

REVIIA ZA ELEMENTARNO IZOBRAŽEVANJE
JOURNAL OF ELEMENTARY EDUCATION

Spoštovani bralci!

V dvojni številki Revije za elementarno izobraževanje, ki je pred vami, so objavljeni znanstveni prispevki s področja likovne pedagogike in didaktike. Znanstveniki iz različnih držav (Avstrija, Estonija, Velika Britanija, Hrvaška, Srbija in Slovenija) v svojih prispevkih obravnavajo likovnopedagoško in likovnodidaktično tematiko z različnih vidikov, kar nam daje vpogled v raznolike možnosti spremljanja, obravnavanja in raziskovanja na področju likovne umetnosti v institucionalnih pedagoških programih. Raznolikost predstavljenih prispevkov in rezultati raziskav bogatijo naše vedenje o obravnavani tematiki. Skozi sporočila in predstavljene rezultate v razpravah lahko potegnemo rdečo nit. Le-ta prispevke povezuje v ugotovitvah, ki so razpete med željami po bolj kakovostnih likovnih kurikulah in vse do njihove praktične likovnopedagoške izvedbe.

Odziv avtorjev k objavi tematskih prispevkov je bil tako velik, da bomo del prispevkov objavili še v zadnji številki letošnjega letnika.

Številko Revije za elementarno izobraževanje posvečamo likovnemu umetniku in likovnemu pedagogu, zaslužnemu profesorju Univerze v Mariboru Bojanu Goliji ob petinosemdeseti obletnici njegovega rojstva.

Uredništvo

Dear Readers!

This double issue of The Journal of Elementary Education (JEE) is dedicated to publishing research in the field of fine art pedagogy and didactics. It presents the work of scholars from different countries (Austria, Estonia, Great Britain, Croatia, Serbia and Slovenia). The research articles included in this issue investigate fine art education from different perspectives, providing insight into several possibilities of exploring, promoting and developing the area of fine art education in institutional school programmes. The results of various studies presented in this special issue are undoubtedly a valuable contribution to the field of fine arts education and there is a clear thread weaving through the papers. It is reflected in the findings and conclusions of the studies which emphasise the need for high quality fine art curricula and teaching practice.

The call for papers for this special issue attracted a considerable response from authors in the field. However, owing to the limited space, some of the accepted papers will be included in the next issue of the Journal.

This special issue of JEE is dedicated to marking the 85th anniversary of prof. Bojan Golija, a renown artist and fine art educator, Emeritus Professor of the University of Maribor.

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Razvoj učnih spretnosti pri pouku likovne umetnosti: prednosti ozaveščenosti učiteljev

HELEN AROV & ANNA-LIISA JÕGI

Povzetek V raziskavi proučujemo razvoj učnih spretnosti učencev in zavedanje okvirjev učnih spretnosti pri učiteljih likovne umetnosti na srednji šoli. Ukvarjamo se tudi z odnosom med učnimi praksami, ki jih uporabljajo učitelji pri razvoju učnih sposobnosti, ter z učno motivacijo dijakov pri urah likovne umetnosti. V raziskavi sta bili uporabljeni kvalitativna in kvantitativna metodologija. Spremljanje pouka likovne umetnosti in intervjuji so bili izvedeni na vzorcu desetih učiteljev likovne umetnosti na estonskih srednjih šolah, vprašalnik o učni motivaciji, interesih in ciljih likovne umetnosti pa je izpolnilo 148 dijakov iz opazovanih razredov. Raziskava poudarja pomen učiteljevega zavedanja vrednosti učnih spretnosti ob specifičnih predmetnih znanjih, s čimer se izboljšujeta dijakova avtonomna motivacija in fleksibilno, prilagodljivo določanje ciljev pouka.

Ključne besede: • učne spretnosti • učna motivacija • načini poučevanja • srednja šola • likovna vzgoja •

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Supporting learning skills in visual art classes: The benefits of teacher awareness

HELEN AROV & ANNA-LIISA JÕGI

Abstract This study focused on middle school art teachers supporting the development of students' learning skills, specifically their awareness of the framework of learning skills. It also looked at the relations between the teaching practices teachers use for supporting learning skills and students' learning motivation in art classes. The study combined qualitative and quantitative research methods. The class observations and interviews were conducted with ten Estonian middle school art teachers. One hundred and forty-eight students from the observed classes filled out the learning motivation questionnaire about their interest and achievement goals in visual arts. The study draws attention to the importance of teachers being aware of and valuing learning skills alongside subject specific knowledge, as it could enhance students' autonomous motivation and support adaptive goal setting.

Keywords: • learning skills • learning motivation • teaching practices • middle school • art education •

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Introduction

Learning skills are among the eight key competences described in the Estonian National Curriculum for Secondary Education, alongside mathematics, entrepreneurship, digital competence, values, social competence, communication and self-management competence. These key competences have been included in the national curriculum since 2011, and have spurred many discussions of how to support different key competences in various subject domains and school levels. This study focuses on teachers' actual in-class practices, as well as their awareness of learning skills in art classes. The second aim of the study is to explore relations between teacher practices and their students' motivation to learn art.

Research on promoting self-regulated learning in the classroom has revealed that teachers mostly support learning strategies implicitly - by arranging a study environment that enables self-regulation in such a way that students are not explicitly told to use learning strategies. However, students seem to benefit more from explicit strategy training: the a direct teaching of learning strategies (Kistner et al, 2010). Explicit training is more likely if teachers are aware of the framework of learning skills and believe that supporting students to be self-regulated learners benefits subject specific learning (Dignath-van Ewijk & van der Werf, 2012).

Learning Skills

Broadly defined, learning skills are the skills needed in the learning process. Learning skills integrate a variety of accordant cognitive skills and regulatory processes that enhance the effectiveness and efficiency of students' learning (Devine, 1987; Gettinger & Seibert, 2002). Here, we rely on the framework of self-regulated learning, which states that meaningful and effective learning must be based on the awareness of the learner him(her)self, his(her) goals, needs, prior skills and abilities, awareness of learning process and active regulation of all these by the learner. According to this framework, learning skills can be addressed as four areas of regulation: resource management, regulation of motivation and emotions, cognitive learning strategies and metacognition (Boekaerts, 1999; Pintrich, 2004).

The learning environment and student autonomy in study situations both play crucial roles in developing self-regulated learning and therefore the willingness to invest in a deeper understanding of and competence in assignments (Bergsmann et al., 2013). To be self-regulated learners, students need to control the environment and their own actions by planning their time, focusing their effort, deciding to ask for additional help or planning the study process with fellow students (Pintrich, 2004). These kinds of resource management strategies can help students adjust to the learning environment as well as change the environment to suit their own goals and needs (Pintrich, 1999).

In the framework of self-regulated learning, motivation is considered to be a driving force behind the learning process. It is used in the context of describing actions that are purposefully initiated and directed (Boekaerts, 1999). Students themselves choose

whether and how much they are involved in learning, as well as choosing the orientation and direction of their goals (Elliot & McGregor, 2001). Striving to learn is influenced by many motivational beliefs – for example beliefs about the relevance of a certain task and the perception of difficulty. Equally important is knowledge of how to deal with negativity and anxiety in the learning process (Pintrich, 2004). Learning to regulate one's motivation is an inevitable component of the journey to being a self-regulated learner (Wolters, 2003).

Learning new things is easier if students' knowledge is more structured because this helps to add new information to the existing system and use the knowledge. Therefore, it is important for students to acquire cognitive learning strategies, i.e., how to organize and acknowledge already obtained knowledge. Learning cognitive strategies encompasses defining the markers of a good learning strategy: understanding how to use a certain strategy, what skills the strategy subsumes and what are the options for using a certain strategy (Montalvo & Torres, 2004). Effective use of cognitive learning strategies proceeds hand in hand with metacognitive skills (Pressley, Borkowski & Schneider, 1987).

Metacognitive learning skills consist of two wider subject fields: cognitive awareness of learning and its regulation (Schraw & Moshman, 1995). A person who knows how and when to use different learning strategies can better assess varied learning situations and therefore also choose more suitable learning strategies. Regulated learning mainly includes three stages: planning, observation and evaluation of the learning process. It is important to mention that knowledge of learning and observational skills increase with age, but even adults have difficulty controlling these in new situations (Shraw, Crippen & Hartley, 2006). Therefore, wide and thorough support of metacognition is needed for developing adaptive metacognitive skills (Veenman & Spaans, 2005).

It is widely acknowledged that learning strategies are largely domain specific (Alexander et al., 2011; Boekaerts, 1999). Students acquire and use certain strategies in certain contexts and do not tend to transfer learning strategies from one domain to another by themselves; hence, supporting learning strategies is most effective in a domain-specific context (Donker et al., 2010; Hattie, Biggs, & Purdie, 1996).

Supporting learning skills in the art classroom

The idea of learning arts has shifted from spontaneous expression and immediate activity to a viewpoint that creating artwork is a planned process that engages students on a personal and cognitively powerful level (Gullatt, 2008; Rabkin & Redmond, 2006). Students' art is an expression of their experiences and knowledge, which combines familiar visual imagery and the cultural values surrounding them (Bresler, 1994; Goodman, 1968). Davis (1999) describes arts as naturally synthetic – embodying a range of disciplines. She sees art education as a place for students with different learning styles to make meaning of the world and what is being learned (Davis, 1999). Still, the research on supporting students' learning skills in the context of art classes is surprisingly limited.

Ley and Young (2001) have described four principles that can be embedded into instruction and that are flexible within content material and learning context. These four principles are as follows: a) guide learners to prepare and structure an effective learning environment; b) organize instruction and activities to facilitate cognitive and metacognitive processes; c) use instructional goals and feedback to support students with learning progress monitoring; and d) provide learners with opportunities for self-evaluation (Ley & Young, 2001). These four principles also coincide with the four subsections of learning skills that form the backbone of this study (see Boekaerts, 1999, Pintrich, 2004). In the following sections, we will briefly explain the presence of these principles in the context of an everyday art class.

Creating a good learning environment in the context of art education can be seen as teaching the use of various techniques and mediums. The aim is to individually choose appropriate techniques and tools to reach your goal. Managing the environment and actions is related to art teachers' desire to offer students captivating assignments, so they will be eager to work for a longer period of time. Teaching students to keep the learning environment organized is also important. Students who have learned how to take care of tools and keep order have an opportunity to concentrate their minds on other more complex tasks (Winner et al., 2006).

Students are more motivated and learn to regulate their motivation in classrooms that are oriented towards mastery and self-regulation. In order to be motivated, students need to have more opportunities to take part in creating the learning environment and leading their learning process. In turn, this sets the focus more on gaining mastery, i.e. understanding and meaning making, than on external rewards (Ames, 1992; Roeser, Eccles & Sameroff, 2000). Generally, in art classes, constant reflection is used in order to guide students to observe and evaluate their learning process. Throughout the working process, students are led to explain their choices and to express their intentions. Teachers continuously give feedback to the students; this helps students to evaluate their own and their classmates' work. Students are often asked to self-assess and advise others (Winner et al., 2006).

There is no ultimate cognitive learning strategy, since successful students use and combine a range of strategies. The teacher's goal is to introduce different strategies and to help the students find the most suitable strategy for them (Kistner et al., 2010; Wayetens, Lens, & Vandenberghe, 2002). This should be handled simultaneously in all study subjects. In art classes, students are taught to broaden their observational skills – to concentrate on the color, lines, texture, shape and expression of their own work as well as their classmates'. This kind of detailed observation is also used when observing and depicting the environment. In addition to copying visible objects, visualization is used, e.g., students create from their imagination. The teacher guides students to visualize the next steps of their work and various solutions (Winner et al., 2006.).

In the context of metacognitive learning skills, analyzing and reflection are supported by examining the art world. Students learn to see art as a social and communicative

action. Students are guided to empathise with being an artist and to relate to the art world itself. They are taught how to present themselves as artists and are encouraged to think where they could belong in the world of art if they are interested in becoming an artist or an art-worker (Dinham, 2010; Winner et al., 2006). Great importance is given to experimentation and individuality. Art teachers guide students to generate their own solutions and learn via experimentation. Thus, making mistakes is viewed as normal or even appreciated (Winner et al., 2006). Herewith, art lessons offer a safe and accepting environment to analyze and overcome failure.

Learning motivation in art classes

In the current study we explore how teacher practices are related to students' learning motivation because creative solutions never reveal themselves without motivation. Having motivation to create is a prerequisite for expressing one's own creative abilities (Runco, 2005). Students' beliefs in their abilities largely define the students' initial involvement in art lessons. Students' conception of the value of art lessons depends less on external factors like parental endorsement but more on the internal delight that they receive from creating artwork. Therefore, the art teacher has an important role in generating student appreciation for art lessons and art in general. The teacher's competence and conscious focus on the learning process play an important role in motivating students and helping them set goals (Pavlou, 2006). Students with low motivation frequently seem indifferent, but that is often due to fear of failure. Therefore, those students need more captivating activities that would encourage them to participate in art activities (Pavlou & Kambouri, 2007).

We examine students' motivation by focusing on their interest in art and the goals they have in art classes. Interest is considered as a motivational variable or a psychological state that occurs when a person and the object of interest interact, and the outcomes include concentration and positive affect (Hidi, 2006). The best liked art activities are described as novel or unusual, responsive to student needs for a realistic outcome, tasks that are controlled by students or where the topics fit student interest, and tasks that allow collaboration. Hence, students engage in art activities that are perceived as being interesting, useful, important and worthy of their time and effort (Pavlou, 2006).

Student engagement also depends on the goals they want to achieve. Learning can be directed towards mastery or performance goals. This subdivision is also divided into either working towards the goal (gaining either mastery or performance), or working against not achieving the goal i.e. avoiding failure. People with mastery approach goals are eager to understand what they learn, to improve their skills and obtain new knowledge. People with performance-approach and performance-avoidance goals compare themselves with the achievements of others and concentrate on appraisal given by others. The difference in setting goals is based on different beliefs about what constitutes success (Elliot & McGregor, 2001).

Research aims and hypothesis

This study sought to examine middle school art teachers' knowledge of how to enhance learning skills, as well as their awareness of supporting the development of learning skills. In addition, associations between teacher practices and student motivation to learn in art class were investigated.

In particular, the following research questions were examined:

1. Which learning skills do middle school art teachers support, and what methods or teaching practices do they employ to support learning skills?
2. How aware are the teachers of the learning skills framework, and how do they reflect on their teaching practices that support learning skills? We had one hypothesis in mind combining the first two qualitative research questions; we assumed that teachers whose awareness of learning skills is better use more teaching practices that support learning skills.
3. What is the relation between teaching practices, teacher awareness of learning skills and student motivation to learn in art classes? We assumed that the number of activities supporting learning skills is positively related to student interest and mastery- and performance-approach goals, and negatively related to student performance-avoidance goals in art class, and that teacher awareness of learning skills goes along with higher student interest and adaptive achievement goals.

Method

Ten visual art teachers from public schools and their 148 students participated in the study. The teachers worked at many different schools, seven of them in urban and three in rural areas of Estonia. The average working experience was 18 years (Min=1, Max=29); seven teachers were female and three male. All teachers worked on the basis of the national curriculum. Schools specializing in the teaching of visual arts were not included in the study.

One middle-school (Grades 7-9) visual arts class per teacher was observed. Students who took part in the observed lessons were included in the student sample. The average class size was 14.8 students (Min=7, Max=25). Mean age of students was 14.1 years (SD=0.84, Min=13, Max=16). In further description of results, the classes are numbered (Class 1 ... Class 10).

All teachers were first informed about the study in general terms and, following classroom observations, were provided with more detailed information. The consent forms from the teachers and the parents of participating students were collected prior to the observations.

We used a mixed method research design, since it allows us to get the most comprehensive answers to our research questions. We used three different methods: classroom observation, a semi-structured interview and a survey.

Teaching practices that support students' learning skills in visual art classes were collected using classroom observation. The first author conducted the observations during a single lesson (45 minutes) during a regular school day. Teachers' approaches to the concept of learning skills and their awareness of ways to support learning skills in visual art classes were examined using semi-structured interviews. The first author conducted the face-to-face interviews following the class observations. Interviews lasted from 15 to 44 minutes. All interviews except one were audiotaped and later transcribed. One teacher disagreed with the recording, and this interview was written down as accurately as possible.

A motivational questionnaire was administered at the end of the observed lesson. Students were informed briefly about the aim of the study and the rules of data manipulation. It took approximately five minutes for students to fill in the paper and pencil questionnaire.

Coding scheme for the observations

A coding scheme was developed drawing upon the framework of self-regulated learning (Boekaerts, 1999; Pintrich, 2004). Based on the learning skills literature (e.g. Ley & Young, 1999; Pavlou, 2006; Winner et al., 2006) and personal experience as practitioners, we developed a coding scheme for the observations. Categories and subcategories for supporting learning skills and short examples of their appearance in instruction were described on rating sheets that were filled out as checklists during the observations (see Table 1). There was also plenty of extra space on the rating sheets to add notes and write down instruction that did not fit into any of the existing categories. Instruction that did not fit into any of the existing categories was also recorded.

Table 1. Categories of learning skills for which support was sought during the observation.

Category of learning skills	Example of teaching practices that support particular learning skills
Resource management strategies	
a) Learning environment	Guiding students to keep their art tools in order.
b) Time planning	Guiding students to manage their time during longer projects.
c) Effort regulation	Encouraging students to work persistently. Encouraging students not to give up when experiencing difficulties
d) Peer learning	Organizing learning in groups or pairs. Guiding a learning process in groups or pairs.
e) Help Seeking	Encouraging students to ask for help if needed.
Regulation of motivation and emotions	
a) Opportunities for self-expression	Guiding students to express their personal meaning for things or things that cannot be touched (e.g. feelings, smells)
b) Self-control	Guiding students to use positive speech instead of negative. Guiding students to visualize their successes.
c) Recognition of trying novel and innovative solutions	Appreciating student experimentation.
Cognitive learning strategies	
a) Using novel practices	Encouraging students to use novel practices and create new connections between ideas or objects.
b) Elaboration skills and critical thinking	Guiding students to discuss the meaning of art and the role of an artist. Guiding students to look for connections between learning art and everyday life.
c) Rehearsal and organization skills	Reminding students what has been learned earlier. Emphasizing the most important ideas or practices that are learned during the class.
d) Visualization skills	Guiding students to use their imagination to visualize what cannot be seen. Guiding students to create their work on the basis of imagination.
Metacognitive skills	
a) Planning one's own work of art	Guiding students to plan different stages of their work of art.
b) Evaluating one's own and peer work	Giving students an opportunity for self-evaluation. Asking students to collect their works into a portfolio.
c) Experimentation skills	Encouraging students to experiment with their ideas.
d) Reflection skills	Guiding students to reflect on their working process, decisions and further plans. Asking students questions about their working process.

Semi-structured interviews

The interview questions were developed according to our research questions. Teachers were asked how aware they were of learning skills, what kind of learning skills are the most important in the context of art classes, whether and how they planned on supporting student learning skills, whether and how they assess student learning skills, and whether and how they explain to students the purpose and usefulness of developing learning skills. Understandability of the interview questions was piloted with one art teacher, who was not included in the sample.

Motivational questionnaire

Students' subject specific interest and achievement goals were assessed by self-report questionnaires. The Estonian version of the Task Value Scale for Children (three items; Aunola, Leskinen, & Nurmi, 2005; Jõgi, Mägi, & Kikas, 2010) was used to measure students' interest in the visual arts. Mastery-approach (four items), performance-approach (three items) and performance-avoidance goals (three items) in visual arts were assessed with statements adapted from the Patterns of Adaptive Learning Survey (Midgley et al., 2000) and the achievement goal questionnaire (Elliot & Church, 1997, Mägi, Häindkind, & Kikas., 2010). Students were asked to indicate to what extent each statement applied to them, using a five-point Likert scale (1 - "the statement does not apply to me"; 5 - "the statement applies to me). The internal reliability of all motivational constructs was very good (Cronbach's $\alpha = .73 - .88$). The mean value of each scale was used in further analysis.

Analysis strategy

Results from the observations were gained by counting the teacher activities that were recorded under each category of learning skills. The interviews were analyzed using content analysis. We looked for teachers' awareness of different aspects of learning skills as well as supporting students' learning skills systematically, and drawing students' attention to the development of learning skills along with domain-specific skills. We used analysis of variance (ANOVA) in the statistical package SPSS Statistics 18 to examine the relations between the teachers' teaching practices, awareness of learning skills and students' interest and goals in art classes.

Results

Teaching Practices for Supporting Learning Skills

A range of learning activities were planned in the classes that were observed. In some classes students were painting or drawing; in others they were learning origami, ceramics or textile printing. A common characteristic for all the classes observed was an emphasis on practical activities: these children were creating something.

Most of all, teachers supported cognitive learning strategies, especially rehearsal and organization strategies (38 times in total for 10 observed classes, for example “I purposely haven’t shown you the previous works, because that could lead to imitativeness. /.../ You are the author and you make the decisions, I can only give you some tips!”). Less attention was paid to resource management skills (16 times, for example “You only have today for the drawing part of the task!”) and to metacognitive skills (18 times, for example “Are you planning a rectangular cup? Why don’t you cut /the clay/ directly from here?”). Regulation of motivation and emotions was the least supported during these classes. Teaching practices that support student motivation or emotions were detected only eight times (for example “Great, everything is correct! We are on schedule and we will finish on time!”).

About half the practices that supported student learning strategies were directed to the whole class. Another half of the practices guided a single student or a small group of students. This means that not all the students in these classes were involved in these practices.

Teacher Awareness of Learning Skills

The interviews revealed that teachers’ perception of learning skills is often confused with domain-specific skills. Teachers expressed disorientation in explaining their notions of learning skills. When discussing learning skills both in general and in the context of art education, it was mostly abilities associated with cognitive learning skills that were mentioned.

Two teachers out of ten gave a wider explanation of learning skills. For example, one of these teachers described learning skills as follows: “How someone plans their learning, how he/she takes him(herself) into consideration – what kind of a learner he/she is. Or for example, if a person has to remember something, which strategies or techniques he/she uses. Or let’s say, organizing what has been learned or finding information about something... The ability to work independently and also the ability to work in a group”.

When planning how to support student learning skills, the teachers emphasized that learning skills are a natural part of the process. Teachers pointed out discussions with students and observation of working process as the main methods for assessing students’ learning skills. Interviewees stated that they supported learning skills rather subconsciously. Also, most teachers did not acknowledge the need to support the development of student learning skills. Only three teachers said that they deliberately supported students’ learning skills.

Teachers said that they were aware of that student passivity possibly reflected struggles due to a lack of learning skills. Behind indifference could be a fear of failure, not a negative attitude towards the subject or general lack of interest. High anxiety also prevents students from taking responsibility for their learning. The factors that were described by teachers that most often obstruct support for learning skills, like lack of

time and means, or too many students in a classroom, are only indirectly connected with learning skills.

Students' Learning Motivation and Its Relation to Teaching Practices and Teacher Awareness

The students' learning motivation in art classes was evaluated as their interest and achievement goals. Descriptions of and interrelations between measured constructs are presented in Table 2. Student interest was positively related to mastery-approach and performance-approach goals. Students who liked art classes more wanted to gain mastery and get good results in their art classes. A positive relationship was also found between mastery-approach and performance-approach goals and between performance-approach and performance-avoidance goals. The latter means that those students whose goal is to get good grades and show their competence in comparison to others are at the same time oriented to avoid failure.

Table 2. Descriptions of and interrelations between student interest and achievement goals in art classes.

Motivational constructs	Mean	SD	Correlations		
			1.	2.	3.
1. Interest	3.26	1.06	-		
2. Mastery-approach goals	3.34	0.83	.67*	-	
3. Performance-approach goals	2.17	0.95	.32*	.38*	-
4. Performance-avoidance goals	1.72	0.83	.03	.11	.41*

Note. SD – standard deviation

* $p < .001$

Comparing students' learning motivation in different classes, we conducted four analyses of variance with Games-Howell post hoc tests. Results indicated that class had a major effect on students' interest, $F(1, 147) = 2.96, p = .003, \eta^2 = .16$, mastery-approach, $F(1, 147) = 4.25, p < .001, \eta^2 = .22$ and performance-avoidance goals, $F(1, 147) = 2.09, p = .034, \eta^2 = .12$. No class effect was found on performance-approach goals. Post hoc analyses revealed that student interest was significantly lower in Class 1 ($M = 2.53, SD = 1.38$) than in Class 4 and Class 10 ($M = 3.91, SD = 0.85$ and $M = 3.87, SD = 0.82$, respectively). Students from Class 1 also set themselves fewer mastery-approach goals ($M = 2.58, SD = 0.92$) than students from Class 3 ($M = 3.42, SD = 0.67$), Class 5 ($M = 3.79, SD = 0.73$), Class 7 ($M = 3.91, SD = 0.94$) and Class 10 ($M = 3.70, SD = 0.60$). Less mastery-approach oriented were also the students from Class 2 ($M = 3.11, SD = 0.20$), compared to the students from Class 10. Although a statistically significant class effect on performance-avoidance goals was found, a post hoc test did not reveal any pairwise differences between the classes. This can be explained by the fact that pairwise tests are more conservative, i.e. they have less statistical power compared to ANOVA (Field, 2005).

Next, we analyzed the teaching practices that supported learning skills from the observational results. We focused on teachers whose students' mean interest and mastery goal orientation differed significantly. Students from Class 1 and Class 2 were considered to be less motivated, and students from Class 3, Class 4, Class 5, Class 7 and Class 10 were considered to be more motivated. Surprisingly, we did not find any interpretable differences in the quantity of activities supporting various learning skills between teachers of the less and more motivated classes. Teaching practices intended to support various learning skills did not reveal any systematic patterns.

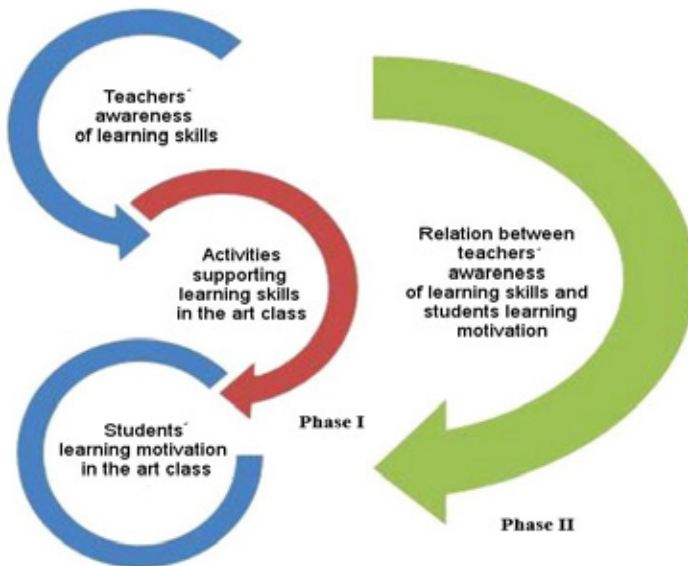


Figure 1. Steps in exploring relations among research results.

Taking into account the finding that teaching practices had no direct effect on the students' interest and mastery goals, we reanalyzed the results of the interviews (Figure 1). We analyzed the comprehensiveness of teachers' explanations, and we also considered how broadly they described learning skills. This analysis came up with a systematic pattern of differences between the teachers of the less and more motivated classes. Teachers of Class 1 and Class 2 did not define learning skills as a key competences; instead, they described art specific skills. When they were asked about learning skills that are essential in art classes, they pointed out cognitive strategies, like observation and elaboration skills.

On the other hand, the teachers whose students were more interested and mastery oriented, pointed out the distinction between learning skills and domain-specific skills in their answers. They also mentioned several aspects of learning skills, like cognitive strategies, planning, regulation of learning environment and metacognitive skills. Teacher of Class 10 emphasized regulation of motivation and metacognitive skills in addition to cognitive strategies and resource management. The teacher of Class 7 was

the only one who claimed to systematically support and assess students' learning skills. Therefore, we started to see a stronger connection between teachers' awareness of the different areas of learning skills and students' wish to gain mastery of and achieve performance in art education.

Discussion

The results from class observations show that cognitive and metacognitive learning skills are mainly supported during art classes. Interview results illustrate that teachers confuse learning skills with domain-specific skills, and teachers acknowledge that they rarely support learning skills consciously. Our findings resonate with previous findings from Math and Language classes. The self-regulation strategy instruction is mainly implicit, and the potential of explicit training is rarely used (Kistner et al., 2010). In the observed art classes, the instructional practices that these teachers used could have been implicit and not supported by their awareness of learning skills or systematic planning to support such development. Moreover, most teachers have quite a narrow view of learning skills (Wayetens, Lens & Vandenberghe, 2002). Our interviews revealed that teacher awareness of learning strategies concentrates mainly on concepts of cognitive strategies and time planning and the learning environment.

Our findings on the relations between teaching practices, teacher awareness of learning skills and student motivation imply that an awareness of different aspects of learning skills could be even more beneficial for student motivation than direct activities that support learning skills. The number of activities supporting learning skills was not connected with student motivation to learn. Surprisingly, in classes with more activities supporting learning skills, learning motivation was not higher than in classes with fewer activities supporting learning skills. Thus, the number of supporting activities does not guarantee greater interest in a subject.

Coming back to the interviews and class observations, we were surprised that supporting motivation and regulating emotions were the least often mentioned in the interviews and the least supported in the lessons observed. As with the criteria for tasks most liked by students in art classes (Winner et al, 2006), our results from teacher interviews point out that open-mindedness, offering choices and alternation are most definitely the key aspects in supporting learning skills. The more choices the students have throughout the tasks, the more control is given to students to decide which learning skills to use in a given context. Assignments that give students the feeling of success are also very important; this raises their self-esteem and gives them courage to experiment and take responsibility for their learning

We are aware of two limitations of our study that need to be considered when discussing our results. First, because our goal was to gather data with various methods to obtain a broader and more detailed picture of teacher opinions and practices, we had to sacrifice depth of data collection and were able to conduct observations in only a single lesson per teacher. Therefore, our data concerning teaching practices that support students' learning skills might have been influenced by the learning objectives and

methods used in that particular lesson. Secondly, the number of classes participating in the study allowed us to interpret relations between students' interest and mastery approach goals and teachers' teaching practices and awareness qualitatively, but not to draw generalized conclusions about these relations.

Largely based on previous studies, we see an urgent need for further research in the field of supporting key competences in art education, using both qualitative and quantitative analyses. Determining teaching practices that have the strongest effect on the development of adaptive learning skills in the context of art education would have great value for scientists and practitioners alike. Additionally, a multilevel longitudinal research design would offer an opportunity to understand the long-term impact of teaching practices on student motivation in art education.

Conclusion

This study views the topic of learning skills from both the teachers' and the students' points of view. It draws parallels between teacher awareness of the framework of learning skills, teaching practices and student motivation to gain mastery and good results in art classes. Our findings coincide with previous studies in self-regulated learning suggesting that teachers support learning skills rather implicitly. Interviews with ten Estonian middle school art teachers showed that teachers acknowledge learning skills as a natural part of the learning process in art classes, but seldom apply such teaching practices intentionally.

Results showed that teachers are mostly focused on supporting cognitive learning strategies, followed by regulation of the learning environment as well as metacognitive strategies. The study revealed a remarkably interesting pattern: awareness of the framework of learning skills and the potential for supporting students' learning competences were positively related to students' mastery goal orientation and interest in art.

Purposeful planning for supporting learning skills means interpreting the learning activity and concentrating more on the process than on the outcome. In conclusion, our study reveals a relation between the teachers' awareness of learning skills and the students' interest and orientation towards the mastery-approach. Therefore, effective support for learning skills requires a profound understanding of learning and learning skills.

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Primerjava učnih načrtov in vključenost priporočil za medpredmetno povezovanje likovnih vsebin

EDA BIRSA

Povzetek S kvalitativno analizo vseh učnih načrtov predmetov od 1. do 5. razreda osnovne šole v Sloveniji smo želeli ugotoviti, kako so v učne načrte vključena priporočila za medpredmetno povezovanje. Razvrstili smo jih v tri kategorije: navedbe predmetov, implicitne navedbe in eksplicitne navedbe. Rezultati kažejo, da nekaterih pojmov, ki so predvideni pri posameznem predmetu za povezovanje z likovno umetnostjo v nekem razredu oz. vzgojno-izobraževalnem obdobju, v učnem načrtu likovne umetnosti ni zaslediti.

Ključne besede: • likovna umetnost • učni načrt za likovno umetnost • celostni učni proces likovne umetnosti • osnovna šola • medpredmetno povezovanje •

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Comparison of Syllabi and Inclusion of Recommendations for Interdisciplinary Integration of Visual Arts Contents

EDA BIRSA

Abstract We applied qualitative analysis to the syllabi of all subjects from the 1st up to the 5th grade of basic school in Slovenia in order to find out in what ways they contain recommendations for interdisciplinary integration. We classified them into three categories: references to subjects, implicit references, and explicit references. The classification into these categories has shown that certain concepts foreseen for integration with visual arts education in individual subjects for a certain grade or for a particular educational cycle cannot be found in the visual arts syllabus.

Keywords: • visual arts • syllabus for visual arts education • integrated teaching process of visual arts education • elementary school • interdisciplinary integration •

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Uvod

Izhodišče za načrtovanje povezav pri pouku likovne umetnosti in drugih predmetnih področij so predpisani učni načrti za posamezne predmete, ki predstavljajo organizirano sistemsko ureditev učnih vsebin. Učinkovitost medpredmetnega povezovanja v učnem procesu se dosega z uresničevanjem predmetnih ciljev in upoštevanjem nekaterih pravil o medsebojnem sodelovanju (kolaboraciji) predmetov znotraj učnega načrta. Interdisciplinarnost oz. medpredmetne povezave je mogoče razčleniti na različne oblike glede na koncept povezovanja in stopnjo vpliva med predmeti oz. stopnjo ločenosti predmetnih področij (Fogarty, 2009; Rutar Ilc in Pavlič Škerjanc, 2010).

Za doseganje uporabnega znanja mora učitelj primerno načrtovati učni proces. Slovenski učni načrti so doživeli številne spremembe, nadgradnje in posodobitve, še vedno pa so ločeni po posameznih predmetnih področjih; učni proces vsakega predmeta se izvaja po svojem učnem načrtu. V vseh učnih načrtih so zapisana (večinoma splošna) priporočila za medpredmetno povezovanje vsebin oz. pojmov, kar daje učitelju popolno avtonomijo, svobodo pri odločanju o načinu povezovanja in o tem, katere vsebine so zanj primerne ali neprimerne za medpredmetno povezovanje. Dejstvo je, da vseh vsebin oz. pojmov in ciljev, ki jih predvidevajo učni načrti različnih predmetov, ni mogoče ali ni smiselno povezovati (Markun Puhan, Mori in Perger, 2002).

Ko se učitelj razrednega pouka odloči, da bo načrtoval medpredmetne povezave pri likovni umetnosti, mora pri snovanju likovnih nalog v učnih načrtih poiskati smiselne povezave med različnimi učnimi predmeti. Zaradi poznavanja individualnih posebnosti in potreb učencev ter posebnosti vsebin vseh učnih predmetov lahko pri načrtovanju povezav razmišlja o izbrani problematiki in jo načrtuje bolj celostno (Kepec, 2007; Markun Puhan idr., 2002; Tacol, 2003). Namen povezovanja pri likovni umetnosti je razumevanje in poglobljanje likovnih pojmov ter spoznavanje posebnosti likovnih tehnik in motivov. Možnosti za povezovanje likovnih pojmov je pri različnih predmetih precej, zato mora biti učitelj previden, da ne pretirava in da povezuje le takrat, ko je obravnava likovnega pojma bolj smiselna in ekonomična (da se ne ponavljajo pojmi pri več predmetih) v povezavi z različnimi pogledi drugih predmetnih področij (Kepec, 2007; Tacol 2007).

V praksi prihaja do nejasnosti glede načrtovanja in izvajanja medpredmetnih povezav v učnem procesu likovne umetnosti, kar so pokazali tudi izsledki opravljenih raziskav (Birsa, 2015). V prispevku predstavljamo ugotovitve kvalitativne raziskave, s katero smo želeli ugotoviti, kakšna so priporočila za medpredmetno povezovanje z likovno umetnostjo v učnem načrtu za likovno umetnost in v posameznem učnem načrtu različnih učnih predmetov do petega razreda osnovne šole.

Razvoj vključevanja medpredmetnih povezav v učne načrte

Med cilji sodobnega pouka zasledimo prizadevanje za odpravo preobremenitve učencev pri usvajanju razdrobljenega in nepovezanega znanja, nakopičenosti ter nepreglednosti

učnih vsebin. Že v preteklosti so strokovnjaki opozarjali na neučinkovitost običajnega predmetnega pouka.

V 19. in na začetku 20. stoletja so se različne discipline in znanstvena področja razvijala neodvisno drugo od drugega. Sčasoma so strokovnjaki zaznali skupne značilnosti postopkov raziskovanja in znanstvenih spoznanj, kar je spodbudilo razmišljanje o medsebojnem povezovanju in postavljanju temeljev povezovanja različnih znanstvenih področij. Postopoma so bile vzpostavljene teoretične podlage učnih načrtov s Kerschesteinerjem, Wenigerjem in reformno pedagogiko. Usmerjene so bile v izboljšanje prostorskih pogojev, v boljši izkoristek razpoložljivega časa ter v povezanost vsebin med različnimi predmeti in znotraj posameznega predmeta (Drake in Burns, 2004; Drake, 2007; Strmčnik, 2001).

Nekatere spremembe v učnih načrtih so se skozi leta počasi uvajale in postopoma uveljavljale tudi na slovenskih tleh. Začetke zasledimo pri občasnem izvajanju ožjih, predvsem vsebinskih povezav med različnimi predmeti. Eden izmed strokovnjakov, ki je pisal o problematiki vključevanja medpredmetnega povezovanja, je bil Vranc (1937). V svojem delu *Osnove strnjenejšega šolskega dela v teoriji in praksi* omenja teoretične osnove povezovanja na različnih področjih življenja in poudarja pomembnost celovitega izobraževanja zaradi nujnosti in teženj takratne družbe (prav tam).

V likovno poučevanje se zaradi družbenih potreb in razvoja industrije leta 1869 v slovenskem prostoru kot poseben predmet uvede risanje. Dolgo časa je bil podrejen drugim predmetom. Iz ciljev, nalog in smotrov tedanjih učnih načrtov je razvidno, da so učenci urili predvsem ročne spretnosti, natančnost ter razvijali opazovalne in posnemovalne zmožnosti pri upodabljanju različnih podob (Tacol, 1999). Proti koncu 19. stoletja so se slovenski pedagoški strokovnjaki začeli zgledovati po tujih, na podlagi njihovih dognanj so odpravili togo sistematiko ter v pouk risanja uvedli večjo sproščenost. Večja sprememba v smeri poudarjanja pomembnosti risanja kot sredstva izražanja lastnih predstav se je uvedla s potrditvijo učnega načrta leta 1911. Kljub spremembam, ki so večale ugled risanja kot predmeta, je ta še vedno vseboval elemente zastarelih konceptov posnemanja in vplivanja drugih predmetov. Med cilji in nalogami ni zaslediti povezovanj z vsebinami drugih predmetov do leta 1957, ko se je predmet risanje preimenoval v likovni pouk. V učnem načrtu je med cilji zaslediti težnje k izobraževanju in oblikovanju celostne osebnosti učenca, kot je »vzgajanje likovnega okusa, usmerjenega v pravilno ceno likovnih vrednot, s ciljem, da bo učenec pozneje pomagal družbi graditi estetsko okolje« (Tacol, 1999, str. 136). Vključeval je vsebine, ki so usmerjale učence k spoznavanju pojavov in stvari v naravi ter njihovih medsebojnih odnosov. Vsebine so si sledile postopoma in smiselno iz razreda v razred. Vse naštetu je pripomoglo k pripravi podlage za poznejšo uvedbo učinkovitejših medpredmetnih povezav. Tako so pri vsebinski prenovi učnih načrtov leta 1980 upoštevali temeljni vzgojno-izobraževalni cilj, in sicer »razvijati učence v svobodne, ustvarjalne, samostojne in celovite osebnosti« (prav tam, str. 139). Učni proces likovne umetnosti naj bi med drugim temeljil na razvijanju likovnoizraznih in ustvarjalnih zmožnosti učencev ter njihovih čustvenih, intelektualnih in motoričnih spretnosti, omogočati pa mora tudi možnost povezovanja z drugimi umetnostnimi in predmetnimi

področji ter širšim družbenim okoljem. Temeljni cilji so bili zasnovani na sodobnih načelih likovne umetnosti v svetu, ki so bila sprejeta na kongresu likovne pedagogike INSEA leta 1976 v Parizu in so postala merilo za izvajanje učinkovitega vzgojno-izobraževalnega procesa likovne umetnosti (Berce Golob, 1993; Tacol, 1999).

Pri konceptualnih in sistemskih spremembah kurikularne prenovе (2011) je v Beli knjigi o vzgoji in izobraževanju med strateškimi izzivi ter usmeritvami vzgojno-izobraževalnega sistema mogoče zaslediti oblikovanje konceptov v smeri vseživljenjskega učenja, ki so skladni s koncepti družbe znanja. Ker to velja tudi za pouk likovne umetnosti, lahko v teh trditvah najdemo pomembna izhodišča. Poudarjena je pomembnost prepletanja ciljev, standardov in vsebin za pridobivanje kakovostnega, širokega znanja. Pomemben poudarek je namenjen spodbujanju organizacije učnega procesa, ki bo omogočal učencem usvajanje trajnega znanja ter zmožnosti njegove uporabe v različnih novih situacijah (Krek in Metljak, 2011).

Sodobni učni načrti so manj podrobni in omogočajo učitelju večjo svobodo pri organizacijsko-metodični izvedbi, več možnosti za vključevanje vsebinske aktualizacije, interpretacije učnih ciljev in vsebin ter medpredmetno povezovanje (Drake, 2007; Štemberger, 2008). Nacionalni učni načrti so opredeljeni glede na sposobnosti, znanje in starostno stopnjo učencev. Struktura učnih načrtov je nakazana z obravnavanimi vsebinami, ki si sledijo v šolskem letu, in zaporedjem vsebin iz razreda v razred. Učne vsebine so razvrščene linearno, zanje velja znanstvena sistematičnost in zato tudi kontinuiteta povezanosti učnih vsebin, ki se obravnavajo druga za drugo. Koncentrično razvrščene vsebine si sledijo od preprostega k sestavljenemu, od bližjega k daljnemu in iz razreda v razred. Učna vsebina je tako razdeljena na posamezne koncentre in se obravnava na različnih ravneh izobraževanja. Na predznanje oz. predhodne koncentre se opira toliko, kolikor se predhodno usvojeno znanje potrebuje za kontinuiteto, utemeljevanje in povezovanje vedno zahtevnejših oz. kompleksnejših učnih vsebin (Strmčnik, 2001; Štemberger, 2008).

Učni načrti, ki so usmerjeni v obravnavo vsebin ločeno od drugih predmetnih področij in spodbujajo fragmentarnost znanja, se odmikajo od sodobnih izobraževalnih usmeritev. Pri oblikovanju sodobnih učnih načrtov se pozornost vedno bolj posveča povezovanju ciljev in vsebin med različnimi predmetnimi področji. Mogoče so različne oblike oz. stopnje povezanosti. Glede na kompleksnost in intenzivnost povezovanja učnih predmetov lahko povezave razvrstimo na najosnovnejše navezovanje na nekatere vsebine ter na kompleksnejše povezave pri skupnih temah, učnih vsebinah, dejavnostih, metodah in postopkih oz. skupnih problemskih vprašanjih (Fogarty, 2009; Rutar Ilc in Pavlič Škerjanc, 2010).

Z medpredmetnim povezovanjem želimo doseči boljše učne učinke kot pri poučevanju in učenju v sistemu tradicionalnega pouka. Na celosten način se omogoča povečati predvsem učinek učenja, tako da so učenci zmožni povezovati ideje in koncepte pri reševanju problemov oz. problemskih situacij različnih predmetov.

Priporočila za medpredmetno povezovanje

V slovenskem učnem načrtu za likovno umetnost (Učni načrt. Likovna vzgoja, 2011) je medpredmetnim povezavam namenjena posebna podtočka pri didaktičnih priporočilih. Predstavljeni so standardi znanja, ki so razdeljeni na prvo, drugo in tretje vzgojno-izobraževalno obdobje. Pri predvidenih standardih znanja lahko zasledimo, da je povezovanje pridobljenega likovnega znanja in spretnosti z vsebinami drugih predmetov predvideno le v prvem vzgojno-izobraževalnem obdobju. Treba bi bilo razmisliti o spremembah oz. dopolnitvah standardov znanja in predvideti povezovanje likovnih vsebin z vsebinami drugih predmetnih področij tudi v drugem in tretjem vzgojno-izobraževalnem obdobju.

Zaradi specifičnosti predmeta sta v učnem načrtu za likovno umetnost navedena dva principa medpredmetnega povezovanja, pri čemer se upošteva, da ostaja povezanost »v smiselnem okviru, tako da so likovne vsebine vedno logične in jasne« (prav tam, str. 26). Povezovanje lahko temelji na pojmovni povezanosti različnih predmetov, besedni interpretaciji ali pa besedni in likovni interpretaciji. V prvem primeru lahko učitelj uporabi že usvojeni pojem drugega predmeta, ki je učencem v pomoč pri globljem razumevanju in dojetju likovnega pojma. V drugem primeru je povezava s pojmi drugih predmetov v pomoč pri spodbudi intenzivnejšega doživljanja likovnih pojmov in samostojne izvedbe ustvarjalne likovne interpretacije, ki izhaja iz zasnove likovnega vprašanja oz. likovnega problema. Učitelj mora pri načrtovanju povezav razmišljati o pojmovnih povezavah in ciljnih (ciljih likovne umetnosti in ciljnih drugih predmetov), ki jih načrtno prilagaja ter išče horizontalne, delne, celovite ali vertikalne povezave z drugimi predmetnimi področji, šolskimi dejavnostmi in dejavnostmi zunaj šole. Povezave se lahko izvajajo v rednem učnem procesu, v sklopu projektnega oz. kulturnega dne in pri interesnih dejavnostih. Pomembno je, da so učne priprave skrbno in strokovno zasnovane, pri čemer skupinsko sodelujejo vsi vpleteni učitelji (prav tam).

Priporočila za medpredmetno povezovanje so vodilo učiteljem razrednega pouka pri načrtovanju medpredmetnega učnega procesa likovne umetnosti. Smiselno je, da upoštevajo nekatere korake, ki si sledijo v logičnem zaporedju. Na ta način bo njihovo delo organizirano in smiselno strukturirano, ne nazadnje pa bo vplivalo tudi na ekonomično uporabo učiteljevega in učenčevega razpoložljivega časa. Najprej je treba previdno in dobro pregledati učni načrt za likovno umetnost. Nato je na vrsti izbira učne vsebine, teme oz. pojma ter učnih ciljev, ki so primerni za medpredmetno obravnavo. Razmišljati je treba o smiselnosti, ustreznosti, mogoči integrativni kontinuiteti in povezovalnem elementu. O zadnjem (npr. vsebini, temi, pojmu) je treba poiskati dodatne podatke in glede na te določiti izhodišče povezave. Predvideti je treba namreč sistem kurikularnih povezav, kar pomeni določiti obliko oz. vrsto povezave glede na število sodelujočih predmetov in povezanost med njimi. Pomembno je, da se pri povezovanju upoštevajo cilji vseh vključenih predmetov. Določita se vloga vključenih predmetov in koordinator, ki usklajuje medpredmetno povezovanje (če je vključenih več učiteljev). Izbere se primerna strategija povezovanja (ustrezen model), pri čemer se upoštevajo starostna stopnja otrok, likovni razvoj in predznanje učencev. Sledi izdelava dnevne učne priprave, v kateri se predvidijo način ovrednotenja učnega procesa in

pričakovani končni učni rezultati (Duh, 2011; Fogarty, 2009; Rutar Ilc in Pavlič Škerjanc, 2010).

Kvalitativna analiza slovenskih učnih načrtov do 5. razreda in povezovanje likovnih pojmov s pojmi drugih predmetnih področij

Po učnem načrtu naj bi razredni učitelj pri pouku likovne umetnosti načrtoval medpredmetne povezave tako, da izbere primerno učno vsebino in načrtuje prepletanje ter povezave ciljev in vsebin različnih predmetov. Miselne strategije in celostno obravnavo vsebin naj bi vzpostavil z enakovredno obravnavo procesnih ciljev in pojmov različnih predmetov ter spodbudil ustvarjalno reševanje likovnih nalog (Tacol, 2007). Učitelj naj bi s pomočjo medpredmetnega povezovanja razvijal likovno ustvarjalnost in ustvarjalnost sploh, saj je zadnje v današnji hitro razvijajoči se družbi nenadomestljiv razvojni dejavnik posameznika.

Učiteljem v prvem in drugem vzgojno-izobraževalnem obdobju osnovne šole je z organizacijskega vidika morda nekoliko lažje medpredmetno povezovati, saj en učitelj uči večino predmetov in ima zato manj težav pri usklajevanju in načrtovanju medpredmetnega učnega procesa.

Metodologija

Opredelitev raziskovalnega problema

V praksi je zaradi različnih dejavnikov še vedno zaslediti veliko nejasnosti pri načrtovanju in izvajanju medpredmetnih povezav, predvsem v nižjih razredih osnovne šole. Vzroki so različni, eden izmed njih so lahko obstoječi učni načrti (Birska, 2015; Tacol, 2007). Glede na izpostavljen problem smo opravili kvalitativno analizo dvanajstih učnih načrtov predmetov od 1. do 5. razreda osnovne šole v Sloveniji. Zanimalo nas je, kako so v učnih načrtih obravnavane medpredmetne povezave in kakšna so konkretna priporočila za povezovanje z likovnimi pojmi.

Raziskovalna metoda

Z deskriptivno metodo empiričnega pedagoškega raziskovanja smo izpostavili dejstva v analiziranem gradivu. S primerjalno oz. komparativno metodo smo med seboj primerjali učne načrte in iskali skupne značilnosti/razlike.

Postopek zbiranja in obdelave podatkov

Iz učnih načrtov različnih predmetov od 1. do 5. razreda smo izpisali vsa priporočila, nato smo jih po zasnovanih kriterijih razvrstili v posamezne kategorije.

Ob pregledu in kvalitativni analizi primerov medpredmetnih povezav v učnih načrtih učnih predmetov smo glede na obseg, kakovost in natančnost opredelitve priporočil le-te razvrstili v tri kategorije in dve podkategoriji.

- I. V kategorijo navedbe predmetov smo uvrstili primere navedb učnih predmetov, s katerimi se priporoča medpredmetno povezovanje (npr. družba – likovna umetnost).
- II. V drugo kategorijo, ki smo jo poimenovali implicitne navedbe, smo uvrstili kratke oz. splošne opredelitve medpredmetnih povezav, npr. med nekim učnim predmetom in izbranim likovnim področjem (npr. naravoslovje in tehnika – risanje).
- III. Kategorijo eksplicitne navedbe predstavljajo navedbe predmeta in konkretni primeri pojmov, tem ali vsebin. Kategorijo smo razdelili na dve podkategoriji, in sicer na motiv in vsebine oz. pojmi.

Rezultati in interpretacija

V preglednici 1 smo združili skupne lastnosti primerjave analiziranih učnih načrtov.

Preglednica 1: Priporočila za medpredmetno povezovanje v analiziranih učnih načrtih

Elementi opazovanja		UN SPO	UN DRU	UN GUM	UN GOS	UN NIT	UN SLO	UN MAT	UN ŠPO	UN ITD	UN TJA	UN TJAI	UN LUM
Vključevanje priporočil za medpredmetno povezovanje		*	*	*	*	*	*	*	*	*	*	*	*
Priporočila za medpredmetno povezovanje s predmetom likovna umetnost		*	*	*	/	*	*	*	/	*	/	*	*
Navedba predmetov: npr. družba – likovna umetnost		/	/	/	/	/	/	*	*	*	/	/	/
Implicitne navedbe: splošne opredelitve med predmetom in lik. področjem (npr. slovenščina – risanje)		*	/	/	/	*	/	/	/	*	/	/	/
Eksplicitne navedbe	Vsebine/ pojmi, relevantni za povezovanje z likovno umetnostjo	*	*	*	/	/	*	*	/	/	/	*	/
	Vsebine/ pojmi, ki niso relevantni za povezovanje z likovno umetnostjo	*	*	/	/	/	/	/	/	/	/	/	/
	motiv	/	*	/	/	*	*	*	/	*	/	*	/

Ugotovili smo (preglednica 1), da so predlogi za medpredmetno povezovanje v učnih načrtih različnih učnih predmetov zastavljeni različno. Zaradi posebnosti posameznih učnih načrtov navajamo ugotovitve ločeno po predmetih.

Učni načrt za spoznavanje okolja

Učni načrt za predmet spoznavanje okolja (Učni načrt. Spoznavanje okolja, 2011), ki se poučuje v 1., 2. in 3. razredu devetletne osnovne šole, ponuja priporočila za medpredmetno povezovanje z likovno umetnostjo. Za povezovanje podaja vsebinski okvir, v katerem se povezujejo cilji in nekatere vsebine likovne umetnosti. Pri

tematskem sklopu o času so predvidene povezave s pojmom ritem oz. ritmično ponavljanje. Pri obravnavi pojma prostor je predvideno povezovanje z likovnimi pojmi, ki jih učenci obravnavajo pri oblikovanju kiparskih oblik tridimenzionalnega prostora, tj. kiparstvo – prostorske predstave. Predvideno je tudi povezovanje pri pojmi, kot je reciklirani material, pri arhitekturi pa pri pojmi občutek za prostor, orientacija v zunanjem in notranjem prostoru ter oblikovanje kotičkov. Tudi pri obravnavi pojma snov je predvideno povezovanje z likovno umetnostjo ob spoznavanju pripomočkov, dela z različnimi orodji in materiali, skrbi za čistočo ter oblikovanju v tridimenzionalnem arhitekturnem prostoru z uporabo različnih materialov in gradiv. Tematski sklop o skupnosti predvideva povezave pri pojmu kulturne ustanove in galerije. Pri obravnavanju vsebin iz okoljske vzgoje naj bi učenci učno snov usvajali s pomočjo povezav s pojmi iz kiparstva, in sicer pri oblikovanju z recikliranimi materiali. Pri vsebini o postopkih (spretnostih) učni načrt predvideva povezave pri pojmi risanje in skica. Navedeni pojmi za izvedbo medpredmetnih povezav niso vedno najprimernejši oz. relevantni in z likovnega vidika smiselni. Kot smo že omenili, mora izbira pojmov temeljiti na spodbujanju boljšega in lažjega razumevanja pojmov, obravnavanih pri spoznavanju okolja. Učenci so večkrat zavedeni; na tak način učitelji izvajajo nepravilne postopke medpredmetnih povezav, učencem pa vsebine niso razumljivejše. Večkrat so dodatno zmedeni in posledično ne razumejo bistvenih vsebin.

Učni načrt za družbo

Učni predmet družba se poučuje v 4. in 5. razredu. »Poudarek in namen predmeta je spoznavanje razmerja med posameznikom, družbo in naravnim okoljem« (Učni načrt. Družba, 2011, str. 4). Podani so predlogi za medpredmetno povezovanje z likovno umetnostjo, pri čemer je omenjeno, da je povezava »priporočljiva pri izbiri likovnih motivov in ob uporabi različnih tehnik, povezanih z ljudmi in okoljem v času in prostoru« (prav tam). Navedeni so pojmi za povezavo, npr. »šege, navade, zgodovinski spomeniki, domača obrt, panjske končnice, stavbarstvo – kozolec, muzeji, galerije, spomeniki, likovni umetniki idr.« (prav tam). Priporočila so zelo skopa in ne dajejo pravih izhodišč za medpredmetno povezavo z likovno umetnostjo. Medpredmetna povezava v takšnem primeru temelji na upodabljanju motivov z izbrano vsebino, pri čemer se zanemari realizacija likovnih ciljev, ali pa pri likovni umetnosti nastajajo plakati, realizirajo pa se cilji predmeta družba.

Učni načrt za glasbeno umetnost

Učni načrt za glasbeno umetnost (Učni načrt. Glasbena vzgoja, 2011) deli interdisciplinarne teme na spoznavanje in uporabljanje sodobne tehnologije ter na skrb za zdravo počutje in primerno zvočno okolje. Medpredmetne povezave načrtuje na dveh ravneh: povezovanje s procesi in cilji učenja, med katere šteje spretnosti, sposobnosti in znanja, ter z vsebinami in pojmi. Priporočila za povezovanje so razdeljena po posameznih vzgojno-izobraževalnih obdobjih. Za prvo vzgojno-izobraževalno obdobje predvideva povezovanje z likovno umetnostjo pri naslednjih pojmi: »umetnik, barva, lik, črta, pika, celota, deli celote, oblika, ponavljanje, večji – manjši, različen – enak, enakomerno – neenakomerno, nizanje, ritem, prostor, trd, mehak, hrapav, gladek itd.«

(Učni načrt. Glasbena vzgoja, 2011, str. 27). Za drugo vzgojno-izobraževalno obdobje predvideva povezovanje z naslednjimi pojmi: »črte, prostori, lestvica, ritem, nizek – visok, sorodne – različne barve, svetlo, temno, harmonija, disharmonija, prostor, kulturna dediščina, celota, deli celote, prostor, gledališče, oder, scena, ponavljanje, simetrija, nesimetrija idr.« (prav tam). Tudi v tretjem vzgojno-izobraževalnem obdobju naj bi povezovanje z likovno umetnostjo potekalo ob pojmih. Navedena priporočila so izčrpna in vezana na pojmovno povezovanje, kar sovпада s smernicami predmeta likovna umetnost, pri katerem je učitelj spodbujen k uporabi različnih učnih strategij, ki pripomorejo k celostnemu razumevanju obravnavanih vsebin pri glasbeni in likovni umetnosti.

Učni načrt za gospodinjstvo

Učni načrt za predmet gospodinjstvo (Učni načrt. Gospodinjstvo, 2011), ki se izvaja v 5. in 6. razredu, priporoča povezovanje pri tematskih sklopih oz. učnih vsebinah, med katerimi lahko učitelji posameznih predmetov individualno poiščejo primerne pojme za povezave. Navedena priporočila so zelo pomanjkljiva. Učitelju sicer dopuščajo veliko svobode pri izbiri vsebin za povezovanje, vendar je ravno zaradi prevelike svobode v praksi zaslediti težnjo k uporabi nepravilnega postopka povezovanja.

Učni načrt za naravoslovje in tehniko

Opredeljuje učne vsebine za 4. in 5. razred. Omogoča več možnosti medpredmetnega načrtovanja in izvajanja učnega procesa. Pri učni vsebini o snovi predvideva povezovanje pojmov, kot so kiparstvo, glina in maketa. Pri spoznavanju sile in gibanja priporoča povezovanje s pojmom risanje in skica. Pri obravnavi človeka lahko učitelj poveže pojem zunanja podoba človeka, medtem ko lahko pri spoznavanju živih bitij povezuje pojme oz. uporabi različne likovne tehnike, s katerimi učenci upodabljajo živa bitja ali družinski album (Učni načrt. Naravoslovje in tehnika, 2011). Tudi v tem primeru je povezovanje večinoma usmerjeno v upodabljanje motivov iz vsebin predmeta naravoslovje in tehnika. Učitelji zato zlahka zaidejo v neprimerno in neučinkovito medpredmetno povezovanje.

Učni načrt za slovenščino

Učni načrt za slovenščino (Učni načrt. Slovenščina, 2011) predvideva povezovanje besednega sporazumevanja z nebesednim sporočanjem, ki ga nudi tudi likovna umetnost. Povezave so priporočene na vsebinski ravni, ravni procesnega znanja in konceptualni ravni, ta pa predvideva poglobljanje in razumevanje istih pojmov različnih predmetnih področij. Povezave z likovno umetnostjo so predvidene predvsem pri obravnavi književnosti in umetnostnih besedil. V prvem vzgojno-izobraževalnem obdobju sta med operativnimi cilji tematskega sklopa o književnih zvrsteh in vrstah predvidena naslednja: »zaznavajo likovno oblikovanost pesmi/besedila« (Učni načrt za slovenščino, 2011, str. 14) in »na koncu vzgojno-izobraževalnega obdobja likovno oblikujejo besede in tematski besedni asociogram (slikanje z besedami)« (prav tam, str. 19). V drugem vzgojno-izobraževalnem obdobju zasledimo namig pri istem tematskem

sklopu, npr. »zaznavajo likovno podobo pesmi, pozneje razumejo tudi povezavo med likovnostjo in sporočilnostjo besedila« (prav tam, str. 35). Pri tematskem sklopu razvijanje recepcijske zmožnosti s tvorjenjem in (po)ustvarjanjem ob umetnostnih besedilih (pisanje, interpretativno branje, govorjenje) zasledimo cilj: »učenci likovno oblikujejo tematski besedni asociogram, razporejajo besede po papirju v likovno pesem in posnemajo likovnost konkretne pesmi« (prav tam, str. 40). Zapis priporočil je dokaj nejasen, saj na eni strani poudarja pojmovno povezavo, pri konkretnjših navedbah pa se poudarijo ilustriranje, opisovanje ilustracij, razporejanje besed ipd.

Učni načrt za matematiko

Tudi učni načrt za matematiko predvideva medpredmetno povezovanje s predmetom likovna umetnost. Vsebine, primerne za povezovanje z likovno umetnostjo glede na zastavljene cilje, je mogoče zaslediti le v enem primeru, in sicer pri obravnavi simetrije in vzorcev, pri kateri se predvideva povezovanje z »izrazno preiskavo (likovna vzgoja, tehnika in tehnologija idr.): simetrija v naravi, zlati rez, slikovna zaporedja z geometrijskimi vzorci, ornamenti idr.« (Učni načrt. Matematika, 2011, str. 78). Sicer je med številnimi vsebinami zaslediti tudi druge možnosti, a je odvisno od učitelja, ali bo zaznal možnost povezave z likovno umetnostjo ali ne. Menimo, da je možnosti za povezovanje z matematiko veliko, a v učnem načrtu za matematiko tega ni mogoče zaslediti. V obstoječem učnem načrtu je konkretno predstavljen samo en primer medpredmetnega povezovanja, druge možnosti pa učitelj, če tako želi, poišče samostojno. Menimo, da prevelika svoboda pri izbiranju vsebin učitelja zlahka zavede k uporabi nepravilnega postopka povezovanja.

Učni načrt za športno vzgojo

Učni načrt za športno vzgojo predvideva povezovanje vsebin oz. pojmov z likovno umetnostjo le v tretjem vzgojno-izobraževalnem obdobju, in sicer pri obravnavi vsebin o razvoju in spremljavi »gibalnih sposobnosti (moč, hitrost, gibljivost, skladnost (koordinacija) gibanja, vzdržljivost)« in »pomenu kondicijske pripravljenosti« (Učni načrt. Športna vzgoja, 2011, str. 51). Naveden je samo predmet likovna umetnost, obširnejša oz. natančnejša navodila in priporočila pa niso na voljo. Med številnimi pojmi in vsebinami v učnem načrtu zasledimo tudi druge možnosti, a je tudi v tem primeru odvisno od učitelja, ali bo vsebino zaznal in izvedel medpredmetno povezavo.

Učni načrt za italijanščino kot drugi jezik

Učni načrt za italijanščino kot drugi jezik (Učni načrt. Italijanščina kot drugi jezik, 2011) na narodno mešanem območju slovenske Istre poudarja prednosti medpredmetnih povezav pri poučevanju in doseganju vzgojno-izobraževalnih ciljev drugega jezika. Navedbe so predvsem splošne in ponujajo le usmeritve, s katerim predmetom bi bilo smiselno neko vsebino povezovati. Nekatere vsebine pa so le v prvem vzgojno-izobraževalnem obdobju usmerjene v povezovanje tudi z likovno umetnostjo, in sicer z motivom.

Učni načrt za angleščino

Učni načrt za angleščino (Učni načrt. Angleščina, 2016) predvideva poučevanje angleškega jezika od 4. razreda naprej. Predvideva povezave na vsebinski ravni, ravni učnih strategij, ravni štirih jezikovnih zmožnosti, ravni didaktičnih strategij in organizacijski ravni. Glede povezovanja z likovno umetnostjo ni konkretnih priporočil. Priporočila v učnih načrtih predmetov športna vzgoja, italijanščina in angleščina (poučevanje angleškega jezika od 4. razreda naprej) so zelo pomanjkljiva. Možnosti za izvajanje povezav ob pojmih je veliko. Učitelji se pri tem samostojno odločajo, kako in s čim bodo medpredmetno povezovali. Kot smo že omenili, menimo, da prevelika svoboda pri izbiranju vsebin zelo pogosto vodi učitelja k uporabi nepravilnega postopka povezovanja.

Učni načrt za tuji jezik

Tuji jezik se poučuje v 2. in 3. razredu, v 1. razredu pa kot neobvezni izbirni predmet. Oba učna načrta za tuji jezik ponujata nekaj primerov povezav z učnim načrtom likovne umetnosti:

»Učenci preizkušajo različne risarske materiale in pripomočke, opazujejo in primerjajo zglede linij v naravi, okolju, likovnih delih, pri risanju uporabijo preprosta računalniška orodja, izkustveno mešajo barve in mešajo primarne barve ter s tem dobijo sekundarne barve, razvijajo občutek za svetljenje in temenje barv in naslikajo sliko s svetlimi in temnimi barvami, razvijajo prostorske in ravninske predstave, ki kot temeljna predpismenjevalna zmožnost pripomorejo k uspešnejšemu branju in pisanju.« (Učni načrt. Tuji jezik v 1. razredu 2013, str. 17.)

Zasledimo priporočilo, ki spodbuja učitelje k uporabi likovnih del, nastalih pri pouku likovne umetnosti, »npr. voščilnice, upodobitve življenjskih okolij in živih bitij, avtoportrete idr. kot podlago za jezikovne dejavnosti pri tujem jeziku« (prav tam). V učnih načrtih je zapisano tudi opozorilo glede nepravilnosti pri povezovanju z likovno vzgojo: »Velja pa izpostaviti pasti iz prakse medpredmetnega povezovanja tujega jezika z likovno vzgojo, ki se pre pogosto sprevrže v risanje ali barvanje 'kar tako', brez natančno načrtovanih ciljev« (prav tam).

Učni načrt za likovno umetnost

Učni načrt za likovno umetnost predvideva povezovanje z drugimi predmetnimi področji in vsakdanjim življenjem (Učni načrt. Likovna vzgoja, 2011, str. 4). Povezovanje pridobljenih znanj in spretnosti je predvideno le v prvem vzgojno-izobraževalnem obdobju, kar lahko razberemo iz predvidenih standardov znanja (prav tam, str. 19). V posebni podtočki učnega načrta so podani le splošni napotki za medpredmetno povezovanje brez konkretnih primerov (prav tam, str. 26). Učiteljem se tako dopušča svobodna in avtonomna izbira pri odločanju o načrtovanju vsebin in izvajanju povezav z drugimi predmeti. Pomembno pa je opozoriti, da se spodbuja

predvsem pojmovno povezovanje, ki naj bi pripomoglo k spodbujanju celostnega doživljanja likovnih pojmov in izvorni realizaciji likovnih nalog (prav tam).

Sklep

V raziskavi smo kvalitativno analizirali dvanajst slovenskih učnih načrtov različnih predmetov do 5. razreda osnovne šole. Ugotovili smo, da je v vseh učnih načrtih zaslediti priporočila za medpredmetno povezovanje. Največkrat so opredelitve/navodila zapisana v posebnem poglavju, po navadi v zaključnem delu učnih načrtov, in veljajo za vsa tri vzgojno-izobraževalna obdobja. Priporočila in predloge smo razvrstili v tri kategorije. Izkazalo se je, da navedeni pojmi za izvedbo medpredmetnih povezav niso vedno najprimernejši, relevantni in z likovnega vidika smiselni. Zato učitelji večkrat izvajajo nepravilne postopke medpredmetnih povezav, učencem pa vsebine oz. obravnavani pojmi niso razumljivejši. V nekaterih učnih načrtih so priporočila zelo skopa in ne dajejo pravih izhodišč za medpredmetno povezavo z likovno umetnostjo. Medpredmetno povezovanje velikokrat temelji na upodobitvi motiva, pri čemer se uresničujejo cilji le enega predmeta, likovnih ciljev pa si učitelj niti ne zastavi. Učitelji zato zlahka zaidejo v neprimerno in neučinkovito medpredmetno povezovanje (Drake, 2007; Tacol, 2007). Učitelji imajo veliko možnosti za povezovanje z matematiko, športno vzgojo, gospodinjstvom in drugimi predmeti, ki pa jih morajo poiskati sami. Zaradi nejasnosti in nepoznavanja postopkov učinkovitega medpredmetnega povezovanja vodi tak način dela do nepravilnosti, ki negativno vplivajo na celostni razvoj učencev.

S kategorizacijo priporočil za medpredmetno povezovanje smo ugotovili neskladnost pri izbiri pojmov za povezovanje med različnimi učnimi predmeti. Lahko izpostavimo nekaj primerov, npr. priporočilo v učnem načrtu predmeta družba, ki predvideva povezavo pojmov šege in navade z likovno umetnostjo. Tudi učna načrta za predmet naravoslovje in tehnika ter za predmet spoznavanje okolja predvidevata povezavo pojma skica. Omenjenih pojmov v učnem načrtu likovne umetnosti ne zasledimo.

Učni načrt glasbene umetnosti ponuja največ možnosti za povezovanje ob pojmi, kar se spodbuja tudi pri poučevanju likovnih vsebin. Kljub temu v učnem načrtu za likovno umetnost ne zasledimo konkretnih primerov za pojmovne povezave. Kot opisuje Tacol (2007), naj bi bil učni proces pri likovni umetnosti usmerjen v prenos znanja o likovnih pojmi na razumevanje pojmov drugih predmetnih področij in obratno. Učenci bi likovni problem na ta način lažje razumeli in ponotranjili, kar bi vplivalo na miselne procese in ustvarjalnost pri samostojnem reševanju likovnih nalog (prav tam).

Posodabljanje učnih načrtov posameznih učnih predmetov po skupnih načelih, ki predvidevajo vključevanje medpredmetnih povezav, je le prvi korak. Smiselno bi bilo doreči tudi medsebojne interakcije med učnimi predmeti oz. predmetnimi področji. Razmišljati bi morali o poenotenju zapisa priporočil o medpredmetnem povezovanju, kar bi omogočalo večjo preglednost vsebin, pojmov ter smiselne, učinkovite povezave.

Smiselno bi bilo posodobiti tudi učni načrt za likovno umetnost in ga dopolniti z natančnejšimi priporočili za pojmovno medpredmetno povezovanje. Na ta način bi učitelje pri povezovanju likovnih vsebin oz. pojmov usmerili v postopke medpredmetnih povezav, ki bi pripomogli k učinkovitejšemu izobraževanju in podajanju celostnega likovnega znanja. To potrjujejo tudi izsledki opravljenih raziskav (Fiske, 1999; Strmčnik, 2001; Drake in Burns, 2004; Paulič, 2004; Sardoč, 2004; Birska, 2011), saj kažejo na pozitivne učinke povezovanja pojmov med različnimi predmetnimi področji zaradi višanja učne uspešnosti, ta pa sloni na celovitejšem spoznavanju in učinkovitejši organizaciji učne ure.

Summary

In modern-day school, teaching process must be set in place such that shall enable students an integrated growth in cognitive, emotional and psychomotor field. Planning the teaching process of visual arts aided by interdisciplinary integration based on appropriate choice of visual arts contents and concepts should motivate the teacher to eliminate some of the obstacles in mastering visual arts activities and should ensure greater integration of acquired visual arts information. Teachers may obtain instructions or motivation for integration in the syllabi. It is not practical to integrate all (visual arts) contents and concepts and goals foreseen by the syllabi of various subjects (Markun Puhan et al., 2002). In visual arts education the teacher should apply interdisciplinary integration in order to deepen the knowledge of visual arts concepts and of other subjects. There are several options available; therefore the teacher should take more care to avoid making ineffective integration (Kepec, 2007, Tacol 2007). In the syllabus the teacher should opt for appropriate teaching content and should plan to interplay and integrate contents and goals of various subjects. The teacher should handle the selected contents in an integrated manner through equivalent treatment of procedural goals and concepts of various disciplines and should thereby encourage creative visual arts work (Kobal, 2016; Tacol, 2007).

In the paper we present findings obtained in connection with recommendations for interdisciplinary integration that are available to teachers in the syllabi. We have carried out qualitative analysis of twelve syllabi of various subjects up to the 5th grade of basic school in Slovenia. The findings show that it is possible to trace recommendations for interdisciplinary integration in all the syllabi. The recommendations found in the analysed syllabi are presented differently in terms of quality, scope and accurateness as to the definition of interdisciplinary integration. We have classified the proposals and recommendations into three categories: references to subjects, implicit references, and explicit references. When examining the syllabi and recommendations for integration, a certain level of inconsistency can be established, and that is mostly because certain terms which are planned for a certain subject for integration with visual arts education for a certain grade or a certain educational period cannot be found in the visual arts syllabus. We determined that in the majority of syllabi the instructions or recommendations are mostly very general, thereby giving the teacher complete autonomy in making decisions and planning for interdisciplinary integration. In certain syllabi, the recommendations are very limited and offer no appropriate starting points

for interdisciplinary integration with visual arts education. Contents integration is often based on the representation of a motive. Most often the goals of only one subject are realized, and it frequently happens that the teacher does not even set the goals for visual arts. All of this often leads to inadequate and inefficient interdisciplinary integration (Tacol, 2007). The analysis of the syllabi showed that there are a great many opportunities for integration with mathematics, physical education, home economics, and with other disciplines. Teachers should be motivated to look for all the potential opportunities for integration with the mentioned disciplines by themselves. It is, however, different with music syllabus, which strictly directs the teacher into integration through concepts, something that is desirable also in the teaching of visual arts contents. Regrettably, visual arts syllabus fails to make any specific examples for conceptual integration. It would therefore be useful to update it in the future and supplement it with more accurate recommendations for conceptual interdisciplinary integration. Any uncertainty and unfamiliarity with the procedures of efficient interdisciplinary integration may lead to irregularities in teaching resulting in a negative impact on students' integrated growth. By updating the existing syllabi it would be possible to harmonize the terms or contents for interdisciplinary integration among various subjects, thus facilitating more efficient implementation of integrations and presentation of knowledge in the field of visual arts, or any other disciplinary field, in an integrated manner.

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Lociranje vodenja umetniške dejavnosti v osnovnih šolah v Združenem kraljestvu

PETER GREGORY

Povzetek Z uporabo nekaterih gradiv, ki so bila zbrana kot del doktorske študije v šoli delujočih vodij umetniških dejavnosti v Združenem kraljestvu, predstavlja članek najnovejše in porajajoče se modele vodenja v umetniških dejavnostih. Podatki napovedujejo verjetne lastnosti oseb na vodilnih položajih in učinke na dejavnosti, s katerimi se ti posamezniki ukvarjajo. Kot študija primerov več kot dvestotih vodij umetniških dejavnosti so izzivi jasno predstavljeni. Bolj poglobljeno so proučeni skozi pogovore in razprave o odnosih do umetnin in njihove uporabe pri učencih v razredu, pa tudi z analizo zapisov na papir, ki jih vodje pripravljajo. Prispevek se zaključuje s svežo analizo tipov vodij umetniških dejavnosti, ki smo jih srečali, in predstavljenih priložnosti za tiste, ki bi jih zanimalo ta predmet razvijati dalje – za vlado, izobraževalce učiteljev in vodje same.

Raziskava odpira pomembna vprašanja za tiste, ki bi se morda želeli učiti iz situacije v Združenem kraljestvu.

Ključne besede: • osnovna šola • vodja umetniške dejavnosti • likovna umetnost • emancipacija • Združeno kraljestvo •

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Locating Leadership of Art in UK Primary Schools

PETER GREGORY

Abstract Using some of the evidence collected as part of a doctoral study of school-based leaders of art in the UK, this paper presents the most recent and emergent models of the leadership in art.

The data suggests likely attributes of those in leadership positions and the effects upon the activities in which those individuals engage. As a case study of over two hundred art leaders, the challenges are clearly presented. They are more deeply explored through interviews and discussions about attitudes to artworks and their use with learners in the classroom as well as by analysing the paper records kept by the leaders.

The study raises important issues for those who might want to learn from the situation in the UK.

Keywords: • primary school • art leader • visual art • emancipation • United Kingdom •

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Introduction and study overview

My doctoral study (Gregory, 2014) is situated within a feminist paradigm to consider the identity, experience, practice and understanding of art and design coordinators (also known as subject leaders) in primary schools across the South East of England.

A postal survey sent to the 550 primary schools involved in partnership work with a single university and yielded a return rate of 40.7% ($n = 224$)—almost all from women art leaders. The survey included elements of common practice by leaders of all curriculum subjects as identified by Fletcher and Bell (1999) to allow comparison. These were analysed using the Chi-Square Test to establish statistical differences in the recorded responses. The emergent themes were explored through individual interviews with 32 teachers, allowing deeper probing. A number of the interviewees took part in a further interview discussion which explored their understanding and attitudes towards artworks ($n = 25$) by looking at images based on the work of Downing and Watson (2004). Of these, 17 coordinators allowed close scrutiny of their paper files, folders and records for analysis. Additionally, 9 advisory personnel (including inspectors, advisors, teacher-training tutors and an author responsible for publishing a practical developmental guide for coordinators) were interviewed to provide a wider context for the study.

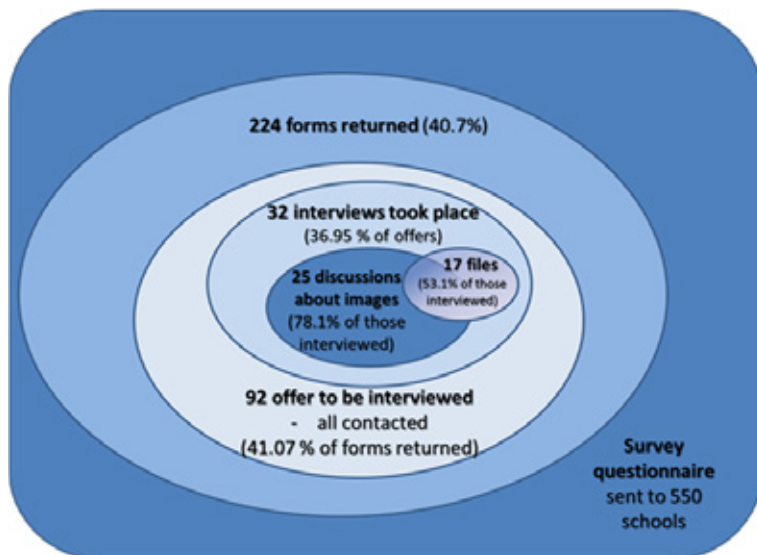


Figure 1. Venn diagram overview of the study with the art leaders

The qualitative and quantitative data collected from these opportunities revealed issues which clearly link to factors of power, gender and knowledge within patriarchal structures. These were considered in some detail in an attempt to faithfully present the individuals and the situations encountered in the study. There is a strong sense that the primary teachers leading art and design have not been adequately heard before and that

earlier attempts to record their views have been subdued, edited or even deleted by those with the power to make such choices: this paper is another vehicle for their voices to be heard.

The research study concluded with a series of recommendations for further developing the role, particularly for those based in schools; the art leaders themselves and the professionals involved in ITE/CPD work demonstrating how the understanding and application of the model of empowered leadership proposed by Thurber and Zimmerman (2002) might facilitate improvement.

UK context

In UK primary schools, it is now common to have identified teachers who take responsibility for the teaching of a specific subject or subjects across the school (Bell and Ritchie, 1999). Their role is not exclusively to teach the subject but rather to lead or coordinate the teaching by their generalist class teacher colleagues (Bennett, Newton, Wise, Woods and Economou, 2003). An earlier literature review of the specific role of art coordinators (Gregory, 2006) established that their work and activities had not been researched previously. The generalised view regarding their role seems to be that a good art coordinator ought to ensure that the subject is 'well taught' across the school (Downing and Watson, 2004; Ofsted, 2005 and 2006).

Listening to art leaders in schools

During the main interviews several key themes emerged: the leader's identity, the allocation of the role, aspects of agency, the role itself and the budget at their disposal.

Identity: The leaders spoke openly and freely about themselves, their interests and inspirations. Those who were interested in art – whether making or viewing in galleries – often referred to their families. They acknowledged the challenges they faced and how they met them.

Allocation of Role: It became apparent very quickly that the interview process yielded a clearer view of their work. Two leaders were in fact specialist teachers – only teaching art across the school but this had been unclear from their written responses.

They ranged from the very newly appointed (a matter of weeks earlier) to those who had held the position for many years. There did not seem to be a great deal of difference in the way they understood the role, although they usually remembered being told what to do – either directly by the headteacher; through the contents of the file(s) they inherited from the last leader or by analysing and reflecting on the work of the leader of another subject in the school. Some held leadership roles for other subjects. Two were headteachers who were pleased to have the role as they had intense personal interest in the subject and they felt it allowed them some kudos amongst the staff, although both expressed regret at not being able to invest more time to develop the role (or indeed the subject in school).

Agency: Most were happy with their role although several talked about the limitations defined by the headteacher or other members of staff. This often seemed to be linked with a feeling that they were expected to make the school look bright and colourful – whilst often frustrating the process of creating the artworks. Some had discovered that they had been nominated as art leader quite incidentally – during a staff meeting when it was mentioned or on a list displayed in the staff room. In general, there was a sense of resignation about this rather than a feeling of anger or resentment.

Role: In discussing their role in more detail, there was often an implication that they could do little more than they were already doing. Hardly any had the opportunity to visit other classes to see colleagues teaching and only a few got to see the plans of their lessons. Most said they knew what was happening by looking around the school at the work which was displayed. Most were frustrated that they could not access courses for themselves or be allocated time in staff meetings to work with their peers. They all seemed busy with aspects of identifying, ordering or controlling materials and equipment.

Budget: Finances were difficult and few had the budgets they felt were needed. Several ran an art club (some charging membership fees to increase the funds available - others sold the artworks or artefacts produced).

Discourses which emerged from the whole study

Having gathered the data in the ways described above several discourses emerged even before detailed analysis was undertaken and the fuller picture revealed.

Power and agency: The role gender seemed to play in the leadership of art with hardly men being represented. Then, there was the issue of the art leaders' age and the influence that this could have on their ability to apply their experiences to the role. The questions that intrigued me were linked to the school contexts in which they worked and the ways these might be reflected in the personal factors of the leaders (or vice versa): was there any kind of link?

Ignorance / insufficient understanding: I also perceived an issue of ignorance, sometimes about the leader role or the extent of their responsibility but frequently about artists, techniques or the materials used in making some art works. The more conceptual art included among the images discussed also raised questions of the degrees of understanding held as well as the way these teachers acted as censors in selecting work to show pupils. With some individuals, this was also linked to degrees of uncertainty and nervousness about the expectations of their personal knowledge bank.

Low status and isolation: There were instances indicating the low value of art in schools and a frequent feeling of a lack of agency and the powerlessness experienced by many leaders seemed beyond their ability to tackle or change. Above all, there was an acute sense of compliance: seeking to serve unknown 'others' including the expectations of an inspector who might call (one day). This was compounded by the

way in which the majority of leaders existed in isolation within their school, unaware of opportunities in their locality to link with others and possibly find ways of becoming change agents themselves.

Drawing conclusions

Using all the data, it was possible to reflect on the role and the effective development of the leaders. They could be classified into one of three groups:

- Leader/facilitators (who encouraged and developed colleagues in art)
- Maintenance figures (who simply kept the curriculum going)
- Special Experts (who absorbed all responsibility for the teaching of art – usually deskilling their colleagues in the process)

This then allowed an understanding of how each type of art leader was developed and a simple table to be constructed. This incorporated the critical factors of experience which would determine which type of leader these teachers might become over time. There were several identified within the study: previous experiences, qualification in art, their training pathway and whether they felt they had the full endorsement of the headteacher through a positive appointment process.

Table 1. The developmental stages of becoming an art leader (Gregory, 2014:220)

STAGES	CRITICAL FACTORS	DEVELOPMENTAL ISSUES	LIKELY OUTCOME(S)
1 pre- appointment	Prior experiences (including qualifications and training), attitudes and beliefs	Avoidance	Reinforcement
		Acceptance	Possibilities of development
2 Appointment	Additionally, the Headteacher's expectations, and the manner of appointment	Negative experience	Reluctance – risk of Maintenance Figure developing
		Positive experience	Open to possibilities of development
3 Preparation	Additionally, motivation, development of subject knowledge, Professional Development and mentoring	Lack of clarity about role remains	Maintenance Figure or Special Expert may develop by default
		Actively looking for development	Better understanding of role to apply
4 Application of understanding	Attitudes and beliefs, subject knowledge. Additionally confidence and opportunities permitted within the school context	Ignorance, timidity frustration or conceit	Higher risk of Maintenance Figure or Special Expert developing
		Actively looking for development	Better understanding of role to apply
5 Defined coordinator	Educational landscape, school culture and personal and professional drive define opportunities On-going PD is needed.	Ignorance, timidity frustration or conceit	Maintenance Figure(s) or Special Expert(s)
		Actively looking to develop themselves, the subject, colleagues and pupils	Defined Coordinator role Leader/ Facilitator(s)

From these I identified five developmental stages which I set out (Table 1) in order to demonstrate how an art leader might progress responding to situations or factors within each stage.

As (indicated in Table 1) art leaders move from one stage towards the next one, there are key developmental issues to be considered in relation to the critical factors I identified in my study. These are presented in the red or green sections: red is the *least* desirable route and the process progression set out in the 'likely outcomes'. The defined leader role is that which develops as a result of the interplay between the different factors and issues listed. Neither maintenance nor special expert models are ultimately seen as desirable, each for different reasons.

Maintenance figures: do not affect change, they are a stunted form of the 'subject leader' and similar in many respects to the lesser 'coordinator' role as defined by Bell and Ritchie (1999). The main concern of a maintenance figure is compliance and the mechanism of shared ignorance across the school staff can then become the crucial factor in determining the shape and form of art coordination adopted – particularly when safeguarded by the absence of developmentally challenging subject specific CPD. In this way neither ignorance nor timidity simply can affect change. Those who suffer frustrations in their role, compounded by knowing sufficient to appear to do a good job are more likely to develop the kind of professional conceit already alluded to.

Special Experts: become the essential art epicentre of the school community. Class teachers may feel relieved of the pressure of teaching art and may abandon any attempt at doing so. The work produced by pupils may be of a high standard and the displays across the school environment could be seen as a cause for celebration. However, this type of art leader cannot be seen as desirable as they limit the growth of generalist teachers by limiting their repertoire of subjects, and restricting the depth of their subject knowledge and pedagogical understanding.

It should be noted that these developmental stages are just that; as developmental stages they are not static. If significant changes occur such as the arrival of a new headteacher or additional responsibilities given to the art coordinator, then the developmental process will operate. It can never be assumed that the defined leader is fixed for ever, but those determined to find ways of leading and / or facilitating others around them are more likely to retain their subject-based professional integrity and find new pathways through changes in the educational landscape. Among the crucial factors to minimise the evolution of weaker models is the importance of on-going professional development. The lack of such opportunities has already been noted but the likely impact both for and on the art leader could be catastrophic and result in substantially weaker leadership, increasing the likelihood of developing either maintenance figures or special experts.

How do these lines of thinking sit in Thurber and Zimmerman's (2002) model? All I described in the five stages of development above sit predominately in their Domains A and B. My research study did not identify robust art leader models which had ventured

into Domains C or D. This does not mean that they do not exist but only that they had not yet been identified. (This could be an indication of their rarity).

Final conclusions

The developmental lines outlined above are important in considering the emancipatory and empowering opportunities for the (predominately) female art leaders for several reasons. Firstly, as Ramazanoglu and Holland (2002) acknowledge, emancipation cannot be achieved without recognition of the limitations forms of oppression and the desirability of changing the situation. It would appear that most of the leaders in this study were largely unaware of the predicament they operated within and therefore (understandably) unlikely to seek change. However the concept of a male researcher's role in 'empowering' them is unsettling for me personally. Just as there were many issues to recognise and work on in defining the study itself, there remain similar ones to apply in developing the outcomes into new opportunities. The explanations require as much sensitivity to ensure the predicaments are revealed and opportunities are built through collaborative activities. Irwin (1995:133) emphasised the importance of 'dialogue among individuals...[which] requires faith in people and in their power to create and recreate... founded upon love, humility, faith, in the midst of a relationship of mutual trust...'.

The opportunities for empowerment of art leaders must therefore be built with and by them in careful and meticulous processes over time.

Neither successful leadership nor emancipation will be achieved by another route.

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Povezanost med ravniyo izvirnosti likovnega izraza učencev pri pouku likovne umetnosti in ravniyo njihove strpnosti do raznolikosti

MIROSLAV HUZJAK & MARTINA KRAJNC

Povzetek Cilj raziskave je bil proučiti povezanost med ravniyo izvirnosti likovnega izraza učencev pri pouku likovne umetnosti in ravniyo njihove strpnosti do razlik. Udeleženci so bili učenci prvega, drugega in tretjega razreda osnovne šole, skupaj 110 učencev. Potrjeno je, da je med učenci, ki so imeli uvod v učno uro z uporabo na poučevanju likovnega problema zasnovanega didaktičnega modela, in tistimi, ki ga niso imeli, statistično pomembna razlika. Rezultat učenja in umestitve umetnostnega izrazja, analize motivov in razlage, pa tudi prikaza likovnih tehnik je bil višja raven ustvarjalnosti v likovni izvedbi in višja raven strpnosti. Ugotavljamo, da se z ustrezno izbiro didaktičnega modela pri poučevanju likovne umetnosti močno izboljša širok nabor stališč in prepričanj učencev.

Ključne besede: • didaktika likovne umetnosti • strpnost • izvirnost • stereotip • otroško risanje •

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Connection Between the Originality Level of Pupils' Visual Expression in Visual Arts Lessons and Their Level of Tolerance for Diversity

MIROSLAV HUZZAK & MARTINA KRAJNC

Abstract The aim of this research was to examine the connection between the originality level in children's expression during visual art lessons and their level of tolerance for difference. The participants comprised primary school pupils from grades one, two and three, a total of 110. It was confirmed that there was a statistically significant difference between the pupils who had an introduction to the lesson using the didactic model of visual problem-based teaching and those who had not. Learning and setting art terminology, the analysis of motifs and explanation, as well as demonstration of art techniques resulted in a higher level of creativity in visual performance, as well as a higher level of tolerance. It can be concluded that, with the proper choice of didactic models in teaching the visual arts, a wide range of pupil attitudes and beliefs can be improved.

Keywords: • visual art didactics • tolerance • originality • stereotype • children's drawing •

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Introduction

The visual expression of children is their innate ability to express themselves, in other words, it is their conscientious capacity to communicate (Belamarić, 1987). Children use artistic expression to render content that strengthens their ability to visualize, perceive and comprehend, as well as their ability to create and form. The quality of forming visually is a result of individual artistic work, which implies individual vision, ideas, comprehension, creativity and discovery of one's own forms of expression. At the beginning of their education, a child leans towards creative thinking (Čandrić, 1988). It seems, however, that the level of creativity in boys and girls is not the same: "When analyzing the results of gender differences, we found that the factors of visual flexibility and sensitivity for girls' visual problems were better than boys at the level of statistically significant difference. This means that they were more successful in discovering artistic problems and better sensitized the visual expression in their test pieces." (Herzog, 2009, p. 28) "Nowadays, studying creativity is dominant in the service of education because school is considered to be, as an institution of systematic development, one of the primary predispositions for developing creativity from the individual's creative potential" (Somolanji, Bognar, 2008, p. 90). Furlan states that creative learning is the hierarchically uppermost and most complex type of learning (Furlan, 1990). "Development of creativity is attained under proper educational impulses which, if inadequate, can slow down or completely suppress creativity" (Karlavaris, 1991, p. 79). The educator also takes part in the creative process by avoiding routine and conventional reactions, while making decisions based on considering all the factors in a given situation (Miel, 1968, in Čandrić, 1988). "Art education is permanently focused on developing creativity. Practice, however, shows that this does not work for all teachers in educational practice" (Herzog (2008, p. 90). Moreover, teachers often seem to lack adequate abilities to recognize talented and creative students in the field of visual art. It seems that they evaluate student work in an insufficiently critical manner that does not recognize artistic originality (Duh and Lep, 2008). "In the school environment, the fettering of creativity can often be seen in the insistence on only one correct answer, way or method, in intolerance of the student/teacher mistakes, disregard of student/teacher ideas or new solutions, and in the authoritarian attitude of the teacher/principal/associates" (Somolanji & Bognar, 2008, p. 92). Karlavaris (1991) states that some of the aims of visual art are to develop visual ability at the level of creativity and perception, followed with strengthening of moral values, criticism and tolerance (Karlavaris, 1991). The didactic model of visual problem-based teaching means that, in the introductory part of the lesson, pupils learn art terminology (for example: primary and secondary colors, warm and cold colors, or sculptural relations of volume and space), and the task is given so as to apply the new terms in the pupils' own work. Moreover, the motifs on the photographs are analyzed and described with the pupils, while talking about the potential for making their own change of motif in the representation. Finally, the practical applications of the technique are presented and demonstrated to the pupils (watercolor paint, pastels or aquarelle).

Today, there are around a hundred definitions of creativity, which tells us that this term is largely insufficiently explained. In the mid-20th century a psychologist named Joy

Paul Guilford began to study the concept of creativity. Stevanović (1999) says that Guilford was the first to draw the distinction between originality and creativity. Creativity contains originality. Therefore, originality is an ability to produce rare, unusual, humorous and outlying ideas, while Karlavaris (1991, p. 45) says that “originality constitutes a solution which is statistically rare, unusual, special.” Brajković (2003) considers originality as one of the most important notions in creative thinking. It can be defined as finding and discovering something new which is unusual, rare, unrepeatable and special. Furlan (1990, p. 116) states that creativity means “originality, versatility and flexibility in the usage of knowledge rather than menial imitation of others.” Stevanović (1986, p. 25) describes creativity as “intellectual inventiveness, a capacity to find new and original solutions” (Stevanović, 1986, 25). Lastly, Kadum (2011, p. 167) says that “[c]reativity appears as resistance towards everything that is traditional, usual and unoriginal.”

Creativity is the opposite of schematic work (Čandrić, 1988). Belamarić (1987) states that distortion of the child's artistic creation or representation appears as a result of the child's surroundings, which seek to teach a child how to draw something; it can also result from not knowing or not understanding the role and function of the child's capacity for visual expression during their development. By accepting such instruction, the child gives up its own forms and figures and shifts to imitating schematic templates. If a child does not get enough (visual) information, it develops fixations which are characterized as schemes, a negative term in the artistic sense, because they inhibit the child's creative act by letting it repeat forms (Mühle, 1971). The most frequent schemes are suns depicted like a quarter-circle placed in the corner of the drawing paper; a house depicted as a square with square windows and a triangular roof; a pine tree represented as a number of triangles put one on top of another; a flower with a round central stigma and petals of the same size and shape; and a face presented as a “smiley” face. “To get to original solutions, it is necessary to gather a lot of data and fully study a considerable amount of material” (Stevanović, 1999, p. 343). Belamarić (1987) warns that schemes impose automatism and futility upon children. Karlavaris (1991) indicates that one of the educational principles of visual art is the principle of free artistic expression. This principle discards the imposition of schemes, templates and ready-made solutions, leaving it up to the children to find their own way and their own visual result.

One of the important questions about creativity and originality is how to measure these qualities. There are a great number of tests for testing creativity: TTCT (Torrence's Test of Creative Thinking), McKim's creativity test called the “Circle test“. Klaus Urban and Hans Jellen (2004, 2014) developed a test called TCT-DP (Test for Creative Thinking – Drawing Production). Fanselow (2004) states that Karl-Josef Schoppe developed the V-K-T (Verbaler Kreativitäts Test), and that Günter Krampen developed the KVS (Kreativitätstest für Vorschul- und Schulkinder) test. Hocevar and Bachelor (1989) divided creativity measuring procedures into eight methods: cognitive ability tests, attitude and interests questionnaires, personality inventories, biographical inventories, teacher, peer and superior assessment, eminency, self-assessment of creative activity and achievement, and assessment of work samples.

Creativity is opposed to conformity, which is taking over other people's attitudes. Sternberg (2005, p. 393) states: "it is a generally accepted opinion that very creative individuals have a creative life-style, which is characterized with flexibility, non-stereotypical behavior and non-conformist attitudes." Koren (1989) cites some creativity components like independence of thought, wit, imagination, openness towards new experiences, frequent improvisations, avoidance of conformity etc. Brajković (2003) concludes that original people's traits include solving problems independently, nonconformist thinking, curiosity and the ability to restructure and find new solutions. An additional question can be asked: does the creativity level of an individual affect their tolerance towards difference and their level of prejudice? Zenasni and Besancon (2008) have studied the extent to which a tolerance for ambiguity is connected to creativity. The results showed that there was a statistically significant correlation between tolerance, ambiguity and creativity--in other words, that creativity affects tolerance for ambiguity. Moreover, Stevanović (1999) claims that tolerance towards vagueness or tolerance towards ambiguity form a component of creative thinking. "It is thought that those who are not capable of tolerating vagueness, controversy and obscurity are less intelligent and less creative than those who have the capacity to struggle with unclear situations. Persons who are intolerant towards obscurity are relatively "closed" towards new input that would enlarge the complexity of the cognitive system. Stevanović (1999) says that tolerance of ambiguity enables, among other things, deviation from the usual way of working and wit, as well as flexibility in solving creative tasks.

It is possible to correlate inconsiderate stereotyping in one's drawing with inconsiderate stereotyping in one's attitudes. Petz et al. (1992, p. 429) say that stereotypes are "rigid and biased opinions, attitudes or beliefs about certain situations, persons, groups, groups of people and ideas" and "unvaried and invariable types of behavior." They also argue that prejudices are "attitudes and opinions about certain ideas, people or groups of people, which are more often than not negative, and they are created before or in spite of possession of objective information on the subject matter" (ibid., p. 331). Sternberg (2005, p. 536) defines stereotyping as "a mental set which includes belief that all the members of a social group will have certain characteristics observed in one of more members of that group." Greenwald, Banaji and Nosek (1998) developed "Project Implicit" in 1998. The scope of their research aimed to capture subconscious social prejudices, for measuring which they developed a test called IAT (*Implicit Association Test*). Their workshops concentrate, among other things, on diversity, inclusion and prejudices about decision making, and their tests cover race, religion, gender differences etc. Ganter (1997) mentions the Katz/Braly method, which is one of the oldest and most often used methods for measuring stereotyping. The aim of this method is to measure individual attributions to social groups. The results enable the compilation of a specific epitome of ethnic stereotypes and the establishment of a consensus within a population or a group of people about the matter of the stereotype.

Aim, research questions and hypotheses

Aim

The aim of this study is to examine the correlation between the use of visual problem-based teaching to influence the originality level in pupils' in visual arts lessons, and its influence on pupils' degree of conformity and tolerance level for difference.

Research questions

Q1: Is there a difference between pupils' originality level before and after applying the didactic model of visual problem-based teaching?

Q2: Is there a difference between pupils' conformity level and tolerance of difference level before and after applying the didactic model of visual problem-based teaching?

Q3: Will the pupils, after applying the didactic model of visual problem-based teaching, achieve higher originality levels in their visual expression?

Q4: Will the pupils, after experiencing the didactic model of visual problem-based teaching, show a higher level of tolerance for difference, meaning a lower level of conformity?

Hypotheses

H1: There is a difference between the originality of pupils' artwork before and after applying the didactic model of visual problem-based teaching.

H2: There is a difference between pupils' conformity level and level of tolerance for difference before and after applying the didactic model of visual problem-based teaching.

H3: Pupils will, after experiencing the didactic model of visual problem-based teaching, achieve a higher originality level in artistic expression.

H4: Pupils will, after experiencing the didactic model of visual problem-based teaching, show a higher level or tolerance for difference, meaning a lower level of conformity.

Research methodology

Participants

The research was carried out at two primary schools in Zagreb. The overall sample of participants is N=110 pupils, of which n=59 is male, and n= 51 is female. The research was carried out with two classes of grade 1 pupils (n=48), two classes of grade 2 pupils (n=29) and two classes of grade 3 pupils (n=33). The participants were six to nine years old. The sample is not random.

Research type, method, technique and instruments

The research is transversal; the research method is causal-experimental. The method used for collecting research data was analyzing content (pupil's artwork) in order to assess originality, and testing in order to assess conformity and tolerance levels.

Research variables

The independent variable is applying or not applying visual problem-based teaching in the introductory part of the lesson, before pupils are asked for visual artistic expression. The dependent variable is the level of originality in pupils' artwork and the levels of conformity and tolerance scored on the test.

Procedure

The research was carried out during visual art lessons in two different classes of grades 1, 2 and 3, meaning six classes in total. The pupils were first presented with methodically "incorrect" lessons, without applying visual problem-based teaching. Other methods were used, including ones that are often used in teaching practice, but useless in visual art didactics: a story or poem was read, a short animated movie was played, the content of other school subjects was discussed (thematic correlation), and songs connected to the motif were sung. Motifs were chosen which often result in stereotypical visual presentation: bird, fish, butterfly, flower, tree and house. At the end of the lesson, the pupils were tested using a test to measure levels of conformity and tolerance.

A week later, the didactic model of visual problem-based teaching was applied with the same students. The visual art terms were explained: names of colors, primary and secondary colors, color shades, color mixing, contrast of warm and cold colors, contrast of color quality, complementary contrast and line types. The visual art terms and materials were demonstrated on works of art. The motif was presented and analyzed using photographs. During the lesson, the pupils were monitored and encouraged to use the technique correctly, and to avoid schematic presentation. Therefore, the same pupils experienced both methodological approaches, with and without explanation of the visual art problem and sufficient task assignment. At the end of all lessons, the pupils completed the test of conformity and tolerance, which was changed with regard to the previous one. The tests were developed by the authors of this research.

Data analysis

Pupils' work is evaluated in terms of its originality or deviation from schematic representation. Criteria for evaluating the originality level were designed. The works were assigned points by a committee and classified into three categories; 1- Stereotypical representation, 2- Partially original work, and 3- Original work. The conformity and tolerance test was also scored and divided into three levels: 1- Intolerant, 2- Moderately tolerant, and 3- Tolerant. These categories were used as dependent variables and made into a contingency table. The data was processed using the Chi-square test (χ^2) for testing variable independence, in other words, the

significance of group differences in data distribution. An online chi-square calculator was used to determine the existence of possible statistical significance. After that, the arithmetic means were calculated, to determine when success was greater, and when it was smaller.

Results and discussion

After scoring the pupils' work, the measured values for originality were put into a contingency table. Table 1:

Table 1: Contingency table for originality level

	1 point	2 points	3 points	total
No application of didactic model	66	33	11	110
Application of didactic model	16	40	54	110
Total	82	73	65	220

With Yates correction, the value of originality level (Table 1) χ^2 is 56,912. The number of degrees of freedom is $df = 2$, and probability is $P = 0.000$. The line for determining statistical significance is 5.991, which means that a statistically significant difference was measured between the work of pupils taught without applying the didactic model of visual problem-based teaching and the application of this model, with a probability of $p < .05$.

Table 2: Contingency table for conformity and tolerance levels

	1 point	2 points	3 points	total
No application of didactic model	6	56	48	110
Application of didactic model	3	31	76	110
Total	9	87	124	220

With Yates correction, the value of conformity and tolerance levels (Table 2) χ^2 is 12,994. The number of degrees of freedom is $df = 2$, and probability is $P = 0.001$. The line for determining statistical significance is 5.991, which means that a statistically significant difference was measured between the work of pupils taught without applying the didactic model of visual problem-based teaching and the application of this model, with a probability of $p < .05$.

Based on the chi-square test calculations, a conclusion can be made:

Hypothesis H1: "There is a difference between the originality level of pupils' artwork before and after applying the didactic model of visual problem-based teaching." is accepted by calculating $\chi^2 = 56,912$, $df = 2$, $P = 0,000$.

Hypothesis H2: “There is a difference between pupils' conformity level and level of tolerance for difference before and after applying the didactic model of visual problem-based teaching.” is accepted by calculating $\chi^2 = 12,944$, $df = 2$, $P < 0,01$.

A statistically significant difference was determined. In order to verify whether the pupils achieved a higher level of originality before or after experiencing the didactic model of visual problem-based teaching, arithmetic means (\bar{x}) of scored points were calculated to determine when success was greater, and when it was smaller, without testing statistically significant difference between means. The results are presented in Table 3:

Table 3: Arithmetic means of originality score

	n	score 1	score 2	score 3	\bar{x}
No application of didactic model	110	66	66	33	1,5
Application of didactic model	110	16	80	162	2,34

In order to verify whether the pupils had scored a lower level of conformity and a higher level of tolerance before or after applying the didactic model of visual problem-based teaching, the arithmetic means (\bar{x}) of scored points were calculated. The results are presented in Table 4:

Table 4: Arithmetic means of tolerance test scores

	n	score 1	score 2	score 3	\bar{x}
No application of didactic model	110	6	112	144	2,38
Application of didactic model	110	3	62	228	2,69





Considering these values, it is evident that the arithmetic mean (\bar{x}) of the points achieved for the originality of the artwork after the application of the didactic model of visual problem-based teaching is higher than the arithmetic mean of the points scored without the application of the model. Moreover, the arithmetic mean of the points scored on the tolerance test is higher after applying the didactic model in comparison to the arithmetic mean without applying the model.

It can therefore be concluded that

Hypothesis H3: “Pupils will, after experiencing the didactic model of visual problem-based teaching, achieve a higher originality level in artistic expression“ is accepted.

Hypothesis H4: “Pupils will, after experiencing the didactic model of visual problem-based teaching, show a higher level of tolerance for difference, meaning a lower level of conformity“ is also accepted.

Qualitative and comparative analysis of originality in pupils' artwork

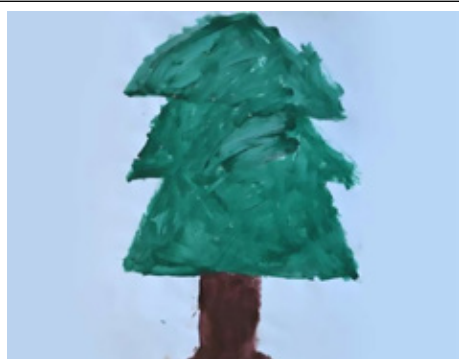
Without didactic method	With didactic method
	
Grade 1, Birds	Grade 1, Birds
	
Grade 1, Fish	Grade 1, Fish
	
Grade 2, Flower	Grade 2, Flower



Grade 2, Butterfly



Grade 2, Butterfly



Grade 3, Tree



Grade 3., Tree



Grade 3., House



Grade 3, House

By comparing the pupils' artwork, it is evident that those works created during lessons with no didactic model of visual problem-based teaching are composed using general, stereotypical figures, with a minimal number of details and minimal effort; they are unimaginative, without mixed colors and with poor use of materials. In contrast, the artwork created during lessons with the visual problem-based introduction looks as if it were made by different pupils: the figures are imaginative, inventive and enriched with detail, great effort was invested, colors were mixed and art techniques were correctly used.

Conclusion

It can be concluded that creativity is in correlation with tolerance, and stereotypical thinking is correlated with conformity and intolerance. The didactic model of visual problem-based teaching, which is used to encourage applying to one's own work art terms that have been learned during the lesson, showing inventiveness and giving up stereotypical ideas, does have a positive influence on the development of creativity and originality, and indirectly influences the development of tolerance and nonconformity. A good choice of didactic model in visual arts pedagogy could thus improve the broader attitudes and beliefs of students.

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Appendix a:

Criteria for estimating the originality level of pupils' artwork

Original representation	<p>Presentation of the figure: puts in a lot of effort, many details, large image size, original elements of the body:</p> <ul style="list-style-type: none"> - fish: fins, eyes, mouth, gills, tail, scales; - flock of birds: every bird is different in shape and direction, original representation of body parts: beak, wings, legs, feathers - flower: imaginative figures, detailed colors - butterfly: peculiarity in depicting the wings, symmetry, a plethora of patterns and color tones - house: unusual and imaginative figures, unusual roofs, balconies, windows, fences etc. - tree: richness of forms and tree types, presentation of tree bark, diversity in branch thickness <p>Usage of art material: strong pressure on the paper, uniformity while coloring, mixing a large number of color tones, a great amount of the paper piece is filled, seeking for own brushwork, optimal density of color</p>
Average representation	<p>Presentation of the figure: puts in mediocre effort, average number of details, occasional occurrence of stereotypical elements, medium image size</p> <ul style="list-style-type: none"> - art material: changeable pressure on the paper, occasional color mixing, paper surface partially filled, partly individual brushwork, occasionally optimal color density
Stereotypical representation	<p>Presentation of the figure: minimal effort, minimal number of details, small image size</p> <p>Stereotypical elements:</p> <ul style="list-style-type: none"> -fish: smiling face, "Disney" eyes, outline made in one line, scales omitted or represented by monotonous repetition, stereotypical filling of space around the motif: sea weed, bubbles, animals, etc. - flock of birds: copying the "m" shape, all the birds are the same shape and have the same direction, stereotypical filling of space around the motif: quarter of the sun and clouds - flower: stereotypical daisy shape, stereotypical filling of space around the

	motif: quarter of the sun in the sky, a line that divides the sky and the ground, etc. - butterfly: representation of the symmetric “B“ shape for the wings, human eyes and mouth, no details -house: stereotypically square shaped with a triangle roof and square windows - tree: triangle “pine tree“ shape, a smiling face on the trunk -art material: weak pressure on the paper, uneven scribbling, no color mixing, minimal paper surface filled, originality in brushwork omitted, paint too dry or dripping
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Appendix b:

Questionnaire for estimating conformity and tolerance levels

1. I feel sad when I wear clothes that are not like the clothes my friends wear.

YES NO

2. I am bothered when my friend has a new toy.

YES NO

3. I like to wear clothes that are like the clothes my friends wear.

YES NO

4. I like when my parents buy me the same toy my classmates have.

YES NO

5. I want to have something because my friends have it.

YES NO

6. I think that “cool“ things are those which most people like.

YES NO

7. I felt rejected when I did not possess something that everyone else possessed.

YES NO

8. I feel sad when my friends get new clothes, and I am still wearing the clothes from last year.

YES NO

9. When I watch a new cartoon, I want to have an item with the character from that cartoon on it.

YES NO

Spremljanje razvoja likovne apreciacije pri pouku grafičnega oblikovanja

MARTINA KAČ NEMANIČ

Povzetek Sodobno izobraževanje omogoča razvijanje ustvarjalnega izražanja dijakov, vloga in pomen inovativnih didaktičnih pristopov na razvoj apreciacije kot enakovrednega sestavnega dela umetniških dejavnosti pa pri pouku grafičnega oblikovanja v srednji šoli nista raziskana. V prispevku predstavljamo rezultate raziskave, v kateri nas je zanimal vpliv inovativnega didaktičnega pristopa z vidika razvoja likovnoapreciativnih zmožnosti. Razlike smo spremljali med dijaki 3. letnikov (starost 17–18 let) v slovenskih srednjih šolah. Ugotovili smo statistično pomembne razlike na ravni likovnoapreciativnega razvoja s prednostjo eksperimentalne skupine. Pozitiven učinek inovativnega pristopa na razvoj apreciacije kaže, da je mogoče tudi z manjšimi metodičnimi spremembami bistveno izboljšati razvoj apreciacije pri srednješolcih.

Ključne besede: • grafično oblikovanje • srednja šola • sklop didaktičnih odločitev • likovna apreciacija • razvoj •

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Monitoring the Development of Art Appreciation in the Teaching of Graphic Design

MARTINA KAČ NEMANIČ

Abstract Contemporary education enables the development of creative expression of students, but the role and importance of innovative didactic approaches in the improvement of art appreciation, as an equally important component of artistic activities in graphic design classes in secondary school, have not been researched so far. In this study, we present the results of a research regarding the influence of an innovative didactic approach from the point of view of improvement of art appreciation abilities. The differences were monitored among the students of the 3rd year (aged 17-18) in Slovenian secondary schools. We found statistically significant differences in the level of art appreciation improvement in favour of the experimental group. The positive effect of the innovative approach to the improvement of art appreciation suggests that even with minor methodical changes the improvement of art appreciation in secondary school students can be significantly increased.

Keywords: • graphic design • secondary school • set of didactic decisions
• art appreciation • development •

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Uvod

Sodobni svetovni trendi v šoli vključujejo didaktične pristope z aktivnim, ustvarjalnim, raznolikim in dinamičnim načinom učenja in poučevanja, ki poleg spodbujanja oblikovalskega izražanja vključuje tudi razvijanje likovnoapreciativnih zmožnosti dijakov. Aktualne zasnove učenja in poučevanja izhajajo iz predpostavke, da kakovostno izobraževanje lahko dosežemo le z vključevanjem produktivnih in apreciativnih umetniških dejavnosti (Duh, 2013). V številnih učnih načrtih je poudarjen pomen apreciacije in likovnega izražanja (Athanasiou in Pavlov, 2014). Kljub temu obstaja neskladnost med kurikulumom likovnih umetniških programov in pedagoško prakso; učitelji se osredotočajo predvsem na spodbujanje likovnega ustvarjalnega izražanja in ne na razumevanje in vrednotenje likovne umetnosti (Epstein in Trimis, 2002). Likovno izobraževanje v slovenskem prostoru vključuje predvsem spodbujanje ustvarjalnega izražanja, manj pa spodbujanje razvoja likovne apreciacije (Duh in Bowen, 2014). Obstoječi izobraževalni programi in učni načrti za osnovne šole ne zagotavljajo ustreznih navodil za razvoj apreciativnih zmožnosti, vendar dopuščajo možnosti za načrtovanje razvoja le-teh (Duh in Herzog, 2016); podobno stanje opazimo tudi v srednješolskem programu grafičnega oblikovanja (Učni načrt. Grafično oblikovanje, 2006). »Z implementacijo inovativnih metod dela lahko likovno-apreciativne zmožnosti uspešno razvijamo izven obstoječih slovenskih programov in kurikula« (Duh in Herzog, 2016, str. 36).

Vloga in pomen likovne apreciacije

S terminom likovna apreciacija označujemo procese, ki se odvijajo ob vrednotenju umetniških del. Razvoj apreciacije oz. perceptivnih in receptivnih zmožnosti obsega kompleksnost pojavov pri zaznavanju in sprejemanju likovnega v umetniških delih (Duh, 2004). »Razvijanje likovne apreciacije temelji na razvijanju čim bolj subtilne percepcije umetniškega dela. Učenci se ob tem usposabljujejo, da umetniško delo vidijo, ga razumejo in v njem uživajo« (Duh in Herzog, 2016, str. 45). Percipirati pomeni, da moramo umetniško delo najprej videti. Arnheim (2000) meni, da je videnje ustvarjalna aktivnost človeške duhovnosti. Zaznavanje na senzorični ravni primerja z razumevanjem na kognitivni ravni. Da bi učenci lahko uživali v umetniških oblikah in se odzvali na predstavljeno vsebino, morajo to najprej opaziti. Mnogi raziskovalci (Chatterjee, 2003; Leder, Belke, Oeberst in Augustin, 2004) menijo, da učenci zaznavajo percepcijske značilnosti v fazi percepcije hitro in samodejno. Duh in Zupančič (2013) navajata, da je treba ustvariti situacijo za odkrivanje in opazovanje, pri čemer naj učitelj zgodnjih faz apreciacije ne vodi s povedanim. Tako pri percepciji umetniških del spodbujamo afektivnost, ki se sproža ob stiku z umetniškim delom, deluje spodbujevalno in usmerja učence od vizualnega doživljanja v vizualno mišljenje. »Recepcija je ustvarjalen proces aktivnega sprejemanja informacij in njihove predelave« (Uhlig, 2004, str. 4). Je notranji odziv na doživetje in sprejeto, kjer se prepletata prav tako kot pri percepciji kognitivna in tudi afektivna komponenta. Likovnemu mišljenju, ki ga Butina (1997) označuje kot posebno obliko produktivnega mišljenja, sledi likovni doživljaj. Proces recepcije umetniških del kot sestavine apreciativnih sposobnosti predpostavlja postopno vključevanje zavestnih in racionalnih

komponent brez opuščanja emocionalnih in spontanih, saj se na enak način razvija tudi proces likovne apreciacije (Duh, 2004). »Tudi proces recepcije umetniških del kot sestavine apreciativnih sposobnosti ima ustvarjalen značaj« (prav tam, str. 45).

Spodbujanje razvoja apreciacije v šoli

Pri vseh starostnih skupinah in likovnih disciplinah je prisotna spodbuda za umetniško izražanje, medtem ko je razvijanju likovne apreciacije namenjeno manj pozornosti (Duh, Zupančič in Čagran, 2014; Duh in Bowen, 2014; Duh in Herzog, 2016). Prav tako bi bilo treba sistematično poučevanje apreciacije izvajati v celotnem izobraževalnem sistemu in na vseh stopnjah izobraževanja (Duh in Herzog, 2015). Nekateri raziskovalci menijo, da je izvajanje učnega načrta v veliki meri pogojeno z ravniyo učiteljevega znanja in odnosom do vloge likovne umetnosti v šolskem kurikulumu (Bain, Newton, Kuster in Milbrandt, 2010; Oreck, 2004). Ishikawa (2008, str. 1) meni, da učitelji ne razvijajo likovne apreciacije v zadostni meri, ker »niso seznanjeni z umetnostno zgodovino in ne vedo, kako poučevati likovno apreciacijo«. Pomemben vidik vloge učitelja kot usmerjevalca in spodbujevalca likovnega mišljenja v procesu apreciacije učencev definirata Duh in Herzogova (2015, str. 3): »Subtilnejšo apreciacijo lahko dosežemo s sistematičnim usmerjanjem pozornosti učencev na konkretne elemente in strukture umetniškega dela, kar sproži bolj subtilne emocionalne reakcije in temu primerljivo ustrezna doživetja.« Cilj razvijanja likovne apreciacije ni zapomnitev podatkov, ampak prepoznavanje kompleksnih povezav na nekaj vzorčnih delih, pri katerih so posamezne komponente tako medsebojno povezane, da jih učenci hitro prepoznajo (Schütz, 2002).

Metodični postopki pri pouku grafičnega oblikovanja in njihov vpliv na razvijanje apreciacije

Kakovostno, celovito izobraževanje in subtilen razvoj apreciacije sta v veliki meri odvisna od učiteljeve izbire učnih metod, oblik dela in didaktične komunikacije, s katerimi vpliva na dejavnost učencev, motivacijo in učenje. Z uporabo sodobnih učnih metod prilagajamo proces poučevanja in učenja potrebam in razvojnim možnostim posameznega učenca ter spodbujamo radovednost in intrinzično motivacijo. Bertscheit (2001) navedena dejavnika navaja kot temeljna cilja izobraževanja pri razvoju apreciacije. S tem dijaki npr. na začetku ure pri opazovanju umetniških del in zaključnem delu pri vrednotenju izdelkov dijakov ne samo pasivno opazujejo umetniška dela, ampak jih zaradi lastnih notranjih vzgibov tudi z različnimi načini učenja globlje, kompleksneje razumejo in tako tudi uživajo v procesu apreciacije.

Karlavaris (1987, 1991) poleg splošnih metod navaja tudi specifične učne metode pri pouku likovne vzgoje, ki jih lahko uporabimo s prilagoditvijo metodičnim posebnostim in karakteristikam predmeta grafično oblikovanje. Duh (2004, str. 74) meni, da je za dosego »aktivnega ustvarjalnega dela v pedagoško prakso poleg splošnih metod dela smiselno vključiti tudi nekatere specifične metode dela«. Mnogi avtorji (Duh, 2004; Herzog, 2013; Zupančič, 2008), ki so raziskovali problematiko in učinkovitost specifičnih metod, so ugotovili, da so specifične metode pomembne pri doseganju

vzgojno-izobraževalnih ciljev pri likovni vzgoji. Npr. z uporabo metode estetskega transfera učenci ob apreciaciji umetniških del in likovnoustvarjalni praksi pridobijo novo estetsko izkušnjo (Duh in Zupančič, 2013). Možnosti uporabe kombiniranja ter raznovrstnost učnih metod in oblik prav tako prispeva k dinamičnosti učnega procesa, njegovi zanimivosti, prilagajanju različnim načinom učenja učencev ter upoštevanju njihovih individualnih potreb (Blažič, 2003; Lamagna in Selim, 2005; Strmčnik, 2001). »Dinamično menjavanje in prepletanje posameznih učnih metod spodbuja učence k vizualizaciji kriterijev vrednotenja in k pogovoru o kriterijih ter njihovi primerjavi z razstavljenimi likovnimi deli« (Duh, 2004, str. 193).

Izjemnega pomena pri snovanju sodobnega pouka je tudi kakovosten razvoj interakcijsko-komunikacijske dejavnosti med učiteljem in učencem (Littlejohn in Foss, 2007). Iskrenost, skladnost in simetričnost didaktične komunikacije pripomorejo k ustvarjanju sproščenega vzdušja in k aktivnemu vrednotenju lastnih likovnih prizadevanj (Duh, 2004). »Ker je interakcija osebna in različna od učenca do učenca, je potrebno v razredu vzpostaviti primerne pogoje, v katerih bodo učenci lahko brez strahu izrazili svoja osebna mnenja, ki so pri vsakem učencu, zaradi njegove lastne perspektive in asociacij, drugačna« (prav tam, str. 47). Učitelj mora dopuščati možnosti za različne interpretacije umetniških del ter obenem ustvariti ustrežno atmosfero, ki spodbudno vpliva tako na razvoj apreciacije kot na ustvarjalno izražanje dijakov.

Empirična raziskava

Definiranje raziskovalnega problema in kratka predstavitev vsebine sklopa didaktičnih odločitev v pedagoškem eksperimentu

Z raziskavo smo se osredotočili na spremljanje vpliva inovativnega didaktičnega pristopa na razvoj apreciacije (percepcije, recepcije, znanja) pri dijakih 3. letnikov (starost 17–18 let) v slovenskih srednjih šolah. Izhajali smo iz predpostavke, da so apreciativne zmožnosti del širših sposobnosti dijakov (dane vsakemu, vendar ne v enaki meri) in da je na njihov razvoj mogoče vplivati z izbiro ustreznih metodičnih postopkov.

Inovativni pristop je vseboval sklop didaktičnih odločitev, ki so predstavljale manjše spremembe v obstoječem programu, s čimer nismo posegali v vsebinski del programa. Vsebuje preplet, dinamičnost metod in oblik dela, izbiro ustreznih oblik (npr. individualno, skupinsko), raznolikost metod dela (npr. uvajanje specifičnih metod dela) in ustrezne didaktične komunikacije (npr. iskrenost, skladnost in simetričnost didaktične komunikacije).

Namen in cilji

Namen empirične raziskave je spremljanje razvoja apreciativnih zmožnosti dijakov 3. letnikov slovenskih srednjih šol. Raziskovali smo:

- razlike v razvoju apreciacije (percepcije, recepcije in znanja) med eksperimentalno skupino z inovativnim načinom učenja in poučevanja ter skupino z ustaljenim načinom učenja in poučevanja;
- spremembe v razvoju apreciacije (percepcije, recepcije in znanja) pred uvedbo in po uvedbi eksperimentalnega načina učenja in poučevanja znotraj skupin.

Cilj raziskave je eksperimentalno merjenje vpliva inovativnega pristopa na razvoj likovne apreciacije pri pouku grafičnega oblikovanja pri srednješolcih.

Raziskovalne hipoteze

H1: Dijaki v eksperimentalni skupini bodo v končnem stanju v primerjavi z začetnim stanjem dosegli višjo raven skupnih apreciativnih zmožnosti.

H1.1: Dijaki v eksperimentalni skupini bodo v končnem stanju v primerjavi z začetnim stanjem dosegli višjo raven skupnih perceptivnih zmožnosti.

H1.2: Dijaki v eksperimentalni skupini bodo v končnem stanju v primerjavi z začetnim stanjem dosegli višjo raven skupnih receptivnih zmožnosti.

H2: Dijaki v kontrolni skupini bodo v končnem stanju v primerjavi z začetnim stanjem dosegli višjo raven skupnih apreciativnih zmožnosti.

H2.1: Dijaki v kontrolni skupini bodo v končnem stanju v primerjavi z začetnim stanjem dosegli višjo raven skupnih perceptivnih zmožnosti.

H2.2: Dijaki v kontrolni skupini bodo v končnem stanju v primerjavi z začetnim stanjem dosegli višjo raven skupnih receptivnih zmožnosti.

H3: Dijaki eksperimentalne skupine bodo glede na dijake kontrolne skupine pokazali višjo raven skupnih apreciativnih zmožnosti.

H3.1: Dijaki eksperimentalne skupine bodo glede na dijake kontrolne skupine pokazali višjo raven skupnih perceptivnih zmožnosti.

H3.2: Dijaki eksperimentalne skupine bodo glede na dijake kontrolne skupine pokazali višjo raven skupnih receptivnih zmožnosti.

Metodologija

Raziskovalna metoda

V raziskavi smo uporabili eksperimentalno metodo tradicionalnega empirično-analitičnega pedagoškega raziskovanja.

Raziskovalni vzorec

Za pridobitev odgovorov na zastavljena vprašanja smo vključili 73 naključno izbranih dijakov 3. letnikov (17–18 let) iz treh srednjih šol v osrednjeslovenski, podravski in pomurski regiji. Vzorec predstavlja 23 fantov (31,5 %) in 50 deklet (68,5 %). V raziskavo je bilo vključenih 32 (43,8 %) dijakov (v nadaljevanju poimenovanje dijak uporabljammo ne glede na spol, torej skupaj za fante in dekleta) iz ljubljanske, 23 dijakov

(31,5 %) iz mariborske in 18 dijakov (24,7 %) iz murskosoboške srednje šole. Bilo je 38 dijakov eksperimentalne (52,1 %) in 35 dijakov kontrolne skupine (47,9 %).

Preglednica 1: Demografski podatki

	KS N (%) n = 35	ES N (%) n = 38	χ^2	p
Kraj				
Ljubljana	16 (21,9 %)	16 (21,9 %)	0,268	0,874
Maribor	10 (13,7 %)	13 (17,8 %)		
Murska Sobota	9 (12,3 %)	9 (12,3 %)		
Spol				
Moški	8 (11,0 %)	15 (20,5 %)	2,331	0,127
Ženske	27 (37,0 %)	23 (31,5 %)		

Potek raziskave in instrumentarij

V začetnem stanju smo pridobili podatke od dijakov s testiranjem, in sicer s preizkusom AP (2011) v eksperimentalni in kontrolni skupini. Sledilo je obdobje izvajanja eksperimentalnega dela – pouk z inovativnim didaktičnim pristopom je potekal v eksperimentalni skupini, pouk na tradicionalen način pa v kontrolni skupini. Program je potekal od oktobra 2015 do marca 2016 v okviru rednega pouka pri predmetu grafično oblikovanje v srednjih šolah v Ljubljani, Mariboru in Murski Soboti. V razredih pri eksperimentalni skupini je učno delo potekalo v običajnih pogojih dela v obsegu 14 didaktičnih enot, ki pa se je ves čas povezovalo in prepletalo z uvedbo sklopa inovativnih didaktičnih odločitev. Po zaključenem eksperimentu smo ponovno preverili raven likovnih zmožnosti s testiranjem, in sicer s preizkusom AP v eksperimentalni in kontrolni skupini. Preizkus AP (2011) je v številnih raziskavah (Berce Golob, 1990; Duh, 2004; Duh idr., 2014; Duh in Bowen, 2014; Karlavaris in Kraguljac, 1970; Duh in Matrić, 2015) pokazal ustrezne merske značilnosti (veljavnost, zanesljivost, objektivnost, občutljivost). Ustreznost z vidika zanesljivosti smo potrdili z uporabo v tej študiji, kjer je Cronbachov koeficient alfa zanesljivosti (α) za skupni rezultat 0,831.

Preglednica 2: Predstavitev preizkusa AP

Naloga	Vprašanja	Likovnoapreciativne zmožnosti
Percepcija 1	Kateri je najpomembnejši predmet na sliki?	Zaznavanje bistva umetniškega sporočila
Percepcija 2	Kateri dvojici barv sta najpogostejši na sliki?	Občutljivost o količini barve
Percepcija 3	V katerem delu slike so barve najmočnejše?	Občutljivost o intenzivnosti barv
Percepcija 4	Ali bi na sliki kaj dodal(a)? Kje?	Poznavanje likovnega jezika
Recepcija 5	Kaj je na sliki najbolj pritegnilo tvojo pozornost, zakaj?	Občutljivost o intenzivnosti barv
Recepcija 6	Lepota in svežina cvetja na sliki dajeta vtis ...	Razumevanje slike kot večnega dela

Recepcija 7	Kako bi se počutil v sobi z vazo?	Razumevanje celovitega vtisa o umetnini
Znanje 8	Katera so osnovna izrazila na sliki?	Poznavanje osnov likovne teorije

Preizkus AP je sestavljen iz osmih vprašanj – sedem zaprtega tipa (več odgovorov) in eno odprtega tipa. Vsa vprašanja se nanašajo na sliko Paula Cezanna Modra vaza (olje na platnu 52 × 63 cm, Musee d'Orsay, Pariz). V prvem sklopu vprašanj (1–4) smo spremljali perceptivne sposobnosti dijakov, v drugem sklopu (5–7) pa receptivne sposobnosti dijakov. Dijaki so pri posameznih vprašanjih lahko dosegli 2, 3 ali 4 točke, skupaj 26 točk.

Raziskovalna metoda in obdelava podatkov

V raziskavi smo uporabili eksperimentalno metodo empirično-analitičnega pedagoškega raziskovanja. Normalnost porazdelitve rezultatov za vsako izmed dimenzij smo preverjali s Shapiro-Wilkovim testom. Rezultat analize je pokazal, da porazdelitev rezultatov pedagoškega eksperimenta za posamezne in skupne vrednosti glede na skupini ni normalna, saj je izračunana vrednost statistične pomembnosti nižja od omejitve $p < 0,05$. Razlike rezultatov posameznih nalog in skupne vrednosti med kontrolno in eksperimentalno skupino smo zato preizkušali z Mann-Whitneyjevim U-preizkusom za neodvisne vzorce, razlike ravni apreciacije (percepcije, recepcije in znanja) znotraj posamezne skupine pa z Wilcoxonovim preizkusom za odvisne vzorce. Podatke smo obdelali z računalniškim programom za statistično obdelavo podatkov, SPSS.

Rezultati in interpretacija

Rezultate smo analizirali glede na posamezne naloge (percepcija, recepcija, znanje) in skupne rezultate sklopov (percepcije, recepcije, apreciacije) testa AP.

Preglednica 3: Spremembe v razvoju nivoja percepcije, recepcije in znanja v eksperimentalni skupini

Eksperimentalna skupina				
Naloge	PredM ± SN	PoM ± SN	Z	p
Percepcija 1	1,05 ± 0,517	2,65 ± 0,814	-5,25	0,000
Percepcija 2	1,07 ± 0,427	2,00 ± 0,000	-5,59	0,000
Percepcija 3	3,28 ± 1,412	4,00 ± 0,000	-2,59	0,000
Percepcija 4	1,26 ± 0,977	3,31 ± 0,774	-5,05	0,000
Recepcija 5	2,78 ± 1,757	4,55 ± 1,031	-4,04	0,000
Recepcija 6	0,15 ± 0,678	2,68 ± 0,933	-5,65	0,000
Recepcija 7	1,23 ± 1,459	2,84 ± 0,546	-4,43	0,000
Znanje 8	0,23 ± 0,819	2,68 ± 0,933	-5,56	0,000
Skupaj				
Percepcija	6,68 ± 1,526	11,97 ± 1,126	-5,39	0,000
Recepcija	4,42 ± 2,766	12,763 ± 2,247	-5,27	0,000
Apresiasija	11,10 ± 2,984	24,73 ± 2,708	-5,38	0,000

Pri spremljanju rezultatov znotraj eksperimentalne skupine z inovativnim pristopom smo pri vseh osmih nalogah ugotovili bistven napredek v razvoju percepcije, recepcije in apreciacije v končnem stanju ($p < 0,05$, preglednica 3). Dijaki eksperimentalne skupine so torej po zaključenem eksperimentalnem programu razvili bolj kompleksno, subtilno zaznavanje likovnega dela; tudi občutljivo ponotranjenje in ubesedenje likovnega dela pri vseh posameznih nalogah ter tudi pri razvoju skupnih perceptivnih, receptivnih in apreciativnih zmožnosti. S tem smo potrdili hipoteze H1, H1.1 in H1.2.

Preglednica 4: Spremembe v razvoju nivoja percepcije, recepcije in znanja v kontrolni skupini

Kontrolna skupina				
Naloge	PredM ± SN	PoM ± SN	Z	p
Percepcija 1	1,05 ± 0,539	1,74 ± 0,980	-2,91	0,004
Percepcija 2	1,00 ± 0,343	1,20 ± 0,513	-2,33	0,200
Percepcija 3	3,34 ± 1,349	3,54 ± 1,146	-0,66	0,509
Percepcija 4	1,08 ± 1,101	2,57 ± 1,289	-4,15	0,000
Recepcija 5	2,77 ± 1,848	3,60 ± 0,603	-2,01	0,040
Recepcija 6	0,34 ± 0,968	0,34 ± 0,968	0,00	1,000
Recepcija 7	0,88 ± 0,885	1,05 ± 0,539	-1,74	0,862
Znanje 8	1,62 ± 1,516	0,34 ± 0,968	-3,27	0,001
Skupaj				
Percepcija	6,48 ± 1,651	9,05 ± 1,714	-4,11	0,000
Recepcija	5,62 ± 3,236	5,34 ± 1,679	-4,55	0,649
Apreciacija	12,11 ± 3,676	14,400 ± 2,212	-2,71	0,007

V skupini z običajnim načinom dela so dijaki ob zaključku na vprašanji s področja percepcije »Kateri je najpomembnejši predmet na sliki?« (percepcija 1) in »Ali bi na sliki kaj dodal(a)? Kaj in kje?« (percepcija 4) v primerjavi z odgovori na začetku uspešneje zaznali bistvo umetniškega sporočila in likovne elemente. Pri sklopu vprašanj s področja recepcije, pri katerih smo preverjali razumevanje celovitosti umetniškega dela v povezavi z emocijami dijakov, so dijaki dosegli višjo raven recepcije pri ponotranjenju in ubesedenju likovnega dela pri vprašanju »Kaj je na sliki najbolj pritegnilo tvojo pozornost in zakaj?« (recepcija 5). Glede na nižjo zahtevnostno raven nalog o prepoznavanju osnovnih likovnih elementov in struktur glede na intelektualni, emocionalni in socialni razvoj dijakov je napredek pričakovan, čeprav dijaki niso bili vključeni v eksperimentalni program. Preseneča pa npr. padec ravni pri vprašanju iz sklopa znanje »Katera so osnovna likovna izrazila na sliki?« (znanje 8). Dijaki skupine z običajnim pristopom učenja in poučevanja niso bili aktivno vključeni v sosledje faz apreciacije, kar lahko vodi v kratkotrajno, površinsko usvajanje znanja.

Pri spremljanju razvoja apreciacije znotraj kontrolne skupine rezultati kažejo statistično pomemben napredek skupnih vrednosti percepcije in apreciacije ($p = 0,000$) v končnem stanju. S tem smo potrdili hipotezi H2 in H2.1. To potrjuje že omenjene statistično pomembne dosežke pri posameznih nalogah; napredek skupnih vrednosti percepcije in apreciacije je glede na nižjo raven zahtevnosti nalog pričakovan.

Pri spremljanju skupnih receptivnih zmožnosti pa smo ugotovili statistično pomembno razliko ($p = 0,000$) pri eksperimentalni skupini, ne pa pri kontrolni skupini ($p = 0,649$). Hipoteze H2.2 za skupne rezultate recepcije v kontrolni skupini torej ne moremo potrditi. Dijaki v kontrolni skupini namreč niso dosegli višje ravni recepcije v končnem stanju v primerjavi z začetnim stanjem. Dopuščamo možnost razlage, da učitelji v kontrolni skupini postopkov apreciacije niso večji (preglednica 4).

Preglednica 5: *Preizkus Mann-Whitneyjevega U-preizkusa med skupinama*

	Začetno stanje		Končno stanje	
	P	Z	p	Z
Percepcija 1	0,000	1,000	-3,943	0,000
Percepcija 2	-0,879	0,379	-6,530	0,000
Percepcija 3	-0,149	0,882	-2,397	0,017
Percepcija 4	-0,841	0,400	-2,482	0,013
Recepcija 5	-0,039	0,969	-5,491	0,000
Recepcija 6	-0,952	0,341	-6,622	0,000
Recepcija 7	-1,115	0,265	-5,540	0,004
Znanje 8	-4,286	0,000	-6,622	0,000
Skupaj				
Percepcija	-0,541	0,589	-6,367	0,000
Recepcija	-1,423	0,155	-7,100	0,000
Apreciacija	-1,110	0,267	-7,120	0,000

Pri spremljanju razlik med skupinama v začetnem stanju so bili dijaki dokaj izenačeni na ravni percepcije, recepcije in znanja v posameznih vprašanjih; ni statistično pomembnih razlik, razen pri vprašanju »Katera so osnovna likovna izrazila na sliki?« (znanje 8). Dijaki v kontrolni skupini so dosegli višjo raven znanja v primerjavi z dijaki eksperimentalne skupine na začetku, ki pa, gledano v celoti, pomeni manjšo spremembo v napredku znanja.

V končnem stanju pri skupini z inovativnim pristopom ugotavljamo statistično pomembne razlike ($p = 0,000$) tudi pri skupnih vrednostih percepcije, recepcije in apreciacije. S tem smo potrdili hipoteze H3, H3.1 in H3.2 (preglednica 5). Z vključitvijo usmeritev sodobnega načina izobraževanja, ki poudarja aktiven način učenja in poučevanja, smo v inovativnem pristopu dokazali pozitiven vpliv na razvoj apreciacije z ustrezno vključitvijo specifičnih metod dela (Duh, 2004; Karlavaris, 1987, 1991), raznolikosti učnih metod (Meyer, 2005) ter pomena ustrezne didaktične komunikacije (Littlejohn in Foss, 2007; Duh, 2004). Na osnovi ugotovitev raziskovalcev razvoja apreciacije (Berce Golob, 1990; Duh, 2004; Duh, Čagran in Huzjak, 2012; Duh idr., 2014; Karlavaris in Kraguljac, 1970) smo potrdili ustreznost zasnove inovativnega didaktičnega pristopa oz. ustreznosti prevajanja, prilagoditve metod, oblik dela ter uporabe didaktične komunikacije za specifično področje grafičnega oblikovanja v srednji šoli.

Sklepne misli

Eksperimentalna empirično-analitična raziskava je bila izvedena med dijaki 3. letnikov, starimi 17–18 let, slovenskih srednjih šol pri pouku grafičnega oblikovanja na neslučajnostnem vzorcu ($n = 73$). Raziskali smo vpliv inovativnega didaktičnega pristopa na razvoj apreciativnih zmožnosti (percepcije, recepcije in znanja).

Pri spremljanju razvoja apreciacije znotraj posamezne skupine so dijaki eksperimentalne skupine po zaključenem eksperimentu dosegli višjo raven apreciacije pri vseh posameznih nalogah. Nasprotno pa dijaki v običajnem programu niso bili tako uspešni v zaključku; npr. pri nalogi s področja znanja so v končnem stanju dosegli nižje rezultate v primerjavi z začetnim stanjem. Primanjkljaj domiselne in raznovrstne uporabe didaktičnih odločitev lahko negativno vpliva na razvoj apreciacije; to vodi k slabši pozornosti dijakov in tudi kratkotrajnosti in površinskiosti usvajanja znanja.

Pri spremljanju razvoja apreciacije znotraj posamezne skupine v eksperimentalni skupini rezultati kažejo statistično pomemben napredek skupnih vrednosti percepcije, recepcije in apreciacije v končnem stanju. S tem smo potrdili hipoteze H1, H1.1 in H1.2. Pri spremljanju razvoja skupnih vrednosti percepcije in apreciacije pa smo ugotovili statistično pomembno razliko pri kontrolni skupini; hipotezi H2 in H2.1 sta torej potrjeni. Hipoteze H2.2, da bodo dijaki v kontrolni skupini dosegli višjo raven recepcije v končnem stanju v primerjavi z začetnim, nismo potrdili. Razvoj subtilnosti percepcije, ki lahko vodi h kakovostnemu sprejemanju umetnine, kjer se čustvene in spontane komponente postopoma pridružijo zavestnim in racionalnim komponentam, zahteva izbiro metodičnih značilnosti, ki učitelja postavlja predvsem v vlogo povezovalca, nevsiljivo vodi dijake skozi proces apreciacije in usmerja njihovo pozornost na likovne elemente. »Pozornost dijakov je treba usmeriti na konkretne elemente in strukture umetniškega dela. Nekatere plasti likovnega dela je mogoče dijakom približati lažje, druge težje, nekatere prej in druge kasneje, vsekakor pa ne istočasno.« (Duh, 2014, str. 72.) »Z uporabo metode estetskega transfera dijaki ob apreciaciji umetniških del in likovnostvarjalno prakso pridejo do individualnih likovnih reinterpretacij obravnavanih umetniških del« (Duh, 2015). Dijaki in učitelji morajo za dosego ravni razvoja kompleksnejšega, izrazitejšega, subtilnega zaznavanja likovnega dela, kot tudi občutljivega ponotranjenja in ubesedenja likovnega dela upoštevati tudi sosledje faz apreciacije, primerne razvojni stopnji dijakov.

Pri spremljanju razlik med skupinama v začetnem stanju sta skupini dokaj usklajeni na ravni percepcije, recepcije in znanja pri posameznih nalogah, razen pri nalogi o poznavanju osnovnih likovnih izrazil. Dijaki v kontrolni skupini so pokazali višjo raven znanja v primerjavi z dijaki eksperimentalne skupine na začetku, ki pa, gledano v celoti, pomeni manjšo spremembo v napredku znanja. V končnem stanju ugotavljamo statistično pomembne razlike pri skupnih vrednostih percepcije, recepcije in apreciacije s prednostjo eksperimentalne skupine. Potrdili smo torej hipoteze H3, H3.1 in H3.2. Ob ustvarjalni, odprti komunikaciji, ki je ciljna, neposredna, jasna, odgovorna, pozitivna, iskrena, pozorna in sodelovalna, dijaki lahko uživajo v procesu opazovanja in sprejemanja umetniških del kot sestavnega dela učnega procesa. Seznanjenost z merili vrednotenja jim omogoča lažje razvijanje sposobnosti vrednotenja in kritičnosti.

Iskrenost, skladnost in simetričnost didaktične komunikacije pripomore k ustvarjanju sproščene vzdušja in aktivnemu vrednotenju lastnih likovnih prizadevanj (Duh, 2004). S tem so zagotovljene možnosti za različne interpretacije umetniških del in tudi spodbudna atmosfera, ki pozitivno vpliva tako na razvoj apreciacije kot na ustvarjalno izražanje dijakov. Spodbujanje intrinzične motivacije pri opazovanju umetniških del je učiteljem izziv, da s sodobnimi načini učenja in poučevanja dijaki bolj aktivneje opazujejo umetniška dela pri pouku in tudi lastna ustvarjalna dela.

Kakovostno umetniško izobraževanje je torej mogoče doseči le z implementacijo tako produktivnih kot receptivnih umetniških dejavnosti (Duh, 2013). Za doseg te cilje pa je nedvomno ključnega pomena tudi izbira ustreznih metodičnih postopkov. Rezultati raziskave kažejo, da se v slovenskih srednjih šolah ne posveča dovolj pozornosti spodbujanju razvoja likovne apreciacije z ustreznimi didaktičnimi pristopi, kar potrjujejo tudi raziskave na osnovnošolski ravni (Duh in Herzog, 2016). Kljub temu pa ugotavljamo, da lahko tudi z uvedbo manjših didaktičnih sprememb v uporabi in razmerju splošnih in specifičnih metod dela, oblik ter ustreznih didaktičnih komunikacij dosežemo bistven napredek v razvoju opazovanja, zaznavanja, sprejemanja in ponotranjenja umetniških del. Izziv za učitelje je, da v skladu s sodobnimi smernicami izobraževanja izpopolnijo obstoječ pristop učenja in poučevanja v drugačen, individualno zasnovan in obenem celovit didaktičen pristop, ki vključuje tako ustvarjalno izražanje kot razvijanje likovne apreciacije.

Summary

The challenge in art education today is to create interesting, dynamic, creative and diverse lessons, which enable, in addition to creative expression, also full, comprehensive observation, perception, acceptance and internationalisation of works of art. Modern ideas of researchers arise from the assumption that quality education can be achieved only by equally introducing and integrating productive and art appreciation activities (Duh, 2013). A number of studies have been carried out in the field of art didactics in basic and in secondary schools in Slovenia regarding the improvement of appreciation and its characteristics (Duh, 2014; Duh, Zupančič, Čagran, 2014; Duh and Bowen, 2014; Duh and Herzog, 2016; Duh and Kljajič, 2013; Duh and Zupančič, 2013), but at the secondary school level the influence of the choice of didactic features on the improvement of appreciation has not been researched so far. By analysing the role and significance of art appreciation, the motivation for improvement at school and the importance of different approaches to studying and teaching in graphic design classes at secondary school, we wanted to explore the factors of influence for the improvement of art appreciation. We analysed the possibilities of adaptation, translation of methods, forms and didactic communication, and checked the appropriateness of didactic features concept that has positive effects on the improvement of art appreciation in the field of graphic design in secondary school. In this study, we researched the effects of an innovative didactic approach in terms of the improvement of art appreciation abilities among students of the 3rd year (aged 17-18) in graphic design classes at Slovenian secondary schools. An innovative approach to studying and teaching was based on a set of didactic decisions: the use and proportion of general and

specific methods of work, forms and appropriate didactic communication. The differences were monitored from the point of view of the progress of art appreciation in individual tasks (perception, reception, and knowledge) and the set of all values (perception, reception, appreciation), both between groups and within a group with an experimental programme and a traditional programme before and after the experiment was launched. Differences in the results between the groups were tested with the Mann Whitney U-test for independent samples, and differences in the progress of appreciation within each group with Wilcoxon's test for dependent samples. We found statistically significant differences between the groups at the level of the total results in art appreciation improvement (perception, reception, appreciation) in the group with the innovative studying and teaching approach. Furthermore, in monitoring the total receptive ability within individual groups, statistically significant progress was found in the experimental group, but not in the control group. We also found that the total perception abilities in both the experimental and the control group in the initial phase were higher than the receptive ability. It corresponds with the findings of the research in basic schools (Duh, 2004, Duh and Bowen, 2014; Duh, Čagran and Huzjak, 2011; Duh, Zupančič, and Čagran, 2012) that perception abilities are better developed compared with the receptive abilities and that the total level of appreciation is fairly average. The positive effect of the innovative approach of studying and teaching on the improvement of art appreciation shows that the implementation of minor changes in methodical procedures can also significantly increase the improvement of appreciation in secondary school students. Based on the research results, we conclude that in Slovenia not enough attention is paid to the improvement of art appreciation in secondary schools. The task of teachers is to upgrade, in accordance with teaching guidelines, the existing approaches to studying and teaching to an individually designed, comprehensive approach that introduces and integrates both creative expression and the improvement of art appreciation.

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Vplivi neformalnih umetniških in ustvarjalnih dejavnosti v večkulturnih vzgojno-izobraževalnih okoljih

FERNANDO PÉREZ-MARTIN

Povzetek Naše šole iz leta v leto postajajo vse bolj večkulturne. Nič nenavadnega ni več, če imamo v razredu tudi več kot deset učencev različnih narodnosti, prepričanj in načinov videnja sveta. Članek je povabilo k razmisleku o vlogi, ki jo imajo lahko neformalne umetniške in ustvarjalne dejavnosti v večkulturnih vzgojno-izobraževalnih okoljih. V ta namen predstavljamo izvleček iz študije primera, izvedene v eni najbolj večkulturnih šol v Kanadi, ki kot primer prikazuje nekatere od tam razvitih dejavnosti in analizira pozitivne vplive le-teh v njihovi vzgojno-izobraževalni skupnosti.

Ključne besede: • neformalna umetnost • glasbena vzgoja • študija primera
• ustvarjalne dejavnosti • vzgojno-izobraževalna okolja •

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The Influence of Non-formal Artistic and Creative Activities in Multicultural Educational Contexts

FERNANDO PÉREZ-MARTIN

Abstract Our schools are becoming more and more multicultural every year. It is no longer uncommon to have in the same classroom students from over a dozen nationalities, with diverse backgrounds, beliefs and ways of seeing the world.

This article is an invitation to reflect on the role that non-formal artistic and creative activities can play in multicultural educational settings. To this end, an excerpt from a Case Study carried out in one of Canada's most multicultural schools is presented, showcasing some of the activities developed there and analysing the positive influences they have in its educational community.

Keywords: • non-formal art • creativity • multicultural education • Case Study research • Educational context •

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Introduction

A good proportion of the history of humankind (as is evident from a glimpse at a history book) is full of war and abuse between nations, groups and individuals (De Sousa Santos, 2010). One could think that many of us adults still need to learn to live together in peace and take care of our planet/home, which sustains us all, along with all forms of life. Luckily, our history is also the history of many men and women from all walks of life who believed that the world could be more just and peaceful, and worked towards it in very different and creative ways. Many of them saw education as a key element in achieving this type of world (Perez-Martin, 2013).

One such person was German educator Kurt Hahn (1886-1974), who was born a Jew in Germany. His strong belief in the power of education led him to found several schools and pedagogical projects between the 1920s and 1960s. One of these was the foundation of Atlantic College in Wales in 1962, which later became the first centre of the United World College educational movement. Nowadays, there are 17 United World Colleges (UWC) around the globe, with the mission of “making education a force to unite people, nations and cultures for peace and a sustainable future” (UWC Mission and values, 2017).

The research presented here is a small part of a wider investigation carried out at the United World College in Canada over one month in 2014. This centre was founded in 1974 and named *Lester B. Pearson College of the Pacific* (better known as *Pearson College*) in honour of the Canadian Prime Minister and Nobel Peace Prize winner Lester B. Pearson for his relentless efforts in laying the foundations for this project before his death in 1972. This is the only UWC in Canada and is located in a beautiful natural setting on Vancouver Island. There, 160 students from 80 different countries and backgrounds live and learn together as a community on the same campus. They are between 16 and 19 years old, and they are selected in their countries of origin and given scholarships to study at the college for the last two years of high school.

Methods

In order to carry out this research at Pearson College on the influence of artistic and creative activities in this multicultural community, I chose a mixed research methodology (Creswell, 2009; Sandín, 2010) that combined “Case Study” and “Visual Arts based Educational Research”. Both methodologies belong to the Qualitative paradigm, which in comparison with the Quantitative, is focused on the human experience, the “quality” of the topic researched (instead of placing the focus on mathematical data, more closely related with “quantity”). These Qualitative methods are interested in the vital aspects of human beings, such as how they live and behave, what relations, interests and opinions they have, etc. Such investigations therefore study, interpret and try to comprehend people’s behaviour in a particular context. The object of the study is subjective and dynamic, as is the research process, which is flexible in nature (Stake, 1995).

On the one hand, the “Case Study” methodology allowed me to become fully immersed in this educational context and have direct contact with the reality I was investigating (Eisendhardt, 1989). Becoming part of the community for a month, with all the observation and interaction opportunities this entails, also allowed me to take a holistic view of this particular case (Gutiérrez Pérez, 2014). On the other hand, through the “Visual Arts based Educational Research” methodology, I was able to use the qualities and potential of artistic knowledge, specifically language based on visual images, throughout the investigation (Cahnmann-Taylor & Siegesmund, 2008; Perez-Martin & Marín-Viadel, 2017).

During the study I was able to use several research instruments belonging to both methodologies (here I mention only those directly related to the data presented, which forms part of a larger investigation). I used “active observation” (Taylor & Bogdan, 1986) and recorded the data on the spot, through field notes in a small notebook. At the same time I recorded such events through photography to gain a visual dimension to the study. Every evening I compiled a visual diary (Miles & Howes, 2015), with the relevant written notes and photographs of the day in order to maintain a rigorous record of the activities that took place, as well as the information and ideas that emerged. This enabled me to start analyzing the data as it was being generated and to begin uncovering patterns. I also collected textual and visual information related to the art topic from the school administration, which helped me to better understand this college’s situation. In order to hear the opinions of the participants (students, teachers and staff), I had many opportunities for informal conversation with them during my month’s stay. I also carried out 23 semi-structured, anonymous, individual and group interviews (around 30 minutes each), with the objective of hearing the participant’s points of view, and therefore achieving greater objectivity in the study (Hartley, 1994).

After all the information was collected, I did a triangulation with all the data coming from my own sources (notes, visual diary and photographs) with those coming from the participants (interview transcripts) in order to reinforce the veracity and credibility of the data. In so doing, I began the process of creating initial categories with the common findings. After further analysis through triangulation, I ended up with the final categories. The most relevant are presented in the Discussion section.

As is common in “Case Study” research, I use a narrative structure and style in order to provide the reader with a vicarious experience of my investigation (Stake, 1995). To this end, I also present some photographs to allow the reader a clearer visual idea of the context, especially since art and creativity constitute the topic. As Ying (2009) argues, one of the main objectives of these types of investigations is to generate knowledge from the researcher’s experience that could help others in understanding distinct cases in different places.

The appropriate theory that I found for this research was the “Contact Hypothesis” (also known as “Intergroup Contact Theory”), since it states that contact between different people reduces prejudice. According to the psychologist Gordon Allport, who coined this term in his book *The Nature of Prejudice* (1954), the best way to reduce tension and

hostility between groups is by putting them in touch. Allport believed that if four conditions were met, the theory would work: Equality among members, common objectives for cooperation, personal informal interaction and institutional support. Since then, other psychologists have carried forward Allport's work. In 2000, Dr. Thomas F. Pettigrew and Dr. Linda R. Tropp from the University of California, Santa Cruz proved on a macro study (involving 90,000 participants in 25 countries) that 94% of cases supported the "Contact Hypothesis". One of the most revolutionary findings was that, according to them, the only necessary condition was that there be sheer contact. If the rest of the conditions were met, that would yield positive effects, but there are no compulsory requirements in reducing prejudice (Pettigrew & Tropp, 2000).

Results

Here we can see a small representative sample of data collected through photographs, observation and conversation with the participants during my stay at the college, in order to showcase some of the activities that took place weekly. In the Discussion I reflect on the influence of these activities in the college by joining my observations with the most common answers given during the interviews with students, teachers and staff from the centre.

These activities are just an example of what takes places there and are by no means limited to this school. I have studied these activities and their influence in other centres (both within the UWC movement and beyond it) at different educational levels and in diverse contexts, finding very similar results. In my experience, these outcomes can be largely generalized.

I focus on the non-formal arts here because these reach the whole community (not just students taking the Visual Arts or Theatre courses) and because I have found that they have a clear and strongly positive influence in the school. I firmly believe in the importance and the positive effects of a good formal art education programme. In my opinion, both formal and non-formal art education and artistic activities of any kind should be actively promoted if we want to have a coherent system of education.

Creativity as part of the CAS programme

Figure 1. Perez-Martin, F. (2014). *Student showing another student pottery*. Independent digital photograph.

In Pearson College, the official academic programme is the *International Baccalaureate* (IB). Within this programme, there is a requirement that all students should do several activities beyond their six chosen subjects, in what is called the *CAS programme* (*Creativity, Action, Service*). In this centre all students do at least two activities weekly. From the “Creativity” section, they can choose art explorations; pottery and ceramics; music for beginners; ukulele; chamber orchestra; choir; creative writing; dance; textile art and costumes; or culinary arts, etc. These activities take place in the afternoons and evenings and are led by teachers, staff and, most commonly, by students who are themselves knowledgeable about the particular activity.

Within the “Service” section they also use the arts in several projects to work with youngsters with special needs, as well as with youngsters at risk of social exclusion. Participation in the *CAS programme*, whether by taking part in creativity, action/sport or a service, aims to develop organizational and leadership skills, meet physical and emotional challenges, develop creative expression, practice teamwork and cooperation etc. (Pearson College - CAS: Creativity, Action, Service, 2017). This programme from the IB is an example of how artistic and creative “extra-curricular” activities can be part of school life, even though the students don’t take an art subject as such. School blossoms with these activities, bringing life to the centre and uncovering student talents.

Regional Days



Figure 2. Pérez-Martin, F. (2014). *Bracelet workshop*. Independent digital photograph.

Figure 3. Pérez-Martin, F. (2014). *Piñata workshop*. Independent digital photograph.

Regional Days are cultural events that take place six times during their two-year academic programme. There, students, teachers and staff from a particular region have an excellent chance to fully share their culture with the rest of the school. Throughout the week, a variety of events take place: presentations on country-related themes, workshops, film and documentaries from their nations, etc. Those responsible for organizing and carrying out the activities are the students from the specific region celebrated (African, European, Latin American, etc.), but any student, even those not from the region, can be part of the organization and, above all, can participate in the many activities that happen on those days.

During my stay in 2014, I was able to participate in the *Latin American Regional Day*. The activities on the Saturday (the main day) began early in the morning with a serenade going through all the residences, waking students up to the sound of music. Over the course of the day, there were many workshops and activities involving the arts and creativity: a dance workshop, face and body painting, learning to make traditional bracelets with wool, constructing a “piñata”, making Mayan signs in clay, playing traditional musical instruments, or painting a mural. Both lunch and dinner offered food from several Latin American countries as a way of sharing their culture. The day ended up with a very special show in the college auditorium where various dances (both traditional and modern) were presented, as well as music (choir and bands), spoken word performances and short dramatic pieces. This day provided clear evidence that artistic and creative activities were chosen by students naturally as the best means of sharing their cultures. It also showed the warm, positive atmosphere that they created, generating the joy of learning from each other’s backgrounds and traditions.

Dance Recital

Figure 4. Pérez-Martin, F. (2014). *Dancing the Sixties*. Independent digital photograph.

Twice a year, they have *Dance recitals*. These are shows where anybody can perform a dance of any type. Some are products of the dance activities from the *CAS programme*, but many are prepared just for the occasion.

I was lucky that my stay at the college coincided with one of these recitals. For the whole week, the students had been rehearsing their performances, and on the Friday evening the event took place. For almost two hours, we were delighted with many different dances: hip hop, rock and roll, belly dance, traditional dances from Canada and other countries and contemporary dance. The most notable feature was the vibrant atmosphere of friendship and brotherhood that was created. The community feeling was rendered tangible in the jokes and expressions of affection between the dancers and their friends in public. There was also plenty of humour and imagination in the acts. Several educators also took part in some of them, showing the importance of informal interaction in this type of education. Just by being there it was very patent that they were united in a simple yet profound way through these creative dance performances. Students from distant shores performed together as one. In Figure 4 we can see two students from New Zealand and Chile perform an American song from the 1960s.

Christmas Concert



Figure 5. Perez-Martin, F. (2014). *Christmas Concert 7*. Independent digital photograph

Just before the Christmas holiday, students perform every year at the “Metchosin Community Hall”. This is a meaningful way of contributing to the local community where the school is situated. I also had the opportunity to assist with this concert during my visit.

The big hall was completely packed with people eager to hear and see this annual concert (around 200 or so). The show lasted two hours (with a pause in between) and had many and varied live acts: choir, orchestra, jazz, gospel, instrumental pieces and traditional songs from different parts of Canada and other countries. Naturally, this included the classics: “Silent Night”, “Jingle Bells”, “We wish you a merry Christmas” etc., which sparked the community to sing along with the students from such diverse backgrounds.

It was inspiring to see the appreciation that the community had for Pearson College students and educators for coming to share their talent and cultures with their local community. There is no doubt that this annual show has become a tradition in Metchosin and a highlight in their calendar. It offers a good example of how the arts can generate positive connections between schools and their surrounding communities.

Art and creativity in everyday life



Figure 6. Perez-Martin, F. (2014). *Being together*. Independent digital photograph.

Apart from the activities I have briefly presented here in the form of the *CAS programme*, *Regional Day*, *Dance Recital* and *Christmas Concert*, there are many other things happening at the college that involve the arts and creative expression in one way or another (even though Pearson College is not an “arts school” as such). Some of these are big events like *One World*, which is an annual show that the whole school assembles and presents at the main theatre in Victoria every spring, as a way of celebrating and presenting their diversity and culture to the general public through a variety of music, stories and dance performances. Many others are smaller episodes that happen almost spontaneously every day.

As an example of these, one evening I was walking to the auditorium to see the rehearsals for the Latin American show; on the way, near the forest, I saw a group of students gathered together playing the guitar and singing by the fire. Figure 6 speaks for itself. In the same line there are many things occurring: *henna* painting, improvised dancing, ukuleles playing on the lawn, music jams, exhibitions and pumpkin carving for *Halloween*.

Discussion

After doing this research, I can clearly see that non-formal artistic and creative activities have a considerable positive influence in this multicultural educational community. On the one hand, I was able to observe this personally, and on the other, I could hear the opinions of the members of the community themselves through many conversations and interviews during my stay.

Here I summarize some of the findings that highlight these positive influences, which in my experience, can be extrapolated to other educational contexts.

The most common answer in the interviews when talking about art and creativity (as well as the most common finding from my observations) was that these create union between all members of the school community. It is important to remember that the students come from 80 different countries and backgrounds. If this situation were not managed properly, it could potentially be a source of prejudice and dispute, since there are students from many different countries, some of them even at war between themselves. Fortunately, this college aims to promote tolerance and international understanding through the whole programme. In this context, the arts become one of the most important resources for bringing people together and allowing them to get to know each other, reducing prejudice and increasing tolerance. According to one of the educators of the community, “It is absolutely, 100%, a huge factor of unity. It is the rehearsals, that is, the 8 times they gather for the show that will last 3 minutes; but the 8 hours they have gathered before, even in the simplest shows, is where... in those “interstices”, in the “unofficial” moments, that the pedagogy of Pearson is happening”. In line with the opinion of DeAngelis (2001) when commenting on the work of Pettigrew and Tropp (2000), I believe that this unity generated through personal contact happens mainly because there are emotions involved. In contexts like Pearson College, artistic activities such as musical and dance performances definitely spark positive emotions.

These artistic activities also lead to multiple opportunities for collaboration and learning outside the classroom. Students learn from each other and learn to take responsibility through these types of artistic and creative endeavour. As a member of staff stated, “It brings different cultures together, sharing their forms of expression with each other as you can’t share with academics as easily... Let’s say for *One World* or *Regional Days*, it might be a dance from South Africa, but there could be 20 nationalities dancing, so it forces them to work together”. The educational and social potential of these activities could clearly open many opportunities in our schools.

Another common answer was that these activities generate equality in the school and increase student self-esteem. In a context like this, where educational backgrounds and educational level vary quite considerably between students, the arts help to balance the situation, since they provide a means for everybody to share their different talents, as we see in this answer: “It is very good for people’s self-esteem. There is a pride, particularly in dance and music events. There is that kind of self-confidence and the confidence that comes from sharing your origins, the art of your culture with others. It really helps a lot to people who may feel that their academic side is not so strong”. It has been well documented that better quality learning occurs when students feel valued and in an environment that makes them feel confident (Ibarrola, 2013).

On a personal level, artistic and creative activities also provide a safe space where students feel free to be themselves, as well as creating spaces for calm. As a student pointed out, “I believe that art here is freedom. And more than physical freedom I think it’s an emotional freedom, it’s a way out of the stress that other things give you”. In the hectic and intense intercultural experience at Pearson, these spaces of safety/calm and the freedom to be oneself become crucial for a healthy community. This could be

applicable to any other setting, as it will have direct impact on the quality of the education developed.

Some members of the community also stated that these artistic and creative activities promoted critical thinking. As one of the participants expressed, “Artistic activities help people expand their preconceived *mental boxes*. They can find creative solutions to the problems that are limiting. And I think since part of the UWC’s mission is to create a peaceful world, then you have to be creative to do it. We have already tried the old ways, and we know they do not work. The only way forward would be creativity. In this way, art is like a training zone to practice new ways of doing things”. In the complex society we live in, critical thinking becomes more and more important if we are to help educating free and responsible citizens.

This research is an example of how non-formal artistic and creative activities of any type can become a useful way of sharing and celebrating cultures as well as student talents. They create spaces for encounters with “different others” (Parks Daloz, 2000), creating moments and spaces of transformative learning through deeper contact among them. This type of sharing is not just a means to a more meaningful education, but equally important, a means of increasing multicultural understanding and tolerance among so many different students in a world that surely needs it.

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FRANZISKA PIRSTINGER

Povzetek Informacije o priljubljenosti predmeta umetnostna vzgoja smo pridobili s 300 osebnimi intervjuji z učenci vseh vrst šol. Študija je pokazala, da imajo umetniški predmeti velik, vseživljenjsko trajajoč vpliv. Redko kdo reagira brez čustev, če ga povprašamo o umetnostnih predmetih. Več kot 95 % osnovnošolskih otrok je izrazilo navdušenje nad umetnostno vzgojo. Pri učencih ima osrednjo vlogo kompenzacijski vidik predmeta. Kljub temu pa ostaja ključni dejavnik osebnost umetnostnega pedagoga. Učenci hitro prepoznajo, ali so učitelji »zagreti« za predmet. Pomanjkanje pogovora o interesih in likovnih delih učencev blokira motivacijo. Učenci zelo zgodaj dobijo občutek, da niso nadarjeni, in zato končajo z likovnimi aktivnostmi.

Ključne besede: • likovna umetnost s perspektiv učencev • osebna struktura učitelja • zaviralni dejavniki ustvarjalnost • likovna ustvarjalnost • ustvarjalnost •

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Was wir von den Schülern lernen könnten

FRANZISKA PIRSTINGER

Zusammenfassung Abstract 300 persönliche Interviews mit Schüler/innen aller Schultypen geben Aufschluss über die Beliebtheit des Faches Kunsterziehung. Die Studie zeigt, dass künstlerische Fächer einen enormen, lebenslang anhaltenden Impact haben. Kaum jemand gibt sich emotionslos, wenn er auf die künstlerischen Fächer angesprochen wird. Mehr als 95% der Volksschulkinder zeigen sich begeistert von Kunsterziehung. Der kompensatorische Aspekt des Faches spielt eine zentrale Rolle für die Schüler/innen. Schlüsselfaktor bleibt jedoch die Persönlichkeit der Kunsterzieher/in. Schüler/innen finden sofort heraus, ob Lehrende für das Fach brennen. Mangelnde Auseinandersetzung mit Interessen und Bildäußerungen der Schüler/innen blockieren die Motivation. Sehr früh glauben Schüler/innen nicht begabt zu sein und beenden bildnerische Aktivitäten.

Schlüsselwörter: • Schüler/innenperspektive auf Kunsterziehung •
Persönlichkeitsstruktur des Lehrenden • Kreativitätshemmende Faktoren •
Kunstkreativität • Kreativität •

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Forschungsinteresse

Als Lehrerinnenbildnerin liegt das Forschungsinteresse darauf, wie der künstlerische Unterricht von Schüler/innen wahrgenommen wird. Die Schüler/innenperspektive könnte neue Zugänge und Ansätze für die Fachdidaktik liefern.

In einer qualitativen Fragebogenuntersuchung an 2000 österreichischen Schüler/innen aller Schultypen (vgl. Pirstinger 2009) wurden Vorlieben und Haltungen zum Kunstunterricht (80 items) erhoben. Bis 2016 wurden 300 Schüler/innen in persönlichen Einzelinterviews zur Kunsterziehung angesprochen. In der noch laufenden Studie wurden bereits 300 Interviews mit Schüler/innen aller Schultypen und Lehramtsstudierenden des Faches BE geführt, transkribiert und ausgewertet (vgl. Pirstinger, 2016). Grundlage bildet die Inhaltsanalyse nach Mayring (2010).

Die qualitativen, problemzentrierten Interviews ermöglichen den befragten Schüler/innen ihre persönliche Meinung zum Thema uneingeschränkt zu äußern (vgl. Mayring, 2010, S. 67f.) und gewähren der Autorin Einblicke in gängige Praxen. Für die Fachdidaktik lassen sich aus der Schüler/innenperspektive wertvolle Entwicklungsanstöße ableiten.

Ausgangslage: In der Bildungsdiskussion wird die Kunsterziehung kaum jemals erwähnt.

Internationalen Trends folgend sieht sich das Fach Kunsterziehung (Bildnerische Erziehung) in allen Schultypen auch in Österreich zunehmendem Legitimationsdruck ausgeliefert und von Stundenkürzungen bedroht. In den Stundentafeln der Schulen, die sich „allgemeinbildend“ nennen, werden künstlerische Stunden autonom eingespart.

Ressourcenkürzungen machen selbst vor Ausbildungsstätten nicht halt. Die „Bildnerische Erziehung“ gilt als Zierde im Schulsystem, ihre Bedeutung wird in Sonntagsreden hervorgekehrt, wenn es um Dekoration der Schule und „Herzeigbares“ geht.

Der Pisa-Test erfasst das „Kreative“ nicht. Es geht hier um messbare Ergebnisse der Lese- Schreib- und Rechenkompetenz und deren wirtschaftliche Verwertbarkeit. Es wird gejamert, dass unsere Schüler/innen nicht rechnen und lesen können, wenn sie aber nicht zeichnen können, bleibt das Lamento aus.

Die Bildungsdebatte in Österreich folgt dem Trugschluss, dass man die Zeit für zusätzliche Rechen- und Lesetrainings auf Kosten handwerklicher- kreativer- und sozialer Inhalte gewinnt – als ob diese Inhalte ein unnützes Gegenstück zu „Lernen und Arbeiten“ wären.

Das Künstlerische wird in den Schulen immer weiter an den Rand gedrängt und fristet ein stiefmütterliches Dasein. Kunsterziehung wird häufig in Randstunden oder gar nur mehr in der Nachmittagsbetreuung abgehalten, entfällt häufig oder wird für notwendige schulische Organisationsarbeiten missbraucht. Kunsterziehung findet in schlecht

ausgestatteten Räumen oder im mit anderen Unterrichtsmaterialien überfüllten Klassenzimmer statt. Kunsterziehung wird in der Volksschule in Österreich von der Klassenlehrerin unterrichtet, selbst dann, wenn diese keinen Bezug zu diesem Fach hat. *Die Schüler/innenperspektive. Was denken Kinder über das Fach?*

Kunsterziehung ist ein äußerst beliebtes Fach für Schüler/innen

Bildnerische Erziehung gehört für die Österreichischen Kinder und Jugendlichen zu den Toplieblingsfächern.

Am Beliebtesten ist das Fach in der Volksschule, in der es über 95% ige Zustimmung erfährt. „Am Liebsten habe ich Kunst – da malen wir viel viel eigentlich auch nicht!, meint Sarah und drückt damit aus, dass im Rahmen des Gesamtunterrichts das Bildnerische viel zu oft unter die Räder kommt, weil noch gerechnet, geschrieben oder gelesen werden muss.

Zwischen euphorischer Zustimmung, wie bei der 11jährigen Selina aus der NMS: „Ich finde die anderen Fächer auch lustig aber für mich ist BE am besten. (...) weil da kann man sich ausdrücken und deshalb ist es für mich etwas ganz Großes“ und vehemente Ablehnung der 14jährigen Emrye aus der AHS: „Reine Zeitverschwendung! Beschäftigungstherapie! Einfach sinnlos (...) aber wir klinken uns ohnehin aus und spielen auf dem Smartphone während er redet (...)“, stimmt sich der Gro der Schüler/innen auf ein; „Ja, es geht eh“ (Elena, 17 AHS), ein.

Generell überwiegt die Zustimmung zum Fach bei den unter 14- Jährigen. Die Beliebtheit des Faches nimmt mit zunehmendem Alter stark ab. Der anfängliche Spaß mündet oft in unüberbrückbaren Frust. 12% Schüler/innen lehnen das Fach grundsätzlich ab und sind auch von sehr engagierten Lehrenden für das Bildnerische kaum zu begeistern. (vgl. Pirstinger, 2016 S.66)

Persönliche Interviews zeigen, dass Volksschulkinder besonders empfänglich für das Künstlerische sind. Dies gilt vor allem für den Prozess eigenständigen Tuns. Ideenreichtum und bildnerisches Ausdrucksbedürfnis von Schulanfängern scheinen beinahe unerschöpflich. In der bildnerischen Auseinandersetzung eignen sich Kinder Welt an, reflektieren über Erlebtes, arbeiten Probleme auf und entwickeln ihre Persönlichkeit. Kinder denken in Bildern und drücken sich bildhaft aus. Sie verfügen aber auch über eine extrem hohe Speicherkapazität an Bildern, was gerade im Kunstunterricht stärker nutzbar gemacht werden sollte.

Fast alle Kinder zeigen intrinsische Motivation, wenn man ihnen Materialien zur Verfügung stellt und sind ganzheitlich in den kreativen Prozess involviert.



Bild 1: Lorenz 6, zeichnet eine Serie Piratenschiffe

Der Zugang der Kinder zum Zeichnen, Malen und Formen kann mit dem Forschungsprozess eines Künstlers verglichen werden. Jede Linie, jede Farbe, jede Form hat eine Bedeutung und ist bewusst gesetzt. Gestalten bei Kindern hat nichts zu tun mit sinnloser Dekoration oder einfachem Zeitvertreib. Nur ungern lassen sich Kinder aus kreativem Tun herausreißen.

Kein Wunder, dass viele Künstler wie Kandinsky oder Picasso Kinderzeichnungen sammelten und sich davon inspirieren ließen. Paul Klee erklärte sogar seine Kinderzeichnungen zu Kunstwerken. Von Pablo Picasso stammt der bedeutende Ausspruch: „Jedes Kind ist ein Künstler. Das Problem ist aber einer zu bleiben, wenn man erwachsen ist.“

Tatsächlich entscheidet sich meist bereits in der Volksschule, ob Schüler/innen ihre Bildsprache auch später nutzen und weiterentwickeln, oder ob sie die Lust am Zeichnen und Gestalten verlieren. Anja, 11 Jahre, konnte sich ihre Begeisterungsfähigkeit beibehalten: „BE bringt immer frischen Wind in die Klasse. Da können wir endlich wir selber sein und müssen nicht nachbeten, was die andere uns vorsagen. (...) Leider findet es viel zu selten statt.“ Insgesamt sprechen sich die in den beiden Studien befragten Schüler/innen auch sehr deutlich gegen Kürzungen der Unterrichtsstunden im künstlerischen Bereich aus (80%) (vgl. Pirstinger 2016, S. 66).

Schüler/innen verwehren sich vehement gegen weitere Einsparungen am Sektor künstlerischer Fächer

Kürzungen an den Kreativfächern machen momentan nicht einmal vor Ausbildungsstätten halt. Während Schulaufsichtsbehörden, manche Lehrerkollegien und Eltern die künstlerischen Fächer als erstes antasten, wenn es um Schulautonomie geht, können sich Schüler/innen keinen weiteren Eingriff in diese letzten Freiräume der Schule mehr vorstellen. 80 % (n:2000) sprechen sich deutlich gegen Stundenreduktionen aus und artikulieren BE als den wertvollsten Balanceingfaktor zwischen „Burn-out“ und „Bore-out“. (vgl. Pirstinger, 2009)

„...das ist das letzte Fach, indem ich einfach ich selbst sein kann – mit meinen Gefühlen und meinem Wunsch mich auszudrücken (...) Da werde ich nicht nur über richtig und falsch definiert!“ (Veronica, 17 AHS)

Schenkt man den Kindern Gehör (n: 300) haben Druck und Leistungszwang ein unerträgliches Ausmaß angenommen. Kein Wunder, dass 70% der Schüler/innen (n: 2000) das Statement unterstreichen: Ich mag BE, weil ich mich hier von den anderen „anstrengenden Fächern“ erholen kann. (vgl. Pirstinger, 2009)

Erholung meint aber nicht „nichts“ zu leisten und sich nicht anzustrengen. Vielmehr ist hier eine Zeit der Muse, der sinnvollen Lebenszeit gemeint.

Das amerikanische Wissenschaftlerehepaar Michel und Robert Root-Bernstein von der Universität Michigan sprechen deutlich an, dass Europa zweckfreies, spielerisches Lernen tabuisierten würde, um den Eindruck zu erwecken, man würde täglich 26 Stunden erwerbsarbeiten. Auf der „Unesco World Conference of Arts Education in Seoul 2010“ stellten sie eine Studie vor, in der sie 510 Nobelpreisträger mit anderen Wissenschaftlern verglichen. Sie kamen zum Schluss, dass doppelt so viele Nobelpreisträger als Normalwissenschaftler künstlerisch tätig waren und dass sich die meisten nobelpreisverdächtigen Kompetenzen bereits spielerisch im Kindergarten und in der Volksschule unter starken Einfluss von Eltern und Geschwistern ausgebildet hätten. Kreatives Denken in allen Domänen sei undenkbar ohne Intuition und ohne ästhetische Erfahrung, weil jede innovative Idee auf nichtverbaler und nichtlogischer Basis beginnt. (vgl. Bernstein, 2003 S. 377)

Stereotype Vorurteile der Erwachsenenwelt, werden von Kindern übernommen

Volksschulkinder zeichnen nach eigener Aussage sehr gerne, trotzdem lernen sie rasch, dass es in der Schule um ganz andere Dinge geht und Leistung vornehmlich an kognitiven Fächern gemessen wird. Daniela (17 Jahre, AHS) bringt etwas auf den Punkt, was viele Kinder ähnlich formulieren: „BE ist halt nur ein Nebenfach, im wahrsten Sinne des Wortes. Das gefällt einem vielleicht, aber es wird nicht ganz ernst genommen – von den Lehrer/innen und den Schüler/innen.“

Albert Bandura hat mit dem Begriff „Lernen am Modell“ (1963) einen kognitiven Lernprozess beschrieben, der vorliegt, wenn ein Individuum als Folge der Beobachtung des Verhaltens anderer Individuen sich neue Verhaltensweisen aneignet oder schon bestehende Verhaltensmuster weitgehend verändert. Schüler/innen nehmen sehr schnell wahr, dass Erwachsenen mitunter sehr abwertend mit Kinderzeichnungen, Kunst und handwerklichen Tätigkeiten umgehen. Sie spüren und erfahren, dass diese Produktionen oft nur als bloße Dekoration verwendet werden, belanglos und zu nichts nütze sind. Diese fragwürdige „Vorbildrolle“ wirkt sich natürlich als großer kreativitätshemmender Faktor aus.

Viele Erwachsene sind der Meinung, dass Kunst völlig beliebig und vom persönlichen Geschmack abhängt, daher muss man auch nichts „können“ und sich auch nicht anstrengen um Kunst zu produzieren. Wenn es aber beliebig ist, dann darf man als Lehrer nicht eingreifen oder ausbessern. Wenn es vom Geschmack abhängig ist, dann darf man nicht beurteilen und wenn es um „Talent“ (Man kann es, oder man kann es nicht) geht, dann ist die Lehrbarkeit des Kunstunterrichts sowieso in Frage gestellt.

Stellen Kunsterzieher/innen ihre Positionen zu diesen Fragen vor den Schulpartnern nicht klar, werden weiterhin stereotype Mythen über Kunsterziehung transportiert.

Der überwiegende Prozentsatz von Volksschülern weiß, nach der ersten oder zweiten Klasse Volksschule, ob er/sie eine Begabung im künstlerischen Bereich hat oder nicht und vor allem wer in der Klasse am besten Zeichnen kann. „Ich kann nicht zeichnen, ich habe kein Talent!“, hört man sehr häufig. Kinder und Eltern sehen keinen Lernzuwachs durch Kunsterziehung und können sich oft gar nicht vorstellen, was man im „Kunstunterricht“ lernen könnte.

Aus den Studien leitet sich ein großer Handlungsbedarf für die Fachschaft ab, Fachziele und Lernoutputs vor Schüler/innen und Schulpartnern besser zu artikulieren, visualisieren und zu verankern. Schüler/innen brauchen konstruktive Rückmeldungen an ihre geleistete Arbeit. Dabei ist inflationäres Lob nicht notwendig, aber zumindest aufmerksame Betrachtung, mindestens eine wertschätzende Rückmeldung oder Nachfrage an die geleistete Arbeit.

Kinder ernst nehmen, heißt auch ihre Bildsprache ernst zu nehmen

Erwachsene stehen entweder entzückt, oder auch hilflos vor Kinderbildern. Ihre häufigsten Statements sind: schön, süß oder nett. Kaum jemand kann sich in Kinderbildern orientieren, kaum jemand nimmt sich Zeit, den eigentlich sehr auskunftswilligen 4 bis 10jährigen Kindern zuzuhören. Stattdessen wissen die Erwachsenen meistens schon was es ist und wie es besser ginge und irren sich dabei häufig. Das meint wohl Wolfgang Grötzinger (1994, S. 5) wenn er schreibt: „Das eigentliche Problem der Kinderzeichnung sind die Erwachsenen!“ Oft sind die Äußerungen oder auch die Ignoranz gegenüber der Bildsprache der Kinder sehr kränkend und kreativitätshemmend für Kinder. Für Erwachsene erfüllt ein Bild häufig den Zweck der Dekoration oder sie sind der Meinung, dass eine Zeichnung dann gelungen ist, wenn sie möglichst realistisch nachbildet, was man sieht. Das Kind solle endlich etwas Richtiges und Schönes malen, erwarten sie voll Ungeduld und greifen mit Anleitungen und Vorlagen in die Gestaltung ein. Der 7-jährige Leon fühlt sich schon nach wenigen Schulwochen in seiner Bildsprache völlig verunsichert: „Mein Bild ist nicht schön genug – es ist nicht richtig! (...) Meiner Lehrerin gefällt es nicht. (...) Zeig mir wie es geht! (...) Zeichne mir vor – ich kann nicht zeichnen!“

Unzählige Ratgeber, vielfach unter dem Titel „kreativ“ erhältlich, missachten die Bedürfnisse der Kinder gänzlich, in dem sie den Kindern lediglich die Vorstellungen und den Geschmack der Erwachsenen überstülpen.

Eine Lehramtsstudentin des Faches BE (Maria, 18 Jahre), die zuhause als Kind sehr gerne gezeichnet und gebastelt hat, formuliert ihre Erfahrungen mit BE in Kindergarten und Volksschule wie folgt: „Auf unsere eigentliche Kreativität wurde kaum eingegangen. Selbstbestimmung wurde darauf reduziert, bestimmte Funktionen auszuüben. Schon im Alter von 9 Jahren verlor ich die Lust am Bildnerischen, weil ich keine positiven Rückmeldungen zu meinen Bildern bekam.“

Ein Volksschüler (Luca, 9 Jahre) berichtete, wie sehr er sich jeweils auf die BE-Stunde freue: „Ich würde aber auch gern etwas Anderes machen, als nur Herbstblätter, Schneemänner, Tulpenwiesen und Osterhasen.“ Außerdem gäbe es in der Schule kaum Zeit zu zeichnen.

Aus Zeit-, Platz und Geldmangel, aber auch aus Angst, dass Schüler/innen selbstständig vielleicht keine ansprechenden Bilder produzieren, lehren wir unsere Schüler/innen oft was möglichst einfach und leicht herzustellen ist und was von Erwachsenen als ansprechend, harmlos und dekorativ empfunden wird. Man könnte diese schnellen, produktorientierten Ergebnisse nach Gestaltungsvorlagen mit Erfolgsgarantie auch als Instant-Kunst bezeichnen. Sie besitzen keine persönliche, altersgemäße Handschrift. Nur mühevoll können Schüler/innen ihr eigenes Werk aus den vielen ähnlichen erkennen und entwickeln keinen Bezug zu ihrer eigenen Arbeit. (vgl. Pirstinger, 2016)



Bild 2: Das Glücksschwein, das Kinder unglücklich macht. Lorenz, 6 Jahre Foto: Pirstinger

Zum Beispiel das Thema „Glücksschwein“:

Die Lehrerin hatte Klopapierrollen mitgebracht die alle rosa bemalt werden mussten. Der Rüssel und die Ohren des Glücksbringers bestehen aus rosa Moosgummi, die mit Hilfe einer Schablone ausgeschnitten wurden. Die Augen des Schweins sind vorgefertigte Wackelaugen – einzig Mund und Nasenlöcher konnten von den Kindern selbst gestaltet werden.

Schüler/innen, die von Lehrerinnen und Lehrern gut gemeint, genauestens vorbereitete Unterrichtsvorlagen bekommen, damit nichts im Gestaltungsprozess schiefgehen kann, entwickeln eine Art *Anstrengungsverweigerung* und hören auf, selbst nach bildnerischen Lösungsmöglichkeiten zu suchen. (vgl. Seligmann 1999).

Es herrscht eine große Diskrepanz zwischen den Gestaltungsvorgaben der Lehrenden und den Gestaltungsbedürfnissen der Schüler/innen.



Bild 3: Luca, 11, Blumenwiese, Origami Foto: Pirstinger

„Schulkunst“, wie man sie häufig sieht, folgt genausten Vorgaben: Luca zeigt ihr Frühlingsbild. Die Blütenkelche wurden gefaltet und auf blaues Naturpapier aufgeklebt. Anschließend mussten die Schüler/innen Stängel und Wiese in Grün malen

Luca: „*Das Falten war nicht so schlecht – ich wollte Schiffe oder Frösche daraus machen. Die Lehrerin sagte aber, wir müssen alle Blumen daraus machen*“ (11 Jahre VS) (Foto: Pirstinger)

Die Schülerin erklärt ihre Unzufriedenheit weiter: „*In der Schule müssen wir so langweilige Themen malen. Aber zuhause kann ich malen was ich will. Die Schulbilder gefallen mir nicht! Ich zeichne lieber zuhause, da kann ich zeichnen was mir gefällt*“ (Luca, 11 Jahre VS)



Bild 4: Eine selbst gewählte Bildthematik zu Hause gezeichnet und extrem sorgfältig ausgeführt von Luca (11 Jahre, VS). Figuration, Bewegungen und Landschaft zeugen von der exakten Beobachtungsgabe des Kindes, das bildnerisch erzählt, wie es die gemeinsame Bienenarbeit mit dem Opa genießt. (Foto: Pirstinger).

„Dieses Bild vom Opa und mir habe ich ganz allein gemacht. Ich durfte gestern meinem Opa bei den Bienen helfen ...“, erzählt Luca (11 Jahre, VS) stolz.

Wenn eine Aufgabenstellung kaum individuelle Gestaltungsfreiräume lässt, sind Motivation und Identifikation mit der Aufgabenstellung für die Schüler/innen gering, während die freie Zeichnung zuhause eigenverantwortlich und selbstmotiviert ist und somit für das Kind als sinnstiftend erlebt wird.

Aus den Schüler/inneninterviews (Pirstinger, 2016) wird die große Diskrepanz zwischen den Gestaltungsvorgaben der Lehrenden und den Gestaltungsbedürfnissen der Schüler/innen, deutlich. Altbewährte „Themenstellungen“ scheitern sehr häufig an den Interessen der heutigen Jugend, weil der kreative Handlungsspielraum von Schüler/innen als zu gering empfunden wird. *„Auf unser eigenes kreatives Potential wurde kaum eingegangen. Wir mussten den Gestaltungsvorgaben des Lehrers folgen, auch wenn es unserem ästhetischen Empfinden nicht entsprochen hat. Daher war es nicht möglich einen Bezug zur eigenen Arbeit zu entwickeln. Die Bilder des BE-Unterrichts haben uns nicht gefallen. (...) Sie landeten im Müll.“* (Oliver, BE- Student 20)

Kunstunterricht findet jenseits der Schablone statt.

Gut gemeint, haben Pädagoginnen und Pädagogen oft ein klares Bild des Ergebnisses vor Augen und wissen die beste Route für das Kind. Die Erfahrung zeigt uns aber, dass Wegabkürzungen in bildnerischen Prozessen sich sehr kontraproduktiv auf die Motivation und Kreativitätsentwicklung der Schüler/innen auswirken (vgl. Pirstinger 2014, S. 458f.).

Der Einsatz von Schablonen, Mal- oder Bastelvorlagen ist pädagogisch äußerst fragwürdig. Das Unterfangen verkürzt nicht nur das Lernen, sondern verhindert und verstellt den Zugang zur eigentlichen Kreativität und dem eigenen Wachstum. Die Kinder werden verunsichert, bekommen das Gefühl, dass ihre eigene, entwicklungsbezogene Bildsprache unzureichend ist und dass das was ihnen selber gefällt, für die Erwachsenen nicht schön genug ist. Aufgrund der hohen Vorbildrolle von Lehrerinnen und Lehrern und Erziehungsberechtigten unterwerfen sich Kinder dem oft hinterfragenswerten Geschmacksurteil der Erwachsenen. Das Vertrauen in die eigene Bildsprache und ihrer Ausdrucks- und Gestaltungsmöglichkeiten geht sukzessive verloren.

Sie lernen sofort, dass sie nicht zeichnen können, überlassen das Bildnerische wenigen *Begabten*, finden Zeichnen nicht mehr cool, und hören schließlich zu Zeichnen auf.

Welch schwerwiegende Folgen falsch verstandene Kunsterziehung hat, verdeutlicht das Statement einer Lehrerin aus einer Fortbildungsveranstaltung: *„Eines wusste ich gleich nach ein paar Schulwochen – woher, weiß ich nicht: Zeichnen kann ich nicht! Dieses Wissen blieb über die ganze Schulzeit und bestätigte sich vielfach. Erst in meinem*

Maltherapiekurs merkte ich, da steckt noch was in mir (...). Seitdem male ich wie besessen“ (Gerlinde, 45 Jahre). (vgl. Pirstinger, 2016, S. 73).

Es kommt darauf an, was der Lehrer bietet und kann...

Es kommt im BE- Unterricht in hohem Maß darauf an, was von den Lehrenden geboten wird und möglicherweise mehr als in anderen Fächern, welchen Motivationsfaktor die Lehrperson verbreitet. „*Unsere Lehrerin hat immer so coole Ideen und die setzen wir dann um, das macht so richtig Spaß.*“ (Leonie, 13 Jahre, NMS) (vgl. Pirstinger 2016.).

Für die Motivation der Schüler/innen ist es zentral, geeignete Aufgabenstellungen, unterschiedlichste Techniken und ein vielfältiges Materialangebot zu unterbreiten. Das Einbeziehen der Schüler/inneninteressen, von aktuellen Problemstellungen, sowie die Wahlmöglichkeit und das gemeinsame Abklären von Inhalten und Zielen mit den Schüler/innen werden hoch geschätzt. Was der Lehrende in diesem Fach den Lernenden anbietet ist für 42% der Schüler/innen entscheidend dafür, wie hoch die Bedeutung des Faches eingeschätzt wird.

Mit Sensibilität für die Fachaufgabe, der Förderung bildästhetischer Kompetenz, der Schüler/innenorientierung in Hinblick auf Lebenswelt, subjektive Interessen, mit Bezug zu Entwicklungsstand, Denk- und Handlungsvermögen, Lehrplan und der Aufgabe, auch zu allgemeinen Erziehungszielen und der Förderung von Phantasie und Kreativität, Toleranz, Eigenverantwortung und Sozialverhalten werden die Ideen zu einem Thema geformt (vgl. Gisbertz 2004, S. 73). Zachhalmel und Gasser (2012) empfehlen „*Themenfindungen gemeinsam mit den Schülerinnen und Schülern vorzunehmen und dabei den Gestaltungsspielraum zu besprechen. Es soll ein Prozess ausgelöst werden, der Tätigsein fordert und der es erlaubt, Wege zu entwickeln, sich selbst Ziele zu setzen, um differenzierte Lösungen zu finden*“ (ebd., S. 155).

Das Engagement und Können des Lehrenden im Kunstbereich – und hier sind künstlerische und pädagogische Kompetenzen gleichermaßen erforderlich – ist von essentieller Bedeutung und beeinflusst Motivation und Lernbereitschaft der Schüler/innen. Eine einzige Lehrer/innenpersönlichkeit belebt die Schulkultur und stiftet mehreren Generationen von Schüler/innen Kulturbewusstsein. Schulen mit ausgewiesenem kulturellem Profil rangieren meist ganz oben in den Rankings. Profiteure dieses Engagements der Kunsterzieher/innen sind neben den Schülerinnen und Schülern die gesamte Schulgemeinschaft inklusive der Eltern, aber auch die Gemeinden und die Wirtschaft (vgl. Bamford 2006, S. 11ff.).

„*Je charismatischer und begeisterter die Lehrperson war, umso mehr Freude hat es auch mir gemacht,*“ bringt es die 20jährige, in dieser Studie befragte Lehramtsstudentin des Faches BE, Sandra auf den Punkt. Jeder einzelnen Lehrperson kommt eine bis jetzt unterschätzte Bedeutung bezüglich Motivation für Kunst zu. In welchen Teilbereichen der BE diese Lehrperson ihre Schwerpunkte setzt, bzw. welche Methode sie verwendet, bleibt zunächst sekundär! (vgl. Pirstinger, 2016)



Bild 5 : Farbenlernen im Stationenunterricht. Foto: Pirstinger

Was möchten uns die Kinder sagen

300 Interviews senden klare Botschaften an die Erwachsenenwelt. Allen voran steht der Wunsch: „Glaubt an uns und traut uns etwas zu! Wir wollen mitgestalten! Seid offen für unsere Fragen, unser Interesse, unsere Neugierde! Die Kinder nehmen die Erwachsenen in ihrer Rolle als Vorbilder ernst. Oberste Priorität hätte daher der sorgsame Umgang mit der kindlichen Gestaltungsweise und Bildsprache. „Zeigt mehr Interesse für das, was in uns steckt!“ heißt auch: „Nehmt uns nicht unsere bildnerische Ausdrucksfähigkeit, indem ihr uns vorgefertigte Malvorlagen, Schablonen vorsetzt.“ Den Mut zum Gestalten könnten wir täglich von den Kindern lernen.



Bild 6: Mathias beim großformatigen Malen Foto: Pirstinger

Was sollen Kunstpädagog/innen wissen

Es gibt Kinder, die sich mehr oder weniger hingezogen fühlen zum Bildnerischen. Auch hier spielt das Interesse der Eltern bzw. der Umwelt eine entscheidende Rolle. Wie hoch das Verhältnis Anlage oder Umwelt ist, spielt für Lehrende eigentlich eine marginale Rolle. Entscheidend ist, dass Kinder immer wieder der Möglichkeit des Zeichnens und Malens ausgesetzt werden. Ob Sie diese Möglichkeit ergreifen, liegt in ihrem Ermessen.

Kreativität ist keine spezielle Gabe an einzelne begnadete Menschen – sie ist keine Betätigung. Sie ist das Wesen des Menschen selbst! Verlieren wir den Kontakt zu unserer Kreativität, verlieren wir den Kontakt zu uns selbst und zum tiefsten Wissen um den Sinn des Lebens.

Ziel jeder kreativen Tätigkeit muss es sein, unsere innere Einheit – unsere Ganzheitlichkeit wieder zu finden. Kein geringerer als Einstein sagte, Fantasie sei wichtiger als Wissen. Nur wer sich Fantasie und Kreativität erhält, wird innovativ, spontan und flexibel genug sein die Aufgabenstellungen der Zukunft zu lösen. Der Didaktiker Rudolf Seitz (1934 – 2001) erhoffte von seiner Kunstdidaktik:

“Wenn Kinder zeichnen, begeben sie sich auf eine lebenslange Reise ästhetischer Bezüge, die sie später vielleicht befähigen wird, die Gestaltung dieser Welt in die Hand zu nehmen.“ (2009, S. 25)

Ausblick

Unsere Schüler/innen sind für das Fach erreichbar und begeisterungsfähig. Sie sind aber auf Lehrende angewiesen, die mit Sensibilität auf das kindliche Ausdrucksbedürfnis eingehen, Interesse für Fragestellungen und Bilderwelten von Schülerinnen und Schülern aufbringen und davon ausgehend künstlerische Prozesse anstiften und begleiten können.

Es ist Aufgabe der Ausbildungsstätten die Persönlichkeitsstruktur dieser Lehrer/innen zu entwickeln und in einem Life-Long-Learning zu begleiten, um die Offenheit für Neues, Fremdes und Visionäres zu bewahren.

Ann Bamford (2006) hat mit ihrer globalen Studie über den Einfluss der Kunsterziehung die Aufmerksamkeit dafür geschärft, dass gute Kunsterziehung nicht nur für das Kind, sondern für den Schulstandort und darüber hinaus auf die ganze Gesellschaft positiven Einfluss haben kann.

Der Schlüsselfaktor im Unterricht bleibt zwar die didaktisch bestens ausgebildete Kunstpädagoginnen- und Kunstpädagoginnenpersönlichkeit. Erfolgreicher BE-Unterricht braucht aber auch die Wahrnehmung und Unterstützung durch das gesamte schulische Umfeld und starke außerschulische Partner (vgl. Bamford 2006). Nur wo dem Künstlerischen in der Schulgemeinschaft und Gesellschaft Wertschätzung entgegengebracht wird, wird der Funke auf die Schüler/innen überspringen.

Summary

A baseline survey done on 2000 Austrian pupils shows the popularity and the impact of art education. Although presumably a lot is happening, art education frequently leaves no sustainable traces. The compensatory aspect of arts is the most important factor for students. 70% of pupils like the subject, as it offers them the opportunity to recover from “more tiring” subjects. The popularity is extremely high in primary schools. 90% of primary pupils vote for arts as their favourite subject.

Almost all children love to draw and are intrinsically involved in the creative process.

Primary school pupils use drawings to understand world and life, to tell stories, to memorise things they saw and to work out problems. Children have a nearly perfect sense for composition. Every line and colour has a meaning or a response at a feeling level, nothing to do with blind decoration or copying things.

No wonder, artists like Kandinsky or Picasso had big collections of children’s art. Picasso studied “children’s paintings” and got a lot of inspiration from them. Children’s effort towards drawing can be compared with the way artists search for new images. Paul Klee even declared the pictures of his childhood to be Art. Pablo Picasso was sure: *“Every child is an artist. The problem is how to remain an artist once he grows up”*.

Art teachers are certain that higher stages of development cannot be reached without structured teaching. But the natural creative searching process of a child can be stunted or developed by teaching.

With increase in students’ age the popularity of arts education decreases. 50% of pupils who consider art as their hobby hate art lessons in school. Why is it that art teachers are not reaching all the children who have the potential to be enthusiastic about arts? 300 interviews gave teachers an opportunity to improve their understanding about the likes and dislikes of their pupils. Thinking about art education from students’ point of view opens up completely new perspectives and proves the strong impact good programmes can have.

Interviews show that in many cases thoughtless pedagogy kills creativity.

Unthinking people—often parents, older children, teachers, and educators—make sarcastic or funny remarks about children’s pictures. Painful memories even remain the whole life and kill the self-esteem and the joy to draw.

Bernd, 9 years old, showed the paintings of his class, all looking more or less the same. He tried to explain what he learnt in arts: *„I learnt to draw a tree, a flower, a snowman and now I would like to learn to draw a frog, a horse and a mouse.“ I liked it, but (...) I would love to draw something else. “*

Elena, 9 years old, is more critical about what they do at school. “*Why do we all have to draw the same thing? Everybody must do the same at the same time (...) isn't it stupid?*”

In primary schools you can see a lot of pictures done by children, which all look more or less the same and follow the circle of the year. Most teachers do something quickly, which looks nice and decorative. This kind of style isn't taught in teacher training institutions, but seems to be some kind of virus passed on from generation to generation: “*Art is simple, everybody can do it!*” “Classroom decoration” has to be *neat and sweet*. It is very difficult for young teachers to break this tradition. (Pirstinger, 2016)

But children love arts and can be reached through high quality arts teaching. The subject has more potential than we are currently using. It all depends on the framework conditions the teacher and the society provide. There is a potential for improvement by building an awareness of the objectives of our subject. The significance of the individual teaching personality has been underestimated with regard to student motivation. Students have high expectations of art education – and of their art teachers. The perfect teacher has to burn for the subject, know a lot about arts, and above all must be able to draw and to paint. High quality art programmes have an immense impact on pupils, schools, teaching itself, the learning environment and society in general. It must be seen, that teaching arts is one of the most complex and sensitive ways of pedagogy.

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Poučevanje likovne umetnosti – od nedolžnega očesa do potopitve in obratno

MARIJAN RICHTER

Povzetek Sredi 19. stoletja je John Ruskin, apologet poetike nedolžnega očesa, zagovarjal prelom z akademskim realizmom. Stoletje kasneje sta Gombrich in Goodman kritizirala Ruskinov romantični subjektivizem s pozicije visokega modernizma. Posledično se je okreпил »razsvetljenski« pristop v poučevanju likovne umetnosti. V zadnjem času si nekateri didaktični specialisti za namen uvajanja sodobne umetnosti v učni načrt namesto jezika likovne umetnosti prizadevajo uveljaviti izraz *potopitev*.

Prispevek proučuje razmerje med »mitom o nedolžnem očesu« ter aktualno »potopitvijo« v okviru vzgojno-izobraževalnih ciljev in metod v sodobnem poučevanju.

Ključne besede: • nedolžno oko • potopitev • likovnost • otrokov likovni izraz • motivacija za ustvarjanje likovnih del •

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Teaching Visual Arts - From the Innocent Eye to Immersiveness and Vice Versa

MARIJAN RICHTER

Abstract In the mid-19th century, John Ruskin, apologist for the poetics of the innocent eye, advocated a break with academic Realism. A century later, Gombrich and Goodman criticized Ruskin's Romantic subjectivism from the position of High Modernism. Consequently, the "Enlightenment" approach in teaching visual arts became stronger. Recently, some teaching specialists have been trying to inaugurate the term, immersiveness, in place of visual arts language for the purpose of introducing contemporary art into the syllabus.

This paper examines the relation between "the innocent eye myth" and topical approach of "immersiveness" within the framework of educational objectives and methods in contemporary teaching.

Keywords: • Innocent eye • immersiveness • visuality • child's artistic expression • motivation for creating artwork •

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Teaching Methods in Visual Arts

Until the 1980s, visual arts teaching relied on the pupil's innate ability to create his or her own visual arts expression by engaging in the motif. This approach was advocated by teaching specialists who had been artistically formed in the tradition of modernity. Motivation and motif were implicitly equated, which favoured the more talented pupils. To be successful, a pupil had to "be able to execute a drawing". Pupils with average skills experienced problems with the lack of "similarity" and/or schematic products, which resulted in children doubting their abilities and, frequently, feeling inferior.

Even though the title of the school subject was Visual Arts Education, educational achievements such as self-confidence and self-respect resulting from successful realization were more accessible to the talented, while the majority remained deprived of such vital experience. The pupils' artwork was graded on the level of success in representing the motif, with representational skills being most highly valued. Only once the focus was moved from the motif to the visual arts problem in the new syllabus in the 1980s did every pupil have the opportunity to create quality artwork.

While redirection from the iconic to the structural led to elimination of some previous problems, new ones emerged. Awareness and use of elements of visual arts language make it possible for every pupil to adequately solve a problem, regardless of his or her natural predisposition, but even though the main educational objective was achieved by way of encouraging individuality, the problem of outcome remained. Practice showed that forcing visual arts language frequently led to teaching units appearing to be illustrations of concepts such as line by flow and character, warm and cold colour contrasts, and so on. The direction towards visual arts language generally precludes figurative schematism, but abstract formalism becomes more frequent. Children's artwork displayed in schools often shows more "visual arts language" than it does creativity.

The resolving of the problem of rigid "visual artistry" should begin at colleges for future visual arts teachers rather than through introduction of new syllabi and curricula in schools, as has been the case so far. Future teachers should primarily be made aware that the freeing of children's expression and creativity cannot be achieved by merely following the instructions in teachers' handbooks, regardless of whether the program involved is old or new. Unless properly guided, children do not know how to use the offered creative freedom and thus rely on familiar patterns, their "honesty" resulting in schematic products and a low level of originality. It is normal for a pupil who is asked to be creative but receives no methodological guidance to resort to typified forms and previously seen solutions. Without adequate motivation, artwork is reduced to illustrating the concepts outlined in the syllabus.

Only a teacher who has personal experience in resolving visual arts problems can articulate teaching units. Motivation that is methodologically and educationally well prepared requires an art teacher's own education as well as their practical work in the field. Sometimes it is possible to obtain a high level of visual artistry in the work of

every pupil by using an effective metaphor, if the metaphor is a result of the experience of the teacher's own visual artistic reflection (Richter, 2015). Assigning a free topic commonly leads to the most problematic results. If a teacher lets a child draw or paint "the way he or she sees it" or "the way he or she imagines it", the result will most frequently be a stereotypical artwork, regardless of how much the child is encouraged to be creative, original, inventive or honest.

Even though teachers are expected to display a high level of creativity and inventiveness, what prevails in practice is the use of "tested" teaching units, which indicates insufficient consideration and preparation. While teachers with years of work experience can hardly be expected to change, coordinated improvements in the teaching of visual arts subjects at university level can result in good quality teachers. Student trainee-teachers should be able to acquire as much direct visual arts and creative experience through practical work as possible. Preparation of students for their future work as teachers primarily involves analyses of works of art by way of varied interpretations, in which students analyse and interpret a selected work of art, considering potential changes in motif, technique or format. Comparative analysis of students' varied interpretations in collaboration with a mentor also contributes to an understanding of the visual arts problem.

The incentive for creating an artwork need not come from art, but it is important to note how individual, stylistically different artists approached a specific visual arts issue and how they learned from the examples of their contemporaries and close or distant predecessors. The most productive way of conducting comparative analysis is to have students and their mentor research the author's predecessors and sources, in parallel with practical creative work on a given subject. Practical visual arts research does not involve the art historians' iconic, symbolic and formal *context* -- instead, the focus is on the visual *text* -- expression in material. The student trainee-teacher should consider works of art comparatively, by interpreting them, that is, exploiting them for educational purposes. It is necessary to draw, paint, combine, disassemble and redefine the formational content of the work of art, which means practically exercising all the options from which themes, motifs and visual arts problems can be obtained for teaching purposes. A work of art should in no way be a mere illustration or tag for a teaching unit but instead the core of study preparation.

A teacher who has had the positive experience of visual art creation during his or her university studies will be able to transfer to his or her pupils the enthusiasm for discovering the world of visual arts creation, which is a prerequisite for results in visual arts expression. This experience is acquired at university. It is therefore important that university students receive lectures from an active visual artist with an inclination toward exploration and experimentation. The teaching of visual arts subjects to future art teachers should in no way be reduced to *ex cathedra* lectures and examinations, as is the case with the so-called "exact subjects". The methodology of visual arts culture taught to future visual arts teachers should primarily involve practical research work, and only secondarily the academic subject (though one does not preclude the other -- instead, they complement each other). The most important competence of the student

trainee-teacher is his or her own visual arts experience acquired through exploration carried out together with his or her mentor. Teaching visual arts is not a "lesser art" or "lesser science" but instead a special academic-artistic discipline based on practical exercise.

Immersion

Introduction of the new media into the teaching process inaugurated the term *immersion* (Vuk, 2014), which designates a different approach to visual arts teaching. The intention behind immersion in the world of images, as opposed to certain formalism in the prescribed programs, was to offer "more freedom and creativity," which implies that the existing program had exerted a limiting effect in that respect. Even though the incentive for "greater creativity" is always topical, the proclaimed *immersion* in media-facilitated images is characteristic of all types of historical illusionism. Contemporary immersion poetics proposes an "image of reality" following the rules of postmodern iconodules, but this "going back to images" is nothing but an inauguration of *visuality*, with a simultaneous cancellation of the mandate of *visual artistry*.

The similarity between *immersion* and the Romantic concept of *identification* is not entirely coincidental. As the Romantic sensibility and day dreaming developed from resistance to Enlightenment and academicism, so the present-day call for immersiveness is a consequence of resistance to a certain rigidity in the Enlightenment interpretation of visual artistry.

The objectives and potential consequences of the proposed changes should be carefully considered. Immersion is a term that has so far been linked primarily to the media, specifically to the consumerist process rather than the creative one. Immersion means surrendering to the illusion facilitated by the medium, and illusion reduces critical distance and increases the observer's emotional participation (Grau, 2003). Immersion involves a feeling of being surrounded and a moving point of view (while in fact the recipient is fixed in the centre of the visual spectacle), as well as isolation of the senses from external reality, while being transferred to another space. It is reception, not perception that is relied upon. We are invited to enter the virtual space as a better, privileged world--the world of art. Art aside, we must ask ourselves the following: if the objective is indeed to reduce the critical position, are we thus not questioning the main postulates of education?

The power of images and imagery was present in the time 'before art', that is, in the time in which representation was used in rituals with trance as the goal. At present, art projects not only address the eye but also the other senses, through a media-generated interface: simulated sound settings, tactile, optical and kinaesthetic sensations are combined in creating the illusion of the "natural" world. At present, even sound installations (*sound art*, *sound sculpture* and *luminoacoustics*) are classified as "visual" arts, except that we no longer speak of "trance" or "identification" but of "immersion" (Grau, 2003).

The term immersion can also be applied in the context of the creation of a work of art. In that case, it invokes the artist as the 'genius', 'prophet' or 'shaman'. For certain creators, such as Abstract Expressionist painters, 'immersion' in the act of creation was the precondition for artistic expression and at times appeared to approach the state of trance. In performance music practice, immersion is almost inevitable, especially in certain styles of rock music. Such 'immersion' is often enhanced by additional stimulation of experience by way of consumption of opiates.

The Innocent Eye

The advocates of the visual arts education program based on the visual arts language (Huzjak, 2003) refer to Gombrich and Goodman, specifically to their critical approach to the poetics of the *innocent eye*. The purpose and goal of visual arts education would be to cultivate children's views and visual arts literacy, which are at least as important as mastering the written and spoken language. At a time of universal visibility, visual literacy is indeed crucial. However, the efforts to disclaim the 'innocent eye' led in the direction opposite to the one advocated in the same programs.

In the 1960s, Ernst Hans Gombrich presented, in his book entitled, *Art and Illusion*, a critique of the Romantic idea of the *innocent eye*, which originated from John Ruskin, the most influential English art writer in the Victorian era. Ruskin was an apologist for Turner's painting, in which he sought sources for theoretical-philosophical considerations of the "poetics of the blot", from which the Impressionists later profited (though the Impressionist doctrine, despite its ostensible fidelity to 'optical truth' is just as distant from objective representation as it is from the naiveté of direct observation). Thus, the Impressionist doctrine, while advocating 'naturalness' and 'directness' both in the choice of motifs and in the execution of paintings, is in fact an extension of the conscious approach to optical phenomena and mechanisms of representation, from Brunelleschi's *perspectiva artificialis* and Descartes' experiment with the eye of a dead ox (Arsić, 2000), to Newton's and Goethe's research into the phenomenon of light and colour and to Michel Chevreul's and Herman von Helmholtz's research in the field of physiology of sight. The Impressionists' 'innocent eye' is in no way a 'naïve eye'.

On the other hand, the thesis saying, "the innocent eye is blind" is plausible because observation as a mechanical process 'unpolluted' by imagination, intention, desire or expectations, and knowledge is inconceivable to begin with. As a concept of pure visualisation, that is, demonstration, the innocent eye can be directly linked to geometrical perspective. A blind person, as shown by Diderot in *Letter on the Blind* (Diderot, 1950), is capable of imagining and reconstructing the space of geometrical perspective. Geometrical space, that is, the monocular Cartesian mode of perception of space in which the observer is at the point from which the space is measured, is susceptible to reconstruction without the sense of sight, which equates it with the 'innocent eye' of the realist theories of perception.

Gombrich describes the *innocent eye* as a "myth" (1956), but on the very next page he says, "Representation really does seem to advance through the suppression of

conceptual knowledge" (Gombrich, 1956:298), and begins the next chapter almost penitently: "When a discussion has become tangled, it is always useful to trace one's steps back to its origins and see where the misunderstanding occurred" (Ibid: 299). Then follows Gombrich's exposé on the beginnings of pictorial illusionism that he finds in the Renaissance. Such discussions, while offering material for consideration of perception mechanisms, can hardly be used as theoretical bases in the methodology for teaching the Visual Arts.

Goodman follows this theory in his *The Languages of Art - An Approach to the Theory of Symbols*: "The myth of the innocent eye and of the absolute given are unholy accomplices. Both derive from and foster the idea of knowing as a processing of raw material received from the senses, and of this raw material as being discoverable either through purification rites or by methodical disinterpretation. But reception and interpretation are not separable operations; they are thoroughly interdependent" (Goodman, 1968:8). Having established that "Nothing is seen nakedly or naked," Goodman begins the next paragraph with a sentence that is reminiscent of the change in the stance of his predecessor, who was quoted above: "All the same, an artist may often do well to strive for innocence of eye. The effort sometimes rescues him from the tired patterns of everyday seeing, and results in fresh insight" (Ibid: 8).

Visual arts teachers, if methodologically competent, do not need such elaborations on *immersion* and/or the *innocent eye* to know how and to what extent they can count on children's spontaneity and how to encourage the directness of their visual expression. Moreover, they are capable of motivating their pupils to speak the visual arts language that comes naturally. Good motivation using a metaphor (Richter, 2015) surpasses literal meaning, which Goodman defines as "the absolute given" and "raw material". If a visual arts problem is methodologically set as a creative challenge, every pupil's work will result in a high level of visual literacy, in which their personal visual artistic expression need not be conditional upon previously learned concepts, conscious use of elements of visual arts language, or an insistence on immersion. Children will find their own work surprising if the creative process was an adventure, an exploration and a discovery. Visual artistic interpretation and formation leads to the discovery that things do not look the way we assumed they should look. This is a case of the *innocent eye* in the positive sense.

As opposed to this, motivation that does not manage to find an adequate motif or metaphor to surpass the literal appearance of a motif and/or visual arts concept cannot result in creation, but possibly only in completed tasks; the visual arts tools remain on the level of general symbolization, and there is no transformation into visual artistic expression. Without provoked perception, there is no interpretation, there is no visual artistic play, and there is no wonder of creation. Children work the way they think they should work rather than the way they could have worked had they been given adequate creative and exploratory incentives. The results are stereotypical, conventional depictions. Forcing visual arts language, on the one hand, and immersion, on the other, yields rigid and uninventive abstractions, merely at the level of concept linked to the

theme, motif or visual arts problem. Thus, we come to the *innocent eye* in the negative sense.

Depending on the visual arts teacher's methodological approach and creativity, the 'innocent eye' may be a problem, though it should be the objective in every teaching unit - not as a *tabula rasa*, the impotence of ignorance, but as a *rasura tabulae*, the elimination of prejudice and previous "knowledge". In that sense, proficiency in visual arts language does not contribute to the quality of the artwork even on the level of visual artistic practice in the absence of methodology-facilitated primary experience, which does not come from an authority or institution or from myths such as the myth of the innocent eye, which is what immersiveness may become if programmatically imposed.

Conclusion

Since Gombrich and Goodman, the state of the matters regarding the *myth of the innocent eye* has remained more or less the same, at least as far as teaching visual arts is concerned. The situation with *immersion* is similar. We know that observation can and should be educated and cultivated, but the question of methods and end goals remains. The intention of the existing programs was to place the emphasis on visual arts language (rather than primarily on the motif, as was the case in the old program) and thus make it possible for every pupil to visually express himself or herself with approximately the same degree of success. The old program was more focused on the motif, which to some extent favoured the more talented pupils, that is, those with innocent or "more innocent" eyes. The goal of the recent redundant warnings about the importance of adopting visual arts paradigms and syntagmata, as opposed to the 'innocent eye', appears to be to consolidate the existing program. On the other hand, there is a faction that advocates the idea of increased creativity in the wake of lifting the burden of 'visual arts grammar'.

While creativity has never been limited in any way - quite the contrary, the goal has always been to achieve greater creativity and more freedom in visual expression - practice has shown that insistence on the adoption of 'visual arts language' and awareness of visual arts tools before and during work frequently represents a burden on both the teacher and the pupils. Each new approach to the problems in visual arts education that deserves to be called methodological has good aspects as well as bad. What is good concerns primarily the encouragement of creativity, which also means overcoming various stereotypes. What is less good is the fact that the defined nature of the tasks and the suggestiveness in the execution sooner or later result in rigid execution of the tasks, with stereotypes again being the consequence.

Quality teaching depends more on competent teachers than it does on programs. Therefore, the most we can do for visual arts (or visual?) culture classes is to train students teacher-trainees to provide quality education to pupils in the spheres of visuality and visual arts primarily by providing them with creative experience in practical visual arts exercises at the university.

Recent history has taught us that changes coming from the 'relevant institutions', that is, 'from above', often create more problems than they resolve. The decree on one instead of two Visual Arts Culture classes per week has caused immense damage. Until the number of weekly visual arts and visual language classes at least approaches the number of weekly Croatian and/or English Language classes, our theoretical considerations will be of little use. Discussions of the *innocent eye* and *immersiveness* will only rehash the old problems. That does not mean that issues concerning visual arts, visuality and creativity within the education system should not be discussed - quite the contrary, it means that competent, creative teachers and visual artists-lecturers, that is, people involved in practical work, should be involved in the discussions. Introducing new content and methods into the programs works best when taken from the best visual arts educators who manage, under impossible conditions of one class per week, to find space for exploration and to modernize the process of teaching Visual Arts Culture.

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Razvijanje in spodbujanje ustvarjalnosti z umetniškim delom pri mlajših učencih

KRISTINKA SELAKOVIĆ

Povzetek Namen eksperimentalne raziskave je bil proučiti učinkovitost in učinek opazovanja umetniškega dela z uporabo posebej oblikovanih strategij, metod in postopkov na razvoj splošne likovne ustvarjalnosti pri učencih. Raziskava je bila izvedena na vzorcu 199 učencev dveh osnovnih šol v Užicah (Srbija). Spoznanja, ki so bila pridobljena, kažejo, kako pomembno je za otroke, da umetnino samostojno in skozi interakcijo doživijo na osebni ravni ter razvijejo lastne pojme.

Ključne besede: • ustvarjalnost • umetniško delo • učenci mlajše šolske starosti • razvojni program • muzej •

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Developing and fostering creativity through the works of art by young pupils

KRISTINKA SELAKOVIĆ

Abstract The aim of this experimental research was to examine the effectiveness and impact of active observation of the work of art by applying specially designed strategies, methods and procedures to the development of general artistic creativity in pupils. The research was conducted on a sample of 199 pupils (the experimental group consisted of 102 pupils, and the control group of 97 pupils) from two primary schools in Užice (Serbia). The conclusions indicate how important it is for children to access the work of art on a personal level, independently and through interaction, as well as to develop their own concepts.

Keywords: • creativity • work of art • young pupils • Development program • museum •

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Introduction

The development of creativity is one of the fundamental goals and demands of schools in working with children and is the basis of the concept of modern education. There is no doubt that art has creative potential, which is one of its primary and distinguishing features. Children's artistic expression has a creative character, and many studies in the field of art education indicate that adequately selected content and methods of fine arts education can influence the development of visual artistic creativity, the development of creative thinking and the emancipation of the personality of the pupils (Duh, 2004; Karlavaris and Kraguljac, 1981; Karlavaris, Barat, Kamenov, 1988). Numerous studies in psychology and pedagogy over the last fifty years have sought answers to three essential questions: 1. What is creativity and what is its nature? 2. Can creativity be measured? and 3. How can creativity be encouraged, developed, trained and cultivated? (Kvašček, 1976; Maksić, 2006; Šefer, 2000a; Šefer, 2000b; Šefer, 2005; Škorc, 2012).

The importance of creativity and overall wellbeing for the whole society was noticed in the middle of the last century, and apart from art, it is present and necessary in science, at work, during work, in sport and in other areas of human activity. Experts in the field of education believe that, given certain educational groundwork, creativity can be successfully developed. Alice Miel says:

Creativity is the quality that every person can achieve in his life. Individuals differ only in different types and different degrees of creativity. Creativity in most individuals can be achieved and enriched through upbringing and education. This is when a capable teacher, who is himself a creative person, experiences the teaching process as a creative act, and not as a routine work. (Majl, 1968: 7).

The curriculum for the subject of Fine Arts in primary school presupposes, contains and evaluates the creativity of pupils and teachers. The aim of educational work in the teaching of the fine arts is to encourage and develop pupil's creative thinking and action (*Pravilnik o nastavnom planu i programu za treći razred osnovnog obrazovanja i vaspitanja*, 2006). Although this study does not focus on the research process, the process of this very important part of children's creativity should not be ignored, which some authors have pointed out (Šefer, 2005). Šefer believes that children's creativity can be discussed not only from the perspective of the product, but also from the perspective of exploring the action, which means that children are primarily focused on the creative process. Children's creativity can be viewed and studied from multiple angles; it is an inexhaustible topic and a constant challenge for researchers. Each child and adult has creative potential to a certain extent, and it should be encouraged. It is thus wise to encourage creativity in primary school children as the primary goal of teaching aimed at developing children's potential.

Works of art as encouraging and developing creativity in pupils

The curriculum for the teaching of Fine Arts in the lower grades of primary school is mainly based on productive, practical children's activities, visual expression and the process of research learning and creation. However, many researchers believe that, for the holistic development of pupils, it is necessary to connect and at the same time develop productive and receptive visual art abilities (Bertscheit, 2001; Chapman, 1978; Duh, 2004; Eisner, 1991; 2002; Housen, 1987). Explaining the importance of art for the development of a child, Eliot Eisner (Eisner, 2002) point out that, in addition to developing aesthetic intelligence and creative potential, the processes that take place in Fine Arts education enable pupils to learn through experience and help them to communicate through the work of art and thus learn to express their experience and impression. Therefore, one of the important values in Fine Arts education lies in the fact that art contributes to the formation of individual experience in understanding the world (Eisner, 1969). Through art, the child learns and adopts various ways of expressing, presenting and understanding ideas, feelings, values, emotions and cultural beliefs (Gibson, 2003: 112). That is why it is necessary to enable young children to encounter works of art and interact with artistic creations in order to develop in them the ability to perceive and also to trigger their creative charge.

As a multilayered phenomenon, the work of art in the teaching of the Fine Arts represents an extremely important didactic means for gaining knowledge, encouraging creativity and moving imagination to the unimaginable and unreal. With its stratification, it can contribute to development of the child's entire experience and knowledge about the surrounding world. It also represents an appropriate visual art stimulation for understanding and solving a visual task, since it will foster multidirectional communication that can contribute to the whole experience of the child in learning about the world around him. As a didactic medium, apart from teaching in the field of Fine Arts, it can be used in other areas of learning as material through which various historical periods, culture and customs, as well as the religious and mundane lives of people of different epochs, can be introduced (Pavlović, 2013). Therefore, the work of art can contribute to the intellectual, cultural, humanistic and aesthetic development of pupils, but only if it awakens interest in children. The work of art provides broad opportunities for observation, understanding and evaluation, but does not allow improvisation and superficiality (Gajić, 2006).

According to the opinion of art historian Helen Gardner (1967), the work of art has its own form that is created by the artist, has its own cultural and temporal context, content or theme, and usually a function or application. Understanding the work of art is a demanding task when placed in front of pupils. Understanding different artistic styles and periods of creation of works of art, adopting the visual language and experimenting with techniques are all difficult tasks for pupils. The teacher should gradually and progressively encourage pupils towards observation, understanding and experience of the work of art, since this is one of the goals of fine arts education. Some authors (Kušević, 2013) believe that the encounter with works of

art should be adequately realized at all levels of pupils' education, in order to develop the capacity for aesthetic evaluation among pupils, along with their cognitive and emotional abilities.

Methodology (Methodological framework of the research)

Subject and purpose of the research

The main purpose of this research was to determine what active observation and perception of the work of art can develop in pupils of the younger school age, or whether both can influence the development of creativity. The subject of the research puts into context the belief that the manifestation and development of pupils' creativity can be fostered by adequate and diverse strategies, methods and approaches that stimulate active observation, perception, reception and appreciation of the work of art. Therefore, the subject of research is the role of the work of art in encouraging and developing creativity. The aim of this research is to examine the effectiveness and the impact of active observation of the work of art through the application of specially designed strategies, methods and procedures for the development of artistic creativity among young pupils in the teaching of fine arts. One objective of the study is operationalized through the following research task:

1. Examine whether there are statistically significant differences in the level of general visual artistic creativity in pupils from the experimental and control groups before and after the introduction of active observation of works of art.

We began from the observation that, in the contemporary visual artistic upbringing and education of pupils, in addition to independent artistic expression and creativity, it is necessary to pay equal attention to how children observe, perceive and react to the work of art; on this basis the hypotheses were formulated that constitute the starting point in this research. In order to better handle the subject and accomplish the set goal of the research, a general hypothesis is defined, as follows: *active observation of the work of art, with specially designed strategies, methods and procedures, influences the development of visual artistic creativity in pupils from the third grade of primary school in the teaching of Fine Arts*. It is expected that there will be no statistical differences in the initial testing, but that there will be changes in the final testing of pupils.

On the basis of the defined general hypothesis, a special hypothesis was formulated to provide the foundation from which the research was carried out:

1. It is assumed that there are statistically significant differences in the level of general visual artistic creativity between pupils from the experimental and control groups after the introduction of *active observation of the work of art*, where pupils from the experimental group in relation will show a higher level of general visual artistic creativity when compared to pupils from the control group

For the purposes of this research, a program was designed which systematically introduces into Fine Arts teaching active observation of the work of art and practices frequent visits to art exhibitions in galleries and museums. Active observation of the work of art implies perception, reception, appreciation and evaluation of art, which are all dynamic processes and should be seen from the methodological and pedagogical-didactic angle. The specially designed program was called *Active observation of the work of art in encouraging the development of visual artistic abilities in the teaching of the Fine Arts*. Since the aim of this program was to bring children closer to the works of art of the world and national cultural heritage through adequate and diverse strategies, methods, methodical approaches and procedures, all in order to *develop* creativity as part of visual artistic abilities and artistic sensitivity to art and the work of art, this overly long name was replaced by the phrase *Developmental Program*. The justification for this name was confirmed by the results at the end of the research, which showed some progress in the development of general visual artistic creativity in pupils who had attended this program in the experimental group.

Methods, procedures and research instruments

During the realization of the research study, we used an experimental method with parallel groups (a control group (C) and an experimental group (E)). The study also used the descriptive method in the interpretation and analysis of scientific literature, data collection, processing and interpretation of the research results. Among the scientific-research procedures during the research, the testing was carried out in two cycles: the initial and final measurement. Testing of the pupils of the control and experimental groups was performed in order to check whether there were changes in the level of visual artistic creativity after the application of the *Developmental Program*, which includes active observation of works of art.

For research purposes, we used the General Creativity Test (LV1) (which measures general visual artistic creativity) and the Test of four drawings (LV2), which measures general visual arts creativity, but also examines the specificity of visual artistic creative development. The study used standardized tests that had already been applied (Kraguljac and Karlavaris, 1970; Berce-Golob, 1993; Duh, 2004; Duh and Zupančič, 2011; Duh, Čagran, Huzjak, 2012; Duh and Korošec-Bowen, 2014). The research began from the fact that the measurement of visual artistic creativity would not be complete if established with only one test. Although illustrations and drawings are used, and the respondents are required to draw, it was considered that this would not provide sufficient opportunity for the participants to express their creativity through their own work. Therefore, two tests were applied in the research, which examined general creativity and visual artistic creativity. These are precisely those factors of creativity that Gilford defined. All the drawings made during the LV1 and LV2 tests were assessed by a committee of experts, which consisted of three assessors who knew the topics and method of testing, and when evaluating took into account the children's developmental level.

Research sample and groups

The research was conducted on a sample of 199 third-grade pupils from two primary schools in Užice, with 102 pupils in the experimental group (E group), and 97 in the Control group (C group). Independent and dependent variables were defined in accordance with the object, purpose and tasks of the research, whose cause-and-effect relationships are considered. An independent variable was *active observation of the work of art*, which was added to the regular teaching of Fine Arts. The dependent variable was

General visual artistic creativity.

Presentation and discussion of research results

In an effort to achieve a higher level of objectivity and validity for the experiment, initial testing was conducted which preceded the introduction of the experimental factor, or *Developmental Program*. In the initial phase of the study, the base level of general visual artistic creativity was established. In the initial testing, pupils of the control (C) and experimental (E) groups were placed in the stratum according to school and gender. The uniformity of the experimental and control group by school and group is shown in Table 1.

Table 1. Structure of the research sample by school

School	Experimental		Control		Total	
	f	%	f	%	F	%
Primary school Prva osnovna škola kralja Petra Prvog, Užice	51	51.0%	49	49.0%	100	100.0%
Primary school Nada Matić, Užice	51	51.0%	48	48.5%	99	100.0%
Total	102		97		199	

The uniformity of the experimental and control group in terms of gender is shown in Table 2. There is no statistical significance in the analysis of the representation of a particular category of gender among pupils in the experimental and control groups; the groups of pupils are equal in terms of gender. In both groups, the experimental and the control, the number of girls is slightly higher than that for boys, but the difference is negligible.

Table 2. Uniformity of groups (experimental and control) by gender

Gender	Experimental		Control		Total	
	F	%	F	%	F	%
Male	47	51.1%	45	48.9%	92	100.0%
Female	55	51.4%	52	48.6%	107	100.0%
Total					199	

Prior to the application of the *Developmental Program*, analysis determined the initial level of general visual artistic creativity. In order to collect data relevant for monitoring the development of creativity, two tests, LV1 and LV2, were used, by which individual factors of artistic and creative development were examined and monitored, as well as the overall result of all creativity factors together. At the initial level, the total score of all 6 artistic creativity factors was monitored (redefinition, originality, elaboration, sensitivity to visual problems, flexibility and fluency), because the research began with the assumption that in the final phase, after the introduction of the *Developmental Program*, which included active observation of works of art, there would be a change. The program should have positively influenced the development of general visual artistic creativity in third-grade primary school pupils' in the Fine Arts. Therefore, according to this criterion, it was necessary to compare the experimental and control groups (E and C) in the initial state (Table 3).

Table 3. Results of measuring the initial state of general visual artistic creativity (Creativity 1, unified all 6 factors) in the experimental and control groups.

Factor	Group	M	Σ	F	P	t	P
General visual artistic creativity 1 (unified all 6 factors)	EX	12.1765	3.74275	0.239	0.625	1.340	0.182
	CO	11.4433	3.97379				

* Maximum 36 points

A comparison was made between the aggregate values of the measurement of all 6 factors in the experimental ($M = 12.1765$) and the control groups ($M = 11.4433$). These values show that the variance in this case is not equal ($F = 0.239$, and the significance $p = 0.625$). The t-test showed that there was no statistically significant difference in the initial measurement of general visual artistic creativity (Creativity 1) between the experimental and control groups ($t = 1.340$, $p = 0.182$), measured by the LV1 test. Thus, the results from the initial measurement indicate an approximately equal level of general visual artistic creativity in both groups, which means that there was no statistically significant difference between the groups. *On the basis of these results, it can be concluded that the hypothesis from which the research began has been confirmed, i.e. that there is no statistically significant difference in the level of general visual artistic creativity between the experimental and the control groups during initial measurement.*

After the initial measurement in the experimental group, an innovative way of teaching in fine arts was introduced, which included the systematic introduction of active observation of artwork and frequent visits to art exhibitions in galleries and museum. The focus of the *Developmental Program* was directed to the selection of specific methods for stimulating visual artistic appreciation. The most important thing was to select good methods for motivating children to observe and perceive, or to help them learn how to watch, observe, perceive and receive the work of art, regardless of whether it is a reproduction of a painting or an original artistic object in a museum or gallery. After the process of active observation and experience of the artwork, sufficient time

and space was left for pupils to articulate themselves visually. What was very important for *Developmental Program*, and in fact is the most important part in the teaching of fine arts, is that this program develops the creative potentials of each child, their artistic creativity and expands their aesthetic experience.

The final measurement was carried out to examine and analyze the effects of the experiment and check the impact of the application of the *Developmental Program*. In the framework of the first research task, the intention was to examine and determine the effect of the *Developmental Program* on the level of general visual artistic creativity. This sought to examine the effects of an innovative approach to active observation of the artwork in the teaching of visual arts among young pupils, as well as its influence on the development of general visual artistic creativity in children. Innovative work in observing and experiencing the work of art in the process of teaching Fine Arts was designed to raise the level of sensitivity of children towards works of art, to raise the level of perceptive experience of the work of art and, above all, to increase general visual artistic creativity and the level of knowledge about and use of artistic expression assets, i.e. to encourage the artistic development of children. Thus, the research began from the basic principles of modern teaching in art education: that is, by encouraging and developing creativity. In the final measurement of general visual artistic creativity, the results of all 6 factors of visual artistic creativity (redefinition, originality, flexibility, fluency, elaboration and sensitivity to visual problems) are analysed together, not individually (Table 4).

Table 4. Results of the final measurement of general visual artistic creativity among pupils of the experimental and control groups.

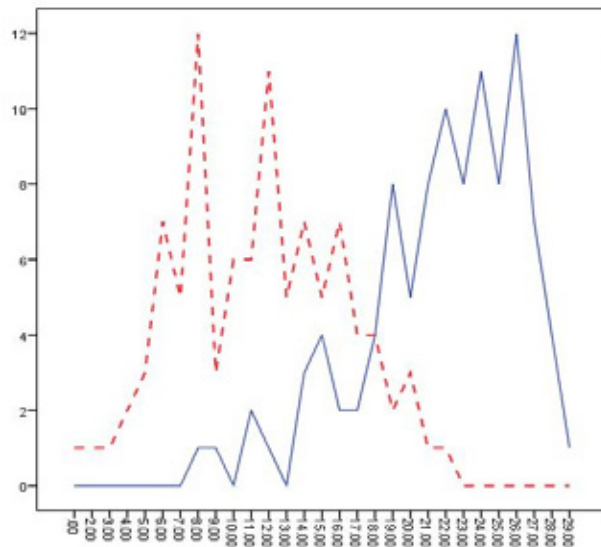
Factor of general visual artistic creativity	MIN	MAX	\bar{x}	s	Skew.	Kurt.	t-test		ANCOVA	
							F	p	F	p
EG	8	29	21.7745	4.51599	-0.894	0.487	0.042	0.837	35.190	0.000
CG	0	22	11.5155	4.68622	0.050	-0.569				

* Maximum 36 points (6x6)

Using the statistical procedure, single-factor covariance analysis (ANCOVA) determined the effect of the experimental factor (the *Developmental Program*) in relation to the final level of general artistic creativity. Covariance analysis (ANCOVA) was used to remove results obtained from the initial test because the results of the test prior to the intervention were treated as control covariates. After removal of the influence of covariates, which is the result for general visual artistic creativity at the initial measurement, it was found that there are statistically significant differences between the experimental and the control groups in the final measurement of general visual artistic creativity ($F = 35.19$, $p = 0.00$). The partial eta square is 0.153, which is, according to Cohen, a great influence (Cohen, 1988). This means that 15.3% of the variance in the final measurement of general visual artistic creativity can be explained by an independent variable (the intervention). This confirms the hypothesis that pupils

who attended the Developmental Program showed a higher level of general visual artistic creativity than pupils in the control group.

Graph 1. Distribution of results for the final measurement of general artistic creativity (LV1);



Blue line: experimental group; red line control group

In order to yield a more comprehensive analysis and more complete examination of the data obtained, the respondents did tasks based on the factors of artistic and creative child development. The tasks were designed so that pupils were sketching or drawing as a means of doing a certain task. The first part of the LV1 test is based on the factors of visual artistic creative development in the following order: flexibility and fluency; originality and redefinition; sensitivity to visual artistic problems and elaboration. In Graph 1, on the x axis, the individual results are expressed in points, and on the y axis is given the number of pupils. It can be noted that respondents in the experimental group achieved much better results and obtained high scores in performing these tasks (*Graph 1*). For example, there were 12 pupils in the experimental group with 29 points, almost the maximum available, while in the control group there were only 6 pupils at this level. It can also be noticed that pupils in the control group did not get high grades for their work and were not creative in doing the assigned tasks. It can be concluded that current work in the teaching of Fine Arts certainly influences the development of general visual artistic creativity, but the experiment proves that stimulation of the development of general visual artistic creativity can be increased if, as part of the teaching of visual arts, in addition to visual productive expression, active observation of works of art is systematically introduced. This creates in children a subtle observation of all the art

elements in the work of art and develops the memory, learning and connection with what has been learned which is the basis for visual thinking, which then contributes to the development of general visual creativity.

Conclusion

Comparing the expectations with the results, it can be concluded that the *Developmental Program* did have an influence on the development of creativity among those pupils who actively observed works of art as part of the regular teaching of Fine Arts. It is considered that any change, in qualitative terms, can contribute to the promotion and improvement of the teaching of Fine Arts. In this research, the change lay in the establishment of personal contact with art and on the implementation of artworks in the teaching of Fine Arts in the lower grades. In the context of the research, in which the work of art is regarded as an incentive factor in developing visual artistic abilities, the emphasis is placed on the importance of the museum (gallery) as a specific institution that has great educational potential. Each visitor – whether child or adult - to the museum can acquire a cultural and artistic heritage that activates them to make their own efforts in gaining personal experience, thereby developing their creative thinking about and critical attitude towards the information and implementing it to research, select and receive information individually (Selaković, 2012). Museums are open, dynamic and attractive environments that provide the conditions for creative and conceptual learning, individual thinking, research, social interaction and the acquisition of rich experiences (Selaković, Milutinović, 2013).

The *Developmental Program*, with its frequent visits to gallery and museum settings and exhibitions and interactions between pupils and works of art, where children were encouraged to freely, independently discover and explore, served to foster the child's individuality while influencing the development of creativity. The potential for children's knowledge in observing and experiencing works of art can be limited, because perception and reception depend on experience and cognition. It was therefore effective to work with children on improving or learning skills in observing works of art, as well as describing, getting to know, experiencing and understanding it. The world is apprehended through experience and the senses, and perceptual activity is an active process that occurs within mental life and comes under the influence of basic knowledge, interests, needs, desires and expectations.

After completion of the experiment and the final measurement, and based on the analysis of these results, the initial hypothesis was proven that the *Developmental Program*, which introduces active observation of works of art into the teaching of visual arts, using specially designed strategies, methods and procedures, will *significantly influence* the development of general visual artistic creativity. Pupils in the experimental group showed statistically significant results in the measurement of all factors of creativity compared to pupils in the control group. Therefore, it can be concluded that the *Developmental Program* is more effective in comparison to teaching that does not

apply active observation of artwork and that it can have a positive influence on pupil's visual artistic development.

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Glasbeni simboli: Podobnost med simboli iz pradavnine in med risbami v zgodnjem otroštvu

WOLFGANG WEINLICH

Povzetek Delo je posvečeno klasični vzporednosti med slikovnimi najdbami iz kamene dobe in zgodnjimi otroškimi risbami. Je danes to sploh mogoče? Prazgodovinski začetek slikovnih sporočil je glede na novejšo raziskavo verjetno starejši, kot smo mislili do zdaj. Prvi del članka se nekoliko bolj posveča tem najdbam in interpretaciji le-teh. V iskanju morebitnega teoretičnega konteksta k omenjeni vzporednosti so v članku komentirana izrazna semiotika Arna Sternsa in evolucijska prizadevanja Irenäusa Eibl-Eibesfeldtsa. Najdena je bila šele v razlagah Ikonologija jezika Susane Petrillis. Pri hkratni zavrnitvi sumljivega biologizma predstavlja članek nekakšno hermenevtiko, ki še vedno dopušča klasični paralelizem, vendar le kot afirmacijo samega začetka, postavitve in avtonomije človeške likovne govornice.

Ključne besede: • likovna umetnost • osnovna šola • likovni jezik • izrazna semiotika • otroške risbe •

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Musikalische Symbole: Ähnlichkeiten zwischen Symbolen aus der Altsteinzeit und frühen kindlichen Bildzeichen

WOLFGANG WEINLICH

Zusammenfassung Die Arbeit ist dem klassischen Parallelismus von steinzeitlichen Bildfunden und frühen Kinderzeichnungen gewidmet. Ist ein solcher heute noch möglich? Der prähistorische Anfang von Bildsprache dürfte neuesten Forschungen zufolge länger zurückliegen als bisher angenommen. Der erste Teil der Arbeit widmet sich hierzu etwas ausführlicher den Funden und Interpretationen. Auf der Suche nach einem möglichen theoretischen Kontext für besagten Parallelismus kommentiert die Arbeit sodann die Ausdruckssemiologie Arno Sterns und die evolutionstheoretischen Anstrengungen Irenäus Eibl-Eibesfeldts. Fündig wird sie allerdings erst bei den Ausführungen Susan Petrillis zur Ikonizität von Sprache. Bei gleichzeitiger Zurückweisung verfänglicher Biologismen bietet die Arbeit so eine Hermeneutik, die jenen klassischen Parallelismus immer noch ermöglicht, jedoch nur als emphatische Affirmation von Anfang, Setzung und Autonomie menschlicher Bildsprache.

Schlüsselwörter: • Kunstunterricht • Primarstufe • Bildsprache • Ausdruckssemiologie • Kinderzeichnungen •

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Einleitung

Persönliche Bildsprachen von Anfang an zu begleiten, ist ein hohes Ziel der Kunstdidaktik der Primarstufe, das nicht von allen Lernenden erreicht wird. Vielleicht besteht ein wesentliches Moment gerade darin, gewünschte Entwicklungen weder zu verhindern oder gar zu blockieren, noch zu forcieren. Für die Primarstufe wünschen wir uns, dass grundlegende und zugleich eigenständige ästhetische Erfahrungen gemacht werden. Denn, nur eigenständige oder zumindest von den Lernenden persönlich intensiv nachvollzogene Erfahrungen sind wertvoll. Von den Lehrenden kann in diesem Sinne gefordert werden, beispielsweise zwischen emotional motivierten Verweigerungen und Minderleistungen zu unterscheiden, die bestimmten Entwicklungsbedürfnissen geschuldet sind. Die Arbeit versucht in diesem Sinne ein Gefühl für urwüchsige Entwicklung zu gewinnen und widmet sich deshalb der Frage nach dem Ursprung von Bildsprache. Sie testet dabei eine mögliche Parallelisierung des frühen Symbolismus der mittleren Altsteinzeit mit Kinderzeichnungen des Kritzel- wie auch des Symbolstadiums aus, bestimmt aber auch kritisch die Art und Weise dieser Analogsetzung.

Die Arbeit geht von der Annahme April Nowells und Anderer aus, dass eine für uns heute kaum entschlüsselbare Bildsprache bereits vor Beginn der jüngeren Altsteinzeit vorliegt. Für diesen ‚Anfang der Sprache‘ sprechen archäologische Funde, die Nowell und Kollegen als nicht an bestimmte Zwecke gebundene jedoch von Hominiden hergestellte Gegenstände interpretieren; Figuretten vielleicht, Gegenstände jedenfalls von rein symbolischer Bedeutung (s. Kapitel 3) (vgl. d’Errico et al, 2003, S. 1-70).

Die Arbeit fragt nun im Speziellen, inwiefern diese Rekonstruktion einer altsteinzeitlichen Bildsprache mit Kinderzeichnungen in Verbindung zu bringen wäre. Eine erste Möglichkeit könnte dabei Arno Sterns Theorie von der Formulation bzw. dessen Ausdruckssemiologie darstellen (Kapitel 4.1); ebenfalls vielversprechend scheint auf den ersten Blick Irenäus Eibl-Eibesfeldts Weltsprache Kunst zu sein (Kapitel 4.2). Tatsächlich fündig jedoch wird die Arbeit erst bei der Theoretisierung der Ikonizität von Sprache überhaupt (Kapitel 4.3). Zur Veranschaulichung vergleicht die Arbeit die altsteinzeitlichen Funde mit frühen Kinderzeichnungen (Kapitel 5). Die Konsequenzen für Kunstpädagogik und -didaktik der Primarstufe sollen schließlich als Ausblick dargestellt werden (s. Kapitel 6).

Musikalische Symbole

Die schon erwähnte neue Interpretation archäologischer Funde fordert die bisherige Theoriebildung in der Prähistorie heraus. Ruhlen beispielsweise hatte angenommen, dass Sprache erst mit dem Auftreten von Anatomically Modern Humans (AMHs), also Menschen mit heutigen anatomischen Voraussetzungen, in Europa vor etwa 40.000 Jahren einsetzt. Die Neandertaler Europas und des Mittleren Ostens hätten demnach entweder keine Sprache besessen oder lediglich Formen von Kommunikation, die für die spätere Entwicklung der Sprachen keine Bedeutung haben. Mit dem Auftreten der AMHs setzte, Ruhlen zufolge, dann kurz nach Beginn der jüngeren Altsteinzeit eine

symbolische Revolution ein, die an den archäologischen Funden ablesbar wäre. (vgl. Ruhlen, 1996, 1994)

Abgesehen davon, dass diese Theoriebildung auf einem Gerüst sich gegenseitig abstützender schwer zu belegender Hypothesen beruht, wie etwa der Annahme einer Ursprache, gibt es auch neuere Funde, die sich als Beleg für symbolisches Denken zu einem wesentlich früheren Zeitpunkt deuten lassen. Neandertaler etwa benutzten aus Knochen und Steine gefertigte Schmuckgegenstände. Des Weiteren legen bestimmte Funde, wie etwa Grabstätten, insgesamt eine große Ähnlichkeit im Verhalten von Neandertalern und AMHs nahe, sodass auch kaum von dramatischen Unterschieden die kognitiven Kapazitäten betreffend ausgegangen werden kann. Funde in Afrika, die mindestens 200.000 Jahre alt sind, belegen außerdem die Verwendung von mehr als 100 unterschiedlichen Farbpigmenten. Die entsprechenden Mineralien konnten von den Hominiden nur an einem mehrere Kilometer von ihrem eigentlichen Aufenthaltsort entfernten Ort abgebaut worden sein. Alleine die Anzahl der Farben, die daraus offenbar gewonnen wurde, widerspricht einer rein zweckorientierten Verwendung. Der wichtigste Fund, der ein frühes symbolisches Denken belegen kann, jedoch ist eine große Anzahl (mehr als 8000) von mit abstrakten Mustern gravierten Steinen und Knochen; gefunden in Südafrika und datiert etwa um 75.000 v. Chr. (s. Abb. 1). (vgl. d'Errico et al, 2003, S. 2ff).

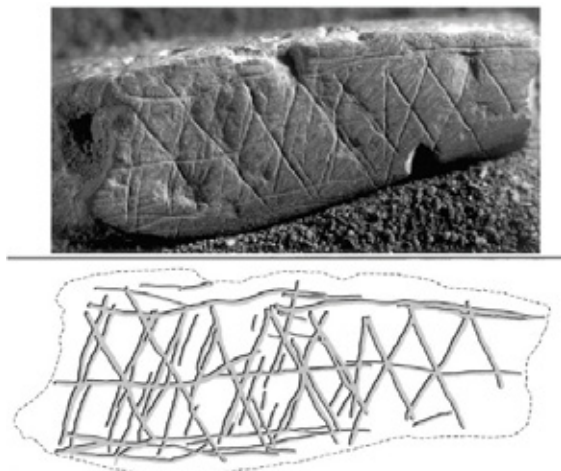


Abb. 1: Gravierter Roteisenstein aus Südafrika, datiert etwa 75.000 v. Chr. (d'Errico et al., *Evidence*, 5.)

Ältere Funde sind in ihrer Interpretation schwieriger und somit auch weniger eindeutig. Wenn um 75.000 v. Chr. jedoch eine regelrechte Industrie nachgewiesen werden kann, ist eine frühere Entwicklung symbolischer Praxis sehr wahrscheinlich (vgl. d'Errico et al, 2003, S. 1f). Aus dem Mittleren Osten existieren etwa Funde von in ähnlicher Weise gravierten Steinen (s. Abb. 2), deren Datierung einen großen Zeitraum zwischen etwa 230.000 und 100.000 v. Chr. umspannt. Die Bearbeitung bzw. Herstellung durch

Hominiden ist zwar nicht gesichert, scheint aber die wahrscheinlichste Erklärung zu sein. Noch schwieriger ist die Rekonstruktion der Bedeutung der Gravuren. Eine mögliche Deutung wäre, dass es sich bei diesen Steinen um weibliche Figurretten handle (vgl. d'Errico et al, 2003, S. 20f).

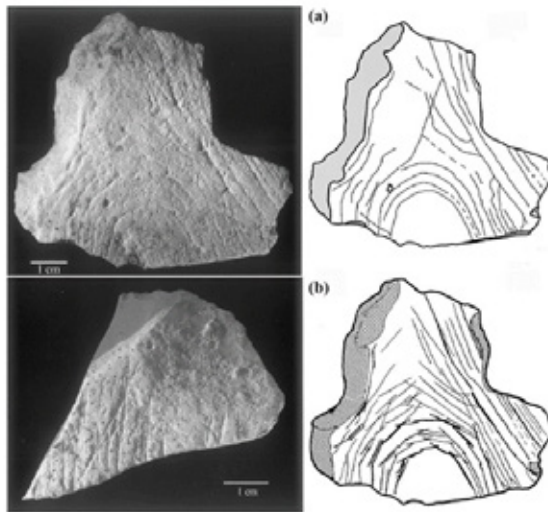


Abb. 2: Gravierte Steine, gefunden im Mittleren Osten und datiert um 230.000 v. Chr. (a) bzw. um 100.000 v. Chr. (b) (Quelle: d'Errico et al., Evidence, 21.)

Es wird allgemein angenommen, dass die Fähigkeit, bestimmte Konzepte symbolisch darzustellen und außerhalb des Gehirns zu speichern bzw. zu memorieren, einen wichtigen evolutionären Schritt in der Entwicklung humaner Kognition darstellt (vgl. d'Errico et al, 2003, S. 31f).

Parallel zur Entwicklung symbolischer Praxis ereignet sich aber evolutionär interessanter Weise auch die Entstehung der Musik. Relativ unumstritten stehen hierfür die Funde von Knochenflöten, die etwa um 40.000 v. Chr. datiert werden. Auch hier vertreten Nowell und Andere jedoch eine Interpretation von älteren Funden als Knochenflöten, die mindestens ein ähnliches Alter wie die genannte industrielle Gravur der in Südafrika gefundenen Knochen und Steine haben (vgl. d'Errico et al, 2003, S. 36-48).

Dass jene abstrakten Gravuren eine symbolische Bedeutung speichern, bzw. von einer symbolischen Verwendung zeugen, erscheint der vorliegenden Arbeit als die wahrscheinlichste Erklärung ihrer Existenz. Die Arbeit stellt darüber hinaus fest, dass die Musik eine in hohem Maße abstrakte Kunstform ist. Weil es sich bis dato als unmöglich erweist, eine sichere Deutung für die abstrakten Muster zu finden, erlaubt sich der Autor in dieser Arbeit für - angesichts der ähnlichen Entwicklung der Musik - die Bezeichnung musikalische Symbole einzuführen. Diese Bezeichnung behauptet nicht, einer tatsächlichen prähistorischen Bedeutung nahezukommen, sondern integriert

bereits den hermeneutischen Horizont, den wir Heutige für jede Deutung auch immer mitbringen müssen. Die Sinnhaftigkeit dieser Bezeichnung soll insbesondere in Kapitel 4.3 anschaulich werden.

Theoretische Kontexte

Ausdruckssemiologie

Eine erste theoretische Einordnung der hier beschriebenen Phänomene scheint mit Arno Sterns Ausdruckssemiologie möglich. Stern spricht dabei von der Formulation als einer nicht durch Erwartung, Belehrung usw. eingeschränkten und beeinflussten, also freien, bildlichen Ausdrucksweise. Zu ihrer Entfaltung benötigt die Formulation einen entsprechenden Freiraum, den Stern den Malort nennt. Die Entfaltung der Formulation ereignet sich als Malspiel, und eben nicht als eine durch Vorgaben bestimmte Lösung von Aufgaben. Die Formulation ist keineswegs auf Kinder beschränkt und setzt auch nicht zu einem bestimmten Zeitpunkt im Laufe eines Lebens ein. Es ist also wichtig, Kinder nicht zur Formulation anzuleiten. Ihrem Begriff nach ist Formulation ohnehin nicht lehrbar oder durch äußere Zwänge anzustoßen. In einem pädagogischen Zusammenhang käme den Betreuungspersonen vielmehr lediglich die Rolle zu, den Malort bereitzustellen und die Formulierenden zu unterstützen. Die Formulation an sich hat auch keine Vermittlerfunktion irgendwelcher Inhalte; die Betreuungspersonen dürfen daher nicht als Adressaten der Formulation in Erscheinung treten (Stern, o. J.).

Stern hat im Laufe seiner langjährigen Arbeit eine umfangreiche auf ausgedehnten Reisen zusammengestellte Sammlung von bildlichen Ausdrücken angelegt, die vorrangig von abseits urbaner Zentren lebenden indigenen Bevölkerungsgruppen stammen. Ausdruckssemiologie meint die wissenschaftliche Erforschung dieser bildlichen Ausdrücke, die interdisziplinär, also nach biologischen, psychologischen, anthropologischen, historischen usw. Gesichtspunkten, erfolgen soll. Im Zuge dieser Forschung ist Stern zur Überzeugung gelangt, dass die Ähnlichkeit des bildlichen Ausdrucks in der Formulation auf eine organische Erinnerung schließen lässt, d.h. also, dass eine sich frei entfaltende Bildsprache auf eine genetische Grundlage rekurriert (Stern, o. J.).

Im Zusammenhang der vorliegenden Arbeit muss aber festgestellt werden, dass die unbestreitbar vorhandene Ähnlichkeit sich hauptsächlich im Bereich des Gegenständlichen manifestiert (Stern, o. J.). So gesehen wäre die abstrakte Symbolik der mittleren Altsteinzeit also tatsächlich mit der Kritzelphase im Kleinkindalter vergleichbar. Vor allem die genetische Fixierung in Sterns Theoriebildung erscheint jedoch problematisch. Zunächst handelt es sich hierbei nämlich um eine sehr weitreichende Hypothese, die von der gegenständlichen Formulation abgeleitet ist und sich aus der abstrakten Formulation als solcher nicht ableiten lässt. Die Hypothese von der organischen Erinnerung neigt zudem wohl eher dazu, die altsteinzeitliche abstrakte Symbolik abzuwerten, als dazu, die frühkindliche Bildproduktion aufzuwerten. Beides wird zu einer Früh- oder Vorform einer prinzipiell unterstellten Entwicklung. Die Hypothesierung einer altsteinzeitlichen abstrakten Symbolik ergibt jedoch nur Sinn,

wenn zugleich eine funktionierende symbolische gesellschaftliche Praxis unterstellt wird. Die Produktion der frühkindlichen Kritzelphase jedenfalls erfüllt sicherlich keine vergleichbare Funktion.

Weltsprache Kunst

Irenäus Eibl-Eibesfeldt hat sich angetrieben durch seine Kenntnisse in der zoologischen Verhaltensforschung jahrzehntelang mit der Natur- und Kulturgeschichte menschlicher Bildsprache beschäftigt. Seine Theoriebildung ist so daher um einiges differenzierter als die Arno Sterns. Die genetische Veranlagung des Menschen sieht Eibl-Eibesfeldt vor allem als für das Moment der Adaption wesentlich an, d.h. der Erfolg des Homo Sapiens beruht primär auf seiner genetisch grundgelegten Fähigkeit zur Anpassung. In diesem Sinne ist die menschliche Bildsprache immer sowohl naturgeschichtlich als auch kulturgeschichtlich bedingt, da die biologisch bedingten Voraussetzungen immer im Raum bestimmter Notwendigkeiten angepasst werden. Eine reine Formulation im Sinne Arno Sterns kann es folglich nicht geben. Im Sinne Eibl-Eibesfeldt erscheint es des Weiteren auch fraglich, ob ein Freiraum überhaupt geschaffen werden muss, da sich die biologischen Voraussetzungen der Bildsprache selbstverständlich immer in der jeweiligen kulturellen Formung spiegeln. Die biologischen Voraussetzungen umfassen im Wesentlichen bestimmte ästhetische Ideale, nicht nur das menschliche Gesicht oder die menschlichen Körperproportionen betreffend. An Säuglingen etwa lässt sich beobachten, dass eine unscharfe Wahrnehmung von Linien Unlust erzeugt. Klarheit und Einfachheit der Symbolik, so schließt Eibl-Eibesfeldt, gehöre deshalb mit zu jenen biologisch grundgelegten Idealen. Diese Theoriebildung basiert auf der Annahme, dass die menschliche Bildsprache per se dem Zweck der Vermittlung von Normen und Werten dient. Im Verlust dieser Funktion sieht Eibl-Eibesfeldt dann übrigens auch den Grund für eine gewisse Verengung der Bildsprache in der modernen Kunst (Eibesfeldt & Sütterlin, 2008).

Im Zusammenhang unserer Fragestellung gilt auch für Eibl-Eibesfeldts Theoriebildung, dass sie primär im Bereich des Gegenständlichen angesiedelt ist. Im Unterschied zu Stern, der eine Vermittlerfunktion der Formulation ablehnt (Kapitel 4.1), erfasst Eibl-Eibesfeldt Bildsprache bzw. Symbolik immerhin im Rahmen ihrer gesellschaftlichen Verortung. Von daher wäre eine Brücke zur prähistorischen Forschung auch eher zu schlagen. Die älteste gesicherte humanoide Symbolik bzw. Bildsprache (s. S. 3) ist jedoch weder von Klarheit noch Simplität geprägt. Sie mag zur Altsteinzeit durch eine gewisse Universalität charakterisiert gewesen sein, für den Menschen der Gegenwart ist sie schlicht unverständlich. Folglich ist es auch kaum möglich, sie einer Weltsprache Kunst zuzuordnen. Problematisch wird Eibl-Eibesfeldts Theorie dort, wo sie einer Vorstellung von Degenerierung das Wort redet, etwa im Zusammenhang der modernen Kunst. Die Hypothesierung einer genetischen Grundlage der Ästhetik dürfte im Urteil der vorliegenden Arbeit jedoch niemals eine derartige Sicherheit in ihrer Aussageweise annehmen, die eine Wertung von Bildproduktion fast notwendig nach sich zieht, weder in Bezug auf moderne Kunst, noch in Bezug auf altsteinzeitliche Symbolik oder Kinderzeichnungen. Hierin gewissermaßen folgt die Argumentation der Arbeit dann also doch eher Stern.

Ikonizität

Vom evolutionstheoretischen Standpunkt aus gesehen ist es sicherlich verführerisch, Ähnlichkeiten zwischen prähistorischer Symbolik und frühkindlicher Zeichnung zu sehen. Wie sich herausgestellt hat bleiben hierbei aber allzu viele Fragen offen, wobei deren kurzschlüssige Beantwortung auch in ein problematisches Wertes münden kann. Wenn wir nun einen Schritt zurückgehen und von der Vorstellung einer genetisch grundgelegten Idealität in der Ästhetik absehen, so bleibt die Tatsache des Anfangs, der Umstand, dass sowohl der altsteinzeitliche Symbolismus als auch die frühkindliche Bildproduktion den Beginn einer Bildsprache markieren, eine Setzung, wenn man so will.

Unter den vielen Theorien über die Entstehung der Sprache gibt es auch jene, die auf die Bedeutung der Ikonizität des sprachlichen Zeichens hinweisen. Susan Petrilli etwa sieht den Ursprung der Sprache weniger im symbolischen System als vielmehr in der Geste. Gestische Sprachen für Taubstumme sind ja auch Sprachen, die immer noch fortwährend und relativ ad hoc geschaffen werden. Ikonizität spielt bei diesen Sprachen eine große Rolle. Die Ikonizität eines sprachlichen Zeichens meint die direkte Abbildung des Bezeichneten im Bezeichnenden. Offensichtlich gibt es sprachliche Zeichen, die als ikonisch schlechthin verstanden werden können, wie etwa Miau (Petrilli, 2010). Andererseits lässt sich auch eine prinzipielle Ikonizität von Sprache hypothetisieren, die insbesondere bei der Neuschaffung von Sprachen bzw. sprachlichen Zeichen zum Tragen kommt und die menschliche Fähigkeit bezeichnet, neue Wahrheiten zu finden und in Sprache zu setzen. Ikonizität meint in diesem Sinne dann Ursprünglichkeit im Bezeichnungsprozess (vgl. Petrilli, 2010, S.130). Eben diesen Weg geht Petrilli. Sprachphilosophisch bezieht sie sich hierbei auf Peirce, was wiederum eine Alternative zur strukturalistischen Theoriebildung darstellt, - dies würde hier aber zu weit führen. In unserem Zusammenhang entscheidend ist die Bedeutung von Setzung und Anfang für Sprache überhaupt.

Die frühkindliche Kritzelphase wird im Alter von 2-3 Jahren verortet (vgl. Kerschensteiner, 1905); das Symbolstadium im Alter von 3-4 Jahren. Die Idee einer Parallelisierung von Kinderzeichnungen und Prähistorie ist relativ alt und wurde etwa von Siegfried Levinstein um die Wende zum 20. Jh. vorexerziert. Die Forschung dürfte heute etwas bescheidener geworden sein; man scheint sich eher damit zu begnügen, die Entwicklung der Kinderzeichnungen mit der Entwicklung von Kognition und Motorik in Verbindung zu bringen. Auch von hieraus erklärt sich übrigens die teilweise allerdings verblüffende Universalität mancher Aspekte in der Entwicklung von Kinderzeichnungen, wie jene der Ordnung und Wiederholung. Die Bildproduktion der Kritzelphase zielt nicht auf die gegenständliche oder symbolische Darstellung von Wahrgenommenem, sondern entspricht eher einer Spur der motorischen Bewegung. Die Kritzelphase ist geprägt von einem immensen Forschungsdrang, angefangen von der Erprobung der Stifte und der verschiedenen Möglichkeiten dieser Instrumente überhaupt habhaft zu werden, sie festzuhalten usw. Die verschiedenen Stricharten werden zunächst auch nicht wiederholt und schon gar nicht systematisiert. Dennoch

genießt das Kind die Entscheidungsfreiheit und Autonomie seiner Bildproduktion. Auf der kognitiven Ebene entspricht die Entfaltung seiner Fähigkeiten hier in etwa dem ersten Plappern. Nur langsam gewinnt der Formimpuls prägenden Einfluss. Letzteres ist auch von der Entwicklung motorischer Fertigkeiten abhängig, etwa der Fähigkeit, das Zeichnen zu unterbrechen und wiederaufzunehmen. Mit dem Formimpuls kommt es dann auch zur Wiederholung, wobei die Formen des Kreises, des Ovals, des Viereckes und des Kreuzes überwiegen. Immer noch handelt es sich hier jedoch nicht um symbolische Abbildungen. Die Symbolphase wird nun dadurch eingeleitet, dass das Kind seiner Bildproduktion im Nachhinein unterschiedliche Bedeutungen zuordnet. Der Kreis etwa, der motorisch eine besonders leicht zu bewerkstelligende Form darstellt, kann hierbei die unterschiedlichsten Bedeutungen annehmen, er kann Mama darstellen, den Hund des Nachbarn und Vieles mehr. Auch die Darstellung der sog. Kopffüßler beginnt in dieser Phase, jener Menschendarstellungen also, bei der die Extremitäten als Linien direkt am Kopf ansetzen. Möglicherweise geht der Kopffüßler auf die frühkindliche Selbsterfahrung im Kinderwagen bzw. in der Kinderkrippe zurück. Das Bemühen, die Menschendarstellung zu verfeinern, beendet dann die Symbolphase. Insgesamt bildet die Dialektik von Neugierde und Langeweile den wesentlichen und überaus effektiven Motor der gesamten Entwicklung (vgl. Bareis, 2008 und Aissen-Crewett, 1988).

Die universalen Aspekte besagter Entwicklung erklären sich also auch schlüssig aus der Entwicklung von Motorik und Kognition des Kleinkindes. Ein evolutionstheoretischer oder genetischer Erklärungsansatz ist daher nicht nötig. Wie gesagt bleibt das Ereignis des Anfangs. Die Freude und Lust des Kleinkindes daran, autonom seine motorischen Kapazitäten auszutesten und zu erweitern und seiner Bildproduktion symbolische Bedeutungen zuzuordnen, lassen sich in diesem Sinn mit der Würde und Bedeutung des Anfangs der menschlichen Bildsprache überhaupt vergleichen und gegenüberstellen. Wie ähnlich sich rudimentäre Striche und Kreise selbstverständlich auch sind; derjenige, der sie auszuführen lernt, findet neue Wahrheiten und setzt diese in Sprache (s. oben). Eine materiale Parallelisierung – im Sinne von Evolutionstheorie oder Genetik - ist nur unter der Voraussetzung gewagter Hypothesenbildung möglich, die, wie wir gesehen haben, weder alle Aspekte des empirischen Befundes abdeckt, noch ohne Gefahren der Idealisierung bzw. Wertung bleibt. Kunstpädagogen und Kunstpädagoginnen jedoch stehen per se Beidem außerhalb, sowohl der Entwicklung des Kindes als auch dem Beginn menschlicher Bildsprache in der Altsteinzeit; sie können sich Beidem daher nur anhand einer impliziten oder bewussten Hermeneutik nähern. Die Entwicklung frühkindlicher Bildproduktion mit dem Beginn von Bildsprache zu verknüpfen, könnte in diesem Sinn eine Hermeneutik darstellen, die das kindliche Kritzeln, Zeichnen und Malen von vorneherein in die Würde der Hominisation, der Menschwerdung, stellt, anstatt es etwa lediglich als notwendige Folge bestimmter motorischer bzw. gehirnphysiologischer Gegebenheiten zu werten. Eben diese Hermeneutik lässt uns sowohl altsteinzeitliche Symbolik als auch frühkindliche Bildproduktion dann als musikalische Symbole bezeichnen. Denn wie die Musik sind jene in ihrer Abstraktheit zunächst völlig frei; ihre Würde entfaltet sich in der bloßen Setzung, in der Behauptung von Bedeutung gewissermaßen und völlig unabhängig davon, ob wir sie nun verstehen bzw. nachvollziehen können oder nicht.

Kritzeleien: ein Vergleich

Im Folgenden Kapitel wollen wir zur Veranschaulichung einen konkreten Vergleich altsteinzeitlicher Symbolik mit frühen Kinderzeichnungen wagen. Das bisher Gesagte deutet eine subjektive, ja nahezu willkürliche Hermeneutik an. Sie bleibt der Materie außerhalb und sie ist sich dessen bewusst. Der steinzeitlichen Materie muss allerdings auch jede Betrachtung außerhalb bleiben, da sich deren tatsächlicher Sinn uns schlicht entzieht. Insbesondere für die Kunstpädagogik könnte eine dezidierte Außensicht nun gerade aber auch Respekt bedeuten. Die Subjektivität ist in unserer Interpretation mithin insofern wieder etwas zurückgenommen, als dass sie den Kindern gegenüber auch nicht mehr als eine dezidierte Außenperspektive einnimmt.

Die Kinderzeichnung in Abb. 3 stammt von einem Jungen im Alter von 5,8 Jahren. Er selbst nennt die Zeichnung Muster und Künstlerbild (vgl. Balakrishnan et al, 2012). Letzteres kann vieles bedeuten. Nennen wir das in Abb.1 in Roteisenstein Geritzte nun ebenfalls ein Muster! Beide Kritzeleien verkörpern mithin eine stark ordnende Geste. Die Frage ist müßig, inwiefern sich der Sprecher (Zeichner/Ritzer) dabei in eine vorgegebene Ordnung einfügt. Eine Haltung, die den Kreis (Abb. 3) oder das Dreieck (Abb. 1) als genetisch vorgeschriebene Ordnung auffasst, muss jedenfalls dahin tendieren, die Lust an der Setzung zu verkennen. Kreis und Dreieck sind Entdeckung, werden nun aber zum Statement der Beherrschung. Dreiecke (s. Abb. 1) stehen fest und sicher, im altsteinzeitlichen Muster auch ohne Hypotenuse. Was auch immer sie hier präsentieren, - Figuren, Besitztümer, vollbrachte Handlungen, - sie werden zählbar, stehen nebeneinander, sind vergleichbar geworden und einander doch nur ähnlich. Mit nur wenigen zusätzlichen Strichen und mit der dichten Verschränkung der Dreiecke ineinander entfaltet sich ein Spiel, in dem die Dreiecke sich aufspalten und immer neue Dreiecke entstehen, bis das Spiel schließlich abreißt, weil das Muster zu einem Abschluss gekommen ist; alle Entscheidungen sind nun getroffen und die Kreation ist vollbracht.



Abb. 3: Kinderzeichnung; Junge, 5,8 Jahre (Quelle: Balakrishnan, Rekonstruktion.)

Auch die Kinderzeichnung verkörpert die Entdeckung einer Form, nämlich die des Kreises, und auch hier wird deren Wiederholung zu einem Statement der Beherrschung. Auch hier werden die Kreise zählbar, und auch hier bleiben – wie im altsteinzeitlichen Muster – manche Flächen offener, während andere ganz vom Spiel der Wiederholung verbraucht sind. Wie im altsteinzeitlichen Muster wird die Form vielfach variiert, insbesondere durch die Verschränkung der Kreise ineinander. Und auch hier triumphiert die Form gerade in diesem Spiel der Variation. Ähnlich wie im steinzeitlichen Muster ist das Muster schließlich gerahmt. Der Bereich von Kreation und Beherrschung wird damit abgesteckt; das Muster an sich ist so zu einem Symbol der beherrschten und definierten Welt geworden.

Ausblick

Die Konsequenzen des Gesagten für den Kunstunterricht der Primarstufe ähneln nun doch sehr den Vorschlägen Arno Sterns (s. 4.1). Wir gehen dabei davon aus, dass die Lernenden gewisse Defizite aus ihren Kritzel- und Symbolstadien in die Schule mitbringen, weil sie im Elternhaus oder im Kindergarten wahrscheinlich sehr oft nicht die Unterstützung gefunden haben, die sie zur entsprechenden Herausbildung von Kreativität und Selbstbewusstsein benötigen. Der Kunstunterricht könnte hier Abhilfe schaffen, indem er einen Freiraum einrichtet, der insbesondere auch eine Freiheit von der Abbildungsfunktion für die kindlichen Werke impliziert. Entscheidend wäre demgegenüber die Lust an der autonomen Setzung von Bildzeichen zu betonen bzw. zu vermitteln.

Anders als Stern glauben wir nicht, dass sich ein bildliches Formulieren ganz ohne kulturelle Vorgaben, gewissermaßen direkt genetisch bedingt, einstellen kann. Wir gehen vielmehr davon aus, dass im Alter der Primarstufe von vorneherein ein bestimmter Druck vorhanden ist, die Abbildungsqualität des bildnerischen Werkes nach Möglichkeit zu perfektionieren. Für die Fachdidaktik stellt sich somit die nicht zu unterschätzende Herausforderung, Angebote und Anreize anzubieten, die diesem Druck

ausreichend starke Alternativen entgegensetzen können, ohne die Autonomie und Eigenständigkeit der Setzung zu gefährden.

Musical Symbols: Similarities between Symbols from Stone Age and Early Child's Drawings

Summary

Recently, the so called symbolic revolution has been dated back to about 200 000 BC. Older models had assumed the occurrence of language to depend on the presence of Anatomically Modern Humans (AMHs) which sets in with the Upper Palaeolithic about 40 000 years ago. Archaeological findings in South Africa dating back to 75 000 BC, however, show an almost industrial production of stones and bones with carved patterns (see Fig. 1) allowing only for a symbolic interpretation. Similar findings in the Middle East date back to 200 000 BC (see Fig. 2). Furthermore, Neanderthals as well show capacities of symbolism with jewellery and graves. In parallel to the ability of abstract symbolic representation, hominids discovered music. According to broad consensus, findings clearly identified as bone-flutes date back to 40 000 BC. Again, musical instruments as well may be seen in older findings (d'Errico et al., 2003, pp. 1-70).

Can the classical parallelism of prehistoric image-production and early childhood drawings still be of value for us in a context of art education? Evolutionary theorists are pointing to the stability of certain ideals of form and colour across cultures. Arno Stern's Semiology of Expression builds on a broad ethnological collection personally gathered on travels around the globe. It's a practitioner's point of view he takes on in an attempt to make room for the autonomous visual and sculptural expression of children and adults alike. (Stern, no date) In our opinion, it would not be necessary to affirm a strict genetic biologism alongside with this. Thus, of course, a bridge between Stone Age and early stages of human life is created. In philosophical terms more elaborated, Irénäus Eibl-Eibesfeldt's theory (Eibesfeldt & Sütterlin, 2008, pp. 107-110) clearly though turns to shady forms of judgment when, for instance, declaring simplicity and clarity to evolutionary aesthetic ideals; none of the two can be observed with the said archaeological findings (see Fig. 1 & 2), at least.

Drawing from Peirce and others, Susan Petrilli (2010) discloses iconicity as one of the basic dimensions of language, especially virulent when new terms are formed, and when language is created. At the point of its creation, symbolic representation may be gesture as much as it is arbitrary. Something is discovered and brought to common knowledge and communication. From earliest age on children find pleasure with autonomous visual and sculptural design. The drive for discovery moves them on to ever new materials, forms, and colours. However, there as well is a gesture of initiating order with the drawings of children, a sticking with favourites, an embodiment of the pleasure of actually having found something. Against this background, the paper compares the archaeological findings (see Fig. 1) with a drawing of a 5-year old boy (see Fig. 3). Be it triangles (see Fig. 1) or circles (see Fig. 3), in a game of repetition and variation, both drawings embody a gesture of creating and mastering order. In our opinion, it is pointless to point out the evolutionary roles of circle or triangle. Instead, the

hermeneutics the paper suggests respect both drawings in their musical abstractness – as an initial symbolic creation of the world. Thus, without biologism, the parallelism of stone-age imagery and children’s drawings is still valid as an affirmation and celebration of beginnings.

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Beneški bienale sodobne umetnosti in pouk likovne umetnosti v osnovni šoli

TOMAŽ ZUPANČIČ & ANDREJ VELIKONJA

Povzetek V prispevku je predstavljena empirična raziskava uvajanja sodobne umetnosti v pedagoško prakso. Poudarjen je pomen sodobne umetnosti ter podani kronološki pregled Beneškega bienala zadnjih petnajstih let in didaktične smernice za uvajanje sodobne umetnosti v pouk. V empiričnem delu je predstavljena kvalitativna raziskava, izvedena v šolskem letu 2015/16 na vzorcu 117 učencev zadnjega triletja osnovne šole. Na podlagi izbranih del so bili razdelani trije tematski sklopi. Ugotovili smo, da je bil odziv učencev večstransko pozitiven. Poudarili smo razlike med odzivi učencev glede na starost. Na podlagi rezultatov raziskave smo z upoštevanjem sodobnih likovnih praks izoblikovali smernice za izvajanje pouka likovne umetnosti.

Ključne besede: • sodobna umetnost • Beneški bienale • pouk umetnosti • likovna umetnost • osnovna šola •

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The Venice Biennale of Contemporary Art and Arts in Basic School

TOMAŽ ZUPANČIČ & ANDREJ VELIKONJA

Abstract The paper presents an empirical study on introducing contemporary art into teaching practice. The introduction emphasises the importance of contemporary art and provides a chronological overview of the last fifteen years of the Venice Biennale and didactic guidelines on introducing contemporary art into the classroom. The empirical part presents a qualitative study that was conducted in 2015/16 using a sample of 117 students of the last triennium of basic school. The selected works were used to prepare three thematic units. The students' response has shown multiple positive aspects. The differences in students' response with regard to age have been emphasised. Guidelines for implementing art education classes on the basis of contemporary art practices have been prepared.

Keywords: • Contemporary art • Venice Bienale • Art Education • Visual Art • Basic school •

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Uvod

Sodobna likovna umetnost zadnjih petdesetih let s svojo raznovrstnostjo, bogastvom izraznih sredstev, pogostim namernim neupoštevanjem pravil in svojo drugačno pojavnostjo v primerjavi z umetnostjo do leta 1960 še vedno mnogokrat zbega mladega opazovalca. Ta ne najde stika z nečim, kar odstopa od navajenosti na umetnost, producirano s konvencionalnimi postopki likovnega izražanja. V slovenskih šolah je po učnih načrtih (Učni načrt, Likovna vzgoja, 2011; Učni načrt, Likovna umetnost, 2008) še vedno poudarek na tradicionalnih postopkih izražanja, ob čemer pa sodobne likovne prakse nudijo vse bogastvo izraznih možnosti, tako v mešanju likovnih področij med seboj, iskanju novih, drugačnih, nekonvencionalnih izpovednih načinov. Vse to je lahko zelo zanimivo za mladega človeka, učenca in dijaka. Obenem je značilnost sodobne likovne produkcije, da namesto likovnoformalnih problemov izpostavlja aktualne, v življenje in družbo bolj neposredno vpete vsebine (Hickman, 2005; Hardy, 2006). Postmoderni likovni kurikulum (Efland, 1992) in sodobna muzejska pedagogika (Duh, 2015) že od devetdesetih let prejšnjega stoletja poudarjata pomen sodobnih likovnih praks pri pouku umetnosti. Pomembno vlogo pri predstavljanju sodobnih likovnih produkcij v svetu imajo velike, mednarodne likovne razstave. Te v veliki meri zajemajo sodobno umetnost celotnega sveta, so zelo raznolike in kulturno odprte, prirejajo pa se večinoma bialno, to je na vsaki dve leti. Likovna produkcija, prikazana na teh preglednih razstavah, igra pomembno vlogo pri vplivih na različne šolske likovnovzgojne prakse. Eden najpomembnejših mednarodnih likovnih bialov je Beneški bialne sodobne umetnosti.

Beneški bialne sodobne umetnosti

Beneški likovni bialne se je v času svojega stoletnega obstoja razvil v enega najprestižnejših mednarodnih umetniških dogodkov. Ustanovljen leta 1895 je prvotno predstavljal posamezne države, predvsem nacionalne umetnosti in kulture nacionalnih kritičskih elit. Razstavljali so v za ta namen zgrajenem paviljonu na beneških Vrtovih (Giardini). Sčasoma so v parku postavili dodatne nacionalne paviljone, prireditev pa se je razširila tudi v mesto. Na beneških likovnih razstavah so po letu 1999 z uvedbo teme in umetniškega kuratorja predstavljeni najvidnejši dosežki sodobne vizualne umetnosti. Srečamo se s povezovanjem in prepletanjem različnih medijev, saj, kakor ugotavlja Tratnik (2010), sodobne umetniške prakse ne verjamejo več v čistost medija, medij ne more biti več tisti nosilec, prek katerega se razgrajuje resničnost in se s tem kritizira družba.

Leta 1999 so razstavnim površinam bialna prvič dodali Arzenale, staro skladišče Beneške republike. Prvi umetniški direktor in kurator Beneškega bialna 1999 ter dve leti pozneje tudi Beneškega bialna 2001 je bil Harald Szeemann. Tema razstave se je glasila dAPERTutto (APERTO over ALL / APERTO über ALL). Poudarek je bil na večji zastopanosti mlajših umetnikov ter umetnikov iz Azije in Vzhodne Evrope (Hübl, 1999).

Na bienalu leta 2001 z naslovom Ploščad človeštva (*Platea dell'Umanità / Plateau of Humankind / Plateaus der Menschheit*) se je predstavilo več kot 350 sodobnih umetnikov iz 65 držav (Jocks, 2001).

Bienale leta 2003 z naslovom Sanje in konflikti – diktatura gledalca (*Dreams and Conflicts – The Viewer's Dictatorship*) je znan po velikem številu kuratorjev, med njimi je bil tudi takratni kustos ljubljanske Moderne galerije Igor Zabel, saj je glavni kurator Francesco Bonami želel gledalcem predstaviti različne poglede na sodobno umetnost (Haase, 2003). Slovenski kurator Igor Zabel je v okviru sekcije, ki jo je zasnoval (*Individualni Sistemi – Diktatura Opazovalca*), iz Slovenije povabil k sodelovanju umetnika Marka Peljhana in umetniško skupino Irwin.

Direktorici bienala leta 2005 sta bili prvič ženski, španski umetnostni kritičarki in kuratorki María de Corral in Rosa Martínez. V centralnem paviljonu je kuratorka María de Corral postavila razstavo z naslovom Izkušnja umetnosti (*The Experience of Art*), na kateri je predstavila prepletanje različnih umetniških žanrov zadnjih desetletij. V Arzenalih pa je kuratorka Rosa Martínez na razstavo z naslovom Vedno malo dlje (*Always a Little Further*) vključila tudi izrazito feministično produkcijo (Hübl, 2005).

Misli s čuti – čuti z razumom (*Think with the Senses – Feel with the Mind. Art in the Present Tense*) je bil naslov 52. bienala, leta 2007. Direktor osrednje bienalne razstave Robert Storr je predstavil približno 100 umetnic, umetnikov in umetniških skupin. Med 77 nacionalnimi paviljoni je bila novost 52. bienala odprtje novega italijanskega paviljona (Hübl, 2007).

Ustvarjanje svetov (*Fare Mondi / Making Worlds*) je bil moto bienala leta 2009, katere osrednjo bienalno razstavo je oblikoval kurator, umetnostni zgodovinar in filozof Daniel Birnbaum. S tem motom je želel izpostaviti, da je umetniško delo več kot le objekt, je tudi proces ustvarjanja in ga je zato mogoče videti tudi kot način ustvarjanja novih svetov. Na Beneškem bienalu 2009 je bilo predstavljenih 90 del umetnikov iz 77 držav; po mnenju žirije je bil najboljši nacionalni paviljon ameriški, v katerem se je predstavil Bruce Neuman (Šutej Adamič, 2009).

ILUMInacije (*ILLUMInazioni – ILLUMInations*), kakor je razstavo nasloвила umetnostna zgodovinarica, kritičarka in kuratorka razstave Bice Curiger, je bila tema 54. bienala leta 2011. V nacionalnih paviljonih je sodelovalo 89 držav, na osrednji razstavi v Vrtovih in Arzenalih pa je bilo predstavljenih 83 umetnikov in skupin z vsega sveta, med njimi 32 mlajših, rojenih po letu 1975. V centralni paviljon v Vrtovih so bila v razstavo vključena tudi tri dela, med njimi Zadnja večerja, 1592–94, iz samostana San Giorgio Maggiore, mojstra svetlobe iz 16. stoletja, Jacopa Tintoretta (Träger, 2011).

Enciklopedična palača (*Il Palazzo Enciclopedico*) je bil programsko zastavljen naslov 55. bienala leta 2013, kuratorja Massimiliana Gionija. Naslov in vsebinski okvir celotnemu bienalu je dal osrednji razstavni predmet, maketa 136-nadstropnega muzeja človeških dosežkov, poimenovanega Enciklopedična palača. Zamislil si ga je v petdesetih letih 20. stoletja samouk Marino Auriti. Na bienalu se je v nacionalnih paviljonih predstavilo 88 držav, od tega jih je enajst sodelovalo prvič, med njimi tudi

Vatikan. Na razstavi se je predstavljalo več kot 150 umetnikov iz 37 držav. Razstava v Arzenalu je bila zasnovana kot začasni muzej, s pregledom razvoja od naravnih do umetniških oblik, predstavljeni so bili raznovrstni načini likovnega izražanja, tudi »umetnost novih medijev« (Haase, 2013; Stepančič, 2013a, 2013b; Štefanec, 2013).

Vse prihodnosti sveta (All the World's Futures), tema 56. bienala leta 2015, nigerijskega umetnostnega kritika, kuratorja, pisatelja in pesnika Okwuija Enwezorja. Vse prihodnosti sveta je bila le osnovna tema, saj so postavitev določali še podnaslovi *Živost: O epskem trajanju (Liveness: On Epic Duration)*, *Vrt nereda (Garden of Disorder)* in *Kapital: Branje v živo (Capital: A Live Reading)*. Razstava v Arzenalu in osrednjem paviljonu Vrtov je vključevala dela 136 umetnikov iz 53 držav z več kot 700 deli, v nacionalnih paviljonih pa so bila na ogled dela umetnikov iz 89 držav (Boeckel, 2015).

Naj živi umetnost (VIVA ARTE VIVA), tema 57. bienala leta 2017, francoske kuratorke Christine Macel, ki je na glavni razstavi predstavila dela 120 umetnikov, zraven pa še 85 nacionalnih paviljonov. Zlatega leva za najboljši paviljon so podelili Nemčiji, ki jo je predstavljala umetnica iz Frankfurta Anne Imhof s performansom Faust, drugega pa je prejel Franc Erhard Walter kot najboljši umetnik centralne razstave »Viva Arte Viva« (Boeckel in Vogel, 2017; Viva Arte Viva, 2017).

Principi obravnave sodobne umetnosti pri pouku

Pri pripravi pouka likovne umetnosti v povezavi z likovnimi deli Beneškega bienala sodobne umetnosti smo upoštevali umetnostnoteoretična in likovnodidaktična izhodišča. Upoštevali smo model Šuvakovića, ki ločuje med šestimi pristopi, ki jih lahko vzamemo za izhodišče raziskovanja umetnine. Ta so:

1. Isto umetniško delo učinkuje na različna čutila opazovalcev.
2. V umetniškem delu so združene različne umetnosti v smislu medija in koncepta.
3. S povezovanjem različnih medijev se v umetnosti izoblikuje novo področje oz. disciplina.
4. Povezovanje in prepletanje različnih medijev omogočata udejanjenje spektakla, ki obsega vidike različnih prostorskih in časovnih umetnosti.
5. S pomočjo razširitve in razvoja nekega določenega in v umetnosti že dobro uveljavljenega medija je mogoče v tako nastali novi medij vključiti različne vidike novih medijskih in tehnoloških rešitev. V tem primeru govorimo o razširjenem mediju.
6. Med dvema ali več različnimi mediji se vzpostavljajo odnosi, ki predstavljajo vsebino umetniškega dela – vsebino dela tvori ravno problematizacija odnosov med različnimi mediji. V tem primeru imamo opraviti z intermedijsko umetnostjo (Šuvaković, povz. po Ženko, 2009, str. 13).

V didaktičnem smislu smo se naslonili na metodo estetskega transferja (Duh in Zupančič, 2011) in smernice metode likovnopedagoškega koncepta (Zupančič, 2006). V

okviru slednje smo upoštevali prepletenost treh dejavnikov uspešnega procesa likovnega izražanja v šoli. To so: 1. ideja oziroma vsebina, ki jo želi učenec izraziti pri svojem praktičnem delu; 2. udejanjenje oziroma izvedba likovnega dela, materializiranje ideje v izbrani likovni tehniki, načinu sodobnega likovnega izražanja in 3. najrazličnejši vplivi na likovno delo. Mišljeni so pedagoški vplivi učitelja, komentarji sošolcev na nastalo delo in vsi vplivi nastalega dela na okolico. Avtorje in njihova dela za predstavitev v razredu smo izbirali ob upoštevanju pomembnosti – avtorje, katerih dela so bila predstavljena na Beneških bienalih, tipičnosti, nazornosti, vsebinski primernosti in praktičnoizvedbeni primernosti njihovih del. Ob tem smo upoštevali še materialno-tehnične in prostorske pogoje za delo v šoli ter možnost kombiniranja različnih učnih oblik dela (Zupančič, 2006).

Sodobna umetnost in program dela v osnovni šoli

Učni načrti za likovno umetnost v osnovnih in srednjih šolah se stiku s sodobno umetnostjo ne morejo izogniti, saj je slednja vpeta v vsakdanje življenje in ni več zaprta v posvečene prostore galerij in muzejev, tako kot v preteklosti. Bourriaud (povz. po Kemperl, 2013) govori o umetnosti kot družbeni praksi, saj umetnik skozi umetniško delo izraža svoj odnos do sebe, odnos do drugih in odnos do sveta, v katerem živi, zato mora dobro razumeti družbeni stroj, v katerem deluje. Mnogih sodobnih umetnikov ne zanimata novo ali napredek, ne zanimajo jih določene stilne usmeritve, ampak pluralizem idej, materialov in medijev. Skozi najrazličnejše sodobne likovne prakse želijo govoriti o vsakdanjem življenju, se približati življenju, družbi. Sodobna umetnost se ne predstavlja le v muzejih in galerijah, ampak se seli tudi v druge javne prostore. Sodobni umetniki svojo dejavnost primerjajo z drugimi poklici, svoje dejavnosti nimajo več za vzvišeno dejavnost, iz življenja izvzeto, kot v modernizmu, ampak dejavnost, vpeta v kulturno, družbeno, politično okolje (Kemperl, 2013). V učnem načrtu za osnovno šolo (Učni načrt, Likovna vzgoja, 2011) sta med vzgojno-izobraževalnimi cilji poudarjena likovna ustvarjalnost in aktivnost učencev, saj likovna ustvarjalnost izhaja iz aktivne vloge učencev ob poudarjenem samostojnem delu v obliki odkrivanja in reševanja problemov, presojanja in odločanja ter ustvarjalne uporabe znanja. Učni načrt za likovno umetnost sicer poudarja likovnoformalni jezik pri obravnavanju likovnih del, a se omemba sodobnih, konceptualnih likovnih praks pojavlja tudi tukaj. Podobno kot se vedno bolj brišejo meje med umetniškimi področji, tako se morajo v vsebinskem in organizacijskem smislu tudi v pouk likovne umetnosti vnašati sodobni trendi in interdisciplinarni pristopi (vizualni mediji in sodobne likovne prakse), saj se le tako lahko izstopi iz ozkih okvirjev predmeta in deluje v kontekstu širšega družbenega dogajanja (Cenc, 2010). Povezavo med sodobno umetnostjo in učnim načrtom za likovno umetnost lahko najdemo že v uvodu, opredelitvi predmeta, saj tako kot se sodobna umetnost želi približati življenju, družbi, govoriti o vsakdanjem življenju in delovati v javnem prostoru, je tudi temeljna naloga likovne umetnosti »razvoj učenčeve likovne zmožnosti (kompetence), ki izhaja iz razumevanja vizualnega (naravnega, osebnega, družbenega in kulturnega) prostora in se izrazi v aktivnem preoblikovanju tega prostora v likovni prostor« (Učni načrt, Likovna vzgoja, 2011, str. 4). Učenci se ob izvedbah likovnih nalog, ki temeljijo na izrazu sodobnih umetniških praks, pogovarjajo o sodobni umetnosti, o kontekstu, v katerem je umetnina nastala, in o ideji, ki jo nosi

umetnina. Ob sodobni umetnosti diskutirajo o sodobnih problemih in problemih, ki jih imajo sami, torej o svetu, v katerem živijo, in si tako širijo horizont (Kemperl, 2013). Sodobne likovne prakse v povezavi s sodobnimi mediji skrbijo za razvoj prostorskih predstav (Tomšič Čerkez, 2011). In ne nazadnje, sodobne likovne prakse prodirajo tudi v najrazličnejše segmente poučevanja umetnosti tudi zunaj uradnih učnih načrtov, recimo v prakse dela s populacijo s posebnimi potrebami (Herzog in Strnad, 2014).

Empirični del

Namen raziskave

Beneški bienale sodobne likovne umetnosti je Sloveniji geografsko najbližja pregledna likovna prireditev svetovnega pomena. Vsaki dve leti je v nacionalnih paviljonih bienala na ogled prerez aktualne svetovne likovne produkcije držav z vseh kontinentov, skozi kuratorske koncepte pa tudi sveži, drugačni pogledi na umetnost druge polovice dvajsetega in enaindvajsetega stoletja. Študenti likovnopedagoških programov slovenskih univerz izkoriščajo bližino Benetk in se bienala organizirano udeležujejo, tako kot to individualno ali samoorganizirano počne tudi mnogo slovenskih likovnih pedagogov. Ti z obiskom pridobivajo obilico idej, napotkov in konceptualnih usmeritev za delo v šoli. Namen pričujoče raziskave je predstaviti in ovrednotiti nekaj likovnodidaktičnih primerov snovanja pouka likovne umetnosti, katerih ideje izhajajo iz umetniških del, razstavljenih na Beneškem bienalu. Nadalje je namen predstaviti kompleksnost načrtovanja pouka likovne umetnosti ob upoštevanju aktualnih dognanj stroke o uvajanju sodobne umetnosti v šolsko prakso. Namen je tudi izoblikovanje dodatnih smernic za uvajanje sodobne umetnosti v pouk likovne umetnosti v osnovni šoli.

Raziskovalna vprašanja

Konkretno nas je v obliki raziskovalnih vprašanj zanimalo:

- Kakšen je odziv učencev na izbrana sodobna likovna dela? (RV 1)
- Ali se bo pri učencih po izvedbi tematskega sklopa spremenilo mnenje o predstavljenih likovnih delih? (RV 2)
- Kako so učenci sposobni povezovanja in mešanja likovnih pristopov in tehnik glede na predstavljene primere sodobne umetnosti? (RV 3)
- Kakšen je najprimernejši časovni okvir za izvedbo posameznega dela tematskega sklopa? (RV 4)
- Kakšne težave in ovire se lahko pojavijo pri izvedbi tematskega sklopa? (RV 5)

Metoda

Pripravili, izvedli in analizirali smo tematski sklop za izvajanje pouka likovne umetnosti na osnovni šoli. Uporabili smo metode kvalitativne metodologije, spremljanje dejavnosti, anekdotske zapise, video in fotografsko spremljanje dejavnosti, analizo

procesov in likovnih izdelkov. Podatke smo zbirali med izvajanjem tematskega sklopa in po njem. Dobljene podatke smo kvalitativno obdelali in predstavili v interpretacijah posameznih delov tematskega sklopa.

Vzorec

Raziskavo smo izvedli z učenci tretjega vzgojno-izobraževalnega obdobja Osnovne šole Sladki Vrh v šolskem letu 2015/16. Vključenih je bilo 117 učencev.

Preglednica 1: Število učencev in oddelkov, ki so sodelovali v raziskavi

Razred	7. a	7. b	8. a	8. b	9. a	9. b	Skupaj
Dečki	7	8	10	8	11	11	55
Deklice	11	11	11	10	10	9	62
Skupaj	18	19	21	18	21	20	117

Predstavitev tematskega sklopa

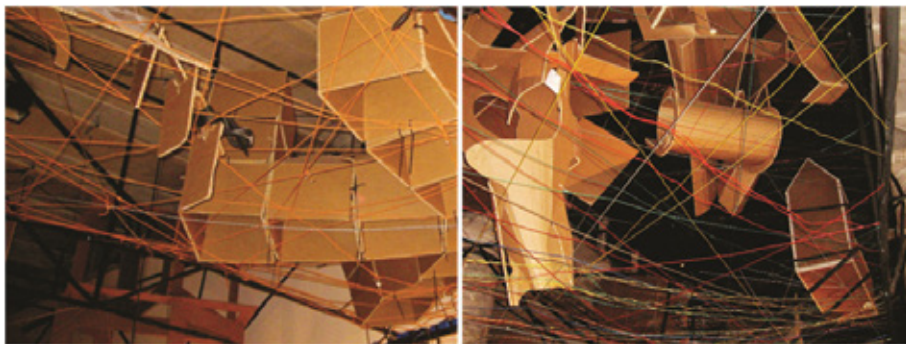
Tematski sklop zajema priprave treh različnih likovnih dejavnosti, zasnovanih na podlagi del, ki so bila razstavljena na Beneškem bienalu sodobne umetnosti. Značilnost izbranih umetniških del je, da se za razliko od tradicionalnih oblik likovnega izraza razlikujejo v konceptualnem pristopu, nedokončanosti, družbeni kritičnosti, mešanju in prepletanju likovnih področij in poseganju na nelikovna izrazna področja. Vzgojno-izobraževalne vsebine sklopa izhajajo iz dveh likovnih področij: oblikovanje na ploskvi, ki zajema risanje, slikanje, grafiko, grafično oblikovanje, računalniško grafiko in video ter oblikovanje v tridimenzionalnem prostoru, ki zajema kiparstvo in arhitekturo. Dejavnosti so bile zasnovane v klasični obliki časovne artikulacije ure likovnega pouka. Osnovni cilji tematskega sklopa so bili: učencem približati izrazne načine sodobnih likovnih praks, koncepte predstavljenih umetniških del povezati z interesi učenčeve notranje motivacije, uporaba odpadne embalaže kot materialne in motivacijske osnove za reševanje likovnih problemov, vzpostavitev analitičnega in sintetičnega pristopa pri dojetju predmetov iz vsakdanjega življenja, sposobnost nadgrajevanja in preoblikovanja že danih oblik, kritičnost, samostojnost, ustvarjalnost učencev in učiteljev, pri učencih razvijati sposobnosti likovnega predvidevanja, izdelave načrta naloge in disciplino pri likovni izvedbi (Cenc, 2010, str. 51).

Izidi in interpretacije

Izvedli smo tri sklope dejavnosti. Ob upoštevanju urnika za posamezni razred smo izbrane vsebine izvajali v blok urah. Praktično delo tematskega sklopa smo vedno povezovali z aktualnimi življenjskimi problemi in interesi učencev. Pred izvedbo ur tematskega sklopa v posameznih razredih smo učencem predstavili idejo in jih poprosili za pomoč pri zbiranju potrebnega materiala. Pri likovni nalogi, izvedeni v 8. a in 8. b, smo idejo pri načrtovanju dejavnosti predstavili tudi učiteljem, jih povabili k sodelovanju in poprosili za pomoč. Skupaj smo izbrali načine in »motive« za realizacijo likovne naloge.

Prvi sklop: Ustvarjanje svetov/Vse prihodnosti sveta

Dejavnost smo izvedli v 7. a in 7. b. Likovna tema je izhajala iz t. i. ready-made principa in je bila nadgrajena s sopostavljanjem oziroma jukstapozicioniranjem in preoblikovanjem vsakdanjih predmetov. Učenci so se seznanili s kiparskim prostorom in skulpturo, oblikovano iz vsakdanjih predmetov in odpadne embalaže. V uvodu so si ogledali dela umetnikov Yona Friedmana (slika 1), Tomása Saracena, Helen Marten in Fabia Maurija, ki so razstavljali na 53. in 56. Beneškem bienalu.



Slika 1: Yona Friedman, Ville Spatiale - Visualization of an Idea* (53. Beneški bienale 2009)

Po uvodni predstavitvi so med predmeti, ki so jih imeli na razpolago, učenci izbrali tiste, za katere so menili, da bodo z njimi lahko oblikovali svojo idejo. Izbrane predmete so preoblikovali: prebarvali, zvezali, trgali, rezali, lepili, sestavljali, razstavljali in spet na novo sestavljali v nove kompozicijske oblike. Likovno so ponazorili določeno idejo tako, da so pri delu uporabljali predstavljene strategije likovnega izražanja. Svoj likovni poseg so slikovno in besedno utemeljili ter predstavili sošolcem.



Slika 2: Skica in zapisi, Svet stopnic, Časovni stroj, Neuspelo potovanje časovnega stroja

Kot vidimo na sliki 2, so učenci reševali problem nefigurativne plastike. S pomočjo različne embalaže in odpisanih uporabnih predmetov so oblikovali nove kiparsko-

prostorske kompozicije. Izbrana dela na sliki 2, Svet stopnic, Časovni stroj in Neuspelo potovanje časovnega stroja, pričajo o uspešno rešeni nalogi, njihova raznolikost v pristopu pa o različnih ustvarjalnih strategijah. V prvih dveh primerih so učenci izhajali iz osnovnega »kubusa«, ki so ga dodatno opremljali in členili z različnimi elementi, v tretjem primeru so gradili prostorsko tvorbo iz tal simultano. Ugotovili smo, da dela na sliki 2 uspešno kombinirajo različne materiale in upoštevajo osnovne zakonitosti gradnje skulpture, recimo problem stojnosti le-te, kar so pojmi, ki izhajajo iz učnega načrta za likovno umetnost v tem razredu. Zanimivo je, da se o likovnem problemu predhodno nismo pogovorili, ampak so učenci po ogledu predstavljenih sodobnih likovnih del dobili nalogo, da iz materiala, ki je na voljo, oblikujejo kiparsko tvorbo tako, da kar najbolje izkoristijo danosti uporabnih predmetov. Trdimo lahko, da strategija likovnega dela, ki temelji na materialih in njihovi uporabi, samodejno vodi k upoštevanju in spoznavanju v učnem načrtu zadanih likovnih nalog. Vsa dela na sliki 2 tudi pričajo o velikem zanimanju učencev za delo. Predstavljeni izdelki so kompleksni, uporabljeni so raznoliki materiali, polni so podrobnosti, v njih se odraža visoka stopnja motiviranosti.

V uvodu so učenci po ogledu sodobnih likovnih del zapisali prvo mnenje o predstavljenih likovnih delih in narisali skico svoje ideje. Podajamo nekaj izbranih mnenj.

Učenka A: »Vidim odlično in izvorno delo avtorice, saj je to nekaj drugačnega. Izdelovala je iz različnih materialov, stvari. Njeno delo je zelo zanimivo, izkazuje človeško domišljijo. Moje delo je spodbudilo mojo domišljijo, bilo je zelo zabavno in zanimivo. Avtoričino delo je zgledalo lažje, kot pa je, imeti moraš bujno domišljijo.«

Učenec A1: Delo Ville Spatiale se mi zdi zanimivo, ker je veliko in drugačno. Spoznal sem, da umetnost pomeni tudi nekaj drugega kot samo slike in da lahko uporabiš različne materiale.«

Učenec A2: »Najbolj mi je bilo všeč, da so bile predstavljene umetnine drugačne od tega, kar sem do zdaj mislil, da je umetnost.«

Učenka A3: »Ko smo videli umetnine v uvodu, sem spoznala, da je umetnost lahko zelo različna, da so umetnine tudi nekaj, kar na prvi pogled ne delujejo kot nekaj umetniškega.«

Podane izjave učencev (A, A1, A2, A3) ilustrirajo večino zapisanih misli. Učenci so v glavnem poudarjali drugačnost, razliko med tem, kar so videli, in tem, kar si pod pojmom umetnosti predstavljajo. Izjave razumemo kot uspešno razširjanje učenčeve zavesti o tem, kaj je umetnost in v kakšnih pojavnih oblikah se lahko kaže.

Po predstavitvah so se na osnovi podobnih zamisli oblikovale skupine. V posamezni skupini so še dopolnili ideje, izbrali zamisli, za katere so menili, da so izvedljive v predvidenem času in z razpoložljivim materialom. V prvi skupini (7. a), ki si je izbrala

temo čas, so na izbiro teme in končnih oblik skulptur najbolj vplivale stare šolske ure, okvirji slik in papirna embalaža računalniških tablic. Razvrščanje oblik, sestavljanje elementov, vezanje, barvanje in okraševanje je vneslo potrebno dinamiko pri oblikovanju in dalo ideje za naslove, poimenovanja nastalih skulptur: Čas beži kot zajec, Časovni stroj in Neuspelo potovanje časovnega stroja. Tudi v drugi skupini (7. b) so nastali oblikovno in izvedbeno zelo različni izdelki, poimenovani: Vesolje, Vreme pod dežnikom in Vesoljski pes. Učenci so sledili svoji prvotni ideji in na duhovit, zanimiv način predstavili in izdelali svojo zamisel. Del druge skupine si je izbral temo arheološka zbirka, v okviru katere so individualno ali v dvojicah izdelovali posamezne elemente razstave. Na sliki 3 vidimo, da so nastali izdelki manjših formatov, primerni za razporeditev na razstavno mizo: prazgodovinska piščal, meteorit, skriti zaklad, prazgodovinski računalnik in različne oblike, ki jih tudi učenci sami niso znali poimenovati. Na podlagi analize teh izdelkov (slika 3) smo ugotovili, da so učenci pri izdelavi likovne naloge pokazali precej hudomušnega in kritičnega razmišljanja (recimo uporaba logotipa podjetja Hewlett Packard), ki so ga znali tudi likovno izraziti. Vse skupine so uspešno realizirale likovno nalogo, izpeljale svoje ideje glede na v uvodu predstavljena likovna dela in učinkovito uporabile predmete, ki so jim bili na razpolago. Dodatno smo kot pozitivno ovrednotili tudi raznolikost mešanja in sopostavljanja različnih predmetov in materialov. Na sliki 3 so to na primer kartonska embalaža, trakovi, plastični polizdelki, leseni okvirji, vsakdanji predmeti (dežnik) in podobno. Na podlagi tega smo ugotovili, da je za kakovostno izvedbo tovrstnih nalog pomembna dobra materialna priprava. Učenci so bolj uspešni, kadar imajo na voljo obilico raznolikega materiala z najrazličnejših področij, saj jim to omogoča ustvarjalno kombiniranje (ura, slikarsko stojalo, dežnik, okvir za sliko, kuhalnica, embalaža itd.).



Slika 3: Pogled na del razstave, arheološka zbirka

Drugi sklop: Misli s čuti – čuti z razumom

Dejavnost smo izvedli v 8. a in 8. b. Likovna tema je izhajala iz Prostorsko vpete plastike (Site specific sculpture) ter se navezovala na kip in ambient. Učenci so se seznanili z idejo povezovanja kiparskega izdelka in prostora, v katerega je to umeščeno. Že pred začetkom dela so bili spodbujeni k reševanju predhodno zastavljene naloge, kjer jim je bila predstavljena osnovna ideja. Zbirali so materiale, ki so jih potrebovali za izvedbo načrtovanega projekta. V uvodni uri so si ogledali posnetke likovnih del

umetnikov, ki so razstavljali na 52. mednarodni likovni razstavi Beneški bienale 2007. Izbrali smo dela Tracey Emin, Davida Altmejda in Nancy Spero.



Slika 4: Tracey Emin, Borrowed Light (52. Beneški bienale 2007) in izdelek učencev Portal

Ponovno so učenci zapisali prvo mnenje o predstavljenih likovnih delih. Predstavljamo nekaj značilnih.

Učenec B: »Zelo zanimivo se mi zdi, kako visoki kipi se lahko naredijo z navadnimi palicami. To delo bi rad videl v originalu.«

Učenec B1: »Zanimivo mi je bilo, da se lahko umetnik izraža z uporabo enostavnih materialov, ki jih postavlja kjerkoli. Abstraktna umetnost je zanimiva.«

Učenka B2: »Všeč mi je, da je umetnost lahko tudi na ulici in ne samo v galeriji. Tako jo lahko vidijo vsi, ne samo tisti, ki grejo na razstavo. Tudi na šoli se da postaviti umetniško delo.«

Učenka B3: »Takšno delo (me) je pritegnilo, ker je drugačno in razgibano. S tem ko postaviš umetnino, lahko sporočaš svoje ideje.«

Podane izjave učencev (B, B1, B2, B3) kažejo na to, da so učenci kot zanimivo sprejemali dejstvo, da se umetnine lahko pojavljajo na različnih prostorih, da lahko povzemajo različne funkcije in naloge ter da se njihova sporočilnost širi izven meja galerijskih prostorov. V odgovorih smo zaznali povečano zanimanje za umetnost (to delo bi rad videl v originalu; tudi na šoli se da postaviti umetnino; abstraktna umetnost je zanimiva).

V drugem delu ure so učenci predstavili svoje ideje. Poudarek je bil na racionalni izvedbi zastavljenega likovnega problema. Skupine za izvedbo so učenci oblikovali glede na predstavljene rešitve izdelave posameznih kipov v predstavitvah. Odpadno embalažo in gradivo so sestavljali v načrtovane oblike, dodali novo likovnoestetsko in uporabno vrednost.

Učenci so ob zbiranju embalaže naleteli na veliko število enakih škatel iz valovite lepenke in lesenih deščic iz ostankov lepljenega lesa, ki se uporablja v pohištveni industriji za zaščito pri prevozih. V pripravljalni fazi so posamezne elemente razporedili po hodniku pred učilnico ter glede na količino zbranega materiala naredili hodnik skoraj neprehoden. To je bil prvi, spontan in nenačrtovan poseg v prostor. V nadaljevanju so si učenci zastavljene probleme izbrali sami glede na idejo, kako izvesti likovno nalogo, delno pa tudi glede na prisotnost prijateljev v skupini. Nastali so štirje skupinski izdelki. Prva skupina (8. a) je iz odpadne embalaže izdelala vozilo – angleški taksi (slika 5).



Slika 5: Angleški taksi

Kot smo zabeležili med spremljanjem dejavnosti in kot se da razbrati tudi iz končnega izdelka na sliki 5, je bila konstrukcija skulpture izdelana dovolj trdno in kvalitetno, da je bilo vozilo pozneje uporabljeno tudi za igro pri pouku, in dovolj prostorno, da so se lahko vanj tudi usedli. Delo priča tudi o skrbi za detajle, za konstruktivno gradnjo in samo funkcionalnost izdelka. Med pogovori ob delu in ob vrednotenju smo ugotovili, da so učenci izdelano prostorsko obliko dojemali kot maketo, neposredne vpetosti dela v okolje nismo zaznali.

Naslednja skupina (8. a) si je zamislila kip, ki so ga želeli postaviti med police v knjižnici. Po prvotni ideji bi moral biti stolp sestavljen iz narečnih besed oz. jezikovnih zvrsti, značilnih za Slovenijo.



Slika 6: Babilonski stolp

Na sliki 6 vidimo, da je – po poenostavitvi ideje med postopkom izvedbe – nastal stolp, ki prikazuje turistične in geografske značilnosti Slovenije, poimenovan Babilonski stolp Slovenija. Ta je razdeljen na štiri plasti, od katerih vsaka pripoveduje svojo zgodbo in je tudi likovno drugače oblikovana. Struktura skulpture sledi geografskim značilnostim Slovenije, saj se konča s Triglavom. Vpetost kipa v okolje smo videli v tem, da je bil vsebinsko vezan na prostore šolske knjižnice. Kritične note nismo zaznali, kip je deloval kot dodatna ilustracija prostora.

Tretja skupina (8. b) je iz bambusovih palic in »kičastih«
okraskov izdelala vrata, portal v drug svet, svet iger, s čimer so preoblikovali vhod v športno dvorano. Izdelek je predstavljen na desni strani slike 4. Na bambusove palice, iz katerih so vrata izdelana, so dodali modre in zelene umetne steklene kamne, prav takšne, kakršne vidijo v računalniških igrah. V kičastem stilu noveletne dekoracije so dodali še ptice, izdelane iz papirnih obročev. Izdelek je tehnično dobro izveden, povezava s prostorom (vhod v telovadnico) je očitna. V izdelku je moč zaznati osebni pogled skupine na določen šolski prostor, s čimer so uspešno realizirali idejo prostorsko soodvisne plastike.

Zadnja skupina (8. b) si je zadala nalogo, da izdela prostor, od koder bi lahko telefonirali, saj telefoniranje v šolskih prostorih ni dovoljeno, oni pa to radi počnejo in v šoli pogrešajo. Nastala je telefonska govorilnica, rdeča, v angleškem stilu za angleško učilnico (slika 7).



Slika 7: Telefonska govorilnica

Telefonska govorilnica na sliki 7 priča o zelo posrečeni umestitvi izdelka v prostor ter povezavi med kiparskim in zunanjim prostorom. Delo je realizirano v velikih razmerjih, vanj je mogoče vstopati, ga uporabljati. Vidni so natančno izdelani detajli (na primer grb na vrhu govorilnice), posrečena uporaba vsakdanjega predmeta (telefonski aparat) in določena mera humorja (grafiti v govorilnici). V delo je vpletena tudi določena mera kritičnosti, pogled učencev na prepoved uporabe mobilnih telefonov v šoli. Izdelek je tehnično dobro izdelan, je dober likovni citat prave angleške govorilnice, se vsebinsko navezuje na še kakšen drug šolski predmet (angleščina) in odraža poglede učencev. Obenem je predmet zaživel v vsakdanjem življenju, torej je našel svojo funkcijo v realnem svetu. Sčasoma so učenci notranjost telefonske govorilnice po zgledu pravih govorilnic popisali z različnimi sporočili (podpisi, ljubezenske izpovedi ...). Ta izdelek je bil ovrednoten kot najbolj domiseln in ustrezen zadani likovni nalogi.

Tretji sklop: Enciklopedična palača

Dejavnost smo izvedli v 9. a in 9. b. Likovna tema je izhajala iz skupinske instalacije in principov ready-made. Učenci so skozi proces likovnega ustvarjanja spoznali dandanes eno od prevladujočih zvrsti kiparstva (Lynton, 1986). Seznanili so se z instalacijo kot kiparsko zvrstjo ter si ogledali posnetke instalacij umetnikov, ki so razstavljali na 55. mednarodni likovni razstavi Beneški bienale 2013. Izbrali smo dela Eve Kotatkove (slika 8), Aja Weiweia in Wifreda Díaz Valdéza.



Slika 8: Eva Kotatkova, Asylum (55. Beneški bienale 2013)

V prvi fazi uvodne ure smo spregovorili o umetnikih in njihovih delih. Učenci so podali svoja razmišljanja in predstavili ideje, kako bi sami podobno tematiko predstavili skozi likovno delo, brez razlage, besed, samo s preoblikovanjem in sopostavljanjem predmetov, ki bi jih imeli na razpolago.

Učenec C: »Umetnik Ai Weiwei je verjetno hotel prikazati iz stolov zgradbe. Te zgradbe ne morejo stati samostojno, zato so podprte z drugimi zgradbami. Zgradbe ne stojijo navpično, zato prikazujejo nekaj smešnega in nenavadnega in zaradi tega so tudi tako posebne. Po vsej verjetnosti je hotel prikazati srečo, saj dlje kot se vzpnemo, bolj srečni smo.«

Izjava (učenec C) kaže visoko stopnjo razumevanja oziroma interpretiranja videne umetnine. Učenec opaža detajle (podiranje elementov) ter poskuse simbolnih interpretacij (je hotel prikazati srečo). Na podlagi te in podobnih izjav smo ugotovili, da so učenci umetnine dojemali kompleksno, večplastno in z velikim zanimanjem. Ugotavljamo tudi, da je kompleksnost sodobnih konceptualno zastavljenih del primerna tematika za obravnavo v zadnjem triletju osnovne šole.

Do naslednje ure pouka so morali poiskati stare neuporabne predmete (igrače in druge predmete na dnu škatel v domačih kletah) in predmete, ki so jih našli v učiteljevi zbirki šolskih odpisanih predmetov, ter jih shraniti v svoje predalnice v razredu. Svojo aktivnost pri pouku likovne umetnosti so učenci dokumentirali (fotografiranje s tabličnimi računalniki), si zapisovali razmišljanja o predstavljenih likovnih delih in o svojem lastnem likovnem ustvarjanju. Zapise in preoblikovane slike, obdelane z odprtokodnimi programi, so posredovali na skupen spletni naslov v spletni učilnici.

Učenki C1, C2: »LOMILEC SRC. Fant je naš lomilec src (kar prikazuje njegov velik, srčast ključ), ki ima trenutno dve puncici na muhi. Le-ti že sumita prevaro, zato se njuni srca počasi trgata – kar je prikazano z njunimi manjkajočimi deli

telesa. Glava predstavlja prejšnjo punco, katere srce je še vedno zlomljeno – njena glava je torej košček njenega zapuščenega srca.«

Učenec C3: »Z mojim izdelkom želim predstaviti vsem vam nekakšne vrste vraževerje. Razlogov za tem se skriva mnogo. Nekateri verjamejo v te stvari zaradi nesrečne ljubezni, nekatere usmerja vera v to, nekateri preprosto verjamejo v čudeže, nekateri pa seveda ne verjamejo. Ne morem vam točno povedati, kaj od tega je prava rešitev, kaj pa ne, ampak verjamem, da vsak ve, za kaj se je odločil, da verjame v te stvari/oz. da ne verjame. V izdelku imam predstavljeno lutko, ki predstavlja besedo vraževerje ali jezno punco (zaradi nesrečne ljubezni, spora z družino itd.), v izdelku je predstavljenih 8 predmetov, ki naj bi prinašali nesrečo. Čas, ki stoji (kot ura), lestev (če greš skozi njo), na lestvi so peresa (od vrane), črna mačka (če nam skoči pred avto), zlomljeno steklo (7 let nesreče), prazna denarnica na tleh, št. 13... ima prikazano vez med lutko in medvedkom, kar v mojem izdelku pomeni, da so nekateri prisiljeni se nagibati k temu oz. nekateri nočejo niti nehati. Zanimivo je bilo delati te stvari in spoznati še veliko novega. Medvedek upodablja še lahko fanta.«

Predstavljeni izjavi (C1, C2, C3) kažeta na izredno kompleksnost pri načrtovanju likovnega dela (omemba kar osmih predmetov, ki prinašajo nesrečo, itd.). Učenci so se v delo poglobili, ga načrtovali, o njem razmišljali, se podajali v svet simbolov, metafor in analogij (številka 13, 7 let nesreče, črna mačka itd.). Vse to kaže na višji nivo konceptualnega likovnega komponiranja, kot je prisotno pri klasičnih urah likovne umetnosti.

Zaključno predstavitev učencev oz. skupin smo izvedli v obliki performansa. Individualno, v dvojicah ali skupini so nastali izdelki, ki so jih poimenovali: Vraževerje, Lomilec src (slika 10), Svoboda (slika 10), Življenje, Računalniška norost, Sreča in Recikliranje ali Mobi.com. Izdelki so bili sestavljeni iz vsakdanjih, zavrženih, predelanih predmetov. Učencem estetska funkcija likovnih del ni bila pomembna, uporabljeni predmeti so služili vizualiziranju izpovedi, pripovedovanju zgodb iz življenja in kritiki družbe. Izredno zapleteno in iz vsakdanjega življenja povzeto zgodbo sta predstavila učenca, ki sta svoje likovno delo naslovlila Življenje.

Učenec C4: »S sošolcem sva hotela predstaviti življenje, kako leta bežijo in kako se lahko življenje nepričakovano konča. To sva predstavila tako, da sva v plastenko nalila vodo (predstavlja življenje), ki teče skozi železno pločevinko v plastični lonček. Ko voda izteče, je zmanjka, zmanjka tudi življenja. Vozniki, ki divjajo z avtomobilom, imajo na razpolago le malo vode. Ko le-te zmanjka, se lahko zgodi, da se voznik avtomobila zaleti v zid in umre.«



Slika 9: Življenje

Izjava (C4) odkriva kompleksnost likovnega pristopa učencev na več nivojih. Likovna upodobitev je le zunanja forma daljše zgodbe, pogosta je uporaba simbolov (voda – življenje), močno je izraženo podajanje lastnih idej (nesmiselnost divjanja z avtomobilom).

Postavitev (slika 9) predstavlja prometno nesrečo, govori o minljivosti življenja, o tem, da v resnici nikoli ne vemo, kdaj se bo končalo. Za jasnejšo ponazoritev ideje sta od doma prinesene modele avtomobilov pobarvala in preoblikovala (s kladivom), da so bili čim bolj podobni avtomobilom po nesrečah. Izdelala sta še katapult ter kovinsko steno, v katero so se modeli avtomobila zaleteli. Pozabila nista niti na voznika, ki je padel iz avtomobila.

Na poimenovanje naslednje instalacije z naslovom Svoboda je močno vplivala v uvodni uri predstavljena umetnica Eva Kotatkova z delom Azil.

Učenka C5: »Naše delo se je začelo z analizo del treh umetnikov: Eve Kotatkove, Ai Weiweia in Wifreda Valdeza. Likovno delo Eve se je zdelo najbolj zanimivo in je po mojem mnenju tudi edino izražalo neka čustva. Njena instalacija je bila velika zmeda, a je vseeno odražala neko urejenost in skladnost. Vsak del 'Azila' je bil zelo zamorjen, zato se mi je tudi zdelo, da se sklada s besedo norišnica, zmešnjava. Zaradi nesvobode in zaprtosti azila sva s sošolko želeli narediti nekaj drugače. Zato sva se odločili za obratno temo: Svoboda. Po analizi del smo sicer naredili še kar nekaj stvari, preden smo bili gotovi. Naša naloga je bila, da smo morali neke stare, rabljene predmete spremeniti v nekaj novega. Prva predmeta sta bila stari ključ in ključavnica. Takrat še nisem vedela, da bo to tudi končna ideja. S sošolko sva začeli delati na najino temo 'Svoboda'. Naredili sva tri različne ključe in ključavnice in tako predstavili najino temo.«

Izjava (C5) na podoben način kot prejšnja (C4) ilustrira kompleksen pristop v likovnem delu. Učenki tokrat poudarjata čustveno naravo umetnine, simbolne konotacije (zmeda – norišnica – zmešnjava ...). Učenkama nadalje uspe prebrat v pozitivno idejo (azil –

svoboda), s čimer svoje delo navežeta tudi na aktualno politično situacijo. Obenem je pri delu opazen igriv pristop, značilen za mnoga sodobna umetniška dela. Zapis vrednotimo kot zelo zrel, celosten in poglobljen. Izdelek pojmujeva kot pomemben lasten dosežek, na katerega sta ponosni (»naredili sva tri različne ključe in ključavnice in tako predstavili najino temo«).

Na sliki 10 vidimo, kako sta učenci želeli izdelati instalacijo, ki bi predstavljala nasprotje azila, svobodo. Zapisali sta, da sta s ključi in ključavnicami, ki sta jih vključili v likovno delo, želeli povedati, prikazati, da je svoboda neprecenljiva in se je ne sme zakleniti. Analiza izdelka odkriva zanimiv preplet uporabe vsakdanjih predmetov (lutke Barbi) in izdelanih elementov (ključavnice). Delo je enostavno (tri lutke in tri izdelane ključavnice), jasno berljivo, obenem pa s svojo postavitvijo pušča svobodne interpretacije. Tudi znotraj praks ready-made umetnosti predstavlja ta izdelek učenk šolski primer dobrega likovnega izdelka.



Slika 10: Lomilec ženskih src, Svoboda

Na podlagi izjav in analiz likovnih izdelkov lahko trdimo, da so učenci pri realizaciji zastavljene likovne naloge dojeli, da v sodobni umetnosti lepota slike ali kipa ter dovršenost izraza niso več pomembni. S svojimi instalacijami so skušali predvsem predstaviti aktualna življenjska vprašanja, prikazati probleme mladostnikov in opozoriti na probleme družbe. Do teh vsebin učenci v zadnjem razredu osnovne šole kažejo precej zanimanja. Radi so kritični, pravični, razjezijo jih krivice, neenakost, družbeno licemerje. Manj pa smo v tem sklopu uspeli učencem predstaviti idejo instalacije kot likovnega principa, kjer se likovni izraz gradi na souporabi različnih izraznih sredstev, prostora in predmetov, preoblikovanju celotnega prostora, vpeljevanju glasbe in vonjav ter podobnem. Instalacije kot umetnine, ki deluje tako, da gledalca posrka vase, niso uspeli ustvariti.

Sklep

Za razumevanje sodobnih likovnih praks je bilo zelo pomembno, da smo uvodnim delom ur namenili dovolj časa, vsekakor več kakor pri obravnavi klasičnih, likovnoformalnih tem. Uvodne obravnave vsebin so temeljile na metodah pogovora, glasnega razmišljanja o izdelkih, vrednotenja in analize videnege. Ugotovili smo tudi,

da so mnenja posameznih učencev po uvodnih predstavitvah bila do prikazanega še vedno odklonilna. To smo pripisali prevelikemu razkoraku med tem, kako so zasnovana sodobna likovna dela, in tem, kakšne predstave o umetnosti imajo izoblikovane posamezni učenci. Negativna stališča do drugačnega, novega načina izražanja so se tudi pri teh učencih praviloma spremenila, ko so primerjali svoje likovno delo z v uvodu predstavljenim delom. S tem se potrjuje pravilo, da je likovna uporaba pravil sodobne umetnosti najboljši način za razumevanje in sprejemanje le-teh (Dave Lane, 1996).

Ob poudarjanju metode pogovora in dialoga, prvenstveno v smeri pridobivanja mnenj učencev o likovnih delih, bi med didaktičnimi segmenti poudarili še bolj obširen vizualni prikaz likovnih del, svobodno zasnovo praktičnega dela, ki se tiče izbire tehnik, materialov, poudarjen holistični pristop pri zaključnem vrednotenju in tvorjenju zaključne ocene, kjer smo upoštevali pripravo na delo, razvijanje ideje, načrtovanje dela, samo izvedbo in zaključno predstavitev.

V raziskavi nas je zanimalo, kakšen je odziv učencev na izbrana sodobna likovna dela (RV 1) in ali se bo pri učencih po izvedbi tematskega sklopa spremenilo mnenje o predstavljenih likovnih delih (RV 2). Učencem je bilo predvsem pomembno, da so v predstavljenih likovnih delih in načinih izražanja našli povezavo s svojim lastnim ustvarjalnim delom, da so lahko svoje ideje izpeljali in predstavili na sebi lasten in nov način. Mnenja posameznih učencev, ki so, po uvodnih predstavitvah, občasno še bila odklonilna do drugačnega, novega načina izražanja, so se spremenila, ko so primerjali svoje likovno delo z v uvodu predstavljenim delom. V zaključnih delih učnih ur so učenci, navdušeni nad svojim likovnim delom, zelo motivirano skušali razložiti, zakaj so si izbrali za zgled prav določeno likovno delo posameznega umetnika.

Zanimalo nas je tudi (RV 3), kako so učenci sposobni povezovanja in mešanja likovnih pristopov in tehnik glede na predstavljene primere sodobne umetnosti. Ugotovili smo, da so učenci pri likovnem ustvarjanju embalažo in predmete brez zadržkov kombinirali, prepletali, sopostavljali, preoblikovali, razstavljali in uničevali (Duh, Herzog in Zupančič, 2016). Izkoriščali so vse razpoložljive izrazne zmožnosti likovnih področij, materialov, likovnih tehnik in različnih postopkov dela. Učenci so povezovali različne medije sodobnih likovnih praks s klasičnimi postopki oblikovanja, preizkušali izrazne zmožnosti novih medijskih in tehnoloških rešitev.

Časovni okvir (RV 4), ki smo ga namenili izpeljavi likovne naloge v okviru tematskega sklopa, je kompromis med razpoložljivimi urami (ki jih je vedno premalo) in velikim zanimanjem učencev za likovne naloge, ki temeljijo na sodobnih likovnih praksah. V okviru zastavljenega števila ur se je izkazala procesna nedokončanost sodobnih likovnih del, učenci so po zaključku tematskega sklopa v svojem prostem času še kar razvijali svoje ideje, dopolnjevali likovna dela, se ukvarjali z njimi in jih uporabljali za igro.

Pred izvedbo tematskega sklopa smo imeli največ težav (RV 5) z zbiranjem in shranjevanjem večjih količin materiala za delo, odpadne embalaže in vsakdanjih odpisanih predmetov, saj je na šoli premalo prostorov, kjer bi jih lahko dolgoročno shranjevali.

Nadgradnja obravnave tematskega sklopa bi bil neposreden obisk Beneškega bienala sodobne umetnosti z učenci. Glede na geografsko bližino in v primerjavi z oddaljenostjo, recimo Gardalanda, je Beneški bienale sodobne umetnosti idealna destinacija za šolske ekskurzije, v katerih bi učenci resnično pridobili neprecenljive izkušnje o tem, kako bogata in tudi glede na njihove interese relevantna je lahko sodobna likovna produkcija.

Ausblick

Unsere Schüler/innen sind für das Fach erreichbar und begeisterungsfähig. Sie sind aber auf Lehrende angewiesen, die mit Sensibilität auf das kindliche Ausdrucksbedürfnis eingehen, Interesse für Fragestellungen und Bilderwelten von Schülerinnen und Schülern aufbringen und davon ausgehend künstlerische Prozesse anstiften und begleiten können.

Es ist Aufgabe der Ausbildungsstätten die Persönlichkeitsstruktur dieser Lehrer/innen zu entwickeln und in einem Life-Long-Learning zu begleiten, um die Offenheit für Neues, Fremdes und Visionäres zu bewahren.

Ann Bamford (2006) hat mit ihrer globalen Studie über den Einfluss der Kunsterziehung die Aufmerksamkeit dafür geschärft, dass gute Kunsterziehung nicht nur für das Kind, sondern für den Schulstandort und darüber hinaus auf die ganze Gesellschaft positiven Einfluss haben kann.

Der Schlüsselfaktor im Unterricht bleibt zwar die didaktisch bestens ausgebildete Kunstpädagoginnen- und Kunstpädagogenpersönlichkeit. Erfolgreicher BE-Unterricht braucht aber auch die Wahrnehmung und Unterstützung durch das gesamte schulische Umfeld und starke außerschulische Partner (vgl. Bamford 2006). Nur wo dem Künstlerischen in der Schulgemeinschaft und Gesellschaft Wertschätzung entgegengebracht wird, wird der Funke auf die Schüler/innen überspringen.

Summary

The postmodern art curriculum emphasises the importance of contemporary art practices in arts education. In the presentation of the production of contemporary art large international art exhibitions play an important role. In its one hundred years of existence, the Venice Art Biennale has developed into one of the most prestigious international art events. Established in 1895, the Biennale initially presented individual countries, especially national art and the culture of national critique elites. After the year 1999, with the introduction of an art topic and an art curator, the Venice art exhibitions began presenting the most prominent achievements of contemporary visual arts. The Biennales of the last fifteen years are famous for their large number of curators and the exceeding of the previously unwritten rules. When preparing art education classes in relation to the works presented at the Venice Biennale of Contemporary Art, theoretical and art didactic starting points were considered. In the didactic sense, we leaned on the method of aesthetic transfer (Duh, Zupančič, 2011) and the guidelines of the method of

conceptual art education (Zupančič, 2006). The authors and their works to be presented in class were chosen in consideration of the importance of the authors, the characteristic and illustrative nature, appropriateness of content and practical feasibility of their work. We also considered the material, technical and spatial conditions for classroom work. The art education syllabi for basic and secondary schools cannot avoid contact with contemporary art, as the latter has become part of our everyday lives and is no longer confined to galleries and museums.

The study presents and assesses didactic examples of preparing art education classes on the basis of artworks exhibited at the Venice Biennale. We were interested in the students' response, changes in their mindsets, their ability to link what they see with their work, the appropriate time frame for the implementation of this content in the classroom and in any problems when introducing contemporary art in the classroom.

We prepared thematic units for the implementation of art education classes in primary school. We used methods of qualitative methodology, activity monitoring, anecdotal notes, video and photographic activity monitoring, analysis of processes and artwork. We employed qualitative data processing and presented the data in the interpretation of individual parts of the thematic unit.

The thematic unit was implemented with the students of the third triennium of the Sladki Vrh Basic School in the 2015/16 academic year. The study included 117 students.

It has been established that artwork principles that were copied from the Venice Biennale of Contemporary Art into schools strongly attracted the students. After initial presentations, individual students still held rather negative opinions on the presented works. The negative viewpoints on the different and new methods of expression changed once the practical part was implemented and the students compared their work with the artwork. It was important for the students to find a connection between their own creative work and the presented works of art and methods of expression.

The appropriate time frame was a compromise between the available number of art education classes and the students' interest in artistic tasks. In the context of the planned number of classes, the process of creating contemporary works of art remained incomplete and after the thematic unit was concluded, the students continued developing their ideas in their free time, they completed their works of art, focused on them, and used them when playing.

We had anticipated problems with spatially conditioned sculptures during the implementation of the thematic unit, as works of art were created in the hallways and in available classrooms. However, we were met with the understanding and enthusiasm of other students and teachers and once the exhibition was open, also of parents.

An upgrade to this thematic unit would be a school trip to the Venice Biennale of Contemporary Art. In the light of geographical vicinity, the Venice Biennale of

Contemporary Art is an ideal destination for school trips where students would truly gain priceless experience on how rich and, in light of their own interests, how relevant contemporary art production can be.

Notes

Fotografije: arhiv avtorjev

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Mnenje študentov pedagoških fakultet o kakovosti predmeta didaktika likovne umetnosti

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Povzetek Namen raziskave je bil oceniti zadovoljstvo študentov s predmetom metodika likovne umetnosti, ki ga poučujemo na hrvaških pedagoških fakultetah, in opredeliti področja, pomembna za izboljšanje. Kvalitativne odgovore (odprtega tipa) študentov smo pregledali in vsakega uvrstili v eno od naslednjih kategorij: izvedba poučevanja, študentove pedagoške izkušnje, vrednotenje in ocenjevanje, organizacija predmeta, dostopnost učnih gradiv in sredstev ter študentove kompetence poučevanja. Rezultati kažejo, da so študenti najbolj zadovoljni z izvedbo poučevanja, najmanj pa z organizacijo predmeta. Največ predlogov za izboljšanje imajo prav glede organizacije predmeta.

Ključne besede: • kakovost predmeta • zadovoljstvo študentov • mnenje študentov • specialna didaktika • didaktika poučevanja likovne umetnosti •

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Opinion of Croatian Teacher Education Students Regarding the Quality of the Visual Arts Teaching Didactics Course

MARIJANA ŽUPANIĆ BENIĆ

Abstract The purpose of this study was to assess student satisfaction with the Visual Arts Teaching Methodology course taught at the Croatian faculties of teacher education and identify important areas for improvement. The students' open-ended, qualitative responses were reviewed and each response was assigned to one or more of the following categories: teacher performance, student teaching practice, assessment and grading, course organization, availability of learning materials and resources, and student teaching competences. The results indicate that the students are most satisfied with teacher performance, but they are also the least satisfied with course organization and recommend the most improvements in this area.

Keywords: • course quality • student satisfaction • student opinions •
didactics • visual art didactics •

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Introduction

Course quality, as defined by Van Damme (2003, as cited in Vlăsceanu, Grünberg, Pârlea, 2004), is determined by the following elements: “guaranteed adherence to minimal standards, development and achievement of goals in different contexts, ability to comply with the requirements and demands of direct and indirect users and participants, as well as drive toward excellence” (p. 44). Considering the fact that the quality of initial teacher education influences teachers’ ability to work with students in professional practice (Glasser, 1999), teacher education courses must have an adequate level of quality, which can be achieved by assessing student satisfaction with courses and using that information as a guide for improvement. The purpose of this research was to assess and analyze the satisfaction of teacher education students with the Visual Arts Teaching Methodology course, and the results are used to provide insight into student expectations from the course. Some expectations of interest include their opinions of teacher performance and preparedness for teaching in practice, as well as their expectations regarding the organization of the course as a part of the overall study program.

The review of literature pertinent to student satisfaction found that various factors can determine student satisfaction with a particular course, and some more commonly cited factors include teacher performance, teaching experience in schools, assessment and grading, overall course organization, the availability of learning materials and resources, and student satisfaction with the teaching competences acquired on completion of the course (Caires, Almeida, & Vieira, 2012; Greenwald & Gillmore, 1997; Ricijaš, Huić, & Branica, 2006; Tallman, 1994; Vranešević, Mandić, & Horvat, 2007).

Teacher performance is defined, in the context of this research, as the ability of the teacher to effectively combine theoretical and practical knowledge and communicate these to the students, which is made possible if the college professors’ teaching skills are developed (Kyriacou, 2001). The quality of the student-teacher relationship is one of the key determinants of student satisfaction because a positive relationship can facilitate discussion and learning motivation, whereas verbal aggression is an example of a negative relationship component that decreases student satisfaction and learning motivation (Myers, 2002). Establishing a positive relationship is possible when teachers respect their students, validate their sense of self-esteem and self-worth, and are able to interact and collaborate with their students throughout the learning process (Bognar & Kragulj, 2010). In terms of performance during lectures, students attending Croatian universities consider the course contents interesting, and they also give a high rating to teacher performance in lectures, but they are also dissatisfied when teachers do not implement modern teaching methods or when the competences they develop do not measure up to their prior expectations from the course (Pavin, Rijavec, & Miljević-Ridički, 2005; Ricijaš et al., 2006). If the quality of teacher performance is high, the students will be able to propose and apply their creativity and ideas, which allows them to develop abilities they will need for lifelong learning and professional development (Bognar, 2006).

Assessment and grading are important aspects of the course because students can develop their methodology in practice only when they receive feedback regarding their performance. In order to satisfy student expectations from the course, the grading criteria must be clearly defined and implemented objectively in practice. Greenwald and Gillmore (1997) reported that lenient grading criteria were associated with higher student satisfaction, but Centra (2003) reported that assessment and grading criteria did not moderate student satisfaction and evaluation of course quality in terms of teacher performance. Furthermore, even though students are satisfied with assessment and grading practices when the criteria are clear and their grades are objective based on those criteria, their progress should be monitored throughout the duration of the course to improve their satisfaction, rather than just during theoretical and practical exams (Pavin et al., 2005).

Student satisfaction with teaching competences refers to the knowledge and skills they gain through courses during their initial education, such as class planning and evaluation, communication skills for working with children, teachers and parents, creating a positive classroom atmosphere, and the desire for continuous professional development (Vršnik Perše, Ivauš Grmek, Bratina, & Košir, 2015). In addition to the development of the students' professional competences, the course can stimulate their personal development because the communication skills and problem-solving abilities they learn during their teaching experience are transferable to other settings (Radić & Toussaint, 2012). That is why the course classes should be organized and conducted in a manner that allows students to plan and conduct classes in teaching practice based on their own ideas, whereas the role of their mentors is to support them and provide feedback without direct involvement. Teaching a class in front of colleagues, mentors and college professors is cited as one of the most stressful experiences students encounter during initial teacher education, but they consider it to be essential for developing confidence and flexibility (Caires et al., 2012).

Working with pupils directly is an opportunity for developing practical skills and gaining experience, since the students are required to associate theory and practice. However, the organization of courses during initial teacher education determines how developed their competences will be. The main characteristic of good course organization is effective coordination of theoretical lectures and practical activities, but it is also important to ensure that students follow the predetermined plan and syllabus. An adequate number of classes must also be allocated to the course, and the learning environment must be designed to facilitate learning through practical classes because students need time and appropriate conditions for feeling prepared to teach upon graduation. Even when students are satisfied with their respective study programs, they can be dissatisfied with the organization of specific courses, so it is important to consider the role of the institution in planning and organizing classes as one determinant of student satisfaction with courses (Reić Ercegovac & Jukić, 2008).

The availability of learning materials and resources proved to be a significant determinant of student satisfaction with courses. For example, the availability of information technology on college campuses proved to be an important factor in student

satisfaction with their courses (Mai, 2005). According to higher education students, the availability of learning materials in the library is important for their satisfaction, as well as the availability of information on professional training opportunities (Tallman, 1994).

Student satisfaction with courses is an uncommon research topic in Croatia, and the existing body of research on that topic suggests that student satisfaction can be improved by introducing modern teaching methods, updating the course contents, and allocating more time to practical exercises, among other changes (Pavin et al., 2005; Reić Ercegovac & Jukić, 2008; Ricijaš et al., 2006). The purpose of this study was to identify which aspects of the Visual Arts Teaching Methodology course require improvement based on student opinion. The objective was to encourage students to provide open-ended feedback and express their recommendations for improving the course.

Methodology

Participants and Instrumentation

A sample of 489 teacher education students in their fifth year of study, who had completed the Visual Arts Teaching Methodology course, was surveyed to learn about their satisfaction with the course and to obtain feedback and recommendations. The majority of students attended the Faculty of Teacher Education, University of Zagreb or one of its remote branches in Petrinja and Čakovec (34.5%). The faculties of teacher education in Rijeka, Zadar, Osijek, Pula, and Split also participated in the study. The sample characteristics are presented in Table 1.

The National Student Survey Questionnaire (Higher Education Funding Council for England, 2014) was modified and adapted to assess student satisfaction with the course. One of those modifications was the inclusion of a qualitative open-ended question, which invited students to anonymously provide their feedback, including compliments and suggestions for improving the course quality.

Each response was reviewed to determine if it was pertinent to one or more of the following aspects of the course: teacher performance, student teaching practice, assessment and grading, course organization, availability of learning materials and resources, and student satisfaction with the development of teaching competences.

Table 1. Sample characteristics.

Variable	Category	Percentage	Variable	Category	Percentage
Gender	Male	3.1%	Faculty	Zagreb	24.9%
	Female	96.9%		Cakovec	6.1%
Age	21	3.5%		Petrinja	3.5%
	22	21.3%		Osijek	33.8%
	23	51.1%		Rijeka	13.3%
	24	17.4%		Zadar	8.2%
	25	2.3%		Split	6.3%
	26+	2.9%		Pula	3.9%

Results nad Discussion

The frequency of compliments and suggestions by category is presented in Table 2. In 24.09% cases ($n = 66$), the students complimented the quality of the course. The majority of the compliments provided by the students, 45.45% ($n = 30$), were related to teacher performance. The majority of the suggestions for improvement, which accounted for 75.91% ($n = 208$) of all comments, highlighted the need for better course organization (46.15%; $n = 96$) and teacher performance (18.27%; $n = 38$).

Table 2. Frequency of student compliments and suggestions by category.

Category	Compliments		Suggestions		Total	
	N	%	N	%	N	%
Teacher performance	30	10.95%	38	13.87%	68	24.82%
Grading and assessment	-	-	16	5.84%	16	5.84%
Student teaching practice	10	3.65%	16	5.84%	26	9.49%
Course organization	6	2.19%	96	35.04%	102	37.23%
Materials and resources	-	-	26	9.49%	26	9.49%
Student teaching competences	10	3.65%	16	5.84%	26	9.49%
General comments	10	3.65%	-	-	10	3.65%
TOTAL	66	24.09%	208	75.91%	274	100.00%

The students' comments regarding teacher performance during the course tend to compliment the teachers by describing them as supportive, available and approachable ($n = 4$), as well as acknowledging their professional engagement ($n = 2$) and efforts to keep the classes interesting ($n = 2$) and informative ($n = 2$). One student recalled being satisfied by the fact that "the teacher sometimes spoke about life values."

Those compliments are indicative of the teachers' abilities to bridge theory and practice because of their successful application of teaching competences and skills (Jurčić, 2014; Kyriacou, 2001). Student satisfaction with teacher performance in previous studies was associated with tutorial-style classes, but student satisfaction was not associated with

theoretical classes and discussion groups (Civian & Brennan, 1996). Previous studies also noted that a positive student-teacher relationship is one of the key determinants of successful classes because it has a positive effect on student learning motivation and satisfaction (Bognar & Kragulj, 2010; Myers, 2002; Pavin et al., 2005; Ricijaš et al., 2006). The student-teacher relationship is important in the Visual Arts Teaching Methodology course because it can encourage students to improve their performance during teaching practice by facilitating the pupils' creative expression. If teachers use examples, provide constructive analysis of the students' teaching practice, encourage student self-reflection and critical thinking, and support the use of ideas and creativity, they will have a positive effect on the students' teaching performance and development. However, if that relationship is adversely affected, it will have a negative effect on the students, which was observed in their recommendations for improving teaching performance.

The recommendations pertinent to teacher performance in the course suggest that teachers not use specific examples and experiences from personal practice in their lectures ($n = 9$). A small number of students also complained that their teachers had not observed their performance during teaching practice or had observed only portions of it ($n = 3$). A few students claimed that their teachers were incompetent and should have been replaced ($n = 3$), and they had also expected college lecturers to devote more lectures to methodology and practical advice ($n = 2$), as well as to support student creativity ($n = 2$). One student emphasized that a "warmer relationship with the students" was needed, and another student claimed that the "students are tense and afraid because the professor is cold and distanced." Although a few students were dissatisfied with the performance of their teachers, a total of 30 out of 66 compliments were pertinent to teacher performance, which is consistent with the fact that Visual Arts Teaching Methodology students are satisfied with teacher performance in the course (Županić Benić & Opić, 2017).

Assessment and grading in the course was not complimented, but recommendations for improvement appeared in 5.84% of all comments ($n = 16$). A small number of students also suggested that teachers should give better feedback after practice lessons in schools and their theoretical exams ($n = 3$), and they also think grading should be more objective ($n = 3$). In the students' feedback, it was emphasized that teachers should clarify their methodological errors and provide feedback that is both more specific and more objective than it currently is.

Student satisfaction with courses and academic performance increases when students have clear assessment and grading criteria, which is consistent with the students' responses in this study (O'Donovan, Price, & Rust, 2004; Pavin et al., 2005; Rust, Price, & O'Donovan, 2003). Although in some cases the grading criteria can be inferred from accepted practice, grading policies need to clearly communicate the teachers' expectations from the students and achieve objectivity in grading (Sadler, 2005; Sadler, 2009). In the Visual Arts Teaching Methodology course, the teachers need to provide feedback to students based on their performance during teaching practice. The teachers also need to build a relationship with the group in order to have everyone in it

participate in providing feedback, which should contain compliments that highlight the exceptional parts of their teaching, while also offering constructive criticism regarding segments that warrant further improvement. That approach engages the group in active participation, and it also helps the students develop the ability to perform individual self-reflection on their future work. Developing a relationship such as the one described above removes the emphasis from grading to the overall assessment process with a clear rationale behind the evaluations.

Positive feedback regarding student teaching practice was observed in 3.65% of all comments ($n = 10$). A few students also pointed out that they had learned a lot from their mentors ($n = 2$) and overall experience in teaching practice ($n = 2$), and they also thought that the Visual Arts Teaching Methodology prepared them best for teaching compared to other methodology-related courses ($n = 2$). Suggestions for improvement appear in 5.84% of all comments, among which some students emphasized the necessity to build better collaboration between mentors and students ($n = 3$). In similar comments, the students reported that their mentors tend to have extremely authoritarian attitudes, that the “classroom teachers present during our teaching experiences require further education,” and that the practical activities in schools need more diversity because “most of them were identical.” One student suggested that only class teachers should be mentors because subject teachers “do not have the sensibility and experience of working with children at that age.”

The relationship between mentors and students is essential in teaching practice. Students without prior teaching experience find just being among pupils they have not met before stressful (Caires et al., 2012). Mentor guidance during the practicum is important for facilitating students’ socioemotional adjustment to teaching, as well as for shaping their identities as future teachers (Caires, Almeida, & Martins, 2009; Ferber & Nillas, 2010). The mentors’ advice can help students to organize their class according to their plan, ensure that the environment and teaching materials have been prepared, inform the pupils in advance that another person will conduct the class, and provide feedback to the students after class. The comments made by students who think that their mentors require further education also indicates an organizational problem because their professional training through lifelong learning needs to be harmonized with the program of the teacher education students.

Course organization was complimented in 2.19% of all cases. Some students found certain activities, such as field experience and teaching practice, interesting and considered the course to be well-organized. Teacher education students whose field experience included visiting a kindergarten to witness the visual arts activities conducted with children at that age were satisfied with that activity, a judgment which is expressed in the following comment: “I appreciate the fact that we visited a kindergarten even though we are enrolled in the course as a part of our elementary education teacher study program because we were able to witness what children in kindergarten are doing and the extent of their abilities.”

Course organization is the most often criticized aspect of the course, since it appears in 35.04% (n = 96) of all comments. The main cause for student dissatisfaction with course organization appears to be the duration of the course, and according to the students, more time should be allocated to extending the duration of their teaching experience (n = 19). They highlight that the Visual Arts Teaching Methodology course is the only course in which they have to conduct one lecture with pupils in the presence of a college professor, whereas other courses require students to conduct two of those lectures. Furthermore, they recommend increasing the number of course periods allocated to practical activities in schools (n = 17), increasing the number of practical activities (n = 11), and introducing museum visits or similar field experiences (n = 8). A few comments also recommend extending the overall number of classes assigned to the course and increasing the number of visual arts courses available at the faculty (n = 9), and they also think Visual Arts Teaching Methodology should be attended in later semesters. Some of those students justified their comments by stating that they wanted to be involved with visual arts throughout their study program, which would help them develop teaching competences.

Additional comments related to improving the organization of the course were brought up by a few students. A few students suggested that teachers should be present during the students' teaching practice for the entire school period and that the teaching experience groups should be smaller (n = 2). A small number of student comments recommended increasing the number of practical work requirements at the expense of theoretical lectures (n = 3) and an overall better organization of the course (n = 3), so that all students could gain practical experience in schools with similar conditions. One student also suggested "opening the possibility of attending visual arts classes at the school where they will teach so that we could get to know the pupils better."

Caires et al. (2012) found that students perceived teaching practice to be the most stressful part of their initial education, but they also believed it to be essential for developing their confidence and flexibility in the workplace. In this study, the students' lack of confidence for teaching was evident, since numerous students expressed the need for additional practical activities during their initial education so that they could gain more practical experience by working directly with pupils. It should be noted that organization and planning depend on the structure of the entire program, so the entire institution determines how satisfied the students will be with a single course (Reić Ercegovac & Jukić, 2008).

In addition to course organization and teacher performance, the size of groups in the course was associated with student satisfaction (Gibson, 2010). At Croatian faculties of teacher education, college professors must simultaneously monitor multiple students during their teaching practice because the number of students in each group ranges from 12-15. Therefore, the students are divided into two subgroups so that professors can monitor two student lectures at the same time. This means that students' will receive feedback and grades based only on their performance while the professor is present. An ideal organization of the course would allow for the formation of smaller groups consisting of 7-10 students. With those group sizes, the students would have adequate

conditions for working with pupils, and the professors would be able to monitor their performance during the whole class.

There were no positive comments regarding the availability of learning materials and resources, but 9.49% ($n = 26$) of the students provided negative comments in that category. The majority of those comments ($n = 8$) argue that the faculties need to provide students with the teaching materials they need to use during their teaching practice (e.g., reproduction folders). Some comments highlighted that the students purchase their own materials for that purpose ($n = 2$), which means a high financial burden for them ($n = 3$). Although some feedback focuses on the provision of financial support for students who need to conduct visual arts activities during their teaching experience ($n = 6$), an alternative suggestion was to create a repository of teaching materials at the college from which the students could borrow materials for the practical parts of the course ($n = 4$). Furthermore, some schools where teaching practice takes place lack essential equipment, such as projectors, so the students need to buy or borrow these ($n = 3$). Those comments are consistent with the findings reported by Mai (2005) and Tallman (1994), who found that the availability of learning materials and resources was important for student satisfaction with a course. Teaching experience represents a significant financial cost for students, so it is important to find a solution to alleviate any financial issues associated with the course.

A total of 3.65% ($n = 10$) of the comments conveyed the students' satisfaction with the development of their teaching competences. Some other comments that were less frequently brought up included the successful application of their knowledge during teaching practice ($n = 3$), satisfaction with the outcome of their graded teaching practice ($n = 2$), and overall satisfaction with professional development as a result of the course ($n = 2$). The students also complimented the role of their college professors in helping them develop those competences, as they now know how a lecture involving visual arts activities with children should be conducted.

Negative comments regarding the development of teaching competences account for 5.84% ($n = 16$) of all comments, and the majority of those comments indicate that students do not feel sufficiently competent to assess and grade student work ($n = 4$). A smaller number of other comments suggest that some students are unfamiliar with all the materials and techniques they need to work with during their teaching experience ($n = 2$). A few students also brought up the issue of being given pre-prepared teaching plans rather than being taught how to develop their own ($n = 2$). One student suggested that poor feedback could be one reason why students do not always develop their teaching competences through the course: "We were graded without an adequate explanation and critical approach, and our methodological errors were not clarified, so the [students'] teaching competences did not improve." The students tend to lack the confidence required to teach and communicate with children, and they believe extending the duration of teaching practice would solve that issue ($n = 5$). Finally, they do not feel competent to perform some teacher duties, such as filling out rubrics or selecting teaching methods, and they often attribute those feelings of incompetence to the short time allocated to the Visual Arts Teaching Methodology course.

Based on these findings, it is possible to notice that one aspect of the course is the lack of preparation for certain teaching duties, such as assessing and grading artwork. Those problems arise because the students must conduct a 45-minute class for evaluation, while 45 minutes is the entire amount of time allocated to visual arts in Croatian elementary schools per week. However, it is difficult to reach all milestones (preparation, motivation, assignment presentation, realization, analysis and evaluation) during that time, so little time is left for the analysis and evaluation of the artwork produced. That is why the students need to hasten their performance in order to clean up afterward, which means that grading student artwork is something they encounter only in theory. It is also important to mention that the learning process in visual arts classes, which encompasses learning the visual elements and conducting the creative process, is as important as the actual product of creation. Matijević, Drljača, and Topolovčan (2016) emphasize that those aspects of learning cannot be evaluated using traditional methods that are used in other classes, such as grading scales and standardized tests. Evaluating students in the field of visual arts is best done by keeping a portfolio, taking an action-based approach, manufacturing actual products, self-assessment, and various other methods. Previous studies suggest that elementary school students prefer student-focused assessment and grading methods over traditional grading methods (Matijević, 2006; Matijević et al., 2016; Sahlberg, 2012). Therefore, the Visual Arts Teaching Methodology course as a part of the initial teacher education should prepare students, i.e., future teachers, to apply the aforementioned assessment and grading methods.

In addition to specific compliments and suggestions, generic compliments were identified in 3.65% cases ($n = 10$). Some examples of student statements in those cases include “everything was excellent” and “no need to change anything.”

Conclusion

The purpose of this study was to collect and analyze the opinions of teacher education students regarding the improvement of the Visual Arts Teaching Methodology course. The results of the qualitative analysis of this assessment, which was conducted at all faculties of teacher education in Croatia, revealed those aspects of the course with which students are satisfied, as well as those aspects that warrant further improvement. The positive comments reveal why students believe the course will help them as future professionals, but the most important results are those that identify areas for further improvement in order to increase student satisfaction and facilitate their professional development. The majority of the student compliments highlighted the quality of teacher performance, which primarily refers to the quality of the student-teacher relationship, whereas the most criticism and suggestions for improvement were directed at course organization. One of the more common suggestions was to increase the course duration to increase the students' perception of their teaching competences required to perform visual arts activities. The significance of these findings is the insight they provide in the specific compliments and suggestions based on student opinions of the Visual Arts Teaching Methodology course, and these opinions are important for teachers

and higher education institutions because they are indicators of areas that require quality improvements for increasing student satisfaction and preparedness for teaching.

Summary

Assessing student satisfaction is an important part of course quality improvement. That is why the purpose of this study was to assess and analyze the students' opinions regarding the Visual Arts Teaching Methodology course, which is taught at the Croatian faculties of teacher education. The objective was to encourage students to provide feedback in form of both compliments and suggestions that can be used to improve the quality of the course in the future.

An anonymous questionnaire was administered to students in their final years of study after they had completed the requirements for the Visual Arts Teaching Methodology course. The questionnaire was a modified version of the National Student Survey Questionnaire (Higher Education Funding Council for England, 2014) that both quantified the students' satisfaction with the course and provided them with the opportunity to

Based on its contents, each response was assigned to one or more of the following categories: (a) teacher performance, (b) student teaching practice, (c) assessment and grading, (d) course organization, (e) availability of learning materials and resources, and (f) student satisfaction with the development of teaching competences. A few generic compliments (e.g., "everything was excellent") were categorized separately from the specific comments in the categories mentioned above.

The results showed that the students' compliments tend to be associated with teacher performance, which refers to the ability of teachers to establish collaborative relationships based on respect with their students and facilitate their development in terms of gaining theoretical knowledge and practical experience. Students described their teachers as open and accessible, but a few students also pointed out that their teachers did not use specific examples and experiences from personal practice in their lectures, which means there is also room for improvement in that area.

The majority of the feedback aimed at providing suggestions for future improvements is pertinent to the organization of the course. Course organization in this study was defined as the coordination of theoretical lectures and practical activities, the management of workflow according to the plan and syllabus of the course, as well as the allocation of sufficient time to develop the students' competences. The results indicate that students do not feel competent to perform some duties, such as filling out rubrics or assessing and grading the pupils' artworks, and the students suggest increasing the number of practical activities and the overall number of theoretical and practical requirements. The students also argued that one school period, during which they perform a lecture for their evaluation, is not sufficient for improving their teaching competences and should be increased to two lectures.

Some important issues were also brought up in regard to assessment and grading. According to some students, even though they received a grade at the end of the course, the assessment process did not provide them with insights into the mistakes they had made during their teaching practice. Consequently, their teaching competences were not developed to their full possible extent at the end of the course.

The significance of these findings is the insight they provide in the specific compliments and suggestions based on the students' opinions of the Visual Arts Teaching Methodology course, and those opinions are important for teachers and higher education institutions because they are indicators of areas that require quality improvements for increasing student satisfaction and preparedness for teaching.

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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.

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