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## **A child and the art in the first and the second grade of the primary school**

Short scientific article

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### **ABSTRACT**

The nature of the relation between the art and art teaching is dialectical. Art teaching is unthinkable and unrealizable without art substances, and a work of art can't achieve its full sense without educated person capable of experience. Starting from that fact came the idea to explore the perception of the art works at the children in the early school age, in this case at the children in the first and the second grade of the primary school, their preferences and the attitude towards the works of art. It was tried to figure out how much children of the lower school age like to view the works of art and the preferences of the pupils of the lower school age (first and second grades of primary schools) according to work of arts of traditional or modern artistic expression (controlling the influence of the variable – gender), drawings or paintings, figurative or abstract presentation. Children of early school age in a higher percentage choose paintings in relation to drawings (81% of the pupils of the first grade and 79% of the second grade). Most of the children of the lower school age (69% of the pupils of the first grade and 76% of the second grade) prefer figurative in relation to abstract expression. Most of the children of the lower school age like to view art work.

**Key words:** pupils, the art, preferences, primary school

## **Otrok in likovna umetnost v prvem in drugem razredu osnovne šole**

Kratki znanstveni članek

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### **POVZETEK**

Likovna umetnost in pouk likovne vzgoje sta po svoji naravi v dialektičnem odnosu, saj poučevanje likovne vzgoje ni mogoče brez umetniških vsebin, prav tako pa likovno delo ne dosega temeljnega cilja, če ne razvijamo posameznikovih sposobnosti likovnoestetskega doživljanja.

Da bi utrdili to povezavo, smo preučevali percepcijo likovnih del pri učencih razredne stopnje v prvem in drugem razredu osnovne šole. Posebej nas je zanimal odnos učencev do likovnih del. Cilj raziskave se je navezoval predvsem na ugo-

tavljanje odnosa učencev zgodnjega šolskega obdobja do umetniških del tradicionalnega in sodobnega likovnoumetniškega izraza. V raziskavi je sodelovalo 172 učencev prvih in drugih razredov osnovne šole ( $n = 172$ ). Ob spremljanju odnosa do umetniških del tradicionalnega in sodobnega likovnoumetniškega izraza smo ugotavljali morebitne razlike med spoloma, in sicer glede na risbo ali sliko ter glede na figurativno ali abstraktno umetnost.

V raziskavi smo si zastavili naslednje hipoteze:

- H1: Pri učencih prvih dveh razredov osnovne šole ne obstajajo razlike glede na figurativno ali abstraktno umetnost, ki bi bile pogojene s spolom.
- H2: Učenci prvih dveh razredov osnovne šole dajejo prednost sliki in ne risbi.
- H3: Učenci prvih dveh razredov osnovne šole dajejo prednost figurativnemu izrazu v primerjavi z abstraktnim.
- H4: Učenci prvih dveh razredov osnovne šole radi opazujejo likovna umetniška dela.

Raziskava je bila izvedena na izbranih osnovnih šolah v Splitu, in sicer na OŠ Plokiti, OŠ Dobri, OŠ Spinu in OŠ Split 3. Raziskava je bila izvedena z učenci prvih in drugih razredov osnovnih šol, saj smo predvidevali, da imajo le-ti v začetni fazi formalnega izobraževanja manj izdelana stališča kakor učenci višje stopnje. Raziskava je potekala januarja 2008, podatke smo zbirali z anonimnim vprašalnikom. Učence smo prosili, naj pazljivo opazujejo oštevilčene reprodukcije, ki smo jih predstavili s pomočjo PowerPointa, na vprašalniku pa naj obkrožijo številko reprodukcije, ki jim je bila najbolj všeč. Ob izpolnjevanju vprašalnika in prikazu reprodukcij smo jim natančno razložili vsak ponujen odgovor za naslednja tri vprašanja, da bi jim bila naloga popolnoma razumljiva, saj so bili anketirani mlajši otroci, katerih opismenjevanje še ni popolnoma končano oz. branje zanje še vedno pomeni napor ter ne poteka avtomatično. Ker ne obstaja standardizirani merski instrument, s katerim bi merili zastavljene cilje raziskave, je bil sestavljen vprašalnik, ki je po vsebini in obliki zgrajen iz dveh delov. Prvi del vprašalnika se nanaša na spontani odziv anketiranih učencev na umetniška dela glede na tradicionalno ali sodobno umetnost, risbe in slike ter figurativne ali abstraktne umetnosti. V skladu z raziskovalnimi cilji smo izbrali poznana umetniška dela, ki ustrezajo navedenim kriterijem, in sestavili niz petnajstih parov reprodukcij. Prvih šest parov reprodukcij umetniških del je predstavljalo vrhunsko tradicionalno in sodobno umetnost, naslednji štirje pari so bile risbe in slike, zadnjih pet parov pa je bilo izbranih glede na abstraktni in figurativni umetniški izraz. Osnovni kriteriji izbire reprodukcij za raziskavo so bili motiv in njegova stilna podoba (pri tem je bila izvzeta relacija figurativno, abstraktno) ter kolorizem (pri tem so bili izvzeti pari risb in slik). Pri zbranem kriteriju nas je vodilo dejstvo, da pri uri likovne vzgoje učencem prikazujemo likovnoumetniška dela, ki vsebujejo enak likovni problem, z različnimi motivi, kajti s to metodo je lažje učence usmeriti k likovnemu problemu. Za raziskavo smo izbrali reprodukcije umetniških del z enakim motivom, da bi lažje usmerili pozornost otrok na izvedbo različnih načinov enakega motiva.

Vizualne spodbude so bile izenačene pri vseh treh dimenzijah likovnih del (motiv, stilna podoba, barva), hkrati pa je bil način njihove izvedbe popolnoma različen, zato smo pričakovali, da se učenci, vključeni v raziskavo, ne bodo enako odzivali na vseh petnajst parov umetniških reprodukcij.

Rezultati raziskave anketiranih učencev prvih in drugih razredov osnovnih šol kažejo: (1) učenci raje izbirajo tradicionalno umetnost v primerjavi s sodobno umetnostjo, (2) dečki bolj od deklic sprejemajo sodobno likovno umetnost, (3) učenci raje izbirajo risbo kot sliko, (4) učenci raje izbirajo figurativno umetnost v primerjavi z abstraktno, (5) s starostjo otrok zanimanje za opazovanje umetniških del narašča.

Ob upoštevanju hipotez dobljeni rezultati in njihova analiza kažejo:

Večina učencev, če spola ne upoštevamo, v zgodnjem šolskem obdobju kaže težnjo k izbiri tradicionalnega umetniškega izraza v primerjavi s sodobnim. Če pa vrednotimo rezultate glede na spol (H1), se je pokazalo, da dečki kažejo večjo odprtost pri sprejemanju sodobnega likovnega ustvarjanja. Torej hipoteze H1, da glede na spol med učenci ni razlik v sprejemanju tradicionalne in sodobne umetnosti, ne moremo potrditi.

Učenci zgodnjega šolskega obdobja so v raziskavi izbirali likovna dela glede na likovna področja. Primerjava izbire med risbami in slikami (H2) je pokazala, da so učenci v večini primerov raje posegali po slikah. Kar 81 % učencev prvih ter 79 % učencev drugih razredov je raje izbralo slike. S tem je bila hipoteza H2, da je učencem v zgodnjem šolskem obdobju bližja slika, potrjena.

Pri preverjanju hipoteze H3 smo ugotovili, da so odločitve učencev glede na figurativnost in abstraktnost likovnega izraza zelo enotne. Kar 69 % učencev prvega in 76 % učencev drugega razreda je dalo prednost figurativnosti v primerjavi z abstrakcijo, kar potrjuje zastavljeno hipotezo. Najverjetneje je vzrok takšnega rezultata dejstvo, da je na abstraktnih slikah likovno besedilo odkrito in neobremenjeno z motivom, vemo pa, da se otroški pogled spontano usmerja na realistično ustvarjanje motiva. Pri tem je potrebno upoštevati nerazumevanje likovnega jezika v tej dobi otrokovega razvoja.

Pri preverjanju zadnje hipoteze (H4) smo ugotovili, da učenci v zgodnjem šolskem obdobju radi in zelo radi opazujejo likovna umetniška dela. S tem je hipoteza H4 potrjena.

Pouk likovne vzgoje je usmerjen k izgrajevanju smisla za estetiko, pri čemer se v učencih aktivirajo in razvijajo številne intelektualne funkcije in sposobnosti, združujejo se različna znanja in navade, bogati se njihov čustveni razvoj in ne nazadnje se izoblikuje poseben pogled na svet. Aktivnosti, povezane z likovnimi umetniškimi deli, pomagajo vsakemu otroku, da ozavešči svoje vizualne izkušnje in si pridobi možnost likovnega pogleda in kritičnega odnosa do svoje okolice.

## Introduction

With art teaching we gradually accustom pupils that the experiencing of the artistic is the result of the analytical-cogitative process, and not of diffusive visual or emotional experience, and during surmounting of the capability of secreting artistic of inartistic they adopt artistic language, they cultivate the sensibility of art messages, create their own attitude and enrich their spirit.

The cognitive role of the art isn't irrelevant, because the art opinion through art terms is different of comprehending the world in logical-scientific way.

The researches had shown that brain halves complement and stimulate each other at the activity in a way of mutual replacements of rational (verbal-analytical capability in the left hemisphere) and esthetical operations (esthetical synthetic opinion in the right hemisphere) that increase the effect of each other separated.

The artistic comprehension and the intuitive opinion, located in the right hemisphere, are neglected in our school system, and due to this is made retrograde reaction which restrains development of the mental and verbal capabilities. With the development of the analytical capabilities, and with neglecting of the synthetic ones, the optimal development of the person can't be gained because *by feeling, we cognize the values, and by cognizing the values, we feel them.* (Spajić, V., 1989.55.) According to modern pedagogical comprehension the art teaching is esthetical field, which doesn't have a tendency only for the education of the beautiful in the art, but the education is comprehended in the extensive way, it is related to the education of the beautiful in the everyday reality that surrounds us.

The nature of the relation between the art and art teaching is dialectical. Art teaching is unthinkable and unrealizable without art substances, and a work of art can't achieve its full sense without educated person capable of experience. (Karlavaris, B., 1988.) *The education needs the art and the art needs education, because of this every quality education has to bring the child and the art in the interactive relation.* (Kuščević, D., 2007.22). The art teaching is the only esthetical field which by means of the art enables children purposeful esthetical education. The encounter with the work of art in the framework of the art teaching becomes the source of the visual understanding and the good base for the esthetical education that *grows up from the confrontation of the pupil to the work of art, where the pupil in the pedagogical-educational process of the art teaching becomes the one that watches, thinks, feels, comprehends....and as the active subject makes creative dialog with his entire surrounding.* (Kuščević, D., 2003. 113).

The vividness also introduces the basic assumption and the start of the esthetical act, as the esthetical characteristics are vivid by their nature, which points to the necessity of indirect and direct contact of the children with the work of arts – *Art is there to look at, and not to talk about.* Goethe (Peić, M., 1971.228.)

In the pedagogical educational work can be made ambiguous contact with the work of art, so it can be the subject of intellectual consideration or of indirect feeling i.e. emotional experience that is characteristic for the children of the lower school age. As the children's impressions of the art are determined by poverty of their experiences, with the systematic education they need help in surmounting their direct,

sensory-emotional reaction, i.e. enable the transition from the naive into intellectual-critical attitude which represents the higher level of creating personal perception of the work, and at the same time it represents the base of the planned relation towards the art. (Spajić, V., 1989.)

*A child that for ages was exposed to the less valuable, unformed and inauthentic graphics material inevitably will perceive inferiorly.... If we want to nourish in child from the beginning the exact criteria we have to give him only the visual food of the high demands and the child has to be exposed to the superior examples, until they fulfil him completely, because in the everyday life he will inevitably meet those less valuable. (Metzger, W., 1969.18.).*

In confrontation of the child with the work of art are formed child's preferences from the earliest age, and in the researches made by now, to the children's preferences isn't dedicated special attention. The level of the art taste of the personal "preferences" can be determined by the influences of the different facts, before all different variables as is the age, gender, personality and other sociocultural factors, as is confirmed by the numerous researches (Kraguljac, 1965.; Arnstine, 1970.; Wilson et al.1973.; Juhasz & Paxson, 1978.; Gardner, 1970., 1981.; Furnham & Walker, 2000; 2001; Lin, & Thomas, 2002; Feist, Brady, 2004.; Furnham, Chamorro-Premuzic, 2004; McManus & Furnham, 2006).

On the track of the mentioned researches is born the idea of researching preferences of the children of the lower school age towards the art.

## **The research**

### **The objective of the research**

The objective of this research was to define the preferences of the pupils of the lower school age (first and second grades of primary schools) according to work of arts of traditional or modern artistic expression (controlling the influence of the variable – gender), drawings or paintings, figurative or abstract presentation.

It was tried to figure out how much children of the lower school age like to view the works of art and how often they view the art works at art classes, under the assumption of being not enough exposed to the influence of the art works at that age.

### **Hypothesis**

The following hypotheses are made according to the mentioned objective:

- H1 Considering the gender there is no difference in the preferences of the pupils towards traditional and modern expression.
- H2 Children of the lower school age prefer paintings regarding drawings.
- H3 Children of the lower school age prefer figurative in relation to abstract painting.
- H4 Children of the lower school age like to view in visual-art terms works of art.

## Methodology of the researches

The sample on which we made the research were the pupils of the first and the second grades in primary schools in Split (N=183). Because of some certain irregularities in solving questionnaires we eliminated 11 questionnaires, so we worked on totally 172 questionnaires (87 questionnaires of the pupils in the first grade and 85 questionnaires of the pupils in the second grade).

The research was made in the following primary schools in Split:

Primary School "Plokit", Primary School "Dobri", Primary School "Spinut", Primary School "Split 3".

The research was made among the pupils of the lower grades because of the assumption that the pupils at the beginning of the formal education have less fixed attitudes than the pupils in the higher grades. The research was made in January, 2008. The gathering of the information was made through anonymous questionnaires. The research was made in a way that the pupils were asked to carefully look at numbered reproductions of the famous works of art, presented in Power Point presentation, then they had to circle the number under the reproduction they liked more. After the simultaneous filling in of the questionnaire with the showing reproductions, it was explained in detail at the examples every offered answer to the next three questions, to comprehend the task, especially because it was worked at the sample of the children of the lower school age, where the process of reading takes a certain dose of effort and doesn't go automatically.

## The sample of the instruments and the procedure of processing information

As standardised measurable instrument for measuring objectives which were set up for the research doesn't exist, for the purposes of the research was made a questionnaire that in content and visually is in two parts.

The first part of the questionnaire refers to testing of spontaneous reaction of the pupils at the work of art of traditional or modern art expression, a drawing or a painting, and figurative or abstract display. Regarding the needs of the research it was made a selection of well known works of art that correspond to named criteria, and so was made a series of fifteen pairs of reproductions. The first six pairs of reproductions of works of art present well known traditional and modern works, next four pairs are drawings and paintings, and the last five pairs are figurative and abstract displays. (See enclosure). The basic criteria for the selection of the paintings for the instrument was the motive and its stylistic elaboration (with the exception of the relation figurative vs. abstract), and colours (with the exception of the pairs of drawings and paintings). At art lessons children are shown works of art with the same art problem, and with a different motive as the attention of the pupils is drawn to the art problem; however for the requirements of the research are chosen reproductions of the works of art with the same motives in order to draw pupil's attention at the different way of the realization of the same motive.



As the visual stimulus were equal regarding those three parameters, and at the same time they were realized in completely different ways, it was supposed that pupils will not react the same at every hypothetic pair of the reproductions of the paintings in the instrument.

The other part of the questionnaire has three questions with the possibility to choose one of the offered answers.

As the survey was made anonymously the possibility of the suggestions and the same results is thrown away.

## The results of the research

### Interpretation and discussion of the results

- For the research of the spontaneous reaction of the pupils at the works of art of traditional and modern artistic expression are used the following works of art:

Peter Paul Rubens "Portrait of Susanne Fourment" (around 1622.-1625.); Henri Matisse "Woman with hat" (1905.); Pablo Picasso "Young woman" (1909.); Santi Raphael "The woman with the veil" (1516.); Pablo Picasso "Marie- Therese Walter" (1937.); Johannes Vermeer "Girl with a pearl earring" (1665.-1667.); El Greco "A lady in a fur wrap" (1579.); Henri Matisse "Portrait of Mue Yvonne Landsberg" (1914.); Rembrandt Van Rijn "The Amsterdam merchant Nicolaes Ruts" (1631.); Pablo Picasso "Portrait of Ambroise Vollard" (1909.-1910.); Peter Paul Rubens "The equestrian portrait of Duke of Lerma" (1603.); Carlo Carra "Il ciclista" (1913.).

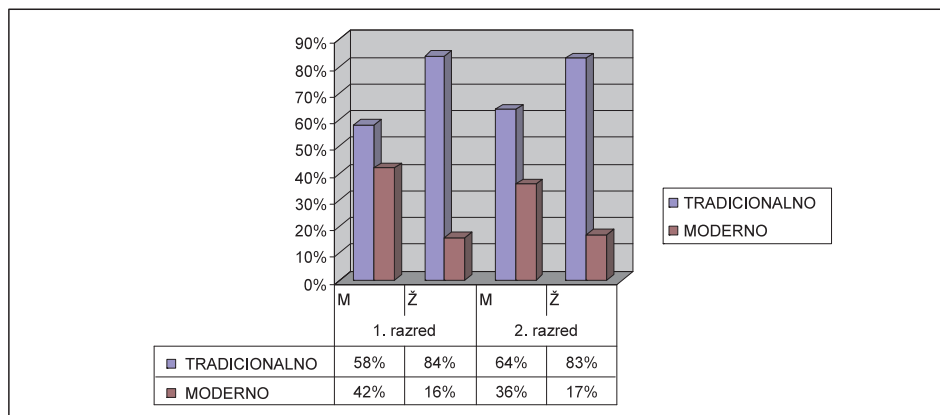
Analysing the research results of spontaneous reaction of the pupils at the works of art of traditional and modern expression (with the control of the variable gender) come the following distribution of the results:

Statistic elaboration of the information has shown that majority of the pupils of the lower school age (70% pupils of the first grade and 75% pupils of the second grade), regardless the gender, shows the tendency of preferring traditional rather than modern artistic expression.

However, from the results is evident that when we take in consideration the variable gender, boys are more open to modern expression regarding the girls, although at the end, both genders in the higher percentage choose traditional works.

*Graph 1: Graphic presentation of the analysed results in the research of spontaneous reaction of the pupils at works of art of traditional and modern art expression*

CLASS:	1. CLASS		2. CLASS	
SEX:	f	%	f	%
BOYS	46	53	36	42
GIRLS	41	47	49	58
Σ	87	100	85	100



	1.	CLASS	2.	CLASS
	B	G	B	G
TRADITIONAL	58%	84%	64%	83%
MODERN	42%	16%	36%	17%

It can be concluded that boys, in the frame of traditional education, are allowed to have more divergent opinions, and regarding that they are more prepared for accepting modern artistic expression. Furthermore, in education we often insist on tidiness and preciseness, and modern works to an art uneducated eye often seem opposite of that ideal, and because of that undesirable and inappropriate. That is confirmed by comments of the tested pupils during the conversation that was initiated after the filling in the questionnaire – cubistic works were scattered, something happened to them, it seems like mixed; the rest modern works – the colours are not dispersed well, unclear, unreal; while traditional art expression – more tidy/looks real, as in the reality, as in the photography, I like it more, the colours are more nicely dispersed, you can see it better....

Thanks to the domination of the naturalistic criteria a child of that age unconsciously postulates the exact representation of the reality, and according to this he perceives and values the art as a representation of the real world, and every deviation is graded as unsuccessfully or unfinished. And while at classic works of art (because of representing characteristic) visual discrimination can be reduced to revive the global dimensions of the paintings, without going into deeply levels of the structure and its meaning, modern works require higher level of the capability of visual discrimination and critical analysis. (Kraguljac, M., 1970.)

The rejection of modern works is the consequence of incapability of noticing less dominant and abstract marks, i.e. undeveloped discriminated capabilities. That's why children of the lower school age easier accept objective-concrete works, while the others are confused, unfinished and meaningless. According to this, basing of valuation according to the presentation of the work prevent the child to have an experience of the most of modern works that have irrelevant appearance.



The obtained results show that the variable gender influences the preference of the pupils towards traditional or modern artistic expression.

- In the research of the spontaneous reaction of the pupils at the drawings and paintings were used the following works of art:

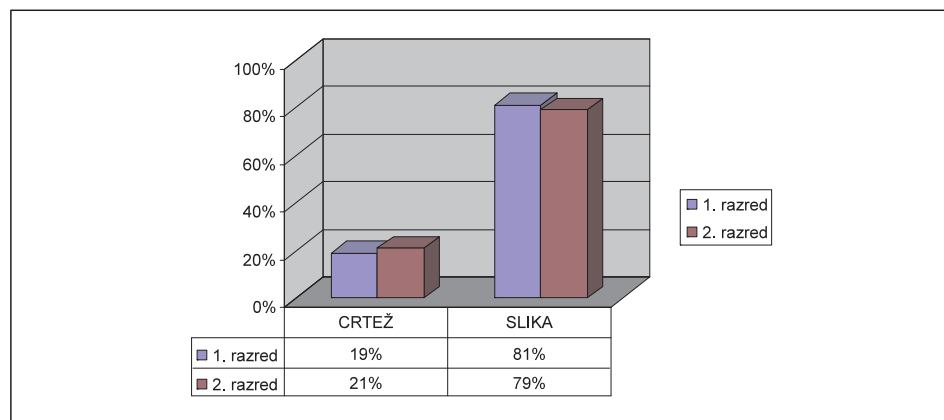
Edward Munch "The scream" (drawing); Edward Munch "The scream" (painting) (1893.); Vincent Van Gogh "The starry night. Saint-Remy" (1889.) Vincent Van Gogh "The starry night. Saint-Remy" (drawing); Edgar Degas "The singer in green" (painting) (1880.); Edgar Degas (drawing); Leonardo da Vinci "Female head" (around 1490.) (drawing); Leonardo da Vinci "Mona Lisa" (1504.) (painting).

Analysing the results of the research of the spontaneous reaction of the pupils at the drawings and paintings was obtained the following distribution of the results:

Presented results tell us that the most pupils (81% pupils of the first grade and 79% pupils of the second grade) prefer paintings than drawings, which is probably the consequence of the fact that the criteria of colours together with fidelity towards the realism present the most dominant criteria in lower school age.

It can be expected that a child prefers works where the colour is explicit, if we take in consideration the fact that a child's relation towards the works of art is the result of unthinking critics, i.e. the result of sensory-emotional condition where the part of the work (theme, colour or something similar) is assumed to the entirety. Further more, paintings engage more children's attention thanks to dynamic character of colour that corresponds to playful child's spirit. Beside that, the intensive experiencing of the surrounding, that is characteristic for that age, finds the equivalent easier in the colourful expression, than in lifeless and static character of the expression with the lines. According to this, for children of lower school age a drawing represents less desirable variant of the art expression, as it is based on lines, so their choice is evidently determined by lack i.e. absence of the colours in the drawings.

*Graph 2: Graphic presentation of the analysed results in the research of spontaneous reaction of the pupils at drawings and paintings*



	1.	CLASS	2.	CLASS
	B	G	B	G
TRADITIONAL	58%	84%	64%	83%
MODERN	42%	16%	36%	17%

- In the research of the spontaneous reaction of the pupils at figurative and abstract expression were used the following works of art:

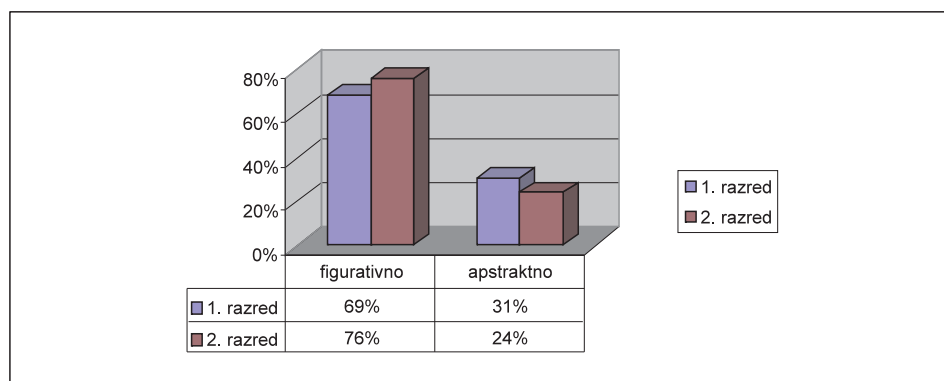
Piet Mondrian "The red tree" (1909.-1910.); Vasilij Kandinsky "In blue" (1925.); Vincent Van Gogh "Cypresses" (1889.); Vasilij Kandinsky "Gorge improvisation" (1914.); Jackson Pollock "Number one" (1948.); Gustave Courbet "The surge" (1870.); Vasilij Kandinsky "To the unknown voice" (1916.); Paul Signac "The pine St. Tropez" (1909.); Edgar Degas "The blue dancers" (oko 1899.); Joan Miro "The singing fish".

Analysing the results of the research of the spontaneous reaction of the pupils at figurative and abstract expression was obtained the following distribution of the results:

Presented results tell us that the most pupils of the lower school age (69% pupils of the first grade and 76% pupils of the second grade) prefer figurative than abstract expression. Interesting thing is that the pupils of the first grade, although not in a high percentage (7%), are more opened to abstract art than the second grade pupils.

At the end, the received results don't surprise so much if we take in consideration that it is much harder to valuate the abstract painting, as there comes to the lack of the criteria and the system inside which could be made a point – because there is no motive to lean on easily, and left is only the art language that is incomprehensible to untrained children's view.

*Graph 3: Graphic presentation of the analysed results in the research of spontaneous reaction of the pupils at figurative and abstract expression*



	FIGURATIVE	ABSTRACT
1. CLASS	69%	31%
2. CLASS	76%	24%

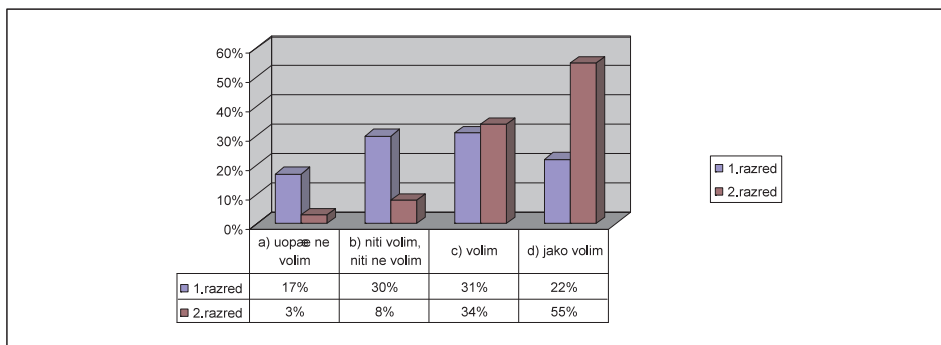
## The analysis of the question

- During the analysis of the question: “Do you like to view the works of art?” is obtained the following distribution of the answers:

The objective of the first question was to define whether the children of the lower school age like to view the works of art, in order to prove that together with pedagogical justification of showing reproductions of the works of art at art lessons (because of the fact that it contributes to the development of perceptive capabilities) also exists psychological justification for such actions.

Presented results tell us that most of the pupils like to view art works (like – 31% of the pupils of the first grade and 34% of the second grade; like very much – 22% of the pupils of the first grade and 55% of the second grade). Interesting fact is that with the age grows children’s affection towards looking at the works of art, which shows exponential falling of the percentage of the pupils of the second grade that don’t like to view works of art in comparison with the pupils with the same (negative) attitude towards the works of art in the first grade.

*Graph 4: Graphic presentation of the answer to the question: “Do you like to view the works of art?”*



	a) I don't like it at all	b) I am not sure	c) I like it	d) I like it very much
1. CLASS	17%	30%	31%	22%
2. CLASS	3%	8%	34%	55%

## Conclusion

People learn their attitude towards the art and one of the most important facts of the learning is formal education of artistic character. Through art education pupils acquire permanent knowledge and skills that serve them in visual communication that is essential in modern times characterised with the problem of low visual culture. Only with active and creative relation towards the surrounding, which is stimulated in art teaching, pupils develop the capability of esthetical thinking, and in that way they form art language through perception, researches and valuation of their direct surrounding and a work of art.

This research tries to define the preferences and experience of the work of art at pupils of lower school age. Basing at the results of the research it can be concluded that previously made hypotheses are not completely confirmed.

Presented results of the research and their analysis show the following:

Pupils of the lower school age

- Prefer modern artistic expression than traditional
- Boys are more opened for accepting modern expressions than girls
- Prefer painting in regards to drawing
- Prefer figurative in regards to abstract expression
- Like to view the works of art, and it's growing with the age

Taking in consideration the hypotheses set up at the beginning of the research are formed the following conclusions:

- H1 Most of the pupils of the lower school age, regardless the gender, show the tendency of choosing traditional artistic expression towards modern, but when we take in consideration the variable gender, boys are more opened to accept modern works than girls. So the hypothesis that regarding the gender there is no difference in the preference of the pupils towards traditional and modern artistic expression is not confirmed.
- H2 Children of early school age in a higher percentage choose paintings in relation to drawings (81% of the pupils of the first grade and 79% of the second grade), which confirms the hypothesis that the children of that age prefer paintings more than drawings.
- H3 Most of the children of the lower school age (69% of the pupils of the first grade and 76% of the second grade) prefer figurative in relation to abstract expression, which confirms previously set up hypothesis. The cause is probably the fact that in abstract paintings art text is revealed and unburdened with motive, and we know that child's view is spontaneously pointed to the realistic realization of the motive, with incomprehension of the art language at that age.
- H4 Most of the children of the lower school age like to view art works, which confirms previously set up hypothesis.

By means of esthetical education, which is oriented at forming sense for esthetical values, at pupils are activated and developed numerous intellectual functions and capabilities, are cumulated various habits and knowledge, rich emotional life, and at the end forms a special view of the world. Active engagement around works of art helps every child to revive his visual experiences and acquire possibility of artistic looking and critical relation towards his surrounding.

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