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Robert Potočnik

Innovative Learning and Teaching for Quality Careers of Graduates and Excellent Higher Education

Arts Didactics in Higher Education

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Project – Innovative Learning and Teaching for Quality Careers of Graduates and Excellent Higher Education. The purpose of the project is to improve the quality of higher education by introducing more flexible, modern forms of learning and teaching. Through its activities, INOVUP helps to improve the teaching competencies of higher education teachers and other employees. Teacher trainings and other events, along with establishing multipliers and preparing didactic materials, will ensure the transfer of knowledge on innovative and flexible forms of teaching to Slovene higher education teaching staff, including related to teaching practice from abroad. The latter will help future graduates to gain and improve the knowledge, competencies and skills that are needed for the successful integration of young people into society and the labour market. More about the project: www.inovup.si

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CONTENT

Editorial 5

Teacher education in the arts: between artistic experience and teaching practice 7
Uršula Podobnik and Jurij Selan

Problem-based learning and teaching in the process of experiencing and creating an artwork 107
Dunja Pivac

Pedagogical approach to the realisation of the affective developmental goals of the students of the second level programme of fine art education 123
Robert Potočnik and Tonka Tacol

Index 163

About the authors 165

EDITORIAL

The INOVUP project (Innovative Learning and Teaching for Quality Careers of Graduates and Excellent Higher Education) focuses on the quality of higher education through the introduction of innovative and flexible forms of learning and teaching. Through its objectives and activities, it contributes to better pedagogical skills. The planned activities of the project include the production of materials on higher education didactics from all fields of study, taking into account the results of the situation analysis and the use of established modern, flexible and innovative forms of teaching and learning, disseminated by trainers and multipliers, to enable the further implementation of modern, innovative, and flexible forms of learning and teaching and the establishment of a system for the training and continuous professional pedagogical development of higher education teachers. The monograph entitled *Innovative Learning and Teaching for Quality Careers of Graduates and Excellent Higher Education: Art Didactics in Higher Education* was prepared with the help of five university staff members from the Faculty of Education, the University of Ljubljana and the Art Academy of Split (Croatia) in the form of three papers that uniquely introduce different pedagogical approaches into the study of the learning and teaching of fine art, thereby improving the quality of learning and higher education. In the chapter entitled *Teacher education in the arts: between artistic experience and teaching practice*, Uršula Podobnik and Jurij Selan emphasise the importance of practical training of pre-service teachers. The need for adequate qualification of pedagogical staff trained for future professional activity in the field of planning and teaching arts content at various educational levels is met by the higher education system, which strives to equip future educators and teachers with relevant knowledge in the field of arts content. Direct experience in the fields of art creation and the planning and teaching of art content contribute significantly to the development of students' own artistic expression and, consequently, to a more serious reflection on the content and organisation of art activities in practice. In the chapter entitled *Problem-based learning and teaching in the process of experiencing and creating an artwork*, Dunja Pivac emphasises the importance of problem-based learning and teaching in the complex process of experiencing and creating an artwork. The study provides examples of problem-based art assignments and methodological approaches that promote inquiry-based learning, multi-layered experience, and creative artistic expression in students and artists. The study concludes that problem-based learning and teaching in the process of experiencing and creating a work of art should become an educational standard and encompass the entire educational vertical. It seeks a balance among the

cognitive, affective, and psychomotor domains of human personality and activity, which for decades has been distorted primarily by the teacher-directed method of instruction. Robert Potočnik and Tonka Tacol, in a chapter entitled *Pedagogical approach to the realisation of affective development goals of students of the second level of the art education program*, emphasise the importance of awareness among university teachers that they need to pay special attention to students' acceptance and responsiveness. In planning students' artistic activities, it is important to promote the formation of values, attitudes and openness to experience, and thus to satisfy students' interests and enrich the emotional sphere, with regard to emotional diversity and experience. The research highlights the area of students' affective development and assumes that the problem of conceptualisation of artistic activity at the university level has not been fully explored.

The contributions in the monograph are the result of research co-financed by the Republic of Slovenia and the European Union within the framework of the Innovative Learning and Teaching in Higher Education (INOVUP) project, funded by the European Social Fund. They are all in English, have a title, abstract and keywords. Each paper is classified as scientific. The criteria were adopted by the Editorial Board; the reviewers were Dr Janja Batič (Faculty of Education, University of Maribor) and Dr Zlata Tomljenović (Faculty of Education, University of Rijeka). At the end of the monograph, the authors of the articles are introduced, and a list of subject and personal indexes is added.

Robert Potočnik, editor

TEACHER EDUCATION IN THE ARTS: BETWEEN ARTISTIC EXPERIENCE AND TEACHING PRACTICE

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Abstract
Artistic expression makes an important contribution to a child's holistic development, fostering cognitive, social, personality, and problem-solving skills, and positively affecting physical, language and emotional development. The need for appropriate qualification of pedagogical staff trained for future professional activity in planning and teaching arts content at different educational levels is met by the higher education system, which strives to equip future educators and teachers with relevant knowledge in the field of arts content. Direct experience in the fields of art creation and the planning and teaching of art content contributes significantly to the development of students' own artistic expression and, consequently, to a more serious reflection on the content and organisation of art activities in practice. In doing so, the method of teaching art content is designed to develop students' understanding of the complexity of visual arts so that they are later able to design, organise and implement high quality art content.

Keywords: artistic development, art education, student[1] teaching practice, monitoring and evaluation of teaching practice

Development of artistic expression[2]

Visual arts have for thousands of years been one of the first activities children take part in. Therefore, it is not surprising that artistic expression contributes significantly to a child's holistic development. It promotes cognitive, social, personal, and problem-solving skills (Jenson, 2018), and positively impacts physical, verbal, and emotional development (Danko-McGhee & Slutsky, 2007; Barton, 2015; Spirit, 2016). For a child, an artistic activity is a tool for understanding and explaining certain phenomena in the world to him/herself. Therefore, the child's drawing is an important source of research through which adults can also see how a child explains certain things and how they connect them. Jontes (2007) emphasises that a child can only respond artistically to external stimuli within the level of artistic development

1 We use the term **students** exclusively to refer to students of higher education (i.e., future preschool teachers, future primary teachers, or future art teachers).

2 Regarding the development of artistic expression presented in this chapter, see also Podobnik et al., 2021.

achieved and sees drawing as an excellent assessment tool. It is important that the child can talk about their drawing and describe it in their own words.

The beginnings of research into children's artistic expression are attributed to Franz Čižek (1865-1946), who was one of the first to draw attention to the diversity of the artistic responses of children and adolescents of different ages. This then led to considerable interest from many researchers in the modes, development, and forms of children's artistic expression. They began to observe in an increasingly systematic manner the individual aspects of artistic development. One of many different theories of children's drawings is developmental theory. In the 19th century children's drawings started to be seen as offering insights into their minds and cognitive development (Quaglia et al., 2015), and visual arts were recognised as fundamental to education, in line with the need for design skills in the context of the Industrial Revolution (Milbrath et al., 2015).

Developmental theories presuppose that drawing development follows the universal processes in cognition, characterised by features common to all children (Milbrath et al., 2015). Kathy Ring (2006) notes that the beginnings of systematic research and analysis of children's drawings were significantly related to the field of developmental psychology, which included cross-sectional analyses (Ring, 2006, p. 63). This stimulated the theories and studies in which artistic expression played a significant role. Some looked for the relationship between drawing skills and intelligence (Goodenough, 1929; Harris, 1963), others for the diagnostic potentials of drawing (Brafman, 2012; Woolford et al., 2015). At the same time, the stage definition of artistic development also emerged (Kellogg, 1970; Luquet, 1927; Lowenfeld & Brittain, 1981).

Developmental theories of children's drawing are based on Luquet's (1913) study of his own daughter's drawings. The key characteristic of Luquet's theory, still holding in contemporary accounts, is the progression towards visual realism (Milbrath et al., 2015). Tracking of the ongoing development of artistic expression begins around the child's first year of life. According to Luquet, children first start making marks with no intention to make an image, and through socialisation gradually progress towards realism. The trace of the child's manipulation of the art material gradually changes from accidental to representational, and later in adolescence it increasingly develops into a rationalised form of expression. According to developmental theories, the progression of a child's artistic development goes through four phases: casual realism (when children begin to notice analogy between traces on the paper and the shape of real objects), missed realism (when children start to show clear intent of drawing identifiable object), intellectual realism (representing an object as "it is" in canonical views) and visual realism (representing object

as "it is seen" in view-specific depictions) (Quaglia et al., 2015). Even though linear perspective cannot be acknowledged as the only endpoint of drawing development, children's drawings nevertheless do orientate towards realism as they mature (Milbrath et al., 2015).

We should stress two issues to properly understand such developmental progression towards realism. First, there is the fallacy of assuming that a child's desire for realism is inborn. This is a relic of Western aesthetics (Quaglia et al., 2015), and the mind-set has changed in contemporary developmental theories from the realistic to aesthetic perspective, emphasising that a preference for abstract art in some children does not imply a developmental shortcoming of the child but is an expression of the child's own aesthetic sense. Therefore, artistic development is largely environmentally (socially and culturally) and individually conditioned (Matthews, 2003; Antoniou & Hickman, 2012). Even though all children spontaneously start to make marks on surfaces, this only progresses to representational picture-making through interaction with others in some social and cultural context. Therefore, the cultural influence must be considered when reviewing drawing development, since children's drawings mirror the values in their surrounding cultures. Social and family rites and rituals, gender values, popular culture, mass media (stereotyping and marketing of toys, clothes, etc.) are the crucial factors that children perceive as "norms", which are then reflected in their drawings (Anning & Ring, 2014). Research on different cultures shows that children draw human figures in various ways, which challenges assumptions that there is a universal pattern in drawing development (Milbrath et al., 2015). For instance, in Western cultures, where the individual is highly valued, the human figure is one of the key representations in children's drawings. However, in cultures that put more emphasis on collectiveness the individual figure is not a natural choice for children to draw but is only represented as a part of group activities. The influence of digital media on artistic development in modern Western culture and society should also be accounted for. Interest in the influence of the media on cognitive development first arose in the 1970s, when researchers became interested in the influence of the television imaginary. Studies show that the age at which children start using media (television, games, tablets, smartphones) has fallen dramatically, from four years of age in 1971 to between three and five months today (Valkenburg & Piotrowski, 2017).

A second important aspect which must be stressed is that drawing development shouldn't be misinterpreted as a fixed progression. The stages of drawing development are not mutually exclusive but are choices a child makes according to the task, stimulation and instruction provided to them. Drawing is a problem-solving activity, and drawing "errors" are solutions with which

children solve the dilemma of representing three-dimensional reality on a two-dimensional surface (Quaglia et al., 2015). In earlier studies there was a desire to classify the stages of artistic development into specific age periods (Gerlovič & Gregorač, 1968; Horvat-Magajna, 1989; Hurlock, 1956; Karlavaris, 1986; Kellogg, 1970; Lowenfeld & Brittain, 1981; Luquet, 1927; Toličič & Smiljanić, 1979), but this is less present in later research (Lange-Kuettner, 2008, 2014). Indeed, the prevailing opinion today is that we should not define the phases of development in the framework of age, because of the differences in the pace of artistic development, but as the characteristics of each period (Cox, 1997; Hurwitz & Day, 2007; Vrlič, 2001), as categorised by their predominant features (Anning & Ring, 2004; Roland, 2006). Therefore, Louis (2005) emphasises that instead of phases, we should talk of developmental stages. Children should be regarded as cognitive agents, who use their acquired cognitive repertoire in varied ways depending on their intentions and the task they are faced with. Properly stimulated, children may use cognitive strategies earlier than predicted with the developmental stages or, vice-versa, still use lower-level abilities after they have presumably grown beyond them. Therefore, the question is not merely when children acquire a certain cognitive skill, but how they use the skills they possess. On the one hand, children often do not recognise when they should use the cognitive strategies available to them, or, on the other hand, simply choose not to use them (Louis, 2005).

Therefore, artistic development is two-sided. On the one hand some general characteristics are revealed in the developmental stages, such as a stable sequence of development and the formation of some typical forms of artistic records (e.g., scribble, cephalopod, conventional human figure, etc.). On the other hand, artistic development is not uniform but is characterised by several individual artistic deviations and variations of expression. These are related to the diversity of a child's general and artistic experiences, their character, the social and material conditions of the environment the child lives in, and the responses to their artistic results (Edwards, 2004). Matthews (2003) particularly emphasised the importance of individual characteristics and variations in child's artistic expression, and most contemporary researchers of children's art agree (Barnes, 2002; Bonoti & Metallidou, 2010; Edwards, 2004).

It should also be noted that most studies on which the definitions of artistic development are based have been conducted in the field of drawing (Lange-Kuettner, 2008, 2014), while systematic studies of expressive development in other artistic domains (e.g., painting, sculpture, spatial design) are much less common, and some features of painting and sculpture are highlighted only by individual studies (Belamarić, 1987; Lowenfeld & Brittain, 1981; Vrlič,

2001). Continuous monitoring and close observation, however, show a significant gap between a child's ability to use expressive skills in drawing and their ability to deal with other artistic-expressive media. Some discrepancies in expressive skills can be explained by the creative and technical characteristics of different artistic domains that influence the child's artistic sovereignty. Painting, like drawing, requires the translation of a three-dimensional perception into a two-dimensional image. However, the fluid materials used in painting require a developed sense of transfer and application of an appropriate amount of material. In the case of sculptural expression, the material itself offers the possibility of creating a spatial object, but in the case of infrequent use, children do not immediately see this option. The fact that most children have significantly more experience of drawing than painting or sculpting should not be overlooked. In art educational practice it is necessary to adapt all these artistic activities so that they are most appropriate to the child's expressive abilities and enable their progress. McArdle and Piscitelli (2002) emphasise that the child should be an active participant throughout the creative process. With the appropriate support from an adult, this allows children to discover and create whilst developing artistic skills. In addition to such skills, the experience also gradually shapes the child's attitude towards the various forms of art as specific media.

In their theory on children's artistic development, Milbrath et al. (2015) integrate four contemporary developmental approaches: conceptual (focusing on conceptual development), perceptual (emphasising perceptual development), production (emphasising production strategies) and syntactic (analysing syntax rules). They stress that the crucial challenge for children in artistic development is integrating the two primary processing routes in cognition: top-down or operative, and bottom-up or figurative. These are reflected in object-centred (view-point independent description of objects in long-term memory) and viewer-centred (description of objects from a particular viewpoint) perception. A top-down process uses a semantic or symbolic code accentuating the meaning of what is represented, and a bottom-up process reveals the perceptual strategies of how space is drawn. In younger children the semantic code prevails over the bottom-up sensorimotor route, resulting in object-centred canonical representations, especially when a model has a strong semantic content (moreover, adults draw less realistically when the semantic content is very strong). Therefore, over the course of development, children's drawing advance from object-centred representations based on the top-down processes towards view-specific representations based on bottom-up processes (Milbrath et al., 2015).

Around the age of one child discovers delight in making marks (Golomb, 2002a; Piaget & Inhelder, 1967). The onset of artistic expression is stimulated

by the child's recognition that some activities can have visible consequences, objects can leave traces, or their shape can be changed (Matthews, 2003). It is an (accidental) confrontation with the consequence of one's manipulation that arouses the child's interest and motivation to continue the activity. Longobardi et al. (2015) suggests a thesis that differs from the general assumption that initial drawing arises primarily (if not only) from the pleasure of the visual representation of a movement (Anning & Ring, 2004; Arnheim, 1954; Jolley, 2009; Lowenfeld, 1981; Matthews, 2003; Winter et al., 2010). According to Longobardi et al. (2015), the primary trigger for children's first artistic representations is social in nature. They argue that a child's first artistic desire comes from imitating the activities and gestures of adults (especially parents) – to behave like adults and get their attention.

A child's artistic activity first starts as a sensory-motor action – a scribble – but soon comes under the guidance of figurative and operative thinking and object-centred and viewer-centred perception. A child's first art gestures are made by squeezing the drawing tool in the fist and with a whole arm movement. The intensity of the pressure is uneven, and the traces are drawn wherever the child can reach. The lines are completed while the child enjoys this vigorous motor activity. The type of drawing tool is not important from the child's point of view, all that is important is to leave a distinct trace. During this time, the child enjoys the traces their manipulation leaves. In their first painting experiences, the child does not need any tools – coloured liquid is enough. The child ploughs into the material with their hands and changes its shape in front of and around themselves. If we want to facilitate expression with tools, it is useful to provide the child with durable brushes, and the colours can be applied directly to a large piece of paper or cardboard. All artistic activities need to be adapted to the child's physical abilities at this time. Simple and fast-acting sculpting materials which include especially soft materials (clay, plasticine) are best suited for this purpose in the child's first sculpting experiences. At this stage, the child learns to change the shape of an object by touching the sculpting material. The amorphous forms and segmented smaller forms, without identifiable tendency, are formed by pinching, crushing, punching, squeezing, tapping smaller pieces of the soft material.

Gradually an increasingly controlled approach to drawing develops, and this marks the start of the second stage. We notice this at first as a calmer, somewhat less impulsive movement than we observed in the child's first artistic experiences. The child begins to consider the edges of the drawing surface, and as the drawing experiences develop, shorter lines, crosses, dots, etc. begin to appear, and the lines begin to take on a broken form (zigzag lines) in addition to endless circular and knotting shapes. The first rudiments of grouping and configurations of shapes appear (Pečjak, 2006). A representation of

non-visual perceptions (e.g., sound, smells, taste, etc.) (Jontes, 2007; Ring, 2006) in drawing is common and remains present in the next period, but it is slightly modified during development (Longobardi et al., 2015).

Matthews (2003) categorises three types of first marks children make: vertical arc (up-and-down movement); horizontal arc (left-right movement); and push-pull (back-and-forth movement). When these basic actions (scribbles) are synthesised, second-generation actions (doodles) are produced, (lines, points, waves, zigzags, rotations, etc.). Third-generation actions evolve when children discover resemblances between an object and their drawing, reflecting the likeness – when drawings become intentionally representational.

Machón (2013) distinguishes the following five characteristics of doodles in the period from one to four years of age: Back and forth movement occurs around one year and six months when disjointed and jerky movements turn into more permanent, continuous movements back and forth. The circular movement resulting in cyclic circular shapes is possible when the child successfully passes three stages: control of impulses, neuro-motor development, and the steady prevalence of the visual function over the action. Dots and commas are no longer associated with aggressive, impulsive movements of the hand, but with a relaxing game. Units and combinations of units are characteristic from age three years on. The child begins to produce a small number of shapes, which represent a symbol of the concept of unity and individuality, the selection of which gradually increases in diversity and complexity. By naming the shapes, the child describes similarities between the shapes and the phenomenon depicted.

Increasingly controlled drawing gradually leads to a more complete drawing form. The rotary arm movement naturally results in a circle, which is the first representational shape a child can draw and copy (Golomb, 2002a). The isolation of a particular form, a circle that can convey the surface and the volume of objects, is the first step towards more recognisable forms of drawing expression and an important turning point in the creative process. The stubborn circle shape is initially "the only shape a child is capable of creating in this period," writes Vrlič (2001, p. 34) and continues, "The awkward circle offers no feature with which to distinguish its meanings" (p. 35).

Young children are first dominated by bottom-up figurative thought, but their drawings are paradoxically top-down object-centred representations (Milbrath et al., 2015). Since the object-centred perception is the primary function of the visual system, an observer ordinarily sees an object as a whole, not just its appearance from a specific point of view. Subsequently, young children are unable to systematically visually analyse the world, and

draw representationally by reflecting general views of objects, leading to object-centred drawings in the phase of intellectual realism, even when drawing from a model. Such representations have only a few variants, and one type of drawing can symbolise different things: the round shape (circle) is for regions, as for a head or body; lines are for extended shapes, like arms and legs (Milbrath et al., 2015). The circle can represent anything, a man, a car, a house. Its meaning gradually begins to be defined by additional elements that begin to join it.

Because the circular shape can easily be associated with the human image (head), to which the child begins to add facial features and limbs (usually legs first) (Cox, 1997), it is thus not surprising that the first recognisable form of the human figure is represented by a circle with attached arms and legs – a tadpole man. The circular shape allows the depiction of a figure to emerge relatively quickly in the child's art. The head-body can include basic facial features (eyes, mouth, nose, hair), and the palms and feet can appear on the extremities. The eyes are usually the first facial feature to appear since they represent one of the most recognisable parts of the face. They are soon followed by the mouth nose and hair. Other facial features (ears, beard, eyebrows) usually occur later with the conventional human figure and are often associated with an indication of the gender of the drawn figure (Cox, 1993), indicating the child's interest in gender differences (Skelton & Hall, 2001). In Taylor and Bacharach's study (1981), 42% of three-year-old and 45% of four-year-old children made a tadpole figure. In Cox's (1993) study, the average age of children drawing a tadpole is four years and one month. As verbal expression skills become more developed, the naming of each drawn shape begins. Shortly after, the child develops the ability to decide in advance what should be drawn, but the associative properties of the drawn image can also change this idea during the creative process (Marjanovič Umek & Lešnik Musek, 2001; Podobnik, 2014).

Colour does not yet play a key role in the field of drawing in this period, as the child does not yet choose it according to their own preferences or the associations that colour evokes in later periods. However, as colour is attractive as a painterly element mainly because of its vivid variety, and in liquid painting techniques also because of its specific application, the child should meet with both liquid painting materials and collage techniques. Observation of the child's use of different art materials shows the child's enjoyment of playing with them, so combinations of art techniques are very appropriate in this period. The child must be able to move freely between the different art fields, as well as combine and actively explore them. The result is the smearing and mixing of colours on the surface in the case of liquid materials, and the layering or random gluing of different, not necessarily flat, materials

in the case of collages. In none of the exposed forms of expression can a pronounced tendency to depict concrete objects be expected at this time; instead, so-called syncretic designs are usually evident (Butina, 2000). Even if the child already organises its forms well within the paper format when drawing, in collages the edge of the format does not represent a boundary and the individual elements usually extend beyond the frame of the base surface. In sculpture, two-handed shaping (rolling) and the simple joining or gluing of individual parts develops. While introducing other simple sculpting tools (wooden sticks for modelling), the child also tries out their use and cuts, slits, and perforates the soft material. Although the clay is consistent and its mass thus fundamentally enables spatial shaping, the forms created remain largely fixed to the ground even in this phase. Only rarely does the child lift the clay forms more intensively into height. The resulting sculptural forms are simple and not recognisable to the outside observer, yet the child names them. This shows that the design is not (any longer) random, but that the child follows a certain concept for an object. Sometimes the design itself also triggers an idea and the child simply names the sculpture on this basis (Podobnik, 2012). The naming is inconsistent because the shape can trigger a different association in the next moment.

The following periods of the child's drawing expression are strongly influenced by figurative art. Initial cephalopods gradually transform into an increasingly conventional representation of the human figure. With the appearance of the torso, limbs no longer grow out of the head. Facial attributes become more detailed and the same is true for other parts of the figure (Cox, 1997). A transitive shape represents an intermediate phase between a tadpole and the conventional human figure. The child draws a human figure by drawing the long lower extremities and adding the upper extremities. The body is an intermediate space, sometimes supplemented with a belly button or with a line connecting the legs (Cox & Parkin, 1986). At around the age of 5, children start to draw a conventional figure, which differs from the tadpole and the transitional form in separating the torso and the head. The characteristics of the conventional human figure can be divided into two groups. The ones that are essential (eyes, legs, hands, mouth, gender, neck), and others that are included arbitrarily (nose, ears, shoulders, gender indicators, drawing from the back and back, movement figure). Children gradually add details, thus complementing the depiction of parts of the body (Cox, 1993). Despite showing some sensitivity to proportions in the conventional figure, children often draw the head too large, possibly also resulting from the fact that children start mostly drawing the figure with the head, and thus an unproportioned figure results from planning failures. Research shows that when children start with the trunk, they make the proportions more accurate

(Milbrath et al., 2015). The head-to-body ratio also becomes more visually accurate after preadolescence.

The representations of the figures differ among children. With the accuracy of certain parts or their emphasised size, a child's interest in individual features in the drawing becomes more apparent. At the same time, the omission of what does not interest the child in a particular situation may occur. Simultaneously with the anthropomorphic figural forms, zoomorphic figures also began to appear in the drawings during this period. The animal figures in this period largely follow the same structure as the human figures. Often the child draws them in a vertical arrangement and clarifies the distinction from the human figure by adding animal attributes (e.g., hair, tail, whiskers, claws, etc.).

The figures are firstly floating in the picture format. When the child stops rotating the drawing surface while drawing, the placement of the figures gradually changes to a differently arranged composition, that is, they arrange one object next to another. Each object has its own place on the format. The drawn shapes do not overlap, the figures are drawn frontally and do not interact with each other. If there is a lack of space on the paper format then the child deforms the figures, but they remain drawn as independent wholes. The attitude to colours also begins to change as the child begins to choose them according to their preferences (for example, the child paints their favourite objects with the colour they like). When painting with liquid materials, the child is already able to properly use the tools to apply the liquid paint. They then slowly develop coordination in transferring the paint from the palette to the paper and strengthen their feeling for the right amount of material, which can also be applied in a more controlled way. The child transfers an approach to painting human figures that is identical in form to that used in drawing. However, the motor skills in handling the painting materials and tools do not allow the child to depict things very clearly or in detail. The result of this is often a mixture of coloured areas, and the painted object is difficult to recognise. In sculpting, simple recognisable shapes begin to emerge. When the child encounters a particular problem while sculpting (e.g., the stability of the sculptural form), they reach for simple but effective solutions and solve the problem without hesitation by simply changing the form or modifying the idea (Podobnik, 2012). Lowenfeld (1981, pp. 165-166) points out that two types of mass sculptural design can be observed in sculpture with soft materials during this period, analytical and synthetic, which he believes stem from different types of perception and thinking. Analytical thinking in sculpture reveals the concept of the whole from which the child derives individual parts, and synthetic thinking represents the assembling of individual parts into a common whole. At the same time, Lowenfeld emphasises that

imposing or favouring one form of expression, or another is not appropriate, as it is usually not a "pure" form, but a preschool child also uses them in combination (e.g., in forming a human figure, pulling limbs out of the mass, but the smaller parts – e.g., facial attributes, fingers, buttons, etc. – are added).

Shortly before entering primary school, the human figure in a child's drawings usually already appear as a conventional form. The head and torso are connected by a neck, the limbs are no longer indicated by a line, but by the rectangular shape suggesting their mass, the hands are completed with the appropriate number of fingers, and so on. At the time, when the simple torso is replaced by clothing the child transfers the gender distinction to other accessories that make the person's gender clear (such as a skirt, long hair, high-heeled shoes, jewellery, etc.). This is a reaction triggered by the covert but powerful influences of important adults in the child's life, and the expectations of "gender-appropriate behaviours" (Ring, 2006, p. 79) and appearances. The figure is usually positioned on the floor line rather than floating freely in the format. As the child does not yet understand some spatial principles (e.g., the concept of overlap), objects are still fully represented. Therefore, a so-called x-ray view is common in the drawings. The child depicts things in the drawing that he or she cannot actually see on the object but imagines them in their own way (e.g., a child in the mother's womb). In their drawings there are multiple replications of a single object with which the child forms a specific composition. There is also an apparent desire to illustrate movement (Morra, 2005; Smith, 1993). The child draws that as a figure with different limb positions, body tilts, or by drawing more limbs than the figure actually has. When drawing an animal figure, the child begins to distinguish the animal from the human in terms of structure (Golomb, 2002a, 2002b; Morra, 2005; Silk & Thomas, 1986), and in the use of a horizontal position for the animal figure. At this stage combining drawing and painting expressions is both common and useful. Colour begins to associate itself with a particular object or part of it, so-called colour realism (e.g., red roof, black chimney, blue clouds), in the painting. For some children, colour becomes a significant source of interest, so their drawings and paintings are decidedly colourful.

In young children, sensory-motor procedures are accommodated to top-down operative thought but remain inconsistently coordinated with bottom-up figurative thought (Milbrath et al., 2015). In productional theories, the inability of children to overcome internal object-centred generic representations or canonical views of the visual model is called "canonical bias". Typically, animals are drawn from the side, and humans are portrayed from the front; the figure is facing the observer, the legs are drawn apart, and the arms grow from the trunk. In this way, the child shows the most important parts of the human figure and avoids overlapping of the body parts. Drawing

a figure from behind and from the side is usually not present until the age of five or six (Cox, 1993). However, when asked to depict the human figure in motion, children switch to profile. Younger children illustrate the movement of a figure with parted legs, while older children illustrate it with a changed position, a disproportionate extension or fold of the extremities, and eventually a change in the inclination of the body occurs (Goodnow, 1977). Three-quarter rotation views are rare but can be characteristic of talented children.

According to Milbrath et al. (2015), the two crucial issues regarding the tadpole figure and conventional human figure are: Is the tadpole the most economical solution or the result of planning problems? Does the conventional figure derive directly from the tadpole? Since studies show that representations of the human figure can be manipulated when children are motivated to copy a model figure segment by segment, this suggests that children have more schemas for the human figure and the tadpole is perhaps the simplest and most economical form, which they use when are asked to draw a figure spontaneously. However, children can use a more complex schema when a more differentiated version is required. This suggests that the tadpole and conventional figures are not necessarily interrelated but coexist as two different graphic schemas.

Important advancement comes when children give more complex meaning to the marks they make. Lines start to denote edges, not just boundaries of regions or volumes; enclosed regions, like a circle, which first stand for volume in general, start to denote shapes by similarity (a circle is for roundness and not just for "thingness"). This is a necessary condition for overcoming canonical bias and the development towards viewer-centred representation (Willats, 2005).

Children from five to seven years of age dramatically improve their cognitive-processing abilities (Valkenburg & Piotrowski, 2017). They can concentrate longer and start to show more interest in complex humour like riddles, word games, etc., instead of innocent and clownish humour. Educational media, like Sesame Street and Dora, start to bore them. They express more preference for action, violence and dynamic media content that fits their cognitive needs, which is especially characteristic for boys (Mamur, 2012). This confirms Golomb's findings (2002a) that the spontaneous drawings of boys show more interest in warfare, violence, destruction, and sports, while girls rather draw calm scenes, like those showing romance, family life and play.

Children also start to enjoy binary media characters, like extremely evil or good, masculine, or feminine, etc. At this age the gender differences (gender segregation) also become quite rigid, with boys avoiding the slightest hint of femininity, and vice versa (Valkenburg & Piotrowski, 2017). While boy and

girl infants scarcely differ in their toys, television shows, games, and picture books preferences, after three years of age gender differences become more apparent. Subsequently, children's drawings and media preferences become more gender stereotyped. Human figure drawings are important expressions of children gender identity (Lamm et al., 2019), and with a conventional figure children begin to add gender-specific details (Cox, 1993), like the style and length of hair, the shape of the torso and style of clothes (Sitton & Light, 1992).

The visual arts are part of the compulsory school curriculum in Slovenia. This appears in two parallel forms, as a systematically designed activity within the visual arts subject, and as an occasional companion in other subjects (e.g., illustrating stories, illustrating phenomena in science, mathematics, etc.). Especially when drawing independently, we can observe that the child (now the pupil[3]) further explores certain phenomena, such as: space, figure in space, movement, etc. In drawing, the principles of space are seen in different modes: as illustration of a space with different ways of sorting objects on the paper sheet, drawing objects from several angles at the same time with partial overlapping, vertical and poly-perspective, changing the proportions when drawing a figure, the frontal position of a figure is increasingly joined by the profile representation, and so on. Increasingly, we observe the influence of other visual media (e.g., cartoons, illustrations, computer games, etc.) affecting the pupil's representation of objects, such as altered framing, copying, and redrawing. The pupils become more precise and critical when drawing. They follow what they see and try to approach the visual image of the object (Marjanovič Umek & Lešnik Musek, 2001). The Slovenian Visual Arts Curriculum (2011) offers a wide range of different expressions in each painting concept. However, it seems that painting at school entry, rather than developing increasingly rich and varied colour relationships, is often subordinate to drawing or rigidly limited to the most basic colour features. Before painting, pupils often want to draw the object first and then paint it, which is not helpful in developing a specific painterly expression. The choice of colours in artistic expression can indicate a children's emotional orientation to a specific content. Biasi et al. (2015) show in a comparative study that children from "very conflictual families" (p. 300) use a different colour scale than their peers who come from orderly and harmonious family environments. Most plastic experiences at the time are associated with plastic concepts from the curriculum. For most children, this is their only contact with sculptural expression, so independent sculptural exploration can hardly be explored other than through case studies. Pupils usually quickly realise

3 We used the term **child** for pre-schoolers, and we will use the term **pupil** for children and youngsters in primary and secondary school.

that the mass of soft sculptural material offers them the opportunity to express themselves differently than in drawing or painting. Their sculptural forms are no longer flat but begin to intervene more intensely in space with their verticality. In doing so, they are usually faced with the problem of the stability of the plastic form, which they solve in various ways. We may notice a massive lower part of the sculpture, or several "legs" supporting it, or the reclining position of the figure and similar solutions. Shaping by addition is often observed (e.g., facial attributes are stuck to the face part, limbs are added to the torso, a handle is put on a cup, etc.). Pupils are unaware that the shrinkage of the clay as it dries causes parts that were not attached firmly to fall off, resulting in a deformation of the sculptural form. This often surprises and disappoints them. The thus need proper guidance and suggestions, as well as demonstrations of the various modes of shaping the clay.

One of the key cognitive changes in preadolescents (eight- to 12-year-olds) is more interest in real-world phenomena, which is also reflected in the advanced ability of "decentring" (Valkenburg & Piotrowski, 2017). If younger children can focus only on the most striking aspect of an object or phenomenon, preadolescents can scrutinise the world in more detail. They look for realism in toys, books, and entertainment (such as preteen drama series). Pupils at this age can also pay much more attention to whether a story is interesting than to the physical appearance of a character. They are also able to divide attention between different media simultaneously, such as by watching television and using a tablet or smartphone at the same time. One of the consequences of this "decentring" ability is the enjoinment of collecting or saving. When pupils develop an eye for the detail, they become fascinated by different items of the same category, like cards, stamps, etc. They develop an ability to group phenomena by more than one criterion at the same time (shape, colour, length, etc.).

It is not that preadolescents do not enjoy fantasy anymore, but rather that they prefer a realistic fantasy following rules of logic, a possibly realistic scenario in a fantasy setting. Harry Potter is an example of this kind of "magical realism", with a fantastic world that also contains characters that reflect the real world of preadolescents, their true-to-life emotions, and dilemmas (Valkenburg & Piotrowski, 2017).

The cognitive turn towards real-world phenomena makes pupils aware of their own point of view, which enables them to develop better strategies for visual observation and subsequently orientates their drawings towards view-specific visual realism. In addition, the act of drawing itself helps children to overcome a natural object-centred tendency in perception, and calls their attention to spatial relation, thus helping them to become aware of

visual appearances – elements and the relationships among them (Milbrath et al., 2015). When pupils are confronted with familiar models, they only look at them for as long as they need to categorise them, and instantly refer to their internal object-centred graphic schema in canonical view. However, they can be stimulated into creating more view-specific drawings by inducing more careful visual observation and analysis. That is why children, when confronted with unfamiliar models or when their attention is focused (by an adult, like a teacher) to the interrelation between lines and the corresponding visual model, can drastically improve and advance their ability to express realism in comparison to their spontaneous drawings. Such "looking strategies" are something that Western artistic training has been practising for many centuries (Milbrath et al., 2015).

During the primary school years, artistic expression gradually becomes less spontaneous and more based on rational decision-making. With a better ability for visual analysis, pupils begin to notice a mismatch between their drawings and the reality they are representing. Subsequently, canonical schemas are broken apart, and new strategies that consider view-specific aspects emerge. In line with this goes the development of syntax, establishing the relationships among shapes and between shapes and the drawing surface. Children thus progress from arranging individual elements to an integration of the parts with the whole in the drawing. The development of syntax is two-sided: spatial and compositional.

From spatial point of view there is a developmental progression towards the usage of projective drawing systems (between the ages nine and 11), resulting in perspective (by age 13 or 14). Mixed view-point drawings are characteristic of this struggle – a combination of viewpoints relating individual forms in preferred canonical orientations. One of the first spatial principles defining the relations between shapes is separation (Golomb, 2002a): a division of a shape both inwards and outwards. Inward divisions are the start of the features of a figure (facial and body features), while those on the outside are the beginning of the relationships among separate figures. The relations between shapes and the drawing format evolve gradually. First, shapes are dispersed throughout the field, and then they gradually rearrange one next to another. The figures are laid on the lower edge establishing the floor line (Golomb, 2002a). The appearance of a horizontal line is the first sign of relating figures to space and of awareness of the relation between the paper surface and the representation of space (top and bottom differentiate between far and near, constructing a ground plane). Pupils aged between seven and nine years often display space with an inclination, placing shapes from the lower edge upwards, suggesting the least distant on the lower edge to the furthest ones at the top of the format. Occlusion as an indication of depth

consistently appears after ages of nine or 10 (Milbrath et al., 2015). Pupils gradually advance towards using oblique projection, since the understanding of diagonals is more demanding than orthogonality. Eventually spatial cues such as gradation, overlapping and inclination develop culminating in the ability to use perspective. Systematic coordination of a single viewpoint and convergence of oblique lines in perspective does not appear until the age of 13 or 14 and is mostly only achieved by talented children and through education (Milbrath et al., 2015). The spontaneous usage of perspective is typically naïve, with planes converging above eye level. When trying to approach perspective, pupils experiment with a number of ways to achieve this goal, such as size gradation, overlapping of shapes, foreshortening, modelling, shading, the use of colour texture and colour gradient (Golomb, 2002b). Studies show that only half of adolescents aged between 13 and 14 attempt to use these indicators in spontaneous drawings (Milbrath et al., 2015).

Marjanovič Umek and Lešnik Musek (2001) note that pupils can represent a view from a certain perspective when drawing, and at the same time their expression becomes more precise. They can use approximately correct proportions for a standing human figure, but the proportions are quickly deformed when drawing a figure in motion or a figure in a sitting position (e.g., limbs bend, become thinner and longer).

Besides the development of visual space towards perspective and realism, there is also the development of visual composition from simple alignment approaches to symmetrical balancing, culminating, albeit rarely, in asymmetrical and dynamic balancing (Milbrath et al., 2015). Younger children typically arrange elements on a horizontal or vertical axis in a grid-like and somewhat disorganised manner. Pupils achieve visual balance by making symmetry around a centre or arrange elements asymmetrically on a diagonal axis. Arranging a composition in an asymmetrically and dynamically balanced way is rare. The representational skill also significantly influences composition. Grid-like alignments are typical of object-centred schematic drawings, and more complex compositions are characteristic of more view-specific realistic representations.

Pupils in the preadolescent and adolescent period also become more critical of their own art products. The painting content gradually becomes more complex, and pupils can perceive and describe different shades of colour. However, without special encouragement and guidance to transfer this into their own pictorial representation, they often do not realise this. They therefore need a teacher who systematically encourages them to use colour in a wider range of expressive possibilities (e.g., encourages them to look for colour variety within a particular colour, systematically limits the expressive conditions by having

pupils focus on certain colours relationships, etc.). In sculptural design, pupils can shape soft plastic materials as compact entities, usually achieved through skilful gluing or modelling. They also become more adept at working with other sculptural materials (e.g., paper, wire) that require them to use more spatial imagination and planning and become more adept at using more technically complex sculptural processes. Although pupils in the second primary school period (grades 4 to 6 of primary school) perceive differences between the actual object and their own artistic representation, these differences usually do not bother them so much that they reject artistic expression. Therefore, with proper teacher support, this period is perceived by many researchers as very creative in pupils' artistic development.

This is followed by the adolescent period, marked by the search for one's own identity, which represents a challenging time in artistic development. Due to the developing critical judgment, the desire for artistic expression, artistic creativity, and a positive attitude towards the subjectivity of artistic expression are put to the test. At the same time, the breadth of artistic and expressive possibilities can be a creative valve that facilitates the creative release of various frustrations and tensions for young people. In the last primary school period (grades 7 to 9 of primary school), drawing concepts in the CFA-1 (2011) are tied to concepts that emphasise rationality (e.g., judging proportions, construction drawing, linear perspective, etc.). Pupils increasingly want to draw while observing, as they understand this type of expression as a beneficial aid which offers a direct comparison of the object with their own visual version, and thus the greater likelihood of its correct depiction. However, the confrontation with the fact that the actual image of the art object and the adolescent's artistic presentation of it differ begins to fill many adolescents with uncertainty. This may also result in the rejection of certain styles, which is more common, especially in those art objects where the gap between what is seen and what is drawn is most pronounced (e.g., a human figure). Caricature or decorative design often appear in the adolescent's freehand drawing, representing a "safe zone" in which uncertainty is camouflaged in artistic mockery or transformed into stylised aestheticization. Often this stems from the belief that if an object is intentionally distorted, it cannot be judged as failure. Proportional drawing of a varied human figure in space, considering perspective abbreviations, is a very demanding level of drawing knowledge for most young people. Despite being based on rational foundations it is relatively difficult for most to achieve and even harder to maintain this expressional skill. To prevent young people from developing unnecessary complexes about their artistic abilities, they need a teacher who will design art tasks in such a way that they will be able to creatively implement the artistic concepts conveyed. During the creative process, the

teacher must help with advice that will enable pupils to successfully solve the given art problem. When evaluating art products, the teacher must teach them to observe and value the diversity of art solutions and to argue their own decisions based on the content of the work. Uncertainty about the potentially disproportionate deformation of a figure when using sculptural materials is usually slightly less pronounced in adolescents than when drawing or painting, as pupils are often more focussed on the stability and solidity of a dynamic figure. Nevertheless, the pupils' tendency for non-figurative expression (which can include pottery and abstract sculptural forms) cannot be ignored in the last period of primary school. With less realistic sculptures any comparison between the object and its artistic reflection is not possible, which alleviates potential uncertainty as non-realistic forms simply "*cannot be formed wrongly*". Finally, we must emphasise that during adolescence artistically talented young people have a more pronounced desire to explore art and search for their own identity through artistic expression, but their artistic records still too often stay unnoticed.

The role of art activities in the Slovenian educational system

Art and culture accompany every person, but in modern society they are often pushed aside, and their importance is underestimated. Unfortunately, such a perception of learning areas strongly connected with the arts (visual arts, music, dance) is often present in the school system as well (Rech Penn, 2019). There is often a latent belief that art is somewhat less important and that a pupil's performance in art is valued less than their performance in more "important" areas of learning. However, as several recent studies demonstrate the importance of holistic development, the interconnectedness and integration of knowledge (Roege & Kim, 2013), individual diversity in the functioning of thought processes, and the different learning strategies associated with them (Hobdell, 2014; Ulger, 2019), this heralds a somewhat more optimistic expectation in arts-related areas as well.

Rech Penn (2019) notes that "drawing is a unique place where practices of the already known come into contact with the unknown, where intra-interactions between material, embodiment, and phenomena become visible." (p. 103). On the one hand, this opens the possibility for the child (pupil) to use visual aids, to facilitate visualisation, and to make a gradual transition to increasingly abstract levels of thinking. On the other hand, especially in the early stages of development, the educator or teacher gains insight into the child's understanding of phenomena that they cannot (yet) articulate clearly enough. Experts in the field of visual arts have long stressed the importance

of respect for expressive diversity and the associated search for individual artistic responses to content, as this can contribute to the development of creativity (not only in the visual arts) if properly encouraged (Podobnik, Jerman & Selan, 2021). Indeed, artistic fields contribute to the development of divergent thinking and the ability to design different solutions, which is particularly important in fields whose foundations come from the arts, but the positive effects can also be transferred more broadly.

One of the most important parts within the teaching of art content is the direct practical applications related to the artistic-creative process. The art process reveals to the child (pupil) the possibilities of flexible adaptation and response to the emerging art form. It also enables them to find different ways to a solution through constant observation, inter-judging, deciding, and modifying the idea – and these are transferable skills. They facilitate understanding that different problems can be approached in different ways and enable a child (pupil) to make better progress in other areas of learning as well.

In addition, through art, the child (pupil) is exposed to the fact that the same art problem allows for different artistic end results, all of which respond adequately to the original art problem. This leads them to respect the diversity of the art products they create and consequently to appreciate diversity in general. The child (pupil) not only discovers the possibilities to form their own ideas but is also given the opportunities to present and argue them (Bonoti & Metallidou, 2010).

In our higher education system, the study of content related to art is offered as part of the pedagogical studies to all students who will encounter it in their pedagogical profession (i.e., preschool education, primary school teacher education, art education, special and rehabilitation education). However, the intensity, scope, and depth of engagement with this content varies considerably between the fields of study. In addition, we also encounter the different artistic-expressive and art pedagogical potentials of higher education students, but all of them are expected to be able to properly plan, organise and implement artistic content in their work with children (or pupils), thus ensuring them the best development of their artistic and expressive abilities.

A preschool teacher must obtain the title of Qualified Preschool Teacher before employment. A primary teacher must obtain the title of Master of Primary Teacher Education for independent teaching. A fine arts teacher can teach independently when they obtain the title of Master of Art Education. Students obtain titles after successfully defending their master's theses.

Organisation and significance of art activities in Slovenian kindergartens

The internal organisation of kindergartens provides that children are divided into different age groups (i.e., the first age group from the first to third years of the child's life and second age group from the third to sixth years life), although some groups can also be age heterogeneous. Art activities in the preschool system are roughly defined by the Curriculum for Kindergartens (Bahovec et al., 1999), which places visual arts within a broader field of art that also includes music, dance, audio-visual arts, and drama. "Art enables the child to realize the potentials already manifested in playful exploration and knowledge of the world, which is an inexhaustible source of inspiration, motivation, and content for the child in all areas of activity" (p. 23). The Curriculum for Kindergartens is divided into two age groups (the first and second age groups). The intended goals are aligned with these groups, as they can be achieved through different arts activities. Examples of activities included in the kindergarten curriculum are from the basic art fields, i.e., drawing, painting, sculpture, printmaking, and spatial design. However, these areas are rarely strictly separated when implementing specific art activities (implementation curriculum). In planning and implementing each art activity, the preschool teacher works with the assistant educator, and together they form a pedagogical tandem. In planning the pedagogical tandem stems from the fact that in the preschool years artistic expression is one of the mediums through which a child communicates, and that is not limited just in the arts (Barton, 2015). It is therefore crucial that the pedagogical tandem know how to base their ideas on the needs and expressive abilities of each preschool child. The quality of art activities depends on the preschool teacher's knowledge of art content and respect for (art) development, each child's expressive characteristics, and consideration of their needs and abilities. In particular, the latter information is obtained by the preschool pedagogical tandem by observing the child's artistic response to various art activities, as well as the child's interests in other organised activities and leisure play.

In the preschool years a child intensively absorbs information from the environment and translates it into their own explanations (Clark et al., 2006). The preschool teacher can recognise this in different ways. Certain information children verbalise, some is made visible through other forms of expression, responses, actions, and behaviours, and some is expressed through the child's artistic activity and art products.

Even though the visual arts include several artistic fields (drawing, painting, sculpture, graphic arts, architectural design), drawing is one of the most morphologically readable visual media. That is why it has aroused the interest of experts from different fields (i.e., psychologists, pedagogues, art theorists,

etc.). They see in children's drawings the externalisation and materialisation of their thoughts (Bruner, 1996, p. 23; Gross et al., 2009; Patterson & Hayne, 2011; Rech Penn, 2019; Vygotsky, 1978). The study of children's drawings has gradually shifted from focusing on what children draw and how they draw it (Goodenough, 1929), to what else children communicate when drawing and in what ways (Gross et al., 2006). This content is of particular interest to the field of art therapy (Burns & Kaufman, 1987; Rubin, 1999). Matthews (2003) points out that, unlike many adults, a child does not live in the belief that drawing, painting, and other forms of artistic expression are an imitation of the visual world. In fact, the preschool child does not engage in this at all. From an experience, object, or phenomenon that piques their interest, children simply extract what they perceive as crucial. This often involves making connections between things that an adult would find inconsistent or even illogical. However, the illogic is usually only apparent. Careful observation and monitoring of the child and a comprehensive analysis of their actions usually reveal that the connections are consistent with reality as the pre-schooler perceives or understands it (Podobnik, 2009). In the background are the author's perceptions, thoughts, feelings, which can only be explained by the child (Podobnik et al., 2021). So, if we respectfully ask the child then they will explain it in their own words. This is emphasised also by Mitchell, Theron, Stuart, and Smith (2011), who say that one can never *a priori* know what a drawing is saying. Therefore, discussion with the child, along with respect and careful listening, is crucial for every teacher.

As in learning in general, learning through fine art has better results when it is active and implemented through experience. In the preschool years such conditions are least frustratingly provided by play in which various activities are combined. Arts activity is therefore often incorporated into and combined with other fields (Silverstein & Layne, 2010). Field or cross-curricular connections within the visual arts allow the child to develop better spatial representation, exercise their visual memory, develop their imagination, decision-making, adaptive skills, etc. The pedagogical tandem usually plans its work according to different thematic sections, based on which the activities are carried out throughout the school year. Occasionally, experts from other fields (e.g., artists, local craftsmen, and others) are invited to demonstrate specific (art) content in kindergarten. In this way, the children are provided with a variety of contents and experiences, and the kindergarten connects more intensively with the local environment.

Entering the kindergarten buildings reveals to the visitor another role of the preschool institution related to the field of art. These are their exhibition activities. The exhibited art products of preschool children show the pulse of preschool art activities. However, they also have another important role, that of properly informing adults (mostly parents) about the art skills and expressive needs of

the youngest members of the population. Through meaningful, high quality and aesthetically presented children's art products, visitors gain insight into the characteristics of children's artistic expression and their actual expressive potentials. At the same time, they learn that artistic activity in the preschool years is not and should not be subordinated to the decorativeness of the final product but should be based on thoughtful art activities that provide the children with a variety of challenges for developing an understanding of their environments.

Organisation and significance of teaching art in primary school

The primary school system in Slovenia provides for the obligation to teach art content in the curriculum to the extent of 70 hours Fine Arts (FA) per year for pupils up to the 5th grade, and 35 hours per year for pupils from the 6th to 9th grades. In addition to the compulsory subject, there is also an elective subject of Art Design 1-3 in the last three years of primary school, which is carried out only if there are enough registered pupils.

As part of their pedagogical duties, primary teachers[4] can teach FA up to the 5th grade of primary school at the most. From 5th to 9th grades FA is taught by art teachers. In the lower grades, i.e., 4th grade and exceptionally below, an art teacher may teach art with the permission of the principal. In practice, art teachers are unfortunately seldom provided as teachers of the regular FA in the lower grades of primary school. However, they are provided as teachers of other activities that include art contents (e.g., art lectures and activities for pupils with FA interests, various FA workshops, the instructors of artistically gifted pupils, etc.).

In addition to the compulsory and optional subjects in art, most primary schools organise permanent interest activities (e.g., interest activities in art and photography) and occasional workshops (e.g., art workshops, pottery workshops, etc.). The implementation of these additional activities is mostly done by the internal pedagogical staff, but for occasional workshops the schools sometimes invite external contractors (e.g., artists, hobbyists, craftsmen, etc.). Primary schools are also involved in various projects. Project activities are often designed to link several different subject areas. In this way, pupils learn about the benefits of wide-ranging knowledge, as the aim is often to link areas and content that are not so intensively interwoven in the separated school subjects. Depending on the form, scope and content of the project, schools also enter cooperation with other actors, e.g., cultural institutions in schools' vicinity and beyond. As such, the schools assert their role as promoters of knowledge and culture in their environments.

4 We use the term »primary teacher« for general teachers, who teach all school subjects up to the 5th grade in primary school.

Organisation and significance of teaching school subjects with artistic features in (general, classical, and vocational) secondary schools

In secondary schools, the subject of fine arts consists of two parts, namely: Fine Arts and Design (35 hours) and History of Art (35 hours), which is taught as a compulsory subject in fie 1st year. Both parts form a compatible whole, as the "*artistic and design contents are closely connected with the art historical ones*" (Curriculum for the Fine Arts - Secondary School (CFA-2), 2008, p. 20), which brings the pupils closer to the understanding of the visual arts as "*a fundamental achievement of civilization, promotes pupils' creativity in artistic expression and introduces them to artistic creation*" (p. 4). Regardless of whether both parts of artistic subject are taught by one teacher or instruction is shared by two different teachers, it is necessary to search for meaningful pedagogical and organisational combinations within the framework of professional autonomy. These are related to the psychophysical, emotional, cognitive, creative, and artistic developmental characteristics of the pupils and the material and environmental conditions provided by the school. Additional possibilities for the implementation of more complex content are opened up by various project activities in which CFA-2 can refer to various other areas of learning, such as sociology, philosophy, etc.

Curriculum for Kindergarten (CK) and Curriculum for Fine Art - Primary School (CFA-1).

In our educational system, the content and guidelines for planning are through the Curriculum for Kindergarten (CK) (1999), Curriculum for Fine Arts - Primary School (CFA-1) (2011), and Curriculum for Fine Arts - Secondary School (CFA-2) (2008).

Hobdell (2014) notes that most contemporary pedagogical trends aim to design visual arts curricula that anticipate and emphasise visual contents, but do not provide explicit instructions on how the teacher should specifically implement them artistically. This gives the teacher a great deal of freedom and autonomy in decision-making. But the foundations for a quality creative arts process can only be laid by a teacher who has enough knowledge of the field of art and enough artistic sensitivity to sincerely respect the artistic abilities and expressive authenticity of children. The latter does not mean the romantic glorification of every artistic trace of a young author and the belief that every artistic result is already a work of art but reflects the need for the teacher to see the importance of each child's individuality and that they are also able to develop it properly (which is the overall goal in all three art curriculums).

Curriculum for Kindergarten and Planning of Art Activities in Kindergarten

In the Curriculum for Kindergarten (1999), the area of visual arts is based on the awareness that "*experiences in the field of art are an important factor for balanced child development and mental health due to the holistic nature of experiencing and creating*" (p. 23). On the implementation level it is "*necessary interweaving of different areas of activity and the interweaving of the daily routine*" (p. 10). In art, the child expresses their own intimate world and communicates spontaneously, directly, and individually with the environment. The pedagogical tandem (preschool teacher and educator assistant) does not evaluate, comment on, or criticise the children's artworks. They also do not encourage the children to create a schematic, kitschy, or template-like forms that would interfere with the natural flow of the child's artistic development and aesthetic judgment. Preschool teachers must be aware that the creative process is more important to the child than the final art product (Curriculum for Kindergarten, 1999, pp. 30-31). Thus, the artistical process in preschool consists of a whole series of interactions and experiences from which the child learns. The pedagogical tandem must allow the preschool child to be both creator and viewer while having guaranteed contact with quality art activities and artworks. Because arts activities are a useful and stimulating part of learning in other areas, content within the arts should relate to nature, society, language, mathematics, and movement activities (Curriculum for Kindergarten, 1999, p. 32), and activities in one artistic medium can also be a theme and inspiration for conducting activities in another. Examples of activities in the curriculum are divided into two age levels (first level: from one to three years old, and second level: from four to six), with art activities following children's experiential needs and expressive potential in different art areas.

When planning an art activity for pre-schoolers, the preschool teachers start from the children's needs. They organise each art activity with the awareness that the experiences children have through their own creative processes are important to them. In a well-organised process, children have the opportunity to create in their own way with different materials. Different materials and tools give them the necessary information about how the working material reacts, what a certain material allows and what it does not. Since one of the most important incentives is play (Jenson, 2018; Terreni, 2010), the artistic activity must also maintain a relaxed and playful character. In such an activity there are no wrong or inappropriate solutions, and the work plan and implementation are not rigid, but encourage initiative and allow individual adaptation. Various studies show that the presence of art in the preschool period has a positive impact on children's holistic development (Barton, 2015; Vecchi, 2010), on the exploration of identity (Grierson, 2011) and on their understanding of the world around them (Quaglia et al., 2015; Longobardi et al., 2015); and last

but not least, art activities allow the child to express themselves and learn in a relaxed way at the same time (Jenson, 2018). At the level of the implementation curriculum, the activities are based on specific themes defined by the annual plan, which is either determined by the pedagogical tandem or represents an agreement of the broader collaboration of the preschool teachers in the kindergarten. The themes on which art activities are based are usually related to diverse areas, and not exclusively that of art. The preschool teacher adapts different types of media to art and combines them as needed (Silverstein & Layne, 2010) to ensure that the children are active and have diverse experiences. In the second preschool age group (three to six years old), the artistic activity also has educational potential, as children are introduced to preparing their workspace, materials, and other working conditions; cleaning up the resources used when the activity is finished; participating in group artistic activities; taking care of (their own) artwork; helping to plan and design an exhibition, etc. At the same time, the preschool teachers encourage the child's participation and development of independence in co-deciding on the time devoted to art activities, the choice of art resources, participation in the presentation of the created artworks, etc.

Comparing the organisation and design of art activities in different preschool curricula.

A comparison of different curricula quickly reveals that the creation of optimal conditions for the development of all children is paramount in all systems. Respect for children's rights is meaningfully adapted to the needs of the preschool individual. In the preschool period, in addition to the emphasis on the holistic development of the cognitive, physical, sensory, and emotional domains and the social needs of the child, we often find an emphasis on care, education, health, safety and well-being (Bećirović-Karabegović et al., 2017; Hedman, 2015; Whariki, 2019). Most preschool curricula emphasise learning through play or playful activities (Hedman, 2015; Ichimi Abumiya, n.d.; Richardson, 2019; Whariki, 2019), experiential learning (Early Childhood Ireland, 2012), developing language and other forms of communication, getting to know oneself and others, promoting socialisation and various social skills, such as tolerance (Bećirović-Karabegović et al., 2017), empathy (Hedman, 2015), embracing diversity and democracy (Anders et al., 2015; The Icelandic National Curriculum Guide for Preschools, 2011), belonging (Whariki, 2019), creating a positive self-image and respect (EYFS Statutory Framework, 2017; Early Childhood Ireland, 2012), independence (Hays, 2014). All these factors form the basis of the activities that are planned, designed, and implemented by the educational professionals. The activities we encounter in the context of artistic expression are located in different areas of understanding in the curricula, which are also quite different in

content. In New Zealand we find areas related to art in the areas of construction and complex knowledge of science, nature, and art. In Iceland, art belongs to the area of creativity, where they place different expressive contents that preschool teachers also interweave and combine. In Italy, special attention is given to different types of arts and crafts. In the UK they combine different expressive areas to form expressive arts, while in Spain they pay more attention to the development of coordination skills and creativity. In some curricula the arts activities are less explicitly described, but the arts are included in the implementation program. The countries closest to the concept of the Slovenian curriculum seem to be Ireland and Norway. In Ireland they define the art content precisely and put special emphasis on individual art elements and other art theoretical features. In Norway they focus on culture, art, and creativity.

Preparation of a plan for the implementation of art activities in kindergarten must be creatively and flexibly designed. It must contain several aspects of selected content, presentation of its characteristics, with special emphasis on adaptation to the perceptual abilities and interests of preschool children. It must also contain all other information related to the art part (i.e., art means and aids, methods of execution, space where the activity will occur, connections with diverse contents or other fields, etc.). All of this requires a sufficiently broad and in-depth artistic knowledge (Hedges & Cullen, 2005) to enable the preschool teacher to plan and design activities that will provide children with some interesting content to explore. Given the nature and expressive characteristics of preschool children, future preschool teachers must also envisage the possibility of expanding artistic activity in several different expressive directions. This allows them to respond more flexibly in practice than if they rigidly embrace a pre-planned course with pre-planned final art products. During their studies, future preschool teachers develop an awareness that a preschool child's artistic expression must reflect the child's artistic autonomy. The preschool teacher's task is to be able to provide children with the appropriate type of information so that that type of artistic expression can be realised[5]. The preschool teacher is expected to form an appropriate conception of art activity, which must be based on the children's knowledge, development, and skills, according to children's art developmental expressive needs and abilities. In children who are not yet in

5 When it comes to imaginative expression, even the "purple dog with green spots and with seven paws" is perfectly legitimate, but when it comes to drawing based on observation or direct experience with a concrete realistic object, we understand that the child follows a different visual logic. Indeed, the drawings of the younger pre-schooler are based on sensory perceptions, while those of the older pre-schooler are based on recognisable shapes. In the latter case, "purple dog with green dots" indicates that the child's artistic interpretation was influenced by something else (e.g., delight in the colour setting offered or the child's preference for a particular colour); and "dog with seven paws" might indicate that the child was trying to illustrate the dog's movement.

the representative stages of artistic development, it is unreasonable to expect direct recognition of the exposed object[6] of art (namely the explicit and recognisable motif, e.g., the tree, cat, train, bouquet, etc.). Later, with older children, it is necessary to be aware that the focus of preschool children's perception is increasingly shifted to the visual perception of the characteristics of the exposed object. However, children must still retain the opportunity to find a shape that corresponds to their perception of the focal object's characteristics. The preschool teacher must be able to judge when completely unpredictable deviations are the result of the child's information and/or personal perceptions and expressive characteristics, and when these are characteristics that require more of teacher's attention, e.g., a possible problem of the child misunderstanding of the activity or instructions[7].

Curriculum for Visual Arts in Primary School and Planning of the Art Process

The Curriculum for Fine Arts in Primary School (CFA-1) (2011) is divided into three sections and each of them covers three school years. Like the Curriculum for Kindergarten (1999), the CFA-1 is based on the awareness that the field of visual arts makes an important contribution to the development of any growing child or adolescent. Artistic content and activities in primary school not only relate to the development of children's artistic potentials, but also have a positive impact on their abilities to observe, visualise, remember, develop critical and creative thinking, etc. In this way, the visual art also contributes to pupils' progress in other areas of learning. Visual arts content gradually expands, updates, and deepens over the course of the CFA-1 (2011), strengthening artistic knowledge and complexity of artistic expression in both 2D and 3D art domains, i.e., on the flat surface (e.g., drawing, painting, printmaking, graphic design) and in space (e.g., sculpture and architecture). The CFA-1 applies art theory contents (e.g., line, shape, colour, composition, statue, contrast, etc.) in relation to the various art media and their interrelationships. Based on them, the teacher designs art activities and thoughtfully connects the general and operational goals to the content they want to realise in a particular art unit. The teacher designs the content so that pupils can properly understand the specific art topic (concept) and creatively translate it into their own art outcome. The CFA-1 particularly proposes

6 The term **object** is used in our case to represent the motif, the subject (namely, the car, house, bird, etc.).

7 The possible problem of not understanding the instructions in the art activity cannot be judged only by the art product, but other forms of information gathering must also be included. To avoid misconceptions, we believe that they should include conversations, trying different forms of expression several times, observing the child's response in other areas, etc.

individualisation and differentiation within the instructional process, emphasises interdisciplinary connections, review, and the assessment of individual progress. It establishes knowledge standards after each section, with special emphasis on active monitoring of the process and consideration of pupils' progress. The CFA-1 provides general learning standards and specifically emphasises that assessment is "*not just an assessment of a product, but also an assessment of a student's progress throughout the learning process*" (CFA-1, 2011, p. 34). In the last part of the CFA-1 document, there are teaching recommendations divided into three-year sections, as well as additional recommendations for working with pupils with special needs (inclusive pedagogy).

Lesson preparation plans for visual arts include both pedagogical and art theoretical aspects. When planning a precision art unit in school, the teacher creates an art assignment based on one or more art contents from the CFA-1. At the same time, the teacher provides an art technique(s) and art motif(s) (Tacol, 1999, 2003) that offer the best opportunities for pupils to directly implement the focal art theme(s). The presentation of the artistic content or art problem requires an appropriate presentation of its characteristics and modes of expression, which the teacher presents using educational implications and specific teaching methods. Qualitative knowledge of art and art sensitivity provide the teacher with greater flexibility and a wider range of expressive variations, enabling them to offer the right instructions during the artistic-creative process to individual pupils, depending on their expressive needs and abilities (Podobnik, 2008). While planning the exact art content, the teacher anticipates what goals will be realised through the art unit. During classroom implementation, they anticipate appropriate, creative, and expressively diverse responses by the pupils, and aim to stimulates them to express themselves artistically based on how they perceive the art problem.

The understanding of the diversity of each art content must also be evident during the future teachers' studies so that the students (primary teachers or art educators) can provide the art content in the right way, first in their educational practice and then after graduation. Future teachers must describe the art concepts and content characteristics and select appropriate visual art masterpieces for their illustration in their lesson preparation plans. They must also anticipate the appropriate connections among art content, motif, and art technique. In the art education courses, they learn to determine the art methods they can use to implement the art content. A prospective teacher's idea of how they will present the content to pupils must be evident in their lesson preparation plans. The content must be meaningfully defined and aligned with the goals they want to realise while teaching in the classroom. The future teacher's lesson preparation plan outlines the forms

of work and teaching methods that will be used in implementing the art content in the classroom. They must also include a brief description of the art subject in their lesson preparation plan. Consequently, future teachers' lesson preparations are more detailed and extensive than the lesson preparations of teachers with many years of teaching experience.

In addition to detailed lesson preparation, future teachers create a digital presentation to use in teaching selected art content. In doing so, they select examples of artefacts on which they are going to present the art content according to the pupils' perceptual abilities. Despite modern technology replacing traditional presentations to some degree, we try to maintain future teachers' awareness of the power of classical presentation tools also. This type of direct presentation is especially important when showing specific technical procedures in the use of art materials or tools. Unlike the virtuosic demonstration of the art process on videos (indirect presentation), direct presentation allows for a "live" demonstration. In direct presentation, the teacher can show the basic features of the art technique as well as possible alternative modes of expression and modifications. Finally, they can also demonstrate the effects of inappropriate performance (counterexample), thus showing the consequences of not following technical rules.

After the future primary teachers and art teachers acquire basic knowledge about planning an art activity, we encourage them to consider the topic of visual arts in school broadly. As Rech Penn (2019) notes, the visual arts are still undervalued in school compared to some other areas (e.g., language, mathematics), but in her view, artistic expression is an accessible activity that is particularly important for most preschool and early school-age children. At the same time, Rech Penn (2019) notes in her study that the potential of the visual arts is also underutilised in supporting children in other areas. Resnick and Klopfer (1989) explain that teaching a particular content from different perspectives is more challenging for the teacher. But this kind of teaching, which ensures that the content connects different areas and presents it from different aspects, can have a positive impact on learning and contributes to long-lasting knowledge. Moreover, some recent studies (Geršak et al., 2018) show that linking different domains (interdisciplinary integration) has a significant impact on pupils' motivation and increases their ability to participate (different pupils have knowledge from different domains and each can contribute to the learning outcome of the others). We strive to make interdisciplinary connections when a particular topic has points of contact with other content. The connections may occur in one or several different fields, and each field contributes in its own way to the holistic treatment of the content. Sicherl-Kafol (2007) understands interdisciplinary integration as an integrated pedagogical approach. According to Hodnik Čadež

(2007), interdisciplinary integration ensures vertical (i.e., within each field) and horizontal (i.e., between fields) transfer of knowledge and processes. At the same time, Sicherl-Kafol (2008) emphasises the possibilities of interdisciplinary integration at the content, conceptual, and process levels. Furthermore, it emphasises the care for proper planning of goals in different fields and stresses that the specifics of each field should not be neglected. Many researchers have investigated the integration of different fields in the classroom and developed different approaches to cross-curricular integration. Drake and Burns (2004) highlight different approaches to implementing cross-curricular integration (e.g., multidisciplinary, interdisciplinary, transdisciplinary). Maxim (1997) presents a spiral plan, thematic planning, and an interdisciplinary plan. Fogarty (1997, 2002) describes a range of integration models (e.g., sequential, interdisciplinary, interweaving). Different approaches to cross-curricular or interdisciplinary integration can be implemented in different time frames (e.g., within a unit, as part of a one-day project, as an interval mode, etc.), and each approach affects the organisation of teaching in its own way.

Most authors focus on subject areas within the school curriculum when discussing interdisciplinary integration (Brandt & Triplett, 2011; Drake & Burns, 2004; Fogarty, 2002). However, some researchers view interdisciplinary integration more broadly, outside of curriculum content and school-based institutions (Ketovouri, 2007; Russell Bowie, 2009).

When preparing a single unit of study that takes place within the established curriculum and lesson plan, teachers most often opt for interdisciplinary connections that relate to the conceptual level. Even a cursory glance at the curricula of different disciplines in primary school indicates that identical terms or conceptual schemes appear in different areas of learning, i.e., in different school subjects (e.g., figure, shape, symmetry, rhythm, harmony, relief, etc.), and are terms we find in visual arts as well as in music, mathematics, social science, and so on. In each field, content is linked to specific concepts, and creates a specific character of manifestation. When pupils encounter the same term first in one field and then in another, the similarities and differences must be properly represented. In this case, the desired transfer of learning can occur correctly (Sicherl-Kafol, 2007) and this allows the development of a knowledge network for flexible, creative, and problem-solving learning. In order to develop an understanding of the points of contact of the same term, it is necessary to place the selected term in the appropriate conceptual context, compare it in the context of different domains and highlight important similarities and differences that are characteristic of the exposed term and the domain itself. This has promoted the search for optimal educational strategies (Fogarty & Stoehr, 1995) that provide pupils

with an understanding of the similarities and differences of the same term in different domains.

Curriculum for Fine Arts in Secondary School

The curriculum for visual arts in secondary school (CFA-2) is divided into two parts: Fine Arts Design and Art History. The main goal of the FA program is "*the understanding of fine arts as a fundamental achievement of civilization*" (Purkat, 2008, p. 4). At the same time, it encourages the pupil's creativity in artistic expression and interpretation of works of art (p. 4). In the work related to artistic creation, both practical and theoretical knowledge of artistic expression is upgraded, the basics of which are already learned in primary school. To this end, in secondary school the content related to the understanding of art theoretical concepts and knowledge of the visual arts is deepened, and the visual arts, along with their classification in the context of space and time, are expanded. In this way pupils learn about and experiences the creative process from the idea (concept) through artistic realisation to reflection. The artistic activities are oriented towards the general and artistic abilities of the adolescent, and thus include contents of art theory, art history, social reality, and aesthetics (Purkat, 2008). Through their own artistic expression, pupils "*learn about, experience, understand, and appreciate works of art and issues of visual communication, and develop a respectful attitude toward works of art and cultural heritage*" (p. 6). In this way they develop their own identity, understand, and tolerate diversity. It is important to review the development of visual arts, which enables a better understanding and experience of art as "*one of the most important expressions of human creativity*" (p. 4). This contributes to a comprehensive understanding of the role of artistic creativity in civilisation. Through the content covered in the art history part of the subject, the pupil is "*trained to analyse works of art independently*" (p. 30) and at the same time seeks connections "*to parallel art phenomena (in literature, music, theatre, film, etc.) and different fields of science*" (p. 30). This should enable the pupil to actively experience works of art, artistically expressed ideas, feelings, and insights, and thus contribute to their comprehensive humanistic education (p. 30).

Study of art education between personal art experience and creative art activity in educational practice

Jank and Meyer (2006) define education as the theory and practice of learning and teaching that provides the educator with instructions for action related to who and what they learn, from and with whom they learn, and also how, where, with what, and why they learn. As Židan (2009) points out, social change is driving a shift from traditional to modern models of learning and teaching, and several studies emphasise the importance of the proper training of educational personnel in various fields (Darling-Hammond, 2010; Day, 1999; Oreck, 2006; Russell-Bowie, 2009).

As we have already indicated, visual art is a distinct field in the Slovenian educational system. It is present throughout the educational vertical, from preschool to primary school to secondary school (in the latter it is present to a lesser extent, except in specialised programs of art schools). Each of these periods requires specific pedagogical skills so that the teacher can bring the selected art content closer to the exact needs and abilities of the target population. Since students in the various fields of study are future educators who will encounter either pre-schoolers, primary school pupils, or secondary school pupils in their careers, they must each be trained adequately at their own educational level to plan and deliver arts content. Therefore, the higher education system includes content from different areas of art: from art development to general and art education topics. In the field of art education, future teachers are provided with relevant knowledge in all key areas, i.e., knowledge of art content, art terminology and technique, as well as in the field of art pedagogical content (teaching methods, principles). Indeed, the roles of preschool teacher, primary teacher, and art teacher require sufficient in-depth knowledge of both the development of artistic expression in children of different ages (Anning & Ring, 2004; Cox, 1993, 1997; Golomb, 2002a; Jontes, 2007; Morra, 2005; Vrlič, 2001) and basic art content related to different areas of art (Butina, 2000; Hedges & Cullen, 2005; Tomšič Čerkez & Podobnik, 2015). It also requires knowledge about the effective planning, organisation, and implementation of art activities in kindergarten or in school (Podobnik, 2014; Stott, 2011; Vrlič, 2001).

The way in which art content is taught during their studies should develop future teachers' understanding of the complexity of art. They must simultaneously develop their own perceptual, organisational, expressive, and other skills so that they can transfer them later in the kindergarten playroom or school classroom. Only then will they be able to plan and organise artistic and creative activities for children or pupils. Future teachers must teach art

in such a way that they can ensure children and pupils engage in continuous artistic development and gain appropriate knowledge of art, foster their critical thinking (Ulger, 2019) and creativity, and develop tolerance towards diversity and respect for cultural heritage. This is the basis of the general goals of the curriculum for kindergartens and the curricula for primary and secondary schools.

The tasks of future preschool teachers, primary teachers, and art teachers differ in content, model, and implementation, but all are expected to be able to design and implement age-appropriate art activities by the end of their studies. Prospective teachers must realise during their studies that the importance of a child's (pupil's) artistic activity is more than simply training certain motor skills and designing decorative products. Gathering new experiences and thus knowledge, engaging in different learning situations, thoughtful experimentation and searching for ideas that enable the implementation of artistic content, as well as exploring one's own pedagogical practice and engaging in critical reflection, should accompany every educator throughout their active pedagogical career, in line with the belief of Christopher Day (1999), who emphasises the importance of the lifelong professional development of every educator. This contributes to both personal growth and professional development, and thus to advancement, and thus we seek to equip students with the awareness that the formal completion of their education does not end, but only the manner changes.

Competences that prospective teachers need to acquire during their studies in the field of art education

Competencies to be achieved by a prospective preschool teacher in the visual arts

Most of the competences that a future preschool teacher in the visual arts must achieve during their studies are related to the pedagogical field, and a slightly smaller part to the artistic-theoretical and technical fields by their own artistic expression. The latter also makes it easier for them to develop some significant competencies in the pedagogical area.

As part of learning about art theoretical content and art technical skills, prospective preschool teachers must come to understand the importance of spatial representation, especially in artistic fields, and learn the characteristics of the visual-spatial field and its expressive and aesthetic levels. The future preschool teacher's personal experience of art strengthens their ability to apply knowledge flexibly and recognise the importance of individual artistic solutions, thus reinforcing awareness of the need to adapt art experiences to the individual needs of the preschool child. The latter influences

the creation of a creative atmosphere that fosters children's intrinsic motivation through meaningful consideration of their interests and the deepening of their curiosity by encouraging exploratory and active learning.

During their studies, prospective preschool teachers learn about the artistic and developmental characteristics of children's artistic expression. They observe and track children's artistic development (up to the age of eight) and learn the importance of respecting individual artistic differences and needs. This guides their planning of art activities for pre-schoolers. The future preschool teachers are also introduced to the basics of art theory, art technology, and art methods and pedagogical principles.

During pedagogical training and teaching practice, trainee preschool teachers plan their art activities in accordance with the guidelines for art of the Curriculum for Kindergarten (1999). Their art activity plans must be based on respect for the child's autonomy of artistic expression. Therefore, they must include the promotion of the child's artistic expressive autonomy, according to the child's maturity. The child's artistic creativity in terms of artistic and developmental characteristics must be respected. Future preschool teachers must also demonstrate the ability to meaningfully connect artistic content with other areas (e.g., science, music, drama, mathematics, etc.).

In addition to the preschool playroom art activity, they must design an activity that is directed to the broader kindergarten environment and gather responses to it (e.g., create a display of children's art products with a photo documentation or description of the arts activities and present it to other preschool teachers in the kindergarten). During the educational practice, the future preschool teachers gradually develop autonomy and the ability to critically reflect on and constructively evaluate their own work.

Competencies to be achieved by a prospective primary teacher in the visual arts

Art education training in prospective primary teachers is focused on specific art education content. As a result, they learn about art theory and art technology as well as art pedagogy (methods and principles of teaching art). Their knowledge and understanding of art pedagogical concepts in the arts and their foundations primarily become more familiar through art practice and educational practice. Prospective primary teachers recognise the importance of differentiation and individualisation and learn the basic features of artistic styles of expression (Podobnik, 2008). They must consider the process of artistic development in children (up to the age of 12) and respect the differences between the pupil's individual artistic abilities and needs at each stage of development.

We place special emphasis on prospective primary teachers' organisational skills during their studies (e.g., designing the art content of CFA -1 terms for lesson preparation, implementing meaningful teaching methods, planning diverse art motifs and appropriate connections of art motifs and art techniques, etc.). During their educational practice, they must pay attention to inclusion and respect artistic diversity. They have to prepare lesson plans with different starting points and teaching strategies, focusing on pupils' active learning and research. Problem-based art content plays an important role in this. In the classroom, they must create an atmosphere that stimulates the creative artistic expression of pupils with different artistic abilities, needs and potentials. After the educational practice, they have to write an analytical self-reflection. They evaluate what artistic goals they have achieved in the visual arts teaching process and connect this to the pedagogical methods principles they have implemented. Art education professors help prospective primary teachers in this process through a variety of methods (e.g., collaborative lesson analysis, fit-back information from educational practice diaries, etc.). In addition, prospective primary teachers must demonstrate their understanding of the diversity and meaningful compatibility of various art fields through meaningful interdisciplinary connections with other school subjects.

The knowledge of art theory and art technology skills is relatively superficial for most prospective primary teachers. Therefore, these contents also need to be strengthened during the study. Direct artistic experience plays an important role in their teaching preparation of art content. In this process, prospective primary teachers deepen their knowledge of artistic means of expression and principles, become familiar with the use of art materials, and explore different means of expression, variations, and alternatives. Their own artistic experience also improves their judgement of what is a more and less quality artistic outcome, and improves their evaluation of art issues through formal and informal analysis of works of art. In this way, they find it easier to combine practical and theoretical work in their lesson preparations and to create a high-quality art activity for the pupils based on an art problem and that makes use of an appropriately combined art technique and motif.

In their educational practice, prospective primary teachers develop the ability to plan activities in relation to art content, and appropriate art education methods and principles for teaching in the first five grades of primary school. They also develop a sense of time frame for an art unit. An important part of the educational practice is devoted to learning the importance of proper communication with pupils and the use of art terminology. They also practice creative and flexible problem solving in art education. During the educational practice, they are accustomed to reflecting on their own teaching

experiences and encouraged to think constructively (self-)critically and find implementation alternatives.

Competences to be achieved by a prospective art teacher

Within the framework of the study of art education, art pedagogical activity extends primarily to the teaching of pedagogical methods and principles, as students acquire knowledge of art theory, art technology and art history in special subjects. Within the framework of art pedagogy (didactics), they are familiarised with pedagogical concepts, as well as with the contents in CFA -1 (2011) in the last five grades of primary school and with the contents in CFA -2 (2008) in secondary school. In addition, they become familiar with the peculiarities of teaching visual arts subjects and with the organisation of these subjects in primary and secondary schools (i.e., extended program, learning process, theoretical and practical art activities). In lesson preparations, they learn how to conceptualise teaching in art units and become familiar with the internal structure of such units. At the same time, they develop how to intervene flexibly with the use of different forms of teaching and methods of teaching art content. Special emphasis is placed on matching the intended goals with specific activities within an art unit and within the annual curriculum.

In order to meaningfully adapt art tasks and activities to the developmental level of pupils, prospective art teachers become familiar with the characteristics of overall artistic development. They demonstrate their understanding of the specifics of an individual developmental period by recognising and describing the characteristics of artistic development from infancy through adolescence. In addition, they become familiar with the taxonomic levels of various personality domains and how to appropriately plan diverse artistic content and activities.

Prospective art teachers are encouraged to teach autonomously in their educational practice. To recognise the possibilities of putting pedagogical methods and principles into practice, they must systematically observe and analyse their own teaching activities and those of their peers. Before each implementation they independently plan the teaching process, and during the implementation they flexibly adapt it to the abilities, needs and specific interests of the pupils. In line with the fact that teaching should be an interactive process, they need to develop the ability to communicate with pupils of different ages. In educational practice, they become familiar with school documentation, learn about the work of the class teacher and school advisory services, and develop the ability to communicate with experts from other professional fields. In an educational practice diary they describe in detail the principles and dynamics of the teaching process. When recording

observations, they get used to reflecting on their own experiences, making constructive (self)criticism, and evaluating their own performance in the teaching process. At the same time, they can note problem questions and dilemmas they encountered in the school environment and look for answers by studying the professional and scientific literature.

Learning through one's own art experience

Visual art is often associated primarily with a particular mode of expression and the use of various materials and tools, and thus mainly with the psychomotor domain and the development of fine motor skills. Even though higher education students have been exposed to artistic experiences in various forms from an early age, they usually do not think of artistic expression as a cognitive tool. However, arts experts have long been aware of the benefits in this area. More recently, this has been evidenced by studies in the field of science where they discovered the importance of art, especially drawing (Quillin & Thomas, 2015; Van Meter & Firetto, 2013) and clay modelling, in relation to better achievements in science (Motoike et al., 2009; Waters et al., 2011). Indeed, they state that "*drawing stimulates thinking about certain content through verbal and nonverbal representation*" (Van Meter & Firetto, 2013, p. 250), and that modelling contributes to better "*visualization and learning*" of certain content (Motoike et al., 2009, p. 19).

But artistic expression contains another important element besides the cognitive and psychomotor ones. It is strongly determined by the author's personal engagement with the problem, so the emotional aspect and the creation of one's own artistic solution cannot be neglected. Although Barry Oreck's (2006) research focuses mainly on artistic practices in music, dance, and drama, some of the characteristics found in these fields are also present in the visual arts. In studying teachers who integrate the arts extensively into their work, Oreck (2006) found that their motivation for doing so stems from an awareness of the diversity of students' learning styles and related needs. Their way of teaching, Oreck (2006) notes, "*reaches more students and 'touches' them more deeply*" (p. 25). Apart from the fact that this way of working enhances the teacher's personal creativity, it also broadens the range of learning content and the search for effective teaching methods. Therefore, the artistic-expressive experience in prospective teachers is usually designed to cover all three domains and to be a cognitive, emotional, and psychomotor process through which several different solutions should emerge. The variety of different artistic solutions, all arising from the same initial problem (e.g., art concept, art problem, art technique, etc.), will be one of the fundamental goals they must pursue in their future teaching. In this way, they will be able to open up a view of creative individuality to the

children and pupils, and this will also be a quality starting point for argumentative comparison, the development of respect for diversity and the better development of the individual potential of children and pupils.

Teachers are not expected to demonstrate their own artistic expression in the kindergarten playroom or classroom. However, direct experience of artistic expression during the course of study increases awareness of what is important in the process. During the process, we encounter the fact that a large part of the adult population, including higher education students, are quite insecure artistically. Many prospective preschool and primary teachers are convinced that their artistic expression is weak. During the artistic process, they find it difficult to relax enough to forget their expressive insecurity and dare to step out of the rigid framework of artistic creation. Even those students whose artistic-expressive insecurity is not so pronounced, often link the success of their expression with a decorative artistic result. The main problem arises later when they transfer similar (mainly decorative) expectations to the playroom or classroom. Especially for pre-schoolers and pupils in the first grades of primary school, whose artistic and expressive qualities are still completely authentic and fresh, decorative rigidity can inhibit their creative relaxation and distort their judgment of artistic achievement. Unlike prospective preschool and primary teachers, prospective art teachers have incomparably more direct art experiences and deeper art knowledge, as they learn more deeply about art theory, art techniques, and art history during their study. Through interaction with professors (most of whom are active artists themselves), they become more able to intensely develop a sense of what distinguishes a quality art experience from an inferior one, which also allows them to make better judgments about what certain art activities bring to the learning process. In addition, prospective art teachers gain intensive artistic experience in different areas of art, giving them a vast amount of knowledge that enables them to have a better overview of the varieties of expression and alternatives available. All this makes them more artistically flexible and encourages them to use this knowledge when planning a lesson preparation with certain art content.

Through direct artistic activity, each prospective teacher is spontaneously thrust into the creative process. In doing so, they should sense that artistic creation is not a linear process with predefined solutions or a completely predictable and previously known form. Indeed, the creative process requires constant modification, testing, observation, and decision-making. It requires a "dialogue" between the resulting product and its author – in other words, requires a thoughtful process and emotional involvement on the journey to finding a solution. Only such an artistic process preserves the creative character. During the study of art education, we try to replace the prospective teacher's

concern that they will not be able to draw or model an object properly and replace it with the awareness that everyone is expected to express themselves however they can. In doing so, we encourage future teachers to constantly update their ideas and draw upon various means of artistic expression. To this end, we often challenge them during the art process with unexpected provocations (e.g., adding an unexpected material, taking away the tool they are currently using, inserting additional information into their image, using the drawing/sculpture transformations, collaborative work, etc.), thus helping them to step out of a predictable solution and find a new, peculiar, and unpredictable one. The methods we use in the art expression process are consistent with the researcher Kerry Freedman's (2001) view: *"If we want students to understand the new world of visual art, we must teach them what they need to learn, not what we have been taught."* (in Stott, 2011, p. 37). Therefore, it makes no sense to teach them old patterns. For most prospective teachers, this way of learning about art and artistic expression is different from what they experienced in their school days. Indeed, their experiences mostly relate to the fact that they were given an assignment with a specific art content and solved it using the same means, motifs, and instructions as their classmates, without significant opportunities for individual adaptation in terms of their own view of the content or their personal attitudes toward it. Among other things, the direct experience of artistic expression represents an opportunity for prospective teachers to realize the importance of creating a stimulating (relaxed) atmosphere during creative work, as they also must be able to create, the appropriate flexibility and other conditions needed for creative work in their own teaching with children or pupils.

Simultaneously with the experience of artistic expression, we guide the prospective future teachers to think about the organisation and management of the learning process. They need to pay particular attention to becoming aware of what was happening in parallel with the artistic activity and what impulses influenced the course of their expression. The questions of why the task was designed in a certain way, how the content was presented, what resources were provided for its realisation, and how the creative process was guided, are not something the students have dealt with during their education before they start studying pedagogics. However, this will be one of their main tasks in practice.

The creative process has its rules that must be followed in order for us to expect successful implementation of the central goals set forth in the kindergarten curriculum ("*The child participates in various phases of creative processes.*"; 1999, p. 24) and in the CFA-1 in primary school ("*Pupils develop creative artistic and expressive skills.*"; 2011, p. 5) and in the -CFA-2 ("*Pupils develop the skill of creative implementation and the ability to explain and reason*

about what they have created."; 2008, p. 8). Creativity is characterised by four phases: Preparation, Incubation, Illumination, and Review (Pečjak, 2006). Within guided art activities in kindergarten or art classes in school, the incubation period is often neglected. The key advantage of incubation is that the inspiration and idea for a creative artistic response are triggered during its duration. Thrash and Elliot (2003) found in their empirical study that inspiration is positively associated with positive affect, self-confidence and perceived competence, optimism, self-determination, openness, and productivity, but not with conscientiousness and competition. Inspiration to realise a creative artistic solution is closely associated with subjectivity, which cannot and should not be generalised in arts-based settings. However, due to the organisation of work in kindergarten and school, this often happens anyway. The time in which the child or pupil is to be encouraged to reflect on their own attitude to the exposed subject is shortened as much as possible. The economical use of time forces the teacher to give clear and precise instructions for the implementation of the artistic content, on the basis of which the artistic-expressive part of the process immediately follows. There is practically no time for the child or pupil to connect the depicted subject with their own experience, seeing or understanding. This significantly reduces subjective engagement with the problem and, consequently, the originality of the artistic results. One of the solutions we use with the prospective teachers in that domain is to connect several art contents into one common art result. This awakens in them the awareness that it is not necessary to squeeze every art problem into the time frame set by the schedule. The creative teacher opens up opportunities to connect certain art content or to expand the art problem with additional content that is addressed in the implementation of the previous one. In this way, they can design the activity to be a meaningful synthesis of art content, thus making the art outcome more artistically complex (e.g., the sculpting of the portrait (an artistic term from CFA -1 in 5th grade) can be enhanced by the teacher highlighting an additional art problem, such as colour contrast, and having pupils paint their sculptures in warm-cold colour contrast). By planning the activity in this way, the teacher can guide the instructional process so that the children, and especially the pupils, know that with one activity the artistic outcome is not final, but will be supplemented and enhanced with the next activity. This kind of flexibility can better demonstrate the teacher's artistic and pedagogical credibility, but they must explicitly plan the goals of each activity. Another option that we also implement in the art education study is the possibility of cross-curricular or interdisciplinary integration. Prospective preschool and primary teachers encounter several other fields (e.g., science, math, social studies, language, etc.) in addition to studying the primary art fields (e.g., art,

music, dance, etc.). Knowledge of all fields gives them specific opportunities to plan creative connections in different fields. They may think about connections within a particular field (e.g., drawing-sculpture connection), between different artistic fields (e.g., painting-dance connection), or how the arts field connects to other (non-arts) school subjects (e.g., drawing-math connection). Future teachers are guided to look for meaningful, logical, and reasoned connections, and encouraged to look for content that is not explicitly mentioned in the curriculum by connecting different areas.

To help prospective preschool and primary teachers understand the importance of the creative process, we also expose them to various visual artists, as they need to understand that a quality work of art by an adult author contains an idea, a message that the artist wants to convey to the audience. To accomplish this, the artist looks for the most appropriate, persuasive art form (art mode). It seems that another key component for prospective teachers' actual understanding is their own creative process. Indeed, it is easier for them to understand that the artists do not try to finalise their ideas in their mind and then simply paint it on the canvas or put it in plastic material, but the author has in mind the idea of "*what his/her work of art should represent and express, and then searches for the final image*" (Rački, 2010, p. 5). Artistic representations are the result of a series of previous studies, reflections, modifications, tests, and decisions. The final artwork thus represents a synthesis of the decisions that best reflect the author's idea and in which the content and form of the artefact support each other as convincingly as possible.

In the education setting, the artistic-creative process proceeds somewhat differently. In primary school, artistic activity is based on the artistic terms in CFA -1 (2011). As such, neither the teacher nor the pupil sets the task entirely by themselves. But at the same time, their participation in the process from which a quality artistic outcome can emerge is very important (Stott, 2011).

Both educational and artistic creativity are important for the teacher to create the conditions for such artistic expression in the educational process at each level of education (preschool, primary and secondary). In the process of planning an art activity, the teacher is concerned with deciding how to highlight the art problem, what to place in the discussion of the art concept, in what order the content should present, etc. Teacher also anticipates to a certain extent various ways of solving the problem, so that anticipates the form (artistic motif) and the artistic modes (art techniques, tools, materials, and procedures) (Tacol, 2003). In this context, children's, or pupils' independent artistic decision-making is relatively limited, but a creative atmosphere can be created with the appropriate implementation of content and

communication from the teacher. Therefore, through the teacher's flexible teaching method and argumentative response to pupil's ideas during the creative process, different artistic solutions may emerge among pupils' art products. Different artistic solutions are exactly what the teacher needs to work on and responds appropriately and support quality variation and creative artistic ideas. As children and pupils learn through interaction with others, the teacher needs to be actively involved in the process to encourage their independence and support their confidence in making (artistic) decisions (O'Connor & Diggins, 2002; Schunk, 2012). Hedges and Cullen (2005) emphasise the importance of appropriate breadth and depth of knowledge on the part of the teacher. Qualitative knowledge enables a teacher to respond appropriately to the child's (pupil's) questions and dilemmas and to deepen the pupil's creative interests. A quality final artistic product is therefore the result of two participants in the process, the teacher, and the child (pupil). The teacher sets the starting point with the art task that represents the basic dimensions of the art activity, and then observes and advises the child or pupil during their creative process. The advice the teacher gives must consider the child's (pupil's) vision of the art task and respect the emerging form. The teacher's suggestions support the individuality of the child's (pupil's) view of the artistic solution and suggest other meaningful artistic possibilities only when needed.

Through their own artistic and expressive experiences, prospective teachers learn not only the characteristics of individual art content, art materials, and the possibilities of various tools, but also that art shows them different teaching strategies. One of the ways to transcend the framework set by the systemic arrangement is to integrate art into the instructional design. Art often takes advantage of opportunities that have less to do with imparting knowledge through verbal explanation. An essential component of learning in the arts is authentic artistic expression. The teacher may deliver the art content directly to the group, but thereafter must adapt it to the individual's artistic and expressive vision and provide guidance by encouraging the development of individual artistic expression (CFA -1, 2011; Podobnik, 2008). Regardless of the direction of pedagogical study (i.e., preschool teacher, primary teacher, art teacher), it seems that in the context of art education all students share a common uncertainty in the purposeful meaning of artistic activities. In their lesson preparations they rarely anticipate how to realise their goals, and which goals will be realised by an activity. Therefore, we adapt our work in art education to the needs of different pedagogical studies in an attempt to provide prospective teachers with sufficient knowledge about art content and educational elements to support them where they need it most. One of these areas of learning about content is the argumentative evaluation

of pupil's art products, in which different perspectives on the same starting point (i.e., the same art content or same motif) are demonstrated and shared. The teacher's artistic sensibility plays a very important role in teaching art content and is essential in evaluating art products in both, primary and preschool. However, this skill takes time and hard work to develop and therefore cannot be developed equally for all prospective teachers in the short study time available. It is somewhat easier to bring this understanding to prospective art teachers, as they engage in intensive study of their own artistic expression and discover various alternatives of expression (including with the assistance of professors who are expertly trained in specific art media and are artists themselves).

There are significant differences between children or pupils at any age, and these differences show up in their artwork. The teacher must take them into account when organising art activities. They do this by adapting the complexity of the content to the children's expressive abilities and leaving the implementation (as far as possible) to individual expressive interests. Sufficiently in-depth artistic knowledge and artistic sensitivity are two important foundations for the successful artistic development of the preschool and school population. It would be worth considering how significant it is that every child (pupil) has the best possible artistic conditions, even with a teaching staff close to the visual arts. This is certainly supported by results that can be observed in certain pedagogical concepts, e.g., Reggio Emilia.

"We are going to make penguins just like this today"; or what is the real role of the preschool teacher in the preschool playroom?

Art is a very important factor that supports children's development in preschool in many ways. It promotes cognitive, personal, and social skills that enable children to solve problems more easily and influences their verbal, physical and emotional development (Barton, 2015; Danko-McGhee & Slutsky, 2007; Ghost, 2016; Jenson, 2018).

Preschool teacher's art activity preparation plan is based on the fundamental concept of integrated learning through play in all phases of artistic activity. Whitebread and colleagues (2012) distinguished five types of play, and each contributes to the qualitative development of a child's cognitive, emotional, and social skills. Whitebread's group placed art activities in the category of symbolic play (Whitebread et al., 2012).

Drawing makes visible what otherwise remains invisible (Lyon, 2020). Since art in preschool is one of the basic channels of communication through which children intervene, it is often incorporated into various other areas (e.g., science, social studies, language, mathematics, etc.). In this way, the

child makes visible their understanding of a particular phenomenon and expresses in their own way attitudes towards certain people, objects and/or phenomena (Jontes, 2007; Longobardi et al., 2015). This represents important information not only for the child, but also for the preschool teacher. The teacher can gain information about the child's ideas, interests, understanding, and emotional relationships from the child's artistic expressions, and must be able to incorporate this information into planning their next steps and enhancing related activities. In addition to an independent expressive function, the visual arts can also be a starting point for transferring children's perceptions to other areas (Mitchell, Theron, Stuart, & Smith, 2011), an additional tool in research (Brooks, 2005), and a tool for developing ideas, planning, and design. All this helps to design the activity holistically with elements of (artistic) expression.

A broad knowledge of artistic implementation possibilities, familiarity with artistic development and the characteristics of each child, which the preschool teacher learns through observation and discussion in the art presentation created or emerging (Hall, 2009; Journeaux & Gørrill, 2017), are therefore crucial. In the creative process, the preschool teacher complements their own knowledge of a particular content with a view from a different angle, namely the children's perception, thus constantly expanding their pedagogical knowledge. In organising and carrying out various activities, the preschool teacher tries to use less typical school teaching methods, such as verbal explanations or interpretations, and use more interactive methods based on direct integrated experience, such as dialogue, direct experiences, experiential learning, and so on. Even if the preschool teacher incorporates an explanation, they must supplement it with experiential learning and dialogue. In any case, it is not appropriate to prepare an artistic activity in the form of prefabricated components (as the title of the chapter implies), where the child's subjective perception is erased, and their activity is only an "artistic" occupation reduced to a higher or lower level of the child's motor skills.

During their studies, prospective preschool teachers learn art content for only one semester in the compulsory subject Art Education. Through lectures and experimental work, they learn about art development with a focus on preschool, become familiar with the art content from the Curriculum for Kindergarten (1999) in the field of art (visual arts) and with the basic art theoretical content (art fields, techniques, art elements and other features). At the same time, they learn to plan and create meaningful goals for individual art content, forms and working methods when organising art activities. We emphasise the holistic art development of preschool children and the meaningful integration and interweaving of content from different fields.

Prospective preschool teachers' experience of art

Prospective preschool teachers learn essential artistic content during their studies, which they experience in their own artistic practice. This content is taught both in lectures and experimental lessons.

In the lectures, prospective preschool teachers are familiarised with art theory, art technology and art education. We have developed a specific art exercise where they continuously form a complex artistic representation, to show them how to gradually build a final art form. Each time in the lecture, we introduce a specific art element or other art characteristics, and the students must then incorporate it into their previous art form. They are thus required to constantly adapt and modify their artefact.

The experimental lessons consist partly of the art technique and partly of the art education content. During the experimental exercises, prospective preschool teachers learn about different fields of visual arts (drawing, painting, sculpture, etc.) individually, and become familiar with different art techniques, materials, and motifs. In this way they broaden their experience and deepen their knowledge, and at each session they make an art product. The importance of all the art experiences of prospective preschool teachers lies in the direct encounter with several factors that act simultaneously and make up the final art product.

First is the selection of the content and appropriate means of art. We start from the fields of art and their specifics, which we associate with art elements, design principles, and art variables. In the selection of art techniques that prospective preschool teachers encounter in their own art experience, planning is adapted to the expressive needs of the preschool child. Indeed, the preschool child does not need extravagant art materials and very technically complex procedures for successful artistic expression. Brightly planned art activities will attract the child by themselves, and they will respond creatively. Prospective preschool teachers must recognise that a preschool child is unencumbered in judging what is and what is not "appropriate" art material. The preschool child (up to age three) simply reaches for the materials available, combining them as they see fit in their relaxed artistic and creative activity, adding to, or taking away from them during the creative process until their interest spontaneously wanes. Because the pre-schooler conceives of artistic activity as play, they feel no pressure that the activity must end with some final art product, much less what it should look like, what it should be made of, etc. Therefore, we often encourage prospective preschool teachers to use content and materials that allow for multiple uses (e.g., natural materials, recycled materials, packaging waste, etc.) and to combine them. Sometimes we challenge them with tasks where they must transform their

own art product into a new one. We do all of this with the goal of them being able to meaningfully connect the materials to art content appropriate to a pre-schooler's expressive needs. We want prospective preschool teachers to not fall under the influence of mere decorative expression offered by various web portals. In the second preschool period (children from three to six years), the child gradually develops the awareness that the result of an art activity is an art product. The child's experimentation with the art material shifts somewhat to its effect. The child's use and selection of art materials also changes and becomes more associated with the visual impact of the final art product. Knowledge of the various art technology options illuminates the importance of appropriate selection of art materials for the realisation of individual art content. Prospective preschool teachers also recognise that the possibilities for art exploration are many and varied and that there is no one correct and eternal recipe for using individual art supplies.

In addition to art content and artistic means, the art object (art motif) plays an important role in planning preschool art activities. The range of art motifs is very wide and diverse. Pre-schoolers are artistically unencumbered because they have not yet succumbed to preconceptions of any kind about the objects. This dictates the use of a variety of motifs, including those that are not in themselves predominantly decorative in character, but whose aesthetic value will be given by the children's artistic authenticity. In preschool, subjective artistic interpretation is closely related to the child's direct (holistic) experience of an object, phenomenon, or particular activity. Organising and implementing activities for the adult population (i.e., prospective preschool teachers) similar to those that we use with preschool children would be difficult and insufficient. Therefore, we organise direct artistic experiences for prospective preschool teachers in as many ways as possible but making them more complex than would be the case with pre-schoolers. We thus confront them with the design of objects that are created through direct observation and retain their recognisable appearance. Furthermore, we encourage prospective preschool teachers to activate memories that are shaped by the subjective perception of the object and are more intensely connected to one's feelings. Prospective preschool teachers also encounter the imaginative creation of forms that are not easily recognisable and are dictated by their own inventiveness. An inspired connection between the artistic motif and technical means the teacher provides for expression plays an important role in this context. With the appropriate decisions made by the teacher about the artistic content, it is to be expected that each object will be spontaneously transformed by the children into an authentic form. An important aspect of prospective preschool teachers' artistic experiences related to art motifs is the strengthening of observation and comparison skills, as well as

the strengthening of visual memory and the promotion of creative thinking. The goal of direct artistic experience is not related to teaching them to draw, paint, or sculpt an object correctly in order to pass on this scheme and teach the children to draw, paint, or sculpt an object correctly. The aim is to encourage them to think artistically, to anticipate and plan appropriate conditions under which each child will be able to interpret the object artistically in their own form of expression. At the same time, through the direct artistic experience of the prospective preschool teachers, we want to overcome their fear of experimentation and encourage them in their choices. Based on their own experiences, they gain a better insight into the appropriateness of technical procedures, discover different technical combinations, and observe their effects. This can improve their educational ideas about artistic activity. With different forms of engagement with an art object (observation, recollection, imagination) we put the prospective preschool teachers in different situations. The objects they create through observation require comparison. Eye-thought-hand coordination develops and allows for the transfer of what they see into their drawing, painting, or sculptural form. Prospective preschool teachers have the most artistic experience with creating from observation when drawing, while they have significantly less experience based on observation when painting. Because we do not want them to misinterpret the nature of creating by observation and enter the study of drawing in the preschool population, we expose them more frequently to making art based on observation in painting. Observation in painting focuses on the comparison and creation of colour relationships, the variety of colour nuances, etc., the art content to which children (and even more often pupils) often pay less attention to when painting. Therefore, we find it extremely important to point this out to prospective preschool teachers so that they can correct this in practice by focusing the children on observing these features. In sculpture, observation of pre-schooler is related to mass, weight, stability, and to some extent texture. Somewhat less of the observation in sculpture in preschool must be related to design detail, and even less to anatomically correct design or proportionality of construction. Therefore, we try to encourage ingenuity in artistic representation. The latter is often attributed to pre-schoolers and gradually decreases as they grow in artistic expression. We encourage prospective preschool teachers by deliberately bringing together the seemingly incongruous, deliberately reshaping a particular form, or searching for associative images in random shapes. All with the aim of showing them the diversity of the concept of artistic activity in the kindergarten.

A very important aspect of the direct artistic experience of prospective preschool teachers stems from the fact that any artistic outcome is the result of a creative process. No quality work of art is created without deliberation, without

prior research and study, sketching and modifying the form during the creative process. Even if the initial idea of the form is relatively clearly conceived, it can be modified as needed during the creative process. This is because the artist is in dialogue with the emerging form throughout the creative process. Future preschool teachers are therefore encouraged to seek out the various ways that the emerging form speaks to their own artistic expression. Rather than insisting on the most basic choices when better, more complex, less predictable solutions emerge, we encourage them not to be afraid to change the form or even the idea when necessary. Intervention in prospective preschool teachers' choices is individualised. It takes place through dialogue and with an unobtrusive but well-reasoned explanation of the proposed change. In doing so, we illuminate the additional ways in which prospective preschool teachers can develop their ideas in the continuation of artistic expression. The extent to which these possibilities influence the prospective preschool teacher's further choices and are applied to their artistic outcomes is always left to their decision. The goal is for them to gradually understand the importance of the creative process and to develop a sense of what is essential in it. The goal of these activities is to enable future preschool teachers to implement the creative process with the youngest population.

In order to become familiar with the importance of changing shape, we have designed an art exercise as one of the assignments in which the initial idea is gradually shaped through all fields of art. We implement it in art lectures throughout the semester of study. The result is a synthesis of individual features from all major art areas and is created in consultation with the professor. In this way, prospective preschool teachers learn about the gradual emergence and transformation of a particular idea that is characteristic of artistic creativity (and of the artistic creativity of a pre-schooler in particular) and experience the possibilities of the continuous development of the original idea.

Each art exercise ends with a discussion of the possibilities of transferring concrete knowledge and content (i.e., appropriate, but adapted) for work with preschool children. In this way, we make the transition from the prospective preschool teacher's own artistic experience to their reflection on various artistic and expressive activities appropriate for the preschool population. We always start from a reflection that includes the possibilities of modifying, developing, and sharing the ideas that came up during their creative process and after adapting these to the needs and abilities of preschool children of different ages.

Special attention in experimental lessons is paid to the evaluation of the activities and presentation of the art products. Therefore, in addition to each

art exercise that the prospective preschool teachers encounter we try to highlight this aspect, as it also enables the evaluation of each art activity. Indeed, an exhibition is not only about fixing the created art products in a random empty space, but it is necessary to consider how each activity took place, what influenced its course, what experiences led to certain art performances, how the activity itself changed during the course, as well as how to design the exhibition space so that the exhibited works do not just hang, but their message comes to the fore. All of this provides a good starting point for the preschool teacher to evaluate how successfully they have mastered a particular content and encourages them to think about how to improve, change or upgrade the individual activity in the future.

To reinforce each art content, we have also designed some additional exercises that represent future preschool teachers' independent work and are created outside of faculty work. The art portfolio and seminar paper on the selected artist require them to do independent research in the art field. For these two exercises, we envisioned some form of independent work because they either require certain conditions of completion (e.g., collaboration with others), or their completion requires more time than we have available in our classes.

We designed the art portfolio with the aim of deepening individual art contents, and it includes twelve art tasks from different art fields. In order to successfully complete an individual assignment, prospective preschool teachers must engage in a variety of reflections and studies related to art. The tasks include art theoretical content (e.g., the influence of the environment on the perception of sculptures) as well as art pedagogical content (e.g., how to design the experience of creating on different shapes or dimensions of surfaces for preschool children). Later, prospective preschool teachers also need to address research in practice (e.g., comparing responses to a drawing task at different ages, from the youngest to adults). In the artistic implementation of a single task, we particularly emphasise the importance of artistically complex solutions and encourage future preschool teachers not to imitate the artistic solutions of others, but to develop their own ideas. For each art task in the art portfolio, they design a short plan to implement an artistic activity with similar starting points for pre-schoolers of different ages. In doing so, they independently decide on the first or second preschool age (one to three years old, or three to six). They must provide a suitable framework in terms of content and organisation. At least one of the ideas considered must be tested in educational practice. The implementation must be documented with photos of the process and / or the products and accompanied by a self-reflection of the performer.

The seminar paper includes a presentation of a selected fine artist. It is designed with the aim of familiarising the prospective preschool teachers with the variety of visual expression possibilities and to deepen their knowledge of the visual arts. An important part of the seminar is the prospective preschool teacher's reflection on how they might use this knowledge in planning their art activities in the kindergarten. It is up to them what specifically prompted them to create an educational activity (e.g., certain messages or contents posed by the artist, typical motifs, interesting art technique, etc.). They present their results to their colleagues in a short presentation. A discussion develops after each presentation.

The prospective preschool teachers' art education also includes a guided exhibition visit (e.g., the Permanent Collection in the National Modern Gallery), which is organised once a year. They then write a short reflection on the visit to the exhibition.

Since we think it is useful for prospective preschool teachers to have all the important documents created during their study of art content in one place, we decided to combine the art portfolio, seminar paper, exhibition reflection, and practice diary. In this way the students create a kind of art portfolio that includes all the listed tasks.

Practical pedagogical experiences of the prospective preschool teachers

The practical pedagogical training of the prospective preschool teachers takes place in different ways: through integrated practice, which includes observations and performances, and through educational practices, which in the study includes both observational practice and independent implementation. Both take place in the presence of a mentor teacher.

Integrated practice takes place throughout the study process. In the visual arts, each prospective preschool teacher completes one observation and two solo implementations in kindergarten. During the semester, they visit the kindergarten several times. First, during the observation, the future preschool teachers familiarise themselves with the established way of working, gets to know the children, and consults with the supervising kindergarten teacher (mentor teacher) about various possibilities of implementation (e.g., availability of art materials, possibilities of implementing activities outside the playroom, possible special circumstances and possible presence of children with special needs, etc.). After the observation, the prospective preschool teacher writes an analysis. Second, they conduct two of their own art activities, as designed with the help of a faculty art professor, in the same kindergarten. The student selects two different themes from a list of themes prepared by the art professor. The theme represents the basic

starting point upon which the prospective preschool teacher builds their ideas. Prior to implementation, they present the ideas to their colleagues. Together with the art professor, the student prepares the final version of the activity in a discussion and sends it to the mentor educator before implementation. After approval student implements the art activity in the kindergarten. Periodically, the student takes photo documentation of the activity and records the impressions. This helps them reflect on the experience and write a self-reflection report. The self-reflection reports are part of the educational practice diary that the prospective preschool teacher submits to the art professor for review. Performances take place in the presence of the art professor and mentor educator. Each performance is followed by an analysis of the activities performed. The analysis is primarily intended for feedback to the prospective preschool teacher on the appropriateness of the performance, consideration of possible corrections, and possibilities for modification, continuation, or improvement. At the same time, we draw the students' attention to the characteristics of pre-schoolers' artistic expression and show them direct expressive variations that are much more difficult to teach outside the kindergarten. We focus them on observing their own performance and its impact on children's responses (e.g., which interventions gave children confidence in their artistic abilities, and which took it away). Since the prospective preschool teacher is directly related to the resulting artistic outcomes of the children, it is easier to be aware of which interventions made them respond appropriately and how successfully this is reflected in the children's artistic outcomes. Performing in the presence of an art professor and mentor educator can be stressful for the future preschool teacher, so the analysis takes the form of a discussion, and performers are encouraged to present their feelings and argue their choices. When commenting on the performance, we always start with the procedures that were done correctly and then move on to the shortcomings and suggestions for improvement.

In addition, prospective preschool teachers have an educational practice each year, which takes place in kindergartens and in the first grade of primary school (e.g., one-week observation practice, where they observe the teaching in the primary school). The latter takes place in the second year of study. Before the observation practice begins, we explain to prospective preschool teachers some features of implementing art activities in school that are different from the way they plan and implement then in preschool (e.g., the starting point for the visual arts in school is the art content from CFA-1(2011), the activity takes place according to a schedule, the products are assessed, etc.). When observing practice in school, future preschool teachers pay attention to the primary teacher's actions and the pupils' reactions, and reflect

on how they would handle similar content, what surprised or impressed them, and what they missed in the primary teacher's implementation.

"I can't draw"; or how to envision the prospective primary teacher's actual role in the classroom

Primary teachers usually teach visual arts content from first to fifth grade in primary school. This means that in their teaching they may come into contact both with pupils whose artistic thinking is not yet embedded in the school framework of artistic activity, and pupils who have already formed a certain opinion based on experience about their artistic abilities. Unlike preschool teachers, primary teachers are bound in their planning of arts activities by the more explicit arts content provided by the CFA -1(2011). However, neither the preschool curriculum (1999) nor the CFA -1(2011) is designed to limit artistic creativity in any way by focusing on the teaching of artistic concepts that are central to the planning of arts content. Rather, the opposite is true. It is designed in such a way that artistic contents can be presented to pupils in a variety of ways and can be expected to be implemented artistically through a variety of artistic means, with a variety of artistic motifs, with a variety of ways of connecting to other subject areas, and so on.

Yet it seems that certain contents are all too often realized in a rather rigid way, with few individual deviations that art allows and that are the only ones that offer pupils the opportunity to develop their own (artistic) ideas. The reasons for this are many, but some of them are undoubtedly hidden in the title of this chapter. The belief of (prospective) primary teachers that they need to be able to draw or paint something correctly in order to familiarise pupils with the subject matter shows a fundamental misunderstanding of what a primary teacher actually needs to know in the context of FA (although good artistic skills are not superfluous, but for quite different reasons – namely, the development of artistic skills is based on one's own artistic practice, which allows for greater artistic breadth and artistic sensitivity, thus ensuring more appropriate assessment and evaluation of pupils' artistic achievements). The primary teacher is not expected to draw or paint or model during the FA lessons, and their task is not to teach artistic skills to the pupils by having the class imitate their artistic solutions. The main task of the prospective primary teacher is to understand the art concepts and develop the competence to present them to the pupils in a technically correct way. At the same time, the primary teacher must be able to anticipate artistic sources that will enable pupils to understand art content and successfully implement artistic concepts. In designing artistic motifs, the primary teacher should not fall into a routine and should not follow the tendency that there is only one correct realisation of an artistic implementation, namely, the one they

have imagined. Each pupil has the right to see and create the subject according to their own perception of the characteristics of the object.

The current arrangement is designed so that the prospective primary teachers can acquire basic knowledge about art concepts. During the studies they are exposed to some art techniques and become familiar with the educational process (planning and teaching art content and evaluating pupils' art products). During experimental exercises, prospective primary teachers learn the importance of the artistic-creative process and encounter the significance of their own artistic choices. They realise the importance of different artistic solutions and are confronted with diverse ways of expression, mainly through direct artistic experiences. However, there is not enough time for a more intensive development of artistic sensitivity and for a better understanding of how important artistic expression is for the development of the pupil, especially if we consider the deprived status of FA (Rach-Penn, 2019).

Art experience of the prospective primary teachers

As part of their studies, prospective primary teachers learn about the art content (art terms and concepts) of CFA -1 (2011). They also learn the general characteristics of the child's artistic development in preschool and up to 12 years of age, and become familiar with art fields, techniques, goals, and forms. They also learn teaching methods for organising and implementing art activities in teaching in the first five grades of primary school.

The importance of direct art experience for prospective primary teachers is similar to that for future preschool teachers. Through this, we seek to provide them with the knowledge of artistic qualities and develop their awareness that artistic language is subjective and must be respected as such. Experimental and seminar exercises therefore enable prospective primary teachers to engage with all fields of art (e.g., drawing, painting, printmaking, sculpture, architectural design), and expose them to the diverse possibilities of each and the interconnectedness of art content given by the CFA -1 (2011).

The art content we emphasise in our work with prospective primary teachers in the art education is based on the same way they will use it in their work. The starting point is the art problem, for which we provide various art techniques and art motifs. However, because future primary teachers represent the adult population, all three key components are more complex than they will use in their instruction with pupils. We typically incorporate multiple artistic concepts and use a variety of technical ways to implement them (e.g., from simple to combined art techniques, the use of multiple supplies, tools, and instruments, and using them in different ways). In visual art

motifs, we take into account the fact that prospective primary teachers have different artistic abilities, so we design the art activity in such a way that optimal representation is possible for all (e.g., the more challenging objects are based on model observation or imagination, the fewer challenging objects are based on memory). During direct art experience, future primary teachers learn the importance of respecting expressive subjectivity, which is why art motifs become more complex as they progress through the learning process. The special focus in the context of artistic motifs is to expand the range of possible motifs, so that future primary teachers are confronted with artistic motifs they are not used to. In this way, we enable them to successfully implement certain artistic contents, which has a significant impact on the successful planning and execution of their artistic expression, and thus they learn about the components of the educational process. However, we do not evaluate the success of their artistic products, but only their knowledge of the arts and their teaching skills.

Future primary teachers must view the importance of the creative process as something not entirely predictable, and especially not something that would allow for the same art products from all pupils. From this perspective, they learn that at FA each pupil must create subjectively, according to their perception, artistic abilities, and expressive potentials, because this is the teacher's real contribution to the development of pupils' artistic creativity. The primary teacher's task is to anticipate, within the artistic process, those options that allow the pupils to qualitatively implement the presented learning content, while maintaining individual expressiveness and achieving expressive autonomy.

When working with prospective primary teachers, we make sure that for at least some art content the final artistic outcomes emerge gradually, over several phases. Sometimes we even encourage them to take a product created in a particular context and transform it into a new form. In this way, we try to give them as direct an art experience as possible in a relatively short period of time. This allows them to see how important it is to develop skills in the proper planning and implementation of art content through their own experience. Therefore, we want to show future primary teachers the importance of certain factors that influence learning in creative art experiences through their own art process. Most researchers of creativity (Amabile, 2012; Cardoso et al., 2015; Karwowski et al., 2016) agree that some basic conditions for true creativity must be in place. They particularly emphasising a stimulating social environment or the creation of a creative atmosphere (that is not primarily focused on assessment), well-designed goals in addition to problem-based challenges, and an appropriately designed process that allows sufficient time and freedom, as well as appropriate, encouraging evaluation

of creative solutions (Hartley et al., 2016; Moran, 2010), among other things. Regrettably, school reality often does not follow these guidelines. Weak decision-making and overestimation of the decorative nature of art products remain present in the early years of primary school. At the same time, high-quality creative artistic solutions still too often go unnoticed. Therefore, it is important that prospective primary teachers get a sense of what they really need in their artistic expression through direct art experience, what information is welcome to them and what is superfluous or even disturbing in their art process. Through the art experience, we try to teach the future primary teachers the importance of the variety of artistic solutions as they have to follow them in their teaching. It helps them become familiar with how broad the field of art is. From this, they can realise how important the teacher's influence is in the creative process and consider what they will try to change during their own pedagogical work in the established system in order to provide pupils with optimal conditions for the successful development of all the creative potential they have. Everything described here will help them to get inspiration for planning art activities in their own lesson plans.

Practical pedagogical experiences of future primary teachers

The practical pedagogical training of future primary teachers includes indirect experiences (observation practice, observation reports) and direct teaching experiences (teaching performances, guided teaching practice, independent teaching practice). In their individual observations and during their observation practice, they learn about the delivery of arts instruction in primary schools (from first to fifth grade).

While observing the teaching process, prospective primary teachers record their observations and consider and describe their own thoughts, which facilitates and deepens their analysis. In this analysis the future primary teachers observe the entire process of the art unit. They need to be able to see the connections between the teacher's activity and the pupils' responses. This makes it easier for them to plan their own classroom activities and to anticipate the impact of decisions to which they must pay attention when preparing their own teaching performances. In performances and in guided teaching practice in solo or tandem, they plan and deliver lessons from a range of arts fields. They are assisted in their planning by an art education professor from the faculty.

The first direct classroom experiences with organising and conducting art instruction occur in tandem performances as part of a guided teaching practice in the third year of study. The prospective primary teachers plan and implement three lessons from three different art fields. The topics for the

performances in the guided teaching practice are provided by a professor of art education, who also assists the students in planning the art content and its implementation. Because this is the first direct visual arts teaching experience for prospective primary teachers, and their knowledge of the visual arts is still quite limited, the specified arts content is relatively simple. Nevertheless, we want future primary teachers in all frameworks to consider how they can overcome established artistic solutions. This promotes their search for specific artistic conditions and encourages more artistically ambitious solutions and increases the diversity of pupils' final artistic results. Before the implementation, the prospective primary teachers inform the mentor teacher about their project. The tandem form of implementation requires that students participate in all phases of lesson planning and implementation. After each completed lesson, each performer writes a self-reflection report that is attached to the educational practicum diary along with photographs of all pupils' art products created during the lesson implementation. This helps the future primary teachers, as it allows them to perceive and properly assess the qualitative differences in the art solutions of all pupils in the classroom. Moreover, this encourages the future primary teachers to pay attention to art diversity not only on a declarative level, but also enables them to evaluate it properly. The latter is quite a challenging task for most prospective teachers.

Solo teaching performances take place in the final year of study when future primary teachers have acquired more knowledge about the specifics in all art areas provided in CFA -1 (2011). Therefore, we place them in a similar educational experience to that of guided teaching practice. However, with their broader knowledge, we expect more complex art content, and they are required to prepare lessons independently. In doing so, they need to ensure that the art content is prepared in a technically correct manner, produce high quality illustrations, ensure appropriate timing of key points, and allow adequate time for the delivery of each stage of the teaching process. They must also prepare for an unpredictable situation, which means anticipating additional content or foreseeing where they can save some time. When planning their own implementation ideas, we encourage future primary teachers to think a little further when it comes to artistic motifs, to decide on different forms of artistic expression, to combine artistic techniques and to look for meaningful connections to other areas of learning. In this way, they gain pedagogical experience that will help them later in teaching the visual arts independently. Prior to implementation, the art professor reviews the lesson preparation and corrects it if necessary. Once approved, the student sends it to their mentor teacher at the school. Along with the future primary teacher, the mentor teacher, art professor, and some of the student's colleagues are

present at their performance, which is then analysed by everyone together, and each of those present (the student, their peers, the mentor teacher, the art professor) is expected to present their views. The analysis will take the form of a discussion, and the performer will be able to present their impressions and argue in favour of decisions made in the teaching process. When commenting on the performance, the art professor starts with the correctly executed procedures, then moves on to the shortcomings and suggestions for improvement. After the performance, the student writes a reflection on their teaching experience and accompanies it with their lesson preparation and photos of all pupils' art products created. The prospective primary teacher must independently evaluate the pupils' art products according to the criteria stated in their lesson preparation.

In the independent teaching practice, prospective primary teachers plan and implement art lessons with the assistance of a mentor teacher at the school. Upon completion of the practicum, future primary teachers will submit an educational practice diary for the art professor to review and provide feedback on.

"Create what you want"; or how to explain to prospective art teachers the importance of their teaching decisions in the creative process

Future art teachers are the students who must pass the entrance examination of artistic talent before they enrol in the Faculty of Education. This examination is a guarantee of their artistic and expressive potential, which is necessary for successful work in art subjects with older pupils in primary school and with pupils in secondary school. From the very beginning of their study, they deal intensively with artistic contents, deepening their knowledge of various fields of art (e.g., drawing, painting, sculpture and ceramics, graphics and graphic design, architectural design). However, even the best artistic education does not necessarily represent the pedagogical skills of the future art teacher. After all, the teaching process has its own peculiarities, and working with young people in the field of art is not *a priori* obvious to everyone who likes to create art themselves. The age distance of prospective art teachers from the young population they will teach in school is relatively small, so they often find certain lessons of the teaching process unnecessary or even annoying. However, the importance of pedagogical knowledge quickly proves to be vital if the art teacher is to do a quality job. One of the principles of the pedagogical process that future art teachers often find oppressive is the setting of art frames. It is necessary in order to adequately present a precise art problem (i.e., art concept, problem, terms, etc.) to pupils. Artistic creativity, which is highly valued by most artists, encounters an apparent contradiction here. Namely, creativity goes beyond

the limits and the set framework and represents something new, original, unexpected. However, in the teaching process, certain frameworks for artistic activity must be set. With a well-thought-out constellation of the given conditions, the creativity of the pupils' artistic solutions will not decrease. On the contrary, properly chosen restrictions lead them to the search for expressive alternatives, which often contribute even better to the originality of the pupils' artistic solutions. Leaving decision-making entirely in the hands of pupils (as the title of the chapter makes clear) does not have this potential but may even contribute to the occurrence of some negative consequences. The first negative consequence is a waste of time, as the pupils' decision-making is significantly prolonged with insufficiently defined reference points. This is not rational in the minimum time allotted for arts activities in school. Another negative consequence relates to the quality of artistic solutions. By prospective art teacher's complete abandoning certain frameworks or setting restrictions, pupils often lapse into risk-free, even stereotyped expression that has low creative potential, even though the teacher left these decisions to the pupils in order to encourage their creativity. The extreme consequence of not using frameworks can be a rejection of creation and a chaotic atmosphere in the classroom that distracts even those pupils who would otherwise be interested in artistic expression. Only some pupils in the class are completely capable of making all the decisions in the arts, and these well-thought-out frameworks of expressive possibilities do not hinder their expression, as they will be able to overcome it in any case. For everyone else, a well-designed restriction will allow them to seek expressive opportunities that would not otherwise affect them, and thus lead them to better artistic expression. The art teacher's task, then, is to set boundaries thoughtfully, to anticipate specific options that he or she can recommend to pupils individually in the process, and to draw out from the exposed art themes what is most relevant in each context. Art experiences of one's own are of great help to prospective art teachers in this regard.

Art experience of prospective art teachers

Future art teachers from the introductory phase of study learn specific art principles continuously, systematically and in depth. They develop art knowledge through their own art interpretation in all fields of art. Ongoing artistic activity, accompanied by the expert guidance of art professors, facilitates prospective art teachers' understanding of specific artistic features. Through a variety of artistic activities, they are exposed to the importance of the creative process and encouraged to make ambitious, more advanced artistic choices. As a result, most future art teachers do not overestimate the importance of the artistic outcome as such and are not afraid to experiment

with artistic possibilities and taking risks in the creative process. We find that this is a good basis for planning their teaching process, which they will encounter when studying educational content. Working in the art studio, prospective art teachers encounter different artistic solutions within the same assignment (exercises), and this contributes to their personal artistic development. Furthermore, they are thereby directly confronted with more and less high-quality artistic solutions. This contributes to a better appreciation of different artistic expressions, and at the same time expands the field of their ideas, which they can then use when planning art content and teaching performance with pupils. Their own artistic research is based on experience, thinking and decision-making, which enables them to qualitatively argue in favour of their own artistic decisions. In a pedagogical sense, this enables them to develop the ability to provide thoughtful feedback to pupils.

As part of the art education content, prospective art teachers learn about the characteristics of art development of children and youth. In addition, they become familiar with the content in CFA -1 (2011) and CFA -2 (2008). They clarify ways and strategies of teaching art content, goals, forms of teaching and methods of organising, and teaching compulsory and elective subjects in visual arts from the fifth to nineth grade of primary school and in the school subject of art and design in secondary school. During their studies prospective art teachers have to plan the creative possibilities of ordinary and experimental work with different art techniques. It is especially important that they develop their awareness of how to use their own artistic abilities and art sensitivity in the teaching process. We try to reduce their fear or reservations about discussing things with pupils, as they need to offer them advice or suggestions accordingly in the teaching process and help them to find a more appropriate or original art solution.

Special attention in the field of art education for prospective art teachers is given to one of their most powerful tools (i.e., teaching methods) in the pedagogical process. This is their ability of performance in direct representation. This represents an important element in the pedagogical process of FA. Tacol (2003) defines it as "*the foundation of the thinking process in artistic activity and the way to understanding the principles of art*" (p. 98). In the teaching process, the importance of representation is that pupils receive information as actively and directly as possible. Representation must be combined with other teaching methods, such as conversation, description, comparison, experimentation, etc. Tacol (2003) further emphasises that "*through representation, the pupil develops observational skills, imagination, fantasy, artistic thinking, and artistic memory*" (p. 99). Representation as a teaching method in classroom can be used in a) the presentation of visuals (e.g., reproductions of masterpieces), b) the presentation of a particular

object or phenomenon, or c) the presentation of a particular technical process or use of materials or tools. All three types of presentation are equally important to an art teacher. However, prospective art teachers usually neglect their strongest one, namely, the presentation of the technical process. Their skills come from constant artistic activities in various professional subjects during their studies. The representation of the technical process need not always be performed, but the teacher performs it when pupils are confronted with more complex artistic techniques, procedures or tools that are unfamiliar because pupils do not have sufficient experience and knowledge in their application. In a presentation of the process, the teacher can show the basic features of the art technique. Likewise, they can show possible alternatives of expression and modifications. Finally, they can show the effect of inadequate execution (counterexample), thus demonstrating the consequences of not following the technical principles. The presentation of the procedure can be done in several ways, a) the teacher performs it for all the pupils at the same time, b) under the guidance of the teacher it is performed by one of the pupils, or c) for small groups of classmates it is performed by several pupils following the teacher's instructions. The method of delivery shall depend on the complexity, certainty and clarity of the content presented. Pupils' reactions that relate to the content being discussed and indicate their understanding are not to be ignored, interrupted, corrected, or denied by the teacher. Rather, pupils' reactions should be incorporated into the presentation process to directly determine if their thesis is accurate. It is important that the representation of the focal art technique be placed before the creative process. During the artistic expression, pupils use the techniques shown according to their own art idea or adapt them to the idea as appropriate. Throughout the creative process, the teacher's representation of the process is usually limited to individual guidance for pupils who need extra help (e.g., motor- or sensory-impaired pupils, pupils surprised by an unforeseen technical complication, sometimes pupils who need extra encouragement, or more artistically ambitious pupils who want to implement an even more technically complex solution). The type of representation during the creative art process is dictated by the pupil's idea. The final art product must be the result of the pupil's thinking, actions, and choices. The teacher helps the pupil to expand the field of solution finding, and thus supports their experience. Future art teachers often underestimate their abilities in this area and avoid its use in the classroom. However, we encourage them to use it as it often enhances their professional teaching skills in the eyes of the pupils. It can even facilitate other pedagogical activities they want to achieve, as it opens up the possibility of communication, arouses pupils' interest and enthusiasm, and increases their motivation. In art classes, prospective art

teachers learn to organise different types of representations and to execute them clearly and vividly.

Practical pedagogical experiences of prospective art teachers

Educational practice of prospective art teachers during the course of study is an integral part of the curriculum Art Didactics with Practice 1-3. In this context, future art teachers learn about the ways in which artistic activities are carried out through observation, encounter guided planning and implementation of FA content in their own performances, and carry out independent educational practice in primary schools (fifth to ninth grade) and secondary schools. They learn the importance of proper art lesson planning and organisation, appropriate communication with pupils, and responding to unpredictable situations. They also learn to evaluate pupils' art products and are introduced to the other work responsibilities of art teachers in the school. Last, they learn about the work of the class teacher, how to work with parents, and learn about school documents. In addition, they learn about the art teacher's concern for the overall image of the school, purchasing materials, participating in projects, etc.

At the beginning of their studies, prospective art teachers learn about general education subjects. From the second year of their studies, they get acquainted with art pedagogical contents in subject teaching. In the third year they meet their own teaching experiences for the first time and make their first teaching performances in school. In the same year, they attend a teaching placement in primary schools for two weeks. Their teaching experiences continue in the fourth year when they spend two weeks teaching in secondary schools. Overall, future art teachers' educational practice is rather short and does not exceed one month of teaching practice in school in their entire undergraduate study. Given the nature of the work, the learning about integrated arts development, and ultimately the potential employment opportunities, expanding the time and sector of future arts teachers' acquisition of educational practice would be valuable. With systematically designed educational practice in preschool and school from first to fifth grade, and in alternative forms of pedagogical work (e.g., art workshops in youth centres, conducting art workshops with adults and the seniors, etc.), the future art teachers would be in a position to make a significant contribution to the development of the arts.

Prospective art teachers make their first teaching performance with the same mentor teacher who later places them in educational practice. First, the mentor teacher conducts a lesson, and the future art teachers participate in the observation lesson. They then have to write an analysis of the lesson, which is one of the components of their educational practice diary.

The prospective art teachers carry out their teaching performance in the regular FA lessons in the school. The topics for the implementation of the art content in the performances are given by the mentor teachers in the schools, according to the content they plan in their annual plan. However, the content must reflect the ideas of the future art teacher. At the same time as the suggested topics, the mentor teacher introduces the performer (the prospective art teacher) to related content that he or she has already discussed with the pupils so that the performer can refer to it. In planning the content of the lesson, the prospective art teacher is assisted by an art education professor, but the basic concept is always based on the prospective art teacher's ideas. They have to anticipate and prepare all necessary pedagogical supplements (e.g., visual materials, worksheets, learning aids, etc.). In preparing more complex art content, they consult with professors of specific art subjects in the department (e.g., sculpture, painting, drawing, graphics, or other professors). If necessary, these professors familiarise the prospective art teachers individually with specific art content and technical procedures that have not yet been discussed in the course of study. The need for this was indicated by several years of evaluation of educational practice and carried out with the mentor teachers in the mentor teacher's evaluation of educational practice. Prior to implementation, the prospective art teacher introduces the mentor teacher to their ideas at the school and consults about options for implementation. The mentor teacher provides basic art supplies for the artistic implementation of the content they have discussed. Possible additional materials, equipment, or tools that the performer wishes to incorporate into their performance must be provided by the prospective art teacher. Performances are supervised by the art education professor and mentor teacher. They will provide feedback to the performer after the lesson. The future art teacher will then summarise their impressions in a self-reflection report.

In their two-week teaching practicum, prospective art teachers plan content for the school subjects Fine Arts and Fine Arts Design with the help of an art education professor. Their implementation is guided by a mentor teacher. The mentor teacher directs all the student's teaching in the subjects. A teaching practicum at an primary school is usually conducted by several prospective art teachers (two to four students per school). In the process, they receive some hours of teaching and some hours of indirect pedagogical experience (i.e., observing the teaching process of colleagues). During the time they observe their colleagues, each prospective art teacher writes an observational analysis. After completing their own teaching, prospective art teachers write self-reflection reports. In the report, they focus on reflecting on what was done right in the process and where and what opportunities they see for improvement. All lesson preparation, observational analysis, and

reflections on their own teaching practice, accompanied by photographs of all pupils' artwork (including unfinished) created during the lesson, are an essential part of the educational practice diary. The prospective art teachers will submit their diaries for review at the conclusion of their practicum. In addition, mentor teachers will be asked for an evaluation report on the implementation of each student's work. Future art teachers will be informed of these mentor teachers' impressions, opinions, and recommendations.

One of the characteristics we notice in the educational practice of the prospective art teachers (and which we pointed out in the previous chapter) is that they are quite restrained in the teaching process precisely where they should be strongest, namely in the display of a particular artistic activity. The display in the classroom performance would enable them to break through their stage fright on the one hand, and to gain the attention of the pupils and arouse enthusiasm on the other. However, most trainee art teachers, who are very skilled in using visuals, are too often unaware of it in classroom situations and hardly use it.

Observation and evaluation of the various educational experiences

Direct experiences in the field of artmaking and in the planning and teaching of art content contribute significantly to the development of prospective teachers' own artistic expression, and thus to a more serious reflection on the content and organisation of art activity in practice. During their studies, future teachers from different disciplines (e.g., Preschool Education, Primary School Teaching, Art Pedagogics) all encounter the planning and teaching of art content. Even though the artistic and expressive abilities of students from different fields of study differ significantly, we organise direct pedagogical art experiences in such a way that each prospective teacher can gain a broad insight into the goals, tasks, and implementation possibilities of art in their future field of pedagogical activity. Observation, active guidance, analysis, and self-reflection contribute to the student's understanding of the complexity of his or her own art process and to the gradual formation of an objective view of the characteristics of appropriate planning and delivery of art content.

Each pedagogical implementation of the artistic activity in practice has its own peculiarities related to the age of the population, as well as to the complexity of the artistic content, professional and pedagogical preparation of the student, and even to their flexibility and communication skills. Some peculiarities can be considered in the art lesson plans (lesson preparations), but some of them become evident only in the actual implementation. Both

the former and latter require serious reflection and evaluation, which allows the future teacher to make changes in their own work. During their studies, future teachers are guided by experts from various fields. They help them to see new possibilities, praise the quality of the activity, explain the reasons for deviations from expectations or unforeseen situations, warn about possible shortcomings and suggest corrections. All this with the aim that the prospective teacher is aware of the causes and consequences of their activity in educational work and knows how to properly consider their own ideas with regard to conducting a teaching unit, plan it, carry it out optimally and objectively evaluate it after implementation.

Observation of the educational experience

In arts education, the practical experience of aspiring teachers is monitored in two ways, directly (by attending educational performances) and indirectly (through the future teacher's self-reflection reports, observational analysis, and educational practice diary). The practical experience is primarily intended to empower the prospective teacher by making them aware of how the delivery of arts content takes place in an environment that represents their future professional field of work. The study process should provide the student with an appropriate level of professional art knowledge before they are given the opportunity to put it into practice. This minimises the possibility of potential professional errors. Prior to direct contact with children or pupils, future teachers must prepare and present a detailed art content plan that meets the professional standards of art content and pedagogical principles. Their lesson preparations are reviewed by the art education professor, who suggests corrections and approves them after the lesson plan is stable. Educational performance is approved only after an assessment that the art content has been properly prepared from a professional and pedagogical standpoint.

During the process of the prospective teacher's performance, both the mentor teacher and the art education professor are present. In observing the performance, they focus their attention on the content and technical correctness and on the manner of delivery of the art content. During the student's educational performance, the mentor teacher and the education professor do not intervene in the process. We find it important that during each direct teaching experience, the prospective teacher builds their own authority and seeks responses to more demanding challenges, listens to the needs and initiatives of the children or pupils, and develops response strategies in the event of unforeseen situations. All these personal pedagogical experiences encourage future teachers to reflect seriously on the way forward and to look for possible corrections in their own work.

With analytical reflection, prospective teachers can assess what problems they may encounter in the teaching processes in the future and how they can organise the process to achieve the (best) effect, how they can react properly in a certain situation, how they can enhance certain contents, etc. In the undergraduate pedagogical experience, it is important that the future teacher receives proper feedback from both, the art education professor and mentor teacher who has an overview of the usual artistic responsiveness of children or pupils. Therefore, after the lesson, the art education professor makes an analysis of the lesson together with the mentor teacher and the performer (prospective teacher). All three highlight their own views and impressions of the performance and its results. The student summarises their own impressions and thoughts in a written self-evaluation report.

Since in art education we understand educational performance as part of the future teacher's learning process, we do not assess it. However, based on the student's preparation and execution, we judge whether it was successfully performed or not. In the latter case, the student performs another service.

Analysis of Observational Teaching

The prospective teacher's first educational experience involves indirect educational experiences. Future teachers observe and analyse the performance of the mentor teacher. Observation is also used later when future teachers observe their colleagues in the delivery of their lessons. Observational teaching allows for simultaneous observation of the provider and observation of the reactions their activities elicit in the recipients (children, pupils). During the observation, the prospective teacher completes an observation report, focusing on various aspects of delivery, such as: problem-based activities, content delivery, organisation of the creative process, communication with children/pupils, individualisation and internal differentiation implementation, and appropriateness of language and professional terminology use. The purpose of the analysis of the observed lessons is not to look for mistakes made by the performer in the process or to uncritically glorify the pedagogical skills of the colleague, but to stimulate the future teachers to think analytically, namely: what are the consequences of the performer's decision or activity, what is the quality of the (comprehensible) transmission of the art content, in what way and to what extent has the performer achieved a creative atmosphere, what kind of relationship do they establish between themselves and the recipients, and so on. At the same time, observers must also watch the reactions of the children or pupils. One of important considerations in lesson observation is the formation of the observer's own ideas that come to them during the lesson. In doing so, they expand the field of their pedagogical thinking, formulates their own ideas about how to teach similar art content, and develop anticipation that will facilitate later performances.

Example of an observation report

Date: The author of observing report: The age of children/school grade: The art content title:		
	Teacher/Prospective teacher performer	***The observer's idea***
The art problem design	Description:	Description:
Transmission of art content(s)	Description:	Description:
Organisation of creative process	Description:	Description:
Communication	- Rigid and unrelaxed - Retained - Relaxed - Friendly - Humorous Illustration:	
Individualisation and differentiation	- There is no individualisation and differentiation present. - Little individualisation and differentiation - Obvious individualisation and differentiation - Excessive individualisation and differentiation Illustration:	Description:
Language and professional terminology use	- Slang expression - Dialect (vernacular) language - Spoken language - Literary language - Inappropriate terminology - Insufficiently understandable terminology - Terminology appropriately adapted to the age level or understanding of recipients Illustration:	
Goals Aim 1: Aim 2: Aim 3: ...	**Realisation** Aim 1: Aim 2: Aim 3: ...	
Art products accomplished in the unit		

Notes:

Self-reflection report

The self-reflection report contributes to the development of the competence of objective evaluation of one's own pedagogical success. Prospective teachers write it after each teaching assignment they conduct and submit it along with lesson preparation and photos of the children's or pupils' art products that were created during their teaching performance. The reflection that the future teacher undertakes in the self-reflection report is designed to: a) assess how successful and effective the performers believe the delivery of art content were and how satisfied they are with their own activity; b) assess how the performers' decisions affected the recipients (children, pupils) and how successfully they implemented the art problem; and c) a description of deviations from the envisaged and planned goals and a consideration of other possibilities of implementation.

One of the tasks of the art education professor is to help prospective teacher who are unable to show adequate critical evaluation of their own work in the report. Often students show too high or too low a critical attitude toward their own teaching. The art education professor helps them to see both the positive and possible negative effects of their own work more objectively. For activities where the art education professor is not present (e.g., during educational practice), the mentor teacher's opinion and visuals (photos of pupils' art products) that supplement the self-reflection report are critical to presenting an objective assessment.

*Example of a self-reflection report**

*This example of a self-reflection report consists of parts of several different reports to reduce the possibility for identification of the authors of the reports.

Date: The author of observing report: The age of children/school grade: The art content title:	
	Self-assessment: 5 - excellent; 4 - very good; 3 - good; 2 - sufficient; 1 - I am not satisfied **Change ideas**
Transmission of art content(s)	5 4 3 **2** 1 Example: *I would add the repetition of the learning material on linear perspective.*
Understanding the visual concept (pupils)	5 4 **3** 2 1 Example: *Before the art activity I would check if pupils understood the art content.*
Choice of art technique	**5** 4 3 2 1 Example: *I would not change the art technique.*
Performing a depiction	5 4 **3** 2 1 Example: *I would add an additional depiction of the art problem to clarify the art content.*
Selection and transmission of an artistic motif	5 **4** 3 2 1 Example: *I would choose fewer objects on the layout, or design two differently demanding layouts.*
Motivation of pupils during the transmission of art content	5 4 **3** 2 1 Example: *I would insist that pupils describe the subject matter by observing the layout.*
Motivation of pupils during artistic expression	5 **4** 3 2 1 Example: *If two differently demanding layouts were prepared, pupils could choose which they wanted to draw.*
The success of the art solutions	5 **4** 3 2 1 Example: *If the pupils themselves described the art problem, it would be easier to notice what I need to explain further before drawing.*
Originality of artistic results	5 **4** 3 2 1 Example: *Drawing the composition of geometric bodies after observation does not offer much possibility of original expression, and I think that the art activity was properly designed.*
What goals were achieved and how was their achievement checked?	

What would you change? Why? How?

Example: *I set up a composition of angular and round bodies, which, according to the mentor teacher, was very demanding for the pupils. When drawing, it turned out that this was only a small part of the problem for them, the bigger one was understanding the linear perspective, which they had already discussed in one of the previous art units. I would change that to introduce pupils to the terms: horizon, horizon line, vanishing and distance points, transversals and orthogonal again in more detail. I was sure the pupils already knew this, so I did not pay any more attention to it. While drawing, I found that I needed to further explain to them what the horizon represents, how they define it, and what it means that certain things are above, on, or below it. The problem arose because in the set composition one part of the objects was on the horizon and one part above it, and the pupils were used to drawing geometric bodies just below the horizon. Some pupils therefore did not understand how to draw the sides of angular bodies. As soon as I noticed their problem, I explained to each one individually how to solve the problem, but it was quite exhausting and took me a lot of time. If I had made this explanation at the beginning, I would have had more time for individual work where I could focus on other characteristics (e.g., light source and shading, proportions, sighting). Next time, in a similar situation, I would stop the drawing process and explain the problem again frontally to everyone at the same time, and then individually only to those who would still have problems.*

Despite the difficulties, the pupils successfully solved the art problem and realised all the set goals, which I was quite satisfied with. I was especially happy because I also sensed their enthusiasm for the drawings and new knowledge.

I also had some problems with the literary language, which I did not notice myself, but the mentor teacher warned me about it. In my opinion, I have come closer to the pupils with less literary (dialect) language, but I am aware that I need to speak more grammatically correctly in the future.

Illustrative examples of pupils' art works during the submitted content

a, b, c, d, e, f, g, h

i, j, k, l, m, n, o, p

Criteria for evaluating the pupils' art works	excellent	good	satisfying	deficient	insufficient
multilayer graphic matrix					
versatile object (combination of larger and smaller surfaces)					
layout in format					
print quality					
Notes:					

Educational Practice Diary

During their educational practice, prospective teachers record their activities in an educational practice diary. Their diaries include: the schedule of all completed work commitments (own teaching sessions, observation sessions, other activities), detailed lesson preparations with self-reflective reports and photographs of pupils' artwork for all teaching performances, observation reports with analyses, mentor teacher evaluation reports, and a diverse set of problems that the prospective teachers perceived during their educational practice that they would like to explore further (e.g., the problem of evaluating pupils' artwork, the problem of motivating pupils, the problem of providing quality art materials, the problem of recycling art products from combined materials, etc.).

After completing the educational practice, prospective teachers submit their diaries to the professor of art education. The professor reviews them and gives each student descriptive feedback with possible additions and recommendations.

With the goal of more clearly evaluating the success of the teaching practicum, we are considering creating an educational practice diary with well-defined competencies that the future teacher must develop during the practicum. These would be co-evaluated by appropriately qualified mentor teachers.

Evaluation of the pedagogical process

Govekar-Okoliš and Kranjčec (2016) emphasise the importance of evaluation in the practical education of students. We also find similarities with practical training in the educational practice of prospective teachers. The purpose of evaluation is to discover various features of educational practice. Evaluation

takes place both during and after the completion of educational practice, determining the quality of the whole process of practical training, as well as the achievements and ways of realisation of the set goals. Govekar-Okoliš and Kranjčec (2016) emphasise the need for "*joint comprehensive evaluation*" (p. 125). In educational practice, evaluation is covered by all those involved in the process, from the art education professor at the faculty, mentors at the schools and students (future teachers). It also covers all stages, from the initial planning and organisation to the completion of the implementation. According to Govekar-Okoliš and Kranjčec (2016), any evaluation that does not cover these lacks important data that would help all participants to jointly improve the quality of practical education.

The art education professor on the faculty conducts an evaluation of the educational practice throughout the process. The evaluation includes both the organisational aspect and the implementation. This includes the outcomes of the educational practice that can be evaluated. However, certain outcomes are difficult to evaluate, although they are very important for the prospective teachers' personal pedagogical progress (e.g., the positive impact on the students' growing interest in different fields of study after they come back to the faculty from the practicum).

The evaluation of the educational practice takes the form of an ongoing evaluation and a final evaluation. The ongoing evaluation is based on a variety of data (e.g., personal observations, feedback from mentors and prospective teachers) and allows for quick response and prevention of potential problems that could negatively impact the practicum experience. The final evaluation takes place on several levels, such as:

- Review of submitted documents (e.g., educational practice diaries, mentors' evaluation reports on individual students' work). As part of the review of the submitted documentation and mentor teacher's comments, the professor of art education assesses the future teacher's achievement of the set goals (namely, their competence to perform a particular pedagogical activity) and concludes with individual written feedback to the student.
- Collaborative evaluation with prospective teachers takes place immediately after the completion of the educational practice and includes mutual discussion of experiences, analysis of specific situations, submission of suggestions for improvement, etc.
- The collaborative evaluation with the mentor teachers takes place at the end of the school year in a meeting with all the mentors who were involved in the implementation of the educational practice in that year. It involves the sharing of experiences, suggestions for improvement, etc.

The collection of all the information has a significant impact on the organisation and implementation of the educational practice in the next school year.

We conducted a survey in order to analyse mentors' opinions about the implementation of educational practice. We included art teachers (mentor teachers) who mentored future art teachers in educational practice in the last five years (N = 24). The teaching experiences in the third year of art pedagogy study includes observations, performances, and consolidated practice in primary schools (fifth to ninth grade). The various teaching experiences are organised so that all the listed responsibilities are performed by future art teachers with the same mentor teacher. The survey was completed by 17 respondents, representing 71% of all those to whom we addressed the survey. Among them, 94% were female and 6% were male, the majority (71%) of the respondents were between 41-60 years old, and 23% of the respondents were younger than 40, while 6% of the respondents did not answer the question. The answers of the respondents show that most of them (53%) teach in schools in the central region (Ljubljana and its surroundings). This is related to the fact that most prospective art teachers are placed in Ljubljana during their studies. However, in the desire to include more art teachers in the mentoring network, we have in the past established contacts with art teachers from Gorenjska (23%), Dolenjska (6%), Štajerska (6%), Primorska (6%) and Notranjska (6%). In the present study, the data are somewhat inaccurate, as unfortunately some mentor teachers from these regions did not participate in the survey. By establishing the cooperation of schools outside the central region, we have taken some of the load off the mentor teachers at the primary schools in Ljubljana and allowed more mentors to gain mentoring experience. At the same time, we allow prospective art teachers to conduct their educational practice in their hometowns, as a previous evaluation with students showed that they prefer this option.

One of the basic guidelines in the organisation of educational practice is the authentic teaching activity of the prospective art teachers. This means that they plan and teach the contents of Fine Arts and Fine Arts and Design as independently as possible and, in addition, perform other activities that are otherwise performed by an art teacher in school. In this way, future art teachers gain valuable teaching experiences that help them understand the importance of the content they encounter in their studies. In their educational practice, they are able to draw primarily on the current knowledge they have acquired in their studies in various art areas. By creating a larger network of primary schools, we have made it easier for future art teachers to do this to a greater degree, as it has reduced the number of students in each school at one time. This increased the number of authentic classroom experiences when they are actually teaching (which we increased from five to

six hours per week to today's eight to 10 hours per week). At the same time, participation in educational practice is also an important experience for the (new) mentor teachers. The structure of the respondents in our research, according to their teaching experience, shows that most mentor teachers (35%) have been teaching art in school for 21 to 30 years, 29% of them have more than 30 years of teaching experience, 24% of respondents have 11 to 20 years of teaching art, and the minority (12%) have 10 years or less of teaching experience. Nineteen percent of the mentor teachers have helped more than 10 prospective art teachers to implement their educational practice, 38% have mentored four to 10 future art teachers, and 44% have mentored less than three during their working practice. Another important piece of information is the frequency of mentoring. It was found that just under one-third (29%) of the mentors do a teaching practicum once every three to five years, while the same percentage conduct a teaching practicum less often than once every five years. However, 18% of the respondents conduct an educational practice every year, and 18% once every two years. The experience in organising educational practice shows that mentor teachers need many years of experience to be able to conduct their mentoring in high quality manner, i.e., in favour of the needs of the future art teachers and the goals of educational practice. Indeed, at the beginning the expectations of the new mentor teachers are either too high or too low, and their confidence in the prospective art teachers' decisions tends to be weak. This leads them to interfere in the student's teaching in situations where they themselves (the mentors) would have carried out the art content differently than prospective art teacher. For this reason, we inform the mentors prior to the implementation of the educational practice that they should help the prospective art teacher with their advice in planning the art content but let the student execute the idea in the teaching process according to their own abilities. The process of a single teaching activity is discussed with the prospective art teacher in the analysis after the completion of the teaching session. This is also the right time to point out possible alternatives and corrections since the student will associate this with their own experience and will perceive the mentor's suggestion as helpful rather than a disturbance. In either case, this requires patient dialogue and a clear understanding that each prospective art teacher needs more direct experience to shape their own educational style and develop good strategies. With younger mentor teachers or less experienced mentors, we have arranged for the art education professor on the faculty to be always available. They can thus turn to them if they encounter any kind of problem in educational practice. In the past, we established a network with the mentor teachers during the collaborative evaluation, in which the less experienced mentor teachers could share their experiences

and get help with advice from more experienced colleagues. This proved to be a welcome solution for mentor engagement and training.

Furthermore, the respondents in our study were asked about their experiences with the organisation of educational practice in the last internship. The majority (63%) rated it as good experience, 31% as excellent and 6% as acceptable. The respondents considered a) the adequacy of the educational practice duration, b) the prior notification with all the necessary information, c) the promptness of the art education professor's response, and d) the adequacy of the coordination of the pedagogical content. All of this constitutes the work of the art education professor at the faculty as the organiser and head of the educational practicum. In planning the implementation, the art education professor must consider certain organisational factors to which they are bound by the curriculum, internal rules, and the academic calendar (e.g., splitting the educational practicum into two semesters).

The respondents were asked how they rated the art content and pedagogical knowledge of prospective art teachers, bearing in mind that they were currently in the middle of their studies. Forty-four percent of the mentors rated it as good, 38% rated it as very good, 13% rated it as adequate, and in one case the student's knowledge was deemed not adequate. In terms of knowledge, mentors considered: a) future art teacher's knowledge of CFA -1 content, b) future art teacher's planning and delivery of course content, c) future art teacher's use of appropriate ways of learning and working, and d) future art teacher's ability to create an appropriate creative atmosphere in the classroom. The future art teachers' attitudes towards working in the classroom practice were rated similarly by the mentors interviewed (44% as good, 38% as excellent, 13% as appropriate and 6% as inappropriate), considering: a) future art teacher's readiness and enthusiasm, b) future art teacher's responsibility and organisation, and c) future art teacher's initiative.

An important suggestion made by the mentor teachers in the open-ended response about the changes needed was related to the length of the educational practice or the amount of pedagogical experience of the prospective art teacher. The mentors emphasised that the educational practice in the study process is much too short, with just 14 days in primary school and 14 days in secondary school for the prospective art teachers to gain an adequate amount of direct classroom teaching experience that would help them in developing their own strategies for planning and implementing pedagogical and other activities that the art teacher encounters in the school. The biggest problem is that the prospective art teacher very often teaches certain art content within the time frame of classroom practice but then does not see the results of their work. Having only one hour of FA per week in the last four grades of primary

school does not allow for presentation, implementation of the creative art process, and completion of an art content. Therefore, future art teachers do not see how this process works and what they need to consider when planning art content. From a professional perspective, art education professors on the faculty also defend the proposal to expand the educational practice. In addition, we consider different forms of practice: observational practice, assistive educational practice, and autonomous educational practice that would empower the future art teacher in many ways (e.g., letting them know what to look for when observing the art lesson, how to relate instructional strategies to the recipients' responses, how to collaborate with the mentor teacher at the school from the initial idea to implementation and evaluation, empowering them to argue in favour of their own decisions, educating them to be able to take constructive criticism and follow meaningful advice, etc.).

In the survey, we also asked mentor teachers about their motivating and inhibiting factors in their educational practice. In terms of motivating factors, we were interested in how many of them were encouraged by a) earning promotion points (for their professional advancement), b) socialising with other mentor teachers and arts education professors, c) embracing new ideas that students bring to the pedagogical process, and d) sharing their own teaching experiences and knowledge. When asked about earning points to further their careers, there was a significant range of responses. Just under half of the mentors, 47%, said they are not motivated at all by this, 27% that it motivates them a little, and 20% that they are strongly motivated by the chance to gain such points, while one respondent did not want to answer this question. The responses are logically related to length of service, as promotion points are needed most by younger mentors for career advancement. It is interesting to compare the responses with how much mentors are encouraged to share their own experiences and how many new ideas future art teachers bring to the pedagogical process. Both factors proved to be very important to mentors (93%). It can be concluded that even experienced mentor teachers are still very interested in finding new ideas for teaching art, and at the same time do not hesitate to share the pedagogical experiences they have gained during their own service with prospective art teachers. Making contacts with colleagues and art education professors, which naturally happens during educational practice and evaluation, is a significant incentive for 86% of mentor teachers, for 7% it is a small motivation, and for 7% this is not an incentive.

Among the potentially inhibiting (disruptive) factors, we highlighted: a) the presence of several students at the same time in the educational practice, b) the additional workload of the art teacher and the evaluation of the mentoring, c) the occasional presence of the art education professor in their classroom, d) offering feedback to the future art teachers, writing reports

on their work in the educational practice, and e) the reorganisation of the art content (i.e., interrupting the started art task with a new one). The least disruptive factor is providing feedback to students (94% of mentor teachers do not find this to be a disruptive factor at all). However, if we draw conclusions from the reaction to writing reports on future art teachers' work in educational practice, the reaction of mentor teachers is much more scattered. Most of them want to give feedback to students directly and verbally. Writing reports on student work in educational practice bothers more than half of the mentor teachers (specifically, 38% of them are bothered by it and 19% are very bothered by it), although 43% are not bothered at all by writing such reports. One unremarkable factor is the occasional presence of the art education professor (87% of mentor teachers do not mind it, and 13% mind it a little). Mentor teachers do not consider the additional workload of hosting students in educational practice and do not rate their mentorship as a disruptive factor (50% do not mind it at all, 38% mind it a little, 6% mind it a lot, and 6% did not answer). In recent years, we have the organised educational practice so that no more than four future art teachers (usually two to four students per school) were present at any one time at each school, which the respondents felt was relatively well-received. Sixty-three percent of the respondents indicated that having multiple prospective art teachers present at the same time did not bother them at all, 19% were somewhat bothered by it, and 19% were very bothered by mentoring multiple students at the same time. However, one of the most disruptive factors among mentors was the change to their pedagogical process. Due to the small number of FA lessons in the last four grades of primary school most art assignments take two or more weeks to implement, depending on the complexity of the art content. As prospective art teachers arrive at the teaching practicum, this process is often interrupted to allow students to have an experience with teaching art content (rather than just continuing the content already taught by their mentor). However, this means that pupils have two unfinished art assignments at the end of the educational practicum. This bothers 44% of mentors, 31% of whom find it very bothersome, although a quarter do not mind it at all. As a complement to the survey, we should add observations from collective evaluation interviews with mentor teachers. There, they often reported that mentoring has other effects for them within the teaching process (e.g., mentor teachers can better observe the social atmosphere in the classroom during the mentoring, they can observe individual pupils' reactions more closely and get to know their expressive potentials further, etc.). As they report, such things are simply not possible to the same extent during their own teaching.

Furthermore, we were interested in how important the mentor teachers think it is that future art teachers should develop various competencies in

educational practice, and what competencies they think these are. Sixty-nine percent of the mentors think that the most important competence for the future art teacher in educational practice is to learn how to communicate appropriately with pupils, to establish a creative atmosphere during art lessons and to gain a general insight into the work of an art teacher. Moreover, they emphasise the role of future art teachers' initiative, as 63% of them believe that it is very important for a future art teacher to be involved in the other activities that an art teacher carries out at school (e.g., preparing school exhibitions, designing scenography for school events, participating in school projects and activities, such as New Year's celebrations, etc.). The importance of recognising the role of future art teacher in appropriately planning and preparing art content and delivering it to pupils appropriately (i.e., in an interesting and motivating way) is emphasised by all the mentor teachers as important (44%) or very important (56%). The respondents make the same claims when evaluating pupils' art products. They see slightly less importance in future art teachers becoming familiar with the role of the classroom teacher and working with parents (56% of respondents emphasise this as important, 38% as very important, and 6% as less important). This is related to the fact that not all arts teachers are classroom teachers. Similarly, the importance mentor teachers place on the inclusion of the future art teacher in the teaching staff is also important. A total of 63% of the mentors describe this as important, a quarter think it is very important, and 13% that it is less important. Judging by the responses of the respondents, they find it somewhat less important that future art teachers are familiarised with school documentation management (e.g., assessment book, online classroom, etc.), which 43% of mentor teachers consider very important, 38% consider important, and 19% consider less important.

Before the practice starts most of mentor teachers mainly want to receive organisational data (i.e., date of teaching practicum implementation, list of students with their email addresses) and content information (knowledge of art content that future art teachers already know), so that they can provide appropriate assistance to them in the pedagogical process. Some younger mentor teachers want to receive detailed instructions before the educational practice is implemented. They expect to receive answers to questions such as whether they should leave the art teaching completely to the future art teacher, or whether they should also participate in the teaching themselves; how to react when the future art teacher makes a technical mistake in the process (should they interrupt immediately, or deal with it after the lesson is finished?); whether they should intervene in the teaching when the student is not able to create an appropriate working atmosphere in the classroom, and so on. In addition, they would like to receive detailed instructions

on how to analyse the learning session with the future art teacher, and how to provide feedback after the placement. One mentor indicated in the open-ended question a desire to receive a list of all schools where the educational practicum would take place during the current school year. A total of 82% of mentor teachers expressed their desire to accept more prospective art teachers for educational practice in future.

In the last part of the survey, we asked mentor teachers what form of evaluation of educational practice they liked best. In recent years, evaluation of teaching practice has taken the form of a less formal meeting between participating mentor teachers and the professor of art education from the faculty. It turned out that almost half of teacher mentors (47%) are in favour of this form of assessment. We see an important advantage of this type of meeting mainly in the fact that it one, where different mentors meet and share their experiences with each other. However, 27% of the respondents would like to have an individual discussion with the internship supervisor (art education professor), while 13% would like the evaluation in a formal meeting. None of the respondents were in favour of a written evaluation alone. In the meetings organised to evaluate the educational practice, we talked with the mentor teachers about the course, their current experiences, and suggestions. The art education professor takes the mentors' suggestions into consideration when planning and implementing teaching practices in the coming years. The main opinions and suggestions that arose in each meeting were recorded by the art education professor and presented to his colleagues in the department Art Pedagogy and discussed in the Commission for the Educational Practice in the Faculty of Education.

In a special section, the mentors reiterate the need to ensure a longer scope of educational practice for future art teachers ("Future art teachers should have at least half a year of educational practice before they complete their undergraduate studies.", "Prospective art teachers urgently need more educational practice and direct contact with the pupils.", "The demand for longer educational practice needs to be heard.", "Future art students should have much more practice in their studies, including in different areas of study.").

Research activity in the visual arts and visual arts as a research tool

Research is one of the basic guarantees that the teacher does not fall into a routine teaching process. Routine, the exclusive reliance on substantiated practices and grasping for established art solutions require less effort and ingenuity on the part of the teacher, but also contain significantly less of

the teacher's genuine interest, enthusiasm, and ambition. This significantly reduces the energy of the pedagogical eros, which is a very motivating or attractive pedagogical trait, and it is traced in opinions about the impact of the teacher on the learner (Burch, 2000; Nguyen, 2016). When a teacher explores a particular content in the teaching process, they are driven by interest, exploring the answers to the question, or looking for a better, more appropriate, more innovative solution to a particular art problem. A key role in research is a broad and deep knowledge of the art field, which needs to be expanded throughout one's professional life, as studies on lifelong learning emphasise (Day, 1999). Pedagogical sensitivity is also required, as this allows the teacher to gradually develop their own pedagogical style (Westbury et al., 2005). If research into art content can (and should) be conducted both, within and outside of pedagogical work, research into art education is a much more challenging task. Appropriate pedagogical knowledge based on direct experiential research (e.g., how the delivery of a particular art content works, how social dynamics affect it, etc.) cannot be delivered in an authentic form outside of the kindergarten or school. This type of research is accompanied by conditions that cannot be fully predicted in advance, and therefore it is necessary to take into account several factors that influence both the course and results of the research. Future teachers need to be supported throughout their studies so they understand that the problems they may encounter in their pedagogical work, expression, or research should not be seen as impossible obstacles, but instead as an impetus or stimulus for their continued exploratory engagement of various alternative possibilities. Even or especially when problems arise in the teaching process, they should be seen as opportunities to think about how a particular process can be designed and carried out differently. Therefore, it is necessary to relieve prospective teachers of the fear of the problems they encounter during this process, and to equip them with the knowledge needed to objectively examine their effects on the pedagogical process.

Regardless of the type of art activity, Hurwitz and Day (2012) focus on the teacher's reflection on three factors that critically shape their characteristics, namely: the child, the art, and the society. It is necessary to consider the diversified nature of visual art, a variety of children and pupils, and systemic concepts that dictate to some degree the form and implementation of the art activity. All the above open up areas that can be the starting points for research, and any research requires appropriately designed approaches. Hickman (2008) lists several types of research approaches that have proven successful in the field of FA in school. Qualitative research methods, descriptive analysis and holistic interpretation seem closer to the essence of art. At the same time, many researchers find that it is useful to use so-called hybrid

research approaches (Hickman, 2008, p. 17), which combine qualitative and quantitative methods, when researching artistic activities (Creswell, 2003). The problem in arts research is the standardisation of research instruments. While some efforts have been made by psychologists (Buck's "House-Tree-Person Test"; Goodenough's "Draw-a-Man Test"; Goodenough and Harris's "Draw-a- Person Test"), their goals when analysing drawings differ from those of artistic analyses. Art products are always highly subjective, even if the activity follows the goals of a particular art task. Moreover, reading shapes and details in a child's artistic expression is a rather demanding task for less trained researchers. Moreover, the art product itself gives only a part of the wholeness. Another part is shown by the creative process and the third part is the author's reasoning, which is an important addition, especially in children's artistic expression (Mitchell, Theron, Stuart, Smith, & Campbell, 2011). All of these things together can be used to form the final picture of the art activity in question.

Experts in the field of visual arts have long been aware of the importance of artistic expression in preschool and primary school, and some features of visual arts have even been applied as research methods. Its fundamental advantage lies in its authentic forms, which have recently been increasingly discovered by researchers working in other fields. Some recent studies show that certain art activities have a very good effect on conveying the focal content more vividly (Malanchini et al., 2016; Quillin & Thomas, 2015; Schoevers et al., 2019). In addition, they can be used to improve a child's or pupil's internal motivation (Podobnik, 2017), data perception and comprehension (Peltonen, 2019), and memorisation of information (Gross et al., 2009; Malanchini et al., 2016). In some cases, however, researchers are even discovering effective ways to test the comprehension of the topics taught through specific art activities (Lyon, 2020; Mitchell, Theron, Stuart, Smith, & Campbell, 2011; Mitchell, Theron, Stuart, & Smith, 2011). A team of researchers led by Elena Faccio highlights the potential of drawing and ranks it among the effective tools in research activities when involving younger people in research (Faccio et al., 2016; Leonard, 2006). Similarly, Quillin and Thomas (2015) found in their study examples of drawing activities that facilitate students' understanding of various science content. At the same time, the authors note that one of the main problems with regard to making better use of such skills is students' artistic insecurity (Similarly et al., 2015). In part, students' artistic insecurity is related to the process of growing up, increasing self-criticism (Riley, 1999) and self-assessment, as confirmed by Bonoti and Metallidou (2010). They found that as students grow older, their satisfaction with their own artistic interpretation skills decreases. However, we find that environmental factors (e.g., peer response, lack of artistic sensitivity by educators, and general underestimation of artistic achievement) are

equally important, and undoubtedly contribute to artistic insecurity. Appropriate adult responses and attitudes can appropriately mitigate artistic insecurity and allow for more effective use of the arts. The research opportunities described are useful for both preschool teachers and primary teachers, as both encounter a population where the visual arts can effectively supplement insight into a child's (pupil's) understanding of a particular content (Podobnik, Jerman, & Selan, 2021).

For the teacher dealing with art content, two other areas of research are also important in addition to those mentioned above, namely: art education research and art creative research. Both are important for educator to maintain a sincere interest in the field of art and in their own teaching. It is useful to explore both directions directly, namely through one's own artistic and pedagogical practice, as this is the easiest way to establish cause-effect relationships. In both cases the use of hybrid approaches is possible (Hickman, 2008), but they differ according to the age of the children (pupils) and require appropriate research approaches and methods to be used at different ages.

Visual arts and art education research

In practice, every young teacher finds that they have acquired a certain amount of knowledge through study. However, they must be able to transfer this knowledge to the kindergarten playroom or school classroom. The theory that the young teacher has received during their studies then meets the immediate need for proper implementation. As the teacher begins to independently acknowledge the workings of the institutional (kindergarten or school) system, they realise that they must rely on themselves to plan and implement art content and resolve various situations in the playroom or classroom. Different situations that occur in the institutional setting are the result of different factors. This requires a constant response from the young teacher, so it is necessary to observe and analyse the reactions of children and pupils, as well as to reflect in depth on their own actions.

In contrast to some older studies that focused on the effects of more general pedagogical characteristics, some recent research focuses on characteristics more closely related to the teachers, focusing on their quality and in-depth knowledge of the field (Cannatella, 2008), their pedagogical effectiveness (Canrinus, 2011; Kane et al., 2008), and their personality traits (Hunter et al., 2016; Lavy, 2016; Nguyen, 2016). With regard to the latter, Viktor Lavy states that teacher communication, fairness, and consistency in providing continuous feedback improve pupils' learning performance and positively contribute to their development of analytical and critical thinking (Lavy, 2016, p. 89). This type of research is usually conducted *from the outside* and by

experts from different fields. However, to create conditions for further development in the pedagogical field, systematic observation, self-reflection, and research of the teacher's own work are as important as those from the outside. The young teacher can change and develop their own educational work only if they are aware of the necessary research and devote themselves to it systematically all the time.

Arts education research involves two directions that are often intertwined and mutually influential, namely: a) observation, reflection and analysis of one's own pedagogical activities and decisions, and b) research into the characteristics of the population the teacher encounters in their work. The first research direction focuses on the study of the impact of different strategies of art content delivery, the effects of different forms and methods of work on art content delivery and art realisation (Journeaux & Gørrill, 2017; Kanevsky, 2015; Walker et al., 2011), pedagogical style, the possible influence of subjective theories (Batistič Zorec, 2004; Turnšek, 2008), etc. At the beginning of a young teacher's professional career, they encounter questions related to how the learning-creative process is influenced by various factors (e.g. what is the appropriate way of communicating with children (pupils), how does one establish a proper distance between oneself and them, how does one form an authority that provides the most optimal conditions for creative work, how does one effectively approach the artistic content of the specific population, etc.). At the same time, the teacher can also research the population they encounter, as this allows them to gradually become more familiar with the characteristics, potentials, interests, and needs of the children or pupils they are working with. The teaching process allows the observation of different characteristics, and thus there can be observations of motivation, creativity, the influence of peer relationships and the atmosphere in the playroom/classroom, as well as the individual child's opinion and self-image about their own artistic abilities, which often influence an individual's artistic response, etc. Luc Pauwels (2020) emphasises the importance of various sources for obtaining information and points out that with the expansion of online networks and other modern technologies a lot of data has become even more accessible. However, the author emphasises that this data is not objective documents, so it is not possible to build a comprehensive assessment of the individual based on it (Luc Pauwels, 2020). Therefore, this data can only represent part of a comprehensive picture of the influences that help shape the personality traits of the younger generations, their interests, and abilities. The teacher can use their knowledge of how children or young people think, feel, and react, and combine it with their artistic and expressive abilities to find topical content and artistic implementations. However, the teacher must find the right connection between these factors and the artistic concepts contained in the curriculum.

In the early preschool years, the child is a relatively sovereign explorer of artistic possibilities. It is often sufficient for the preschool teacher to offer various opportunities for exploration and to give freedom in the expressive process. The pre-schooler is not concerned with the "appropriateness" of materials, processes, or the appearance of the finished art product. The preschool teacher does not need to interfere with the child's creative process during this time, although artistic inquiry occasionally devolves into "decomposition or destruction of the artwork" (Podobnik, 2012, p. 141). During the process, the preschool teacher may photo-document creative phases, but does not interfere with the child's choices, change them, or stop the creative process. In this way, the teacher provides the child with the experience they need at this stage of development. Receiving the photo documentation material provides the teacher with information to use in planning the next art activity through analysis. During the creative process, the teacher can supplement observation with unobtrusive and non-patronising conversation with the child, and this can be conducted during or after the creative process to gain deeper insight into the child's thinking. In the later preschool stages, the teacher can focus on observing how to introduce the content or phenomenon most effectively to the children. Certain choices and occasional meaningful provocations can be incorporated into the creative process. The teacher can observe and track the children's responses and their art products (e.g., what is achieved through careful selection of certain materials and tools, what working methods are effective when combining different materials, how the sequence of steps affects the progression of activities, how the creative process is affected by the place or form of implementation, etc.) (Podobnik, 2012, pp. 144-146). With well-designed content and the appropriate selection of resources, the teacher presents children with creative challenges (Podobnik, 2012, 2017). It is important for the teacher to observe, document, and analyse the effects that occur during the creative process and how they influence the children's artwork (e.g., how the creative process occurred, how the children responded, what else the children communicated about it, what questions they asked, what they commented on, what they talked about with each other, how they showed their (dis)satisfaction with the final art product, etc.). Occasionally, the preschool teacher may involve their colleagues or the children's parents in the research. In the case of results that are of interest to a larger community, it is useful to present them openly and discuss them with colleagues.

> An example to illustrate the research (made by Hanson Avsenik, 2017): In the research, we were interested in how the experience of drawing and sculpting affects six-year-old children. The children first drew a model of a plastic dog figure (a German shepherd). At the same time, they were able to play with the figure and animate it. This

was followed by sculpting the same dog figure in clay. During the sculpting activity, the children gained experience with the plastic material and encountered the problem of stability of the standing plastic form. The children solved this problem in different ways (e.g., with a base, with more compact limbs, with placing the figure in a lying position, etc.). They then drew the figure again, and it became apparent that certain elements of the sculptural problem were also transferred to their second drawing result. The example picture below shows how the girl depicted a dog figure in her first drawing in a flat and relatively schematic way. After the sculptural activity, she adopted elements of the sculptural design experience (shadows on the belly) in her second drawing. In her second drawing, she also shows the problem of instability she faced in the sculptural experience by depicting four legs and emphasising it by "fixing" the dog's tail to the ground, as this helped to ensure the stability of the standing dog figure in the sculptural design.

Three images illustrate the research (Hanson Avsenik, 2017)

In primary school, in-depth knowledge and sensitivity are the guarantors for the primary teacher to translate the art contents from CFA -1 (2011) into a relevant art experience. The primary teacher should frame such work as a challenge that is interesting and stimulating to both, the pupils and him/herself. As mentioned earlier, one of the greatest obstacles to the development of creativity is the insistence on tried-and-true art solutions that produce predictable artistic results and are often repeated in identical form from one school year to the next. The lesson is thus deprived of the appeal of uncertainty and surprise, as well as the visual content of the breadth of different expressive possibilities. From a professional development standpoint, it is important that primary teachers remain actively engaged in the search for quality arts opportunities while alternative ways of teaching individual arts content are examined over a longer period of time, namely in the next generation of pupils when they encounter certain CFA-1 content again. As with preschool teachers, it is useful for primary teachers to record reflections and analyse their observations. In addition, they can also collect the ideas of alternative implementations of art content. All this will enable them to gradually build a database of examples of different art activities that they

have reviewed themselves. Some research activities in early school can be related to the field of art itself (for example, comparing the motivation of the same population in different fields of art, in different art motifs, with different art materials and means and their combination). In art education, however, some possibilities in the planning and implementation of individual activities also prove to be of research interest (e.g., the effects of different modes of implementation in similar art content, the effectiveness of a particular pedagogical method and its utility and power in distracted phases of the creative process, the effect of including artists in the classroom FA, etc.).

In the field of art and education, the teacher's role is also to manage the art process in such a way that it also encourages pupils to explore. With proper encouragement through the creative process, pupils can strengthen their observation skills, reduce their fear of risk, and gradually become active decision-makers about what their next step in creation should be. To enable the primary teacher to become the most effective advisor in this direction, it is necessary to constantly research and discover opportunities in the field of art and education, as this is a helpful way to open up various avenues of expression for pupils through art activities. Given the fact that primary teachers have a very wide range of knowledge from different areas of learning, many research opportunities also open up for them through various forms of interdisciplinary connections.

In planning the subjects of instruction, the foresight of the teacher (and not only in the arts) is of great importance. What we have already noted in the case of a primary teacher is also true of an art teacher. The content of art education research is similar to that of a primary teacher. The art knowledge the art teachers have, as well as their artistic sensibility, enable them to design an art experience as a problem challenge. However, the pedagogical skills of prospective art teachers are somewhat weaker (specifically, through their achievements in various pedagogical disciplines and longer educational practice during their studies, prospective primary teachers receive significantly more direct pedagogical experiences than future art teachers). Therefore, it is all the more important for them to adequately incorporate the latter in their teaching. They need to experiment with pedagogical diversity and examine the effectiveness of individual ways of implementation. Since art teachers usually teach several classes of the same generation of pupils, they can teach the same art problem in different modalities and compare their effects in the same generation. It is thus recommended that they keep an ongoing record of observations and notes for future reference. One of the important recommendations we give to future art teachers, which is also useful for observation and research, is to keep photographic documentation of the pupils' art products. Together with a brief description of the art

content and execution, this gradually creates a database of examples that can also be used for later analysis. Opportunities for educational research also arise from connecting the art teacher with teachers in other fields (interdisciplinary connection), as this allows the art teacher to think more broadly about overarching content and research possibilities.

Regardless of the age of the children, the art teacher's creativity must be directed toward developing a positive attitude toward the arts and toward finding meaningful connections between curricular content. In addition, the teacher must look for the child's personal attitude towards the subject matter being discussed. Pedagogical creativity is also related to the teacher's willingness to push the boundaries of art in imaginative ways, to step out of the comfort zone of the tried and tested. This involves possible risks, but also constantly provides new material for research.

Fine arts and artistic-creative research

It is understandable that a young teacher who is just building the foundations of their pedagogical work will find it difficult in the early days to put the same energy into artistic and creative innovations. However, after they have gained basic teaching experience and developed successful response strategies in various situations, it certainly makes sense for the teacher to focus energy on exploring and examining how to implement arts content in alternative ways. They should experiment with artistic possibilities or approaches (e.g., is it possible to put certain art content that is repeatedly covered in the same way into a different context, or how can they creatively use artistic elements and provide children or pupils with a new art experience, or how can art content be creatively combined with other areas and incorporated into the art field in meaningful ways, etc.). The framework of continuous improvement also includes constantly monitoring current events in the professional field and establishing a personal relationship with issues addressed by the visual arts.

Graeme Sullivan (2010) emphasises the importance of research in the visual arts, pointing out that in the arts research goals can be achieved by choosing specific methods that differ from those typically used in other fields. In the field of art, in the creation and construction of knowledge, according to Sullivan (2010), great emphasis is placed on the role of ingenuity in transforming specific content. In fields more intensely related to art (i.e., visual arts, music, literature, dance), specific forms of research developed some time ago, referred to as "art-based research" (Leavy, 2015, 2019). Young Overby et al. (2020) classify these as qualitative research methods. According to Leavy (2015), this type of research goes beyond focusing on the mere aesthetics

of form and virtuosity of technique, as it is useful to consider art holistically. Therefore, the analysis also includes social and cultural aspects from which the artistic result comes. A similar opinion is held by other authors who see the possibilities of this type of research more broadly, not only within the specific framework of art. As Janinka Greenwood (2019) points out, "arts-based research" is an umbrella term that encompasses a select set of methodological approaches, to which Irwin (2013) adds epistemological ones. Various approaches enable the extraction (Cremin et al., 2011; Springgay et al., 2005) and analysis of information (Gallagher, 2014; O'Donoghue, 2011), contributing to better qualitative arts research (Prosser, 2011). However, it seems important to note that in the field of visual arts – in addition to the final artistic product – the creative process itself is equally important in the pedagogical framework. Indeed, it is alive and never fully predictable, so it is necessary to respond to it on an ongoing basis, as we have already described in the chapter on the importance of art experience for prospective teachers of different pedagogical disciplines. On the one hand, they learn most of the basic art content through their own art experiences, and on the other hand, they learn the importance of presenting and arguing their own artistic ideas. Starting from one's own artistic experience, it is easiest to develop an understanding of the importance of art research. Like continuous development in the pedagogical field (Day, 1999), we understand research in the field of art as a necessary constant because it preserves the teacher's artistic flexibility and vitality. It seems that this kind of research is best maintained by art teachers, as their artistic-creative research develops intensively during their studies. In the process of study, they become intensively acquainted with the possibilities of diverse forms of artistic expression, as well as with art theoretical foundations, technical procedures, and variations, and with the characteristics of artistic development and with art history. The study of art education consists of a lot of direct artistic expression practice in various art fields. As a result, through direct experience, and with the help of professors' professional opinions, future art teachers see expressive freshness and appreciate its importance, discover the complexity of art, and develop a sense of distinguishing high quality from poor quality. Prospective art teachers continually expand their knowledge of art throughout their studies and increasingly discover their own art and expressive interests and potential. Dexterity in the use of various tools, virtuosity of gesture, and energy of artistic expression are undoubtedly honed during study to the point where most future art teachers are capable of a quick, direct artistic response regardless of the situation or challenge. This, however, is only the beginning of artistic research, which must not dry up with the successful completion of formal training but must be further nurtured and developed by

the art teacher. At this point, however, a problem often arises, for from here on everyone must challenge themselves. Research into making art without a professor or mentor who has taken care of appropriately challenging art assignments during their studies, to which the students have responded according to their artistic abilities, appears to be a demanding task. If the future art teacher has mostly responded to someone else's assignments up to this point, they must from now on be able to seek out relevant questions (problems) that will drive their artistic responses. Without personal exploration of one's basic profession and one's own artistic expression, even an artistically well-trained teacher becomes expressively insecure. As a result, direct representation of artistic skills, processes, and artistic experimentation with pupils is reduced. Instead of showing different variations of expression, pointing out specific variations or additional possibilities, the art teacher starts to show the process in a video that shows only one masterfully executed process. This type of presentation lacks the exploratory part of the process (namely, how the author developed a procedure, what variations and problems they encountered, how they decided between different alternatives, what choices they made during the activity, etc.). In contrast to the use of indirect methods, the teacher's pedagogical credibility in the eyes of the pupils increases significantly when their artistic-expressive skills are displayed in front of them in the direct presentation.

The scope and depth of arts content for prospective preschool and primary teachers is significantly less, although their career field will include teaching arts content to younger populations (up to grade 5 in primary school, when pupils are 11 years old). During their studies, they learn about art education content from the Curriculum for Kindergarten (1999) and the CFA-1 (2011), but their art creative experiences are brief and limited. Therefore, the lack of more intensive independent artistic research, thinking and decision-making, as well as repeated experimentation, is evident. Expanding on these factors would strengthen their awareness of the process and its importance, the ability to develop an idea and find the best form for it during the creative process. All this, in fact, allows for better insight and sincere respect for subjective choices and individual expression, which should be encouraged by any teacher, as this is, after all, one of the general goals of FA (CFA-1, 2011). One way for preschool and primary teachers to reduce their own weaknesses is to occasionally connect with artists and art institutions. As mentioned in the chapter on the importance of artistic experiences for teachers of various disciplines, a high-quality art product, regardless of the art discipline or genre, is always the result of a specific process (Svendler Nielsen, 2018). In this process, the artist starts from the idea and looks for the appropriate form. They then change the form gradually, assigning it to the final product

that communicates to the recipient/viewer what drove the artist in creating it. The excitement of the artist's tendency to respond fosters a process that consists of a series of studies, variations, changes, thinking, researching, experimenting, and deciding. In the teaching process this is usually reduced to the delivery of instructional content, with the teacher largely anticipating the final form by determining the motif, techniques, and design procedures. Such a form of design often deprives children or pupils of a good deal of autonomous research, determination, and independent decision-making. It also hinders their experience and understanding that the creative process is an essential part of learning in the field of art. As one of the implementation possibilities in this context, the SKUM project explores the possibility of collaboration between educational institutions and artists and artistic institutions from different artistic fields. When artists – who cultivate the abovementioned practices in the creative process in their own artistic work – are involved in the educational process, children and pupils learn about the characteristics of such research. With appropriate support, they begin to incorporate them into their thinking and creating. The positive effect of this experience is not necessarily limited to action in artistic fields, but also broader. Through the exchanges that occur between the participants (teachers, children/pupils, and artists), the importance of process and processual learning comes more intensely to the fore. Indeed, the participants' energies are not focused on the final product, but also on finding new ideas that are optimal for each phase of a creative process. Through the exchanges between the participants, new ideas are constantly being generated, which enable and sometimes require the modification of individual implementation decisions. In this context, the child (pupil) becomes one of the performers. During the process they acquire the insight that the artistic process is a living form of work in which the modification of a particular decision is possible, justified, and meaningful. A very important realisation that can be reached in such a process is that any content in the field of art has several alternatives of expression, that it can be seen from different aspects, and that it is always possible to change a decision if or when the need for it arises (Geršak et al., 2018). All performers are directly confronted with the realisation that a change is not to be feared because it would admit the mistake of previous decisions, but instead that it occurs because a better solution emerged in the process (Geršak & Podobnik, 2020). The final product thus becomes a synthesis of the experiences, thoughts, and decisions that emerged in the process.

Working with artists in the educational process is also a valuable experience for the teacher's professional development. Most preschool and primary teachers have no artistic experience of their own, or it is very limited. As a result, they do not feel confident enough to teach in certain artistic areas in

a creative manner, and often opt for established ways of implementing artistic content. Working with an artist encourages the breaking of some established patterns and contributes to the creation of new possibilities and meanings (Wenger, 2004). The direct experience of working with an artist in the educational process changes the teacher's perception of what is critical in artistic fields, how the content can be viewed from a different perspective, and what contributes to the quality of the learning process. By experiencing how an artist develops an idea, it is easier for the teacher to see what the artist considers essential, what distracts them, how they weigh between choices, test an idea, etc. Moreover, teachers recognise that the creative process takes time, and that subjectivity occupies an important area in it as it forces an individual perspective onto the art content. With appropriate support from pedagogical experts from individual artistic fields (i.e., educational professors of artistic fields), teachers can transfer these insights to their own pedagogical work to some extent (Geršak et al., 2018). It should be noted that artists entering the educational process, unlike teachers, are not equipped with pedagogical knowledge and experience, but have extensive experience of the creative process. Their essential contribution is to pass on their own experience of art through the creative process to children, pupils, and teachers. The artist's concern is not to familiarise children with the content of the curriculum, but to free them from the belief in a single 'right' solution and encourage them to make independent choices within the chosen content by opening up multiple avenues of expression and variation. It is useful for artists to be actively involved in the planning phase of art content through the exchange of ideas with the teacher. Through direct experience in the educational process, the artists themselves gain information and experience with a population with whom they do not normally have such direct contact. Their presence enriches the educational process, and their contribution through raising awareness of art and sensitising "users" of cultural products or even potential future creators is also important for culture in the long term (Geršak et al., 2018). However, the artists' presence in the educational process may only be occasional.

The development of skills in the field of research is included in various fields of study. In the field of art education, students are encouraged to observe various points in the educational process that they perceive as problematic (e.g., the problem of evaluating art products, the problem of motivating pupils, the problem of interdisciplinary integration, the problem of recycling art products made from combined materials, etc.). We promote this with the aim of making future teachers aware of the need for research, finding research opportunities and accessing research problems during their educational practice. Prospective teachers record their observations in an educational

practice diary. As they analyse the course of their educational practice, we talk with them about the ways in which the topics that arise might be researched, and what needs to be included to objectively represent specific content. Some of their research ideas form the basis of their master's theses. However, we find it even more important that the students transfer their findings into their future pedagogical work.

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PROBLEM-BASED LEARNING AND TEACHING IN THE PROCESS OF EXPERIENCING AND CREATING AN ARTWORK

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Abstract
This article highlights the importance of problem-based learning and teaching in the complex process of experiencing and creating an artwork. It includes citations of the crucial features of problem-based teaching concerning the traditional direct instruction, i.e. teacher-centred approach, which is, unfortunately, still prevalent at the higher education level. The origin is intentionally the problem when designing problem-based teaching, as its solution requires the creative students' activity. The artwork represents an art problem in the scope of arts education for the observer, perceiver and creator due to its multi-layering. Therefore, the art problem is not based or solved only on thought (intellectual) operations. It includes emotional activity, i.e. fantasy, as the person who solves the art problem engages emotionally (reliving the issue) and intellectually (trying to solve it – trying to get to know it). We cite some examples of art tasks designed with a focus on the problem, along with methodological approaches that encouraged the exploratory learning, multi-layered experience and creative artistic expression of students and artists. One may conclude that problem-based learning and teaching in the experiencing and shaping of an artwork process should become an educational standard and included in the entire educational vertical (from kindergarten to college). This is because it encourages children and students to engage in lateral thinking, emotional learning and creative expression. It strives to establish an equilibrium among the cognitive, affective and psychomotor domains of the human personality and activity, distorted for decades in the teacher-directed teaching method.

Keywords: fine art education, artwork, problem-based learning

Introduction

During the past fifty years, in the scope of pedagogical and psychological sciences, new reflections, research results, and theories have emerged that explain the nature, processes and outcomes of learning in a new way. Here we highlight the following: constructivist learning, which foregrounds the subjectivity of knowledge, and the learner constructs it in interaction with the environment through experience (Matijević, 2017; Pivac, 2004), multiple intelligence theory, which involves *different patterns of intelligence* (Gardner, 2005, p. 7) and curricular theories based on learning educational standards

along with students' competencies (Bašić, 2007), the results of educational neuroscience that have so far produced twelve principles of brain and mind functioning concerning learning, known as the *Twelve Principles of Natural Learning/12 Principles for Brain-Based Learning* (Cain & Cain, 1991; Matijević, 2017). Among the above principles, the emphasis is on the formative role of emotions in learning.

The criticism of traditional frontal teaching-presentation and appreciation of new considerations, research results and theories are common among all pedagogues and psychologists who are prone to constructivist thinking. This has resulted in the inclusion of the classroom project and research teaching, various forms of experiential learning inside and outside the classroom, and teaching scenarios in which the students are more active than the teachers. One of the most modern forms/concepts of teaching that resists teaching-demonstration teaching is problem-based teaching. Rosandić (2005, p. 219) states that "problem-based teaching is an appropriate didactic-methodical system that opposes lecture-reproductive teaching formations and finds its theoretical starting point in the theory of project-based teaching (American project-method). As an ingenious system, it started its application in the 1960s". Terhart (2001) believes that the main feature of problem-based teaching is the discovery learning that takes place through the given information transfer process, and one may describe it as a problem-solving process. In traditional teaching-demonstration teaching, the teacher plans the lesson, and thus sets out the order of teaching steps. The sequence of teaching steps is determined and realised by that plan (use of the board and audio-visual aids, questions, repetition and corroboration). Organisational forms are planned (frontal teaching, group teaching, individual work); evaluation of the transferred knowledge is included beforehand in the curriculum (standardised tasks, tests, assessment). Contrary to lecture-demonstration teaching, in problem-based teaching the teacher needs to rely on the students' interest to perform research. They thus create an atmosphere that supports the students' interest, using different sources of information and experiences. The organisational form is flexible, as it includes informal social contacts during classes. The teacher uses the available time flexibly, and continuously evaluates the students' results individually, therefore accepting a high degree of diverse knowledge and using oral and written reports.

From the research conducted by Matijević (2017) among first-year students of teacher training in Zagreb, Petrinja and Čakovec, which referred to students' statements about teaching episodes from their previous education that they assess appropriate to their interests and motivation for participation, several important didactic postulates emerged: "it is impossible not to learn, every life and school event is an opportunity to learn, the classroom is

not the only place to organise interesting, and didactically quality learning and teaching events, there are no students who do not like to study, they only do not wish to be forced to participate in didactic scenarios in which they are not active, school grades are not the only way to encourage students to learn, students expect constant changes in teaching media and places and strategies of learning (pp. 40-41)". All these statements, i.e. the results of the research, go in favour of problem-based teaching because they indicate the importance of active students learning in an atmosphere that supports their interests, and they achieve it by discovering, i.e. solving problems.

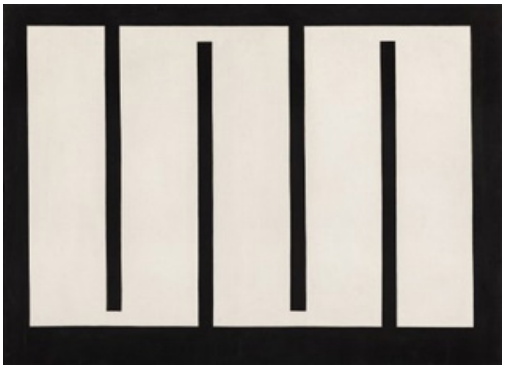
In the context of this article, it is necessary to try to determine the problem. In didactic theory we find different definitions of the problem, and Rosandić (2005) combines them, arguing that *the problem arises when one encounters a definite obstacle*. "Therefore, we won't achieve the goal based on previously known ways. Yet, one needs to find a way to overcome it. One needs to apply previous knowledge and experience to new conditions in a different, more unconventional way, which encourages a series of intellectual operations and processes. However, problem-solving requires students' creative activity (p. 220)".

Experiencing artwork: Artwork as a problem

The art problem arises from the nature of the artwork, from its stratification. The work of art contains a unity of various elements, of which only one is purely artistic. Focht (1961) emphasises "that the same work can, in addition to art enjoyment, provide social, ethical, psychological, religious, economic, pedagogical, political, biological, scientific, speculative, and even purely physiological values and contents (p. 290)". Great works of art are energetic records that contain symbolic and allegorical messages, displayed more or less directly. Due to their layering and complexity, the experience of artworks is a specific and complex psychological process. It includes primary, anthropological sensitivity to shapes and colours, i.e. elementary visual signs (e.g. position and character of the line, psychological effects of colours, light-dark contrast), as well as primary feelings, such as fear, joy, sadness, anger, tenderness and so on, but also a particular life experience, cultural habits and understanding of visual language (Karlavaris, 1991). Spajić (1989) states that the most common early approaches to explaining the complex phenomenon of aesthetic experience were based on three different starting points, that that aesthetic experience is a subjective emotional response, or an act of contemplation, or a perceptual activity. Therefore, Tatarkiewicz (1976) proposes a pluralistic conception of aesthetic experiences, within which

he emphasises that aesthetic experiences are different in type and include experiences of passive (calming and contemplation) and active (enhanced sensitivity) character, i.e. those with a marked intellectual as well as those with noticeable emotional characteristics. We can conclude that aesthetic experience is a complex phenomenon in which emotional and rational components alternate (moments of cognition, opinion, interpretation and feeling). Therefore, the art problem is not based on or solved just by thought (intellectual) operations. It includes emotional activity and fantasy, because the person who solves the art problem engages emotionally (experiencing the difficulty) and intellectually (trying to solve it - getting to know it).

Figure 1
Julije Knifer, Meander, 1960



Looking back at Julius Knifer's painting, Đuro Seder expressed his experience of Knifer's work on one occasion. Although Knifer was one of his best friends, his painting was not close to him personally, but he emphasised that he had very good at rhythm and tectonics. Seder believes that the point of this painting is an expression of Beckett's hopelessness, the repetition of destiny without beginning or end, a movement with no catharsis. It is not even a tragedy, but only a duration, which he strikingly expressed in the utmost simplicity, Seder concluded.

Prstačić (2007) points out that in the aesthetic messages that works of art send us, we find contents compatible with the perception of our existence on a psychodramatic, prophylactic or therapeutic level, or even both latter ones. Confirmation of this can be seen in the photographs of the emotional reactions of visitors to the famous exhibition/performance by Marina Abramović, entitled *The Artist is Present* and held in 2010 at the Museum of Modern Art in New York.

Figure 2
Marina Abramović, The Artist is Present, MoMA, New York, 2010

Figure 3
Portraits in the presence of M. Abramović, Marco Anelli, MoMA, New York, 2010 (emotional reactions of some visitors to the exhibition)

Asking himself why one generally creates art and what it means to him, Hickman (2005, p. 148) concludes that *art is not significant just for the sake of art. Nevertheless, it is essential for the sake of the psychological and social health of people and of society as a whole. Art, however, is not as important as the people whose lives it enhances.* Essers (2007, p. 56) cites the statement of the painter Henri Matisse: *"I search for the art of balance and purity, for art that neither disturbs nor confuses. I loved it when exhausted people, stressed people, and the broken ones would find their peace and serenity while looking at my pictures."* This statement makes us conclude that the famous artist, reflecting on his work, came to a similar conclusion, believing that art must enrich human existence.

Due to the multiple messages of artworks and individual aesthetic responsiveness to several artworks, de Boton and Amstrong (2013) suggest reorganising the usual representative artworks' arrangement in museums and galleries, which are presented for the most part through stylistic/historical-artistic sequences, according to therapeutic vision. Such a reorganisation requires that individual parts or floors of a particular museum, such as the Tate Modern in London, focus on the importance of the emotional rebalance driven by the carefully selected artworks. Furthermore, de Boton and Amstrong (2013) list the seven most significant therapeutic functions of fine art, relating to the arousal of memory, hope, sadness, balance, self-understanding, growth, and gratitude.

Figure 4
Cy Twombly, Panorama, 1957

Figure 5
Cy Twombly, Sunset, 1957

We suggest two selected works by the American painter Cy Twombly, a representative of Abstract Expressionism, as exemplary artworks that can stimulate emotional rebalance concerning dealing with and gaining a better understanding of oneself. One can experience them as a representation of the two ultimate human inner moods in their daily changes.

Bognar and Matijević (2012) point out that the experiential sphere is an essential aspect of education. Unfortunately, in today's intellectual school it is most often neglected, where one analyses artworks instead of experiencing them and expressing the experience. The authors conclude that by emphasising the experience in teaching, one opens space for a neglected teaching dimension.

Problem situation – the starting point for experiencing and shaping a work of art

The problem situation represents the initial but also the crucial phase in problem-based teaching in the field of art. It begins to manifest the experiential-cognitive activity of students in the face of an art problem (difficulty, unknown) that seeks a solution. The problem situation has a grasp on the opposition of different views of the art problem, the contradictions that need to be resolved, the questions that require answers. Placing the art problem in the focus of the student's occupation requires noticing the complexity of the elements that need to be discovered and creatively transposed into a new artistic reality. The art problem is seen as a multifaceted phenomenon that creates different associations, emotions and thoughts, depending on the sensibility, maturity and education of the student. To shape new possibilities, to find a solution away from the expected, de Bono (2011) suggests using so-called *lateral thinking* or *parallel thinking*. He considers it contrary to the traditional way of thinking, i.e.

learning and teaching in which one takes conclusions without questioning, selecting and creating new possibilities. Using a parallel or lateral approach, one may view the problem from different aspects, which do not exclude but strive to find new solutions. Lateral thinking consists of six different perspectives to some – in this case, artistic – problem. According to Bognar and Dubovički (2012), these approaches include viewing the problem as a process, approaching it emotionally and intuitively, gathering the necessary information, examining the difficulties and dangers, but also the opportunities offered by change. The result is the formation of different perspectives and a way to step out of the usual way of thinking, and it originates from encouraging and developing creativity, understood as meta competence.

In problem-based teaching, as Rosandić (2005) points out, problem-solving takes place in stages. The first phase features spotting problems, which includes the experience of difficulties and doubts, discovering the relationships and peculiarities that contain the problem (emotional and intellectual tension, cognitive curiosity and preoccupation with the problem). The next phase is the problem analysis, a closer definition of the problem and the search for ideas and knowledge that would help solve it. The creative reaction will follow, i.e. attempts to solve the problem, choosing the path that leads to the solution, alternative courses, comparisons. The last, i.e. fourth, phase consists of argumentation and judgment about the work of art, and thus the problem is solved. The same as with problem-teaching, in which problem-solving operates in stages, the encounter with a work of art, since it contains an art problem, takes place gradually, through its experience, i.e. the method of aesthetic transfer (Duh & Zupančič, 2011). According to Krathwohl et al. (1964) and Pranjić (1997), a person first comes to a phenomenon with the perception of spontaneous *receiving*, followed by a reaction to the phenomenon or analysis of form and artistic syntax, i.e. *responding*. A person then comes to an attitude that requires inner concentration and includes feelings and associations, i.e. *valuing*. Afterwards, they come to the systematisation of attitudes or analysis of the content of the artwork. Here one attempts to grasp the meaning, the spiritual transformed into the visual (*organisation*). The last stage of the encounter with the piece of art is the characterisation according to attitudes. This is the establishment of the relationship between the artwork and the observer (*characterisation*).

Based on many years of teaching in an art school, Salazar (2015) cites four significant pedagogical experiences that encourage student activity, promote lateral thinking, and contribute to problem-based teaching planning. Firstly, he points out the importance of the physical space, which structures the area in which one holds classes. Salazar advocates the circular arrangement of benches, seats, and easels on which students will create their

artworks. He believes that in this way the students will feel together, they will be equal, and the teacher will be part of the group. He will monitor their progress and encourage them to engage in discussion. Secondly, Salazar states the importance of the role of teachers in structuring the creative process. They must be present and available to the students at all times, encourage dialogue, include anecdotes and personal experiences in conversations, and have a warm tone and speech. Thirdly, Salazar emphasises crafting learning experiences, according to which the most important thing is to free students from the fear of error. One should encourage them to sketch and produce ideas and their deconstruction, and teach them to think forwards and backwards, which is a new way of thinking for students and gives the teacher an insight into their ideas and concepts. Finally, the fourth positive pedagogical practice refers to introducing students to the work and success of contemporary artists, to show some examples of successful artistic careers.

Three examples of problem-designed art tasks

We present three examples of art tasks designed starting from the problem and methodological approaches that encouraged the exploratory learning, multi-layered experience and creative artistic expression of pupils, students and artists, in this chapter.

Experience of an artwork as a problematic art task

In designing a student performance of an art class in the sixth grade of primary school, we decided to use selected artworks as a stimulus for the artistic expression of students' emotions (Pivac & Ivelja, 2009). The teaching topic referred to the surface, and students had to adopt the painting texture concepts and painting manuscript. The teaching process lasted 90 minutes, and three reproductions of works of art (*Starry Sky*, 1889 by van Gogh, *Water Lilies*, 1917 by Monet and *Scream* 1893 by Munch) were used, on which focused research was conducted, studying and discovering the focal concepts. The students discussed their impressions and experience of each work of art. The questions encouraged them to read and experience each work in many layers, to feel and decipher what lies behind the sign, the meaning it has. The students verbally described which of the selected works of art had a frightening effect on them, which calmed them and why. They shared their experiences related to the emotion of fear. Moreover, this was not difficult for them because children, such as these younger students, primarily experience the world that surrounds them, including works of art, through their emotions (Tacol, 2003; Bukovec & Potočnik, 2019). When their words

became insufficient for verbalisation, we asked students to artistically express the experienced and lived fear with their painting handwriting, free choice of colours, textures, signs in the tempera painting technique. Experiencing selected works of art and facing their messages, especially those related to the emotion of fear, was a problem for the students, which they solved individually, creating their own works of art.

Figure 6
Students' artistic expression of fear with the symbol of a mandala

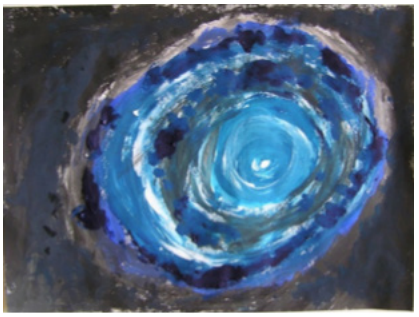


Figure 7
Students' artistic expression of fear as figurative composition of a weather disaster, like the sinking of a ship

The student's artistic responses, i.e. the artistically expressed and interpreted emotion of fear, are stimulated and individually transferred in communication with the work of art. Their expression of fear abounds in symbols ranging from figurative depictions, decorative solutions to almost complete abstractions. In addition to the artistic and aesthetic achievements of individual student works, some of them provide us with an insight into the inner world of the recipient-student, so one could potentially read them on a projective level. The appearance of variegation or isolation of the human character that appears in the artistic expressions of a boy and girl who is less socialised and accepted than other students in the class is significant. We intended to emphasise the importance of the emotional experience of artworks that arises from the complexity of the phenomenon of aesthetic experience and the layering of artworks by this unusual approach to the use of artworks in the teaching of art culture. Such an approach provided students with a completer aesthetic experience that not only engaged them in solving the art problem, but also encouraged the students to empathise, communicate feelings and artistically express emotions through confronting the individual problems contained in works of art. It is just like what the famous German pedagogue Hartmut von Hentig (1997, p. 210) points out, stating that [...] "at all levels and in all subjects,

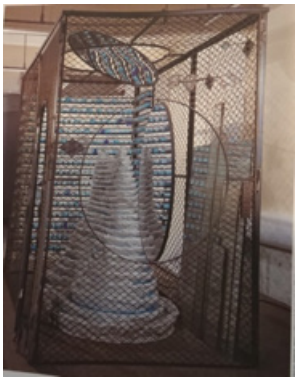
schools today must find time and space to discuss students' feelings, thoughts and moods, work on them and analyse them. In the long run, this educational value is worth more than necessarily meeting the cognitive learning goals."

Reinterpretation of an artwork as a problematic art task

In 2000 the curators of the National Gallery in London organised an exhibition entitled *Encounters: New Art from Old* (Morphet & Rosenblum, 2000), designed around a captivating and challenging art project. They invited twenty-four contemporary artists who had the opportunity and task to select one artist and their artwork exhibited in the gallery. Later, they had to make an experience with the chosen work and its creator and reinterpret it. Through this dialogue, a new art emerged from the original, the old one. Each artist chose an artwork with which they established multi-layered communication and transmission of various messages, not only aesthetic but also emotional.

Figure 8
J. M. William Turner, Sun Rising Through Vapour: Fishermen cleaning and selling fish, before 1807

Figure 9
Louise Bourgeois, Cell XV (For Turner), 2000



The statement of the artist Louise Bourgeois, as reported by Morphet and Rosenblum (2000, p. 59), testifies to this: "The air, light and water that Turner portrays in his paintings become abstracted because of their elusive quality. But our emotions are equally elusive. A person can oscillate between calmness, like the setting of the sun, and turbulence, like the raging of a storm at sea. Though my art is different from Turner's, I am able to identify with his work and to fully appreciate him." The sculptor is fascinated with how Turner, in his painting *Sun Rising Through Vapour: Fishermen cleaning and selling fish*, portrayed something that eludes, which is elusive, and is created by

mixing air, light and water. To Bourgeois, this is similar to the variability and elusiveness of our emotions. In her encounter with Turner's work, Bourgeois solves the artistic problem contained in it, identifying with what she sees as the atmospheric and emotional meaning of the painting. After that, she approaches the creative process of reinterpretation of Turner's painting, also a problematic art task, the origin of which arose from her personal experience of the painting, i.e. her emotional identification with the content of the work. The creative process of shaping an artwork is deeply problematic, for the artist goes through the preparation, research, development and expression of an idea or ideas and reflection on the resulting work. In the sculpture *Cell XV (For Turner)*, the artist expresses the relationship between water and light, universal symbols of life and creative energy, combining different contemporary materials (aluminium, iron, glass, mirrors, water and electric light) to accommodate Turner's painting emotionally.

Figure 10
Pablo Picasso, Woman in Hat and Fur Collar, 1937

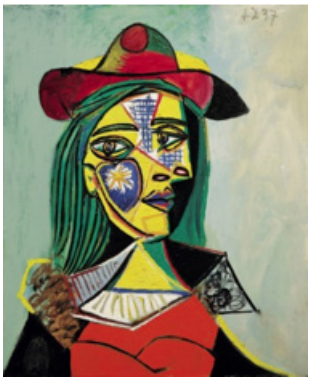


Figure 11
Ana Marija Delalle, Woman from Market, 2018

The reinterpretation of Picasso's work *Woman in Hat and Fur Collar* as part of the methodological exercises created by Ana Marija Delalle, a student of the Academy of Arts in Split, is also engaging. This exercise included a problem task enclosed in the reinterpretation of a work of art of one's choice. Moreover, the student's reinterpretation is associative, as Delalle photographed a saleswoman at the Split market, since the woman and her surroundings reminded her – in terms of colours, shapes, composition, rhythm of surfaces, and contrast – of the famous painting by Picasso. In a broader sense, Delalle uses humour and refers to the role, position and aesthetic canon of an ordinary woman – a saleswoman from the market, bringing her into correlation with Picasso's aesthetic ideal.

Problem situation in art culture teaching and problem-designed art tasks

A valuable example from teaching practice, articulating the problem situation in the teaching of art culture and problem-designed art tasks, is the realisation of the teaching theme *shape and colour* in the eighth grade of primary school realised by Dajana Džafo, an Academy of Arts in Split student, in 2018. The crucial concepts that students needed to explore and adopt were industrial design, function, and applied art. They were expressed in a combined technique of collage (newspaper clippings) and tempera, and the artistic stimulus, i.e. the motif, was: Clock - a moment in time. The teaching process lasted for 90 minutes. The student started creating a problem situation by talking to the students about the lesson and time. She asked them what the clock showed and what time means to them. A discussion developed in which some opinions complemented each other and others clashed. The students agreed that time never stops, it passes forever, but within that trajectory we all have moments to remember. Džafo motivated them to recall some of their moments from the past. Why were they important to them, why did they remember them? Then she announced that she would use illustrated cards from the board game *Dixit*) as a starting point in designing their artwork. This intrigued the class, created additional tension within the problem situation. She explained to them that the cards would be arranged on a table with the front facing up so they could see the pictures on the cards. Each student would choose two cards to help them show a moment in the future. The students thus imagined something they wished for in the future, whether real or imaginary, decided to realise an idea, look for a solution by combining selected art techniques and materials, and finally fixed the selected moment in an artwork, each solving the art problem in their own way.

Figure 12
Painted cards from the Dixit board game

Figure 13
Artworks of eighth grade students, Clock - a moment in time

Figure 14
Solving an art problem and shaping ab artwork

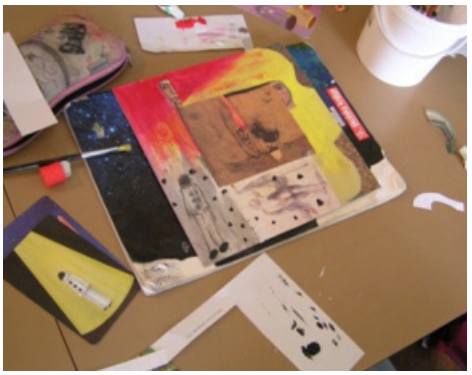


Figure 15
Artwork of an eighth grade student, Clock - a moment in time

We arranged for the creation of artworks that would be part of a functional object, and thus that the students would design the surface of a clock on which the hour and minute hands move. After the artwork was finished, they incorporated the clock mechanism into the work in the intended place. We also developed the idea that the students would receive the artwork that they made in the lesson as a souvenir. The students were hugely motivated by this, and interested in creating their art solutions. They did not copy the scenes from the board game's cards, but instead these helped them to relax, to comprehend the art task as a game with many possibilities. At the same time everyone realised only one of these possibilities, one idea, by combining newspaper clippings with colour accents to obtain an unusual, original solution. During the evaluation process, which included self-evaluation and peer evaluation, the students' genuine satisfaction with this approach was evident, because it released them from the fear of failure, allowed them to turn from the rational to imaginary, and encouraged them to explore art and creative expression.

Conclusion

Many significant types of research in the scope of pedagogical and psychological sciences preceded the change in the old paradigms of learning and teaching, along with today's understanding of educational neuroscience. The new learning and teaching paradigm promotes a departure from traditional frontal and demonstration teaching, and requires teaching scenarios in which pupils/students are more active than teachers. One of the most

famous forms of teaching that oppose the traditional approach is problem-based teaching.

The starting point of designing problem-based teaching is precisely the problem itself, which is the creation of a problem situation. Therefore its solution requires the students' creative activity. Problem-based learning and teaching in the scope of art education have their own specific characteristics, because one needs to perceive them in the complex process of experiencing and shaping an artwork. A work of art, due to its layering, represents an artistic problem for the one who shapes (creates) it, as well as the one who perceives, experiences and interprets it.

These examples of art tasks – designed as problem-based and methodological approaches that stimulated research into the multi-layered experiences and creative artistic expressions of students and artists – confirm that problem-based learning and teaching in the process of experiencing and shaping an artwork should become an educational standard, and part of the overall educational vertical. The benefit of such studying and teaching is manifold, as it encourages children, pupils and students to engage in lateral thinking, emotional studying and creative expression. In other words, it strives to establish a balance between the cognitive, affective and psychomotor areas of human personality and activity (Tacol, 2003), which has been disturbed for decades, especially in the context of frontal teaching practice.

Acknowledgement

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PEDAGOGICAL APPROACH TO THE REALISATION OF THE AFFECTIVE DEVELOPMENTAL GOALS OF THE STUDENTS OF THE SECOND LEVEL PROGRAMME OF FINE ART EDUCATION

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Abstract
Bloom's taxonomy of learning goals remains the first and last word in organising and planning learning and teaching at all levels of education. Even at the university level, it enables the university teacher to gain a deeper understanding of how mental and physical functions – affective, psychomotor, cognitive – change with student activity under the teacher's guidance. In planning students' fine art activities, university teachers should pay special attention to students' receptivity, responsiveness, formation of values and attitudes, and openness to experience, i.e., satisfaction of students' interests and enrichment of the emotional sphere, via emotional diversity and experience. Eleven second level fine art education students participated in the research. The research highlights the area of students' affective development and assumes that the problem of conceptualising fine art activity at the university level has not been fully explored, as principles for the development of affective student development in conjunction with cognitive and psychomotor development have not been developed. Greater emphasis should be placed on awareness and recognition of emotional and social conditions, and on the learning of emotional and social skills within arts activities in higher education.

Keywords: higher education environment, fine art activity, affective development, emotional states, and skills

Introduction

In the text we give views on how in the learning process of fine art activities at the university level, in the interaction of learning and teaching, the student with the help of the method of solving fine art problems strengthens their knowledge in the cognitive, affective, and psychomotor spheres. The peculiarities of problem-based learning and teaching in the direction of legality and the peculiarities of purposeful planning of fine art activities according to the principles of Bloom's taxonomy, as well as the work of his colleagues and other researchers, are given. Special attention was paid to the affective sphere of strengthening the student personality, and thus the experience of the student in the process of fine art activity. Therefore, the presented content can help the university teacher to reflect on how to strengthen the

intellectual, aesthetic, and creative work of students through consistent planning of affective, psychomotor, and cognitive elements within fine art activities in the university environment, focusing on the strengthening of emotional competences.

The content of the text is divided into two parts. In the first part, the peculiarities of the purposeful planning of art teaching at different educational levels and of the problem concept of learning and teaching are presented, with an emphasis on the peculiarities of strengthening the affective sphere of the student personality (experience). The second part contains the results of research on problem-based design of learning and teaching among a population of art education students at the University of Ljubljana.

Learning and teaching

We can say that learning is any form of activity of the learner by which changes in their behaviour occur, by which we mean theoretical, work, and social behaviour (Tomič, 2003, p. 38). Learning can be divided into lower (quantitative view) and higher (qualitative view) concepts. Accordingly, the quantitative view represents accumulation, memorisation of data, collection of unrelated knowledge, facts, concepts, and theories. Learning as a process, from the qualitative view, represents the change of existing concepts and views, the gradual creation of meaning, a deeper understanding of the creation of meaning and new connections. It means that we know more, we look at things differently and we also change ourselves completely (Marentič Požarnik, 2000, p. 9). Teaching, on the other hand, is an activity that is purposeful, that is, the learning process itself. Learning and teaching differ in that learning in its structure is a process that enables the learner to develop their own activity through independent learning. Teaching, on the other hand, is reflected in the guidance and mentoring of students (Jank & Meyer, 2006). Learning is not only a cognitive, intellectual or a rational process, but in all cases the learner is involved with their whole personality. Emotions, personal goals, desire to know, curiosity, inclination to exercise one's abilities, self-actualisation, creation, and personal meaning are as important in learning as purely intellectual processes. Learning, in which the learner sees the sense of learning, is also motivating. Research confirms that qualitative learning is what activates the learner holistically, mentally, and emotionally (Marentič Požarnik, 2000, p. 12).

Problem-based learning and teaching

Young people are less and less tolerant of pedagogical lectures, sermons, and moralising, but need concrete, preferably problem-based examples of lessons, which they judge and compare with their own values, views, and beliefs (Blažič et al., 2003, p. 211). We can argue that the problem-based approach is a heuristic learning strategy whose essence is learning through creative and independent searching, discovery, and research (Blažič et al., 2003, p. 211). Problem-based teaching is a didactically articulated problem-solving process carried out by learners through their own mental activity. It is structured from didactically designed real or imagined problems, problem situations, solution processes and anticipated solutions that are the result of the learners' activity (Kramar, 2009, p. 108). We can say that problem-based teaching is the highest form of teaching and learning (Strmčnik, 2001, p. 369).

Problem-based teaching can be understood as:

- a broader concept that extends to all direct lessons or communication (content, derived components, etc.), as a learning principle (Strmčnik, 2001, p. 370)
- a form of problem solving, a narrower concept covering only a part of the learning activity, as a learning method (Strmčnik, 2001, p. 370).

Other terms appear in the literature, but a common term for most of them is a problem - e.g., problem solving tasks (Gerlič, 2006), but the term fine art tasks ids also used (Tacol, 2003). Human perception tends to create meaningful patterns or a sense of the whole. This also happens in problem-based learning, when we reshape the situation so that it becomes similar to what we already know, and so that it acquires a logical form for us (Marentič Požarnik, 2000, p. 15). The human psyche is not an indescribable sheet on which sequences of stimuli and reinforcements from the environment imprint arbitrary patterns of behaviour, but it itself contains certain patterns of expectations, experiences, goals, and aspirations for a meaningful whole, which significantly influences the way it responds to stimuli, and organises and gains knowledge (Marentič Požarnik, 2000, p. 16). Problem solving thus represents a way of thinking that strives to discover connections and relationships – not to reproduce what is known, but to transform it into a new situation (Strmčnik, 2001).

Problem-based approach in fine art education process

The leading role of the learner in the educational process is already described by Komensky (1995, p. 12; Tacol, 1999, p. 15), who says that the learning individual is the centre of all events, "his nature is the starting point and the goal of educational work, so everything must be done according to it," and "the activity should start from his emotions, needs and interests" (Komensky, 1995, p. 12; Tacol, 1999, p. 15), so it should not be imposed from outside.

A specific learning and teaching process in which multifaceted goals are obtained or holistic artistic development is achieved (i.e., the development of individual artistic abilities) involves:
- overcoming experiential attitudes;
- socialisation;
- artistic (aesthetic) cultivation;
- enrichment of knowledge about artistic concepts;
- development of manual skills (Tacol, 2003).

Principles – laws of teaching:
- Gradualness and continuity (from the known to the unknown).
- Clarity (understandable teaching tools, step-by-step, clear).
- Integrity (content, inclusion of all students in the process).
- Socialisation (discipline, cultural behaviour, sense of responsibility, tolerance, criticism, objectivity)
- Modernity (incorporation/updating of teaching methods, new knowledge, materials, attention to social responsibility, etc.) (Tacol, 2003).

Strengthening emotional and social skills within the problem-based approach

Fine art educators are focused on developing their own artistic and creative skills during their studies (Roughley et al., 2019), and great emphasis is placed on the development of cognitive and psychomotor skills (McLaren & Arnold, 2016). An affective element of the future teacher's development within the problem-based approach to fine art activity is achieving the ability to design and express their own unique art solutions (Tacol & Šupšakova, 2019). Research shows that it is important to pay attention to the ability to recognise and explain one's own feelings (Bloomfield, 2010), and to assess the intensity of one's own feelings and states (Beltman et al., 2015) within higher education didactic activities (e.g., in the studio and other courses of study), both to strengthen emotional and social skills in general (Schonert-Reichl et al.,

2015) and as one of the basic skills of a teacher in practice (Schonert-Reichl et al., 2017). Marentič Požarnik (2018) believes that the most important thing in a teacher's work is their personality traits – who they are as a person and what their beliefs are. A successful and effective teacher is one who knows how to deal with their own negative emotions in an appropriate, positive way and is an optimistic, good listener in their work, is committed to the profession, can validate the feelings of others, and is emotionally adaptable (Panju, 2010). Such a teacher can present a vision of emotional and social learning to community members or students based on coordinated content inclusion and the giving of support, and in the ways in which they demonstrate their own emotional and social skills (Agliati et al., 2020). Emotional and social learning can thus encompass the processes by which people acquire and effectively use the knowledge, attitudes, and skills necessary to understand and manage emotions, set, and achieve positive goals, feel and demonstrate empathy for others, establish and maintain positive relationships, and take responsibility, which are all important personality traits when working with people (Irman Kolar, 2020). Social and emotional skills thus represent five interrelated domains acquired in the process of social and emotional learning by children, adolescents, or adults (Tacol et al., 2019). These skills are: self-awareness (refers to the ability to accurately identify one's thoughts, emotions, and values and understand their impacts on behaviour; self-regulation (refers to the ability to effectively regulate one's thoughts, emotions, and behaviours in a variety of situations, i.e., effectively manage stress), impulse control, self-motivation and self-discipline; social awareness (refers to the ability to feel empathy and take the perspective of others and the ability to understand social and ethical norms of behaviour and to recognise and positively evaluate resources within a community; relational skills; stable relationships with diverse individuals and groups) and responsible decision-making (refers to the ability to make constructive and respectful decisions about one's own behaviour and social interactions in terms of personal, moral and ethical responsibility (Tacol et al., 2019)). The fine art activity process includes content that indirectly engages students of fine art education and in-service fine art teachers, thus enabling them to address or strengthen the aforementioned areas in the form of art solutions or a visual diary (Hogan & Coulter, 2014). Visual diaries, which include both partially guided treatments of emotional and social skills in the form of art solutions (Kay, 2020), also gather the participants' personal reflections to stimulate the process of self-knowledge and self-help (Liebmann, 2006; Buchalter, 2004, 2009; Silverstone, 2009).

Integrating the content of assistance through art activity (art therapy) into the pedagogical environment

Both art education and art therapy emerge through the process of exploring, creating, and expressing meaning. Art educators are professionals who are trained to guide the art process. As professionals, with the proper training, they could help students use their creative processes for personal growth through a variety of approaches (Kiss, 2013). In guiding the process (including learning), knowledge of the basic principles of art therapy can help us become more aware of and understand the emotions, experiences, reactions, and actions of others and ourselves. We do not treat problems in isolation, but in the context of all possible (co-)influences, both within the individual (group) and their environment (Verbnik Dobnikar, 2016). Modern guidelines in the development of art education promote the inclusion of the content of art therapy in art classes, with the aim of holistic development of the student throughout the educational period (Niemi, 2018). Art therapy already exists as an integral part of education. In the framework of collaboration between fine art teachers and art therapists, in different forms of work (individual, pair or group work) different challenges arise (Regev et al., 2015). It is useful to explore the possibilities of implementing the content of art therapy in regular art classes, and deal with any challenges that may arise, such as issues related to:

- Where is the autonomy of a fine art teacher to use approaches from therapy (continuing education opportunities, seeking professional help, facing challenges, etc.) (Adoni-Kroyanker et al., 2018),
- The importance of inclusive content according to the needs of the class and group (Gnezda, 2015),
- The definition of possible goals of assistance and the selection of content (techniques) within the teaching of fine art classes (Rhyne, 1973; Amednd--Lyon, 2001; Hogen, 2016),
- Connecting the content of art therapy with the content of the curriculum of fine art education in terms of the affective, cognitive, and psychomotor development of the student (Tacol & Šupšakova, 2019),
- Definition of a scientific method for conducting research within a group (O'Leary, 1992).

Art therapy differs from other forms of help in that it involves a threefold process or relationships among a person, therapist, and art product. It is a form of psychotherapeutic help that attempts to improve the quality of people's lives by resolving emotional conflicts, improving self-image, developing communication skills, creating relaxation and emotional calm, enabling

personal development, and unfolding of psychophysical abilities, and increasing the sense of self-awareness and self-esteem (Malchiodi, 2011). The resulting products add an extra dimension to the relationship between the art therapy performer and recipient, as they provide new treatment opportunities, such as product interpretation and product attitude analysis. Moreover, through the product the art activity assistance provider obtains additional information about the art activity assistance recipient that may be useful in their further treatment (Karič, 2010). It is the relationships among the participant, performer and art product that open new ways of thinking and communicating that distinguishes this form of assistance from other psychotherapeutic forms of assistance (Malchiodi, 2011). Artistic expression in various art techniques is suitable for everyone. It can be expressed through various artistic elements, using dots, lines, colours, areas, shapes, images, etc. (Malchiodi, 2011). Man orients himself in his world mainly through his sight, and tries to express himself through visual expressions, even when he wants to express his thoughts and emotions, which by their nature or essence are neither visible nor accessible to the senses (Trstenjak, 1978). Spontaneous stories that emerge in the process of creating an art product have great expressive value (Karič, 2010). Ulman (2001) emphasises artistic expression primarily as a means of self and world exploration. By combining pictorial and verbal communication, we can establish a connection between our inner and outer worlds. The creative process itself is an act that extracts essential aspects of life. The process leads us to make choices, to face anger and stagnation, and to vacillate between fear and success. Vogelnik (1996) gives the following reasons for the positive effects of art: it involves play, enjoyment, and relaxation, helps the individual to achieve personal integration, the creative process appeals to various feelings and emotions of the individual and triggers an experience, creative experience facilitates the expression of unconscious emotions and relieves tension, artistic expression also increases the competence and self-affirmation of the individual. Artistic activities help people who have difficulty expressing themselves to express themselves. It helps them to find socially acceptable ways to express anger, love, disappointment, and other emotions that are difficult to express due to social habits (Vogelnik, 1996; Radionov, 2013). When talking about an art product, we need to consider many factors, but most importantly, we need to avoid using closed questions and asking "why" too often, because often a person does not know why the content of an art product is being shown (Karič, 2010). The role of the therapist is to highlight the important statements of the client in the process of product presentation and indirectly enable them to become aware of the content. The therapist thus constantly pays attention to what the client is saying and confirms it with sounds, e.g.,

"Aha, mmm, yes, I understand…", thus communicating to that they are paying attention to what the client is saying, and at the same time encouraging them to continue with their story. The therapist then accurately summarises the client's statements and makes sure that he has understood them (Kariž, 2010; Hogen, 2016). It is also the therapist's task to point out the thread of the conversation when the circle of interpretations widens, or the conversation gets out of hand. They in no way impose their beliefs on the client, but give them concrete, objective observations, always based on a concrete fine art product. The therapist also pays attention to gradations – simpler or more concrete questions at the beginning, and later more complex questions that address deeper, more intimate content that emerges from the client's interpretation (Kariž, 2010; Lamovec, 1995). The art therapist must also have their own art experience, which enables them to select appropriate art material according to the client's needs and appropriate to their age, previous knowledge, wishes, etc. They can then introduce the basic laws of using the focal material (e.g., certain techniques, correct or safe application), but in no way inculcate a particular approach in the client (Kariž, 2010; Hogen, 2016). This encourages the client to find new and unfamiliar (creative) ways of using the material. The choice of material is also influenced by other characteristics, e.g. control of the material in expression, correction possibilities (drawing with a felt-tip pen cannot be corrected, while work in clay can be easily corrected), colour saturation/intensity (some materials are colour-saturated, like acrylic paints, others less so, like pencil), stability/gravity (some materials create a more stable construction, with others we need to pay particular attention to stability to make the art products function, depending on the client's purpose), psychomotor element (painting on a large format is a different experience to painting on A4) (Kariž, 2010; Tacol & Šupšakova, 2019). A good therapeutic relationship is the basis of all therapy and a prerequisite for the use of specific therapeutic techniques, which must be tailored to the individual and their needs. We know many therapeutic techniques, but which one we choose depends on the therapeutic goals set (Vogelnik, 1996). The client must also respond well to the techniques chosen. We know several techniques – directed or direct (for a planned search for specific content, e.g., thematic artistic expression and suggestions/schemes), partially directed techniques (usually thematically coloured but leaving a high degree of resonance), open techniques (content brought by the client). Under the conditions created, it is best to start from the client's "material", or from what engages them most at that moment (which is not always possible or does not harmonise with our previous goals) (Kariž, 2010; Hogen, 2016).

Fine art creation in a school setting or in various workshops and courses may seem similar to the process of art therapy, but there are significant

differences. Within the framework of artistic creation, the goals of which are cognitive, affective, and psychomotor, we strive to acquire artistic knowledge and skills, gain experience related to the discovery of spatial regularities and strengthening the aesthetic relationship with the world in which we live (Tacol & Šupšakova, 2019). The fine art process in art education is focused on solving fine art problems, the solutions of which are reflected in the art product, which the student evaluates, and the teacher assesses according to the set goals of the task (Tacol, 2003). Art activity in the context of therapy (help with art) is intended to raise awareness of emotions, relationships, self-image, etc. The goal is to give enough meaning to an individual's personality to allow for a sense of satisfaction and fulfilment in the present moment. The methods and techniques used help the individual to become aware of the issues (Lamovec, 1995). Mastery of art materials or art techniques is less important. The working process is as important as the art product itself. There is no evaluation in the form of criteria, the emphasis is on unconditional acceptance of whatever emerges. The client adds personal meaning to the product through the story or interpretation of the product (Karič, 2010).

Developing personal strength and strengthening inner motivation of university teachers

Research shows that approaches to optimally maintain and develop personal strength and strengthen inner motivation in overcoming challenges in the implementation of pedagogical work are becoming increasingly important among teachers and other employees of the school system (Attema-Noordewier et al., 2011; Verbnik Dobnikar, 2016). The so-called "in one's own qualities" approach starts from the teacher's personality, personal qualities, and commitment that they already possess, and on the basis of which they strengthen their personal development and motivation in overcoming various challenges in the school environment (Attema-Noordewier et al., 2011; Verbnik Dobnikar, 2016). The approach thus raises the teacher's awareness of their own personal qualities and potentials, so stimulating the teacher's development from an already existing solid personal foundation (Attema-Noordewier et al., 2011; Verbnik Dobnikar, 2016). With this approach, the teacher is focused on reflecting on their own personal and professional perspectives, while being able to shed light on different professional situations for their colleagues. The approach as a form of 'helping' emphasises the 'inner' potential in people, i.e., character strengths such as enthusiasm, caring, courage, determination, and creativity in finding solutions (Seligman & Csikszentmihalyi, 2000; Attema-Noordewier et al., 2011), as opposed

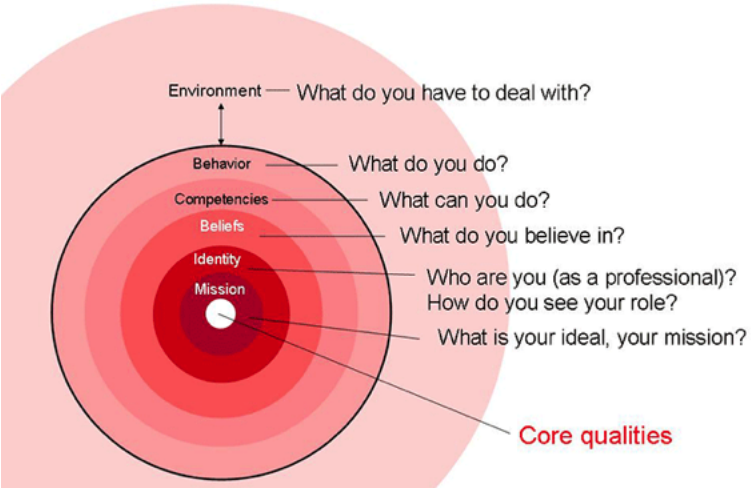
to focusing on traumatic content or content that highlights people's flaws, what is said to be "fixed" in people (Seligman & Csikszentmihalyi, 2000; Attema-Noordewier et al., 2011). Another term for the qualities that each person possesses is "core qualities" (Ofman, 2000; Attema-Noordewier et al., 2011), from which we can derive in overcoming various personal and professional challenges (Kortagen, 2004).

In the literature, the findings of positive psychology are related to three basic human needs: 1) the need for autonomy, which refers to self-initiative and self-regulation of one's actions (which represents a basic human tendency to decide for oneself and act in accordance with oneself), and thus being independent of others; 2) the need for competence or efficiency, which refers to knowing how to perform something and being able to achieve the necessary actions, and thus being effective in the environment; and 3) the need for relatedness, which represents social cohesion or belongingness, and represents the need for secure and satisfying relationships with individuals in the social environment –it also signifies a universal need to interact with, be connected to, and care about others (Ryan & Deci, 2002; Licardo & Schmidt, 2014; Attema-Noordewier et al., 2011). Based on the above theories, the approach is formed "in one's own qualities" (Attema-Noordewier et al., 2011).

Multi-level learning within one's own personal (core) qualities - the "onion model" (Korthagen, 2004) is composed of six layers: 1) environment, 2) behaviour, 3) competencies, 4) beliefs, 5) identity, and 6) personal mission (sometimes called the layer of the personal ideal).

Figure 1

"Onion model" multilevel learning within one's (core) characteristics (Korthagen, 2004)



To show how the onion model can play a role in teacher performance, we give the following example in Table 1 (adapted from Attema-Noordewier et al., 2011).

Table 1

An example of the "onion model" in teacher performance

Environment	**What challenge am I facing? / What am I up against?**
	Nataša is a university lecturer and teaches the content of fine art education activities at the Faculty of Fine Arts.
Personal mission	**What inspires me (as university educator)?**
	She believes that as a university teacher she can communicate with students in an appropriate, accessible manner, maintaining a respectful attitude even when faced with various emotional and social challenges within the didactic process.
Identity	**Who am I (in the work environment)?**
	She sees herself as a "teacher who supports students in learning about their own strengths based on self-confidence, optimism, and a focus on personal growth."
Belief	**What do I believe?**
	She believes that students need help and understanding to learn about their strengths (and weaknesses), to recognise and name their own emotions, and to recognise their influence on their behaviour.
Competencies	**What am I good at?**
	Therefore, she incorporates various approaches or content into her work that indirectly addresses students, allowing them to address or strengthen their own emotional and social areas, including fine art solutions.
Behaviour	**What can I do?**
	She thus designed assignments (as part of her educational responsibilities) in the form of a visual diary (Hogan & Coulter, 2014). Visual diaries involve both partially guided processing of emotional and social skills in the form of artistic solutions (Kay, 2020), as well as mirroring participants' personal reflections to stimulate the process of self-knowledge and self-help (Liebmann, 2006; Buchalter, 2004, 2009; Silverstone, 2009).
Core qualities	When working with students, she is guided by their personal qualities – patience, trust, understanding, etc.

Pedagogical approach to the realisation of affective developmental goals in higher education

Bloom's taxonomy of learning goals remains the first and last word in organising and planning learning and teaching at all levels of education (Hyland, 2018). Even at the college level, it enables the college teacher to gain a deeper understanding of how mental and physical functions – affective, psychomotor, cognitive – change with student activity under the teacher's guidance. The university teacher takes care to plan all categories of goals in a balanced way and not to separate them strictly, i.e., not to emphasise one more than the other (Tacol, 2003; Marentič Požarnik, 2000). The orientation of goal achievement in artistic activity at the university level was adapted from existing concepts of personality development (Bloom, 1981; Krathwohl et al., 1968; Malić & Mužić, 1981; Tacol, 1999; Morzano & Kendall, 2013; Goleman, 2006):

Affective development: receptivity, responsiveness, and internalisation of values, classification of values, grouping and organisation of values (experience).

Psychomotor development: imitation, manual dexterity and precision, analysis/synthesis, skill development.

Cognitive development: knowledge, understanding and applicability, analysis / synthesis, evaluation of the value of created works of art.

Table 2
Illustration of the stages of personality development (adapted from Bloom, 1981; Krathwohl et al., 1968; Malić & Mužić, 1981; Tacol, 1999; Morzano & Kendall, 2013; Goleman, 2006)

Personality development	Stage 1	Stage 2	Stage 3	Stage 4
Affective development	Receptivity	Responsiveness and internalisation of values	Classification of values	Combining and organising values (experience)
Psychomotor development	Imitation	Manual dexterity and accuracy	Analysis / synthesis	Developing of skills
Cognitive development	Knowledge (knowing)	Understanding and applicability	Analysis / synthesis	Judging the value of the created works of art

Therefore, the planning goals for conducting any fine art activity with students should be based on the development of all three areas of the students' personality. The changes that a university teacher can achieve through the realisation of the planned goals in the process of an art activity at the university level relate to the development of concentration, attention, self-image, habits, social relations and behaviour, emotions – understanding one's own emotional states and the acquisition of emotional and social skills – the formation of attitudes, respect for moral values, memory, visual and artistic thinking, aesthetic evaluation, deepened and broadened knowledge and the implementation of work processes with the realisation of various art techniques (Tacol, 1999; Goleman, 2006).

To achieve rational progress of the students within the artistic activity, the university teacher should choose/design goals that are:

- affective
- cognitive
- psychomotor
- process goals (teacher and student activities)
- final goals (result of the process goals).

Affective goals are aesthetic, social, moral, and emotional goals that:

- aim at investigating aesthetics and the human relationship to aesthetics based on the balance of emotion and comprehensible complexity, establishing a relationship between sensuality and understanding;
- aim at the enrichment of the inner world (morals, values);
- aim at developing communication needs and the desire to express one's own thoughts and ideas using visual cues (relationships, desires, needs, satisfaction, self-confidence, self-affirmation, initiative, connection, responsibility);
- aim to develop positive emotions, emotional diversity, joy, sincerity, relaxation.

All artistic activity of students has a psychomotor, intellectual, and emotional-social basis. As such, appropriate emotional experiences are necessary for their success in performing a fine art activity, which include the level of their activity and attitude to artistic activity (attractiveness, enthusiasm, concentration). Intellectual experiences, which include the use of their intellectual functions (imagination, memory – knowledge), are also necessary: type-related motor experiences are also important. Each of the target categories must be interrelated, complementary, as they influence each other and only in this way enable the university teacher to successfully carry out art activities with students (Tacol, 2003).

The classification of affective goals represents the application of Bloom's theory and the theory of his associates, and the above-mentioned research derived from his theory. Thus goal planning refers to the satisfaction of students' interests and needs in order to develop an aesthetic-creative sense and enrich the emotional component (Tacol, 2003, 1999; Goleman, 2006). Affective goals must be planned carefully and with great responsibility, as their realisation cannot be taken for granted.

The model of the taxonomic levels of affective development of the learning personality (adapted from Tacol 1999, pp. 109-111; Goleman, 2006, pp. 462-465):

1) Receptivity: this represents the lowest level of affective outcomes when participants in the teaching process are willing to observe phenomena and receive the attention of the university teacher. Attempts are made to hold and intensify students' attention. Attention increases and transforms into awareness thanks to the vivid and interesting communication of artistic facts. As a result, students are more willing to work and empathise with the situation, they are ready to accept the presented art content and solve problem situations. All this relates to careful cooperation as well as to the students' readiness to experience art content and to express themselves artistically on their own.

2) Responsiveness and internalisation of values: at this stage, depending on the nature of the stimulus, the desire for activity becomes apparent. External initiative by a university teacher is very important in providing a basis for internal student initiative, receptivity in learning about the specifics of the fine art content. The fact that students do something on their own initiative and even more than required by the university teacher shows the level of satisfaction in the realisation of the task and about the finished product. This satisfaction can manifest as positive emotions (e.g., joy, enthusiasm, pleasure, enjoyment, etc.) and as perseverance in solving a problem situation. Unpleasant experiences lead to negative emotions (e.g., resistance to work, conflict, etc.). It is very important how the college teacher encourages students to be active in accepting the facts taught as important or unimportant. Students' responsiveness can be understood by how they accept their own results (personal critical opinion and ability to overcome obstacles in a limited time).

3) Classification of values: this shows the degree to which students organise (systematise) their positive or negative opinions into independent emotional and aesthetic opinions. They systematise the problem situations, facts, and rules presented into an independent aesthetic opinion based on comparison and context. They demonstrate the ability to

integrate emotional and higher cognitive functions of analysing, comparing, generalising, synthesising. Students independently decide on artistic solutions, trust their own work, and justify the results. They evaluate the results objectively and critically.

4) Combining and organising values (experience): this represents the highest level of values, attitudes, and aesthetic experience. It shows a harmonious, comprehensive internalisation of what has been acquired and accepted. It becomes important with a significant personality trait manifested externally as the ability of personal, social, and emotional coexistence, as – an attitude to one's own work, in inventiveness and one's own artistic thinking, the expression of originality, ingenuity, intellectual independence, and the ability to judge and act morally. There is a correlation of the individual expression of the student with the consciousness of their own value and sense of responsibility, with the self-confidence that comes with independent work. As a result, the behaviour of individual students differs in terms of aptitude and interest in the work, compliance with the rules, active participation, attention, maintenance of order and aesthetic and creative expression. Pupils are therefore aware of emotional and social states and know emotional and social skills: emotional skills (recognising and naming feelings, expressing feelings, assessing the intensity of one's feelings, managing feelings, delaying pleasure, controlling stimuli, distinguishing between emotions and actions); cognitive skills 'building inner dialog' to address a problem or challenge or justify their behaviour, recognising social signs – e.g. social influences on behaviour and self-perception from the perspective of a larger community – step-by-step problem solving and decision-making, e.g., stimulus control, goal setting, internalising multiple possible actions (solutions), anticipating consequences, understanding others' views, having a positive outlook on life and self-confidence - e.g., developing true expectations of one's self; and behavioural skills (nonverbal - communicating with looks, facial expressions, voice colour, gestures, etc.), as well as– being able to make clear demands, respond effectively to criticism, show respect for others and helping others.

The following table represents the final goals that a teacher can achieve in the affective domain of student personality after performing an arts activity, because of an interaction that combines the goals of the teacher and student: knowledge, manual skills, emotional diversity, and experience (Tacol, 1999; Goleman, 2006).

Receptivity

Students:

- discover the stimuli of the immediate social and cultural environment, of nature and the knowledge therein;
- accept the transmission of explanations, conversations, demonstrations;
- discover the specifics of the information transmitted while developing a sense of responsibility;
- accept instructions on how to proceed with the task;
- willingly participate in verbal and artistic expressions.

Responsiveness and internalisation of values

Students:

- readily accept instructions on how to complete the assigned art task;
- actively participate in the implementation of the task;
- follow the rules of artistic expression responsibly;
- actively follow the explanations, participate in the conversation and in the demonstration;
- face the unknown and the new with determination;
- show satisfaction with the success of their work and the work of their colleagues;
- objectively accept the acquired knowledge as the basis of theoretical and practical work;
- consciously accept originality as the basis of their own work and the work of colleagues;
- show satisfaction with their work in a team.

Classification of values

Students:

- demonstrate a conscious responsibility for solving fine art problems;
- demonstrate the ability to express their own positive and negative opinions about the content and rules presented;
- demonstrate a flair for creating aesthetic messages;
- communicate aesthetic judgments about the resulting products;
- demonstrate appropriateness in considering different aesthetic experiences and individual modes of expression;
- show respect for original solutions to artistic problems;
- demonstrate a positive attitude towards incorporating individual experience into the design of art products.

Combine and organise values (experience)

Students:

- demonstrate independence of expression with appropriately chosen visual cues;
- demonstrate commitment to empathise with the content of the fine art assignment;
- demonstrate confidence and independence in completing an art task;
- show the ability to participate actively in the group;
- show patience in solving art tasks;
- demonstrate the ability to critically analyse their own artwork and the work of colleagues;
- demonstrate objectivity in evaluating the artwork produced;
- show commitment, perseverance, diligence in artistic creation;
- show self-discipline and work habits, independent of character peculiarities;
- show awareness of their own value and self-confidence in solving art problems;
- show the ability to conceive and express their own creative ideas;
- demonstrate the ability to identify and explain their own feelings;
- demonstrate the ability to assess the intensity of their feelings;
- demonstrate the ability to establish an "inner dialog" to address a problem or challenge as well as justify their behaviour;
- demonstrate the ability to recognise social influences on behaviour and self-perception from the perspective of the wider environment;
- demonstrate the ability to understand and consider the views of others;
- demonstrate respect for established codes of conduct;
- demonstrate the ability to make clear demands, to criticise effectively, to resist negative influences, to help others.

Research problem and research questions

When planning students' fine art activities, university teachers should pay enough attention to the student's receptivity, responsiveness, formation of values and attitudes, and openness to experience or satisfying the student's interests and enriching the emotional sphere – offering emotional diversity and experience at the same time. Therefore, in the research we are interested in the field of affective development of students, which is directly related to the psychomotor and cognitive field of the student's personality. The present research assumes that the problem of the concept of fine art activity at the university level has not yet been fully explored, as no principles have been established for encouraging the students' affective development

in connection with cognitive and psychomotor development. It is also necessary to create basic starting points for the harmonious integrated development of students at the university level. Based on this, we asked ourselves the following research questions.

Research questions:

The comprehensive personal development (affective, psychomotor, cognitive) of a student of fine art education, in the pedagogical process, enables them to develop into an independent and creative personality.

1. In the process of teaching art, which is also aimed at internalising interests, emotions, attitudes, and values (moral norms), the student will achieve a higher level of receptivity.
2. In the process of teaching art, which is also aimed at internalising interests, emotions, attitudes, and values (moral norms), the student will achieve a higher level of responsiveness and internalisation of values.
3. In the process of teaching art, which is also aimed at internalising interests, emotions, attitudes, and values (moral norms), the student will achieve a higher level of classification of values.
4. In the process of teaching art, which is also aimed at internalising interests, emotions, attitudes, and values (moral norms), the student will achieve a higher level of combining and organising values.
5. In the process of teaching art, students perceived the use and importance of emotional and social skills.

Research approach and method

We conducted qualitative research that included eleven students of the second-cycle study program Art Pedagogy (University of Ljubljana), according to the principle of non-random sampling (purposive selection). We provided the individuals with all the relevant information about the study, and they voluntarily participated in the survey.

Data collection and processing process

Data were collected using a qualitative research approach; eleven survey participants were given a questionnaire, which they all completed in full. Four individuals interpreted their responses in additional depth using the semi-structured interview technique. We recorded the interviews and used the audio recordings to create a transcript of the responses. The data obtained were analysed using the qualitative content method, which involves processing the material, determining the coding units, coding, forming the

categories, defining the categories, and formulating the final theoretical formulation (Vogrinc, 2008). In this type of research, we are more interested in diversity than in frequency of content (Mesec, 1998).

Results and discussion

In the process of teaching art, which is also aimed at internalising interests, emotions, attitudes, and values (moral norms), the student will achieve a higher level of receptivity

The results of the questionnaire regarding the receptivity of students in university fine art classes are presented in Table 3.

Table 3
Students' receptivity in university level fine art classes

Questions	yes	partly	no	together
	f	f	f	f
During your studies, were you fascinated by the artistic activity in interaction with the university teacher?	8	3	0	11
Was your enthusiasm for art dependent on the way you expressed yourself (drawing, painting...)?	6	5	0	11
Did the way the university teacher presented the art assignment spark your interest and willingness to complete the assignment?	8	3	0	11
Did the teacher's directions for action lead you to do your own research that resulted in discoveries and successes?	6	5	0	11

Student comments (optional):
Although all art techniques and fields interest me, the professor who represents and teaches a particular field has a great deal to do with the joy of expression. Thus, a particular field is especially close to my heart, and I pay special attention to that field.
I was particularly impressed with the individuals (students), their accomplishments, art products, their comments, and the corrections to my art products.
I answered all questions in the affirmative, although this was different for different university teachers. Answers would vary for different subjects/professors.
Depending on the nature of the assignment, if it allowed for a variety of ideas and encouraged the expression of individuality, it suited me, and conversely, if the content was focused on a specific topic that was not in my interest, it did not. If I did not accept the incentive, solving the assignment was more difficult.
Most college professors intrigued me during my undergraduate years with various design options that allowed me to focus on my own research. However, a handful of professors wanted the art assignments to be solved exactly the way they wanted, even though it completely contradicted my own design.

Table 3 shows that most of the students in the second level study program in art pedagogy are satisfied with the design of the activities by the university teachers in terms of stimulating their interest and willingness to solve an art task. Some students pointed out that certain content or lessons caught their attention, as well as certain university teachers. In addition, more than half the students' expressed interest in a particular art area because the related university teacher is closer to them as a person with regard to their way of working and communication, which makes the students focus more on a particular art area.

In the process of teaching art, which is also aimed at internalising interests, emotions, attitudes, and values (moral norms), the student will achieve a higher level of responsiveness and internalisation of values

The results of the questionnaire regarding the responsiveness and internalisation of values of students in university art classes are presented in Table 4.

Table 4
Students' responsiveness and internalisation of values in university level art classes

Questions	yes	partly	no	together
	f	f	f	f
Did the university teacher's suggestions stimulate your willingness to work in the art activity?	5	6	0	11
Did you often need special encouragement to complete a given art assignment?	1	4	6	11
Did the university teacher's correction help you feel relaxed in solving the art task and advance you in your expressive skills?	5	5	1	11
Did you willingly follow any demonstration, explanation and other instructions given by the university teacher to solve the given task?	6	5	0	11
Were you willing to face the unknown and new challenges to solve the given art task?	9	2	0	11
Do you believe that your success in artistic expression and progress in artistic development was based solely on the knowledge and skills acquired in the learning activity?	0	1	10	11
Did the successful solution of the given task inspire you and arouse your satisfaction?	11	0	0	11

Were you impressed by the successful solution of your peers' art task?	7	4	0	11

Student comments (optional):
In general, my colleagues and I were lucky to be in such an encouraging team, we supported each other, each other's successes pushed us forward, we learned a lot from each other in discussions.
Above all, individual research has enabled me to bring in unusual solutions, of course in discussion with a university teacher.
Successful solutions to assignments, whether by me or by colleagues, usually failed to impress me, as they were only successful if you created within the expectations of the professor.

What aroused in you the desire to break away from established habits and stereotypes when creating a work of art?

Interesting literature, debates / conversations about different artists or art problems.
I think I gained the most breadth when presenting things to classmates or engaging in discussions.
My personality traits, life experiences, sometimes the environment.
My own initiative and desire for different solutions, ways of working.
My own curiosity and desire to discover and create new, unconventional motifs, testing unconventional techniques and materials.
I do not know... continuously and spontaneously... you just create and create something that is different, and you like it, and then you develop it.
The fact and the realisation that in the actual execution of works of art, established rules are not as effective as activities from outside the box.
Above all, the desire to create something new, personal, and critical, to try to distance myself from "safe" painting, drawing...
Always using the same media, e.g., tempera / acrylic, more or less always conveyed the same motifs...
When painting, we were "forced" to make paintings that are typical of the period we were dealing with at the time (materials, painting methods, techniques...). That is when we all stepped outside of our creative frameworks.
An idea that required its own approach / way.
Interesting, different, unusual methods of presenting materials or tasks. My creative ideas often did not get approval from professors, without (for me) a proper reasoned explanation. Ideas were often rejected, so my desire was aroused by those who guided me on the path to a different idea, which was basically still mine.
For the most part, however, the interest came from myself, I had a great desire to learn something new, which was often overlooked.

Table 4 shows that most of the students were willing to face the new challenges given in the form of an assignment by a university teacher. All students from the study confirmed that they were excited and satisfied with

the successfully completed task. Most of the students believed that their success in the fine art solution was not only based on the acquired skills and knowledge provided by the university teacher. Half of the students in the second level of the master's program believed that the guidance provided by the university teacher sparked their interest in the art activity, that the guidelines helped them, and that they enjoyed following them, and half of the students partially agreed with this statement. However, one student did not feel that the university teacher's corrections allowed them to progress in artistic expression, because the solutions were only appropriate when they were created as the university teacher expected. More than half of all students were impressed by their peers' successful solution, which is also supported by the statements in the optional comments. In the open-ended question about promoting the desire to move away from established habits and stereotypes in creating art, we can highlight the university teacher's presentation of the art challenge (art problem) by directing students to a specific concept, considering students' ideas, and allowing them to adapt within their message. That is, the university teacher was able to calibrate the students towards the optimal art solution, but within the students' own ideas. The students also emphasise their own initiative, their interest in creating their own artistic solution, their personal qualities and curiosity.

In the process of teaching art, which is also aimed at internalising interests, emotions, attitudes, and values (moral norms), the student will achieve a higher level of classification of values

The results of the questionnaire regarding the classification of values of students in university art classes are presented in Table 5.

Table 5

Students' classification of values in university level fine art classes

Questions	yes	partly	no	together
	f	f	f	f
Was your artistic expression based on the internalisation of your interests and emotions, and the result was your own aesthetic solution to the artistic problem?	6	5	0	11
Did your artistic solutions emerge during your studies based on your own aesthetic experience and individual expression?	6	5	0	11

Were you impressed by your own artistic work and the work of colleagues that corresponded to a unique, individual solution?	8	3	0	11
Did you analyse and evaluate your own artistic work and the work of colleagues without reservation?	8	3	0	11

In what situations where you responsible for solving the problem in the work process?

Almost every task was a challenge for me, so it was also in my own interest to get it done. I felt responsible to myself to complete and deliver the tasks by the given deadline.
Especially in situations that I experienced as dramatic and that my colleagues were also trying to deal with. Other forms of work were also important to me, e.g., field trips, visits to exhibitions, etc., which broadened my educational environment.
Expectations of myself to complete the tasks and goals set. The time limit is set by the university teacher, to whom I also feel responsible.
To finish the year, I get a good grade, I realise the set goals and visions of my own work and products. The sense of responsibility came from me for the most part.
Opinions of other colleagues, deeper thinking about my own work, reflection, discussion, time of maturing opinions.
Often it was a responsibility in terms of the teacher's expectation, sometimes because of my own interest and especially the "flow" of dropping into the process and creating.
I had the responsibility to solve the problem in each assignment because I managed to complete it successfully, not only because of myself, but also because of the responsibility I felt towards the professors and the knowledge that I would expect a similar responsibility towards the students in the future.
Feeling better when I did everything necessary, relaxing after solving or completing assignments, and also the motivation from the college professor (who gave small rewards for solving problems).
Since I want to finish school on time, this is a great motivation. The competition among my peers also gives me extra motivation to not fall behind them.
The desire to progress and acquire knowledge made me want to solve the task. So, when I realised why a task was meaningful, I focused on it better.
Responsibility was always present as I am a bit older, and I usually approached my study tasks more seriously and with a great desire to learn something new, and not just "do the assignment".

What inspired you to be critical and express your own positive and negative opinions in the teacher's delivery of the art assignment, in the creation of the art product, and in its analysis?

During my studies I acquired knowledge in the field of didactics and pedagogy, through which I began to form my own ideas about how an educator should do their job. The result of this is my growing attention to and criticism of the pedagogical approach of university teachers.
The way an assignment or art problem is presented.
My criticism and general opinion of the professor stems from his correctness, consistency, and general attitude toward us students and our work.
Experience of one's own work, prior knowledge, and one's own values.
Desire for self-expression and debate, personal growth, and crossing boundaries in one's faith.
Especially when I wanted to develop the art product despite criticism, or the art task was not obvious to me in terms of technique.
Occasionally vague instructions, many college instructors later evaluate art products based only on appearance rather than criteria.
The way college teachers criticise us.
A disagreement with a university professor encouraged me to look for reasons to disagree.
Treating everyone equally, considering their own ideas, helping them create an art product that should be the same for everyone.

What inspired you to analyse your own art product and the work of your colleagues objectively, critically?

I have always been critical of my work, which has led to a constant effort or search for improvement. In doing so, I have always wished for more objective, positive criticism from university teachers. With fellow students over the years, I have paid particular attention to progress, their artistic and personal development.
The visual comparison itself, also a revised theory.
By the way I work, I notice the effort and attitude to the work or task.
With the acquisition of knowledge, objectivity expands, you understand more, you operate with more content, both theoretical and historical.
Different views on art and the world now.
With my own art product, it took me more time to arrive at an objective critique, which developed later when I stopped comparing my work to that of my colleagues.
Comparing art products among colleagues, communicating with colleagues about products.
Colleagues helped each other a lot with criticism. While creating it is useful if you distance yourself a little from your work, give criticism to a colleague, so it is easier to see certain content in yourself.
Self-confidence sometimes prevented me from objectively judging my own work.
If the product was really the work of an author, the perfect execution, the interest and enthusiasm for the process and the product, and how much time someone put into it.

Student comments (optional):
Sometimes it was very difficult for me to evaluate a work of art by a colleague because I did not find it of sufficient quality. I did not want to criticise it, nor did I want to praise it. In such cases, I kept my opinion to myself.
My artistic solutions were also strongly influenced by my surroundings.
Analysing my own work was never a problem for me. I think that I may have once received a higher grade than I deserved, even at the expense of sharp self-criticism and the realisation of my mistakes and weaknesses.

Table 5 shows that the majority of students confirmed that artistic solutions were created during their studies based on their own aesthetic experience and individual expression. Moreover, most of the second level students confirmed that they were fascinated by their own and their peers' artistic solutions, which corresponded to their own individual solutions. The results also show that students analysed and evaluated their own art products in the same way as their peers' art products during their studies. In response to the first open question, about in which situations in the process of creating an art product they took responsibility for solving the posed art problem, we can highlight when they felt responsibility to themselves and the university teacher. Students noted how they thought about this, such as: *as a future teacher I will also expect responsibility from students; I feel better if I do everything possible on my part; I have a desire to move forward, to overcome a challenge; I want to finish my studies within the deadline*. In the second open question about encouraging and giving their own positive and negative opinions in the interactions with a university teacher in the creation and analysis of a fine art project, we can highlight the responses that are indirectly related to certain didactic knowledge that students acquired during their studies. Thus, students recognise certain contents / approaches of the work of university teachers and are critical of them. For example, students complained that the university teachers do not provide meaningful criteria for assessment, they later assess only the final appearance of the work and not according to meaningful criteria. Students also pay attention to the attitude of university teachers towards them, how they criticise them, how they communicate with them (appropriately or not). They pointed out that the criticism and general opinion of university teachers results from their correctness, consistency and respectful attitude towards them and their work. In response to the third open-ended question about encouraging their own objective criticism and peer criticism of the art product, the second level fine art education students indicated some development in this regard. In the context of critiquing their own work, the students expressed a desire to improve or make sense of their artistic solutions. In this regard, they emphasised the process, as each person needs time to reach a certain level

of their own objective critical ability, which leads to improvements. Among their peers, students emphasised encouragement in evaluating their progress and in discussing, comparing, and sharing their opinions.

In the process of teaching art, which is also aimed at internalising interests, emotions, attitudes, and values (moral norms), the student will achieve a higher level of combining and organising values

The results of the questionnaire regarding combining and organising the values (experience) of students in university art classes are presented in Table 6.

Table 6
Students' combining and organising values (experience) in university level art classes

Questions	yes	partly	no	together
	f	f	f	f
Is it important to you that artistic activity allows you to think for yourself and express yourself individually?	10	1	0	11
After four years of study do you quickly find inspiration, with this being a phenomenon with elements of imagination, special feelings, emotions, intuition, and personal conviction?	5	4	2	11
Have you developed an interest in artistic expression that demonstrates originality, ingenuity, and intellectual autonomy?	8	3	0	11
Do you believe that you have had positive experiences during your studies, involving factors such as organisation, thoughtfulness, compassion, perseverance, objectivity, dealing with negative emotions, self-esteem, and self-efficacy?	4	7	0	11
Do you think you have had positive experiences during your studies involving factors such as consistency, accuracy, activity, patience, relaxation, and the ability to express yourself artistically?	3	8	0	11
Have you become more objectively critical in analysing your own art products?	7	3	1	11
Is your artistic creation based on self-discovery, experience, and the subjective combination of ideas, and does the success of the surprises thus created depend on the quality of the stimulus and the sensitivity previously developed?	7	3	1	11
Does participation in a group come naturally to you?	5	4	2	11

During your studies, when designing and creating an art product (i.e. engaged in artistic activity), were you concerned with the views of the general public, recognising positive and negative social influences, and engaging in social criticism?	7	3	1	11
Did you develop into an independent, responsible and creative personality during your studies?	6	5	1	11

How does your individual expression correlate with self-confidence, with a sense of responsibility?

I think my relationship with myself reflects my artistic expression, which is reflected in different colours, motifs, techniques.
It is very much related. Self-image is transmitted along the path of artistic expression and is necessary for the development of a critical individual.
In creating, sometimes I have good days (weeks/periods), and sometimes worse, and that naturally affects my sense of accomplishment, my sense of self. I think the correlation is great, as I equate my personality (at least in part) with my ability and mode of individual expression.
The sense of responsibility is always present from the perspective of the future teacher, as we will in some way influence generations of students in the future.
An individual expression is still emerging for me, so it is more difficult to answer specifically. However, I believe that the two are connected. But I do not think I have quite found that connection yet, despite four years of study.
I don't have a complete individual expression yet; it is still being built as I create.
It seems to me that I am not aware enough of my own value, I need to form more independence in expression.
Greater success could be influenced by the support of professors, who should guide me to different solutions instead of just dismissing my idea.

Student comments (optional):
Working in a group seems to me to be an added value or a very good opportunity for better work.
Participation in a group seems understandable to me if it is compulsory. Otherwise, I prefer to work alone.
However, in theoretical tasks it was not useful to make connections to social influences.
How quickly someone is inspired depends on the individual, less so than, say, studying. Of course, a degree can help, but it is not a requirement.
I developed an interest in artistic expression that demonstrates originality, ingenuity, and independence in elementary school, but I also feel like I lost it in college.
Working in a group does not come naturally to me, I create less in this form of work.
Depending on the mood of the day, feelings and thoughts that change frequently, it depends on how quickly I get inspired.
Inspiration for me depends on the art task, in terms of my interest in a particular task.

Table 6 shows that it is important to most students that their artistic activities enable them to think and express themselves individually. They strive for their artistic solutions to express originality, ingenuity, and intellectual independence. They are less confident that they have positive experiences during their studies with regard to factors such as organisation, thoughtfulness, compassion, perseverance, objectivity, formation of negative emotions, self-esteem, and self-efficacy. Most of the students agree with the statement that they have also been engaged in recognising positive and negative social influences and engaged in social criticism during their studies. In the open question about awareness of one's own value and responsibility in the context of individual artistic expression, most of the students responded that they are still developing their own sense of value in this context, and that their attitudes towards themselves and social issues certainly influence their artistic expression.

In the process of teaching art, students perceived the use and importance of emotional and social skills

The results of the interviews regarding the placement and attributing importance to emotional and social skills in the educational process are presented in Table 7.

Table 7

Students' answers (four students) regarding the placement and attributing importance to emotional and social skills in the educational process

How do you understand the concept of emotional and social skills, and how are these skills reflected within relationships in the study process?
S1: The way we deal with our own emotions, how we express and internalise them. Over the years we learn to control our emotions and process them in a way that does not harm ourselves or others. Through integration into the social environment, we also practice social skills such as adaptation, acceptance of difference, empathy, self-esteem, and position in society, listening, hearing, and free expression. In fulfilling my course obligations, I will remember professors who were able to listen, were empathetic, and were willing to share their experiences, both professionally and personally. *S2: Skills that help us recognise different states in people, such as being empathetic, communicating appropriately with colleagues, and university teachers. I have not had any major challenges with university teachers (so far it's been very good in terms of adult-to-adult communication).* *S3: By skills, I mean the ability to regulate and properly express one's emotions, both with colleagues and with university teachers. Also, empathy and the ability to regulate one's emotions so that they do not interfere with the functioning of the whole group (e.g., studio work or seminars). Some kind of self-awareness of emotions and how they can affect myself and others.* *S4: They are reflected in communication and working with people in general, at home and in the university environment. I think I communicated well with university staff.*
What importance do you attach to the emotional and social competence of university teachers when working with art education students?
S1: The emotional and social competence of a university teacher seems to me to be extremely important, as it can help the teacher to develop an extremely good professional relationship with the students. This includes mutual respect, empathy, constructive problem solving, academic collaboration, helping each other, critical thinking, and learning from each other. *S2: It is very important that the university teacher is aware of the various challenges that students experience during their studies.* *S3: I believe that every university teacher needs to know how to empathise (be empathic) with situations, and that this is essential in education.* *S4: I think that university teachers also need support to strengthen these skills, just like anyone else. Often it seemed to me that the university teacher did not know how to perceive his emotions (he was offended, hurt, defiant, communicated inappropriately, etc.). I would also highlight the acceptance of differences by university teachers. I think there is room for improvement in this area.*

How did you deal with pleasant/unpleasant feelings during your studies? Where did you have the most problems?

S1: I always seem to share pleasant feelings in the same way. Joy, laughter, kindness, gratitude. However, I dealt with the unpleasant ones in a less healthy and friendly way. Often, I was angry, resentful, and blamed others for my own unhappiness. Many times, I was happy to be there for others and was kind so as not to offend anyone. I did not put myself first. When I think about empathising with another's feelings, I did not know that as a student and had a hard time understanding people who were slow, took a long time to say something, or did not say anything at all because they were embarrassed or scared. I was very explosive and quick (sometimes too quick) in my answers, often rash and then sorry for every word.
S2: I was always afraid to reveal my uncomfortable feelings. We are afraid to say we are missing something because it is socially unacceptable, even in a university setting. However, I think I was positive and optimistic most of the time during my studies. I also did not have any bad experiences with colleagues or university teachers.
S3: I always felt that only positive emotions were allowed, and I wanted to suppress the bad ones. Over time, I have learned to accept that, and it's easier for me. When I am sad, I am just sad, and I try not to confuse that with other emotions.
S4: Throughout my studies, I have struggled with different emotions, and I can say that I have overcome many challenges. Many times, when I was faced with different challenges, I needed peace, some relaxation, sometimes even solitude. Often creating art, in the sense of a kind of therapy, has helped me overcome these biggest challenges.

In your studies, were you directed by university teachers to strengthen these areas? Give some examples.

S1: No
S2: No
S3: No
S4: No

During your studies, do you feel that you have received guidance and insight from university teachers on a range of different activities to promote understanding of emotions, feelings and emotional regulation?

S1: No
S2: No
S3: No
S4: No

What would need to change in the art department in the faculty to emphasise the social and emotional realm more in working with students or to give these skills an equal role with other skills?

S1: First, we should all learn what emotional and social skills are, how to develop and promote them. Then, with examples from practice, show the forms and methods of work that develop and strengthen skills through an art problem (through a motif or experiencing an art situation). Given the social development or awareness of where society is today, the plight of children, young people, and adults, I think we should prioritise and put strengthening these skills first. If we were all well equipped with that, then other skills would not be in question and would not lag behind.
S2: I often feared that I would not be successful because the professor would not like my artworks, as they always had to be specifically how he wanted them to be. You do not want to neglect his needs, nor your own. I think that it would be necessary to deal with this kind of content more generally, and for there to be training it to bring it into the activities in the faculty.
S3: I think more attention should be paid to the different needs of students, as well as to some dynamics within the group (e.g., in seminars). More openness in the conception of the concept of an artwork, and more engagement in learning about one's own idiosyncrasies through artistic creation. If we as individuals are receptive to this content, we can incorporate it into our artistic tasks/products/solutions, and it would be necessary for this content to be meaningfully and systematically incorporated by university teachers.
S4: There is too little emphasis on the content of emotional experience and social skills in general. I believe that the study of art education still needs these contents. In other environments (and countries) the fields of pedagogy and some form of help with art are very well interwoven, already as support or guidance for later, as teachers in practice, so that we can intervene from certain cognitive starting points of help or general understanding of people, and specifically of students in the classroom.

In the art activity within your studies, were you focused on strengthening the mentioned field (e.g., through an art motif/concept, collaboration with colleagues)? Give examples.

S1: No
S2: Not directly, maybe indirectly. I cannot recall anything now.
S3: Indirectly, when I've had a free way to design an artistic solution I've drawn on the above content as it appeals to me. I also experienced a form of self-awareness of certain life challenges. Of course, I did not present this to the university teacher. There was no space to share the emotions expressed through the artwork.
S4: I set myself the concept of the task by wondering how the art product would appear, for example in an exhibition, if other people were to look at it... and thus indirectly exploring its emotional and social content. Not directly, I set that for myself.

Table 7 shows that students from the interviews (four respondents) know or are aware of the importance of understanding emotional challenges and strengthening social skills. They did not have any major challenges while studying with university teachers. However, all of them emphasised the importance of empathy from people who work in education (including themselves, as future art teachers), as well as from university teachers. They believed that this skill should be strengthened by everyone, regardless of age. All the students who took part in the research believed that the emotional and social skills of university teachers are very important, as this enables the teacher to develop an extremely high-quality professional relationship with students. Such skills include mutual respect, empathy, constructive problem solving, academic collaboration, mutual aid, critical thinking and learning from each other. The students pointed out that university teachers would also need support to strengthen the aforementioned skills, just like anyone else. The students interviewed coped well with pleasant and unpleasant emotions during their study of art education. They managed to cope with different challenges, but at the same time were sensitised and empowered. Unpleasant emotions were more challenging because, according to the interview participants, there is no space for the expression of negative emotions in the university environment. There was also a lot of personal expectation or distress that people should always be positive and optimistic, and therefore one should suppress one's real negative emotions and replace them with positive ones. One student pointed out that through creating art she was able to face different hardships or try to become aware of her emotions as a form of help through art. All the students from the interviews stated that during their studies they were not directed by the university teachers to strengthen these skills, nor did they receive guidance and insight from the university teachers on how to choose different activities to promote understanding of emotions, feelings, and emotional regulation. All the students interviewed believed that everyone, both students and university teachers, should be taught what emotional and social skills are, and how to develop and promote them. Then, with examples from practice, show the forms and methods of work that develop and strengthen skills through working on an art problem (through a motif or experiencing an art situation). Considering the social development or awareness of where society is today, the plight of children, youth, and adults, we should prioritise and put strengthening these skills first. If people were well equipped with these, then other skills would not be in question and would not lag behind. One student from the interviews thought that too little emphasis is placed on the content of emotional experiences and social skills in general in the study of art education, and that it would be useful to think in terms of their systematic inclusion, as is the case

in other art education courses. The students from the interview were not focused on strengthening these skills in the artistic activity within the study (e.g., with the art motif/concept or cooperation between colleagues), but they shaped the content themselves by bringing their experiences into the realisation of the art product. Two persons from the interviews highlighted a concrete example of this, namely discovering one's own emotions within the solution of an art problem or thinking about how an art product would work, e.g., in an exhibition, when viewed by others, thus indirectly exploring one's own emotional and social content.

The survey showed that most of the students were satisfied with the design of the activities by the university teachers in terms of promoting their interest and willingness to solve an art task. Encouraging interest in art task design is one of the foundations of problem-centred art activities (Tacol, 2003; Blažič et al., 2003). In addition to the approach that the university teacher adopts, the field of art is also of interest, but also indirectly and in relation to the subject being taught by a particular teacher. Most students express an interest in a particular field of art because they are close to the university teacher as a person, their way of working and communication, which makes students focus more on a particular field of art. It is important to realise that the teacher can be a role model for the student with their attitude or work, even to the field of study (Tacol & Šupšakova, 2019; Goleman, 2006; Korthagen, 2004). Most students are ready to face new challenges in the form of a task given by a university teacher, and the solutions of the task give them confirmation, enthusiasm, and satisfaction. When the student is meaningfully introduced to the art task by the teacher, the receptivity and willingness to solve challenges is greater because it is a challenge that is consistent with their beliefs and personality (Beltman et al., 2015). Most students also believed that their success in finding an art solution is not only based on the acquired skills and knowledge of the university teacher, but on their own interest (McLaren & Arnold, 2016). Challenges arise when a student believes that their interest does not match the expectations of the university teachers, but it is more difficult in the process of creating a piece of art or in conversation to find a compromise to solve the challenge (Schonert-Reichl et al., 2017; Verbnik Dobnikar, 2016). Both the students and university teachers thus need to formulate strategies to face challenges and find the best joint solution (Tacol et al., 2019). Good responsiveness and internalisation of values can also be seen in the work of colleagues (Panju, 2010), as well as in the presentation of the artistic challenge (art problem) of a university teacher, pointing students to a particular concept or challenge and problem, considering the ideas of students and adapting to their message (Tacol & Šupšakova, 2019). Most students felt empowered during their studies to create artistic

solutions based on their own aesthetic experience and individual expression, which provides a good basis for classifying values within the solution to an art problem (Tacol, 2003). With regard to the responsibility for solving the art problem posed, the students emphasised a sense of responsibility to themselves and the university teacher. They were also able to empathise with certain situations, such as those faced by future teachers (Attema-Noordewier et al., 2011), and think in terms of the expectations of future students and colleagues in the work environment (Schonert-Reichl et al., 2017), and their own challenges or situations (e.g., I feel better if I do everything possible on my part; I want to move forward, overcome challenges; I want to finish my studies on time), which helps them to solve problems within the realisation of an art solution (Ryan & Deci, 2002). Students recognised some content / approaches of the work of university teachers and are critical of them (Marentič Požarnik, 2018). For example, university teachers do not offer any meaningful evaluation criteria, and thus later they only evaluate the final appearance of the work (Tacol, 2009; Strmčnik, 2001). The students also paid attention to how the university teachers behave towards them, how they criticise and communicate with them. They emphasised that the criticism and general opinion of the university teachers is the result of their correctness, consistency and respectful attitude towards them and their work, which is an important element in the acquisition of social and emotional skills (Agliati, 2020). In the context of self-criticism, the students wanted to improve or make sense of their artistic solutions. In this context, they emphasised the importance of the process, as everyone needs time to reach a certain level of their objective critical ability, which leads to improvement. We can highlight the process of creating an artistic solution, the possibility of making mistakes, correcting solutions, approaching the issue in different ways, etc. (Ofman, 2000; Blažič et al., 2003). Students emphasised encouragement among peers in assessing their progress and discussing, comparing, and sharing opinions. It is important to them that artistic activities allow them to think and express themselves individually. They strive for their artistic solutions to express originality, ingenuity, and intellectual independence as unifying and organising values (Tacol, 2003; Jank & Meyer, 2006). They are less confident that they have positive experiences during their studies, in terms of factors such as organisation, thoughtfulness, compassion, perseverance, objectivity, the formation of negative emotions, self-confidence, and self-efficacy (Seligman & Csikszentmihalyi, 2000). Most of the students agreed with the statement that during their studies they also dealt with recognising positive and negative social influences, along with social criticism, but have not been focused on learning about the emotional and social components of a person's personality (Tacol et al., 2019). The students were

aware of their own value and responsibility in the context of individual artistic expression, and emphasised that they are still trying to develop it, and that it expresses their attitude towards themselves (Agliati, 2020) and social issues (Beltman et al., 2015). Further research in the form of interviews showed that the students were aware of the importance of understanding emotional challenges and strengthening social skills, and emphasised the importance of empathy for both those involved in education (including themselves as future art teachers) and university teachers (Attema-Noordewier et al., 2011). They believed that these skills should be strengthened by everyone, regardless of age (CASEL, 2012). All the students who took part in the study believed that the emotional and social skills of university teachers are very important, because they enable the teacher to develop an exceptionally high-quality professional relationship with their students. Such skills include mutual respect, empathy, constructive problem solving, academic collaboration, mutual aid, critical thinking and learning from each other (Schonert-Reichl et al., 2015). The students from the interviews coped well with both pleasant and unpleasant emotions while studying art education. They managed to face different challenges, but at the same time were sensitised and empowered. Unpleasant emotions were more challenging because, according to the respondents, there was no space for expressing negative emotions in the university environment, which is a big challenge (Schonert-Reichl et al., 2017). There was also a lot of personal expectation or distress that people should always be positive and optimistic, and thus suppress their true negative emotions and replace them with positive ones, which is indirectly expected by the environment (Radionov, 2013; Bloomfield, 2010). One student indicated that by creating art she was able to face various difficulties or try to become aware of her emotions as a form of help with art (Kay, 2020; Silverstone, 2009). All the students in the interviews felt that the university teachers did not guide them to strengthen these areas during their studies, nor did they receive instruction and insight from their teachers on how to select various activities to promote understanding of emotions, feelings, and emotional regulation. This indicates an area that needs to be strengthened in the university setting in the future (Regev et al., 2015). All the students interviewed believe that everyone, both students and university teachers, should be taught what emotional and social skills are, and how to develop and promote them (Tacol et al., 2019; Agliati et al., 2020). The students from the interviews believed that too little emphasis is placed on the content of emotional experiences and social skills in general in the study of art education ,and that it would be useful to think about their systematic inclusion in university didactics (Kay, 2020; Regev et al., 2015). The students from the interviews did not focus on strengthening these skills within the study (e.g.,

with the artistic motif/concept or collaboration with colleagues), but they designed the content themselves by bringing their experiences into the realisation of the art product or presenting them with a personal interest or challenge (Amendt-Lyon, 2001; Nests, 2015; Hogen, 2016).

Conclusion

The results of the research show that the issue of the realisation of the affective development goals of students in the second level of education in fine arts is relevant and important in personality development. We can summarise the results as showing that most of the students who took part in the research were receptive to the art tasks, managed to respond to and internalise the content (i.e. values), and classify and partially combine and organise these within the framework of the individual artwork, as most of the students still developed their own individual approaches to express their attitudes to themselves and to social issues. Within the pedagogical approach to achieve the affective development goals of the students in the second level of the fine arts education program, the students felt that within the various different activities there was a lack of guidance to strengthen the emotional and social content, and to show how to choose different activities to promote the understanding of emotions, feelings, and emotional regulation. Overall, this research showed the value of educating all stakeholders in the university environment what emotional and social skills are, and how we can develop and apply them.

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INDEX

A
activity 5-7, 9, 12, 19, 26-28, 30-33, 35, 38-42, 44-53, 55-58, 60-61, 64-65, 69-71, 73-74, 77-79, 84-86, 89-90, 94, 107, 109-110, 112-113, 120, 123-129, 131, 134-137, 139, 141-142, 144, 148-149, 153, 155
affective development 6, 123, 134, 136, 139, 158
affective domain 121, 137, 160
art education 6-7, 25, 34, 38-42, 45-46, 48, 50-51, 56, 59, 61-62, 65, 68, 70-71, 73, 76-77, 79-82, 84-85, 87, 91, 93-94, 96, 98-105, 107, 120-124, 126-128, 131, 133, 140, 147, 151, 153-155, 157, 159-161, 165
artists 5, 27-28, 41, 47, 49, 63, 91, 94-96, 107, 114, 116, 120, 143
artistic development 7-11, 23, 30, 33, 39-40, 42, 49-50, 59, 65, 93, 101-102, 126, 142, 165
artistic expression 5, 7-8, 10-11, 19, 21, 23-24, 26-29, 32-33, 35, 37-41, 43-45, 47-51, 53-54, 57, 59-62, 64, 66, 69, 74, 86, 93-94, 107, 114-115, 121, 129-130, 138, 142, 144, 148-150, 157
awareness 6, 21, 30, 32-33, 35, 39, 43-46, 52, 59, 65, 94, 96, 123, 127, 131, 136, 139, 150-151, 153-154

B
Bloom's taxonomy 123, 134

C
child's holistic development 7
college 102, 107, 134, 136, 141, 145-146, 149
complexity of visual arts 7
creator 30, 96, 107, 116

D
development of artistic expression 7-8, 38
design 7-8, 10, 15-16, 19, 23-26, 28-29, 31-34, 37, 39-41, 43, 45-46, 48, 50-56, 58-60, 63-65, 67-68, 72-74, 83, 85, 89-91, 95, 98, 100, 103, 107, 114, 116, 118-120, 122, 124-126, 133, 135, 138, 141-142, 149, 153, 155, 158, 160
direct experience 5, 7, 32, 44-45, 50, 61, 69, 76, 93, 96
direct instruction 107

E
educational levels 5, 7, 124
enrichment of the emotional sphere 123
emotional development 7, 49
emotional learning 107, 127, 159-161
emotional diversity and experience 6, 123, 137, 139
experiencing artwork 109

F
fantasy activity 107, 110
fine art education 107, 123, 126-128, 133, 140, 147
formation of values and attitudes 123, 139

G
guidance 12, 20, 22, 48, 64, 66, 69, 123-124, 134, 144, 152-154, 158

H
higher education 5-7, 25, 38, 43-44, 97, 104, 107, 120, 123, 126, 134, 158-160

I
inclusive 34, 128
intellectual 8, 14, 100, 107, 109-110, 112-113, 124, 135, 137, 148, 150, 156

K
kindergarten 26-27, 29-33, 38-40, 44-46, 50, 53, 56-57, 85, 87, 94, 97, 107

L
lateral thinking 107, 112-113, 120-121
learning of emotional and social skills 123

M
mental and physical functions 123, 134
methodology 101-103, 120-122
monitoring and evaluation of teaching practice 7

O
observer 13, 15, 17, 71-72, 107, 113
organisation of art activities 5, 7

P
personality 6-7, 42, 87-88, 100, 105, 107, 120, 123-124, 127, 131, 134-137, 139-140, 143, 149, 155-156, 158
Pivac, D. 5, 107, 114, 121, 165
Podobnik, U. 5, 7, 14-16, 25, 27, 34, 38, 40, 48, 86-87, 89, 95, 99, 103, 105, 165
problem-solving 7, 9, 36, 108-109, 113, 125
Potočnik, R. 6, 114, 121, 123, 165
planning 5-7, 15, 18, 23, 26, 29-30, 33-36, 38, 40-41, 44, 46-47, 50-52, 56, 58-62, 65, 67-69, 77, 79-81, 83-84, 89, 91, 96, 105, 113, 123-124, 134-136, 139, 161
problem-based learning and teaching 5, 107, 120, 123, 125
psychomotor domain 6, 43, 107

Q
qualification of pedagogical staff 5, 7

R
receptivity 123, 134, 136, 138-141, 155
reflection 5, 7, 24, 37, 39, 41, 47, 54-57, 62-63, 68-71, 73-74, 85, 88, 90, 101-102, 107, 117, 122, 127, 133, 145, 159
responsiveness 6, 71, 111, 123, 134, 136, 138-140, 142, 155

S
satisfaction of students' interests 123, 136
Selan, J. 5, 7, 25, 87, 103, 165
skills 5, 7-8, 10-11, 14, 16, 25, 27-28, 31-33, 38-39, 41, 43, 45, 49-50, 53, 58, 60, 63, 65-66, 69, 71, 86, 91, 94, 96, 100-101, 103, 123, 126-128, 131, 133-135, 137, 140, 142, 144, 150-151, 153-158, 161
social conditions 123
solution 9, 16, 18, 20, 24-25, 30, 39, 43-46, 48, 54-55, 58-59, 61-62, 64-66, 74, 80, 84-85, 90, 95-96, 107, 112-113, 115, 118-120, 125-127, 131, 133, 137-138, 142-145, 147, 149-150, 153, 155-156
standard 5, 34, 70, 86, 98, 107-108, 120

T
Tacol, T. 6, 34, 47, 65, 105, 114, 120, 122-123, 125-128, 130-131, 134-137, 155-157, 161, 165
teaching practice 5, 7, 40, 61-63, 67, 69, 84, 118, 120
teaching art 5, 7, 28, 40, 42, 49, 59, 65, 69, 71, 81-82, 94, 97, 103, 121, 140-142, 144, 148, 150, 159

U
university teacher 6, 123, 131, 133-136, 139, 141-147, 151-157

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Projekt »Inovativno učenje in poučevanje v visokem šolstvu (INOVUP)« sofinancirata Republika Slovenija in Evropska unija iz Evropskega socialnega sklada.

INOVUP
Inovativno učenje in poučevanje v visokem šolstvu

REPUBLIKA SLOVENIJA
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