

# The importance of art education for the cognitive, social and emotional development of children and youth

How to encourage creativity, imagination, expression and critical thinking? How to learn about yourself, others and the world through art?

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# Umjetnost i djeca



**Lana Gospodnetić**

*Dječji vrtić Špansko, Zagreb*

*gospodneticlana4@gmail.com*

**Važnost umjetničkog obrazovanja**

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## Sažetak

Djetinjstvo bogato umjetničkim aktivnostima djecu potiče na kreativnost i slobodno izražavanje, utječe na razvoj osobnih stavova i vrijednosti, doprinosi razvoju osjećaja za estetiku, razvija kritičko mišljenje i vizualnu pismenost. Kritičko mišljenje i vizualna pismenost u današnjem svijetu preplavljenom vizualnim poticajima predstavljaju vještine nužne za svakodnevni život dok se kreativnost kao mentalni proces koji uključuje stvaranje novih ideja, pojmova i rješenja problema smatra vještinom budućnosti. U jednoj skupini dječjeg vrtića Špansko od 2015. godine provodi se projekt „Umjetnost i djeca“ koji je nastao u suradnji DV Špansko i Zbirke Richter kojom upravlja Muzej suvremene umjetnosti. Zbirka Richter je donacija umjetničkih djela hrvatskoga arhitekta i umjetnika Vjenceslava Richtera smještena u vili na Vrhovcu koju je sam Richter projektirao. Umjetnička djela Vjenceslava Richtera, kao i mnogih drugih suvremenih umjetnika, svakodnevno se u sklopu projekta koriste kao motivacija i inspiracija za dječje likovne aktivnosti. Cilj je projekta približiti (suvremenu) umjetnost djeci predškolske dobi, razvijati kod njih interes za likovnu umjetnost te poticati njihovo kreativno izražavanje. U tu svrhu pripremljeno je okruženje koje potiče i poziva na slobodno i aktivno istraživanje likovnim materijalima i tehnikama, a u kojem se djeca osjećaju sigurno i slobodno izraziti se na vlastiti način bez straha od negativnih komentara, prigovora ili vanjskoga vrednovanja. U izlaganju će se predstaviti projekt i način njegove provedbe u vrtiću te postignuća i dobrobiti ovakvoga rada s djecom. Nadalje, pokazat će se i u kojoj mjeri on utječe na spremnost djece za školu što je vidljivo iz rezultata testiranja spremnosti djece za školu.

## Ključne riječi

*dječji vrtić; kreativnost; MSU; projekt; Zbirka Richter*

# The possibility of applying STEAM activities in preschool education from the perspective of fine arts / Mogućnost primjene STEAM aktivnosti u predškolskom odgoju i obrazovanju iz perspektive



**Milka Jakovljević**

*Dječji vrtić Špansko, Zagreb*

*milka.jakovljevic@hotmail.com*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

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## **Abstract**

The term STEAM comes from the English language and is an acronym woven from the initial letters of five areas - science, technology, engineering, art, and mathematics. This work explores STEAM as an educational approach in working with preschool children, which includes, among other things, the area of fine arts. It begins with a theoretical overview and explanation of both the term and the meaning of the abbreviation STEAM. This is followed by the description of the research conducted in a preschool group, where 24 children aged 6 to 7 years participated. The goal of the research was to determine whether the implementation of STEAM experiments related to art, affects the later involvement of children in art activities. Art-based research was conducted, and the attitudes and opinions of the research participants were presented through qualitative data analysis.

## **Key words**

*artistry; creativity; experiment; research*

**Milka Jakovljević**

*Dječji vrtić Špansko, Zagreb*

**Važnost umjetničkog obrazovanja**

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### **Sažetak**

Pojam STEAM dolazi iz engleskoga jezika i predstavlja akronim satkan od početnih slova pet područja – science, technology, engineering, art i mathematics. Ovim radom istražuje se STEAM kao odgojno-obrazovni pristup u radu s djecom predškolske dobi koji, između ostaloga, uključuje i područje likovne umjetnosti. Najprije se daje teorijski pregled i obrazloženje kako pojma tako i značenja kratice STEAM. Potom se opisuje istraživanje provedeno u predškolskoj skupini, u kojemu je sudjelovalo 24 djece u dobi od 6 do 7 godina. Cilj istraživanja bio je utvrditi utječe li provođenje STEAM pokusa vezanih za likovnost, na kasniju uključenost djece u likovne aktivnosti. Provedeno je istraživanje temeljeno na umjetnosti te su kvalitativnom analizom podataka prikazani stavovi i mišljenja sudionika istraživanja.

### ***Ključne riječi***

*istraživanje; kreativnost; likovnost; pokus*

# Life painting - art as a stimulus to the development of phonological awareness



**Martina Burazer, Borka Batinić Puškarić, Valentina Rosković**

*Dječji vrtić Trešnjevka*

*[martina.burazer@vrtic-tresnjevka.hr](mailto:martina.burazer@vrtic-tresnjevka.hr), [borkabp1963@gmail.com](mailto:borkabp1963@gmail.com), [valentina.roskovic1996@gmail.com](mailto:valentina.roskovic1996@gmail.com)*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

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## **Abstract**

Phonological awareness begins to develop in children's preschool age, which refers to recognizing linguistic units smaller than words (Shankweiler et al., 1995). Measures of phonological naming and phonological awareness in the preschool period proved to be good predictors of word recognition (Ivšac Pavliša, 2011). Artfulness in art pedagogy is based on a successful practice that often uses art as the content of activities aimed to enrich children's understanding of everything to which children are exposed (Balić et al., 2023). The aim of this paper is to examine how art can stimulate the development of phonological awareness and phonological naming in preschool children. The sample will include children with a chronological age between 5 years to until starting school. The first group of children (N=25) will be encouraged to create their own signature - their own name through fine art using different art techniques and dance for the duration of one month. The second, control group, of children (N=25) will also, during the same month, be asked to write their own name on a sheet of paper in the way they want during the activities provided by the preschool curriculum to encourage the development of pre-skills in reading and writing. Both groups of children (N=50) will be tested before and after completing the activities with a test for assessing pre-reading and writing skills PredČip (Kuvač Kraljević & Lenček, 2012). Descriptive-narrative notes and photo and video documentation will be taken during the research. The contribution of this research is that it will indicate different approaches and possibilities of improving the prerequisites for the development of reading and writing through art and emphasize the need to enrich the preschool curriculum with artistic approaches.

## **Key words**

*artfulness; art; letter naming; phonological awareness; preschool curriculum*

# Drawing as a method of teaching: An example from 1885 / Crtanje kao metoda nastave: primjer iz 1885. godine



**Filip Brčić**

*Sveučilište u Zagrebi, Filozofski fakultet*

*fbrbic18@gmail.com*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

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## **Abstract**

Next year will be the 140th anniversary of publication of the first teaching manual for drawing in class. In 1885, a teacher from Vrbovec, Đuro (Gjuro) Kuten, published *Metodika prostoručnoga crtanja za obće pučke i gradjanske škole* (Teaching of spatial drawing for public and civil schools). The book, which has been published by the Croatian pedagogical and literary assembly, represents the first attempt at structuring teaching based on art (namely, drawing) in Croatian public schooling. In the introduction, the author pointed out that drawing, as a part of teaching, is a product of new times and modern tendencies in pedagogy, rejecting previous constructions in which drawing was an unwanted element in class because it requires prior knowledge (talent). The late 19th century in Croatian pedagogy was a period of innovation, modernization, and of alternative approaches in direct pedagogical activities.

This paper presents a content analysis with the goal of reviewing basic determinants of Kuten's book, especially in context of the pending new pedagogical concept – the movement for artistic education, one of the more widespread segments of reform pedagogy in late 19th and early 20th century. In that period, particularly during the first decades of the 20th century, within the Croatian pedagogical scope a significant impact of the movement for artistic education appeared, whose activities strived to affirm the development of the critical approach (especially aesthetics) in the classroom. Kuten's *Metodika prostoručnoga crtanja* is thereby identified as the foundation of new pedagogical turmoil. The analysis concluded that Kuten's work presents a qualitative step forward in structuring and conduction teaching. It also presents it as a reliable and immediate representation of actual state of Croatian pedagogy in the late 19th century.

## **Key words**

*art education; Gjuro Kuten; history of national pedagogy; 19th century reform pedagogy*



## Filip Brčić

*Sveučilište u Zagrebi, Filozofski fakultet*

*fbrbic18@gmail.com*

**Važnost umjetničkog obrazovanja**

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### Sažetak

Sljedeće godine navršava se 140. obljetnica od objave prvoga metodičkog priručnika za nastavu crtanja. Te 1885. godine vrbovečki učitelj Đuro (Gjuro) Kuten objavio je Metodiku prostoručnoga crtanja za obće pučke i građanske škole. Djelo, objavljeno u nakladi Hrvatskog pedagoško-književnog zbora, predstavlja prvi pokušaj strukturiranja nastave bazirane na likovnoj umjetnosti (crtanju, odnosno risanju) za hrvatsko pučko školstvo. U uvodu je autor istaknuo kako je crtanje u školstvu produkt novijega doba te modernih nagnuća u odgoju i obrazovanju, odbacujući prethodne konstrukcije prema kojima je crtanje nepoželjan element u nastavi jer je za nj potrebno predznanje (talent). Druga polovica 19. stoljeća u hrvatskoj povijesti pedagogije predstavlja razdoblje koje su obilježili inovativnost, modernizacija te drugačiji pristupi u izravnom pedagoškom djelovanju.

U ovome radu prikazana je analiza sadržaja s ciljem prikaza temeljnih odrednica Kutenova djela, posebice u kontekstu skore pojave tada nove pedagoške koncepcije – pokreta za umjetnički odgoj, jednog od raširenijih segmenata reformne pedagogije s kraja 19. i početka 20. stoljeća. U tom periodu, posebice tijekom prvih desetljeća 20. stoljeća, u hrvatskom pedagoškom prostoru pojavio se nezanemariv utjecaj pokreta za umjetnički odgoj, čije su aktivnosti nastojale afirmirati razvoj kritičkoga mišljenja (posebice u kontekstu estetike) u nastavi. Kutenova Metodika prostoručnoga crtanja time je identificirana kao temelj novim pedagoškim previranjima.

Analizom je zaključeno kako Kutenovo djelo predstavlja kvalitativni iskorak u strukturi i provedbi nastave, kao i pouzdan te neposredan prikaz aktualnoga stanja u hrvatskoj pedagogiji druge polovice 19. stoljeća.

### Ključne riječi

*19. stoljeće; Gjuro Kuten; povijest nacionalne pedagogije; reformna pedagogija; umjetnički odgoj*

# Exploring the Attitudes of Students and Artists towards Creativity in Visual Expression



**Dunja Pivac\*, Ivona Pupačić, Bojan Vondra**

*\*Arts Academy University of Split*

*dunja.pivac@outlook.com*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

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## **Abstract**

The aim of the study was to examine the attitudes of students and artists regarding the factors influencing creativity in visual expression. The random sample consisted of 105 students from the Fine Arts Department of the Arts Academy in Split, and 50 visual artists. A questionnaire with 21 statements about the factors influencing creativity in visual expression and Likert scale for self-assessment was used as the measuring instrument. The results were analysed using Fisher's test and the Z-test for two proportions.

The results indicated that for most statements, statistically significant differences were not found in the attitudes of students from different study groups within the Fine Arts Department, nor between the attitudes of students and artists. Significant differences between study groups were observed in statements: social engagement and social awareness drive my creative process, where the Painting group expressed the least agreement; acquiring fundamental professional skills is as important as fostering creativity, where the Conservation and Restoration group were more positive compared to others; and extracurricular communication and collaboration with colleagues stimulate my creativity, where the Painting group predominantly held a positive attitude. Furthermore, significant differences between the attitudes of students and artists were identified in statements: social engagement and social awareness drive my creative process, and a specific artistic medium inspires my creative process, where artists exhibited more pronounced negative attitudes than students for both statements.

The research results contribute to understanding the influence of various factors on fostering creativity in visual expression, especially among students of fine arts academies.

## **Key words**

*creative personality; creative process; creative product; visual arts*

# “Children’s drawings should be nice, cheerful, and colorful” – personal notions of preschool teachers related to visual art activities in the kindergarten



**Vera Večanski, Nevena Buđevac**

*Faculty of Education, University of Belgrade*

*vera.vecanski@uf.bg.ac.rs, nevena.budjevac@uf.bg.ac.rs*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

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## **Abstract**

Understanding of function of art in general education has changed over time, leading to the parallel existence of old and new notions, even though, in some cases, they are not in accordance with each other. Focusing on some of the older and outdated notions, newer authors in art education (for example, Eisner and Kindler) discuss the myths that are widespread among teachers who teach art in general education. Some of these myths include: the primary function of art is to mainly support the development of children’s creativity, and that we should offer children as many materials as possible when they are engaged in an art activity. The aim of this research was to explore the extent to which preschool teachers in Serbia believe in these so-called myths. This is especially relevant as kindergartens are the first educational institutions in children’s lives, thus establishing an important foundation for the way children understand the role of art and form their attitudes toward art. We collected data (N=135 preschool teachers) using an online questionnaire. The results showed that preschool teachers mostly believe in one of the offered myths (“children should be given complete freedom during art activities in the kindergarten” – with 57.8% agreeing); most of the kindergarten teachers do not believe in four myths (such as “children’s works in which it is difficult to recognize what is drawn should not be exhibited” – with 98.5% disagreeing), but they were indecisive about six other myths (such as “When we offer children only one material in an art activity, we limit their freedom and creativity”). The results suggest that preschool teachers need additional support (through initial and in-service education) in developing their own notions of art in order to transfer appropriate attitudes toward arts to children.

## **Key words**

*art functions; children’s attitudes towards arts; myths about art; preschool children; visual arts in kindergarten*



# Visual abstraction as a key competence for critical thinking through art practice



**Dominik Lengyel**

*BTU Brandenburg University of Technology  
Faculty for Architecture, Civil Engineering and Urban Planning*

*lengyel@b-tu.de*

**The importance of art education  
for the cognitive, social, and  
emotional development of  
children and youth**

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## **Abstract**

Abstraction is an intellectual competence that enables the mind to analyse and comprehend concepts to develop new solutions. The ability to translate abstract spatial concepts into abstract sculptural artifacts, common in architectural design, needs to be practiced throughout life and can be transferred to contexts outside of architectural practice. This way, intellectual hypotheses from the humanities can be represented visually without abandoning science. By abstraction, the critical thinking of science can be transferred to artistic artifacts. This will be presented through visualizations developed closely with the German Archaeological Institute (DAI), Cologne Cathedral, or Bern Minster. The scientific hypothesis is translated through skills from architecture: modelling and photography. Firstly, genuine forms are designed. These are then projected as if they were built. This second step can be termed virtual photography. In conclusion, artistic creativity promotes competences and skills to cope with the uncertainties of the 21st century by practicing imagination and critical thinking through art, as taught in our architectural courses.

The methods are recording of the geometry, assignment of hypotheses, concepts of idealizations and abstractions, abstract modelling, identification of historical viewpoints,

Projection and iterative exchange between disciplines. The tools are hand sketches, CAD, projection, and image editing. Applicable to any age: In pre-school, it makes more sense to work with physical models; from school age, we have good experiences with CAD; from high school, almost the same can be achieved at universities because the core competencies are fundamental. Antiproportional is the acceptance of abstraction, therefore starting early is particularly fruitful.

## **Key words**

*archaeology; architecture; cultural heritage; photography; science*

# Mathematics in neoplasticism, neoplasticism in mathematics



**Nikol Radović**

*University of Zagreb, Faculty of Geodesy*

*nradovic@geof.unizg.hr*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

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## **Abstract**

Teaching today, in the 21st century, in the age of drones, 3D printers and artificial intelligence, can no longer be the same as it was 10 or 40 years ago. Everything is changing. The question is whether we can still teach in the same traditional way? Can students only acquire new knowledge in a dynamic everyday life in the traditional way? Only with chalk and a blackboard? How can we strike a balance between traditional teaching and the use of technology? How can we use technology as a tool for acquiring new skills in combination with traditional math/geometry skills instead of just using technology for technology's sake? People who love math/geometry know that it is all around us, in our lives, in the workplace, in science, in business, in art ... It is not possible to give an answer to all these questions, but the main idea is to try. To answer some (or all) of these questions, we have prepared activities for students and teachers. We want to show them how to teach and learn math/geometry in a different environment, namely art. It is well known that art and mathematics have been very closely linked throughout history. From the artists of ancient Greece to the greats of the Renaissance and the outstanding designers of today. In the all too rich world of art, we have chosen neoplasticism as our artistic environment. By combining classical work with the use of Sketchpad, a dynamic program for teaching mathematics, students and their teachers discover a new world, a combination of mathematics and art. They learn new skills. However, the best thing is that they apply the adopted outcomes through "play" math/geometry (from elementary to high school) in art and vice versa. This takes teaching and learning to a higher level. New research skills (dynamic geometry) and correlations between math and art are adopted.

## **Key words**

*art, geometry, learning, mathematics, neoplasticism, Sketchpad, teaching*

# Integrating art education and literature, or how did the fairy tale “Thumbelina” by H. C. Andersen connect us?



**Ana Sarvanović, Bojan Marković**

*Faculty of Teacher Education, University of Belgrade*

*ana.sarvanovic@uf.bg.ac.rs, bojan.markovic@uf.bg.ac.rs*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 152**

## **Abstract**

The paper explores the possibilities of applying an integrative approach to visual arts and literature in the first cycle of primary education in the Republic of Serbia. Within this educational system, where teaching is subject-oriented, integrative approaches are inadequately present in practice. The authors of this paper believe that, in such a context, future teachers need to be further trained and empowered in using integrative approaches. The paper describes and analyzes a project conducted in more than 70 Fine Arts classes, involving fourth-year students from the Faculty of Education in Belgrade and pupils from the first to fourth grade. Inspired by H. C. Andersen's fairy tale 'Thumbelina,' the artwork explores the story's themes, motifs, problems, and possibilities through a methodical interpretation. Based on such an understanding of the fairy tale, a substantial and diverse practice in Fine Arts classes was implemented, which was the primary goal of the project. In addition to describing the working process with students – collaborative marking of motives, characters, and/or scenes from the fairy tale, and finding appropriate artistic media adapted to the pupils' age – the paper includes qualitatively analyzed authors' and participants' personal reflections and outlines methodological implications of challenges and opportunities we have encountered. The research results demonstrate the successful integration of visual arts and literature, challenging the notion of art being used merely as a decorative activity in other school subjects, where it may lose its integrity. Photos of children's artworks are an integral part of the project's outcomes, presented here as a strong incentive for teachers to consider art in schools as a way of thinking and knowing.

## **Key words**

*integrative approach to teaching; teacher education; thematic-motif analysis of the literary text; understanding of literary work; visual arts*

# Ana Sarvanović, Bojan Marković

Faculty of Teacher Education, University of Belgrade

ana.sarvanovic@uf.bg.ac.rs, bojan.markovic@uf.bg.ac.rs

**Važnost umjetničkog obrazovanja**

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## Sažetak

U ovom radu istražuju se mogućnosti primjene integrativnoga pristupa vizualnim umjetnostima i književnosti u prvom ciklusu osnovnoga obrazovanja u Republici Srbiji. U okviru toga obrazovnog sustava, u kojem se nastava odvija po predmetima, integrativni pristupi su nedovoljno prisutni u praksi. Autori ovoga rada vjeruju da u takvom kontekstu buduće nastavnike treba dodatno poučavati i osnaživati za korištenje integrativnih pristupa. U radu se opisuje i analizira projekt proveden tijekom više od 70 sati nastave likovne kulture, uz sudjelovanje studenata četvrte godine Fakulteta za obrazovanje učitelja i vaspitača u Beogradu i učenika od prvog do četvrtog razreda. Inspiracija za umjetničko stvaralaštvo bila je bajka Palčica H. C. Andersena, koja je tematski, motivski, problemski i istraživački obrađena kroz metodičku interpretaciju teksta. Na temelju takvoga razumijevanja bajke, implementirana je sadržajna i raznolika praksa na satima likovne kulture, što je bio primarni cilj projekta. Osim opisa radnoga procesa sa studentima – zajedničkoga označavanja motiva, likova i/ili scena iz bajke te pronalaženja odgovarajućih umjetničkih medija prilagođenih dobi učenika – rad sadrži kvalitativno analizirane osobne refleksije autora i ostalih sudionika te ističe metodološke implikacije izazova i mogućnosti s kojima smo se susreli. Rezultati istraživanja pokazuju uspješnu integraciju vizualnih umjetnosti i književnosti, osporavajući shvaćanje umjetnosti kao puke dekorativne aktivnosti u drugim školskim predmetima, pri čemu može izgubiti svoj integritet. Fotografije dječjih radova sastavni su dio rezultata projekta, a ovdje su predstavljeni kao snažan poticaj nastavnicima da razmotre umjetnost u školama kao način razmišljanja i spoznavanja.

## Ključne riječi

*integrativni pristup nastavi; obrazovanje učitelja; razumijevanje književnoga djela; tematsko-motivska obrada književnoga teksta; vizualne umjetnosti*



# Contemporary strategies and teaching methods in preparing and implementing art activities in kindergarten / Suvremene strategije i metode rada u organiziranju i provođenju likovnih aktivnosti



**Svetlana Novaković**

*Faculty of Teacher Education, University of Zagreb*

*svetlana.novakovic@ufzg.hr*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 153**

## **Abstract**

Children's experiences in the field of art have an important role in fostering their holistic and healthy growth and development. One of the areas of art belongs to visual arts, which facilitate the development of children's creative potential, visual-spatial intelligence, visual sensitivity, imagination, aesthetic perception, and specific artistic expressive abilities. The objective of this research was to examine the extent to which kindergarten teachers implement traditional and modern strategies and teaching methods in preparing and implementing art activities in kindergarten. The research included 207 participants, Croatian kindergarten teachers from the Primorje-Gorski Kotar county, Sisak-Moslavina county, and the city of Zagreb. The questionnaire used in the research included closed and open-ended questions. Descriptive statistics were used for basic data analysis. The answers to the open questions were analysed by extracting key words and grouping them into meaningful categories. The incidence of certain categories was determined, and the percentages were calculated regarding the number of respondents. The existence of statistically significant differences in the use of certain teaching methods and fostering children's participation in visual arts activities by teachers regarding their place of work was calculated with the  $\chi^2$  test. The obtained results are presented in tables and descriptively. The research results showed that the established approaches in preparing and implementing art activities in preschool prevail within visual arts education.

## **Key words**

*artistic development of children; preschool education; teaching methods; teaching strategies*

# Svetlana Novaković

Faculty of Teacher Education, University of Zagreb

svetlana.novakovic@ufzg.hr

Važnost umjetničkog obrazovanja

Broj rada: 153

## Sažetak

Važnu ulogu u poticanju cjelovitoga i zdravoga djetetova rasta i razvoja imaju njegova iskustva na području umjetnosti. Jedno od njih je likovno područje kojim djeca razvijaju svoje kreativne potencijale, vizualno-prostornu inteligenciju, vizualnu osjetljivost, maštu, estetsko percipiranje i specifične likovno-izražajne sposobnosti. Cilj istraživanja bio je ispitati u kojoj mjeri odgojitelji koriste tradicionalne, odnosno suvremene strategije i metode rada u organiziranju i provođenju likovnih aktivnosti u vrtiću. U istraživanju je sudjelovalo 207 odgojitelja hrvatskih vrtića iz Primorsko-goranske i Sisačko-moslavačke županije i grada Zagreba. Anketni upitnik korišten u istraživanju obuhvaćao je pitanja zatvorenoga i otvorenoga tipa. Za osnovnu analizu podataka upotrijebljena je opisna statistika. Odgovore na otvorena pitanja obradili smo tako da smo ispisali ključne riječi i potom ih objedinili u sadržajno smislene kategorije. Utvrdili smo pojavnost pojedinih kategorija i izračunali postotke s obzirom na broj ispitanika, a  $\chi^2$  testom ispitali smo postojanje statistički značajnih razlika u korištenju pojedinih metoda rada i poticanja djece u likovnim aktivnostima od strane odgojitelja s obzirom na mjesto rada. Dobivene rezultate predstavili smo u tablicama i opisno. Rezultati istraživanja pokazali su da unutar likovnoga odgoja prevladavaju ustaljeni pristupi u organiziranju i provođenju likovnih aktivnosti u predškolskoj dobi.

## Ključne riječi

likovni razvoj djece; metode rada; strategije poučavanja; predškolski odgoj i obrazovanje

# Pre-primary teachers' perception of preschool children's visual-art creativity / Percepcija odgojitelja o likovnoj kreativnosti djece predškolske dobi



**Svetlana Novaković, Ema Dugandžić**

*Faculty of Teacher Education, University of Zagreb*

*svetlana.novakovic@ufzg.hr*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 154**

## **Abstract**

Creativity is a basic educational value that should be fostered and developed from an early age, and the development of children's creative abilities in the visual and artistic field simultaneously impacts the development of their creativity in other areas, i.e. it impacts the development of creative thinking in general. Pre-primary teachers have a significant role in the development of children's creative potential; therefore, the purpose of this research was to investigate teachers' conceptual beliefs about creativity. In this paper, we present the results of empirical research whose aim was to determine how teachers define creativity, their views on children's creativity, and their role in fostering children's artistic creativity. The research was conducted on a sample of 70 undergraduate students of early childhood and preschool education at the Faculty of Teacher Education in Zagreb, local branch in Petrinja, and 70 practicing teachers in Croatian kindergartens. The research instrument used for data collection was a questionnaire consisting of closed survey-type questions, an ordinal scale, and a five-point Likert-type attitude scale. The non-parametric Mann-Whitney U test was used to test the differences in the perception of creativity and their role in fostering it between undergraduate students of early childhood and preschool education and practicing teachers. The results of the research show that teachers understand their role in developing creativity in children and are aware of the importance of their own creativity in the organization and implementation of educational activities with children.

## **Key words**

*education in preschool age; teacher's perception; visual - art creativity*

# Svetlana Novaković, Ema Dugandžić

Faculty of Teacher Education, University of Zagreb

svetlana.novakovic@ufzg.hr

Važnost umjetničkog obrazovanja

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## Sažetak

Kreativnost je osnovna odgojna vrijednost koju treba poticati i razvijati već od najranije dobi, a razvoj kreativnih sposobnosti djece na vizualno-likovnom području istovremeno utječu na razvijanje njihove kreativnosti i na druga područja, tj. djeluje na razvijanje kreativnoga mišljenja uopće. Odgojitelj predstavlja važan faktor u razvoju dječjega kreativnoga potencijala, stoga je svrha ovoga istraživanja bila istražiti konceptualna uvjerenja odgojitelja o kreativnosti. U radu predstavljamo rezultate empirijskoga istraživanja kojim smo utvrdili kako odgojitelji definiraju kreativnost, njihova stajališta o kreativnosti djece i ulozi odgojitelja u poticanju dječje likovne kreativnosti. Istraživanje je provedeno na uzorku od 70 studenata prediplomskog studija Ranog i predškolskog odgoja Učiteljskog fakulteta u Zagrebu, odsjek Petrinja i 70 odgojitelja praktičara u hrvatskim vrtićima. Za prikupljanje podataka upotrijebljen je upitnik, sastavljen od zatvorenih pitanja anketnoga tipa, ordinalne ljestvice i petostupanjske ljestvice stajališta Likertova tipa. Testiranje razlika između studenata prediplomskog studija Ranog i predškolskog odgoja i odgojitelja praktičara s obzirom na njihovu percepciju kreativnosti i njihove uloge u poticanju iste primijenjen je neparametrijski Mann Whitney U test. Rezultati empirijskoga istraživanja pokazuju da obje skupine ispitanika razumiju svoju ulogu u razvijanju kreativnosti kod djece te su svjesni važnosti vlastite kreativnosti u organizaciji i provedbi odgojno-obrazovnih aktivnosti s djecom.

## Ključne riječi

obrazovanje u predškolskoj dobi; percepcija odgojitelja; vizualno-likovna kreativnost

# Are traditional art education methods still relevant in today's modern era? Exploring Henry Schaefer-Simmern's ideas



**Marija Pavlović**

*University of Belgrade, Faculty of Teacher Education*

*[marija.pavlovic@uf.bg.ac.rs](mailto:marija.pavlovic@uf.bg.ac.rs)*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 155**

## **Abstract**

Our research relies primarily on the ideas of the art educator Henry Schaefer-Simmern, who worked until the end of the 1970s. Supported by Rudolf Arnheim and other contemporaries, he had extensive experience in educational work and aimed to achieve specific goals through art. Though he wrote little about his approach, we can learn about his goals and teaching methods from his students and followers. As his approach relied heavily on tracking the development of students' artistic expression, frequent discussions, and self-reflection on their own artistic work, it raises the question of whether such a method can be carried out today within the school context. He asked his students to carefully observe, identify problems, suggest possible solutions, and test their assumptions, and all of this would be useful for the artistic and holistic development of children even today.

The goal of our work is to examine his ideas and teaching methods by researching available literature. Based on our findings, we can identify which aspects of his approach could be beneficial in a modern context, as well as whether his principles can be adapted to the current education system. By implementing the proposed approach, it is possible to aid students in developing not just their artistic expression but also their comprehensive skills, which are vital for their success in the future.

## **Key words**

*art education; development of students' artistic expression; Henry Schaefer-Simmern's ideas; the contemporary context*

# Non-visual motives in art education: visualization, correlation, synesthesia and ideaesthesia / Nevizualni motivi u likovnoj edukaciji: vizualizacija, korelacija, sinestezija i ideastezija



**Miroslav Huzjak**

*Faculty of Teacher Education, University of Zagreb*

*miroslav.huzjak@ufzg.hr*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 156**

## **Abstract**

Non-visual motifs are those that are not seen by the eyes but by other senses: smell, touch, taste, and hearing. We can roughly divide such motifs into sensations and feelings. After the empirical experience of reality with the senses, man looks for regularities in the observed, in which visualization also plays a role as one of the tools for dealing with experience. In order to avoid visualization in art education to become a banal illustration, it is useful to use structural correlation. It is based on the structure, mutual relations of what is being visualized, by connecting common compositional grammar (so-called syntagms). Synesthesia offers another possibility for visualization. It is an atypical (unusual) neurological condition in which the synesthetist connects, that is, combines different sensations: sight, hearing, touch, taste, and smell. For example, synaestheses experience color when looking at letters, or when listening to sounds, they have an activated sense of taste or touch. A synesthete experiences non-visual motifs in a certain way: sees sounds, hears colors, smells and tastes, and in other ways unifies the perception of the surroundings. To a lesser extent, synesthesia can be experienced by all people - for example, we perceive deep sounds as "dark" and high sounds as "bright", and expressions such as "warm and cold" colors, "rough" voice or "velvety" voice are also common. The research was conducted to reveal the reaction of elementary school students to various non-visual stimuli, to determine the way of artistic expression to non-visual stimuli, and to identify potential synesthetes at that age. It established that there is no statistically significant difference between boys and girls, and colors that are preferred along with certain letters, numbers, words, tastes, and sounds were established.

## **Key words**

*ideaesthesia and perception in classroom teaching, non-visual motives in art education, synaesthesia, visualization and correlation in art expression*

# Miroslav Huzjak

*Faculty of Teacher Education, University of Zagreb*

*miroslav.huzjak@ufzg.hr*

**Važnost umjetničkog obrazovanja**

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## Sažetak

Nevizualni motivi su oni koje se ne vide očima već drugim osjetilima; mirisom, dodirom, okusom i sluhom. Takve motive možemo ugrubo podijeliti na osjete i na osjećaje. Nakon empirijskoga doživljaja stvarnosti osjetilima, čovjek traži zakonitosti u opaženom, u čemu svoju ulogu ima i vizualizacija kao jedno od oruđa za postupanje s iskustvom. Kako bi se izbjeglo da vizualizacija u likovnoj edukaciji postane banalna ilustracija, korisno je upotrijebiti strukturalnu korelaciju. Ona se temelji na strukturi, međusobnim odnosima onoga što se vizualizira, povezivanjem zajedničke kompozicijske gramatike (tzv. sintagmama). Još jednu mogućnost za vizualizaciju nudi sinestezija. Radi se o atipičnom (neuobičajenom) neurološkom stanju u kojem sinestetičar povezuje, odnosno spaja različite osjete: vid, sluh, dodir, okus i njuh. Sinesteti primjerice, gledajući slova imaju doživljaj boje ili slušajući zvukove imaju aktiviran osjet okusa ili dodira. Sinestet na određen način doživljava nevizualne motive: vidi zvukove, čuje boje, mirise i okuse te na druge načine ujedinjuje percepciju okoline. U manjoj mjeri, sinesteziju mogu doživjeti svi ljudi – recimo, duboke zvukove doživljavamo „tamnima“ a visoke „svijetlima“, a uobičajeni su i izrazi kao što su „tople i hladne“ boje, „hrapavi“ glas ili „baršunast“ glas. Provedeno je istraživanje u svrhu reakcije učenika razredne nastave u osnovnoj školi na razne nevizualne poticaje, utvrđivanja načina likovnoga izražavanja na nevizualne poticaje te u svrhu identifikacije potencijalnih sinesteta u toj dobi. Ustanovilo se da nema statistički značajne razlike između dječaka i djevojčica, a ustanovile su se boje koje se preferiraju uz određena slova, brojke, riječi, okuse i zvukove.

## Ključne riječi

*vizualizacija i korelacija u likovnom izražavanju; nevizualni motivi u likovnoj edukaciji; sinestezija; ideastezija i percepcija u razrednoj nastavi*

# Croatia and Italy: National Curricula and the Artistic Music Education in the 0 to 6 years system



**Valentina Fanelli**

*University of Bologna Alma Mater Studiorum*

*valentina.fanelli@studio.unibo.it*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 157**

## **Abstract**

The paper compares the national educational system of Croatia and Italy in 0-6 years segment, in order to present the principles, values, and objectives underlying the art music education as a 'quality' factor of tout court education. The critical-comparative analysis, within the international and European legislative framework, will point out the formative potential of art music education oriented towards historical and cultural sense.

The primary purpose of both curricula, the promotion of the integral and harmonious child's growth, calls into question the relevance that art music can assume in nourishing the child's potential for development in this age group, affecting on one's own psychophysical well-being. The eighth key competence, highlighted by the two documents, emphasizes the key role of art music both in cultural awareness raising and sense of belonging to the wider European community, and in education to creative and innovative expression. Promoting the educational strategy of problematizing and learning by research and experience, the curricula enhance the initiating possibility of a child's critical thinking and open up a privileged way to art music not only for artistic and aesthetic education, but also for the reflective thought formation. In this perspective, quality music education, intentionally targeted at specific instructive areas, plays a key role in cognitive, social, and emotional development, fostering the first forms of active citizenship. This intervention seeks to stimulate the scientific community discussion on relevance of music education focused on art music in the educational continuum curriculum-building from the 0-to-6 segment, as a 'quality' coefficient of education starting from Early Childhood Education and Care system.

## **Key words**

*art music education; critical-comparative analysis; ECEC quality; national guidelines on education; pedagogy and didactics of music*



# Quality of education in ECEC (0-6 years): The contribution of art music



**Carla Cuomo**

*University of Bologna Department of Arts, Visual Performing Media*

*carla.cuomo@unibo.it*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 158**

## **Abstract**

The quality concept is the core of the democratic pedagogical model (2030 Agenda goal 4). Since the 2000s, EU guidelines on ECEC have promoted a holistic approach to early childhood, emphasizing each child's right to equal educational opportunities, quality education, creativity development, and a consistent, unified curriculum that aligns with subsequent education and training. This paper will demonstrate how early childhood art music education can significantly benefit a child's cognitive, socio-emotional, creative, and innovative development. The beauty and cultural significance of music offer invaluable contributions to a child's growth. Unfortunately, music, therefore the art music, is poorly present or completely missing in the 0-6 curriculum.

Based on the analysis of standard documents on early childhood education, in the EU and beyond, the speech will suggest three intervention areas in order to construct a quality vertical curriculum centered on artistic music education: the staff musical training; the historically and culturally oriented organization of the curriculum; the setting up of the learning environment. The three areas are not always supported in a balanced way by the guidance frameworks of each country for a quality early childhood education.

The purpose is to stimulate the debate between pedagogy and didactics of music connoisseurs, as well as between educators and teachers in the ECEC system, with a view to develop pilot projects of vertical curricula experimentation of artistic music education.

## **Key words**

*Democratic Pedagogical Model; pedagogy and didactics of music; art music education; ECEC curriculum; ECEC European regulatory analysis*

# Goals and objectives of singing in Croatian primary school / Ciljevi i zadaće pjevanja u hrvatskoj osnovnoj školi



**Tomislav Košta**

*University of Zadar*

*tkosta@unizd.hr*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 159**

## **Abstract**

This paper provides an overview of the goals and objectives of singing in Croatian primary schools from the introduction of the Croatian language in the mid-19th century to the present day. The research is based on the analysis of school and legislative documentation, as well as the insights of prominent music educators who have influenced the definition of singing goals and objectives.

Music education, referred to as 'singing' in the latter half of the 19th century, was based on folk songs, with its objectives aimed at developing musical perception, aesthetic and patriotic education. In the following decades, there were more intensive reflections on singing in schools as well as on the concept of music education. After World War II, new elements were introduced (music literacy, listening, playing, music composition, etc.), with singing in teaching becoming increasingly functional, serving other purposes. A significant change occurred with the introduction of the Croatian National Education Standard for Primary School (2005), when the aim of music education in general education schools became to introduce students to music culture by establishing and developing value criteria for critical and aesthetically grounded music assessment. The goal of singing became singing itself, representing an attempt to move away from exclusively functional singing in our schools. In the latest curriculum for the subject of Music Culture (2019), the goals and objectives are based on the same philosophy, and achievable (alongside other activities) through singing aiming at artistic performance (as much as possible) and developing vocal skills. Many studies referenced in this paper indicate that singing remains the most prevalent and beloved activity in music education.

## **Key words**

*curriculum, goals and objectives of singing, music education, primary school, singing*

# Tomislav Košta

University of Zadar

tkosta@unizd.hr

Važnost umjetničkog obrazovanja

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## Sažetak

U ovom radu daje se prikaz ciljeva i zadataka pjevanja u hrvatskoj osnovnoj školi od uvođenja hrvatskog jezika, sredinom 19. stoljeća, do danas. Temelj istraživanja je rad na školskoj i zakonodavnoj dokumentaciji te analiza promišljanja istaknutih glazbenih pedagoga koji su svojim radom utjecali na definiranje ciljeva i zadataka pjevanja. Nastava glazbe koja se u drugoj polovici 19. stoljeća naziva 'pjevanje' utemeljena je na narodnoj pjesmi, a njezine su se zadatke odnosile na razvoj glazbenoga sluha, estetski i domoljubni odgoj. U sljedećim desetljećima dolazi do intenzivnijih promišljanja o pjevanju u školi kao i o koncepciji nastave glazbe. Nakon 2. svjetskog rata uvode se novi elementi (glazbeno opismenjivanje, slušanje, sviranje, glazbeno stvaralaštvo i dr.), a pritom pjevanje u nastavi postaje sve manje umjetničko, a sve više funkcionalno - u službi ostvarenja drugih zadataka. Velika promjena se događa uvođenjem HNOS-a (2005) kada cilj nastave glazbe u općeobrazovnoj školi postaje uvesti učenika u glazbenu kulturu uspostavljanjem i razvijanjem vrijednosnih kriterija za kritičko i estetski utemeljeno procjenjivanje glazbe. Cilj pjevanja postaje pjevanje kao takvo, što predstavlja pokušaj odmak od isključivo funkcionalnoga pjevanja u našim školama. U najnovijem kurikulumu nastavnoga predmeta Glazbena kultura (2019) ciljevi i zadatke su temeljene na istoj filozofiji, a ostvarive su (uz ostale aktivnosti i) pjevanjem koje je usmjereno ostvarivanju umjetničke izvedbe (koliko je to moguće) i razvijanju pjevačkih vještina. Mnoga istraživanja na koja se referiramo u radu govore da je pjevanje i dalje najzastupljenija i najomiljenija aktivnost na nastavi glazbe.

## Ključne riječi

*ciljevi i zadatke pjevanja; kurikulum; nastava glazbe; pjevanje; osnovna škola*

# Listening to concerts to enhance students' perception of music quality / Slušanje koncerata u svrhu povećanja studentske percepcije kvalitete glazbe



**Tomislav Vrandečić, Ivana Zvonković, Magdalena Rogošić**

*University of Zagreb, Faculty of Teacher Education*

*tomislav.vrandecic@ufzg.hr, zvonkovicivana@gmail.com, meg.rogosic@gmail.com*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 160**

## **Abstract**

This paper explores the effect of attending concerts on students' perception of music quality. The intention is to examine how concert experiences can influence a greater sensitivity to the quality of artistic music among students. For many years, students at the Faculty of Teacher Education University of Zagreb have had the opportunity to attend a significant number of symphonic, choral, chamber, and other concerts within the Faculty of Teacher Education Music Scene, and this paper will focus on that activity. Additionally, the research aims to understand how various factors within the concert experience, such as the type of music, performers, concert atmosphere, and audience interaction, can affect this perception. Moreover, it examines not only students' subjective experiences but also their objective evaluations of musical performances after a concert. This topic is relevant for both future educators and teachers as both will play a key role in developing musical taste in early childhood.

## **Key words**

*audience, educator, interaction, performer, teacher*

**Tomislav Vrandečić, Ivana Zvonković, Magdalena Rogošić**

*University of Zagreb, Faculty of Teacher Education*

*tomislav.vrandecic@ufzg.hr, zvonkovicivana@gmail.com, meg.rogosic@gmail.com*

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<b>Sažetak</b>
<p>U ovom radu govori se o istraživanju učinka slušanja koncerta na percepciju kvalitete glazbe među studentima. Namjera je razmotriti kako koncertna iskustva mogu utjecati na veću osjetljivost prema kvaliteti umjetničke glazbe kod studenata. Studenti Učiteljskog fakulteta u Sveučilišta Zagrebu imaju mogućnost organizirano pohađati znatan broj simfonijskih, zbornskih, komornih i drugih koncerata unutar Glazbene scene Učiteljskog fakulteta već dugi niz godina te će se u ovom radu usredotočiti na tu aktivnost. Osim toga, istraživanje ima za cilj razumjeti kako različiti faktori unutar koncertnoga iskustva, poput vrste glazbe, izvođača, atmosfere koncerta i interakcije s publikom, mogu utjecati na tu percepciju. Pritom, istražuju se ne samo subjektivni doživljaji studenata, već i njihove objektivne procjene glazbenih izvedbi nakon koncerta. Ova tema relevantna je kako za buduće odgojitelje tako i za učitelje jer će oboje imati ključnu ulogu u razvijanju glazbenoga ukusa u ranoj dječjoj dobi.</p>
<b>Ključne riječi</b>
<i>interakcij; izvođač; odgajatelj; publika; učitelj</i>

# Attending cultural events as a prerequisite for successful practice of future educators in the field of music activities / Pohađanje kulturnih događanja kao preduvjet uspješne prakse budućih



**Martina Mičija Palić, Tamara Jurkić Sviben**

*University of Zagreb, Faculty of Teacher Education*

*[martina.micijapalic@ufzg.hr](mailto:martina.micijapalic@ufzg.hr)*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 161**

## **Abstract**

Students of the Undergraduate Study of Early Childhood Education at the Faculty of Teacher Education of the University of Zagreb (UFZG), within the framework of the Music Culture course, should attend concerts of classical and jazz music organized by the Faculty within the Music Scene program in cooperation with the music production of the Croatian Radio television. The paper aims to examine the attitudes and opinions of Early Childhood Education (ECE) students about the importance and need to attend cultural events, especially concerts, for successful and quality performance of music activities with children of early and preschool age and to compare them with the results of the previously conducted research (Jurkić Sviben & Mičija Palić, 2023) in which the respondents were students of teacher education studies. The results indicate that ECE students were aware that for successful performance of music activities in kindergarten, it is necessary for the educator to actively attend cultural events. However, compared to the attitudes of students in teacher education studies, the attitude of ECE students is less pronounced than that of students in teacher education studies. The results indicate that it is essential to cultivate cultural awareness in students during their education to highlight the significance of training future educators in the broader field of culture, including music culture. This awareness is vital to foster and encourage the importance of perceiving and receiving culture, particularly music culture, when working with children and young people.

## **Key words**

*concerts; cultural awareness; early childhood education; music culture; teacher education studies*

Martina Mičija Palić, Tamara Jurkić Sviben

University of Zagreb, Faculty of Teacher Education

*martina.micijapalic@ufzg.hr*

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Sažetak
<p>Studenti prijediplomskoga studija Rani i predškolski odgoj na Učiteljskom fakultetu Sveučilišta u Zagrebu u okviru nastave kolegija Glazbena kultura imaju obvezu pohađanja koncerata klasične i jazz glazbe koje fakultet organizira u sklopu Glazbene scene UFZG-a u suradnji s glazbenom proizvodnjom Hrvatske radiotelevizije.</p> <p>Cilj je rada ispitati stavove i mišljenja studenata odgojiteljskoga studija o važnosti i potrebi pohađanja kulturnih događanja, posebice koncerata, za uspješno i kvalitetno izvođenje glazbenih aktivnosti s djecom rane i predškolske dobi te ih usporediti s rezultatima prethodno provedenoga istraživanja (Jurkić Sviben i Mičija Palić, 2023) u kojemu su ispitanici bili studenti učiteljskih studija.</p> <p>Rezultati ukazuju na to da su studenti Ranog i predškolskog odgoja koji pohađaju kulturna događanja svjesni da je za uspješno izvođenje glazbenih aktivnosti u vrtiću potrebno da odgojitelj aktivno konzumira kulturna događanja, no u usporedbi sa stavovima studenata učiteljskih studija, stav studenata odgojiteljskih studija manje je izražen u odnosu na isti stav studenata učiteljskih studija.</p> <p>Temeljem rezultata moguće je zaključiti da je studente i odgojiteljskih i učiteljskih studija važno kulturno osvještivati tijekom studija jer im se time podiže svijest o važnosti obrazovanja budućih odgojno-obrazovnih djelatnika u području kulture općenito, kao i glazbene kulture koja je njezin sastavni dio, kako bi važnost percepcije i recepcije kulture, posebno one glazbene, razvijali i poticali u radu s djecom i mladima.</p>
Ključne riječi
<i>glazbena kultura; koncerti; kulturna osviještenost; studij Ranog i predškolskog odgoja, Učiteljski studij</i>

# Understanding cultural diversity and intercultural competences in music education: Perspectives of teacher education students



**Blaženka Bačlija Sušić, Martina Mičija Palić, Tomislav Cvrtila**

*University of Zagreb, Faculty of Teacher Education*

*blazenka.baclijasusic@ufzg.hr, martina.micijapalic@ufzg.hr, tomislav.cvrtila@ufzg.hr*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 162**

## **Abstract**

The concept of intercultural competence implies educators' optimal responsiveness and understanding of the richness and limitations of their own sociocultural contexts and those of their students. Respect for cultural diversity and various musical traditions, coupled with an appreciation of intercultural music education, can significantly contribute to developing intercultural competences among future early childhood educators (ECEs) and teachers. Building upon the findings of grounded theory, the Model of Intercultural Competences in the context of music education highlights the necessity of analyzing intercultural competences through the processes, actions, and interactions of future teachers and ECEs from diverse backgrounds (Sukmayadi & Sandie Gunara, 2019). This paper aims to elucidate the understanding and perception of cultural diversity and intercultural competences in the learning and teaching of music from the perspective of teacher education students, with the goal of further developing the concept of intercultural competences within the realm of music education. Based on Joseph and Southcott's (2009) exploration of cultural diversity in music education, a questionnaire comprising several subscales was developed for research purposes. It is expected that the conducted research will provide implications and contribute to understanding educational practices from the perspective of intercultural sensitivity and the development of intercultural music competences among future ECEs and teachers. This is particularly relevant in the context of conducting musical activities aimed at enhancing educational programs and fostering a fairer, more inclusive curriculum.

## **Key words**

*early childhood educators and teachers; interculturalism; music education; teacher education students; sociocultural context*



# Blaženka Bačlija Sušić, Martina Mičija Palić, Tomislav Cvrtila

University of Zagreb, Faculty of Teacher Education

*blazenka.baclijasusic@ufzg.hr, martina.micijapalic@ufzg.hr, tomislav.cvrtila@ufzg.hr*

**Važnost umjetničkog obrazovanja**

**Broj rada: 162**

## Sažetak

Koncept interkulturalnih kompetencija podrazumijeva optimalnu reakciju odgojitelja i učitelja te razumijevanje bogatstva i ograničenja kako vlastitoga sociokulturnog konteksta, tako i sociokulturnoga konteksta djece. Uz poštovanje kulturne raznolikosti i različitih glazbenih tradicija, uvažavanje interkulturalnoga glazbenog obrazovanja može značajno pridonijeti razvoju interkulturalnih kompetencija među budućim odgojiteljima i učiteljima.

Nadovezujući se na nalaze utemeljene teorije, Model interkulturalnih kompetencija u kontekstu glazbenoga obrazovanja naglašava potrebu za analizom interkulturalnih kompetencija kroz procese, aktivnosti i interakcije budućih učitelja i odgojitelja iz različitih sredina (Sukmayadi i Sandie Gunara, 2019) .

U svrhu daljnjega razvoja koncepta interkulturalnih kompetencija u području glazbenoga obrazovanja cilj je rada razjasniti razumijevanje i percepciju kulturne raznolikosti i interkulturalnih kompetencija u učenju i poučavanju glazbe iz perspektive studenata učiteljskih studija. Na temelju istraživanja kulturne raznolikosti u glazbenom obrazovanju (Joseph i Southcottu, 2009) kreiran je upitnik koji se sastoji od nekoliko podskala.

Očekuje se da će provedeno istraživanje imati implikacije i doprinijeti razumijevanju odgojno-obrazovnih praksi iz perspektive interkulturalne osjetljivosti i razvoja interkulturalnih glazbenih kompetencija kod budućih odgojitelja i nastavnika. Ovo je posebno važno u kontekstu provođenja glazbenih aktivnosti usmjerenih na poboljšanje obrazovnih programa i njegovanje pravičnijega i inkluzivnijega kurikula.

## Ključne riječi

*odgajatelji i učitelji; interkulturalizam; glazbeno obrazovanje; studenti učiteljskih studija; sociokulturni kontekst*

# Everyone can improvise: Music improvisation pedagogy in the early childhood education context / Svatko može improvizirati: pedagogija glazbene improvizacije u kontekstu predškolskoga odgoja



**Blaženka Bačlija Sušić<sup>1</sup>, Iva Bardun<sup>2</sup>, Renata Kubelka<sup>3</sup>**

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

<sup>2</sup>Elly Bašić Music School, Zagreb

<sup>3</sup>Kindergarten špansko, Zagreb

*blazenka.baclijasusic@ufzg.hr, iva.bardun@hotmail.com, enata.kubelka@gmail.com*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 163**

## **Abstract**

The concept of intercultural competence implies educators' optimal responsiveness and understanding of the richness and limitations of their own sociocultural contexts and those of their students. Respect for cultural diversity and various musical traditions, coupled with an appreciation of intercultural music education, can significantly contribute to developing intercultural competences among future early childhood educators (ECEs) and teachers.

Building upon the findings of grounded theory, the Model of Intercultural Competences in the context of music education highlights the necessity of analyzing intercultural competences through the processes, actions, and interactions of future teachers and ECEs from diverse backgrounds (Sukmayadi & Sandie Gunara, 2019).

This paper aims to elucidate the understanding and perception of cultural diversity and intercultural competences in the learning and teaching of music from the perspective of teacher education students, with the goal of further developing the concept of intercultural competences within the realm of music education.

Based on Joseph and Southcott's (2009) exploration of cultural diversity in music education, a questionnaire comprising several subscales was developed for research purposes.

It is expected that the conducted research will provide implications and contribute to understanding educational practices from the perspective of intercultural sensitivity and the development of intercultural music competences among future ECEs and teachers. This is particularly relevant in the context of conducting musical activities aimed at enhancing educational programs and fostering a fairer, more inclusive curriculum.

## **Key words**

## Blaženka Bačlija Sušić<sup>1</sup>, Iva Bardun<sup>2</sup>, Renata Kubelka<sup>3</sup>

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

<sup>2</sup>Elly Bašić Music School, Zagreb

<sup>3</sup>Kindergarten špansko, Zagreb

blazenka.baclijasusic@ufzg.hr, iva.bardun@hotmail.com, enata.kubelka@gmail.com

**Važnost umjetničkog obrazovanja**

**Broj rada: 163**

### Sažetak

Teorija aktivnosti (AT) nudi sveobuhvatnu perspektivu složenih situacija (Engeström, 2014), analizirajući obrazovne aktivnosti s holističkoga aspekta. Pedagogija glazbene improvizacije ističe aktivnost, spontanost i interakciju (Hickey, 2015; Linson, 2014) posebno ukazujući na dva konstrukta unutar ranoga i predškolskoga odgoja i obrazovanja (RPOO): Kreativna glazbena aktivnost (Creative Musical Agency (CMA) i Socijalno-glazbena sposobnost (Socio-Musical Aptitude (S-MA)) (MacGlone, 2022).

Cilj je istraživanja, koje je sastavni dio Erasmus projekta Everyone Can Improvise – ECI, usmjerenoga na unapjređenje pedagogije glazbene improvizacije, opisati i analizirati metode provođenja improvizacije sa skupinom djece predškolske dobi (N = 25). Korištene su etnografska metoda u području ranoga i predškolskoga odgoja i obrazovanja (Köngäs i Määttä, 2023), metoda istraživanja u području umjetnosti tzv. „crtaj i pričaj“ (engl. draw and tell research method) (Angell I sur., 2015; Coates, 2002; Punch, 2002) te promatranje podržano videozapisima.

Promatranje djetetova kreativnoga glazbenoga izraza kroz improvizaciju s gledišta teorije aktivnosti, otkriva upotrebu različitih fizičkih i simboličkih alata, što ukazuje na multisenzorna i multimodalna iskustva djece. Slušanje dječjih glasova i njihovih imaginarnih svjetova kroz improvizaciju uz korištenje istraživačke metode u području umjetnosti potiče kreativno izražavanje i doprinosi razumijevanju djece. Popunjavanjem istraživačke praznine u studijama grupne improvizacije djece predškolske dobi (MacGlone, 2022), ovo istraživanje implicira daljnji razvoj znanja u području pedagogije glazbene improvizacije.

### Ključne riječi

teorija aktivnosti; pedagogija glazbene improvizacije; rani i predškolski odgoj i obrazovanje; metoda etnografije u RPOO; „crtaj i pričaj“ metoda istraživanja

# School climate, sense of satisfaction and belonging to school and school music activities - literature review



**Maja Sokolović Ignjačević, Jelena Stanivuković, Ljiljana Plazinic**

*Faculty of Education, University of Belgrade*

*maja.ignjacevic@gmail.com, jelena.stanivukovic@uf.bg.ac.rs, ljiljana.plazinic@uf.bg.ac.rs*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 164**

## **Abstract**

Students' experiences at school affect their psychosocial development, general well-being, and the achievement of educational goals. The feeling of belonging is an important psychological need, which is especially prominent in the period of adolescence, when relationships among peers gain importance. The feeling of belonging to the school community is closely related to the child's perception of the school climate and overall satisfaction with the school, and it is influenced by many factors. The importance of music in the life of children and adolescents in the formation and expression of their social identity is unquestionable (Hargreaves et al., 2015; O'Neill, 2005), both in private life and at school. A school's music life consists of music education classes and optionally also various extracurricular activities - school choir, orchestra, smaller ensembles, bands - various group activities, in which children collaborate through music. This paper aims to examine the relevant literature on the relationship between school climate, a sense of belonging to the school community, student satisfaction with school, and the school's music program. It will explore the potential of music education to positively influence these factors and highlight the importance of developing high-quality music programs within school environments.

The literature analyzed includes an action research (Parker, 2010), correlational research (Ilari & Cho, 2023), quantitative (Weiss et al., 2017) and qualitative research (Adderley et al., 2003), and specifically case studies (Barrett & Bond, 2015). This paper will demonstrate how various school music programs contribute significantly to a child's overall school experience, as evidenced by diverse perspectives on their importance.

## **Key words**

*extracurricular activities, feeling of belonging to school, feeling of satisfaction with school, general music education, school climate, school music programs*

# Maja Sokolović Ignjačević, Jelena Stanivuković, Ljiljana Plazinic

Faculty of Education, University of Belgrade

maja.ignjacevic@gmail.com, jelena.stanivukovic@uf.bg.ac.rs, ljiljana.plazinic@uf.bg.ac.rs

Važnost umjetničkog obrazovanja

Broj rada: 164

## Sažetak

Iskustva učenika u školi utječu na njihov psihosocijalni razvoj, opću dobrobit, kao i na ostvarivanje obrazovnih ciljeva. Osjećaj pripadnosti je važna psihološka potreba koja je posebno izražena u razdoblju adolescencije kada odnosi među vršnjacima dobijaju na važnosti. Osjećaj pripadnosti školskoj zajednici u uskoj je vezi s djetetovom percepcijom školske klime i ukupnim zadovoljstvom školom, a na njih utječu mnogobrojni faktori. Važnost glazbe u životu djece i adolescenata, formiranju i izražavanju njihovoga socijalnoga identiteta je nesporna (Hargreaves i sur., 2015; O'Neill, 2005), kako u privatnom životu, tako i u školi. Glazbeni život škole čine nastava glazbene kulture, a opcionalno i različite izvanškolske i izvannastavne aktivnosti – školski zbor, orkestar, manji sastavi, odnosno različite grupne aktivnosti u kojima djeca surađuju kroz glazbu.

Cilj je ovoga rada pregled relevantne literature koja se bavi vezom između školske klime/osjećaja pripadnosti školskoj zajednici/zadovoljstva školom i glazbenoga života škole i ukazivanje na potencijal koji glazba u školi nosi u ovom pogledu, a time posredno i na važnost razvijanja kvalitetnih glazbenih programa u okviru školskih okružja. Među obuhvaćenim radovima zastupljena su akcijska istraživanja (Parker, 2010), korelacijska istraživanja (Ilari i Cho, 2023), kvantitativna (Weiss i sur, 2017) i kvalitativna istraživanja (Adderley i sur., 2003), konkretno, studije slučaja (Barrett i Bond, 2015). U radu ćemo prikazati na je koji način, iz različitih perspektiva, ukazano na važnost raznovrsnih obrazovnih glazbenih programa za djetetov doživljaj obrazovnoga iskustva.

## Ključne riječi

*nastava glazbene kulture; osjećaj pripadnosti školi; osjećaj zadovoljstva školom; školska klima; školski glazbeni programi; izvannastavne aktivnosti*

# Teaching Instrument Classes (Today) For Tomorrow / Nastava sviranja (danas za) sutra



**Diana Atanasov Piljek<sup>1</sup>, Ivan Batoš<sup>2</sup>**

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

<sup>2</sup>University North, Department of Art Studies

*diana.atanasov.piljek@gmail.com, ibatos@unin.hr*

**The importance of art education  
for the cognitive, social, and  
emotional development of  
children and youth**

**Number of the paper: 165**

## **Abstract**

This paper explores the potential benefits of content intervention in music instrument classes, i.e., incorporating non-classical music literature into piano and other instrumental classes. A portion of the traditional curriculum would be replaced with pieces that align with the students' preferred musical genres. This integrates interactive learning methods, use of music technology as a practical tool, individualized approach to each participant, and integration of different music styles and techniques while encouraging creative and comprehensive approaches to music education. The research employed a mixed-methods approach, consisting of quantitative research through a questionnaire with open-ended and Likert scale questions and a qualitative case study to investigate the teaching content of instrumental classes. The participants, students from the Music and Media program at the University North in Varaždin and the Faculty of Teacher Education at the University of Zagreb, confirmed the primary hypothesis that the curriculum should be adapted to include a smaller portion of individualized instruction alongside classical music literature to increase student engagement and relevance to their everyday lives.

This would result in improved instrumental skills and the development of music expression and interpretation arising from the emotional aspect of experiencing music, thereby motivating students to practice without neglecting the classical music literature which forms the foundation of the entire expression.

## **Key words**

*comprehensive approach to musical work; music genre; individualized approach; instructional content; instrumental instruction*

# Diana Atanasov Piljek<sup>1</sup>, Ivan Batoš<sup>2</sup>

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

<sup>2</sup>University North, Department of Art Studies

diana.atanasov.piljek@gmail.com, ibatos@unin.hr

**Važnost umjetničkog obrazovanja**

**Broj rada: 165**

## Sažetak

U radu se govori o istraživanju mogućnost intervencija u nastavni sadržaj nastave instrumenta, u ovom slučaju klavira i/ili drugih glazbenih kolegija i u manjem postotku njegove zamjene ne-klasičnom glazbenom literaturom - žanrom prema kojem učenik/student ima preferencije. Time se ujedanju interaktivne metode učenja, korištenje glazbene tehnologije kao alata za praktičnu podršku, individualizirani pristupi svakom učeniku te integracija različitih glazbenih stilova i tehnika te potiču kreativni i sveobuhvatni pristupi glazbenom obrazovanju. Mješovitom metodom istraživanja koja uključuje kvantitativno istraživanje anketnim upitnikom s pitanjima otvorenoga tipa i pitanja s mogućim odgovorima Likertovom skalom u pet razina i studijom slučaja, studenti studija Glazba i mediji Sveučilišta Sjever u Varaždinu i Učiteljskog fakulteta Sveučilišta u Zagrebu potvrdili su glavnu hipotezu da se nastavni sadržaj nastave sviranja treba modificirati i uz klasičnu glazbenu literaturu individualizirati njegov manji dio kako bi se približio učenicima/studentima, postao upotrebljiv u njihovom svakodnevnom životu/ slobodnom vremenu, a to bi rezultiralo i boljom vještinom sviranja i razvojem muzikalnoga glazbenog izričaja-interpretacije koji proizlazi iz emocionalnoga aspekta doživljaja glazbe i time motivira polaznike za vježbanjem, a da se pritom ne zapostavi klasična glazbena literatura koja je temelj cijeloga izričaja.

## Ključne riječi

glazbeni žanr; individualizirani pristup; nastava sviranja; nastavni sadržaj; sveobuhvatni pristup glazbenom djelu

# Croatian music academy and teacher education students' perceptions on the use of artificial intelligence in general music education



**Nikola Jambrošić**

*University of Zagreb, Faculty of Teacher Education,*

*nikola.sebastian.jambrosic@gmail.com*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 166**

## **Abstract**

Artificial intelligence (AI) technologies are becoming increasingly prevalent in the educational system, offering new opportunities for improving learning and teaching processes. The main aim of this research was to examine the general perception of students from music academies and teacher faculties in the Republic of Croatia regarding the use of AI in music education in elementary and secondary general education schools to understand their perspectives and needs upon which educational policies and practices could be enhanced.

Key questions included analyzing students' opinions and attitudes toward AI, the usefulness and applicability of AI technologies in music education and assessing their readiness to integrate these technologies into their future professional practices. Data was collected by surveying 400 students from various institutions and different years of study. Data analysis was conducted using quantitative methods. The preliminary results revealed students' positive attitudes towards integrating AI in music education, emphasizing expectations for improving the quality of education through personalized learning and innovative teaching methods.

Thus, this research provides insight into the current perceptions of future music educators and teachers of music culture and music art regarding AI, suggesting the need to direct educational policies and curricula toward developing competences required to use and understand AI technologies in educational contexts.

## **Key words**

*AI; education; music art; music culture*



**Nikola Jambrošić**

*University of Zagreb, Faculty of Teacher Education,*

*nikola.sebastian.jambrosic@gmail.com*

**Važnost umjetničkog obrazovanja**

**Broj rada: 166**

**Sažetak**

Tehnologije umjetne inteligencije postaju sve prisutnije u obrazovnom sustavu nudeći pritom nove prilike za poboljšanje procesa učenja i poučavanja. Glavni cilj ovog istraživanja bio je ispitati opću percepciju studenata muzičkih akademija i učiteljskih fakulteta u Republici Hrvatskoj prema korištenju umjetne inteligencije u glazbenom obrazovanju u osnovnim i srednjim općeobrazovnim školama kako bi se razumjelo njihovo stajalište i potrebe na temelju kojih bi se mogle poboljšati obrazovne politike i prakse.

Ključna pitanja uključivala su analizu mišljenja i stavova studenata o umjetnoj inteligenciji, korisnosti i primjenjivosti tehnologija umjetne inteligencije u glazbenom obrazovanju kao i procjenu njihove spremnosti za integraciju ovih tehnologija u svoje buduće profesionalne prakse. Anketnim istraživanjem prikupljeni su podatci od 400 studenata različitih ustanova i različitih godina studija. Analiza podataka provodila se primjenom kvantitativnih metoda. Preliminarni rezultati otkrili su pozitivan stav studenata prema integraciji umjetne inteligencije u glazbeno obrazovanje ističući očekivanja o poboljšanju kvalitete obrazovanja kroz personalizirano učenje i inovativne metode poučavanja. Ovo istraživanje tako pruža uvid u trenutačne percepcije budućih učitelja i nastavnika glazbene kulture i glazbene umjetnosti o umjetnoj inteligenciji sugerirajući potrebu za usmjeravanjem obrazovnih politika i kurikula prema razvoju kompetencija potrebnih za korištenje i razumijevanje tehnologija umjetne inteligencije u edukativnom kontekstu.

**Ključne riječi**

*AI; glazbena kultura; glazbena umjetnost; obrazovanje; umjetna inteligencija*

# Children's creativity within the Functional Music Pedagogy by Elly Bašić / Dječje stvaralaštvo u funkcionalnoj muzičkoj pedagogiji Elly Bašić



**Denis Vasilj**

*Zlatko Baloković Music School, Zagreb*

*denisvasilj@gmail.com*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 167**

## **Abstract**

Functional Music Pedagogy is the result of numerous years of music-pedagogical and scientific research of Elly Bašić in the areas of syncretic theory and practice of music education, ethnomusicology, and music therapy. With an elaborated methodology, this original music pedagogy is considered the greatest achievement of Croatian as well as world music pedagogy. It was verified by the curriculum and fully implemented in the Functional Music School, nowadays Elly Bašić Music College, through three levels of music education (preschool, elementary, and secondary school). Starting from the assumption that every child carries a creative potential and the need for spontaneous creativity, Elly Bašić places children's creativity at the starting point of the development of Functional Music Pedagogy. Functional Music Pedagogy builds its musical-methodical procedures and content on each child's natural disposition, their most spontaneous ability – imagination, and on their experiential sensibility, thus making children's creativity an important segment of the teaching process. Therefore, the aim of this paper is to show the development stages of creating Functional Music Pedagogy in which children's creativity appears as the dominant principle. The research covered the period of musical-pedagogical and scientific research of Elly Bašić from 1929 to 1998. The research results show that the uniqueness of Functional Music Pedagogy is in methodically elaborated developmental procedures, which explore and develop children's creativity and imagination in music education.

## **Key words**

*creation; Croatian music pedagogy; Elly Bašić Music College; functional music school; music education*

# Denis Vasilj

*Zlatko Baloković Music School, Zagreb*

*denisvasilj@gmail.com*

**Važnost umjetničkog obrazovanja**

**Broj rada: 167**

## Sažetak

Funkcionalna muzička pedagogija rezultat je dugogodišnjega glazbeno-pedagoškoga i znanstveno-istraživačkoga djelovanja Elly Bašić u područjima sinkretičke teorije i prakse glazbenoga odgoja, etnomuzikologije i muzikoterapije. Uz razrađenu metodologiju ova izvorna glazbena pedagogija smatra se najvećim postignućem hrvatske, kao i svjetske glazbene pedagogije. Verificirana je nastavnim planom i programom te u cijelosti provedena u funkcionalnoj muzičkoj školi, današnjem Glazbenom učilištu Elly Bašić, kroz tri razine glazbenoga obrazovanja (predškolskoj, osnovnoškolskoj i srednjoškolskoj). Polazeći od pretpostavke da svako dijete u sebi nosi stvaralački potencijal i potrebu za spontanom stvaralaštvom, Elly Bašić dječje stvaralaštvo postavlja u ishodište razvoja funkcionalne muzičke pedagogije. Funkcionalna muzička pedagogija svoje glazbeno-metodičke postupke i sadržaje gradi na prirodnoj dispoziciji svakog djeteta, njegovoj najspontanijoj sposobnosti – mašti i na njegovom doživljajnom senzibilitetu, čime dječje stvaralaštvo postaje važan segment nastavnoga procesa. Stoga je cilj ovoga rada pokazati razvojne etape stvaranja funkcionalne muzičke pedagogije u kojima se dječje stvaralaštvo pojavljuje kao dominantni princip. Istraživanje je obuhvatilo period glazbeno-pedagoškoga i znanstveno-istraživačkoga djelovanja Elly Bašić od 1929. do 1998. godine. Rezultati istraživanja pokazuju da je jedinstvenost funkcionalne muzičke pedagogije u metodički razrađenim razvojnim postupcima, kojima se istražuje i razvija dječje stvaralaštvo i mašta u glazbenom odgoju i obrazovanju.

## Ključne riječi

*funkcionalna muzička škola; glazbeni odgoj i obrazovanje; Glazbeno učilište Elly Bašić; hrvatska glazbena pedagogija; stvaralaštvo*

# Word associations and the development of emotion and affective state nouns in elementary school students / Verbalne asocijacije i razvoj imenica za emocije i afektivna stanja kod učenika osno



**Ana Petrović Dakić**

*University of Belgrade, Faculty of teacher Education*

*ana.petrovic@uf.bg.ac.rs*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 168**

## **Abstract**

Although abstract words, including those for emotions and other affective states, have recently been the focus of cognitive research (among others, in a series of works from the laboratories led by Barsalou, McRae or Vigliocco, and those from the Max Planck Institute for Psycholinguistics, Nijmegen), comparative research on their development during elementary school has been limited.

Yet, how and to what extent children adopt those words is important from a practical, real-life point of view – a well-developed emotional vocabulary helps people better express their feelings and deal with them in stressful situations. This is especially important for children since they should be forming a good basis for healthy emotional relationships with themselves and the environment.

With this in mind, we have collected school-aged children's word associations for nouns for emotions (like happiness) or states with an affective charge (hope) to examine how they change as the children grow. The number of respondents of a certain age was between 700 and 800 respondents ( $700 < n < 800$ ) to obtain the most valid results and the most complete picture of the associative field of a certain word. Students from 23 urban and rural centers responded to the stimulus words via questionnaire. Afterward, their answers were collected, and associative dictionaries were compiled based on them. They were divided by age and gender of the respondents.

We analysed the content of these fields, thus determining how the perception of certain words develops or even emerges (as in the case of jealousy). As often happens with abstract words in general, they make a loose group. Still, a general tendency can be seen in the age-related development towards more stereotypical reactions and in linking these concepts to concrete situations, in accordance with the theories of grounded cognition.

## **Key words**

*abstract nouns; cognitive development; emotional literacy; grounded cognition; psycholinguistics*

**Ana Petrović Dakić**

*University of Belgrade, Faculty of teacher Education*

*ana.petrovic@uf.bg.ac.rs*

**Važnost umjetničkog obrazovanja**

**Broj rada: 168**

## **Sažetak**

Iako su apstraktne riječi, uključujući i one za emocije i druga afektivna stanja, u posljednje vrijeme u žiži kognitivnih istraživanja (između ostalih, u nizu radova iz laboratorija koje vode Barsalou, McRae ili Vigliocco te onih s Instituta za psiholingvistiku Max Planck u Nijmegenu), njihov razvoj nije toliko usporedno praćen kod djece različite dobi. No, to kako ih i koliko djeca usvajaju bitno je ne samo sa znanstvene, već i s praktične životne strane – bolji emocionalni rječnik pomaže ljudima i da bolje izraze svoje osjećaje te i da se s njima nose u stresnim situacijama. To je kod djece posebno važno kao dobra osnova za zdrave emotivne odnose i sa sobom, i s okolinom.

Imajući to na umu, odlučili smo prikupiti verbalne asocijacije djece školske dobi na neke od riječi za emocije (sreća) ili stanja s afektivnim nabojem (nada) kako bismo ispitali kako se one mijenjaju kako djeca rastu. Broj ispitanika određene dobi bio je velik (između 700 i 800 ispitanika;  $700 < n < 800$ ) kako bi se dobili što valjaniji rezultati i što cjelovitija slika asocijativnoga polja pojedine riječi. Učenici s 23 urbana i ruralna punkta odgovarali su na poticajne riječi putem ankete. Njihovi su odgovori prikupljeni i prema njima su sastavljeni asocijativni rječnici, podijeljeni, osim po razredu, i po iskazanom spolu ispitanika.

Nakon toga, pristupilo se analizi sadržaja ovih polja te se moglo utvrditi kako se doživljaj određenih riječi razvija ili čak, u slučaju nekih (poput ljubomora), i tek stvara. Kao što često biva s apstraktnim riječima općenito, vidno je da je u pitanju difuzna skupina. No, kao opća tendencija može se zamijetiti razvoj u smjeru stereotipnijih odgovora, kao i vezanje ovih pojmova za konkretne situacije, u skladu s teorijama utemeljene kognicije.

## **Ključne riječi**

*apstraktne imenice; emocionalna pismenost; kognitivni razvoj; psiholingvistika; utemeljena kognicija*

# Required reading as an incentive for free art creativity / Lektira kao poticaj za slobodno umjetničko stvaralaštvo



**Katarina Kralj Kreković**

*OŠ Ivan Benković, Dugo Selo*

*katarina.kralj139@gmail.com*

**The importance of art education  
for the cognitive, social, and  
emotional development of  
children and youth**

**Number of the paper: 169**

## **Abstract**

Art curricula for elementary school clearly emphasize the need to open creative spaces for students in different learning contexts. The issue of creativity is particularly interesting in the subject Croatian Language, where it is found within the subject area Literature and Creativity. Certain outcomes of that area point out that teaching literature should expose its creative component - encouraging students to give voice to their reading experience creatively. These outcomes are potentially realized through required reading. Innovative required reading teaching methods are increasingly present in practice, united in the concept of the Creative Approach to Required Reading (Gabelica & Težak, 2017), which, in addition to an in-depth literary experience, strives to integrate different art areas. Still, in required reading lessons, it is unclear how much space is left for students' free artistic expression, devoid of default frameworks or teacher expectations. This action research will present the cases of students in three-second grades of primary school in the process of free creative expression after experiencing the required reading works. Observing the students as creatively competent individuals and then immersing in the creative space that will be opened in the literature lesson itself, the research will try to give insight into the potential of students' experience of a literary work for authentic artistic expression.

## **Key words**

*art in teaching; creative approach to required reading; free creative expression*

# Katarina Kralj Kreković

*OŠ Ivan Benković, Dugo Selo*

*katarina.kralj139@gmail.com*

**Važnost umjetničkog obrazovanja**

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## Sažetak

Kurikuli umjetničkih predmeta za osnovnu školu jasno naglašavaju potrebu stvaranja prostora za učeničko stvaralačko izražavanje u različitim kontekstima. Problematika stvaralaštva posebno je zanimljiva u predmetu Hrvatski jezik, gdje je pronalazimo u predmetnom području Književnost i stvaralaštvo. Pojedini ishodi toga područja ističu kako nastava književnosti treba ostvarivati svoju stvaralačku komponentu – poticati učenike na individualni stvaralački doživljaj pročitano. Ti se ishodi potencijalno ostvaruju kroz nastavu lektire, odnosno cjelovitoga čitanja književnih djela. U praksi su sve više prisutne inovativne metode nastave lektire objedinjene u konceptu kreativnoga pristupa lektiri (Gabelica i Težak, 2017) koje, osim dubinskoga književnog doživljaja, nastoje integrirati različita umjetnička područja. Ipak, postavlja se pitanje koliko lektira uistinu ostavlja prostora za učenički slobodni izraz, lišen zadanih okvira ili učiteljskih očekivanja. Ovo će akcijsko istraživanje prikazati slučajeve učenika triju drugih razreda osnovne škole u procesu stvaralačkoga izražavanja prema vlastitom izboru nakon čitanja lektirnih djela. Promatrajući učenike kao kreativno kompetentne pojedince te zatim uranjajući u stvaralački prostor koji će otvoriti u samoj nastavi, istraživanje će nastojati dati uvid u potencijal cjelovitoga učeničkoga doživljaja književnoga djela za autentičan umjetnički izraz.

## Ključne riječi

*kreativni pristup lektiri; slobodno stvaralaštvo; umjetnost u nastavi*

# Creative-development workshops in schools' extended stay: Integration of drama education, elements of child psychodrama, and somatically oriented approach



**Irena Vitaljić**

*Elementary School K. Š. Gjalski, University of Applied Health Sciences, Zagreb*

*irenavitaljic@gmail.com*

**The importance of art education for the cognitive, social, and emotional development of children and youth**

**Number of the paper: 170**

## **Abstract**

Extended stay programs in elementary schools provide organized care for children after regular classes, offering an opportunity for integrating various activities, workshops, and projects. Apart from contributing to the exploration of curriculum content, these activities create space and atmosphere for learning through play within peer groups, fostering the development and acquisition of developmentally appropriate social and life skills.

Recognizing that children best meet their developmental needs through exploration, movement, and play, and that drama games easily integrates into lesson themes while encouraging active participation, author's project Who am I?, has been developed. Project is implemented through a series of creative-development workshops using methods of drama education, drama games, exercises, and selected techniques of active and body-oriented approaches with elements of child psychodrama.

The integration of these methods is aimed at achieving educational and developmental goals. Learning becomes implicit and applied within the context of activities, providing support for the preservation of mental health and enhancing the school curriculum beyond regular classes.

Describing the methods used in creative-development workshops and providing examples of work with children in extended stay programs (integrated classes for the first three years of elementary school) will demonstrate the significance and contribution of learning through play in educational work.

## **Key words**



*drama games; learning; elementary school; mental health; psychodrama*

## **Irena Vitaljić**

*Elementary School K. Š. Gjalski, University of Applied Health Sciences, Zagreb*

*irenavitaljic@gmail.com*

**Važnost umjetničkog obrazovanja**

**Broj rada: 170**

### **Sažetak**

Produženi boravak u osnovnim školama omogućuje organizirani boravak djece nakon redovne nastave i pri tom pruža priliku za integraciju različitih aktivnosti, radionica i projekata. Osim što doprinose istraživanju nastavnog gradiva, ove aktivnosti također stvaraju prostor i atmosferu za učenje igrom unutar vršnjačke skupine potičući razvoj i usvajanje razvojno primjerenih socijalnih i životnih vještina.

Budući da djeca najbolje zadovoljavaju svoje razvojne potrebe istraživanjem, kretanjem i igrom, a dramske se igre lako uklapaju u nastavne teme i potiču aktivno sudjelovanje, osmišljen je autorski projekt Tko sam ja?. Projekt se provodi nizom radionica koristeći metode dramskog odgoja, dramske igre, vježbe i odabrane tehnike aktivnih i tjelesno orijentiranih pristupa s elementima dječje psihodrame.

Integracija navedenih metoda usmjerena je na postizanje odgojnih i obrazovnih ciljeva. Učenje postaje implicitno i primijenjeno u kontekstu aktivnosti pružajući podršku za očuvanje mentalnog zdravlja te unapređuje školski kurikulum izvan redovne nastave.

Opisom metoda rada u produženom boravku i primjerima rada s djecom u produženom boravku (integrirani razred prve tri godine osnovne škole) pokazat će se značaj i doprinos učenja igrom u odgojno-obrazovnom radu.

### **Ključne riječi**

*dramske igre; mentalno zdravlje; osnovna škola; psihodrama; učenje*

# Refleksija kao dio kreativnog procesa stjecanja kompetencija u likovnom području i profesionalnog razvoja odgojitelja u inicijalnom obrazovanju



**Marijana Županić Benić**

*Učiteljski fakultet Sveučilišta u Zagrebu*

*[marijana.zbenic@ufzg.hr](mailto:marijana.zbenic@ufzg.hr), [marijana.z.benic@gmail.com](mailto:marijana.z.benic@gmail.com)*

**Važnost umjetničkog obrazovanja**

**Number of the paper: 115**

## **Sažetak**

Refleksija se ističe kao ključna komponenta kreativnog procesa koja omogućuje studentima da dublje sagledaju svoj rad, preispituju vlastite izbore i promišljaju o estetskim i pedagoškim aspektima svoje prakse. Ovaj rad razmatra važnost refleksije i njezinu primjenu u inicijalnom obrazovanju budućih odgojitelja u ranim fazama njihovog profesionalnog razvoja putem kreativnog izražavanja u umjetničkom području. Kvalitativno istraživanje temelji se na analizi sadržaja umjetničkih portfolija studenata (N=144) druge godine prijediplomskoga studija Ranog i predškolskog odgoja i obrazovanja na Učiteljskom fakultetu Sveučilišta u Zagrebu i njihovih refleksija o vlastitim likovnim radovima. Cilj je istražiti kako studenti doživljavaju, reflektiraju te interpretiraju vlastiti kreativni proces. Portfoliji, kao zbirke studentskih radova, dokumentiraju ne samo tehnički i estetski napredak, već i razvoj kritičkog mišljenja i samosvijesti kroz refleksiju. Brojna istraživanja (Hattona i Smitha (1995); Zeichner i Liston (2014); Kuit, Reay i Freeman (2001); Moon (1999) pokazuju da ovakav reflektivni pristup poboljšava kreativne i profesionalne kompetencije, pomažući budućim odgojiteljima da razviju kritičku distancu prema vlastitom radu, što je ključno za njihov profesionalni razvoj. Kroz refleksiju studenti ne samo da stječu dublje razumijevanje likovnog izraza, već i usavršavaju sposobnost planiranja i evaluacije umjetničkih aktivnosti koje će primijeniti u svom budućem radu s djecom. Rezultati pokazuju da studenti čije su refleksije o svom likovnom radu kroz portfolije detaljnije, pokazuju veći stupanj samosvijesti, kreativnosti i pedagoških kompetencija. Refleksija, integrirana u likovno obrazovanje, doprinosi cjelokupnom profesionalnom razvoju odgojitelja te ih osposobljava za kvalitetniji rad u odgojno-obrazovnom kontekstu.

## **Ključne riječi**

*refleksija, likovno obrazovanje, umjetnički portfoliji, inicijalno obrazovanje odgojitelja, kreativni proces, pedagoške kompetencije, profesionalni razvoj*