difficult because there are many colours; It is not difficult. I have drawn a rooster 100 times so far.</i>
<b>ASD</b>	2	2	<i>They do not comment, but they have drawn it</i>
<b>CP</b>	2	2	<i>So so;</i>
<b>Total</b>	8	7	
<b>7. Could you paint a picture like this?</b>			
<b>ID</b>	2	4	<i>Yes, I would draw the same kind of peacock; It's a lot harder to draw; Later, now I have no will; I would paint something else; I would rather draw seagulls (scheme); would later; I'll try to draw. I do not want to bother with that.</i>
<b>ASD</b>	2	2	<i>I would like to paint something else</i>
<b>CP</b>	4		<i>I'll try</i>
<b>Total</b>	8	6	

Given the age of the adolescents (17 to 21 years), their working ability and motivation for verbal expression are now at the peak of their development. This result (Table 3) shows that the painting was not sufficiently interesting to adolescents with ID and ASD to encourage them to respond aesthetically to the observed artwork. The emotional reaction and motivation for artistic expression in these respondents was momentarily absent, which does not mean that at some other time the result would not have been different.

During education, some of the respondents with apraxia were exposed to long-lasting techniques for adopting coarse and fine movements for the purpose of taking care of themselves and practicing graphomotor skills. Their artworks feature rhythmic patterns of schemes present for the purpose of exercise. It is certain that one respondent drew seagulls in a line, following the scheme, in an infantile way, similar to children's kindergarten drawings. The stereotypical repetition of the same artistic motif as a template, regardless of art technique, is more prevalent and lasts longer in adolescents with intellectual disabilities. Insufficient motivation and visual arts tasks inappropriate to adolescent abilities are the most common causes of stereotypes in visual arts expression.

Table 4: The perception phase – the painting "The garden"

1. Do you like the picture?				
	YES	NO	I don't know	Comments
ID	5		3	<i>There are a lot of aliens in the picture; She is cheerful because everyone is singing; i like the big eye that looks up at the sky; I like butterflies, and the falling stars are sad; I like it because it's colorful; I would call the painting "sculptural bodies" because there are too many ideas in the painting; I like the big eye because it looks up at the sky.</i>
ASD	2	0	1	<i>The eye, the stars and the universe;</i>
CP	6			<i>I like it. It looks cheerful;</i>
<b>Total</b>	<b>13</b>		<b>4</b>	
2. Do you recognize what the artist has painted?				
ID	4	3		<i>Spring, contact with aliens, the pyramid, small animals in the yard, meadow, planets; meadow; there are no people but small animals in the yard; Everything is as happy as spring, the leaves; The picture shows the pyramid and the girl climbs</i>
ASD	2	0	1	<i>They do not comment</i>
CP	6	0	0	<i>Sea; Nature; Tulum; Universe; Cow; Summer;</i>
<b>Total</b>	<b>12</b>	<b>3</b>	<b>1</b>	
3. Do you recognize the forms?				
ID	6	0	2	<i>Birds, snakes and butterflies sing; I cannot read the mind of the painter, but for example the eye means that he is watching a lot, the flowers smells</i>

<b>ASD</b>	2	0	1	<i>Animals have organs like humans.</i>
<b>CP</b>	0	0	6	<i>Bird, star, eye, circles, flower and seagrass</i>
<b>Total</b>	8	0	9	
<b>4. Do you recognize the colours?</b>				
<b>ID</b>	5	0	3	<i>The colors are Ok, but the background should be green; The image is blue and black; There is nothing wrong with the colors, because the painter painted them properly; I like it black and blue. I don't like the combination of red and black. There are 21 green colors and 21 red fields; The painter felt good, he concluded because of the many stars</i>
<b>ASD</b>	2		1	<i>No replies</i>
<b>CP</b>	6			<i>They recognise the colours, with the additional questions "What color is this, and this?"</i>
<b>Total</b>	13	0	4	

The painting "The garden" aroused associations in the respondents, as reflected in their comments (Table 4). A possible explanation is that this painting is close to children's art expression, which was actually the inspiration for the artist; therefore, students positively experienced this painting, as it is more immediate to their artistic experience, which is why it was chosen in the first place. People with greater intellectual disabilities, featuring other types of developmental disabilities as well in all of them, find it harder to recognize abstract content, but in this painting there are also realistic motifs or motifs that resemble something. Most students recognized and named the things and phenomena from the painting. Their perceptions can also be interpreted by the students' previous experiences in identifying and naming things, objects and phenomena from visual materials and photographs used in their teaching or in the psychological and pedagogical tests that they often take. In this motif, they see individual objects, forms and phenomena, from which it can be established that the painting is viewed fragmentally, and not as a whole. This is confirmed by the respondents' interesting comments (Table 3). It is clear that the impulsiveness present in the behavior of most of these adolescents implies a tendency to jump to conclusions at first glance, which could be another reason for the interesting and creative responses.

The paintings "Le coq" (Figure 1) and "The garden" (Figure 2) are painted in clear and mostly basic colors that should be easy to identify. The verbal stereotyping and repetition in the responses above are typical of persons with moderate and severe intellectual disabilities, especially when divided into separate educational groups, as in our case. It can be assumed that some of the respondents merely repeated the answer they had just heard earlier, recognizing colors or shapes in a different way than shown. The ambiguity and misunderstanding shown by the three respondents are indications of the underdevelopment of much of the human cognition, which leads to their overlooking the finer forms and nuances of the artwork. Certainly, the elements of narrowed human thinking are confined within familiar and similar categories, which is why the symbolic or expressive dimension of art is often missed. Much human thinking is accidental and disorganized; thus, scattered attention is present both in observing artworks and in these examples.

Table 5: The reception phase – the painting "The garden"

<b>5. Do you like this painter? What kind of person is he?</b>			
	YES	NO	Comments
<b>ID</b>	6	1	<i>He was struck by inspiration, he mixed up the colours a bit. He was happy, all painters like to be happy; The painter liked to walk the dog, and did not like snakes. He drew a snake but it is not a dog because the dog would bite the snake; The painter is happy about the colourful colours; He's a little silly. Who knows where he saw all this? Maybe he has mental obstacles, so he got it all wrong; He could have written an explanation of the picture; Miro gave the Russians the secret of the universe, so they sent Gagarin - Miro was abducted, he saw every beast in space. Miro has no own Self! He was stabbed by the aliens with a needle, and he saw everything wrong; He obviously painted it for friends. He was very sad when his friends did not understand him, but for the most part he was happy; The painter felt good because there are many stars;</i>

<b>ASD</b>		<b>1</b>	<b>No replies</b>
<b>CP</b>	2	4	<i>He is a sad person - it seems to me because this cow has a sad look; I think it's great because it arranged the colours nicely; The painter is neat.</i>
<b>6. What do you think makes it hard to paint this picture?</b>			
<b>ID</b>	4	3	<i>It's not hard to draw, but he couldn't because he doesn't have blue; There are no red eyes flying headless; No, it's not a problem to draw; This picture is easy to draw.</i>
<b>ASD</b>	1	3	<i>No replies</i>
<b>CP</b>	6		<i>It is not; So, so; Not; Not; Yes</i>
<b>7. Could you paint a picture like this?</b>			
<b>Id</b>	4	3	<i>I will, but I will not use colours; No, I would not draw it because I write Japanese poetry; I'd paint something else; I would draw circles; I'll try; One can't draw anything without gravity, and in the picture everything flies, so it can't be; I don't want to use colours.</i>
<b>ASD</b>		1	<i>No comment but he drew it</i>
<b>CP</b>	6		<i>It's hard but I'll try. Yes; Yes;</i>

### Reaction phase

In the *reaction* phase, it is expected that students' works of art will be created after they have accessed the artwork. The reactions were reflected in the attempt to paint (draw): "Draw! Be Miró today!" The works were selected according to the principle of exemplarity.

Figure 3 and 4 show items of creative work by students from the Center for Autism/ASD, motivated by the painting "Le coq" by Joan Miró (Figure 1).



Figure 3: Work by Student A



Figure 4: Work by Student B

Student A's artwork was created by a student with ASD disorder, and the form shown resembles the visual artwork on display, confirming the well-developed visual perception of the student (Figure 3). A contour line was noticed by which the student first drew the shape and then filled it with colour. The motif is recognisable, as is the shape of the cockerel, but it is somewhat oversized relative to the size of the paper. There is a pronounced expressiveness evident in the use of strong, clear colours that create strong contrasts. The student was quite attentive to the motif and style of the artwork and transferred it to paper in a specific way. It could be said that this student really did create something "like Miró".

Student B's artwork is expressive and artistically interesting, despite the lack of precision. The shape is partially visually recognisable and placed horizontally, while in the displayed painting the cockerel is placed vertically (Figure 4). However, the motif is recognisable and interestingly interpreted. The work is less precise than the previous one because of the pastel technique chosen. Pastel colors in their structure leave a thicker trace and a clearer color; the strokes in surface colouring are more powerful and uniform, especially in coloring larger areas, such as the background in this case. The proportions are less matched, but the artistic interpretation is expressive in drawing and the use of colour. The colours are expressive; mostly basic colours are used with the addition of orange and black. The contours were first outlined in pencil, followed by colouring with pastels. The student filled the surfaces with strokes in all directions and paid little attention to precision, which gives the piece additional dynamism. This work can also be said to have perceived and interpreted the artistic expression of Joan Miró and presented it in an individual way in pastel technique. Figures 5, 6 and 7 show the creative work of students from the Center for Autism/ASD, motivated by the painting "The garden" by Joan Miró (Figure 2).



Figure 5: Work by Student C

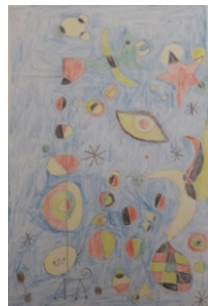


Figure 6: Work by Student D

Student C's artwork (Figure 5) represents a poorer aesthetic response to the original artwork. The shapes are scattered over the page, there is no organization on the surface, and only some resemble those in the picture. The star shape, sickle shape, and some circular and semicircular shapes can be observed. The contours are drawn with pencil, they are imprecisely filled in with crayons, while the colours used were still the ones seen in the picture: red, yellow, green and black. A background colour was neither detected nor displayed. Perception of shape is limited while perception of colour is partial.

Unlike artwork C, the artwork made by student D (Figure 6) is quite rich in forms that are arranged on the page in accordance with the observed artwork. This student has noticed the shapes and grouped them on the page as the artist himself placed them. The student first drew the contours with pencil and then filled them in with colour. The shapes vary in size just like in the painting. The colours used are motivated by the colours in the painting; the background is coloured, as well. The shapes are coloured accurately, with the strokes moving in different directions, suggesting dynamics in the painting. This student did well at perceiving and interpreting the original artwork and can truly be said to have drawn in the manner of Joan Miró.



Figure 7: Work by Student E



Student E expressed his aesthetic response to Joan Miró's artwork freely and creatively (Figure 7). Shown here are the forms that this student interpreted freely, not fully adhering to the given artwork. He first drew the shapes in pencil and filled in the surfaces with a felt pen. The perceptual abilities of this student are at a higher level; however, the true quality is reflected in the personal experience that the student achieved in this work. By adopting Miró's style of expression, the student accomplished his own work, completely inspired by Miró. The work is extremely interesting and expressive in the interpretation of form and colour.

Figures 8, 9, and 10 were created at the Slava Raškaj Center by adolescents with cerebral palsy motivated by Juan Miró's painting "Le coq" (Figure 1).

### **Joan Miró - Painting 1.**



Figure 8: Work by Student F

Student F offered his aesthetic response to the artwork. Although this student perceives the motif, he has interpreted it according to his abilities. He partially notices shapes, without, however, a sense of proportion. The artwork is proportionate in size to the sheet of paper and is centrally located, slightly more to the right, almost out of the paper frame (Figure 8). However, we can still say that the student has mastered the space of the page. Although the student drew the bird, he did not stick to the original artwork in either shape or colour. He first painted the shapes in crayon, then colored in the surfaces. He has displayed some of the colours seen in Miró's artwork and has added others arbitrarily. The student has filled in the surface by drawing lines in different directions, which gives a dynamic impression. Although the motif of the bird can be observed, the student has not adhered to the original, but brings a completely personal interpretation, which relies to a minor extent on the given work of art.



Figure 9: Work by Student G



Figure 10: Work by Student H

Student G has partly noted the shapes in the painting but does not connect them into a whole (Figure 9). He noticed a bird's head, a crest and a beak, which shows certain perceptual abilities. He has also done well in detecting details like the legs and claws of the cockerel. The forms the student observed were also coloured in. However, the body remained separated from the head and was only partially colour filled. The size of the shape is relatively consistent with the page size; however, the figures were not placed centrally, but slightly to the left. Moreover, there is an impression that the student was tired and did not want to finish the work, because he coloured in only fragmentary sections and did not even try to paint a background. The colours he noticed are only two primary colors (red and yellow) and black. The

interpretation features elements of Miró's work, and it is evident that the student has tried to "draw as Miró", yet has not persisted in this intent.

Student H presented a very successful visual response to the visual stimulus. The shapes and colors fit and function as a whole. The size of the drawing corresponds to the size of the page, centrally slightly elevated relative to the edge of the paper (Figure 10). The student has drawn the shapes with crayons and then filled in the surfaces. The smaller surfaces are filled in completely, while the larger ones remain uncoloured. The colours are in harmony with those in the painting, the whole interpretation is a response to the impetus from the original, and it could indeed be said that the student has perceived the artwork and tried to draw "like Miró". The level of self-esteem increases with greater motivation due to encouragement from the teacher.

Figures 11, 12, 13 and 14 are the creative expression of students with cerebral palsy at the Slava Raškaj Center, motivated by the painting "The garden" (Figure 2). In these participants, apraxia is present as a result of multiple motor difficulties (from quadriplegia to monoplegia), and their persistence and energy invested in the painting is imbued with a strong emotional charge.



Figure 11: Student I

Figure 12: Student J

Figure 13: Student K

Figure 14: Student L

It can be inferred from the work of student I that the student has just traced the shapes and colours present in Miró's work. The shapes are arbitrarily scattered over the page, grouped more towards the right side of the page. Only the basic forms are observed (e.g. a circle), while the other forms are free and arbitrary (Figure 11). The student has not outlined the surfaces but directly coloured in each shape. The colours he observes are the basic colours yellow and red and the secondary colors orange and green, and black. The blue background is not perceived, and the student

has not tried to paint the paper with this color. There are elements from which it can be concluded that it was Miró's artwork "The garden" which provided the inspiration. The student made his work in accordance with his individual developmental abilities and gave a personal reflective presentation of the artwork in this way.

Student J also just traced the shapes and colours in the original work of art and interpreted them in his own way, in accordance with his developmental abilities (Figure 12). The contours of the shapes are drawn in pencil and quite imprecisely filled with colour. He has noticed and presented more colours than previous participants, and in addition to red and yellow, has used orange, green and black. Moreover, he has identified the blue background color, which he has indicated on some sections of the blank background. In addition to the surfaces in the paper, there are also lines that try to interpret the shapes observed in the picture. The shapes are balanced within the page, and the colours are balanced in the space. Although the work is unskillfully and imprecisely coloured, a free student interpretation can be observed. It is evident from the student's work that the stimulus was Miró's "The garden".

Student K has freely interpreted the shapes observed in the original painting. He has noted the circle and star shapes and drawn the eye quite similarly to the original (Figure 13). The shapes are balanced on the page, the outlines are very precise, and the shapes are precisely coloured in. The student has shown patience and perseverance in the work. The colours that the artist displayed in the original work were used; however, the student did not indicate, or may have ignored, the blue background color, which is not present in his work. However, at first glance, it is evident that the student's perceptual abilities are good and that the impetus for the work was the painting by Joan Miró.

Student L has a harder time perceiving the shapes in the original work of art. The student's effort is much poorer in shapes than the original (Figure 14). He has indicated the shapes with an outline, but without indicating and filling it with colour. He used only one crayon, the green. He did not use other colors. Of over thirty shapes present in Miró's painting "The garden", the student reproduced six shapes, but recognisable ones. The shapes are apparently randomly scattered without

organization of the paper space. However, a more careful comparison with Miró's painting reveals that the two shapes at the bottom of Miró's work are also present at the bottom of the student's work. The eye and the star are also identifiable by their shape and position on the page. Looking at this work, one can conclude only with difficulty that the impetus for the creation was a work of art by Joan Miró.



Figure 15: Work by Student M



Figure 16: Work by Student N

Student M made a very peculiar interpretation of Joan Miro's artwork. The student has noticed the shapes and accepts the artist's *ductus*, but has channeled it in his own way. The shapes, though taken from the work in question, are placed arbitrarily following the inner aesthetics of the student himself. The outlines are drawn in black, very precisely and also precisely coloured (Figure 15). The shapes are evenly distributed over the page, although the composition does not rely on the original. The colours used are the same as the template, yet the blue background is not indicated consciously or intentionally. The student showed good perceptual ability, but also perseverance and dedication to his work. This piece shows that the impetus for the work was the artwork "The garden".

Student N perceived some of the shapes that were most noticeable to him and arranged them on paper in accordance with the experience of what he saw (Figure 16). An interesting shape is located in the center of the paper, which is similar to the shape used by student M. It is possible that the latter tried to create his drawing by relying on the work of student M. His work is richer in interpretation of both form and colour than the work by student N., who just outlined the shapes on the paper. The student first used crayon to draw shapes resembling those of the artwork, and then colored them in. He has noticed more of the drawing elements on the template,

so he multiplied the radiating shapes and distributed these all over the space of the page in a pattern. He has painted in the surfaces very carefully and persistently. This student has paid more attention to the details of the original than to the work as a whole. He did not notice the background, nor did he indicate it. Although poorer in visual expression than response by student M., we can still see in this interpretation that the impetus for the work was Joan Miró's painting "The garden".

Figures 15, 16 and 17 are creative expressions by students with intellectual disabilities at the Juraj Bonači centre. Figure 15 was a response to Joan Miró's painting "Le coq" (Figure 1).

### Joan Miró - Painting 1.

Student O was the only one in this group to give an aesthetic response to the work of art "Le coq" (Figure: 17). However, in his interpretation he relied not at all on the original, but only on the motif of the bird he observed. This is clearly a cockerel but presented in accordance with his own experience and developmental ability.



Figure 17: Work by Student O

The cockerel is centrally located on the paper and is of adequate size relative to the page size. The head, torso, body, tail and legs can be seen. He has noticed details such as the crest, eye and beak, but not the claws of the cockerel. He also graphically depicted the texture of the feathers. However, he used no color at all in his drawing but interpreted the artwork using a pencil technique. This student has offered his own interpretation of the motif from the original, which means that he did not

perceive the artwork through the colours and shapes that distinguish it, but drew it according to his own inner image.

Figures 18 and 19 show creative expression by students from Juraj Bonači Center with intellectual disabilities, motivated by the perception and reception of the painting "The garden" (Figure 2).

### **Joan Miró - Painting 2.**



Figure 18: Work by Student P (ID)



Figure 19: Work by Student R (ID)

Student P gave his aesthetic response to the painting "The garden". This work was chosen by all other students in the group (Figure 18). The student presented some of the shapes that he observed in the original "The garden". The shapes are smaller than on the template and are scattered without order across the page. They are outlined and then painted in with quite high precision. The student has used four colors: two primary (red and yellow), one secondary (green) and black. He does not notice the color of the background and does not indicate it consciously or unconsciously. Although scarce in artistic terms, this work does contain elements that can be observed in the original work of art, which means that the student observed and interpreted it in accordance with his developmental abilities.

Student R offered his aesthetic response to the observed artwork in the form of only one shape drawn in the left corner of the paper (Figure 19). The shape is bordered by a contour line and painted in two colors (yellow and green), and black. Within this extremely poor visual expression, it can be established that the only shape shown is similar to one of the observed shapes in the original painting. The student was able to perceive only one form in accordance with his developmental ability and in his personal manner transferred this to paper. Works by other students with ID have similar characteristics to those of student R.

## Conclusion

Limitations in this research include the conditions that enabled us to examine the work of 4 public institutions with many years of experience, which educated and provided various types of social services to students with intellectual, speech, motoric, behavioral and autism disorders and students with multiple disabilities in the city of Split (Republic of Croatia). Participants in the study are students with multiple disabilities, aged from 16 to 21 years old. Having been brought up and educated in these institutions was one of the conditions for inclusion in the study. All students covered by the interdisciplinary context of education and rehabilitation are focused on acquiring competences with the aim of achieving active participation in the living community. Acquisition of competences is realised through two types of programs: special programs for acquiring competence at everyday activities and work with individualized procedures. These programs are tailored to specific approaches and strategic to meet the adaptive, socialisation and communication needs of students (DSM V). They are implemented in the educational group as compulsory primary and secondary education in accordance with the functional and adaptive abilities of students, which was another given factor. The application of the ordinance gives students with multiple disabilities the right to attend primary school between the ages of six and twenty-one (NN. 68/18, art 6, 2018).

All students who participated in the study are beneficiaries of additional educational and rehabilitation programs (NN 24/2015), art 3, in which the need for inclusion of psychosocial support is expressed, and which rely on the economic-legal and rehabilitation status of students, including activity experts from various social, humanistic and artistic fields, which was also a limitation in the selection of participants.

The specifics of the presented interdisciplinary integrated content are necessary for persons with developmental disabilities because they enable the detection of the current adaptation and functional state and open up new creative possibilities, as demonstrated by the implemented approaches and activities that have been presented. The aesthetic transfer method presented in this paper demonstrates and describes how various cognitive processes affect experience, and thus the ways in which each student with multiple developmental disabilities may experience



particularly moving, disturbing, transformative, transcendental, or simple worldly interpretations of what they observe. By analysing creativity as a social phenomenon, educational practice is focused on stimulating its development, which can be implemented quickly and whose effects are noticeable after a short time (Amabile, 1996 according to Jovanović, 2019).

Students perceive their works as positive personal outcomes because they are derived from context, personal memory something seen and experienced, and their personality traits. In the model given above, students with intellectual disabilities can verbalize explicitly and clearly the contemporary artistic codes used by the artist to code his messages, while also forming their personal artistic codes. At the same time, analytical and discussion skills are developed as well as students' critical thinking. At Juraj Bonači Center, the visual arts interpretation by students with ID are scarce proportionally to the depth of the level of intellectual disability. In students with intellectual disabilities, there is a narrowing of observation, because thinking occurs within familiar, similar and practiced categories, which could be the cause behind omission of the symbolic dimension and expression in visual arts creation. In the Slava Raškaj Center, the artwork by students with CP shows variation in interpretation, ranging from completely poor and unfinished ones to some interesting and very successful works of art, depending on the level and type of motor difficulties and possible intellectual disabilities present in the respondents with CP. The students' pictures accord with their individual needs according to the classification of their difficulties (Katušić, 2012).

The students from the Center for Autism chose to interpret both offered works of art equally: three students chose the artwork "Le coq", and three interpreted the artwork "The garden". The numerical results for the interpretation of the artwork show that the students from the Center for Autism presented the most authentic visual and aesthetic responses to observation of Joan Miró's paintings. The artwork experience among students with disabilities, as well as that of other students, depends not only on their sensory characteristics such as sharpness of vision, hearing or tactile involvement, but also on an involuntary sense of elation and personal success, often accompanied by approval and rewards from the environment. Examples from students at the Center for Autism reveal the enormous new dimensions of expression inspired by twentieth-century modern art. The results of the presented work show that the longer the students' understanding of the process

of Miró's artwork (shape, colour or attractiveness), the more meaningful their reflections become. Students from the Center for Autism spent most time on the activities, while students at the Juraj Bonači Center were faster in grasping the content and needed less time to express their creativity. Creativity as a personal activity serves to meet the emotional needs of adolescents, and on the other hand, serves to objectify their needs in the social world (Vygotsky, 1996 according to Jovanović, 2019).

Elements of a sense of accomplishment and personal satisfaction with the result can be linked to the culture of the community (parents, acquaintances and relatives). The culture of the institution at which they have been students for many years emerges from their verbal and visual activity, presenting the culture as a way of life which presupposes the values, attitudes, emotions and behavioural norms of the students. As an intercultural category in which the participants in the presented processes were raised and educated, values are focused primarily on the promotion of human dignity, freedom, dialogue, tolerance, social equality, solidarity, and freedom of creativity and expression, all of which can be seen in their access to the work of art. While experiencing the work of art, some students showed in their words and works that the original had inspired their imagination. By establishing communication with contemporary works of art, these students show that they have overcome the limits of their perspectives on what art should be (*He was happy, all painters like to be happy*). From their perceptions and reception, it can be concluded that happiness is an art. These students emphasise happiness and joy. Through reflection, they show that they are artists as well, and that is why they are happy.

For the purpose of evaluating the stimulated associations and sensations, the associations on the topic of shape recognition were used, as well as associations on the topic of colour in selected works of art.

Analyzing the levels and strength of student incentive to produce works of art and preferences from the resulting works, it can be concluded that the level of intellectual and sensory disabilities is causally related to the ability and precision of perception in the majority of students who participated in this study. In accordance with the research questions, adolescent students to a great extent noticed and named the colours and shapes in the given works of art. The experience of observation

encouraged artistic expression in the students, who positively accepted the works shown. The experience of the observed artwork is also reflected in the students' artistic expression, especially among students with ASD. Through a structured method of observing the artworks, all students involved in the study were self-activated to assess their own competences and competences in visual arts expression. The level of intellectual and sensory disability is associated with decreased capacity for and precision of perception in most students with intellectual and motor disabilities. A comparison of the results showed that the greater the degree of intellectual disability, involving social communication and motor skills, the more severe the disorders of sensory experience and perception. This study has shown that observing visual artworks as part of visual arts education in institutions for students with developmental disabilities fulfills its purpose. In addition to the educational aspect of introducing students to modern art, the value of this method is evident in the development of perception, verbal communication, and visual arts expression. The students were encouraged to observe, reflect on and experience works of modern art that encouraged varied associations and interesting artistic responses presented both in their artwork and in verbal responses suitable for the development of socialization and communication skills.

## References

- Američka psihijatrijska udruga (2014). *Dijagnostički i statistički priručnik za duševne poremećaje*, peto izdanje (DSM-5). Jastrebarsko: Naklada Slap.
- Ayers, J. A. (2002). *Dijete i senzorna integracija*. Jastrebarsko: Naklada Slap.
- Bax, M. (1964). Terminology and classification of cerebral palsy, *Development Medicine and Child Health*, 18(9), pp. 393–398.
- Bax, M. (2005). Definition and Classification of Cerebral Palsy. *Developmental medicine and Child Neurology*, 47(8), pp. 508–510. Retrieved from <https://www.cambridge.org/core/journals/developmental> (Accessed: 15<sup>th</sup> April 2019).
- Biel, L., Peske, N. (2007). *Senzorna integracija iz dana u dan*. Zagreb: Ostvarenje.
- Brajčić, M. & Kušćević, D. (2016). *Dijete i likovna umjetnost – doživljaj likovnog djela*. Split, Filozofski fakultet u Splitu.
- Burić, K., Nikolić, B. & Prstačić, M. (2013). Analiza povezanosti glazbenih improvizacija i likovnog izražavanja u djeteta, *Hrvatska revija za rehabilitacijska istraživanja*, 49(1), pp. 1–11.
- Bystrova, T., Tokarskava L., & Vuković, D. (2017). Visual perception specifics of children with ASD as determinant for educational environment outline times, *International Journal of Cognitive Research in Science Engineering and Education*, 5(1), 75–84.
- Donadini, M. (1991). Problemi otkrivanja, dijagnostike i zaštite djece ometene u psihofizičkom razvoju. Zagreb: Medicinski fakultet Sveučilišta u Zagrebu.
- Duh, M., & Zupančić, T. (2009). The Communicative Possibilities of Contemporary Art within the Frame of Art Education, *Informatologia* 42(3), pp. 180–185.
- Duh, M., & Zupančić, T. (2012). Metoda estetskog transfera - Opis specifične likovno – didaktičke metode. *Hrvatski časopis za odgoj i obrazovanje*, 13(1), pp. 42–75.
- Grant, R., & Nozyce, M. (2013). Proposed Changes to the American Psychiatric Association Diagnostic Criteria for Autism Spectrum Disorder: Implications for Young Children and Their Families. *Matern Child Health J*, 17(4), pp. 586–592.

- Halmi, A. (2002). *Strategije kvalitativnih istraživanja u primijenjenim društvenim znanostima*. Jastrebarsko: Naklada Slap.
- Ibralić, F., & Smajić, M. (2007). *Osobe s intelektualnim teškoćama-kontekstualni pristup*. Tuzla: Univerzitet u Tuzli: Edukacijsko rehabilitacijski fakultet.
- Jovanović, P. (2019). Kreativnost u kulturnohistorijskoj psihologiji: implikacije za razvoj kreativnosti u školskom okruženju. *Zbornik Instituta za pedagoška istraživanja* 51(1), pp. 94–127. Retrieved from <https://doi.org/10.2298/ZIP1901094J> (Accessed: 21th April 2019).
- Katušić, A. (2012). Cerebralna paraliza: redefiniranje i reklasifikacija. *Hrvatska revija za rehabilitacijska istraživanja*, 48(1), pp. 117–126.
- Miholić, D, Prstačić, M. & Nikolić, B. (2013). Art i ekspresivne terapije, sofrologija u analizi mehanizama suočavanja u djeteta s malignim oboljenjem: *Hrvatska revija za edukacijsko rehabilitacijska istraživanja* 49 (Supplement), pp. 73–84.
- Narodne novine (2015). Zakon o izmjenama i dopunama Zakona o odgoju i obrazovanju u osnovnoj i srednjoj školi. NN 24/2015), art 3.
- Narodne novine (2018). Zakon o izmjenama i dopunama Zakona o odgoju i obrazovanju u osnovnoj i srednjoj školi. NN: 68/18, art 6.
- Osborne, J. (2003). Art and the Child with Autism: therapy or education? *Early Child Development and Care*, 2003, 173(4), pp. 411–423.
- Prstačić, M., Nikolić, B., Fekete, R. & Bezić, I. (1990). Selektivne stimulacije i crtež ljudske figure u djece s cerebralnom paralizom. *Defektologija*, 26(1), pp. 9–18.
- Ribić, K. (1991). *Psihofizičke razvojne teškoće*. Zadar: ITP, Zadar.
- Radovančević, Lj. (1999). Likovno stvaralaštvo, psihodijagnostika i art terapija. In M. Prstačić (ed.), *Umjetnost i znanost u razvoju životnog potencijala*. radovi s međunarodnog simpozija Hvar, Hrvatska.
- Sekušak-Galešev, S. (2002). Bio-psiho-socijalne karakteristike adolescenata s mentalnom retardacijom, Priručnik seminara *Značajke adolescenata s mentalnom retardacijom u procesu odrastanja i sazrijevanja*. Zagreb: Državni zavod za zaštitu obitelji, materinstva i mladeži i Udruga za promicanje inkluzije.
- Sunko, E. (2018). Pravni okvir odgoja i obrazovanja djece s teškoćama u razvoju. In S. Tomaš, I. Blažević, & I. Restović (eds.). *Zbornik radova Od znanosti do učionice*, Split: Sveučilište u Splitu, Filozofski fakultet, pp. 7–26.
- Uhlig, B. (2005). *Kunstrezeption in der Grundschule. Zu einer grundschulspezifischen Rezeptionsmethodik*. München, Koaped.

## Authors

### Marija Brajčić, PhD

Assistant Professor, University of Split, Faculty of Humanities and Social Science, Poljička cesta 35, 21000 Split, Croatia, e-mail: mbrajcic@ffst.hr  
Docentka, Univerza v Splitu, Filozofska fakulteta, Poljička cesta 35, 21000 Split, Croatia, e-pošta: mbrajcic@ffst.hr

### Esmeralda Sunko, PhD

Assistant Professor, University of Split, Faculty of Humanities and Social Science, Poljička cesta 35, 21000 Split, Croatia, e-mail: esunko@ffst.hr  
Docentka, Univerza v Splitu, Filozofska fakulteta, Poljička cesta 35, 21000 Split, Croatia, e-pošta: esunko@ffst



## POJMOVANJA USTVARJALNOSTI IN STALIŠČA DO TE PRI SEDANJIH IN BODOČIH VZGOJITELJICAH PREDŠOLSКИH OTROK

PETRA DOLENC<sup>1</sup> & GAJA ČEHOVIN<sup>2</sup>

**Potrjeno/Accepted**  
23. 11. 2019

<sup>1</sup> Univerza na Primorskem, Pedagoška fakulteta, Koper, Slovenija

<sup>2</sup> Vrtec Delfino Blu, Koper, Slovenija

**Objavljeno/Published**  
21. 9. 2020

CORRESPONDING AUTHOR/KORESPONDENČNI AVTOR

petra.dolenc@pef.upr.si

**Ključne besede:**

ustvarjalnost,  
predšolska vzgoja,  
implicitne teorije o  
ustvarjalnosti

**Keywords:**

creativity, preschool  
education, implicit  
theories of creativity

**UDK/UDC**

373.2.011.3:159.954-051

**Povzetek/Abstract** Pojmovanja ustvarjalnosti pomembno determinirajo vzgojiteljeva ravnanja v pedagoški praksi. Z empirično raziskavo smo zato želeli preveriti, kakšna so prevladujoča razumevanja koncepta ustvarjalnosti pri sedanjih in bodočih vzgojiteljicah, kako opredeljujejo ustvarjalno mišljenje in vedenje otrok ter kako ocenjujejo pomen vrta pri spodbujanju otrokove ustvarjalnosti. Za namene raziskave smo oblikovali večdelni vprašalnik, ki sta ga izpolnili skupini vzgojiteljic predšolskih otrok in študentk predšolske vzgoje. Večina udeleženk ima ustrezno teoretično znanje s področja ustvarjalnosti, kljub temu pa so se med skupinama pokazala manjša razhajanja, ki so lahko posledica nekaterih implicitnih prepričanj o ustvarjalnosti in zaznavanju lastne vloge pri podpiranju ustvarjalnega vedenja predšolskih otrok. **Conceptions and attitudes towards creativity among pre-service and in-service preschool teachers** Educators' perceptions and attitudes towards creativity significantly determine their teaching practice. Therefore, the study aimed to examine the prevailing conceptions of creativity among pre-service and in-service preschool teachers. A multi-part questionnaire was designed and completed by two groups: preschool teachers and early childhood education students. Generally, participants demonstrated adequate theoretical knowledge in the field of creativity; however, there were minor discrepancies between the groups, which may be the result of some implicit beliefs about creativity and the perception of their role in supporting creativity of preschool children.

DOI <https://doi.org/10.18690/rei.13.3.289-310.2020>

Besedilo / Text © 2019 Avtor(ji) / The Author(s)

To delo je objavljeno pod licenco Creative Commons CC BY Priznanje avtorstva 4.0 Mednarodna.

Uporabnikom je dovoljeno tako nekomercialno kot tudi komercialno reproduciranje, distribuiranje, dajanje v najem, javna priobčitev in predelava avtorskega dela, pod pogojem, da navedejo avtorja izvirnega dela. (<https://creativecommons.org/licenses/by/4.0/>).



## Uvod

Ustvarjalnost je kompleksen koncept, ki so ga raziskovalci opredelili na različne načine, predvsem v skladu s tem, kako so ustvarjalnost razumeli: nekateri so jo poskušali definirati z vidika ustvarjalnega procesa, drugi z vidika osebnostnih lastnosti, ki so pomembne za ustvarjalno delovanje, spet tretji z vidika ustvarjalnega produkta oziroma izdelka (Cropley, 2001; Runco, 2004). Čeprav ne zasledimo ene same splošne definicije ustvarjalnosti, pa sodobne opredelitve poudarjajo, da se ustvarjalnost kaže v iskanju rešitev ali produkciji izdelkov, ki so izvirni (novi, neobičajni), obenem pa uporabni oziroma ustrezni v socialnem kontekstu (Runco in Jaeger, 2012). Prav tako se ustvarjalnost dotika različnih disciplin in se izraža na različnih področjih; govorimo lahko o vrhunski ustvarjalnosti ali vsakdanji ustvarjalnosti, ki se kaže na vseh ravneh našega življenja (Kaufman in Beghetto, 2009).

Prepoznavanje in spodbujanje ustvarjalnosti predstavlja enega pomembnejših ciljev vzgoje in izobraževanja (Duffy, 2006; Runco, 2007), kar velja tudi in predvsem za predšolsko obdobje, ki ga nekateri avtorji opredeljujejo kot ključno za razvoj ustvarjalnosti (Cropley, 2001; Pečjak, 2011). Prav zato je treba nameniti posebno pozornost odkrivanju in spodbujanju ustvarjalnosti v zgodnjem otroštvu, saj na ta način omogočimo, da se otrok lažje prilagaja novim okoliščinam ter razvija divergentno in fleksibilno mišljenje (Alkuş in Olgan, 2014). Barbot, Besançon in Lubart (2015) poudarjajo, da sta inovativnost in ustvarjalnost pomembni naložbi za prihodnost družbe; spodbujanje ustvarjalnosti namreč ne prispeva le k razvoju in osebni rasti posameznika, temveč zagotavlja socialni in ekonomski napredek vsake države. Ustvarjalnost je poleg kritičnega mišljenja, komunikacijskih spretnosti in timskega dela ena ključnih kompetenc 21. stoletja (Davies, Newton in Newton, 2018).

*Kurikulum za vrtce* (1999), ki v Sloveniji predstavlja strokovno podlago za delo v vrtcih, poudarja, da je ustvarjalnost posameznika ena od temeljnih vrednot, spodbujanje ustvarjalnosti pa sodi med pomembna načela ter cilje vzgoje in izobraževanja. Ključno vlogo pri spodbujanju ustvarjalnosti v predšolskem obdobju imata vzgojitelj in vrtec nasploh (Barbot idr., 2015; Davies idr., 2013; Štemberger in Cencič, 2015). Vzgojitelj lahko otrokom pomaga pri razvoju ustvarjalnosti tudi z

zagotavljanjem ustreznega okolja, raznovrstnih materialov in bogatih igralnih izkušenj ter z ustreznimi odzivi na otrokova ustvarjalna prizadevanja in izdelke (Chang, Hsu in Chen, 2013; Jekovec in Bucik, 2015). Vrtčevsko okolje, tako materialno kot socialno, pa vključuje vrsto dejavnikov, ki vplivajo na ustvarjalni potencial otrok (Beghetto in Kaufman, 2014; Kampylis, Berki in Saariluoma, 2009). Za prepoznavanje in ustrezno spodbujanje otrokove ustvarjalnosti se zdi ključnega pomena ugotoviti, kakšni so vzgojiteljevi pogledi, stališča in prepričanja o ustvarjalnosti (Barbot idr., 2015; Diakidoy in Kanari, 1999; Konstantinidou, Gregoriadis, Grammatikopoulos in Michalopoulou, 2014). Vse navedeno namreč vpliva na oblikovanje implicitnih teorij o ustvarjalnosti, ki pomembno usmerjajo ravnanja pedagoških delavcev v praksi (Beghetto, 2006; Čepić, Tatalović Vorkapić in Mašić, 2016). Implicitne teorije o ustvarjalnosti so osebne konstrukcije, ki vključujejo prepričanja o tem, katere lastnosti, sposobnosti, preference, stališča in vedenja tvorijo ustvarjalnost ali so z njo povezane (Sternberg, 1985, v Maksić in Pavlović, 2019).

Gregoriadis, Zachopoulou in Konstantinidou (2011) so preverjali pojmovanja o ustvarjalnosti na vzorcu 279 grških vzgojiteljev predšolskih otrok. Rezultati so pokazali, da jih večina razpolaga z ustreznim teoretičnim znanjem s področja ustvarjalnosti, prav tako razmeroma učinkovito prepoznavajo značilnosti in osebne lastnosti ustvarjalnega posameznika. Vendar zase menijo, da so premalo usposobljeni in seznanjeni s pristopi ter metodami za spodbujanje ustvarjalnih potencialov predšolskih otrok. Ugotovitve torej kažejo na določen razkorak med teoretično in praktično usposobljenostjo na področju ustvarjalnosti. Raziskava o stališčih do ustvarjalnosti pri bodočih vzgojiteljih predšolskih otrok je pokazala, da jih večina meni, da vsi odrasli niso ustvarjalni, prav tako niso ustvarjalni vsi otroci, imajo pa predšolski otroci v vrtcu veliko možnosti za uresničevanje svojih ustvarjalnih potencialov (Štemberger, 2013).

Čepić in sodelavke (2016) so na vzorcu študentov – bodočih vzgojiteljev, osnovnošolskih učiteljev in likovnih pedagogov – preverjale najbolj razširjene mite o ustvarjalnosti. Rezultati so pokazali, da so preverjani miti prisotni pri študentih v zmernem obsegu ter da se izraženost posameznih mitov razlikuje glede na študijski program. Študenti predšolske vzgoje so v primerjavi s študenti razrednega pouka izražali višjo stopnjo strinjanja z mitoma: *Ustvarjalen si ali pa nisi* in *Ustvarjalni izdelki so v celoti originalni*. Avtorice poudarjajo potrebo po preverjanju implicitnih teorij o

ustvarjalnosti ter aktualiziranju oziroma revidiranju študijskih programov s ciljem bodočim pedagoškim delavcem zagotoviti sodobna spoznanja s področja ustvarjalnosti, predvsem pa potrebo po aplikaciji teh spoznanj v pedagoško prakso.

### *Opredeleitev raziskovalnega problema*

Številne raziskave kažejo, da so pojmovanja, prepričanja ter stališča do ustvarjalnosti pri vzgojiteljih in učiteljih povezana z njihovo pedagoško prakso in določajo, ali bodo s svojim vedenjem in načinom poučevanja spodbujali ali zavirali ustvarjalnost otrok (Čepić idr., 2016; Gralewski, 2016; Kampilis, Berki in Saariluoma, 2009). Da bi zagotovili pogoje za razvijanje in spodbujanje ustvarjalnosti na različnih ravneh izobraževanja, so bile opravljene različne študije o implicitnih prepričanjih učiteljev glede dojemanja ustvarjalnosti in svoje vloge pri podpiranju ustvarjalnega mišljenja pri učencih (Hass, Reiter-Palmon in Katz-Buonincontro, 2017; Mullet, Willerson, Lamb in Kettler, 2016). Še vedno pa primanjkuje tovrstnih študij na področju otrokovega zgodnjega razvoja.

Namen raziskave je bil zato osvetliti pojmovanja in stališča do ustvarjalnosti v predšolskem obdobju pri sedanjih in bodočih vzgojiteljih ter preveriti, ali obstajajo morebitne razlike med omenjenima skupinama. Zastavili smo si naslednja raziskovalna vprašanja:

1. Kako vzgojitelji v vrtcu in študenti predšolske vzgoje pojmujejo ustvarjalnost?
2. Na kakšen način vzgojitelji v vrtcu in študenti predšolske vzgoje opredeljujejo ustvarjalno mišljenje in vedenje otrok?
3. Kako vzgojitelji v vrtcu in študenti predšolske vzgoje ocenjujejo vlogo vzgojitelja pri spodbujanju ustvarjalnosti otrok?
4. Kako vzgojitelji in študenti predšolske vzgoje ocenjujejo pomen vrta pri spodbujanju otrokove ustvarjalnosti?



## **Metoda**

### *Udeleženci*

Raziskovalni vzorec je obsegal 102 udeleženci, od tega 50 vzgojiteljic različnih vrtecev obalno-kraške regije, ter 52 študentk predšolske vzgoje, ki v času izvedbe raziskave niso bile zaposlene v vrtcu. Starost vzorca se je gibala v razponu od 19 do 59 let ( $M = 35,69$ ,  $SD = 11,67$ ). Povprečna delovna doba zaposlenih v vrtcu je znašala 13,78 let ( $SD = 11,4$ ). Največ sodelujočih študentk je obiskovalo tretji letnik (22), nekoliko manj prvi letnik (20), najmanj pa drugi letnik (10 študentk).

### *Priporočki*

Za namene raziskave smo uporabili vprašalnik, ki smo ga oblikovali na podlagi razpoložljive literature s področja ustvarjalnosti, predvsem raziskav, v katerih so avtorji preverjali stališča, prepričanja in implicitne teorije o ustvarjalnosti pri vzgojiteljih in učiteljih (Al-Nouh, Abdul-Kareem in Taqi, 2014; Gregoriadis idr., 2011; Kamylyis idr., 2009). Vprašalnik vsebuje 24 trditve, ki se nanašajo na različne vsebinske sklope: pojmovanje ustvarjalnosti (pet trditve), značilnosti ustvarjalnega mišljenja in vedenja predšolskih otrok (sedem trditve), značilnosti in vloga vzgojitelja pri spodbujanju ustvarjalnosti otrok (sedem trditve) ter pomen vrtca pri spodbujanju ustvarjalnosti (pet trditve). Na posamezne trditve so udeležence odgovarjale s pomočjo ocenjevalne lestvice (1 – se ne strinjam, 2 – nekaj vmes/ne morem se odločiti, 3 – se strinjam).

### *Postopek zbiranja podatkov*

Sodelovanje v raziskavi je bilo prostovoljno in anonimno. Izpolnjevanje vprašalnika je potekalo skupinsko: na fakulteti pred pričetkom študijskega procesa za študentke predšolske vzgoje, med delovnim časom v vrtcu za vzgojiteljice. Predhodno smo pridobili soglasje vodstva vrtecev in udeležence seznanili z nameni raziskave.

### *Postopek obdelave podatkov*

Podatke smo obdelali s programom SPSS in jih v obliki frekvenc in odstotnih deležev predstavili v preglednicah. Za ugotavljanje razlik v pojmovanjih in stališčih

do ustvarjalnosti med študentkami in zaposlenimi vzgojiteljicami smo uporabili preizkus hi-kvadrat.

## **Rezultati in razprava**

### *Pojmovanja in stališča do ustvarjalnosti na celotnem vzorcu*

Kot je razvidno iz tabele 1, se skoraj vse udeleženke (90,2 %) strinjajo s trditvijo, da je ustvarjalnost sposobnost poiskati različne rešitve in ideje za določeni problem na izviren način; kar se prekriva z definicijo, da je za ustvarjalnost značilno divergentno mišljenje. Podobne opredelitve najdemo tudi v sodobni literaturi, ki ustvarjalnost označuje kot sposobnost reševanja problemov, pri katerih iščemo različne poti do rešitve, ki naj bi bile izvirne, nenavadne in fleksibilne (Newton in Beverton, 2012; Runco in Jaeger, 2012). Na trditev, da je ustvarjalnost sposobnost učinkovitega reševanja problemov, s katerimi se še nismo srečali, je pritrdilno odgovorila večina udeleženk (63,7 %), medtem ko se druge udeleženke niso mogle opredeliti ali se s trditvijo niso strinjale. Trditev je bila morda nekoliko zavajajoča, kajti reševanje problemov lahko vključuje bodisi odprte probleme, ki zahtevajo divergentno mišljenje, bodisi zaprte probleme, ki predpostavljajo konvergentno mišljenje in zahtevajo iskanje ene same pravilne rešitve. S trditvijo, da je ustvarjalnost splošna značilnost vseh otrok, se je strinjala dobra polovica (51 %) udeleženk, 24,5 % se s trditvijo ni strinjalo, 24,5 % pa je bilo neopredeljenih. Rezultati so primerljivi z ugotovitvami avtorice Štemberger (2013), saj so bodoče vzgojiteljice pri trditvi, da so vsi ljudje ustvarjalni, podajale zelo razpršene odgovore. Nasprotno pa Gregoriadis in sodelavci (2011) poročajo, da so se grški vzgojitelji v veliki meri strinjali, da je ustvarjalnost splošna značilnost vseh otrok. Na tem področju je zaslediti v literaturi veliko dilem; avtorji namreč opozarjajo na različne stopnje ustvarjalnosti oziroma ustvarjalnih produktov: od vsakdanje do vrhunske ustvarjalnosti (Kaufman in Beghetto, 2009)

Tabela 1: Pojmovanja ustvarjalnosti – rezultati celotnega vzorca (N = 102).

Ustvarjalnost je:	Se ne strinjam.		Ne morem se odločiti.		Se strinjam.	
	f	f%	f	f%	f	f%
sposobnost učinkovitega reševanja problemov, s katerimi se še nismo srečali;	17	16,7	20	19,6	65	63,7
splošna značilnost vseh otrok;	25	24,5	25	24,5	52	51
sposobnost poiskati različne rešitve in ideje za določen problem na izviren način;	5	4,9	5	4,9	92	90,2
sposobnost, ki je v glavnem prirojena;	37	36,3	48	47,1	17	16,6
tesno povezana z inteligentnostjo.	43	42,2	33	32,3	26	25,5

Pri otrocih pogosteje govorimo o ustvarjalnem potencialu, ki se lahko izraža v različnem obsegu in na različnih področjih. Za razliko od odraslih nas pri otrocih zanimata zlasti razvijanje in negovanje potenciala za prispevanje izvirnih in novih idej, ki niso nujno prilagojene stvarnosti (Cropley, 2001; Glăveanu, 2011).

Pri trditvi, da je ustvarjalnost v glavnem prirojena sposobnost, se skoraj polovica (47,1 %) udeleženk ni mogla opredeliti, 36,3 % pa se s trditvijo ni strinjalo. Nasprotno si rezultate smo ugotovili v raziskavi avtorice Štemberger (2013), v kateri je skoraj polovica bodočih vzgojiteljic menila, da je ustvarjalnost prirojena. Tolikšna razhajanja očitno kažejo, da obstajajo še vedno odprta vprašanja, povezana z dejavniki, ki vplivajo na ustvarjalnost. Naše rezultate lahko vsaj delno povežemo z izsledki empiričnih raziskav, po katerih je izražena ustvarjalnost pri posameznikih posledica kompleksnega prepletanja dejavnikov dednosti in okolja, v katerem živimo (Velázquez, Segal in Horwitz, 2015).

Tudi pri trditvi, da se ustvarjalnost tesno povezuje z inteligentnostjo, smo ugotovili precejšnja razhajanja: 25,5 % udeleženk se z dano trditvijo strinja, 32,3 % je neopredeljenih, 42,2 % pa se ne strinja. Odnos med inteligentnostjo in ustvarjalnostjo je precej zapleten (Karwowski in Gralewski, 2013), kar odražajo tudi odgovori udeleženk naše raziskave. V literaturi lahko zasledimo izsledke raziskav, po katerih sta pojava sicer povezana, vendar se korelacije med testi ustvarjalnosti in testi inteligentnosti v povprečju gibajo od zelo nizkih do zmernih (Kim, 2005; Silvia in Beaty, 2012). Nekatere študije pa skladno s t. i. hipotezo mejne vrednosti predpostavljajo, da inteligentnost korelira z ustvarjalnim potencialom do določene meje točk IQ, nad to mejo pa inteligentnost ni relevantna za ustvarjalnost, saj nanjo

vplivajo drugi dejavniki in osebnostne lastnosti (Jauk, Benedek, Dunst in Neubauer, 2013).

Zanimalo nas je tudi, kako udeleženke ocenjujejo značilnosti ustvarjalnih otrok (tabela 2). Večina udeleženk (skoraj 70 %) meni, da lahko ustvarjalnost pri predšolskem otroku prepoznamo po tem, da je svojem mišljenju samostojen in neodvisen ter sposoben postavljati in zasledovati zastavljene cilje. Ti rezultati se povsem skladajo z ugotovitvami Gregoriadis in sodelavcev (2011), saj so vzgojitelji otrokovo ustvarjalnost v veliki meri povezovali z avtonomnostjo, neodvisnostjo in višjo samozavestjo. Dobljene rezultate lahko nadalje povežemo s splošnimi modeli ustvarjalnega mišljenja in vedenja, ki predpostavljajo prepletanje kognitivnih, medosebnih in motivacijskih osebnostnih lastnosti (Avsec, Kavčič in Petrič, 2017). Večina (59,8 %) udeleženk se strinja, da se otrokova ustvarjalnost kaže v notranji motivaciji in radovednosti, medtem ko je kar 35,3 % udeleženk neodločenih. Čeprav zasledimo podobne rezultate tudi v študiji Gregoriadis in sodelavcev (2011), bi pričakovali še višji odstotek strinjanja z zgornjo trditvijo, predvsem če upoštevamo, da so najpomembnejše karakteristike ustvarjalnosti prav radovednost, vztrajnost, odprtost za nove izzive in ideje ter tolerantnost do nejasnosti in dvoumnosti (Barbot idr., 2015; Feist, 2010).

Tabela 2: Značilnosti ustvarjalnega otroka – rezultati celotnega vzorca (N = 102).

Za ustvarjalnega otroka je značilno, da:	Se ne strinjam.		Ne morem se odločiti.		Se strinjam.	
	f	f %	f	f %	f	f %
je v svojem mišljenju samostojen in neodvisen;	9	8,8	22	21,6	71	69,6
ima sposobnost postavljanja lastnih ciljev in jih tudi zasleduje;	12	11,8	18	17,6	72	70,6
je učno uspešen pri različnih nalogah in dejavnostih;	20	19,6	28	27,5	54	52,9
težko sprejema in upošteva pravila in navodila vzgojitelja;	49	48	37	36,3	16	15,7
je samozavesten in ni odvisen od potrditev in odobravanja drugih;	22	21,6	31	30,4	49	48
raje dela/se igra sam kot v skupini vrstnikov;	40	39,2	40	39,2	22	21,6

je pri različnih dejavnostih notranje motiviran in radoveden.	5	4,9	36	35,3	61	59,8
---	---	-----	----	------	----	------

Nekoliko deljene odgovore smo prejeli pri trditvi, ki se nanaša na povezanost med otrokovo ustvarjalnostjo in učno uspešnostjo. Približno 53 % udeleženk se strinja, da so ustvarjalni otroci tudi učno uspešni pri različnih dejavnostih, 27,5 % je bilo neodločenih, slabih 20 % pa se z navedenim ni strinjalo. Dobljene rezultate lahko primerjamo z ugotovitvami Gralewskega in Karwowskega (2013), po katerih so učitelji ustvarjalnost napačno enačili z učinkovitostjo pri šolskem delu. Nekatere raziskav v populaciji šolskih otrok in mladostnikov so pokazale, da so učni dosežki sicer pozitivno, vendar zelo nizko povezani z ustvarjalnostjo (Gajda, 2016).

Pri trditvah, da ustvarjalni otrok težko sprejema in upošteva pravila vzgojitelja ter da se raje igra in dela sam kot v skupini vrstnikov, se udeleženske v glavnem niso strinjale ali so bile neodločene. Omenjeni trditvi lahko uvrstimo že na področje mitov o ustvarjalnosti. Ustvarjalni otroci so namreč precej heterogena skupina, kar pomeni, da se tudi na socialnem področju individualno razlikujejo ter imajo bolj ali manj razvite socialne spretnosti in veščine. Jurčová (2005 v Opaka, 2008) celo navaja, da so visoko ustvarjalni ljudje tudi socialno kompetentnejši, pogumnejši v izražanju in imajo visoke neverbalne socialne sposobnosti ter bolj raznolike socialne interakcije.

Nadalje nas je zanimalo, kako udeleženske ocenjujejo značilnosti vzgojitelja, ki spodbuja razvoj ustvarjalnosti otrok v vrtcu (tabela 3).

Tabela 3: Značilnosti vzgojitelja, ki spodbuja ustvarjalnost pri otrocih – rezultati celotnega vzorca (N = 102).

Za vzgojitelja, ki spodbuja ustvarjalnost pri otrocih, je značilno, da:	Se ne strinjam.		Ne morem se odločiti.		Se strinjam.	
	f	f %	f	f %	f	f %
je odprt, sprejema različne ideje in zamisli otrok;	0	0	0	0	102	100

dosledno vrednoti otrokove dosežke;	9	8,8	16	15,7	77	75,5
daje prednost odprtim vprašanjem pred zaprtimi;	6	5,9	7	6,8	89	87,3
upoštevata individualne razlike med otroki v skupini (potrebe, interese in zmožnosti ...);	1	1	6	5,9	95	93,1
s svojim pristopom poskuša navdušiti otroke in pritegniti njihovo pozornost;	0	0	6	5,9	96	94,1
se drži pravil in vzpostavlja red in disciplino v skupini;	12	11,8	34	33,3	56	54,9
pohvali vsak izviren, nenavaden odgovor ali izdelek otrok.	5	4,9	25	24,5	72	70,6

Udeleženke so v celoti pritrdile, da je tak vzgojitelj odprt, sprejema različne pobude in zamisli otrok. Skoraj enoglasno so se tudi strinjale, da vzgojitelj, ki spodbuja ustvarjalnost, upošteva individualne razlike med otroki v skupini, jih poskuša navdušiti in pritegniti njihovo pozornost ter daje prednost odprtim vprašanjem pred zaprtimi. Ti rezultati so spodbudni, saj nakazujejo, da se udeleženke zavedajo ključne vloge vzgojitelja pri razvijanju ustvarjalnosti otrok. Vzgojiteljice lahko s spodbujanjem postavljanja vprašanj s strani otrok, z izpostavljanjem različnih vidikov določenega problema ter z omogočanjem raziskovanja in odkrivanja pomembno prispevajo k razvijanju divergentnega mišljenja otrok (Alkuş in Olgan, 2014; Gralewski, 2016). Z upoštevanjem različnih potreb, interesov in zmožnosti otrok lahko spodbujajo razvoj različnih področij ustvarjalnosti. Prav tako lahko vzgojiteljice s svojim načinom dela in izkazovanjem lastne ustvarjalnosti predstavljajo model, ki omogoča prevzemanje ustvarjalnih ravnanj tudi pri otrocih. Večina udeleženk tudi meni, da je treba pohvaliti vsak izviren, nenavaden odgovor ali izdelek otroka, pa tudi dosledno vrednotiti njegove dosežke. S prepoznavanjem otrokovega ustvarjalnega vedenja in primernimi povratnimi informacijami pedagoški delavci prispevajo h krepitvi otrokove samozavesti in motivacije za nadaljnje odkrivanje in raziskovanje (Besançon, Fenouillet in Shankland, 2015). Marentič Požarnik (2012) pa dodaja, da v šolskem prostoru ni treba vselej vrednotiti oziroma ocenjevati vsakega učenčevega dosežka, predvsem, ko gre za osnovna znanja, saj lahko to sproži celo zaviranje izvirnosti in izražanja lastnih idej.

Pri trditvi, da se mora vzgojitelj pri spodbujanju ustvarjalnost držati pravil ter vzpostavljati red in disciplino v skupini, so mnjenja nekoliko deljena: dobra polovica (54,9 %) se s trditvijo strinja, 33,3 % pa je neodločenih. Seveda se lahko vprašamo, kako so udeleženke dano trditev razumele, predvsem besedno zvezo »red in disciplina«, saj slednji nista vedno nujni in zaželeni v ustvarjalnem procesu. Nekateri avtorji celo navajajo, da učitelji, ki visoko vrednotijo disciplino v razredu, pogosto izkazujejo negativna stališča in manjšo tolerantnost do tipično ustvarjalnih lastnosti in vedenj učencev, s katerimi po njihovem mnenju ogrožajo njihovo vodenje razreda (Beghetto, 2006).

Z zadnjim sklopom trditev smo želeli ugotoviti, kako udeleženke ocenjujejo pomen vrta pri spodbujanju ustvarjalnosti predšolski otrok (tabela 4). Večina (skoraj 77,4 %) udeleženk se strinja, da vrtec s svojimi cilji, vizijo in dejavnostmi spodbuja razvoj otrokove ustvarjalnosti. Ta podatek ni presenetljiv in potrjuje zavedanje o ključni vlogi vrtčevskega okolja pri zagotavljanju pogojev za celosten razvoj otrok, vključno z ustvarjalnostjo (Barbot idr., 2015; Davies idr., 2013). Manj spodbudna so stališča udeleženk glede tega, kako je ustvarjalnost vzgojiteljic v vrtcu opažena oziroma nagrajena; približno dve tretjini jih meni, da se ustvarjalno vedenje vzgojiteljic ne ceni in upošteva v zadostni meri. Z vidika spodbujanja ustvarjalnosti pedagoških delavcev v vrtcu je to lahko problem, ki na dolgi rok privede do upada motiviranosti in izkazovanja ustvarjalnih pobud pri zaposlenih.

Nekoliko več kot polovica udeleženk ocenjuje, da vrtec zagotavlja ustrezne pogoje za razvijanje ustvarjalnosti otrok (npr. dovolj materiala in igrač, primerni prostori) in vzgojiteljev (npr. izobraževanja, usposabljanja, literatura o ustvarjalnosti), precejšen delež pa ostaja neopredeljen. Zagotavljanje izobraževanja na področju ustvarjalnosti se zdi nujno, saj je vzgojiteljevo ravnanje v praksi v veliki meri odvisno od razumevanja ustvarjalnosti in poznavanja pristopov in tehnik za spodbujanje ustvarjalnosti pri otrocih (Čepić idr., 2016).

Tudi s pogosto stereotipno predstavo, da se ustvarjalnost v predšolskem obdobju izkazuje primarno na umetniškem področju, se udeleženke v glavnem (57,8 %) ne strinjajo (Tabela 4). Še vedno pa je kar nekaj (26,5 %) sedanjih in bodočih vzgojiteljic, ki menijo, da je pri predšolskih otrocih smiselno spodbujati ustvarjalnost predvsem na področju umetnosti.

Tabela 4: Stališča do pomena vrtca pri spodbujanju ustvarjalnosti – rezultati celotnega vzorca (N =102).

Kako vrtec spodbuja razvoj ustvarjalnosti?	Se ne strinjam.		Ne morem se odločiti.		Se strinjam.	
	f	f %	f	f %	f	f %
Vrtec s svojimi cilji, vizijo in dejavnostmi spodbuja ustvarjalnost otrok.	6	5,9	17	16,7	79	77,4
V vrtcu je ustvarjalnost vzgojiteljev opažena in nagrajena.	34	33,3	35	34,4	33	32,3
Vrtec zagotavlja zadostna materialna sredstva, pripomočke in ustrezne pogoje (čas, prostor) za spodbujanje ustvarjalnosti otrok.	13	12,7	31	30,4	58	56,9
Vrtec nudi ustrezne pogoje za spodbujanje ustvarjalnosti vzgojiteljev (literatura, izobraževanja, delavnice ...).	11	10,8	31	30,4	60	58,8
V vrtcu je smiselno spodbujati predvsem ustvarjalnost na področju umetnosti.	59	57,8	16	15,7	27	26,5

Tudi drugi avtorji navajajo, da se v vzgojno-izobraževalnem prostoru ustvarjalnost še vedno primarno povezuje z literarno, glasbeno in likovno umetnostjo, medtem ko so druga področja nekoliko zapostavljena (Konstantinidou idr., 2014; Newton in Beverton, 2012). Najbrž gre pri tem za konceptualna vprašanja in razumevanja ustvarjalnosti, saj se ustvarjalnost veliko hitreje asociira z umetniškim ustvarjanjem kot z znanstvenim delovanjem, ki prav tako vključuje divergentno mišljenje in reševanje kompleksnih in odprtih problemov.

#### *Razlike v pojmovanjih in stališčih do ustvarjalnosti med vzgojiteljicami in študentkami*

Namen raziskave je bil tudi ugotoviti, ali obstajajo razlike v pojmovanjih in stališčih do ustvarjalnosti med vzgojiteljicami in študentkami predšolske vzgoje. Na podlagi rezultatov (tabela 5) lahko opazimo, da imata v glavnem obe skupini podobna pojmovanja, saj pri večini trditev nismo ugotovili pomembnih razlik; edina razlika se nanaša na razumevanje odnosa med ustvarjalnostjo in inteligentnostjo. Čeprav je največ udeleženk iz obeh skupin navedlo, da med ustvarjalnostjo in inteligentnostjo ni tesne povezanosti, so študentke v primerjavi z vzgojiteljicami pogosteje zagovarjale obstoj pozitivne korelacije med obema konstruktoma ( $p < 0,05$ ). Morda si lahko omenjena razhajanja razlagamo s tem, da si študentke v



obdobju študija sicer pridobijo nekatera teoretična znanja o ustvarjalnosti, vendar zaradi kompleksne povezanosti z inteligentnostjo (Karwowski in Gralewski, 2013) ostaja precej nejasnosti.

Tabela 5: Razlike v pojmovanju ustvarjalnosti med vzgojiteljicami in študentkami.

Ustvarjalnost je:	Vzgojiteljice (n = 50)			Študentke PV (n = 52)			$\chi^2$	p
	Se ne strinjam.	Ne morem se odločiti.	Se strinjam.	Se ne strinjam.	Ne morem se odločiti.	Se strinjam.		
sposobnost učinkovitega reševanja problemov, s katerimi se še nismo srečali;	5	12	33	12	8	32	3,66	0,160
splošna značilnost vseh otrok;	9	15	26	15	11	26	2,08	0,354
sposobnost poiskati različne rešitve in ideje za določen problem na izviren način;	2	3	45	3	2	47	0,40	0,817
je v glavnem prirojena;	17	27	6	21	21	10	2,13	0,344
tesno povezana z inteligentnostjo.	22	20	8	21	12	19	6,47	0,039

V tabeli 6 predstavljamo rezultate, ki se nanašajo na predstave o tem, kako vidijo značilnosti ustvarjalnega otroka vzgojiteljice v vrtcu in študentke predšolske vzgoje. Tudi v tem primeru sta skupini odgovarjali dokaj enotno. Največja razlika se je pokazala pri razumevanju motivacijske naravnosti ustvarjalnih otrok: vzgojiteljice so – pogosteje kot študentke – navedle, da se ustvarjalnost kaže v otrokovi notranji motivaciji in radovednosti, študentke pa so bile pogosteje neodločene ( $p < 0,001$ ). Rezultate poskušamo razložiti na osnovi s tem, da imajo vzgojiteljice vsakodnevno veliko možnosti za opazovanje otrokovega vedenja, kar je pogosto edini način za neposredno odkrivanje njihovega ustvarjalnega mišljenja in odzivanja.

Tabela 6: Razlike v razumevanju značilnosti ustvarjalnega otroka med vzgojiteljicami in študentkami.

Za ustvarjalnega otroka je značilno, da:	Vzgojiteljice (n = 50)			Študentke PV (n = 52)			$\chi^2$	P
	Se ne strinjam.	Ne morem se odločiti.	Se strinjam.	Se ne strinjam.	Ne morem se odločiti.	Se strinjam.		
je v svojem mišljenju samostojen in neodvisen;	4	11	35	5	11	36	0,10	0,958
ima sposobnost postavljanja lastnih ciljev in jih tudi zasleduje;	7	11	32	6	8	38	1,03	0,560
je učno uspešen pri različnih nalogah in dejavnostih;	9	18	23	11	9	32	4,65	0,099
težko sprejema in upošteva pravila in navodila vzgojitelja;	20	22	8	28	17	7	2,00	0,367
je samozavesten in ni odvisen od potrditev in odobravanja drugih;	8	12	30	14	17	21	4,05	0,132
raje dela/se igra sam kot v skupini vrstnikov;	14	26	10	25	15	12	6,49	0,039
je pri različnih dejavnostih notranje motiviran in radoveden.	0	8	42	5	28	19	24,75	0,000

Študentke imajo najbrž precej teoretičnega znanja o značilnostih ustvarjalnih posameznikov, vendar imajo zaradi pomanjkanja pedagoške prakse tudi manj priložnosti za preverjanje motivacijske naravnosti otrok med različnimi dejavnostmi. Razlika med skupinama se pojavlja tudi v razumevanju socialne interakcije ustvarjalnih otrok. S trditvijo, da se ustvarjalni otrok raje igra/dela sam kot v skupini vrstnikov, se študentke v večini ne strinjajo, medtem ko so vzgojiteljice večinoma neodločene ( $p < 0,05$ ). Ti rezultati nakazujejo, da so odgovori študentk nekoliko bolj skladni z dognanji v literaturi, ki ustvarjalne osebe pojmuje kot

heterogeno skupino tudi na socialnem področju. Avtonomnosti in nekonformizma, ki sta značilna za ustvarjalne posameznike, ne moremo enačiti s samotarstvom. V nadaljevanju nas je zanimalo, ali obstajajo razlike med mnenji vzgojiteljic in študentk glede značilnosti vzgojitelja, ki spodbuja ustvarjalnost otrok (tabela 7).

Tabela 7: Razlike med vzgojiteljicami in študentkami v opredeljevanju značilnosti vzgojitelja, ki spodbuja ustvarjalnost.

Za vzgojitelja, ki spodbuja ustvarjalnost pri otrocih, je značilno, da:	Vzgojiteljice (n = 50)			Študentke PV (n = 52)			$\chi^2$	p
	Se ne strinjam.	Ne morem se odločiti.	Se strinjam.	Se ne strinjam.	Ne morem se odločiti.	Se strinjam.		
je odprt, sprejema različne ideje/zamisli otrok;	0	0	50	0	0	52	–	–
dosledno vrednoti otrokove dosežke;	3	7	40	6	9	37	1,33	0,515
daje prednost odprtim vprašanjem pred zaprtimi;	2	3	45	4	4	44	0,78	0,676
upoštevata individualne razlike med otroki v skupini (potrebe, interese ...);	0	4	46	1	2	49	1,72	0,423
s svojim pristopom poskuša navdušiti otroke in pritegniti njihovo pozornost;	0	2	48	0	4	48	0,63	0,428
se drži pravil, vzpostavlja red in disciplino v skupini;	8	22	20	5	12	35	7,69	0,021
pohvali vsak izviren/nenavaden odgovor ali izdelek otrok.	0	5	45	5	21	26	19,90	0,000

Obe skupini sta se povsem strinjali, da so za vzgojitelja izjemno pomembni odprtost za novosti, sprejemanje idej in zamisli otrok. Skupini sta bili večinoma enotni, da je pri spodbujanju ustvarjalnosti treba upoštevati individualne razlike med otroki, jih

pritegniti in navdušiti za različne dejavnosti ter jim postavljati izzive. Ta podatek je spodbuden in kaže na to, da se udeleženke zavedajo ključne vloge vzgojitelja pri razvijanju in spodbujanju ustvarjalnosti v zgodnjem otroštvu. Največjo statistično pomembno razliko med skupinama opazamo pri trditvi, ki se nanaša na prepričanje, da je treba pohvaliti vsak izviren, nenavaden izdelek ali odgovor otroka: s tem se pogosteje strinjajo vzgojiteljice kot študentke ( $p < 0,001$ ). Vzgojiteljeva naklonjenost do izvirnih in domiselnih idej ter dosledne povratne informacije namreč prispevajo h krepitvi otrokove samozavesti in prepričanja v lastne zmožnosti, pa tudi k motivaciji za prihodnje ustvarjalno izražanje (Davies idr., 2013). Nadalje se razlike kažejo tudi v tem, da študentke pogosteje kot vzgojiteljice menijo, da je za vzgojitelja, ki spodbuja ustvarjalnost pri otrocih značilno upoštevanje pravil in vzpostavljanje reda in discipline v skupini ( $p < 0,05$ ).

Tabela 8: Razlike v stališčih do pomena vrtega pri spodbujanju ustvarjalnosti med vzgojiteljicami in študentkami.

Kako vrtec spodbuja razvoj ustvarjalnosti?	Vzgojiteljice (n = 50)			Študentke PV (n = 52)			$\chi^2$	p
	Se ne strinjam.	Ne morem se odločiti.	Se strinjam.	Se ne strinjam.	Ne morem se odločiti.	Se strinjam.		
S svojimi cilji, vizijo in dejavnostmi;	0	5	45	6	12	34	10,38	0,006
ustvarjalnost vzgojiteljev je opažena/nagrajena;	15	21	14	20	15	17	1,97	0,374
zadostna materialna sredstva, ustrezni pogoji (čas/prostor);	2	20	28	11	12	29	8,21	0,016
ustvarjalnost vzgojiteljev (literatura, izobraževanja ...);	4	12	34	7	19	26	3,43	0,180
spodbuja naj se predvsem ustvarjalnost na področju umetnosti.	32	8	10	27	8	17	2,20	0,333

V tabeli 8 predstavljamo rezultate preverjanja razlik v stališčih do vloge vrtega pri spodbujanju ustvarjalnosti med vzgojiteljicami in študentkami. Vzgojiteljice so v primerjavi s študentkami pogosteje pritrdele, da vrtec s svojimi cilji, vizijo in

dejavnostmi pomembno prispeva k razvoju ustvarjalnosti pri otrocih ( $p < 0,01$ ). Razlike so morda posledica tega, da so študentke bolj kritične do vrtca: s cilji in dejavnostmi, ki se nanašajo na spodbujanje ustvarjalnosti, so sicer seznanjene na deklarativni ravni (formalno izobraževanje na fakulteti), med obveznim študijskim usposabljanjem v vrtcu pa lahko imajo o spodbujanju ustvarjalnosti v praksi nekoliko drugačno izkušnjo. Prav tako študentke izražajo bolj kritično stališče glede zagotavljanja ustreznih materialnih in prostorskih pogojev za razvoj ustvarjalnosti otrok v vrtcu v primerjavi z vzgojiteljicami ( $p < 0,05$ ).

## **Zaključki**

Z empirično raziskavo smo ugotovili, da ima večina vzgojiteljic in študentk ustrezna teoretična znanja o razumevanju koncepta ustvarjalnosti, kljub temu so se med skupinama pokazale razlike v razumevanju odnosa med inteligentnostjo in ustvarjalnostjo, pri čemer so študentke izražale nekoliko več zadreg pri opredeljevanju omenjene povezanosti. Na področju prepoznavanja značilnosti ustvarjalnega otroka so bili odgovori udeleženk večinoma skladni z ugotovitvami sodobne literature, nekoliko deljena mnenja smo zasledili le pri trditvah, ki jih lahko umestimo na področje stereotipnih predstav, po katerih so ustvarjalni otroci socialno težje prilagodljivi, in sicer v smislu sledenja pravilom in navodilom odraslih ter vključenosti v interakcijo z vrstniki. Presenetljivo se je največja razlika med vzgojiteljicami in študentkami pokazala pri opredeljevanju motivacijskih vidikov osebnosti ustvarjalnega otroka; notranjo motivacijo in radovednost otrok so vzgojiteljice pogosteje kot študentke uvrščale med ključne karakteristike ustvarjalnosti. Pozitivna stališča do spodbujanja ustvarjalnosti otrok so udeleženke raziskave izkazovale tudi s prepoznavanjem lastne vloge in naklonjenosti ustvarjalnemu mišljenju ter vedenju otrok v pedagoški praksi. Udeleženke so večinoma menile, da ima vrtec s svojimi cilji, vizijo in dejavnostmi pomembno vlogo pri spodbujanju razvoja ustvarjalnosti predšolskih otrok. Nekoliko bolj razpršena pa so bila stališča glede vprašanj, ali sta vzgojiteljevo delo in njegova lastna ustvarjalnost ustrezno opažena in nagrajena. Rezultati študije pomenijo doprinos k razumevanju pojmovanj in stališč do ustvarjalnosti pri vzgojiteljicah in študentkah predšolske vzgoje ter dopolnjujejo dosedanja spoznanja na tem področju. Ugotovitve raziskave imajo praktično vrednost, saj omogočajo načrtovanje izobraževanja in usposabljanja strokovnih delavcev na področju prepoznavanja in spodbujanja ustvarjalnosti v okviru predšolske vzgoje. Prav tako pa tudi ponujajo razmislek o tem, kako izkazano

ustvarjalnost pri vzgojiteljih primerno stimulirati in nagrajevati. Profesionalni razvoj vzgojiteljev naj bi vključeval tako pridobivanje teoretičnih znanj o ustvarjalnosti kot tudi usvajanje pristopov, kako otrokovo ustvarjalnost v praksi negovati in spodbujati. Prav tako se zdi nujno prepoznati in presegati obstoječe mite o ustvarjalnosti že v obdobju visokošolskega izobraževanja bodočih vzgojiteljev. Izsledki raziskave prinašajo sicer pomembna spoznanja, opozoriti pa velja na nekatere omejitve. Raziskovalni vzorec je bil številčno in geografsko omejen, zato rezultatov ne moremo posploševati na populacijo slovenskih vzgojiteljev. Prav tako je bil vzorec omejen po spolu in bi v prihodnje kazalo študijo razširiti ter vključiti tudi moške vzgojitelje oziroma pomočnike vzgojitelja. S tem bi zagotovili bolj reprezentativne in veljavne podatke, kar bi omogočilo poglobljeno razumevanje ustvarjalnosti strokovnih delavcev vrtca.

## Summary

Numerous studies show that preschool teachers' and teachers' perceptions and attitudes towards creativity are related to their teaching practice, and determine whether they will encourage or inhibit children's creativity (Čepić et al., 2016; Gregoriadis et al., 2011). Although the importance of fostering creativity and creative thinking has been emphasized, (Barbot et al., 2015; Davies et al., 2013), too little attention has been paid to implicit theories of creativity, especially in the field of early childhood education. Therefore, the aim of the study was to examine pre-service and in-service preschool teachers' conceptions and attitudes towards creativity and to determine whether there are any differences between the two groups. The study sample included 102 participants: 50 preschool teachers from kindergartens in the Coastal-Karst region and 52 students of the preschool education program who were not employed in kindergarten at the time of the study. The participants were aged between 19 and 59 years. The average length of service of preschool teachers was 13,78 years ( $SD = 11,4$ ). For the purpose of the study, a 24-item questionnaire was developed based on available literature in the field of creativity, in particular examining conceptions, beliefs and implicit theories of creativity in early childhood education (Al-Nouh et al., 2014; Gregoriadis et al., 2011; Kampilis et al., 2009).

The questionnaire included the following content areas: conceptions of creativity, characteristics of creative thinking and behavior of preschool children, characteristics and role of the teacher in promoting children's creativity, and the importance of the kindergarten environment in promoting creativity. Participants responded using a 3-point rating scale. The results have shown that most participants have adequate theoretical knowledge concerning the concept of creativity, however, they found it more difficult to take a standpoint as regards two common misconceptions concerning creativity – that creativity is mostly an innate trait, and that there is a close relationship between intelligence and creativity. Compared to preschool teachers the students showed more uncertainty in defining the connection between intelligence and creativity. This suggests that some of the existing myths about creativity need to be addressed already in the course of higher education. Encouraging results have emerged in the area of recognizing the characteristics of a creative child since most participants' answers were consistent with contemporary literature. Some divided opinions have been found in two statements falling in line with stereotypes, according to which creative children are socially more difficult to adapt (e.g. they have problems following the rules and instructions of adults), and prefer to play and work alone, rather than with peers. Surprisingly, a significant difference between preschool teachers and students was found in defining the motivational aspects of the creative child. Preschool teachers more often believed that intrinsic motivation and curiosity were among the key characteristics of children's creativity. The participants highlighted their role in promoting children's creative thinking and behavior in educational practice. Significant differences between preschool teachers and students were observed only in providing feedback, with preschool teachers being more united in advocating a consistent response to children's creative ideas and products. The participants mostly agree that kindergarten, with its goals, vision, and activities, plays an important role in promoting creativity of preschool children. Most of them also believe that kindergarten provides sufficient opportunities for further education and training in the field of creativity and that it is necessary to stimulate creativity in domains other than art.

#### Literatura

- Alkuş, S., in Olgan, R. (2014). Pre-service and in-service preschool teachers' views regarding creativity in early childhood education. *Early Child Development and Care*, 184(12), pp. 1902–1919.
- Al-Nouh, N. A., Abdul-Kareem, M. M., in Taqi, H. A. (2014). Primary School EFL Teachers' Attitudes towards Creativity and Their Perceptions of Practice. *English Language Teaching*, 7(9), pp. 74–89.

- Avsec, A., Kavčič, T., in Petrič, M. (2017). *Temeljni vidiki osebnosti*. Ljubljana: Znanstvena založba Filozofske fakultete Univerze v Ljubljani.
- Barbot, B., Besançon, M., in Lubart, T. (2015). Creative potential in educational settings: Its nature, measure, and nurture. *Education*, 43(4), str. 371–381.
- Beghetto, R. A. (2006). Does creativity have a place in classroom discussions? Prospective teachers' response preferences. *Thinking Skills and Creativity*, 2(1), pp. 1–9.
- Beghetto, R. A., in Kaufman, J. C. (2014). Classroom contexts for creativity. *High Ability Studies*, 25(1), str. 53–69.
- Besançon, M., Fenouillet, F., in Shankland, R. (2015). Influence of school environment on adolescents' creative potential, motivation and well-being. *Learning and Individual Differences*, 43, str. 178–184.
- Chang, C. P., Hsu, C. T., in Chen, I. J. (2013). The relationship between the playfulness climate in the classroom and student creativity. *Quality & Quantity*, 47(3), str. 1493–1510.
- Cropley, A. J. (2001). *Creativity in education and learning: A guide for teachers and educators*. Sterling, VA: Stylus Publishing.
- Čepić, R., Tatalović Vorkapić, S., in Mašić, M. (2016). Myths about creativity: How students teachers perceive creativity? V K. Aškerc idr. (ur.) *Izboljševanje kakovosti poučevanja in učenja v visokošolskem izobraževanju* (str. 166–175). Ljubljana: CMEPIUS.
- Davies, D., Jindal-Snape, D., Collier, C., Digby, R., Hay, P., in Howe, A. (2013). Creative learning environments in education – A systematic literature review. *Thinking Skills and Creativity*, 8, str. 80–91.
- Davies, L., Newton, D., in Newton, L. (2018). Creativity as a twenty-first-century competence: an exploratory study of provision and reality. *Education* 3–13, 46(7), str. 879–891.
- Diakidoy, I-A. N., in Kanari, E. (1999). Student teachers' beliefs about creativity. *British Educational Research Journal*, 25(2), str. 225–243.
- Duffy, B. (2006). *Supporting creativity and imagination in the early years*. UK: McGraw-Hill Education.
- Feist, G. J. (2010). The function of personality in creativity: The nature and nurture of the creative personality. V J. C. Kaufman in R. J. Sternberg (ur.), *The Cambridge handbook of creativity* (str. 113–130). New York: Cambridge University Press.
- Gajda, A. (2016). The relationship between school achievement and creativity at different educational stages. *Thinking Skills and Creativity*, 19, str. 246–259.
- Glăveanu, V. P. (2011). Children and creativity: a most (un)likely pair? *Thinking skills and creativity*, 6(2), str. 122–131.
- Gralewski, J. (2016). Teachers' Beliefs About Creativity and Possibilities for its Development in Polish High Schools: A Qualitative Study. *Creativity. Theories – Research – Applications*, 2(3), str. 292–329.
- Gralewski, J., in Karwowski, M. (2013). Polite girls and creative boys? Students' gender moderates accuracy of teachers' ratings of creativity. *The Journal of Creative Behavior*, 47, str. 290–304.
- Gregoriadis, A., Zachopoulou, E., in Konstantinidou, E. (2011). Early childhood educators' perceptions of creativity in education. V *Conference Proceedings: Perspectives of creativity and learning in early childhood* (str. 120–128). Cyprus, Organisation Mondiale pour l'Éducation Préscolaire.
- Hass, R. W., Reiter-Palmon, R., in Katz-Buonincontro, J. (2017). Are Implicit Theories of Creativity Domain Specific? Evidence and Implications. V M. Karwowski in J. C. Kaufman (ur.), *The Creative Self: Effect of Beliefs, Self-Efficacy, Mindset, and Identity* (str. 219–234). London: Elsevier.
- Jauk, E., Benedek, M., Dunst, B., in Neubauer, A. C. (2013). The relationship between intelligence and creativity: New support for the threshold hypothesis by means of empirical breakpoint detection. *Intelligence*, 41(4), str. 212–221.
- Jekovec, J. F., in Bucik, V. (2015). Odnos med ustvarjalnostjo in igralnim materialom v kontekstu simbolne igre. *Psihološka obzorja*, 24, str. 33–43.
- Kampylis, P., Berki, E., in Saariluoma, P. (2009). In-service and prospective teachers' conceptions of creativity. *Thinking Skills and Creativity*, 4, str. 15–29.



- Karwowski, M., in Gralewski J. (2013). Threshold hypothesis: Fact or artifact? *Thinking Skills and Creativity*, 8, str. 25–33.
- Kaufman, J. C., in Beghetto, R. A. (2009). Beyond big and little: The Four C Model of Creativity. *Review of General Psychology*, 13, str. 1–12.
- Kim, K. H. (2005). Can only intelligent people be creative? A meta-analysis. *Journal of Secondary Gifted Education*, 16, str. 57–66.
- Konstantinidou, E., Gregoriadis, A., Grammatikopoulos, V., in Michalopoulou, M. (2014). Primary physical education perspective on creativity: the nature of creativity and creativity fostering classroom environment. *Early Child Development and Care*, 184(5), str. 766–782.
- Kurikulum za vrte*. (1999). Ljubljana: Ministrstvo za šolstvo in šport. Zavod Republike Slovenije za šolstvo.
- Maksić, S., in Pavlović, J. (2019). Implicitne teorije kreativnosti univerzitetnih nastavnika. *Andragoške studije*, 1, str. 67–85.
- Marentič Požarnik, B. (2012). *Psihologija učenja in pouka*. Ljubljana: DZS.
- Mullet, D. R., Willerson, A., Lamb, N., in Kettler, T. (2016). Examining teacher perceptions of creativity: A systematic review of the literature. *Thinking Skills and Creativity*, 21, str. 9–30.
- Newton, L., in Beverton, S. (2012). Pre-service teachers' conceptions of creativity in elementary school English. *Thinking Skills and Creativity*, 7, str. 165–176.
- Opaka, M. (2008). Ustvarjalnost – proces, oseba in produkt: Pregled nekaterih odkritij o ustvarjalnosti v zadnjem desetletju. *Psihološka obzorja*, 17(2), str. 77–90.
- Pečjak, V. (2011). Ustvarjalnost, zlata doba ustvarjalnosti je otroštvo. *Šolsko svetovalno delo*, 15(1/2), 24–28.
- Runco, M. A. (2004). Creativity. *Annual Review of Psychology*, 55(1), 657–687.
- Runco, M. A. (2007). *Creativity: theories and themes: research, development, and practice*. Amsterdam: Elsevier Academic Press.
- Runco, M. A., in Jaeger, G. J. (2012). The Standard Definition of Creativity. *Creativity Research Journal*, 24, str. 92–96.
- Silvia, P. J., in Beaty, R. E. (2012). Making creative metaphors: the importance of fluid intelligence for creative thought. *Intelligence*, 4, str. 343–351.
- Štemberger, T. (2013). Stališča bodočih vzgojiteljic do ustvarjalnosti. *Revija za elementarno izobraževanje*, 2/3(6), str. 101–113.
- Štemberger, T., in Cencič, M. (2015). Kaj poklicni življenjepisi vzgojiteljic odkrivajo o prepletenosti poklica vzgojitelja in ustvarjalnosti? *Revija za elementarno izobraževanje*, 8(3), str. 17–37.
- Velázquez, J. A., Segal, N. L., in Horwitz, B. N. (2015). Genetic and environmental influences on applied creativity: A reared-apart twin study. *Personality and Individual Differences*, 75, str. 141–146.

## Avtorici

### Dr. Petra Dolenc

Izredna profesorica, Univerza na Primorskem, Pedagoška fakulteta, Cankarjeva 5, 6000 Koper, Slovenija, e-pošta: petra.dolenc@pef.upr.si  
Associate professor, University of Primorska, Faculty of Education, Cankarjeva 5, 6000 Koper, Slovenia, e-mail: petra.dolenc@pef.upr.si

### Gaja Čehovin

Diplomirana vzgojiteljica predšolskih otrok, Vrtec Delfino Blu Koper, Kolarska ulica 8, 6000 Koper, Slovenija, e-pošta: ce.gaja@gmail.com  
Preschool Teacher, Kindergarten Delfino Blu Koper, Kolarska ulica 8, 6000 Koper, Slovenia, e-mail: ce.gaja@gmail.com





## STUDENTS' MUSICAL PREFERENCES IN CHILDRENS' MAJOR- AND MINOR-KEY SONGS

SNJEŽANA DOBROTA<sup>1</sup> & MAJA GUSIĆ<sup>1</sup>

Potrijeno/Accepted  
4. 5. 2020

<sup>1</sup> University of Split, Faculty of Humanities and Social Science

Objavljeno/Published  
21. 9. 2020

CORRESPONDING AUTHOR/KORESPONDENČNI AVTOR  
dobrota@ffst.hr

### Abstract/Povzetek.

This paper explores elementary school students' music preferences in terms of songs authored for children and traditional major- and minor-key songs and the influence of familiarity of the music on their music preferences. The questionnaire and sound questionnaire were administered to 216 students attending the second, third, seventh and eighth grades of elementary school in Sinj, Croatia. The results confirm the influence of age and gender on students' music preferences concerning songs authored for children and traditional songs in major and minor keys. Furthermore, all the participants prefer major-key songs to minor-key songs. Finally, it was established that familiarity with a piece of music is a significant factor affecting the music preferences of the participants.

### Keywords:

preference, music lessons, children's songs, major mode, minor mode

### Ključne besede:

glasbene preference, pouk glasbe, otroške pesmi, dur, mol

UDK/UDC:  
37.015.31:78

### Glasbene preference šolarjev glede otroških pesmi v duru in molu

Članek proučuje glasbene preference osnovnošolcev glede umetnih in ljudskih pesmi v duru in molu ter vpliv poznavanja glasbe na njihove glasbene preference. Kot del raziskave sta bili med 216 učenci drugega, tretjega, sedmega in osmega razreda osnovne šole v Sinju izvedeni pisna in zvočna anketa. Rezultati potrjujejo vpliv starosti in spola na glasbene preference učencev glede umetnih in ljudskih pesmi v duru in molu. Vsem udeležencem so bile bolj všeč pesmi v duru kot tiste v molu. Zaznali smo tudi, da je poznavanje pesmi pomemben dejavnik, ki vpliva na glasbene preference udeležencev.

DOI <https://doi.org/10.18690/rei.13.3.311-324.2020>

Besedilo / Text © 2019 Avtor(ji) / The Author(s)

To delo je objavljeno pod licenco Creative Commons CC BY Priznanje avtorstva 4.0 Mednarodna.

Uporabnikom je dovoljeno tako nekomercialno kot tudi komercialno reproduciranje, distribuiranje, dajanje v najem, javna priobčitev in predelava avtorskega dela, pod pogojem, da navedejo avtorja izvirnega dela. (<https://creativecommons.org/licenses/by/4.0/>).



## Introduction

Music preferences are short-term estimates of liking for music, while musical taste represents relatively stable, long-term behaviour towards and evaluation of music and is a more permanent disposition representing the totality of individual preferences (Mirković-Radoš, 1996). Music preferences are formed under the influence of numerous factors, the most significant of which are related to the characteristics of the music and the characteristics of the listener (Dobrota & Reić Ercegovac, 2016).

The results of the studies show that tonality is a musical-expressive component that is significantly associated with music preferences. Thus, Crowder points out that the term major/minor mode is closely related to emotions, and he thinks that "... the connection of the major mode with the emotion of happiness and minor mode with the emotion of sadness is the strongest link between the musical structure and the language of human emotions" (Crowder, 1984, 4).

Some studies also point to a relationship between major-sad and minor-happy associations when the modes are paired with time and dynamics (Hunter et al., 2010; Ladinig & Schellenberg, 2012; Schellenberg & Von Scheve, 2012). Nawrot (2003) states that emotional perception of music may be caused by innate perceptual predispositions and learned associations that are developed in childhood. Adachi and Trehub (1998) conducted their study of children aged 4 to 12 years old and concluded that these children rely on variations in tempo, dynamics and overall pitch as indicators of emotional perception in music. Kratus (1993) found that Western children 6 to 12 years old are able to perceive sadness or happiness in music, with only small differences between different age groups.

Cultural factors and learned associations also play a significant role in how major or minor modes may be emotionally perceived (Bowling et al., 2012). The familiarity of the music can also play an important role in determining whether emotion in music is perceived as happy or sad, because that familiarity leads to enjoyment of and happiness in listening to music (Temperley & Tan, 2013).

Dobrota and Reić Ercegovac (2015) have explored the relationship between music preferences for different mode and tempo and personality traits. Results showed that in comparison to male students, female students reported a greater range of music preferences, regardless of tempo and mode, while both males and females showed a greater degree of preference for musical examples in fast tempo and a major key. Emotional stability and optimism were significant predictors of a preference for music in fast tempo and a major key, while openness to experience, introversion and gender were significant predictors of preference for a slow tempo and music in a minor key.

*Aim of research, research problems and hypotheses*

The aim of this study was to examine elementary school student's music preferences concerning songs by children's authors and traditional songs in major and minor modes and the influence of familiarity of music on their music preferences. In order to achieve this aim, we attempted to address the following issues:

1. To examine the influence of age on music preferences in terms of songs by children's authors and traditional songs.
2. To examine the influence of gender on music preferences in terms of songs by children's authors and traditional songs.
3. To examine the influence of major/minor mode on music preferences concerning songs by children's authors and traditional songs.
4. To examine the relationship between familiarity of songs by children's authors and traditional songs and music preferences concerning songs by children's authors and traditional songs.
5. Based on the aim and the research problems, the following hypotheses were set:

H1: In comparison to older students, younger students will show greater preference for songs by children's authors and traditional songs.

H2: In comparison to male students, female students will show greater preference for songs by children's authors and traditional songs.

H3: Students will show greater preference for songs by children's authors and traditional songs in a major key, compared to songs by children's authors and traditional songs in a minor key.

H4: Students will show greater preference for familiar songs by children's authors and traditional songs, compared to unfamiliar songs by children's authors and traditional songs.

## Method

### *Participants*

Testing was conducted in Sinj, Croatia, on a sample (N=216; F=102, M=114) of second-grade students (N=45), third-grade students (N=48), seventh-grade students (N=52) and eighth-grade students (N=71) (Table 1). The second- and third-grade students in the data analysis were grouped into a group of *younger* students, while the seventh- and eighth-grade students were grouped into a group of *older* students.

Table 1: Structure of the sample (N = 216).

<b>GENDER</b>	<b>N</b>	<b>GRADE</b>	<b>N</b>
M	114	2nd	45
		3rd	48
F	102	7th	52
		8th	71
<b>Total</b>		<b>216</b>	

### *Instrument and procedure*

For the purpose of this research, a music CD was prepared, containing 16 examples of songs by children's authors and traditional songs in major and minor keys (Table 2). The distribution of the preference for children's songs in major and minor keys is significantly different from the normal distribution, so further analyses will use methods of nonparametric statistics (Mann-Whitney U-test, Wilcoxon matched pairs test, correlations).

Table 2: Psychometric characteristics of the subscales Preference for children's songs in major and minor key.

	<b>MAJOR KEY</b>	<b>MINOR KEY</b>
	<i>The Cat is Purring (traditional song)</i>	<i>In the Rain (authored song)</i>
	<i>Best Wishes to Mummy (authored song)</i>	<i>A Town is Shining (traditional song)</i>
	<i>Little Sanja's Sleigh (authored song)</i>	<i>Under a Rock There Is a Crab (authored song)</i>
	<i>Twinkle, Twinkle, Little Star (traditional song)</i>	<i>Three Girls (traditional song)</i>
	<i>Dance, Dance (traditional song)</i>	<i>Autumn Song (authored song)</i>
	<i>My Ferandin (traditional song)</i>	<i>Where Is That Yellow Flower? (authored song)</i>
	<i>Winter Is Gone (traditional song)</i>	<i>Ladybird (authored song)</i>
	<i>Sea Breeze (authored song)</i>	<i>It's Raining (traditional song)</i>
Cronbach $\alpha$	0.81	0.80
M (sd)	31.40 (5.99)	29.52 (6.03)
range	12-40	14-40
average inter-item correlation	0.35	0.35
K-S d	0.1, $p < 0.05$	0.07, $p < 0.05$

For the purpose of this research, a questionnaire consisting of two parts was prepared. The first part comprised questions related to sociodemographic characteristics (gender, age). The second part of the questionnaire related to the research into music preferences. The questionnaire about music preferences consisted of an odd number of music examples from the CD and a five-degree assessment scale (1=strongly dislike; 2=dislike; 3=neither like nor dislike; 4=like; 5=strongly like). Participants were also asked to assess the familiarity of each musical example by circling *Yes* or *No* next to each assessment scale.

Testing was conducted in school classrooms according to a pre-arranged schedule. Testing was collective, with 15-20 participants in each group. The purpose of conducting the research was briefly explained, anonymity was guaranteed, and the participants were asked to answer the questions honestly and accurately. Participants in all groups filled out the first part of the questionnaire and then evaluated the musical examples. When examining the musical preferences, the participants listened to a musical example lasting about one minute and then assessed the degree of liking in the questionnaire.

## Results and discussion

Table 3 shows the average degree of preference for the music examples. The students showed the greatest preference for the traditional song *Twinkle, Twinkle, Little Star* and the least preference for *Ladybird*, a song by a children's author.

Table 3: The average degree of preference for the music examples.

Music examples	M	min.	max.	SD
<i>In the Rain (authored song)</i>	3.29	1.00	5.00	1.08
<i>Sea Breeze (authored song)</i>	3.75	1.00	5.00	1.10
<i>A Town Is Shining (traditional song)</i>	3.57	1.00	5.00	1.22
<i>Winter is Gone (traditional song)</i>	4.01	1.00	5.00	1.08
<i>Under a Rock there is a Crab (authored song)</i>	3.23	1.00	5.00	1.14
<i>My Ferandin (traditional song)</i>	3.82	1.00	5.00	1.21
<i>Three Girls (traditional song)</i>	3.75	1.00	5.00	1.20
<i>Twinkle, Twinkle, Little Star (traditional song)</i>	4.63	1.00	5.00	0.92
<i>Ladybird (authored song)</i>	2.97	1.00	5.00	1.28
<i>Best Wishes to Mummy (authored song)</i>	4.20	1.00	5.00	1.04
<i>It's Raining (traditional song)</i>	3.94	1.00	5.00	1.24
<i>Dance, Dance (traditional song)</i>	3.60	1.00	5.00	1.31
<i>Autumn Song (authored song)</i>	4.32	1.00	5.00	1.08
<i>Little Sanja's Sleigh (authored song)</i>	3.63	1.00	5.00	1.22
<i>Where Is That Yellow Flower? (authored song)</i>	4.45	1.00	5.00	0.95
<i>The Cat Is Purring (traditional song)</i>	3.75	1.00	5.00	1.19

H1: In comparison to older students, younger students will show greater preference for songs by children's authors and traditional songs.

In order to investigate the influence of age on student's preferences concerning songs by children's authors and traditional songs, the Mann-Whitney U-test was calculated. The results confirm that the music preferences of younger and older



students do differ significantly (Table 4, Figure 1). Younger students show greater preference for songs by children's authors and traditional songs, so the first hypothesis was confirmed.

Table 4: Differences in the children's preferences for songs by children's authors and traditional songs by age.

Music preferences	C	U	z	p
younger students (2nd and 3rd grade)	4.09	4219.0	3.29	0.001
older students (7th and 8th grade)	3.75			

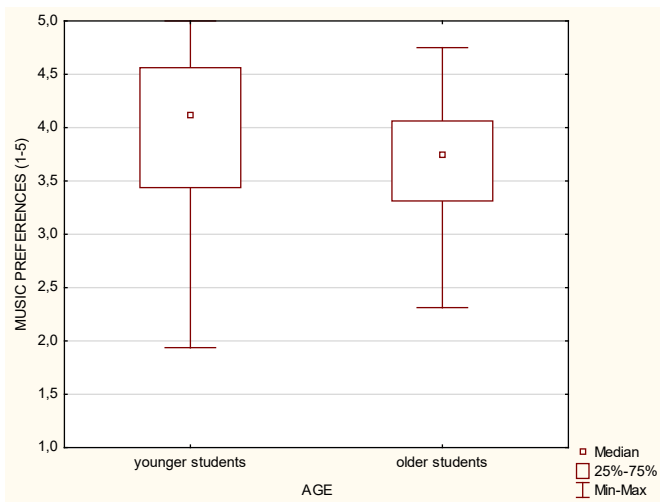


Figure 1: Differences in the children's preferences for songs by children's authors and traditional songs by age

Starting from the open-earedness hypothesis (Hargreaves, 1982), LeBlanc (1991) explains the general pattern of music preferences throughout life, emphasizing that young children are more open and more tolerant towards unfamiliar musical styles. Consequently, primary education teachers have the opportunity to expose young children to diverse high-quality music experiences, thus creating the basis for further development of their music preferences.

*H2: In comparison to male students, female students will show greater preference for songs by children's authors and traditional songs.*

In order to examine the influence of gender on students' preferences for songs by children's authors and traditional songs, the Mann-Whitney U-test was calculated (Table 5, Figure 2). The results point to a difference between male and female students in their preference for songs by children's authors and traditional songs. Female students show greater preference for such songs, so the second hypothesis was confirmed.

Table 5: Differences in preferences for songs by children's authors and traditional songs by gender.

Music preferences	C	U	z	p
Male students	3.74	4664.5	-2.51	0.012
Female students	3.92			

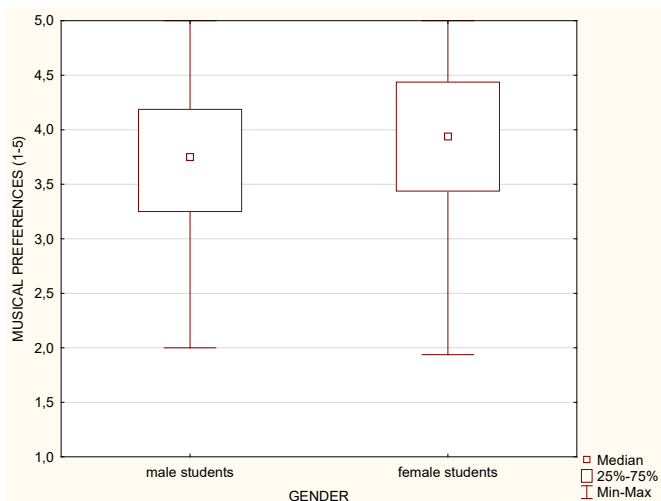


Figure 2: Differences in preferences for songs by children's authors and traditional songs by gender

The research results generally confirm that males and females do respond to music in different ways, but also that women have more positive attitudes towards music (Christenson & Peterson, 1988; Harrison & O'Neill, 2003).

*H3: Students will show greater preference for songs by children's authors and traditional songs in a major key, compared to songs by children's authors and traditional songs in a minor key.*

In order to investigate the influence of tonality on students' preference for songs by children's authors and traditional songs, the Wilcoxon matched pairs test was applied (Table 6, Figure 3). The results show that students prefer children's songs in a major key to children's songs in a minor key, so the hypothesis was confirmed.

Table 6: Differences in preferences for songs by children's authors and traditional songs by tonality.

Tonality	C	$v < V$	Z	p
Major	4.00	32.00	5.02	0.000
Minor	3.75			

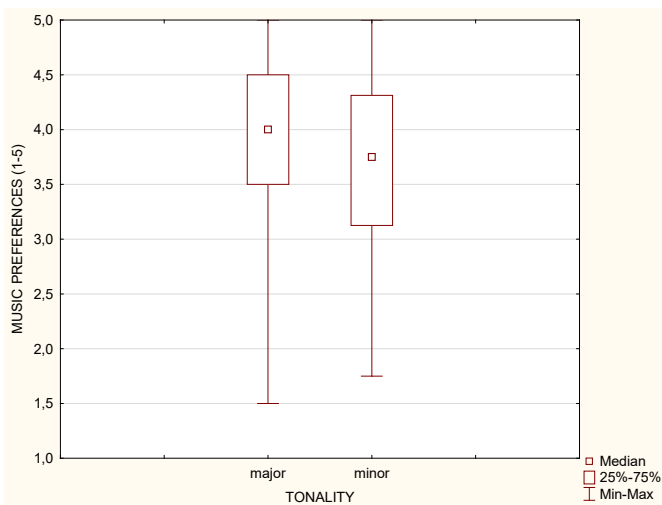


Figure 3: Differences in preferences for songs by children's authors and traditional songs by tonality

These results are consistent with results from studies confirming that the participants generally preferred music in a major key (Dobrota & Reić Ercegovac, 2014; 2015) and attribute to such music positive connotations (Kastner & Crowder, 1990). However, Gregory, Worrall and Sarge (1996) consider that linking tonality and emotional response to music is a result of learning and socialisation with the standards of the Western European artistic music tradition.

*H4: Students will show greater preference for familiar songs by children's authors and traditional songs, compared to unfamiliar songs by children's authors and traditional songs.*

In order to examine the relationship between the familiarity of music and student's preferences for songs by children's authors and traditional songs, correlations between familiarity and musical preference were calculated (Table 7). There were such correlations for fourteen musical examples, confirming the final hypothesis.

Table 7: Correlations between music preference and familiarity of music.

Music examples	Unfamiliar (f)	Familiar (f)	Correlation between preference and familiarity
<i>In the Rain</i>	154	62	0.23*
<i>Sea Breeze</i>	120	96	0.21*
<i>A Town Is Shining</i>	163	53	0.33*
<i>Winter is Gone</i>	93	123	0.09
<i>Under a Rock, there is a Crab</i>	201	15	0.20*
<i>My Ferandin</i>	137	79	0.36*
<i>Three Girls</i>	160	56	0.37*
<i>Twinkle, Twinkle, Little Star</i>	6	210	0.05
<i>Ladybird</i>	195	21	0.26*
<i>Best Wishes to Mummy</i>	53	163	0.44*
<i>It's Raining</i>	77	139	0.39*
<i>Dance, Dance</i>	166	50	0.33*
<i>Autumn Song</i>	21	195	0.52*
<i>Little Sanja's Sleigh</i>	139	77	0.30*
<i>Where Is That Yellow Flower?</i>	28	188	0.45*
<i>The Cat Is Purring</i>	119	97	0.34*

\* $p < 0.05$

These results are in line with those from numerous studies confirming a positive linear correlation between the frequency of listening to music and music preferences (Carper, 2001; Dobrota & Reić Ercegovic, 2016; Finnäs, 1989; North & Hargreaves, 2008). The musical-pedagogical implications of the results relate to the need for repeated, active listening and performance of music during music lessons.

## **Conclusion**

The results of this study showed that younger students and female students do show greater preference for songs by children's authors and traditional songs. All participants preferred songs by children's authors and traditional songs in a major key to those in a minor key. Finally, students show greater preference for familiar songs by children's authors and traditional songs, compared to unfamiliar songs of both types.

It should be noted that the results apply to students from a specific cultural background in Croatia. The limitations of the research are also reflected in the fact that the research did not include all the factors that could potentially have affected music preferences.

Such results have a number of theoretical-practical implications. The fact that younger students show greater music preference is of particular importance to the primary school teacher, since he has the opportunity to expose students to varieties of music from the earliest age. Younger children are open and flexible to perceive different musical styles, as they have not yet formed their musical taste.

Furthermore, the research results confirm that participants prefer musical examples in major keys. Such results can be explained by the fact that most of the songs in the textbooks are major key songs, which probably affects the musical preferences of the students. However, this does not exclude the possibility of students learning the songs in a minor key, which would surely enrich their musical experience.

Finally, the fact that students show greater preferences for familiar, compared to unfamiliar music, points to the importance of repeated and active listening to and performance of music during music lessons. The familiarity of music leads to enjoyment and happiness in listening to music (Temperley & Tan, 2013), and only in this way will students be introduced to the structure of musical pieces and increase the range of their music preferences.

This research could be further improved by obtaining a larger sampling population of subjects, such as high school students, university students or adults.

**References**

- Adachi, M., & Trehub, S. E. (1998). Children's Expression of Emotion in Song. *Psychology of Music, 26* (2), 133-153. doi: .1177/0305735698262003
- Bowling, D. L., Sundararajan, J., Han, S., & Purves, D. (2012). Expression of Emotion in Eastern and Western Music Mirrors Vocalization. *PLoS ONE, 7*(3), e31942. doi:10.1371/journal.pone.0031942
- Carper, K. (2001). The effects of repeated exposure and instructional activities on the least preferred of four culturally diverse musical styles with kindergarten and pre-k children. *Bulletin of the Council for Research in Music Education, 151*, pp. 41–50.
- Christenson, P. G., & Peterson, J. B. (1988). Genre and gender in the structure of music preferences. *Communication Research, 15*, pp. 282–301. doi: 10.1177/009365088015003004
- Crowder, R. G. (1984). Perception of the major/minor distinction: I. Historical & theoretical foundations. *Psychomusicology: A Journal of Research in Music Cognition, 4*(1–2), pp. 3–12. doi:10.1037/h0094207
- Curtis, M. E., & Bharucha, J. J. (2010). The minor third communicates sadness in speech, mirroring its use in music. *Emotion, 10*(3), pp. 335–348. doi: 10.1037/a0017928
- Dobrota, S., & Reić Ercegovac, I. (2014). Student's musical preferences: the role of music education, characteristics of music and personality traits. *Croatian Journal of Education, 16*, pp. 363–384.
- Dobrota, S., & Reić Ercegovac, I. (2016). *Why we love what we listen to: music-pedagogical and psychological aspects of musical preferences*. Split: Faculty of Humanities and Social Sciences University of Split.
- Dobrota, S., & Reić Ercegovac, I. (2015). The relationship between music preferences of different mode and tempo and personality traits – implications for music pedagogy. *Music Education Research, 17*, pp. 234–247. doi: 10.1080/14613808.2014.933790
- Finnäs, L. (1989). How can music preferences be modified? A research review. *Bulletin of the Council for Research in Music Education, 102*, pp. 1–58.
- Gregory, A. H., Worrall, L., & Sarge, A. (1996). The development of emotional responses to music in young children (1996) *Motivation and Emotion, 20*(4), pp. 341–348, doi: 10.1007/BF02856522
- Hargreaves, D. J. (1982). The development of aesthetic reactions to music. *Psychology of Music. Special Issue*, pp. 51–54.
- Harrison, A. C., & O'Neill, S. A. (2003). Preferences and children's use of gender-stereotyped knowledge about musical instruments: Making judgements about other children's preferences. *Sex Roles, 49*, pp. 389–400.
- Hunter, P.G., Schellenberg, E.G., & Schimmack, U. (2010). Feelings and perceptions of happiness and sadness induced by music: Similarities, differences and mixed emotions. *Psychology of Aesthetics, Creativity, and the Arts, 4*(1). pp. 47–56. doi:10.1037/a0016873
- Kastner, M. P., & Crowder, R. G. (1990). Perception of the Major/Minor Distinction: IV. Emotional Connotations in Young Children. *Music Perception 8*(2):189-201, doi: 10.2307/40285496
- Kratus, J. (1993). Eminence in music education research as measured in the Handbook of Research on Music Teaching and Learning [Electronic version]. *Bulletin of the Council for Research in Music Education, 118*, pp. 21–32.
- Ladinig, O. & Schellenberg, E.G. (2012). Liking unfamiliar music: Effects of felt emotion and individual differences. *Psychology of Aesthetics, Creativity, and the Arts, 6*(2), pp. 146–154. doi:10.1037/a0024671
- LeBlanc, A. (1991). Effect of maturation/aging on music listening preference: a review of the literature. *Paper presented at the Ninth National Symposium on Research in Music Behaviour, Canon Beach, Oregon, U. S. A.*
- Mirković-Radoš, K. (1996). *Psihologija muzike*. Beograd: Zavod za udžbenike i nastavna sredstva.
- Nawrot, E. S. (2003). The Perception of Emotional Expression in Music: Evidence from Infants, Children and Adults. *Psychology of Music, 31*(1), pp. 75–92. doi:10.1177/0305735603031001325
- North, A. C. & Hargreaves, D. J. (2008). *The Social and Applied Psychology of Music*. New York: Oxford University Press.

- Schellenberg, E.G. & Von Scheve, C. (2012). Emotional cues in American popular music: Five decades of the Top 40. *Psychology of Aesthetics, Creativity, and the Arts*, 6(3), pp. 196–203. doi:10.1037/a0028024
- Temperley, D., & Tan, D. (2013). Emotional Connotations of Diatonic Modes. *Music Perception: An Interdisciplinary Journal*, 30(3), pp. 237–257. doi:10.1525/mp.2012.30.3.237
- Turner, B., & Huron, D. (2008). A comparison of dynamics in major- and minor-key works. *Empirical Musicology Review*, 3(2), pp. 64–68.

## **Authors**

### **Snježana Dobrota PhD**

full professor, University of Split, Faculty of Humanities and Social Science, Poljička cesta 35, 21000 Split, Croatia, e-mail: dobrota@ffst.hr  
redna profesorica, Univerza v Splitu, Filozofska fakulteta, Poljička cesta 35, 21000 Split, Hrvatska, e-pošta: dobrota@ffst.hr

### **Maja Gusić**

master of primary education, University of Split, Faculty of Humanities and Social Science, Poljička cesta 35, 21000 Split, Croatia, e-mail maja.gusic333@hotmail.com  
magistrica osnovnoškolskega izobraževanja, Univerza v Splitu, Filozofska fakulteta, Poljička cesta 35, 21000 Split, Hrvatska, e-pošta: maja.gusic333@hotmail.com







## PREPOZNAVANJE SOCIALNIH VEŠČIN PRI GLASBENIH DEJAVNOSTIH V SKUPINI TRI- IN ŠTIRILETNIH OTROK V VRTCU

KATARINA ZADNIK<sup>1</sup> & SARA SMREKAR<sup>2</sup>

**Potrjeno/Accepted**

1. 5. 2020

<sup>1</sup> Univerza v Ljubljani, Akademija za glasbo, Ljubljana, Slovenija

<sup>2</sup> Waldorfska šola Ljubljana, Ljubljana, Slovenija

**Objavljeno/Published**

21. 9. 2020

KORESPONDENČNI AVTOR/CORRESPONDING AUTHOR

katarina.zadnik@ag.uni-ljs.i

**Ključne besede:**

predšolski otroci,  
glasbene dejavnosti,  
socialne veščine,  
navsezovanje stikov,  
deljenje glasbil

**Keywords:**

preschool children,  
musical activities,  
social skills,  
establishing contacts,  
sharing musical  
instruments

**UDK/UDC:**

373.2:78

**Povzetek/Abstract** V slovenskem prostoru so bili pozitivni učinki glasbenih dejavnosti na socialni razvoj izkazani le kot sekundarni rezultati raziskav. V pričujoči študiji smo, na vzorcu desetih otrok, starih od 3. do 4. leta, ugotavljali razvoj socialnih veščin pri glasbenih dejavnostih v vrtcu. Ugotovili smo, da je v polletnem obdobju postopno naraščala pogostost vključevanja in aktivnega sodelovanja pri glasbenih dejavnostih, deljenja glasbil, medsebojnega sodelovanja in navezovanja stikov. Rezultati so pokazali, da so glasbene dejavnosti spodbudile porast pogostosti deljenja rekvizitov, (medsebojnega) sodelovanja in navezovanja stikov tudi pri drugih vrtčevskih dejavnostih.

**Recognition of social skills during music activity among three- and four-year-old children in kindergarten**

The positive effects of music activities on social development have been substantiated as secondary results in Slovenian research studies. In the contribution, we used a sample of ten 3- and 4-year-olds to study the development of social skills during music activities in kindergarten. The research findings showed that the frequency of involvement and participation in music activities, instrument sharing, establishing contacts and mutual cooperation gradually increased over the six-month period. The results showed that music activities also prompted a higher frequency of sharing toys, various objects, as well as greater mutual cooperation and engagement among children in other kindergarten activities.

DOI <https://doi.org/10.18690/rei.13.3.325-346.2020>

Besedilo / Text © 2019 Avtor(ji) / The Author(s)

To delo je objavljeno pod licenco Creative Commons CC BY Priznanje avtorstva 4.0 Mednarodna.

Uporabnikom je dovoljeno tako nekomercialno kot tudi komercialno reproduciranje, distribuiranje, dajanje v najem, javna priobčitev in predelava avtorskega dela, pod pogojem, da navedejo avtorja izvirnega dela. (<https://creativecommons.org/licenses/by/4.0/>).



## Uvod

Otrokov vstop v vrtec predstavlja pomemben prehod od primarnega k sekundarnemu tipu razvoja socializacije. Socialni stiki in veščine, ki jih je otrok spletel in zgradil z družinskimi člani, se s prihodom v vrtec razširijo in v ospredje stopa razvoj novih veščin (Kompare, Stražišar, Dogša, Vec in Curk, 2006). Čeprav je novo socialno okolje za otroka pogosto stresno, ima vrtec ugoden vpliv, saj v njem z druženjem spoznava zgradbo socialnih odnosov in moralnih pravil (Zupančič in Justin, 1991) ter razvija socialne spretnosti in veščine (Pančuh, 2011), pomembne v kasnejših življenjskih obdobjih (Metelko Lisec, 2004). V zgodnjem otroštvu so s pojmom socialne veščine opredeljene veščine, ki jih otrok razvije pri sebi (Rozman, 2005) in spretnosti navezovanja stikov z vrstniki in odraslimi (Hmelak in Lepičnik Vodopivec, 2015). Ob vstopu v vrtec se otrok seznanja z novim sistemom pravil vedénja (Kranjc, 2011), v interakciji s sovrstniki se uči prilagajanja, sodelovanja, sklepanja kompromisov, deljenja stvari, čakanja v vrsti ipd. (Logue, 2007). V uvajalnem obdobju v vrtčevsko okolje je pogosto zaznati otrokovo ločitveno stisko od staršev, zato se zastavlja vprašanje, kako lahko olajšamo in ublažimo opisani prehod iz družinskega varstva v vrtčevsko. Mnoge tuje (Campbell, 2004; Gordon, 1997; Gordon, Reynolds in Valerio, 1998; Manasteriotti, 1981; Montessori, 2006) in domače raziskave (Denac, 2002, 2012; Pesek, 1997; Sicherl Kafol, 2001; Voglar, 1976; Zadnik in Jerman, 2015) so dokazale, da z glasbenimi dejavnostmi vplivamo ne le na glasbeni razvoj otrok, temveč tudi na njihov celostni razvoj. V zadnjih dvajsetih letih znanstvene raziskave (Hodges, 2000) dokazujejo, da je glasbeno udejstvovanje močno orodje v razvoju otrokovih intelektualnih, socialnih in ustvarjalnih potencialov. Glasbene aktivnosti pospešijo otrokov govorni razvoj in razvoj bralnih veščin, podpirajo ohranjanje pozornosti v daljšem časovnem obdobju in razvoj empatije oziroma občutka za druge (Jensen, 2000). V tujini so bile tudi izvedene raziskave (Ritblatt, Longstreth, Hokoda, Cannon in Weston, 2013), ki so ugotovljale učinke glasbenih programov, oblikovanih za podporo pri prehodu otroka iz družinskega okolja v vrtec. Rezultati na vzorcu 102 otrok (2 eksperimentalnih in kontrolnih skupin) so pri otrocih glasbenih programov pokazali napredke v razvoju socialnih veščin, še posebej pri sodelovanju, socialnih interakcijah in samostojnosti otrok. Kirschner in Tomasello (2012) sta ugotovila, da izvajanje glasbenih aktivnosti v zgodnjem obdobju bistveno izboljša prosocialno vedénje, ki se odraža v višji pripravljenosti sprejemanja in pomoči drugim ter pripravljenosti za sodelovanje.

Davies, Ohl in Manyande (2013) so ugotovili, da je bila višja stopnja pripravljenosti pomoči drugim prisotna pri 4-letnikih, ki so bili deležni glasbenih aktivnosti, kot pri tistih, ki slednjih niso bili deležni. V triletni longitudinalni študiji, pri otrocih, starih od šest mesecev do treh let (Forrai, 1997), je bilo ugotovljeno, da so otroci, ki so bili vključeni v glasbene aktivnosti, presegli vrstnike v iniciacijah socialnih kontaktov. Primerjava mednarodnih in domačih raziskav na področju pozitivnih učinkov glasbenih dejavnosti na socialni razvoj predšolskih in šolskih otrok kaže, da je bilo več tovrstnih raziskav izvedenih v mednarodnem prostoru (Bastian, 1995, 1997, Schäfer, 1978 v Denac, 2002; Ilari, Perez, Wood in Habibi, 2019). V slovenskem okolju so bile izvedene raziskave, ki so ugotovljale pozitivne učinke glasbenih dejavnosti na razvoj socialnih veščin pretežno pri otrocih z lažjo (Zanjkič, 2012), s težjo in težko motnjo v duševnem razvoju (Medved, 2017), pri otrocih z lažjo jezikovno-govorno motnjo (Prelog, 2016), medtem ko raziskave, ki bi ugotovljale učinke glasbenih dejavnosti na socialni razvoj pri splošni populaciji otrok, še niso bile izvedene. Pozitivni učinki glasbenih dejavnosti na socialni razvoj so bili izkazani le kot sekundarni rezultati opravljenih študij (Denac, 2002; Koren, 2016; Sicherl Kafol, 2001; Zadnik in Jerman, 2015; Zadnik, Koren in Sicherl Kafol, 2015). Kurikulum za vrtce (1999) uvršča šest različnih področij dejavnosti, med njimi tudi umetnost, v katero so umeščene glasbene dejavnosti, kot so poslušanje, izvajanje, ustvarjanje, glasbene didaktične igre. Glasba je univerzalni jezik, njene dejavnosti spodbujajo in ustvarjajo mostove v socialnih interakcijah. V najzgodnejšem življenjskem obdobju opažamo pevsko izmišljanje kot spontano in naravno obliko glasbenega izražanja (Voglar, 1976), glasbeno ustvarjanje med drugimi tipi iger in večino ustvarjalnih dejavnosti, ki vsebujejo igro, vključujejo tudi interakcijo med otroki v parih ali skupinah (Burnard, 2006). Petje kot primarna dejavnost otrokovega izražanja spodbuja individualno in skupinsko dejavnost, pri petju v skupini otrok prisluhne petju drugih, z medsebojnim poslušanjem se prilagodi drugim in upošteva dogovore vodje skupine (Denac, 2011). Pri igranju na glasbila se uvaja v skupinsko muziciranje (Borota, 2013), svojo igro na glasbila prilagaja soigralcu ali skupini ter izkazuje občudovanje in strpnost do drugih otrok, ki igrajo na glasbila, pozoren je na skupni začetek in konec (Denac, 2011), uči se deljenja glasbil, upoštevanja drugih otrok in prilagajanja skupini (Zadnik idr., 2015). Že v prvem letu starosti opazimo gibalne reakcije ob poslušanju glasbe. Naravna povezanost glasbe z gibom v predšolskem obdobju preraste v ustvarjalni gib, s katerim so izražena otrokova doživetja ob glasbi (Borota, 2013). Z gibalno-plesno dejavnostjo otrok navezuje stike s sovrstniki, se navaja na sodelovanje, reševanje problemov v skupini, upoštevanje

drug drugega, različnost, strpnost in prijateljske odnose (Kroflič, 1999; Borota, 2006). Z glasbenodidaktičnimi igrami, ki so načrtovane in strukturirane dejavnosti, ne dosegamo le glasbenih ciljev, temveč spodbujamo socialni razvoj. Z njimi otrok uri sodelovanje in upoštevanje pravil, prilagaja se skupinski dinamiki, razvija empatijo in vzpostavlja interakcije z drugimi otroki (Borota, 2013). Med njihovim izvajanjem otroci prav tako pogosto delijo svoje glasbene ideje, usklajujejo lastno ritmično gibanje z drugimi otroki in svojim prijateljem predlagajo nova besedila, glasbo ali gibanje (Marsh in Young, 2006). Zaradi ugotovitve, da izostajajo raziskave, ki bi ugotovljale neposredne učinke glasbenih dejavnosti na socialni razvoj pri najmlajši skupini otrok v slovenskem prostoru, bomo v pričujočem prispevku predstavili rezultate o razvoju socialnih veščin pri tri- in štiriletni populaciji otrok ob podpori glasbenih dejavnosti v vrtcu.

#### *Opredeleitev problema, namen in cilji raziskave*

Vstop v vrtec, ki otroku predstavlja novo socialno okolje, spodbuja razvoj novih socialnih veščin z vidika vzpostavljanja medosebnih odnosov z vrstniki in vzgojitelji. S pričujočo raziskavo smo želeli ugotoviti, kako glasbene dejavnosti spodbujajo razvoj socialnih veščin pri tri- in štiriletnih otrocih. Razvoj socialnih veščin smo ugotavljali pri otrocih, ki so prvič vstopili v vrtec, in tistih, ki so vrtec predhodno že obiskovali. Ker so bili v isto skupino otrok vključeni tudi otroci, ki so predhodno obiskovali vrtec, vendar v drugi skupini, je predstavljal nastala situacija za celotno skupino novo socialno okolje.

#### *Raziskovalna vprašanja*

RV 1: *Kako pogosto so se otroci vključevali v načrtovane glasbene dejavnosti in v njih sodelovali?*

RV 2: *Kako pogosto in na kakšen način so otroci delili glasbila z drugimi otroki pri glasbenih dejavnostih?*

RV 3: *Kako pogosto in na kakšen način so otroci medsebojno sodelovali in navezovali stike z drugimi otroki pri glasbenih dejavnostih?*

## Metodologija

Raziskavo smo izvedli v obliki akcijskega raziskovanja, kjer smo uporabili kvalitativni in kvantitativni tip raziskovanja. Triangulacija virov podatkov je bila zagotovljena z opazovanji vzgojiteljev, zunanjih opazovalcev in izvajalke glasbenih ur. Kvalitativne rezultate smo podprli s prikazi izračunov srednjih vrednosti (M) in z grafičnimi prikazi.

### *Udeleženci*

V raziskavo je bilo vključenih deset vrtčevskih otrok med 3. in 4. letom starosti: 4 otroci (trije dečki in ena deklica), ki so vrtec v tej skupini obiskovali že pred raziskavo; 3 otroci (dva dečka in ena deklica), ki so vrtec pred raziskavo že obiskovali, vendar v drugi skupini; in 3 otroci (dva dečka in ena deklica), ki so prvič vstopili v vrtec tik pred izvedbo raziskave. Izvajanje glasbenih dejavnosti so opazovali: izvajalka glasbenih ur, dve vzgojiteljici in dva zunanja opazovalca.

### *Opis izvedenih glasbenih ur*

V polletni raziskavi, ki je potekala od septembra 2018 do februarja 2019, smo v vrtčevski skupini otrok izvajali glasbene dejavnosti, s katerimi smo namenoma spodbujali sodelovanje in socialne interakcije med otroki. Izvedli smo dvajset glasbenih ur, ki so potekale enkrat tedensko po 45 minut. Glasbene ure je vodila izvajalka načrtovanih glasbenih dejavnosti, medtem ko sta vzgojiteljici kot modela posnemanja aktivno sodelovali pri izvedbi dejavnosti. Ure so se izvajale ob sočasnem spremljanju zunanjih opazovalcev. Vse izvedene glasbene ure so vključevale temeljne glasbene dejavnosti: izvajanje, ustvarjanje, poslušanje in glasbenodidaktične igre. Na področju izvajanja smo otroke spodbujali k petju pesmi in igranju na Orffova ali improvizirana glasbila. Prepevali smo pesmi: S. Smrekar: *Pozdravna pesem*, J. Bitenc: *Veverica*, M. Voglar: *Marsovska*, M. Pirnik: *Bele snežinke*, M. Voglar: *Babica Zima*, J. Bitenc: *Kos* in J. Bitenc: *Pesmica o snegu*. Na področju igranja na Orffova glasbila smo pozornost otrok usmerjali na slušno zaznavanje različnih zvočnih barv. Pri tej dejavnosti smo otroke spodbujali k vrstniškim interakcijam s sodelovanjem v paru ali manjših skupinah. Na področju ustvarjanja smo otroke pri vsaki uri povabili, da na Orffova ali improvizirana glasbila igrajo poljubne ritmične vzorce. Dejavnost je otroke vodila, da so med igranjem (ko so zaslišali poljuben melodični vzorec na

metalofon) medsebojno zamenjali oziroma delili glasbila. Spodbude k deljenju glasbil so potekale na verbalni in neverbalni ravni (z gesto, mimiko, zgledom). Cilji glasbenodidaktičnih iger so usmerjali tudi h gibalnemu ustvarjalnemu izražanju in medsebojnemu sodelovanju v parih ali manjših skupinah. Tudi cilji poslušanja glasbe, ki so bili usmerjeni v doživljajsko poslušanje, so bili povezani z gibalno-plesno dejavnostjo. Doživljajsko poslušanje smo povezali s prostim gibanjem ob glasbi, pri katerem smo dodali vmesne prekinitve skladb, tako da so morali otroci reagirati na prisotnost oziroma odsotnost zvoka. Gibalne spodbude so vključevale korakanje ob glasbi (občasno smo korakanju priključili plosk) in ustvarjalno izražanje oponašanja gibanja živali (slona), likov iz pravljič (*Muca copatarica*) ali razigranih otrok. Cilji glasbenih dejavnosti so bili ob glasbenih dosežkih usmerjeni tudi v načrtovanje spodbujanja razvoja socialnih veščin in interakcij. Otroke smo spodbujali, da so dejavnosti izvajali v paru ali manjši skupini ter v njih med seboj sodelovali, si delili glasbila, si sami izbrali, s katerim otrokom želijo sodelovati, poljubno izbrali otroka in z njim navezali stik ali komunicirali ter se prilagajali potrebam v paru ali skupini za doseg skupnega cilja. Otrokom smo varno okolje ustvarili z identično načrtovanimi in strukturiranimi uvodnimi ter zaključnimi glasbenimi dejavnostmi. Otrokom znane dejavnosti smo ciljno nadgrajevali z dodajanjem novih dejavnosti in vsebin ali pa jih zamenjali z novimi izbranimi dejavnostmi in vsebinami. V uvodu ure smo vselej zapeli *Pozdravno pesem*, ob zaključku ure pa smo se poslovili z zaključno igro *Pozdrav v slovo*. Načrtovanje mesečnih sklopov glasbenih ur, pri katerem sta sodelovali vzgojiteljici, je bilo pogojeno s potrebami in glasbenim napredkom skupine ter mesečnimi načrtovanimi vrtčevskimi dejavnostmi, ki so bile spodbuda k horizontalnemu medpodročnemu povezovanju (Kurikulum za vrtce, 1999).

#### *Raziskovalni instrumenti ter postopek zbiranja in obdelave podatkov*

Zbiranje podatkov je potekalo v obdobju šestih mesecev, in sicer v dveh raziskovalnih ciklih. Za namen raziskave smo oblikovali protokole opazovanj, ki so jih uporabili zunanji opazovalci, vzgojiteljici in izvajalka glasbenih ur. Zunanji opazovalci in vzgojiteljici so poročali o opažanjih tudi v obliki anekdotskih zapisov, izvajalka glasbenih ur pa v obliki dnevniških zapiskov.

Zunanja opazovalca sta spremljala in beležila načine ter pogostost posameznih stopenj vedanja otrok med izvajanjem glasbenih dejavnosti. Spremljala in

evidentirala sta vključevanje in aktivno sodelovanje opazovanih otrok pri načrtovanih glasbenih dejavnostih, pogostost in načine deljenja glasbil, medsebojno sodelovanje pri dejavnostih v paru ali skupini in navezovanje stikov z drugimi otroki. Načini vedénja na opisanih področjih opazovanj so se spremljali in evidentirali na osnovi predhodno oblikovanega opazovalnega protokola z odprtimi vprašanji, pogostost vedénja otrok pri glasbenih dejavnostih je bila evidentirana tudi na podlagi opisne numerične petstopenjske ocenjevalne lestvice: 1 – nikoli; 2 – redko; 3 – včasih da, včasih ne; 4 – pogosto; 5 – vedno.

Vzgojiteljici sta spremljali in beležili vedénje opazovanih desetih otrok pred glasbeno uro in po njej v istem dnevu in med tednom. Evidentirali sta vedénje otrok pri drugih vrtčevskih dejavnostih na osnovi opazovalnega protokola z usmerjenimi odprtimi tipi vprašanj, ki so bila povezana z naslednjimi področji opazovanj: primerjava sodelovanja otroka pri izvajanju glasbenih dejavnosti z drugimi dejavnostmi v vrtcu; deljenje rekvizitov pri drugih vrtčevskih dejavnostih; medsebojno sodelovanje in navezovanje stikov pri drugih vrtčevskih dejavnostih.

Izvajalka glasbenih ur je po vsaki izvedeni uri opravila refleksijo v obliki dnevniških zapisov z vidika smiselnosti in učinkovitosti vključenih glasbenih dejavnosti in vsebin ter socialnega dogajanja znotraj skupine. Na podlagi opazovalnega protokola je evidentirala zanimanje, vključevanje in sodelovanje otrok pri glasbenih dejavnostih, načine deljenja glasbil, medsebojnega sodelovanja v skupini in parih ter navezovanja stikov med otroki.

Spremljanje in evidentiranje opazovanj je potekalo v polletnem obdobju pri vseh dvajsetih urah: zunanji opazovalci so opažanja evidentirali med urami, izvajalka ur po izvedenih urah, vzgojiteljici pred izvedenimi urami in po njih ter med tednom. Beleženje opazovanj je potekalo pri treh skupinah otrok: 1) pri skupini štirih otrok, ki so vrtec v tej skupini obiskovali že pred raziskavo; 2) pri skupini treh otrok, ki so vrtec pred raziskavo že obiskovali, vendar v drugi skupini; 3) pri skupini treh otrok, ki so prvič vstopili v vrtec tik pred izvedbo raziskave.

Zaradi novonastalih situacij med izvajanjem študije se je vedénje otrok na načrtovane dejavnosti spremljalo, zbiralo in analiziralo v dveh raziskovalnih ciklih: prvi cikel je trajal od 1. do 10. glasbene ure, drugi cikel od 11. do 20. glasbene ure.

Prepoznavanje in evidentiranje vedënja otrok v drugem ciklu, ki je trajal od 11. do 20. glasbene ure, je potekalo v okviru nadgrajenih opazovalnih rubrik v protokolih opazovanj, s katerimi smo opazovali neverbalno in verbalno komunikacijo med otroki, vzroke porasta konfliktnih situacij in medsebojnega opozarjanja otrok na neprimerno vedënje.

Po zaključku obeh raziskovalnih ciklov smo dnevniške in anekdotske zapise zunanjih opazovalcev, vzgojiteljic in izvajalke ur analizirali ter povzeli sklepne ugotovitve za opazovano skupino otrok. Primerjali smo izsledke ob zaključku prvega raziskovalnega cikla z izsledki drugega cikla. Dobljene opisne izsledke smo podkrepili s prikazi izračunov srednjih vrednosti opazovanih skupin in grafičnimi prikazi kontinuitete pogostosti vključevanja, sodelovanja, deljenja glasbil, medsebojnega sodelovanja in navezovanja stikov v obdobju dvajsetih ur. Pri postopku pridobivanja in obdelave podatkov smo upoštevali standarde etičnega kodeksa, saj smo od staršev opazovanih otrok predhodno pridobili soglasja za sodelovanje v študiji.

## **Rezultati in interpretacija**

### *Vključevanje in sodelovanje otrok v glasbenih dejavnostih*

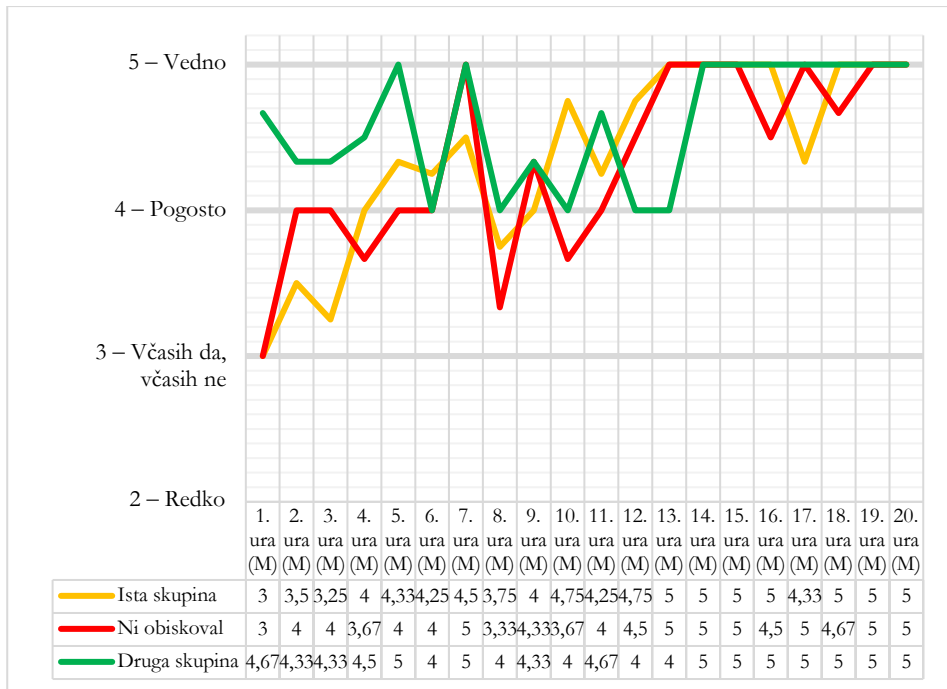
Graf in tabela 1 nam prikazujeta srednje vrednosti pogostosti vključevanja treh opazovanih skupin v glasbene dejavnosti od 1. do vključno 20. glasbene ure.

Grafični krivulji in srednje vrednosti pogostosti vključevanja otrok, ki so vrtec v isti skupini pred raziskavo že obiskovali, in otrok, ki so se v vrtec vključili pred začetkom raziskave, prikazujejo, da sta se ti dve skupini otrok v povprečju na začetnih urah v glasbene dejavnosti vključevali občasno ter se kasneje – sčasoma – začeli vanje vključevati pogosteje. Iz grafa in tabele 1 je razvidno, da sta se opazovani skupini otrok v zadnjih dveh glasbenih urah vključevali v vse načrtovane glasbene dejavnosti. Nekoliko drugačno pa je bilo vključevanje pri otrocih, ki so vrtec pred raziskavo obiskovali v drugi skupini. Graf in tabela 1 kažeta, da so se ti otroci že na začetku glasbenih ur v glasbene dejavnosti vključevali pogosto ali vedno. Njihovo vključevanje glede na pogostost pa je tudi med izvajanjem in na zadnjih urah ostalo enako. Iz zgornjega grafičnega prikaza 1 lahko opazimo največje spremembe v pogostosti naraščanja vključevanja v glasbene dejavnosti pri otrocih, ki so vrtec že



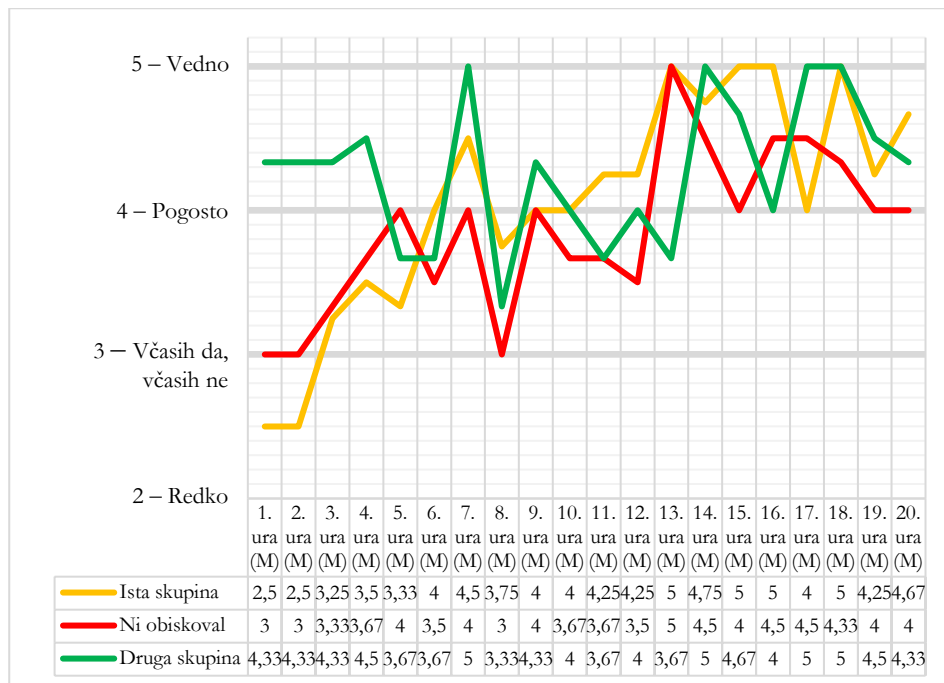
obiskovali v isti skupini pred raziskavo, in tistimi, ki so vrtec začeli obiskovati tik pred začetkom izvajanja glasbenih dejavnosti.

Graf in tabela 1: Pogostost vključevanja opazovanih otrok v načrtovane glasbene dejavnosti glede na različen čas obiskovanja vrta.



Pri tem izpostavljamo največji upad vključevanja in sodelovanja, ki je iz grafičnega prikaza 1 razviden v 8. glasbeni uri. Analiza podatkov, pridobljenih iz opazovalnih protokolov zunanjih opazovalcev in izvajalke glasbenih ur, je prikazala, da so se v tej uri prvič pričele pojavljati konfliktne situacije, nesoglasja, neprimerna vedenja in močna tendenca preusmerjanja selektivne pozornosti v moteče dejavnike v okolju (igračice v koticah, pripravljena Orffova glasbila, talne blazine). Nastala situacija je spodbudila k načrtovanju in vključevanju strukturiranih proaktivnih strategij za preprečevanje konfliktnih situacij, kot so: določanje glasbenih pomočnikov, vodij skupin, ki so bili izbrani z izštevankami; zbiranje šampiljk in spodbujanje otrok k reševanju sporov.

Graf in tabela 2: Pogostost sodelovanja opazovanih otrok pri načrtovanih glasbenih dejavnostih glede na različni čas obiskovanja vrtca.



Graf in tabela 2 prikazujeta srednje vrednosti pogostosti sodelovanja treh opazovanih skupin pri glasbenih dejavnostih od 1. do vključno 20. glasbene ure. Iz grafičnega prikaza in tabele 2 opazimo največji porast v pogostosti sodelovanja pri otrocih, ki so vrtec že obiskovali v isti skupini, in pri otrocih, ki so se v vrtec vključili tik pred raziskavo, saj so v začetni fazi sodelovali redko ali občasno, proti koncu drugega raziskovalnega cikla pa sta opazovani skupini sodelovali pogosto ali vedno (od 13. do 20. glasbene ure). Skupina otrok, ki je bila vključena v vrtec pred raziskavo, vendar v drugi skupini, je na začetnih urah pri glasbenih dejavnostih sodelovala pogosto ali vedno. Proti koncu drugega cikla je njihovo sodelovanje ostalo enako ali pa je celo nekoliko napredovalo.

Analiza podatkov, pridobljenih z opazovalnimi protokoli zunanjih opazovalcev in izvajalke glasbenih ur, je pokazala, da so na pogostost vključevanja in sodelovanja pri glasbenih dejavnostih pri treh opazovanih skupinah vplivali različni dejavniki. V

začetni fazi je bila pogostost vključevanja in sodelovanja opazovanih otrok tesno povezana z različnimi čustvenimi razpoloženji, pojavom nepoznane odrasle osebe, ki je vodila glasbene ure, in nastankom novo nastale skupine, ki je predstavljala vsem otrokom novo socialno okolje. Tudi Borota (2006) navaja, da otrokovo reagiranje na novosti pomembno vpliva na potek dejavnosti. V teh primerih otrok pogosto opazuje zanj novo dejavnost, kasnejša vključitev v dejavnost pa ne povzroča nižje ravni usvojenih spretnosti in obvladovanja načrtovanih dejavnosti.

Vzgojiteljici, ki sta spremljali in beležili vedënja otrok pri drugih vrtčevskih dejavnosti pred izvedbo glasbenih ur in po njej, sta poročali, da se je skupina otrok, ki je vrtec že obiskovala v isti skupini, pogosteje vključevala in sodelovala pri drugih vrtčevskih dejavnostih v začetni fazi prvega cikla raziskave. Predvidevamo, da so na višjo stopnjo pogostosti vključevanja in sodelovanja pri drugih vrtčevskih dejavnostih kot pri načrtovanih glasbenih dejavnosti pri otrocih, ki so vrtec že obiskovali v isti skupini, vplivali dejavniki poznanih pomembnih odraslih, predhodno poznane dejavnosti in vsakodnevni stiki z otroki. Vzgojiteljici sta v drugem ciklu raziskave poročali tudi o porastu pogostosti vključevanja in sodelovanja preostalih dveh skupin opazovanih otrok pri drugih vrtčevskih dejavnostih. Sklepamo, da so omenjeni porast pogostosti vključevanja in sodelovanja pri drugih vrtčevskih dejavnostih spodbudile tudi načrtovane glasbene dejavnosti. Ugotovitve kažejo na postopen porast pogostosti vključevanja in aktivnejšega sodelovanja vseh opazovanih skupin otrok pri načrtovanih glasbenih dejavnostih, to pa lahko pripišemo postopnemu navajanju na izvajalko, na načine izvajanja načrtovanih glasbenih dejavnosti in postopnemu razvoju občutka varnosti v obdobju izvajanja glasbenih uric (Smrekar, 2019).

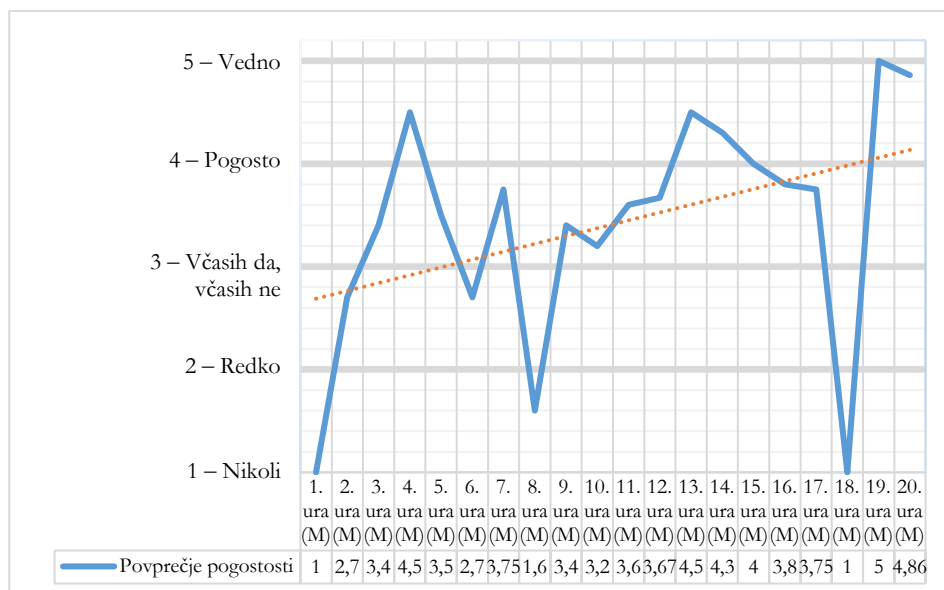
Zaradi neizrazitih razlik med opazovanimi skupinami otrok na področju medsebojnega deljenja glasbil prikazujemo rezultate v grafu in tabeli 3 za celotno opazovano skupino (10). Opažanja kažejo na naraščanje in postopnost deljenja glasbil pri vseh opazovanih otrocih od 1. do vključno 20. glasbene ure.

Iz srednjih vrednosti pogostosti deljenja glasbil ali rekvizitov, prikazanih v grafičnem prikazu in tabeli 3, je razvidno, da otroci na prvi glasbeni uri – kljub spodbudam za deljenje glasbil pri raziskovanju Orffovih glasbil – teh med seboj niso delili. Menimo, da je na to vplivalo nepoznavanje otrok, novo nastala skupina in dejavnost raziskovanja glasbil, za katero so značilni otrokova navdušenost in usmerjanje

pozornosti na posamezna glasbila, z vidika raziskovanja možnosti načinov igranja nanje, ter posledično usmerjanje slušne pozornosti na nastanek različnih zvočnih barv (Borota, 2013).

### *Deljenje glasbil z drugimi otroki pri dejavnosti igranje/ustvarjanje na glasbila*

Graf in tabela 3: Pogostost deljenja glasbil/rekvizitov opazovanih otrok z drugimi otroki pri izvajanju glasbenih dejavnosti.



Naraščanje pogostosti deljenja glasbil je iz grafične krivulje 3 opaziti do vključno 8. glasbene ure. Analiza podatkov dnevniških zapisov izvajalke in anekdotskih zapisov zunanjih opazovalcev je pokazala, da so se začela v tej uri pojavljati mnoga nesoglasja med otroki, to pa je bila spodbuda za načrtovanje proaktivnih strategij za preprečevanje konfliktnih situacij. V zaključni fazi drugega raziskovalnega cikla glasbenih ur – pri 18. glasbeni uri deljenje glasbil ni bilo načrtovano – je bilo spontano deljenje glasbil med otroki stalno prisotno (graf 3). Tudi sekundarni rezultati raziskav (Koren, 2016; Zadnik idr., 2015), izvedenih glasbenih dejavnosti pri otrocih, starih od enega leta do treh let, so izkazali postopen porast pogostosti deljenja glasbil in napredek v razvoju empatije pri deljenju glasbil.

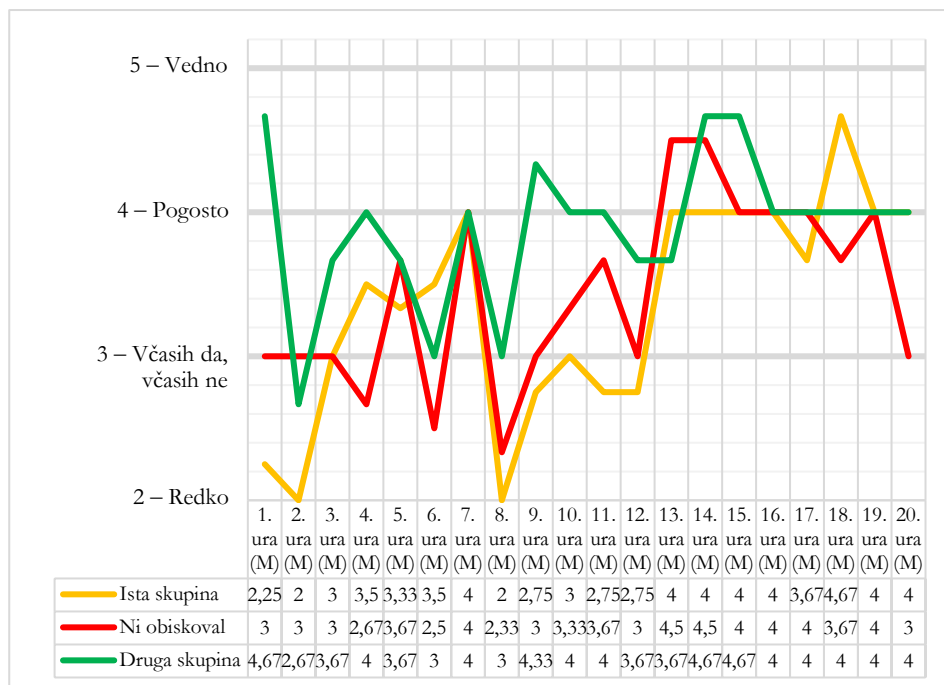
Če ugotovitve s področja deljenja glasbil pri glasbenih urah primerjamo z opažanji, o katerih sta poročali vzgojiteljici na področju deljenja rekvizitov pri drugih vrtčevskih dejavnosti, ugotovimo, da so vsi opazovani otroci vse pogosteje rekvizite delili tudi pri drugih vrtčevskih dejavnostih. Vzgojiteljici sta tudi poročali, da je bila opazna višja stopnja deljenja pri glasbenih dejavnostih kot pri drugih dejavnostih v vrtcu, in sicer zaradi predhodno načrtovanih navodil in verbalnih spodbud pri glasbenih urah.

Dejstvo je, da je bilo deljenje glasbil vključeno s predhodno oblikovanimi navodili v vse temeljne glasbene dejavnosti razen pri poslušanju glasbe, najpogosteje pa so jih otroci delili pri ustvarjanju na Orffova ali improvizirana glasbila. Dejavnost ustvarjanja na Orffova glasbila je vključevala spodbude za samostojno oblikovanje parov in vzpostavljanje socialnih interakcij z glasbeno dejavnostjo. Z navodili smo otroke spodbujali k deljenju glasbil tako, da so si morali otroci med igranjem na glasbila, ko so zaslišali dotičen melodični znak, izbrati prijatelja in z njim zamenjati glasbilo. S tem smo spodbujali verbalno in neverbalno komunikacijo med otroki. Pri tej dejavnosti se je dogodilo največ konfliktov in neprimernega ravnanja z glasbili. Vzroki za konflikte so bili različni: želja po določenem glasbilu, prisvojitve glasbila in nedeljenje glasbila, ki so privedli do prerivanja, jemanja glasbil drug drugemu, joka in neprimernega ravnanja z glasbili (dajanje glasbila okoli vratu, v usta, igranje z glasbilom po tleh ali ročnem bobnu). Naraščanje konfliktnih situacij je doseglo svoj vrh v 8. uri, to pa je sprožilo uvajanje proaktivnih strategij za njihovo preprečevanje (določanje glasbenih pomočnikov, vodij skupin, ki so bili izbrani z izštevankami; zbiranje štampljk in spodbujanje otrok k reševanju sporov). Dejavnosti, ki so vključevale Orffova glasbila, so pritegnile in ohranile pozornost otrok, občasno so bila glasbila tudi moteč dejavnik na uri. V drugem ciklu je analiza podatkov pokazala, da so nekateri otroci že prevzeli samoiniciativo pri menjavi Orffovih ali improviziranih glasbil ter tako brez dodatnih spodbud izvajalke pristopili do drugega otroka ter mu z verbalno ali neverbalno komunikacijo predlagali menjavo glasbil.

#### *Medsebojno sodelovanje in navezovanje stikov med glasbeno dejavnostjo*

Graf in tabela 4 prikazujeta srednje vrednosti pogostosti sodelovanja treh opazovanih skupin otrok s skupino ali v paru pri glasbenih dejavnostih od 1. do vključno 20. glasbene ure.

Graf in tabela 4: Pogostost sodelovanja s skupino/v paru opazovanih otrok pri izvajanju načrtovanih glasbenih dejavnosti glede na različen čas obiskovanja vrta.

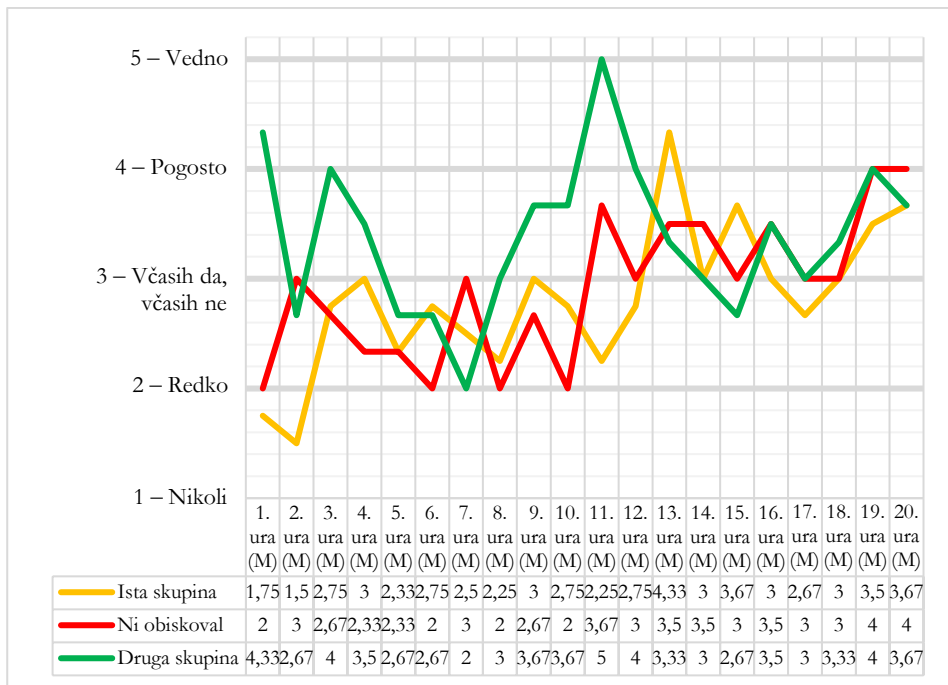


Iz grafičnega prikaza in tabele 4 je razvidno, da so v začetni fazi redko sodelovali s skupino ali v paru otroci, ki so vrtec že obiskovali pred raziskavo v isti skupini, skupina otrok, ki vrta še ni obiskovala, je občasno sodelovala s skupino ali v paru, najpogosteje pa so s skupino ali v paru sodelovali otroci, ki so vrtec že obiskovali v drugi vrtčevski skupini. Porast pogostosti sodelovanja s skupino ali v paru pa je razbrati pri vseh opazovanih skupinah v drugem raziskovalnem ciklu, od vključno 11. glasbene ure dalje.

Analiza podatkov dnevniških zapisov izvajalke glasbenih ur in anekdotskih zapisov zunanjih opazovalcev je pokazala, da se je opisana dinamika medsebojnih sodelovanj in socialnih interakcij vzpostavljala tako pri sodelovanju v manjših skupinah (paru) kot pri vključevanju in sodelovanju s celotno skupino. Predvidevamo, da so na dinamiko vzpostavljanja socialnih interakcij v skupini vplivali enaki dejavniki, ki smo jih že omenili. Pri tem pa je treba upoštevati, da so socialne večine v tem starostnem

obdobju v začetni fazi razvoja, saj je za predoperativno razvojno obdobje tipična prisotnost egocentrizma (Nemec, 2011). Ugotavljamo, da smo z načrtovanimi glasbenimi dejavnostmi, ki so zajemale in usmerjale k vzajemnim socialnim interakcijam, spodbudili postopen razvoj socialnih veščin pri obravnavani skupini tri- in štiriletnih otrok.

Graf in tabela 5: Pogostost navezovanja stikov opazovanih otrok z drugimi otroki pri izvajanju načrtovanih glasbenih dejavnosti glede na različen čas obiskovanja vrtca.



Graf in tabela 5 nam prikazujeta srednje vrednosti pogostosti navezovanja stikov treh opazovanih skupin otrok z drugimi otroki pri glasbenih dejavnostih od 1. do vključno 20. glasbene ure.

Iz grafičnega prikaza in tabele 5 je razvidno, da so otroci, ki niso obiskovali vrtca pred raziskavo, in otroci, ki so vrtec obiskovali v drugi skupini, navezovali stike z drugimi otroki na prvih dveh urah pogosteje kot otroci, ki so obiskovali vrtec v isti skupini. Iz tega lahko povzamemo, da so bili otroci, ki vrtca niso obiskovali, in

otroci, ki so vrtec obiskovali v drugih skupinah, bolj odprti in pripravljeni na navezovanje stikov kot otroci, ki so vrtec že obiskovali v isti skupini.

Analiza anekdotskih zapisov zunanjih opazovalcev in dnevniških zapisov izvajalke glasbenih ur je pokazala, da so otroci vseh opazovanih skupin navezovali socialne stike tako verbalno kot neverbalno. V začetni fazi izvajanja glasbenih ur je bila kot najpogostejši način navezovanja stikov in medsebojnega sodelovanja opažena neverbalna komunikacija. Otroci so za sodelovanje drug z drugim uporabili dotik (prijem drugega/izbranega otroka za sodelovanje, objem), očesni kontakt (pogled kot povabilo za skupno igro ali gibanje) in zgled (neverbalna komunikacija kot povabilo, naj dotičen otrok sledi/posnema vedênje drugega pri sodelovanju v dejavnosti). Pri prehodu iz prvega cikla opazovanj v drugega so zunanji opazovalci in izvajalka dejavnosti poročali, da sta se pri navezovanju stikov sprva prepletali neverbalna in verbalna komunikacija, proti koncu drugega cikla pa je postajala verbalna komunikacija pri otrocih vse pogostejša. Poročali so, da so si otroci pri dejavnostih pomagali z govorom, se medsebojno opozarjali na doslednost upoštevanja navodil ter se medsebojno spodbujali in usmerjali drug drugega pri izvajanju načrtovanih dejavnosti. Že v 9. glasbeni uri je bilo zaznati, da je deček drugega otroka med razlago navodil skušal utišati, zato ga je opozoril, naj jih posluša. To je naredil tako, da mu je prekril usta z roko, nato pa položil kazalec na svoja usta in naredil "ššššššš". Pri 13. glasbeni uri zasledimo, da je deklica druge otroke med uro opozarjala, naj ne vzamejo glasbil, pripravljenih na naslednje dejavnosti. Med 16. glasbeno uro opazimo veliko socialnih interakcij, kjer so otroci drug drugega usmerjali ali si medsebojno pomagali pri glasbenodidaktični igri: "*Ko palček spi, smo tiho!*" ali pri deljenju glasbil: "*Ko zaslišiš zvok, zamenjaj glasbilo!*". Na zadnji, 20. glasbeni uri, zaznamo tudi primer vedênja, ko je deklica druge otroke med potekom ure (največkrat pri dejavnosti deljenja glasbil) mirila in jih opozarjala k sledenju navodilom.

Tudi vzgojiteljici sta poročali, da so otroci opazovanih skupin vse pogosteje medsebojno sodelovali in navezovali stike z drugimi otroki v vrtcu in da so se med izvajanjem pri prosti igri vedno več igrali z drugimi otroki. Predvidevamo, da so izvedene glasbene dejavnosti, s katerimi smo spodbujali k načrtnemu medsebojnemu sodelovanju in navezovanju socialnih stikov, imele pozitivne učinke na vzpostavljanje socialnih stikov izven glasbenih uric, in sicer med drugimi vrtčevskimi in prostočasnimi dejavnostmi.



Rezultati raziskave so pokazali, da so opazovani otroci med izvajanjem glasbenih dejavnosti vse pogosteje med seboj sodelovali in navezovali stike, k slednjim so jih najpogosteje spodbudila prav navodila načrtovanih glasbenih dejavnosti (Smrekar, 2019). Tudi rezultati raziskave (Ritblatt idr., 2013), ki je potekala ob prehodu otrok iz družinskega okolja v vrtec, so pri otrocih, ki so obiskovali glasbene programe, pokazali napredke pri sodelovanju in socialnih interakcijah. O podobnih pozitivnih učinkih, ki so bili izkazani kot sekundarni rezultati izvedenih raziskav, so poročali tudi nekateri drugi tuji (Burnard, 2006) in domači avtorji (Borota, 2006, 2013; Denac, 2011; Kroflič, 1999).

## **Sklep**

Socializacija v zgodnjem otroštvu je proces, v katerem se otroci učijo socialnih veščin v interakciji s pomembnimi odraslimi in sovrstniki. Vstop v vrtec, ki otroku predstavlja novo socialno okolje, ima ugoden vpliv v nadaljnjem razvoju socializacije, saj v njem otroci z druženjem spoznavajo zgradbo socialnih odnosov in moralnih pravil (Zupančič in Justin, 1991). V pričujoči študiji, ki smo jo izvedli na vzorcu desetih otrok, starih od treh do štiri let, smo ugotovili, da imajo glasbene dejavnosti pozitivne učinke na razvoj socialnih veščin in socialnih interakcij. Ugotovili smo, da je bila pogostost vključevanja in sodelovanja opazovanih skupin otrok – glede na njihovo časovno obiskovanje vrta – v začetni fazi študije nižja, kar pripisujemo dejavnikom novo nastale socialne skupnosti za vse tri opazovane skupine, nastop nepoznane odrasle osebe in različna čustvena razpoloženja otrok. Rezultati so pokazali, da je pogostost vključevanja in sodelovanja pri glasbenih dejavnosti postopno naraščala med izvajanjem glasbenih ur in pri drugih vrčevskih dejavnostih.

Razvoj socialnih veščin je bil spodbujen z glasbenimi dejavnostmi, ki so z načrtovanimi navodili usmerjale k vzpostavljanju socialnih interakcij in navezovanju stikov. Z glasbenimi dejavnostmi smo postopno preusmerjali tipično lastnost egocentrizma v postopen razvoj socialnih veščin in empatije (Batistič Zorec, 2002). Otrokov egocentrizem je izrazito izstopal pri dejavnosti deljenja glasbil, ki je sprožal številne konfliktna situacije. Z vključitvijo proaktivnih strategij, v povezavi z glasbenimi dejavnostmi, smo opazili postopno zmanjševanje konfliktnih situacij, njihovo konstruktivno reševanje pri otrocih, pogostost deljenja glasbil na spodbudo izvajalke, spontanega deljenja glasbil med otroki in medsebojnega spodbujanja k

deljenju glasbil. Opazili smo tudi, da so se otroci med dejavnostmi (predvsem pri ustvarjanju na Orffova glasbila) učili prilagajati svoje potrebe potrebam drugih otrok, naraščalo je sodelovanje med otroki v skupini ali paru in otroci so vse pogosteje navezovali stike s svojimi vrstniki. Ugotovitve kažejo, da so socialne interakcije in navezovanje stikov vodile k vse pogostejši verbalni komunikaciji med otroki. Rezultati raziskave so pokazali, da so se pozitivni učinki glasbenih dejavnosti odražali tudi pri drugih vrtčevskih dejavnostih. Opazovani otroci so se vse manj igrali v obliki samostojne in vzporedne igre (Nemec, 2011), kot najznačilnejši tipi iger za to razvojno obdobje; vse bolj pa sta naraščali obliki asociativne in sodelovalne igre (Horvat in Magajna, 1989). Glede na to, da smo glasbene dejavnosti med izvajanjem glasbenih ur povezovali z različnimi igrami in da smo z rezultati študije ugotovili, da so se otroci vanje vse pogosteje vključevali ter v njih sodelovali, lahko sklepamo, da smo pri otrocih razvili različne socialne veščine, kot so strpnost, tovarištvo, obzirnost, občutek za sodelovanje, pogajanja, reševanja sporov in postavljanja zase (Ružič in Buzeti, 2011). Podobne rezultate na področju razvoja socialnih veščin pri vrtčevskih otrocih navajajo tudi nekateri tuji avtorji (Ritblatt idr., 2013).

Rezultati pričujoče študije imajo pomembno vlogo pri poglobljenem razmisleku o načrtovanju in vključevanju glasbenih dejavnosti v vrtčevskem okolju, s katerimi lahko spodbudimo pozitiven razvoj socialnih veščin in imajo svojo transferno vrednost na druga področja otrokovega delovanja.

Študija zaradi majhnega vzorca udeležencev vnaša svoje omejitve glede generalizacije dobljenih rezultatov na celotno populacijo tri- do štiriletnih otrok. Prikazani rezultati pričujoče študije tako odpirajo nova vprašanja in nadaljnje usmeritve k načrtovanju in izvedbam znanstvenih raziskav na večjem vzorcu, ki bodo odstrla nova spoznanja na področju socialnega razvoja v povezavi z glasbenimi dejavnostmi v predšolskem obdobju.

## Summary

The social connections and social skills that the child has established and developed within his/her family environment are expanded and deepened with the child's entrance into kindergarten (Kompore et al., 2006). Even though kindergarten has a beneficial influence, the new social environment is often stressful for a child. By establishing contacts with peers and adults, a child discovers the structure of social relationships and moral principles (Zupančič in Justin, 1991) and develops social skills (Pančuh, 2011). The curriculum for kindergartens (1999) identifies six different areas of kindergarten activities, of which *Art* is one. The area of Art includes the component music activities *singing, listening to music, playing instruments, musical creativity and musical didactic games*. Both international studies (Campbell, 2004; Gordon, 1997; Gordon, Reynolds & Valerio, 1998; Manasteriotti, 1981; Montessori, 2006) and Slovenian research (Denac, 2002, 2012; Pesek, 1997; Sicherl Kafol, 2001; Voglar, 1976; Zadnik & Jerman, 2015) have proven that musical activities have a positive effect on musical and general development in the preschool period. Scientific research (Hodges, 2000) shows that musical activity is a strong tool in the development of a child's cognitive, social and creative potential. Music activities promote a child's speech development and reading skills, support preservation of attention over lengthy periods and develop empathy (Jensen, 2000). They also enhance and improve social skills, especially cooperation and social interaction (Ritblatt, Longstreth, Hokoda, Cannon & Weston, 2013) as well as prosocial behaviour (Kirschner & Tomasello, 2012). Comparison of results from international and Slovene research regarding the effects of music activity on the social development of preschool and school children, shows that this kind of research has mainly been implemented in foreign environments (Bastian, 1995, 1997, Schäfer, 1978 in Denac, 2002; Ilari, Perez, Wood & Habibi, 2019). In the Slovenian environment, the positive effects of music activities on social development have been proven only as secondary results of other studies (Denac, 2002; Koren, 2016; Sicherl Kafol, 2001; Zadnik & Jerman, 2015; Zadnik, Koren & Sicherl Kafol, 2015). Research studies that establish the direct effects of musical activities on the social development of preschool children, are insufficient in the Slovenian environment. In the present contribution, we examined the development of social skills during music activities among 3- and 4-year-old children in kindergarten. The research lasted six months and included 10 children (7 boys and 3 girls), separated into 3 groups, regarding the duration of their kindergarten attendance. The established

group represented a new social environment for all ten children in the study. The music lessons (20) included a range of musical activities – singing, playing instruments, listening, musical didactic games – which encouraged children to cooperate, communicate and share musical instruments. The results showed that the frequency of engagement and cooperation among the children in planned musical activity, as observed in the three separate groups, was higher in the final phase compared to the initial phase of the study. In addition, the frequency of sharing musical instruments also increased. As we approached the final phase of the research, we noticed that the frequency of cooperation and verbal communication in pairs and groups among the children increased. Musical activities also prompted a higher frequency of establishing contact, cooperating and sharing toys and various objects among children engaging in other kindergarten activities.

#### Literatura

- Batistič Zorec, M. (2002). *Psibološki vidiki otrokove igra*. Pridobljeno s: <http://www.pef.uni-lj.si/~vilic/gradiva/1-rp-t4-igra.doc> (Dostopno 27. 8. 2020.)
- Borota, B. (2013). *Glasbene dejavnosti in vsebine*. Koper: Univerza na Primorskem, Znanstveno-raziskovalno središče, Univerzitetna založba Annales.
- Borota, B. (2006). Otrok, glasba in učno okolje. V B. Borota, V. Geršak, H. Korošec in E. Majaron, *Otrok v svetu glasbe, plesa in lutke* (str. 11–51). Koper: Univerza na Primorskem, Pedagoška fakulteta.
- Burnard, P. (2006). The individual and social worlds of children's musical creativity. V G. McPherson (ur.), *The child as musician: a handbook of musical development* (str. 353–374). Oxford, New York: Oxford University Press.
- Campbell, D. (2004). *Mozart za otroke: prebujanje otrokove ustvarjalnosti in mišljenja s pomočjo glasbe*. Ljubljana: Tangram.
- Davies, R., Ohl, M., in Manyande, A. (2013). Making music may improve young children's behavior. *Science daily*. Pridobljeno s <https://www.sciencedaily.com/releases/2013/09/13090520285-1.htm> (Dostopno 20. 11. 2019.)
- Denac, O. (2002). *Glasba pri celostnem razvoju otrokove osebnosti: priročnik za vzgojitelje, razredne učitelje, učitelje glasbe in glasbenih predmetov v splošnih in glasbenih šolah*. Ljubljana: Zavod Republike Slovenije za šolstvo.
- Denac, O. (2011). *Z igro v čarobni svet glasbe: didaktični priročnik za glasbo v vrtcu in prvem razredu osnovne šole*. Ljubljana: Mladinska knjiga.
- Denac, O. (2012). Glasbene preference vzgojiteljev in predšolskih otrok. *Revija za elementarno izobraževanje*, 5(4), 29–38.
- Forrai, K. (1997). The Influence of Music on the Development of Young Children: Music Research with Children between 6 and 40 months. *Early Childhood Connections*, 3(1), 14–18.
- Gordon, E. (1997). *A Music Learning Theory for Newborn and Young Children*. Chicago: GIA Publications.
- Gordon, E., Reynolds, A., in Valerio, W. (1998). *Music Play. Guide for Parents, Teachers and Caregivers*. Chicago: GIA Publications.
- Hmelak, M., in Lepičnik Vodopivec, J. (2015). *Izbrane teme predšolske pedagogike. Izžjini predšolske pedagogike na začetku 21. stoletja*. Koper: Univerzitetna založba Annales.
- Hodges, D. A. (2000). Neuromusical Research: A Review of the Literature. V D.A. Hodges, *Handbook of music psychology* (2<sup>nd</sup> Ed., pp.197–285). San Antonio, Texas: IMR Press.
- Horvat, L., in Magajna, L. (1989). *Razvojna psihologija*. Ljubljana: Državna založba Slovenije.

- Ilari, B., Perez, P., Wood, A., in Habibi, A. (2019). The role of community-based music and sports programmes in parental views of children's social skills and personality. *International Journal of Community Music*, 12(1), 35–56.
- Jensen, E. (2000). *Music with the brain in mind*. San Diego, CA: The Brain Store.
- Kirschner, S., in Tomasello, M. (2012). Joint music making promotes prosocial behavior in 4-year-old children. *Evolution and Human Behavior*, 31, 354–364.
- Kompare, A., Stražičar, M., Dogša, I., Vec, T., in Curk, J. (2006). *Uvod v psihologijo: Učbenik za psihologijo v 2. letniku gimnazjskega in srednje tehniškega oz. strokovnega izobraževanja*. Ljubljana: DZS.
- Koren, D. (2016). *Razvoj slušnega zaznavanja v povezavi z glasbenimi dejavnostmi v zgodnjem otroštvu* (Magistrsko delo). Univerza v Ljubljani, Akademija za glasbo, Ljubljana.
- Kranjc, M. (2011). Socialni in čustveni razvoj predšolskega otroka v starostno kombiniranih skupinah. V M. Željeznov Seničar in E. Šelih (ur.), *Socialni in čustveni razvoj predšolskega otroka* (str. 151–158). Ljubljana: MiB.
- Kroflič, B. (1999). *Ustvarjalni gib – tretja razveščenost pouka*. Ljubljana: Znanstveno in publicistično središče.
- Kurikulum za vrtce: predšolska vzgoja v vrtcih*. (1999). Ljubljana: Ministrstvo za šolstvo in šport: Zavod Republike Slovenije za šolstvo.
- Logue, M. E. (2007). Early Childhood Learning Standards: Tools for Promoting Social and Academic Success in Kindergarten. *Children & Schools*, 29(1), 35–43.
- Manasteriotti, V. (1981). *Prva srečanja z glasbo*. Ljubljana: Državna založba Slovenije.
- Marsh, K., in Young, S. (2006). Musical play. V G. McPherson (ur.), *The child as musician: a handbook of musical development* (str. 289–310). Oxford, New York: Oxford University Press.
- Medved, A. (2017). *Spodbujanje glasbenega izražanja, socialnih veščin in izražanja čustev z glasbenimi dejavnostmi pri otrocih s težjo in težko motnjo v duševnem razvoju* (Magistrsko delo). Univerza v Ljubljani, Pedagoška fakulteta, Ljubljana.
- Metelko Liseč, T. (2004). Socialne veščine – orodje za večjo socialno uspešnost. *Socialna pedagogika (Ljubljana)*, 8(1), 97–112.
- Montessori, M. (2006). *Srkajoči um*. Ljubljana: Uršulinski zavod za vzgojo, izobraževanje in kulturo.
- Nemec, B. (2011). *Razvoj in učenje predšolskega otroka: učbenik za modul Razvoj in učenje predšolskega otroka v programu Predšolska vzgoja*. Ljubljana: Grafenauer založba.
- Pančuh, A. (2011). Spodbujanje socialnih odnosov v prvem starostnem obdobju. V M. Željeznov Seničar in E. Šelih (ur.), *Socialni in čustveni razvoj predšolskega otroka* (str. 104–110). Ljubljana: MiB.
- Pesek, A. (1997). *Otroci v svetu glasbe: Izbrana poglavja iz glasbene psihologije in pedagogike*. Ljubljana: Mladinska knjiga.
- Prelog, M. (2016). *Glasbena pomoč predšolskima otrokoma s težavami v govornem in socialnem razvoju* (Specialistično delo). Univerza v Ljubljani, Pedagoška fakulteta, Ljutomer.
- Ritblatt, S., Longstreth, S., Hokoda, A., Cannon, B-N., in Weston, J. (2013). Can music enhance school-readiness socioemotional skills? *Journal of Research in Childhood Education*, 27(3), 257–266. Pridobljeno s <https://doi.org/10.1080/02568543.2013.796333> (Dostopno 27. 8. 2020.)
- Rozman, U. (2005). *Treninji socialnih veščin kot metoda dela z mladimi* (Magistrsko delo). Univerza v Ljubljani, Fakulteta za družbene vede, Ljubljana.
- Ružič, M., in Buzeti, M. (2011). Pomen igre za socialni in čustveni razvoj otroka V M. Željeznov Seničar in E. Šelih (ur.), *Socialni in čustveni razvoj predšolskega otroka* (str. 170–173). Ljubljana: MiB.
- Sicherl Kafol, B. (2001). *Celostna glasbena vzgoja: srce, um, telo*. Ljubljana: Debora.
- Smrekar, S. (2019). *Učinki dejavnosti glasbene vzgoje na socialni razvoj v predšolskem obdobju* (Magistrsko delo). Univerza v Ljubljani, Akademija za glasbo, Ljubljana.
- Voglar, M. (1976). *Otrok in glasba: Metodika predšolske glasbene vzgoje*. Ljubljana: Državna založba Slovenije.
- Zadnik, K., in Jerman, J. (2015). Musical activities in earliest childhood music education. V E. Burgess (ur.), *Music education and perceptions*, (Fine arts, music and literature) (str. 1–20). Hauppauge, New York: Nova Science.

- Zadnik, K., Koren, D., in Sicherl Kafol, B. (2015). The importance of stimulating environment in the early years of musical development. V B. Sicherl Kafol (ur.), *Contemporary approaches to music teaching and learning* (str. 183–209). Saarbrücken: Lambert.
- Zanjkovič, M. (2012). *Vpliv glasbeno didaktičnih iger na učenje socialnih veščin pri učenci z motnjo v duševnem razvoju* (Diplomsko delo). Univerza v Ljubljani, Pedagoška fakulteta, Ljubljana.
- Zupančič, M., in Justin, J. (1991). *Otrok, pravila, vrednote*. Radovljica: Didakta.

#### **Avtorici**

##### **Dr. Katarina Zadnik**

Docentka, Univerza v Ljubljani, Akademija za glasbo, Stari trg 34, 1000 Ljubljana, Slovenija, e-pošta: katarina.zadnik@ag.uni-lj.si  
Assistant Professor, University of Ljubljana, Academy of Music, Stari trg 34, 1000 Ljubljana, Slovenia, e-mail: katarina.zadnik@ag.uni-lj.si

##### **Sara Smrekar**

Mag. prof. glasbene pedagogike, Waldorfska šola Ljubljana, Streliška ulica 12, 1000 Ljubljana, Slovenija, e-pošta: sara.smrekar7@gmail.com  
Master in music education, Waldorf school Ljubljana, Streliška ulica 12, 1000 Ljubljana, Slovenia, e-mail: sara.smrekar7@gmail.com

## ELEMENTARY AND MIDDLE SCHOOL STUDENTS' SCHOOL ATTITUDES AND EXTRACURRICULAR ACTIVITIES

HASAN ŞEKER

Potrjeno/Accepted  
2. 7. 2020

University of Muğla Sıtkı Koçman, Faculty of Education, Turkey

Objavljeno/Published  
21. 9. 2020

CORRESPONDING AUTHOR/KORESPONDENČNI AVTOR  
hseker@mu.edu.tr

**Keywords:**  
extracurricular  
activities, elementary  
school, middle school,  
school attitudes, student  
participation, willing  
participation

**Ključne besede:**  
izvenšolske dejavnosti,  
osnovna šola, srednja  
šola, odnos do šole,  
udeleženi učenci,  
hotena udeležba.

**UDK/UDC:**  
379.8-042.3-057.87

**Abstract/Povzetek** The study aims to determine elementary and middle school students' school attitudes. A school attitudes measurement tool was used in the study. The participants of the study comprised 410 students. The results of the current study show that willing participation in school activities affects school attitudes. The results also show that with increasing grade level, the rate of willing participation drops. It was also found that there is a significant correlation with participation in extracurricular activities. The school attitudes mean score of students willingly participating in extracurricular activities is significantly higher than that of students participating involuntarily.

**Odnos osnovnošolcev in srednješolcev do šole in izvenšolske dejavnosti** Namen raziskave je ugotoviti kakšen odnos do šole imajo osnovnošolci in dijaki srednjih šol. V raziskavi je bilo uporabljeno orodje za merjenje odnosa do šole. Udeleženi je bilo 410 učencev in dijakov. Rezultati pričujoče raziskave kažejo, da hoteno sodelovanje v šolskih dejavnostih vpliva na odnos do šole in da stopnja hotenega sodelovanja v višjih razredih upada. Ugotovili smo tudi, da obstaja pozitivna korelacija s sodelovanjem v izvenšolskih dejavnostih. Srednji rezultat v odnosu do šole je pri učencih, ki hoteno sodelujejo v izvenšolskih dejavnostih, pomembno višji kot pri učencih, ki ne želijo sodelovati.

DOI <https://doi.org/10.18690/rei.13.3.347-364.2020>

Besedilo / Text © 2019 Avtor(ji) / The Author(s)

To delo je objavljeno pod licenco Creative Commons CC BY Priznanje avtorstva 4.0 Mednarodna. Uporabnikom je dovoljeno tako nekomercialno kot tudi komercialno reproduciranje, distribuiranje, dajanje v najem, javna priobčitev in predelava avtorskega dela, pod pogojem, da navedejo avtorja izvirnega dela. (<https://creativecommons.org/licenses/by/4.0/>).

## Introduction

Whether our children are happy at school is one of the important questions for families and relatives from the first days of school. It has been a matter of concern whether the child communicates with friends, whether they are alone at school and in the classroom, and whether they like their teachers. School attitude cannot be considered on its own, isolated from the school environment, social environment and classroom climate. School attitudes are not limited to the learning environment of the class but are also related to the school environment (Şeker, 2013). The concept of school attitudes cannot be considered as merely students' perception of the classroom environment, and the learning and teaching process. Although school attitudes are related to in-school factors such as instruction and the classroom atmosphere, they should be viewed as a combination of factors such as family, peer groups, out-of-school factors and other factors (Şeker, 2013).

School attitudes are considered to be factors that affect academic achievement. Schools are generally regarded as places where only educational activities are carried out, but they are more than this. Both academic and non-academic information is imparted to students (Şeker, 2011). School is important to children's overall life satisfaction. School-related social support also affects students' life satisfaction (Danielsen et al., 2009). When the existing research on school attitudes is examined, it becomes clear that school attitudes are affected by many variables. School attitudes seem to be closely associated with school success (McCoy, 2005; Legum & Hoare, 2004; Bryant, Schulenberg, O'Malley et al., 2003; McCoach, 2002); Hung & Marjoribanks, 2005; Hoover-Dempsey, Bassler & Brissie, 1992). The sense of belonging to school is one of the important variables affecting school attitudes (Şeker, 2013; Anderman 2003; Nichols, 2006; Pintrich & Maehar, 2004). The family's education level also affects the child's school attitudes (Marksteiner & Kruger, 2016). Teacher behaviours can also affect school attitudes (Pell & Jarvis, 2003; Ho, 2004; Greimel & Gever, 2003). The quality of the instruction is another important factor affecting school attitudes (Leithwood, Aitken & Jantzi, 2006). Aside from these factors, many others such as the classroom atmosphere (Urban, 1999); Gerler et al., 1990; Johnson & Johnson, 1983), teacher competences (Malm and Löfgren, 2006), peer influence (Allés-Jardel et al., 2002), the family (Flouri et al., 2002); Kaplan et al., 2007) have been found to affect school attitudes. Given that both academic and non-academic situations contribute to school attitudes (Şeker, 2013), these attitudes



have the potential to affect not only students' academic achievement but also the happiness of their families and acquaintances.

Extracurricular activities (ECA) include both academic and non-academic activities such as academic clubs, arts, learning groups, culture clubs, dance and so on. Participation in extracurricular activities is necessarily related to academic success and psychosocial measures. ECA has been positively associated with academic achievement, increased engagement in school, and educational aspirations (Han & Kwon, 2018). Participation in extracurricular activities (ECAs) is positively related to cognitive and socioemotional outcomes for children and adolescents. Participation in ECAs during elementary school has small but positive causal effects on academic ability. The effects grow larger for students in later grades (Carbonaro & Maloney, 2019).

Some studies focus on investigating the effects of extracurricular activities or supplementary activities and voluntary participation in these activities on school attitudes and on whether school attitudes vary depending on the level of schooling. Extracurricular supplementary activities foster students' tendency to be involved in school life and school belonging (Martinez, Coker, McMahan, Cohen, & Thapa, 2016) and enhance students' commitment to school (Massoni, 2011). Participation in extracurricular activities creates a bridge between the academic and social dimensions of education, which contributes to students' sense of belonging to school (Knifsend & Graham, 2012). The direct relationship between school belongingness and school attitudes (Şeker, 2011) may indicate an association between participation in extracurricular activities and school attitudes.

## **Method**

The current study employed the descriptive method and causal-comparative model. In the causal-comparative model, the causes or results of the differences between groups can be explored. Any causal-comparative research is conducted to determine the results and causes of the differences between known groups having different experiences. The basic causal-comparative approach aims at the possible causes of a difference recognised between the groups (Fraenkel, Wallen, & Hyun, 2012). In this regard, the current study aims to determine whether the variables grade level and participation in supplementary (extracurricular) activities lead to any significant

difference in school attitudes, and if they do, then to develop hypotheses about its causes. Since school attitude is viewed as a combination of in-school and out-of-school factors in the current study, the school attitudes measurement tool (Şeker, 2011) was used for this purpose.

The current study investigated the following:

- a. whether extracurricular activities that are supplementary to the curriculum and voluntary participation in these activities lead to a difference in school attitudes;
- b. whether the school attitudes of students from different levels of schooling vary.

### *Participants*

The current study employing the purposive sampling method was conducted on students from two elementary schools and one middle school--a total of 164 elementary school students and a total of 246 middle school 5th, 6th, 7th and 8th graders. Thus, for purposive sampling, the researcher selected particular elements from the population that would be adequately informative about the topic (McMillan, 2008). A total of 410 students volunteered from the public school participating in the study. The primary and elementary schools were selected from the same part of the city.

Information about the study group is given in Table 1:

Table 1: Distribution of participating students across grades

<b>Grade</b>	<b>n</b>	<b>%</b>
4th	164	40.0
5th	61	14.9
6th	80	19.5
7th	59	14.4
8th	46	11.2
Total	410	100

A total of 164 elementary school fourth graders and 246 middle school students constitute the study group for the current research. Of the participating students, 199 are females (48.5%) and 207 are males (50.5%).

### *Data Collection Tools*

The school attitudes measurement tool developed by Şeker (2011) was used in the current study. The scale consists of the factors of instruction, school image loneliness, feedback-assessment, willingness and belongingness and 22 items. Some items aiming to elicit data about whether they are engaged in extracurricular activities, whether they willingly participate in school activities and what it would require for them to enjoy their school more were added to the end of the scale. The alpha reliability of the scale was calculated to be 0.89 in the current study.

### *Data analysis*

Descriptive analyses were carried out on total attitude scores of the students from different schools and grade levels. In addition to these, the between-grade and between-school differences in the students' attitude scores were analysed with the independent-samples t-test, and what the school attitudes are in different grades was analysed by using variance analysis. In the difference analyses, the t-test and one-way variance analysis were employed. In the analysis of the students' responses to the open-ended question "What would it take for you to enjoy your school more?", the responses of both the elementary school and middle school students were analysed by grouping them. In this analysis, the students' responses to this question were read, codes were assigned to bits of information, and these codes were reduced to themes and then analysed.

## **Findings**

It has been established that many factors such as the sense of belongingness to the school, the family's level of education, teacher behaviours, quality of instruction, class atmosphere and peer interaction affect school attitudes. In addition to these factors affecting school attitudes, the current study also looked at the relationship between grade level and school attitudes and the effects of extracurricular activities and willing participation in these activities on school attitudes. The situation of differentiation of school attitudes among classes is described in Table 2

Table 2: The results of one-way variance analysis conducted to reveal the state of differentiation of school attitudes across grades

	Mean Squares	Sd	Mean Squares Value	F Value	P
Within-groups	31897.738	4	7974.435	43.096	.000
Between-groups	74940.008	405	185.037		
Total	106837.747	409			

As can be seen in Table 2, school attitudes vary significantly across the grades ( $F(4,405) = 43.096, p = .000$ ). This difference was analysed according to the Scheffé post hoc criterion, one of the Post hoc analyses. The results of the Scheffé test revealed that the 4th grade students' school attitude mean score differs significantly from those of the other groups ( $p < 0.000$ ). In addition to this, the 6th grade students' attitude mean score differs significantly from that of the 8th graders ( $p < 0.038$ ). The 4th grade students' attitude mean score was found to be 93.96. This mean score was calculated to be 77.99 for the 5th graders, 78.21 for the 6th graders, 78.14 for the 7th graders and 70.15 for the 8th graders. The descriptive information about the students' school attitudes across the grades is presented in Table 3.

Table 3: School attitude across grades

Grade	n	$\bar{x}$	S	Lowest	Highest
4.00	164	93.9554	10.44987	62.00	110.00
5.00	61	77.9984	15.95238	44.00	107.00
6.00	80	78.2105	17.04512	36.00	107.00
7.00	59	78.1372	13.78507	45.00	109.00
8.00	46	70.1567	13.24785	34.00	100.00
Total	410	83.5628	16,16221	34.00	110.00

These findings show that the 4th graders have the highest score for school attitudes, and the 8th graders have the lowest score for school attitudes. This means that with increasing grade level, school attitudes decrease.

Though it is not one of the research questions, a t-test was used to see whether the participants' school attitudes vary depending on gender, to inform the reader. The results of this analysis revealed that the female students' school attitude mean score

is ( $M=84.78$ ,  $SD=15.81$ ) and the male students' school attitude mean score is ( $M=82.57$ ,  $SD=16.53$ ). These findings show that school attitudes do not vary significantly by gender ( $t(404) = 1.378$ ,  $P= .169$ ).

Whether the students' school attitudes vary significantly depending on their willing participation in school activities was also analysed with a t-test. According to the results of this analysis, while the school attitude mean score of the students willingly participating in school activities was calculated to be ( $M=85.83$ ,  $SD=15.15$ ), that of the students not willingly participating in school activities was calculated to be ( $M=73.86$ ,  $SD=17.26$ ). These findings show that the school attitude mean score of students willingly participating in school activities is significantly higher than that of students not willingly participating in them ( $t(399) = 6.06$ ,  $P= .000$ ).

These findings show that willing participation in school activities does affect school attitudes. In the current study, it was also investigated whether willing participation varies across the grade levels. In this regard, it was determined that 91.9% of 4th graders, 83.1% of 5th graders, 75.0% of 6th graders and 56.8% of 8th graders willingly participate in activities. This shows that with increasing grade level, the rate of willing participation in activities drops.

Another t-test was run to determine whether there was a correlation between participation in extracurricular activities and school attitudes. As a result of this analysis, the school attitude mean score of students participating in extracurricular activities was calculated to be ( $M=85.95$ ,  $SD=15.71$ ), while that of the students not participating was calculated to be ( $M=75.12$ ,  $SD=14.58$ ). These findings show that the school attitude mean score of students participating in extracurricular activities is significantly higher than that of students who do not participate in such activities ( $t(395) = 5.634$ ,  $P= .000$ ).

In the current study, it was also investigated which grades have greater participation in extracurricular activities. In this regard, it was investigated whether participation in extracurricular activities varied by grade level. In this connection, it was found that 91.8% of 4th graders, 75.9% of 5th graders, 78.5% of 6th graders, 66.7% of 7th graders and 56.8% of 8th graders willingly participated in extracurricular activities. These findings show that the highest rate of participation in extracurricular activities belongs to the 4th graders, while the lowest rate of participation belongs to the 8th

graders. Thus, it can be argued that with increasing grade level, the rate of willing participation in extracurricular activities drops, particularly in middle school.

The participating students were asked the question “What would it take for you to enjoy your school more?” The students’ responses to this question were classified into groups: play, playground maintenance, demands for improvement of the physical conditions of the class and school, academic demands for the instructional setting, demands related to security concerns, demands for respect and understanding in communication and other individual demands. These groups of demands were analysed by grade level. Moreover, the students’ responses given to the open-ended question were coded in Excel and thus quantified and tabulated.

Although the majority of 4th grade students are seen to be at peace and content with their schools (Table 4), the responses of the 4th grade students to this open-ended question were found to be mostly related to play, playground maintenance, mutual respect and understanding and improvement of the physical conditions of the class and school. When the 4th grade students’ demands were investigated, they proved to be mostly related to play and playground improvement. Some students’ opinions about this theme are as follows:

I want to have a football pitch in our school; I want it to be a grass pitch.

(Student No. 29)

I want volleyball courts to be built.

(Student No. 117)

If only there were more playgrounds.

(Student No. 31)

There are also some demands for better organisation of the existing facilities. For example,

I want .... the pitch to be open.

(Student No. 24)

I want the nets to be mended.

(Student No. 67)

The 4th grade students stated that if children were more respectful to each other, they would like their schools more. This theme comes second in the order of importance. Some student opinions about this theme are given below.

.... I would like my friends to be good.

(Student No. 110)

...I would like to not hear any swearing.

(Student No. 109)

...We should not be oppressed.

(Student No. 63)

...I would like my friends to be more sincere.

(Student No. 42)

One student offered a suggestion on this theme:

...extra lessons should be given to misbehaving students.

(Student No. 30)

Not only how children treat each other but also how the canteen manager treats them is important for them to enjoy their school more:

...I would like a better canteen manager.

(Student No. 139)

I would like a more beautiful canteen manager.

(Student No. 143)

Improvement of the physical conditions of the classroom and school is one of the themes coming to the fore for the 4th graders to enjoy their school more. Some student opinions about this theme are given below:

...The classroom should be painted.

(Student No. 43)

...I would like more tables for students to sit at in the canteen.

(Student No. 88)

...Our school could be more decorated and full of flowers.

(Student No. 76)

...I want more playgrounds.

(Student No.72)

Aside from the three prominent themes mentioned above, the 4th grade students cite other themes such as instruction, and concern for security as important if they are to get more enjoyment out of school. In addition to these, the students' special personal demands were collected under the title of "other". Under the heading of "other", one student wanted "free ice-cream"; one student wanted "the food in the canteen to be sold free", and one student wanted "not to leave his/her teacher". These student demands for improving their enjoyment of school are summarised

Table 4. As can be seen in Table 4, students' responses to the open-ended question vary depending on their grade level. In this respect, while the 5th grade students see improvements to classroom and school conditions as more important than the others for them to get more enjoyment from school, the 6th grade students cite playground maintenance, the 7th graders cite improvement in the quality of instruction, and the 8th graders cite play, playground maintenance and improvement of instruction as more important. As can be seen in Table 4, the demands of the 7th and particularly those of the 8th graders are relatively fewer. Among the demands of the 6th graders, the number of specific personal demands is also higher. Some middle school students' statements in this regard are given in Table 4.

Table 4: Some demands from students for them to enjoy their school more

<b>Demands</b>	<b>4<sup>th</sup> Grade (n)</b>	<b>5<sup>th</sup> Grade (n)</b>	<b>6<sup>th</sup> Grade (n)</b>	<b>7<sup>th</sup> Grade (n)</b>	<b>8<sup>th</sup> Grade (n)</b>
Play – Playground Maintenance	47	5	19	5	4
Respect-understanding	19	4	9	4	2
Physical conditions of the class and school	10	11	3	3	1
Quality of instruction	9	3	10	8	4
Security concerns	4	-	-	-	-
Breaks, class hours	-	8	13	2	1
Technology support	-	2	-	2	1
Cleanness- Hygiene	-	2	-	-	1
Nothing, as everything is fine	46	-	-	-	-
Other	6	5	27	5	2

The 5th grade students' responses to the question are mostly related to the physical conditions of the classroom and school:

...I would like each student to sit at one desk.

5th grade student No. 12

... I would like the desks and benches in the garden to be changed.

5th grade student No. 16

They also voice some demands for changing the time of breaks and class hours. These demands are related to the starting time of lessons and longer break times.



...I would like class hours to be shorter.

5th grade student No. 2

... I would like courses to end earlier.

5th grade student No. 17

...I want breaks to be 20 minutes and lunch break to be 1 hour and 40 minutes.

5th grade student No.1

The 6th grade students expressed demands for more play, playground maintenance, rearrangement of break times and more respect and understanding for them to enjoy their school more. As can be seen in Table 5, the 6th grade students have the highest number of specific personal demands. Some student responses in this regard are given below:

...I would like breaks to be longer and to have more social activities.

6th grade student No.11

...I would like a volleyball net and mobile phones to be allowed in school.

6th grade student No. 1

...I want no ban on mobile phones and casual dress.

6th grade student No. 1

...There should be no discrimination among students; classes should be more enjoyable.

6th grade student No. 8

...There should be more physical activities in our school; students shouldn't keep watch.

6th grade student No. 21

...I would like classes to be delivered outside and with more activities.

6th grade student No. 30

...Students who swear should be punished.

6th grade student No. 43

The 7th grade students think that improving the quality of instruction, improving play opportunities and playgrounds are among the important factors for them to enjoy their school more. Some student responses in this regard are given below:

...I would like easier exam questions.

7th grade student No. 1

There should be individually tailored programs.

7th grade student No. 6

...Class activities should be more enjoyable.

7th grade student No. 23

...The use of smart boards during breaks should be allowed.

7th grade student No. 1

I would like a bigger canteen, and goalposts

7th grade student No. 16

Though the number of demands from the 8th grade students to increase their enjoyment of school is relatively lower, they do have some demands for improving the quality of instruction and the playgrounds. Some student responses in this regard are given below:

...I would like classes to be more enjoyable.

8th grade student No. 1

... I want a stricter study program.

8th grade student No. 5

... I would like a better basketball court and baskets.

8th grade student No. 9

## **Discussion**

The results of the current study show that willing participation in school activities does affect school attitudes. The results also show that with increasing grade level, the rate of willing participation drops. It was also found that there is a significant correlation between participation in extracurricular activities; that is, the school attitude mean score of those students willingly participating in extracurricular activities is significantly higher than that of the students not willingly participating. Participation in school activities seems to be related to many activities. Participation in school activities is also closely associated with academic achievement (George, 2012), social interaction and school attendance (Wachsmuth, 2013). In a study conducted on at-risk children, Miller (2016) found that students' participation in extracurricular activities positively affected their academic perception, attitudes towards learning, attitude towards school, their family and peer interactions, school life, self-esteem and life satisfaction. Extracurricular activities are seen to be way of enhancing student commitment and student participation (Miller, 2016). The findings of the current study have revealed that the highest rate of participation in extracurricular activities belongs to the 4th graders, while the lowest rate of participation belongs to the 8th graders. With increasing grade level, especially

among middle school students, participation in extracurricular activities was found to be decreasing. In another study, it was found that from the 5th grade through the 8th grade, the levels of attitudes and concerns in relation to science courses significantly decrease (Yildirim and Kansız, 2017); a similar result was obtained by Tuncer and Yilmaz (2016), stating that with increasing grade level, the students' math attitudes decrease. This might be because with increasing grade level, students start to focus more on their exam performance, that is, on the result rather than the process (Güvercin, Tekkaya and Sungur, 2010).

The findings of the current study showed that the students' school attitudes vary by grade level. The school attitudes of the 4th graders were found to be higher than those of the students in all the other grades. With increasing grade level, school attitudes worsen. Moreover, the school attitudes of elementary school students were found to be higher than those of the middle school students. With increasing age, the attitudes towards science were found to be changing, and with increasing age, the attitudes towards science were found to be decreasing (Sorge, 2007). Though not directly revealed by the findings of the current study, the fact that different courses are given by different teachers at the middle school level—in contrast to elementary school, where they are instructed by one classroom teacher—might have led to differences in the school attitudes of the students, something that could be further investigated in future research. Hypotheses claiming that school practices and curricular differences can affect school attitudes can be produced. In this respect, school attitudes can be considered together with the differences among implemented curriculums. Moreover, since 8th grade students in Turkey take the centralised high school entrance exam, it seems to be normal that their interest shifts from the process to exam performance; that is, the result with increasing grade level (Güvercin, Tekkaya and Sungur, 2010). Another hypothesis to be produced can be that, while entering the period of adolescence, students are in pursuit of their own identities, and their talents and interests being subjected to critical evaluation in this period may result in decreasing interest (Potvin and Hasni, 2014).

## Conclusion

The research findings show that willing participation in school activities does affect school attitudes. In the current study, willing participation varies across grade levels. The findings show that with increasing grade level, the rate of willing participation in activities drops. These findings show that the highest rate of participation in extracurricular activities belongs to the 4th graders, while the lowest rate of participation belongs to the 8th graders. Entrance exams and the focus on cognitive achievement in secondary school learning decrease the desire to participate in extracurricular activities when the grade level increases. Thus, it can be argued that with increasing grade level, the rate of willing participation in extracurricular activities drops, particularly in middle school. When the curriculum is mostly focused on students' cognitive behaviour, and secondary education entrance exams are taken in line with these goals, having a competitive atmosphere may affect students' participation in extra program activities and school attitudes.

The participating students were asked the question "What would it take for you to enjoy your school more?" The students' responses to this question were classified into the following groups: play, playground maintenance, demands for improvement of the physical conditions of the class and school, academic demands for the instructional setting, demands related to security concerns, and demands for respect and understanding in communication. These demands vary according to the class level. Extra programs that can focus on student needs could make a significant contribution to students' school satisfaction.

Besides the strengths of the current research, there are some limitations. Differentiation could be better analysed by longitudinal surveys including secondary schools in which students in the study group are still attending. This can be seen as a limitation. Another limitation of the current study is that the extent to which factor groups affect school attitudes has not been investigated; thus, further research might explore which of the following factor groups is more effective on school attitudes: age-related developmental factors, cultural factors, or factors related to school structure and organization. There are also some limitations to the causal research employed in the current study, which makes it difficult to explain the findings with sufficient precision. Such causal studies may generally require the application of different methodologies to test the above hypotheses to be studied experimentally

later. Unlike experimental research, no manipulation of the independent variable can be performed in a causal study (Fraenkel, Wallen, & Hyun, 2012).

The responses to the question “What would it take for you to enjoy your school more?” by the 8th graders such as “I would like this question to have been asked us before”, “There should be no courses”, “There should be a stricter study program”, and even “No school” can be interpreted as indicating their concerns. It has been reported that the high school entrance exam increases student concerns (Şad & Şahiner, 2016) and that students experience emotional problems due to this exam. The reasons behind these emotional problems can be stress, anxiety and fear (Duban & Arisoy, 2016). As can be seen from the metaphors created by the 8th grade students, they have many concerns about the exam.

School attitudes among the elementary school 4th grade students were found to be significantly more positive than those among the middle school students. The lowest school attitude mean score was found among the 8th graders. A significant correlation was found between school attitudes and willing participation in school activities. The attitude mean score of the students willingly participating in school activities was found to be higher than that of the students not willingly participating. The elementary school students' rate of willing participation in school activities was found to be 91.9%, which is higher than that of the middle school students. The lowest rate of willing participation in school activities was found among the 8th graders. This decrease seems to be associated with school attitudes. Similar findings were obtained in relation to participation in extracurricular activities. While the 4th grade students' rate of participation in extracurricular activities was found to be 91.8%, the rate was 75.9% for the 5th grade students, 78.5% for the 6th grade students, 66.7% for the 7th grade students and 56.8% for the 8th grade students. These findings show that with increasing grade level, both school attitudes and participation in extracurricular activities of the students decrease. Organization of the structure and curriculum of middle school (formal and particularly supplementary) according to student needs should contribute to students' school success and life satisfaction.

**References**

- Allés-Jardel, M., Schneider, B. H., & Boutry, V. (2002). Friendship and attitudes towards school among children of two Muslim communities in Marseille. *Early Education and Development* 13(2), pp. 221–240.
- Anderman, L. H. (2003). Academic and social perceptions as predictors of change in middle school students' sense of belonging. *The Journal of Experimental Education* 73(1), pp. 5–22.
- Anderman, L. H., & Freeman, T. M. (2004). Students' sense of belonging in school. In P. R. Pintrich & M. L. Maehr (Eds.) *Advances in Motivation and Achievement: Motivating students, improving schools: The legacy of Carol Midgley* (Vol. 13, pp. 27–64). Oxford, UK: Elsevier.
- Bryant, A. L., Schulenberg, J. E., O'Malley, P. M., Bachman, J. G. & Johnston, L. D. (2003). How academic achievement, attitudes, and behaviors relate to the course of substance use during adolescence: A 6-Year, Multiwave National Longitudinal Study. *Journal of Research on Adolescence* 13(3), pp. 361–397.
- Carbonaro, W. & Maloney, E. (2019). Extracurricular Activities and Student Outcomes in Elementary and Middle School: Causal Effects or Self-selection? *Socius: Sociological Research for a Dynamic World* 5, pp. 1–17.
- Danielsen, A. G. Samdal, O., Hetland, J., & Wold, B. (2009). School-related social support and students' perceived life satisfaction. *Journal of Educational Research* 102(4), pp. 303–320.
- Duban, N. & Arisoy, H. (2016). 8. Sınıf Öğrencilerinin Temel Eğitimden Orta Öğretime Geçiş (TEOG) Sınavına İlişkin Algılarının Metaforlar Aracılığıyla İncelenmesi, *Kalem Eğitim ve İnsan Bilimleri Dergisi* 7(1), pp. 67–98.
- Flouri, E., Buchanan, A., & Bream, V. (2002). Adolescents' perceptions of their fathers' involvement: Significance to school attitude. *Psychology in the Schools* 39, pp. 575–583.
- Fraenkel, J. R., Wallen, N. E. & Hyun, H. H. (2012). *How to Design and Evaluate Research in Education*. (2nd Ed.), McGraw Hill, New York.
- George, S. B. (2012). A study of the relationships between extracurricular participation in selected North Carolina high schools and student achievement as determined by cumulative grade point average. Doctoral thesis, Appalachian State University, Boone, NC [http://libres.uncg.edu/ir/asu/f/George,%20Sandy\\_2012\\_Dissertation.pdf](http://libres.uncg.edu/ir/asu/f/George,%20Sandy_2012_Dissertation.pdf)
- Greimel, F. & Bettina, G. A. (2003). Students' evaluation of teachers and instructional quality--analysis of relevant factors based on empirical evaluation research. *Assessment & Evaluation in Higher Education*, 28(3), pp. 229–239.
- Guvercin O., Tekkaya, C., & Sungur, S. (2010). A cross age study of elementary students' motivation towards science learning. *Hacettepe Univ J Education* 39, pp. 233–243.
- Han, A., & Kwon, K. (2018). Students' Perception of Extracurricular Activities: a Case Study. *Journal of Advances in Education Research* 3(3), pp. 131–141.
- Ho, I. T. (2004). A comparison of Australian and Chinese teachers' attributions for student problem behaviors. *Educational Psychology*. 24 (3), pp. 1–17
- Hoover-Dempsey, K. V., Bassler, O. C. & Brissie, J. S. (1992). Explorations in parent-school relations. *Journal of Educational Research*. 85(5), pp. 287–294.
- Hung, C. L. & Marjoribanks, K. (2005). Parents, teachers and children's school outcomes: a Taiwanese study. *Educational Studies*. 31(1), pp. 3–14.
- Johnson, D. W. & Johnson, R. T. (1983). Social interdependence and perceived academic and personal support in the classroom. *Journal of Social Psychology* 120 (1), pp. 77–82.
- Kaplan, C. P., Turner, S. G., & Badger, L. W. (2007). Hispanic adolescent girls' attitudes towards school. *Child and Adolescent Social Work Journal* 24, pp. 173–193.
- Knifsend, C. & Graham, S. (2012). Too much of a good thing? How breadth of extracurricular participation relates to school-related affect and academic outcomes during adolescence. *Journal of Youth and Adolescence* 41(3), pp. 379–389, doi: 10.1007/s10964-011-9737-4.
- Koçak, D., Gül, Ç. D., Gül, E. & Bökeoğlu, Ö. Ç. (2017). Öğrencilerin Sınav Kavramına Yönelik Metaforlarının İncelenmesi. *Abi Erişim Üniversitesi Kırşehir Eğitim Fakültesi Dergisi* 18(3), pp. 415–434.

- Legum, H., Hoare, C. H. (2004). Impact of a career intervention on at-risk middle school students' career maturity levels, academic achievement, and self-esteem. *Professional School Counseling* 8(2), pp. 148–155.
- Leithwood, K. A., Aitken, R. & Jantzi, D. (2006). *Making Schools Smarter: Leading with Evidence*. Corwin Pres. Sage Publications Ltd.
- Malm, B. & Löfgren, H. (2006). Teacher competence and students' conflict handling strategies. *Research in Education* 76, pp. 62–73
- Marksteiner, T., & Kruger, S. (2016). Sense of belonging to school in 15-year-old students: The role of parental education and students' attitude toward school. *European Journal of Psychological Assessment* 32(1), pp. 68–74.
- Martinez, A., Coker, C., McMahon, S. D., Cohen, J., & Thapa, A. (2016). Involvement in extracurricular activities: Identifying differences in perceptions of school climate. *The Educational and Developmental Psychologist* 33(1), pp. 70-84.
- Massoni, E. (2011). Positive effects of extracurricular activities on students. *ESSAI* 9(1): 84-87.
- McCoach, D. B. (2002). A validation study of the attitude assessment survey. *Measurement and Evaluation in Counseling and Development* 35(2), pp. 66–77.
- McCoy, L. P. (2005). Effect of demographic and personal variables on achievement in eighth-grade algebra. *Journal of Educational Research* 98(3), pp. 131–135.
- McMillan, J. H. (2008). *Educational Research: fundamentals for the consumer*. Boston, MA: Pearson. [Google Scholar]
- Miller, D. G. (2016). The Impact of Formal Extracurricular Activities on Satisfaction and Attitudes-toward-School among At-Risk Adolescents MA, Concordia University, Portland, OR, IDS Thesis Projects. 39. <http://commons.cu-portland.edu/gradproj/39>
- Morrell, P. D. & Lederman, N. G. (1998). Students' attitudes toward school and classroom science: Are they independent phenomena? *School Science & Mathematics* 98(2), pp. 76–84.
- Nichols, S. L. (2006). Teachers' and students' beliefs about student belonging in one middle school. *The Elementary School Journal* 106(3), pp. 255- 271.
- Pell, A., & Jarvis, T. (2003). Developing attitude to science education scales for use with primary teachers. *International Journal of Science Education* 25(10), pp. 1273–1295.
- Pintrich, P. R. & Macher, M. L. (2004). *Motivating Students, Improving School*, Volume 13: The legacy of Carol Midgley (Advances in motivation and achievement). JAI press.
- Potvin P., & Hasni A. (2014) Analysis of the decline in interest towards school science and technology from grades 5 through 11. *J Sci Educ Technol* 23(6), pp. 784–802
- Sorge, C. (2007). What happens? Relationship of age and gender with science attitudes from elementary to middle school. *Science Educator* 16, pp. 33–37.
- Şad, S. N. & Şahiner, Y. K. (2016). Temel Eğitimden Ortaöğretime Geçiş (TEOG) sistemine ilişkin öğrenci, öğretmen ve veli görüşleri. *İlköğretim Online* 15(1), pp. 53–76. doi: 10.17051/io.2016.78720
- Şeker, H. (2011). Developing a questionnaire on attitude towards school. *Learning Environments Research*, 14, 241-261. doi:10.1007/s10984-011-9096-9
- Şeker, H. (2013). *In/out-of-school learning environment and SEM analyses on attitude towards school*. In M. S. Khine (Ed.), *Application of Structural Equation Modeling in Educational Research and Practice* (pp. 135–167). Rotterdam: Sense Publishers.
- Tuncer, M. & Yılmaz, Ö. (2016). Ortaokul öğrencilerinin matematik dersine yönelik tutum ve kaygılarına ilişkin görüşlerinin değerlendirilmesi. *Kabramanmaraş Sütçü İmam Üniversitesi Sosyal Bilimler Dergisi* 13(2), pp. 47–64.
- Urban, V. D. (1999). Eugene's story: A case for caring. *Educational Leadership* 56(6), pp. 69–71.
- Wachsmuth, S. (2013). An examination of the extracurricular activity participation, social skills, and school engagement of students with emotional and behavioral disorders. Doctoral thesis. University of Missouri -Columbia <https://mospace.umsystem.edu/xmlui/handle/1-0355/40120>
- Yıldırım, H. İ. & Kansız, F. (2017). Ortaokul Öğrencilerinin Fen Dersine Yönelik Tutum Düzeylerinin Bazı Değişkenler Açısından İncelenmesi, *International Journal of Social Science*, 60, pp. 17–40.

**Author****Hasan Şeker, PhD**

Professor, University of Muğla Sıtkı Koçman , Faculty of Education, Department of Curriculum and Instruction, 48000 Muğla Turkey, e mail [hseker@mu.edu.tr](mailto:hseker@mu.edu.tr)

Profesor, Univerza v Muğla Sıtkı Koçman, Pedagoška fakulteta, Oddelek za kurikulum in pouk, 48000 Muğla Turkey, e mail [hseker@mu.edu.tr](mailto:hseker@mu.edu.tr)



## NAVODILA AVTORJEM

Osnovni namen revije je povezati širok spekter teoretičnih izhodišč in praktičnih rešitev v izobraževanju ter tako spodbujati različne metodološke in vsebinske razprave. Uredniški odbor združuje strokovnjake in raziskovalce iz več evropskih držav in s tem želi ustvariti možnosti za živahen dialog med raznovrstnimi disciplinami in različnimi evropskimi praksami, povezanimi z izobraževanjem.

Revija za elementarno izobraževanje torej objavlja prispevke, ki obravnavajo pomembna, sodobna vprašanja na področju vzgoje in izobraževanja, uporabljajo primerno znanstveno metodologijo ter so slogovno in jezikovno ustrezni. Odražati morajo pomemben prispevek k znanosti oziroma spodbudo za raziskovanje na področju vzgoje in izobraževanja z vidika drugih povezanih ved, kot so kognitivna psihologija, razvoj otroka, uporabno jezikoslovje in druge discipline. Revija sprejema še neobjavljene članke, ki niso bili istočasno poslani v objavo drugim revijam. Prispevki so lahko v slovenskem, angleškem ali nemškem jeziku.

### Sprejemanje člankov v objavo

Prejete prispevke najprej pregleda urednik/založniški odbor in ugotovi, ali vsebinsko ustrezajo konceptu in kriterijem revije.

1. Če prispevek ustreza konceptu in kriterijem revije, ga uredniški odbor pošlje dvema anonimnima recenzentoma. Članek, ki je vsebinsko skladen s konceptom revije, vendar ne ustreza drugim kriterijem, lahko uredništvo vrne avtorju, da ga popravi.
2. O sprejemu ali zavrnitvi članka je avtor obveščen približno tri mesece po njegovem prejemu.
3. Avtor dobi recenzirani prispevek vključno z morebitnimi priporočili za izboljšave/popravke, v primeru zavrnitve pa z navedenimi razlogi zanjo.
4. Končno odločitev o objavi članka sprejme urednik na temelju priporočil recenzentov. Pri tem utemeljitve za svojo odločitev ni dolžan navesti.
5. Besedilo prispevka mora biti pripravljeno v skladu z Navodili avtorjem.
6. Avtor jamči, da so v prispevku predstavljeni podatki natančni, verodostojni in izvirni. Ko je članek sprejet v objavo, avtor podpiše Izjavo o etičnosti raziskovanja in Izjavo avtorja o izvirnosti prispevka. Vsi prispevki gredo skozi postopek za ugotavljanje plagiatorstva.

### Navodila za oblikovanje besedila

Pri pripravi besedila prispevka upoštevajte naslednja navodila:

1. Tipkopis oddajte kot dokument v programu Microsoft Word. Nabor pisave je Times New Roman, velikost črk 12 za osnovno besedilo in 10 za povzetka v slovenskem in angleškem jeziku, literaturo in citate, če so daljši od 3 vrstic, razmik med vrsticami pa je 1,5. Vodilni naslovi naj bodo zapisani krepko, prvi podnaslovi ležeče, drugi podnaslovi pa navadno. Naslovov in strani ne številčite in ne uporabljajte velikih tiskanih črk.
2. Besedilo prispevka naj ne presega 8.000 besed, vključno s povzetki, literaturo in ključnimi besedami.
3. Naslov prispevka naj ne presega 15 besed in naj bo v slovenskem in angleškem jeziku.
4. Prispevek naj ima na začetku povzetek v slovenskem jeziku ter njegov prevod v angleškem jeziku (oziroma obratno) in naj ne presega 100 besed. Za povzetkom naj bo 5 ključnih besed. Poleg povzetkov naj prispevek na koncu prispevka, pred literaturo, vsebuje daljši povzetek (500-700 besed) v angleščini, če je članek napisan v slovenščini.
5. V prispevku ne uporabljajte ne sprotnih ne končnih opomb.
6. Vire navajajte v skladu s standardom APA (American Psychological Association) standardom. V literaturo vključite samo v tekočem besedilu navedene vire, ki jih uredite po abecednem vrstnem redu.
7. V posebnem dokumentu pošljite naslednje podatke: ime in priimek avtorja, akademski naziv, organizacijo, kjer je avtor zaposlen, elektronski naslov, naslov bivališča in naslov prispevka.

Primeri:

Knjige: priimek, začetnica imena avtorja, leto izida, naslov, kraj, založba.

Duh, M. (2004). *Vrednotenje kot didaktični problem pri likovni vzgoji*. Maribor: Pedagoška fakulteta.

Članki v revijah: priimek, začetnica imena avtorja, leto izida, naslov prispevka, ime revije, letnik, številka, strani.  
Planinšec, J. (2002). Športna vzgoja in medpredmetne povezave v osnovni šoli. *Šport*, 50 (1), 11–15.

Prispevki v zbornikih: priimek, začetnica imena avtorja, leto izida, naslov prispevka, podatki o knjigi ali zborniku, strani, kraj, založba.

Fošnarič, S. (2002). Obremenitve šolskega delovnega okolja in otrokova uspešnost. V M. Juričič (ur.), *Šolska higijena: zbornik prispevkov* (str. 27–34). Ljubljana: Sekcija za šolsko in visokošolsko medicino SZD.

Vključevanje reference v tekst: če gre za dobesedno navedbo, napišemo v oklepaju priimek avtorja, leto izdaje in stran (Lipovec, 2005, str. 9), če pa gre za splošno navedbo, stran izpustimo (Lipovec, 2005).

Prispevke lahko avtorji pošljejo po elektronski pošti na naslov rei.pef@um.si ali jih natisnjene in na zgoščenkah pošljejo na naslov:

UNIVERZA V MARIBORU  
PEDAGOŠKA FAKULTETA MARIBOR  
REVILJA ZA ELEMENTARNO IZOBRAŽEVANJE  
Koroška cesta 160  
2000 MARIBOR  
SLOVENIJA

## MANUSCRIPT SUBMISSION GUIDELINES

The basic purpose of the journal *JEE* is to cover a broad spectrum of education theory and its implications for teaching practice, seeking to bridge and integrate diverse methodological and substantive research. The Editorial Board brings together academics and researchers from different European countries, who seek to promote a vigorous dialogue between scholars in various fields both central and related to scientific enquiry in education.

Articles accepted for publication in *JEE* should address an important, up to date issue in education, apply appropriate research methodology, and be written in a clear and coherent style. Accepted articles should make significant contributions to the field. In addition, *JEE* accepts articles which promote advances in education from closely related fields, such as cognitive psychology, child development, applied linguistics and others. *JEE* does not publish articles that have appeared elsewhere or have been concurrently submitted to or are already under consideration for publication in other journals. The languages accepted for the papers eligible for publication in *JEE* are Slovene and English.

### Paper Acceptance Procedure

After a paper is submitted to *JEE*, the editor/publishing board first establishes if it is within the journal's domain of interests and meets the journal's requirements for style and quality.

1. If the paper meets the standard and the concept of the journal, it is sent to reviewers. *JEE* uses a double-blind review. Papers which are within the journal's domain but do not meet its requirements for style or quality, may be returned to the author for revision.
2. Authors will be notified of acceptance or rejection of the article about three months after submission of the manuscript.
3. The reviewed papers are returned to the authors with reviewers' feedback and suggestions for improvement or an indication of the reasons for a rejection.
4. The decision regarding publication is made by the editor after considering the reviewers' recommendations. The editorial board is under no obligation to provide justification for its decision.
5. The text of the paper should be edited in accordance with the Submission Guidelines.
6. Authors must certify that the data cited in the article are, to the best of their knowledge, accurate, reliable and authentic. When the article is accepted for publication, the author has to sign the Publishing Ethics Statement and the Statement of Authenticity. Manuscripts will also be submitted to plagiarism detection software.

### Preparation of Copy

Follow these instructions for the preparation of the manuscript:

1. Submit your manuscript as a Word file. Use Times New Roman: 12 pt. for main text and 10 pt. for abstract in Slovene and English, and for references and quotations of three lines or more. All text must be 1.5 spaced and justified. Use boldface type for first level headings, italics for second level headings and regular type for all other headings. Do not number headings. Do not number headings or use uppercase.
2. The length of your paper should not exceed 8,000 words including the abstracts, bibliography, and key words.
3. The title of your article should not exceed 15 words. The title should be written in English and in Slovene.
4. At the beginning of the manuscript include an abstract (up to 100 words) in the language of the article, and its translation into the other language, followed by 5 key words. In addition to the abstracts also include a longer summary (about 500-700 words) at the end manuscript, before reference - in English if the article is in Slovene and in Slovene if the article is in English.
5. Do not use either footnotes or endnotes.

6. Quote references in accordance with the American Psychological Association (APA) style. Include only the sources cited in current text, arranged in alphabetical order.
7. Send a separate document with the following information: author's name and family name, address, full title of the article, academic title, affiliation and e-mail address.

Example:

Books: last name and name of the author, year of publication, title, location, press.

Duh, M. (2004). *Vrednotenje kot didaktični problem pri likovni vzgoji*. Maribor: Pedagoška fakulteta.

Articles from Magazines: last name and name of the author, year published, title of the article, name of the magazine, year, issue number, page(s).

Planinšec, J. (2002). Športna vzgoja in medpredmetne povezave v osnovni šoli. *Šport*, 50 (1), 11–15.

Academic Journals: last name and name of the author, year published, title of the article, information about the journal, page(s).

Fošnarič, S. (2002). Obremenitve šolskega delovnega okolja in otrokova uspešnost. V M. Juričič (ur.), *Šolska higiena: zbornik prispevkov* (str. 27–34). Ljubljana: Sekcija za šolsko in visokošolsko medicino SZD.

Citing sources in the body of the text: If a direct quotation is cited, write the last name of the author, year it was published and page number. Put this information in parenthesis (Lipovec, 2005, pg. 9). If the information is paraphrased, leave out the page number (Lipovec, 2005).

Manuscripts may be sent electronically to [rei.pef@um.si](mailto:rei.pef@um.si) or in printed form, sent with a saved version on a disk to the following address:

UNIVERZA V MARIBORU  
PEDAGOŠKA FAKULTETA MARIBOR  
REVUJA ZA ELEMENTARNO IZOBRAŽEVANJE  
Koroška cesta 160  
2000 MARIBOR  
SLOVENIJA