

# Primary School Teachers' Attitudes toward Professional Development in Music

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*KLJUČNE BESEDE: glasbena vzgoja, strokovno izpopolnjevanje, osnovnošolski učitelji*

*POVZETEK – Prispevek raziskuje stališča osnovnošolskih učiteljev do strokovnega izpopolnjevanja pri predmetu glasbena vzgoja ter razlike v stališčih glede na leta delovnih izkušenj in stopnjo njihove strokovne usposobljenosti. V okviru raziskave sta bila uporabljena Vprašalnik splošnih podatkov in Vprašalnik za preverjanje stališč osnovnošolskih učiteljev o strokovnem izpopolnjevanju pri predmetu glasbena vzgoja. Rezultati potrjujejo, da so osnovnošolski učitelji zmerno zadovoljni z možnostmi strokovnega izpopolnjevanja pri predmetu glasbena vzgoja. Po mnenju učiteljev je treba največ pozornosti med strokovnim izpopolnjevanjem nameniti glasbenemu ustvarjanju, najmanj pa petju in igranju instrumenta. Učitelji na splošno ocenjujejo, da glasbena izobrazba, pridobljena v času študija, zadošča za kakovostno izvajanje glasbenega pouka. Rezultati potrjujejo, da ni razlik v stališčih osnovnošolskih učiteljev do strokovnega izpopolnjevanja pri predmetu glasbena vzgoja glede na njihove delovne izkušnje in strokovno izobrazbo.*

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*ABSTRACT – The paper explores the attitudes of primary school teachers toward professional development in the subject of music and the differences in attitudes with regard to the teachers' years of work experience and their level of professional qualifications. For the purposes of the research, we used the General Data Questionnaire and the questionnaire examining the Attitudes of Primary School Teachers toward Professional Development in the Subject of Music. The results confirm that primary school teachers are moderately satisfied with the opportunities for professional development. According to the teachers' opinions, professional development training should pay the most attention to making music, and the least to the activities of singing and playing. Teachers generally estimate that the music education acquired during their studies is sufficient for conducting quality music classes. The results confirm that there are no differences in the attitudes of primary school teachers toward professional development in the subject of music with regard to their work experience and professional qualifications.*

## 1 Introduction

Typical of modern society are intense globalization and economic, political, and technological changes. Due to globalization, education is also exposed to significant changes (Dubaseniuk et al., 2020). Countries around the world, including Croatia, are facing reforms in the educational system, which are changing the type and nature of learning outcomes to be achieved by students.

The modern school aims not only to transfer knowledge of individual subjects and prepare students for further education and work, but also to educate active students (Holcar Brunauer et al., 2021) who are cognitively, emotionally, socially, and technologically competent; who make independent decisions, think critically and creatively, and cooperate with other participants in the educational process. Furthermore, the mod-

ern school promotes equality and social justice, and contributes to creating a society of equality and freedom (Čilić and Kovačević, 2021).

The key figure in any educational reform is the teacher. There is currently widespread agreement among policymakers, scholars, and educators that providing teachers with opportunities for professional development (PD) is a cornerstone to achieving the ambitious goals of educational reforms (Darling-Hammond et al., 2009). To meet the needs of a modern educational system, the teacher needs to possess a range of professional and personal competencies (Drljić and Kiswarday, 2021). Teachers should provide all students with learning opportunities and encourage their overall development, cooperating with other participants in the educational process. A modern teacher is expected to engage in lifelong learning and constantly adapt to the requirements of modern society, which are reflected in the educational system.

Avalos claims that the focus and ultimate goal of teacher professional development should be the benefit of students' learning and achievement. "Professional development is about teachers learning, learning how to learn, and transforming their knowledge into practice for the benefit of their students' growth. Teacher professional learning is a complex process, which requires cognitive and emotional involvement of teachers individually and collectively, the capacity and willingness to examine where each one stands in terms of convictions and beliefs, and the perusal and enactment of appropriate alternatives for improvement or change" (Avalos, 2011, p. 10).

Singapore is often cited as an example of a well-organized teacher professional development system. Tan and Dimmock (2014) believe that the quality of the Singapore educational system is the result of the development at three independent levels: the macro level (socio-cultural and economic-political factors), the organizational level (quality of schools, teachers, curricula, etc.), and the family level (parenting and socialization). The system of professional development belongs to the organizational level. Bautista et al. (2015) cite the basic determinants of the Singaporean system of professional development. They say the system (Bautista et al., 2015, p. 313):

- "is subject-matter specific and connected to classroom practice;
- is intensive and ongoing;
- provides teachers with opportunities for active learning;
- promotes collective participation amongst teachers both across and within schools; and
- is coherent with teachers' needs and interests, and aligned with school and national priorities".

Educators, teachers, professional associates, and head teachers are initially educated through their higher education courses, but also through professional training and continuous professional development. Professional training and professional development are carried out through formal and informal, group or individual forms of education and acquisition of additional knowledge and skills with the aim of improving personal abilities and skills in their profession and overall educational work. Quality and continuous professional development of educational workers is prescribed by law and represents their right, obligation, and responsibility.

The following acts and ordinances prescribe professional development for educational workers in Croatia: *Zakon o odgoju i obrazovanju u osnovnoj i srednjoj školi*

(Primary and Secondary School Education Act, NN 87/08, 92/19, 105/10, 90/11, 5/12, 16/12, 86/12, 126/12, 94/13, 152/14, 07/17, 68/18, 98/19, 64/20), *Zakon o predškolskom odgoju i obrazovanju* (Preschool Education Act, NN 10/97, 107/07, 94/13, 98/19), *Pravilnik o napredovanju učitelja i nastavnika u osnovnom i srednjem školstvu* (Ordinance on Promotion of Teachers in Primary and Secondary Schools, NN 68/2019), *Državni pedagoški standard osnovnoškolskoga sustava odgoja i obrazovanja* (National Pedagogical Standards for Primary Education System, NN 63/2008), and *Zakon o Agenciji za odgoj i obrazovanje* (Education and Teacher Training Agency Act, NN 85/2006).

In the past, music education in Croatia developed mainly under the influence of the foreigners ruling our country. Thus, the 18th and 19th centuries saw the influence of Austria (Rojko, 1996). As for the content of music education in the then primary schools and grammar schools, the focus was mainly on singing traditional and church songs and the adoption of elements of music literacy.

In 1950, compulsory eight-year primary education was introduced, and since then music education has been mainly carried out through the activities of singing, music literacy, listening to music, playing, and making music.

From 2006 to 2019, music education in Croatian primary schools was carried out on the basis of a document entitled *Nastavni plan i program za osnovnu školu* (Teaching Plan and Programme for Primary School, 2006). Psychological and cultural-aesthetic principles are cited as basic principles that permeate music education. The first principle stems from the knowledge that students love music and want to actively engage with music. According to the second principle, music education enables students to become competent music users. This programme is open, which means that listening to and getting to know music is the only mandatory area, while the teacher is free to choose the method of active music making.

Music education in grammar schools was carried out according to *Nastavni plan i program za gimnazije* (Teaching Plan and Programme for Grammar Schools, 1999). According to this document, the purpose of music education in grammar school is “comprehensive education of young people in the area of culture, including education of the young who will become familiar with the basic features of music, and preferably the education of active participants in the musical life of their environment” (*Nastavni plan i program za gimnazije, Glazbena umjetnost/Teaching Plan and Programme for Grammar Schools. Music, 1999, p. 77*).

The curriculum reform was one of the first measures to start the implementation of the Education, Science, and Technology Strategy. Its goal was to establish a harmonized and efficient educational system through comprehensive content-related and structural changes. A result of the reform was the 2019 adoption of the document entitled *Kurikulum za nastavni predmet glazbene kulture za osnovne škole i glazbene umjetnosti za gimnazije u Republici Hrvatskoj* (Curriculum for the Subject of Music for Primary Schools and for Grammar Schools in the Republic of Croatia, 2019).

In the first part of the document, the purpose of the subject is defined, followed by the description of the subject; the educational goals of learning and teaching; the structure – domains of the subject curriculum; the educational outcomes; the content; the levels of adoption by grades and domains; links with other subjects and cross-curricular topics; learning and teaching, and finally the evaluation of the adoption of educational outcomes.

The document features two attachments, i.e., a list of educational outcomes, an elaboration of outcomes, the levels of adoption, recommendations for achieving educational outcomes by grades and domains, and a list of songs, nursery rhymes, and musical games to be used during music classes in classroom teaching. This is accompanied by a list of composers and musical pieces classified according to educational cycles, musical-expressive components, and musical types (at the recommended level). The fundamental difference between the curriculum and the 2006 programme is that the curriculum covers the entire educational vertical, i.e., primary and secondary school. Furthermore, the activities from the 2006 programme, such as singing, playing, listening to music, have been replaced by three new domains:

- listening to and becoming familiar with music,
- expressing through and with music, and
- music in context. Finally, the curriculum is based on educational outcomes, which are realized within each domain.

The curriculum emphasizes that “music education encourages and enhances students’ aesthetic development, encourages student creativity, develops students’ musical abilities and interests, develops their awareness of the need to preserve historical and cultural heritage, and enables them to live in a multicultural world. In music classes, students become familiar with and experience music of different origins, styles, and types, and adopt the basic elements of musical language and musical literacy” (Kurikulum za nastavni predmet glazbene kulture za osnovne škole i glazbene umjetnosti za gimnazije u Republici Hrvatskoj / Curriculum for the Subject of Music for Primary Schools and for Grammar Schools in the Republic of Croatia, 2019, p. 5). The part referring to the preservation of historical and cultural heritage and the ability to live in a multicultural world also suggests the contents to be addressed during music education, within all three domains.

As for the principles that permeate music education in primary and secondary school, in addition to the psychological principle, the cultural-aesthetic principle, and the principle of synchronicity, there is the principle of interculturality, according to which “by getting to know music, peoples, cultures, religions, and customs, students develop awareness of different but equally valuable individuals, peoples, cultures, religions and customs” (Kurikulum za nastavni predmet glazbene kulture za osnovne škole i glazbene umjetnosti za gimnazije u Republici Hrvatskoj Curriculum for the Subject of Music for Primary Schools and for Grammar Schools in the Republic of Croatia, 2019, str. 7). In the entire curriculum, contents related to listening to and performing music often focus on Croatian traditional music and various world music.

## **2 Research Aim and Problems**

The aim of this research was to analyse the attitudes of primary school teachers toward professional development in the subject of music and the differences in attitudes with regard to the teachers’ years of work experience and their level of professional qualifications.

In accordance with the above aim, the following research problems were defined:

- To examine the satisfaction of primary school teachers with the opportunities for professional development in the subject of music.
- To examine which institutions offer professional development in the subject of music.
- To examine whether primary school teachers benefit more from professional development in the subject of music in terms of teaching or in terms of professional advancement.
- To examine which areas of the subject of music should be given the most attention during professional development.
- To examine teachers' assessments of the adequacy of the music education acquired during their studies for the realization of quality music education.
- To examine the satisfaction of primary school teachers with the offer of professional development in the subject of music.
- To examine whether the attitudes of primary school teachers toward professional development in the subject of music differ with regard to their years of work experience.
- To examine whether the attitudes of primary school teachers toward professional development in the subject of music differ with regard to their professional qualifications.

### 3 Method

#### *Participants*

The research was conducted through an online survey on a sample of 214 participants, i.e., primary school teachers from all Croatian counties (Table 1).

**Table 1**

*Sample structure*

<i>Years of work experience</i>	<i>N</i>	<i>Professional qualifications</i>	<i>N</i>
0–10	61	ScD/MSc	2
11–20	58	university degree	173
21–30	62	college education	39
31–40	29	secondary school education	0
40 <	4		
Total	214		

Out of the total number of participants, 27% attended music school or had received some other form of music education, while 26% of participants engage with music in their leisure time (singing in a choir or band, playing an instrument, etc.). Only 3% of

participants have never attended a theatre performance/concert of art music; 80 % of them sometimes attend such events, and 17 % of participants often attend theatres/concerts of art music (Table 2).

**Table 2**

*Additional music education, engagement with music in leisure time, attending theatre performances and classical music concerts*

Additional music education		Engagement with music in leisure time		Attending theatre performances and classical music concerts	
no	73 %	no	74 %	never	3 %
				sometimes	80 %
yes	27 %	yes	26 %	often	17 %

### *Research instrument and procedure*

A questionnaire was prepared for the needs of the research. In the first part, i.e., the *General Data Questionnaire*, the sociodemographic data on participants were collected (county and city where the school is located, years of work experience, level of education, additional music education, engagement with music in leisure time, attending theatre performances and classical music concerts).

The second part, *Attitudes toward Professional Development in the Subject of Music*, contains fourteen items that examine different segments of professional development:

- ☐ the opportunities for participating in professional development over the last three years;
- ☐ the organization of professional development training;
- ☐ the usefulness of the training;
- ☐ activities on which professional development should focus;
- ☐ self-assessment of music education during studies and satisfaction with the offer of professional development.

Each item is accompanied by a rating scale ranging from 1 to 5 (1 = I completely disagree; 5 = I completely agree). The factor structure of the scale was tested using exploratory factor analysis (EFA) employing the principal components method with varimax normalized rotation, and a two-factor structure of the scale was obtained.

Seven items had significant saturations on the first factor (items 1, 2, 3, 4, 5, 6, 14) as well as on the second factor (items 7–13). These factors explain 75 % of the variance. The psychometric characteristics of the scale are shown in Table 3.

**Table 3**

*Psychometric characteristics of the scale Attitudes toward Professional Development in the Subject of Music*

<i>Item</i>		
<i>F1</i>		<i>F2</i>
<i>Opportunity for professional development over the last three years (T1)</i> <i>Organization of professional development (T2–4)</i> <i>Usefulness of professional development (T5–6)</i> <i>Satisfaction with the offer of professional development (T14)</i>		<i>Activities on which professional development should focus (T7–12)</i> <i>Self-assessment of music education during studies (T13)</i>
1.	Over the past three school years, I had the opportunity to participate (live or online) in professional development training in the area of music (seminars, workshops, projects...).	During the professional development training in the area of music, special attention should be paid to singing.
2.	Professional development training in the area of music is usually organized by the Ministry of Science and Education.	During the professional development training in the area of music, special attention should be paid to playing.
3.	Professional development training in the area of music is usually organized by the Education and Teacher Training Agency.	During the professional development training in the area of music, special attention should be paid to listening to music.
4.	Professional development training in the area of music is usually organized by publishing houses.	During the professional development training in the area of music, special attention should be paid to making music.
5.	The knowledge and experience gained during professional development training in the area of music are useful for my teaching practice.	During the professional development training in the area of music, special attention should be paid to evaluation and assessment.
6.	The knowledge and experience gained during professional development training in the area of music are useful to me because of the credits needed for professional advancement and promotion to the title of mentor, advisor, etc.	During the professional development training in the area of music, special attention should be paid to explaining the specifics of the Curriculum for the Subject of Music for Primary Schools and for Grammar Schools in the Republic of Croatia.
7.	I am satisfied with the offer of professional development in the area of music.	The music education I received during my studies is enough to conduct quality music classes.
<i>Cronbach <math>\alpha</math></i>	0.80	0.87
<i>M (sd)</i>	21.03 (5.60)	25.47 (5.42)
<i>Range</i>	7–33	7–35
<i>Average <math>r</math> value between the items</i>	0.38	0.51
<i>K-S d</i>	0.09, $p > 0.05$	0.08, $p > 0.05$



## 4 Results

The first item referred to the teachers' assessment of the opportunities for professional development in the subject of music over the past three years. The teachers assigned this item an average score of 2.85 ( $M = 2.85$ ;  $sd = 1.37$ ).

The next three items referred to institutions that organize professional development training in the subject of music (Ministry of Science and Education, Education and Teacher Training Agency, publishing houses). The largest number of teachers estimate that such training is organized by the Education and Teacher Training Agency ( $M = 3.25$ ;  $sd = 1.17$ ); a slightly smaller number of teachers opted for publishing houses ( $M = 3.03$ ;  $sd = 1.11$ ), and fewest of them think that the Ministry of Science and Education is the organizer ( $M = 2.60$ ;  $sd = 1.12$ ).

When asked whether they think that their professional development in the subject of music is useful for teaching or gaining additional credits needed for professional advancement, more teachers chose the benefit for teaching ( $M = 3.99$ ;  $sd = 1.02$ ), and a smaller number of them opted for gaining additional credits needed for professional advancement ( $M = 2.71$ ;  $sd = 1.29$ ).

When asked which area of the subject of music should be given special attention during professional development, teachers put making music in first place ( $M = 3.98$ ;  $sd = 0.98$ ); assessment and evaluation in second place ( $M = 3.75$ ;  $sd = 1.16$ ); listening to music in third place ( $M = 3.64$ ;  $sd = 0.94$ ); explaining the specifics of the *Curriculum for the Subject of Music for Primary Schools and for Grammar Schools in the Republic of Croatia* in fourth place, and singing and playing activities in last place ( $M = 3.51$ ;  $sd = 0.99$ ).

Regarding the assessment of the satisfaction of primary school teachers with the music education acquired during their studies and the adequacy of such education for providing quality music classes, more than half of the participants assess their education to be sufficient for the realization of music subject content (Table 4).

**Table 4**

*Assessment of the satisfaction of primary school teachers with the music education acquired during their studies and the adequacy of such education for providing quality music classes*

<i>Satisfaction of primary school teachers with the music education acquired during their studies and the adequacy of such education for providing quality music classes</i>	<i>f</i>	<i>f%</i>	<i>M</i>	<i>sd</i>
I completely disagree	11	5.14	3.50	1.12
I disagree	31	14.49		
I neither agree nor disagree	55	25.70		
I agree	73	34.11		
I completely agree	44	20.56		



Finally, as for teachers' satisfaction with the offer of professional development in the subject of music, as many as 45% of participants are not satisfied with such offer, and participants have rated this item with an average score of 2.60 (Table 5).

**Table 5**

*Assessment of satisfaction with the offer of professional development in the subject of music*

<i>Satisfaction with the offer of professional development in the subject of music</i>	<i>f</i>	<i>f%</i>	<i>M</i>	<i>sd</i>
I completely disagree	46	21.50	2.60	1.13
I disagree	50	23.36		
I neither agree nor disagree	70	32.71		
I agree	40	18.69		
I completely agree	8	3.74		

An analysis of variance was calculated to examine whether the attitudes of primary school teachers toward professional development in the subject of music differ with regard to their work experience (Table 6). The results confirm that there are no differences in teachers' attitudes toward professional development in the subject of music with regard to work experience.

**Table 6**

*Differences in primary school teachers' attitudes toward professional development in the subject of music with regard to work experience*

	<i>Work experience</i>	<i>N</i>	<i>M</i>	<i>sd</i>	<i>F</i> (4. 209)		<i>Work experience</i>	<i>N</i>	<i>M</i>	<i>sd</i>	<i>F</i> (4. 209)
Attitudes F1	0–10	61	3.14	0.72	1.12 p = 0.35	Attitudes F2	0–10	61	3.79	0.74	1.21 p = 0.31
	11–20	58	2.98	0.83			11–20	58	3.53	0.90	
	21–30	62	3.01	0.81			21–30	62	3.62	0.72	
	31–40	29	2.77	0.85			31–40	29	3.52	0.67	
	40 <	4	2.89	0.88			40 <	4	3.93	0.68	

The analysis of variance was recalculated to examine whether the attitudes of primary school teachers toward professional development in the subject of music differ with regard to their professional qualifications (Table 7). The results confirm that there are no differences in teachers' attitudes toward professional development in the subject of music with regard to their professional qualifications.

**Table 7**

*Differences in primary school teachers' attitudes toward professional development in the subject of music with regard to professional qualifications*

	<i>Professional qualifications</i>	<i>N</i>	<i>M</i>	<i>sd</i>	<i>F</i> (2, 211)		<i>Professional qualifications</i>	<i>N</i>	<i>M</i>	<i>sd</i>	<i>F</i> (2, 211)
Attitudes F1	PhD	2	2.64	0.91	0.35 p = 0.70	Attitudes F2	PhD	2	4.21	1.11	1.37 p = 0.26
	university degree	173	3.02	0.80			university degree	173	3.66	0.80	
	college education	39	2.95	0.80			college education	39	3.49	0.62	

## 5 Discussion

The results of this research confirmed that primary school teachers are moderately satisfied with the opportunities for participating in professional development in the subject of music. The results of the study by O'Dwyer et al. (2010) point to teachers' dissatisfaction with the effects of professional development and with the benefits of professional development to improving their pedagogical practice and the impact on student achievement. Desimone (2009) believes that effective professional development should be aligned with the motivation, needs, and preferences of teachers (Bautista and Ortega-Ruiz, 2015).

Furthermore, the participants state that professional development training is most often organized by the Education and Teacher Training Agency, a slightly smaller number opted for publishing houses, and the smallest number for the Ministry of Science and Education. Bowles (2002) examined the motivation, needs, and preferences of 496 American music teachers regarding professional development in the area of music, and the results confirm that participants prefer intensive summer courses conducted by professional educators and artists at the university. Bush (2007) conducted a study on a sample of 42 music pedagogues, who stated that as for the various forms of professional development organization, they prefer discussions with colleagues, weekend and summer courses and workshops, and the use of Internet resources.

Most of the participants in our research are intrinsically motivated to participate in professional development in the area of music, stating that professional development is primarily useful for their teaching. A small number of participants are extrinsically motivated and believe that the only benefit of attending professional development training is gaining additional credits needed for professional advancement. Such results are in line with the results of Bowles (2002), who states that participants' motivation to attend professional development training is primarily intrinsic (mastering skills and knowledge) and to a lesser extent extrinsic (gaining additional credits for professional advancement).

In terms of areas that, in the opinion of teachers, should be the focus of professional development, making music is in first place, followed by assessment and evaluation,

listening to music, explaining the specifics of the new curriculum, singing and playing activities. In the teaching practice in Croatian schools making music is a rather neglected area, primarily due to a lack of concrete methodological advice and instructions for carrying out activities related to making music. However, many authors point to the importance of developing creative thinking during music education and shifting the exclusive focus from reproductive activities to activities related to creation and making music (Webster, 2002; Niland, 2009). The results of the research by Bush (2007), conducted on 42 music pedagogues, confirm that participants need the most instruction in the areas of assessment and evaluation, lesson planning, teaching technologies, and curriculum design. Similar results were obtained by Tarnowski and Murphy (2002), who surveyed 281 music teachers in the US and concluded that teachers showed the greatest interest in being educated in the areas of the Orff, Kodály and Dalcroze methods; the use of teaching technologies; assessment and evaluation, and in the interdisciplinary and intercultural approach to music education. The participants in Bowles' research (2002) showed the greatest interest in professional development in the areas of applying teaching technology; assessment and evaluation; making music, and introduction to instrumental-choral literature.

The teachers in our research generally estimate that the music education acquired during their studies is sufficient for conducting quality music classes. However, as many as 45% of participants are dissatisfied with the offer of professional development in the subject of music, which should have direct implications for the organization and offer of professional development training by various institutions.

Finally, the results of our research confirmed that there are no differences in the attitudes of primary school teachers toward professional development in the subject of music with regard to work experience and professional qualifications. In this regard, the results of the research of Bautista et al. (2016) are also interesting. They examined the motivation, needs, and preferences of Singaporean teachers with different levels of education (a major in music education, a minor in music education, a generalist with no formal background in music education). The results confirm that all teachers, regardless of their level of education, are intrinsically motivated for professional development, but there are significant differences in the motivation, needs, and preferences for participation in such activities. These authors conclude that the level of music education has a key role in determining teachers' motivation, needs, and preferences regarding professional development.

## **6 Conclusion**

The results of our research have many music-pedagogical implications, both for the organization of the music education of primary school teachers during their studies and for their lifelong education.

What is extremely valuable is the fact that teachers are intrinsically motivated for professional development in the subject area of music, and that they want to improve their knowledge and skills to conduct better music classes and enable each child to maximize the development of their musical potential. This is especially important due

to the fact that musical abilities are partly inherited, but also largely formed under the influence of formal, non-formal, and informal influences.

Furthermore, the results of our research confirmed that primary school teachers feel the need to improve their knowledge and skills in the areas of making music, assessment and evaluation.

Making music is an unjustifiably neglected area of music education and teachers should be continuously encouraged to implement it well, both during their studies and later. Reproductive activities, which are emphasized during music education in kindergarten and schools, are insufficient for the overall and quality development of children's musical potential. The area of assessment and evaluation of artistic activities in general, including musical ones, is also very complex and requires more attention than it has received so far.

Another valuable finding of our research relates to teachers' assessment of the quality of their music education during their studies. The fact that a large number of teachers are satisfied with the music education received during their studies testifies to the quality concept of such education, both in qualitative and quantitative terms.

Since professional development training and continuous professional development are the right, obligation, and responsibility of all educators, it is necessary to take into account the results of empirical research that examines their views on this type of education. The results of our research provided significant guidelines for the organization of professional development training for primary school teachers in the subject area of music.

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### **Stališča učiteljev do strokovnega izpopolnjevanja pri predmetu glasbena vzgoja**

*Za sodobno družbo je značilna intenzivna globalizacija, zato je tudi izobraževanje izpostavljeno velikim spremembam. Cilj sodobne šole je prenašati znanje posameznih predmetov in pripravljati učence za nadaljnje izobraževanje in delo, hkrati pa vzgajati aktivne učence, ki so kognitivno, čustveno, socialno in tehnološko izobraženi, so zmožni samostojnega odločanja, kritičnega in ustvarjalnega razmišljanja ter sodelovanja z drugimi udeleženci v izobraževalnem procesu. Ena najpomembnejših značilnosti sodobne šole je, da takšna šola spodbuja enakost in socialno pravičnost ter prispeva k ustvarjanju družbe enakosti in svobode.*

*Da bi zadostil potrebam sodobnega vzgojno-izobraževalnega sistema, mora imeti učitelj celo vrsto strokovnih in osebnostnih kompetenc ter mora vsem učencem omogočati možnost učenja in hkrati spodbujati njihov celovit razvoj. Od sodobnega učitelja se pričakuje vseživljenjsko učenje in nenehno prilagajanje zahtevam sodobne družbe, ki se odražajo v izobraževalnem sistemu.*

*Vzgojitelji, učitelji, strokovni sodelavci in ravnatelji se najprej izobražujejo skozi svoje visokošolsko izobraževanje, nato pa tudi s strokovnim usposabljanjem in stalnim strokovnim izpopolnjevanjem. Strokovno usposabljanje in strokovno izpopolnjevanje se*

uresničujeta z uradnimi in neuradnimi, kolektivnimi ali individualnimi oblikami izobraževanja ter s pridobivanjem dodatnih znanj in spretnosti z namenom izpopolnjevanja osebnih sposobnosti in spretnosti v poklicu in pri celotnem vzgojno-izobraževalnem delu. Kakovosten in stalen strokovni razvoj vzgojno-izobraževalnih delavcev je zakonsko predpisan in predstavlja njihovo pravico, obveznost in odgovornost.

V preteklosti se je pouk glasbene vzgoje na Hrvaškem razvijal predvsem pod vplivom države, katere del je bila, in tako je bil v 18. in 19. stoletju očiten vpliv Avstrije. Kar zadeva vsebino glasbenega pouka v osnovnih šolah in gimnazijah, je šlo predvsem za petje ljudskih in cerkvenih pesmi ter pridobivanje osnov glasbene pismenosti. Leta 1950 je bila uvedena obvezna osemletna osnovna šola, glasbeni pouk pa se je uresničeval predvsem skozi dejavnosti petja, glasbene pismenosti, poslušanja glasbe, igranja inštrumenta in glasbenega ustvarjanja. Od leta 2006 do leta 2019 se je pouk glasbe v hrvaških osnovnih šolah izvajal na podlagi dokumenta Učni načrt in program za osnovne šole (2006). Psihološka in kulturno-estetska načela so omenjena kot temeljna načela, ki prevevajo glasbeni pouk. Prvo načelo temelji na spoznanju, da imajo učenci radi glasbo in se želijo z njo aktivno ukvarjati, po drugem načelu pa glasbeni pouk usposobi učenca za kompetentnega poslušalca glasbene umetnosti. Omenjeni program je odprtega tipa, kar pomeni, da je poslušanje in spoznavanje glasbe edino obvezno področje, učitelj pa svobodno izbira način aktivnega muziciranja. Glasbeni pouk v gimnazijah je potekal po Učnem načrtu in programu za gimnazije (1999).

V letu 2019 je bil sprejet dokument z naslovom Učni načrt za predmet glasbena vzgoja za osnovne šole in glasbena umetnost za gimnazije v Republiki Hrvaški (2019). Bistvena razlika med učnim načrtom in programom iz leta 2006 pa je v tem, da učni načrt zajema celotno vzgojno-izobraževalno vertikalno, torej osnovno in srednjo šolo. Poleg tega so za razliko od nazivov dejavnosti iz programa iz leta 2006, kot so petje, igranje inštrumenta, poslušanje glasbe ipd., sedaj uvedena tri področja, in sicer: poslušanje in spoznavanje glasbe, izražanje skozi in z glasbo ter glasba v kontekstu. In nazadnje, kurikulum temelji na vzgojno-izobraževalnih rezultatih, ki se realizirajo znotraj posameznega področja. Med načeli, ki prevevajo pouk glasbe v osnovnih in srednjih šolah, je poleg psihološkega načela, kulturno-estetskega načela in načela sinhronosti omenjeno načelo medkulturnosti. V celotnem učnem načrtu, v okviru vsebin za poslušanje in izvajanje glasbe, pomembna vloga pripada hrvaški tradicionalni glasbi in glasbi z različnih koncev sveta.

Prispevek raziskuje, kakšna so stališča osnovnošolskih učiteljev do strokovnega izpopolnjevanja pri predmetu glasbena vzgoja in ali se ta stališča razlikujejo glede na njihova leta delovnih izkušenj in stopnjo strokovne izobrazbe. V okviru raziskave sta bila uporabljena Vprašalnik splošnih podatkov in Vprašalnik za preverjanje stališč osnovnošolskih učiteljev o strokovnem izpopolnjevanju pri predmetu glasbena vzgoja. Z vprašalnikom splošnih podatkov so bili zbrani sociodemografski podatki udeležencev (regija in kraj, kjer se nahaja šola, leta delovnih izkušenj, stopnja strokovne izobrazbe, dodatno glasbeno izobraževanje, ukvarjanje z glasbo v prostem času, obiskovanje gledaliških predstav in koncertov klasične glasbe). Drugi del, Stališča o strokovnem izpopolnjevanju pri predmetu glasbena vzgoja, vsebuje štirinajst trditev, ki preučujejo različne segmente strokovnega izpopolnjevanja, in sicer: možnost udeležbe strokovnega izpopolnjevanja v preteklih treh letih, naziv organizacije strokovnega izpopolnjevanja, koristnost strokovnega izpopolnjevanja, na katere aktivnosti naj bo strokovno izpopol-

njevanje usmerjeno, samoocena glasbenega izobraževanja med študijem in zadovoljstvo s ponudbo strokovnega izpopolnjevanja. Vsako trditev spremlja ocenjevalna lestvica od 1 do 5 (1 = se sploh ne strinjam; 5 = se popolnoma strinjam).

Raziskava je bila izvedena s pomočjo spletne ankete na vzorcu 214 udeležencev, osnovnošolskih učiteljev v vseh hrvaških regijah. Od skupnega števila sodelujočih jih je 27 % obiskovalo glasbeno šolo ali katero drugo obliko glasbenega izobraževanja, 26 % sodelujočih pa se z glasbo ukvarja v prostem času (poje v pevskem zboru ali klapi, igra inštrument ipd.). Le 3 % sodelujočih še nikoli niso obiskali gledališča/koncertov klasične glasbe, 80 % jih občasno obišče tovrstne prireditve, 17 % sodelujočih pa pogosto obišče gledališča/koncerte klasične glasbe.

Rezultati potrjujejo, da so osnovnošolski učitelji zmerno zadovoljni z možnostjo udeležbe strokovnih izpopolnjevanj pri predmetu glasbena vzgoja in da tovrstna izpopolnjevanja najpogostejše organizira hrvaški Zavod za šolstvo, nekoliko manj jih je izbralo založbe, najmanj pa Ministrstvo za izobraževanje, znanost in šport. Učitelji menijo, da jim strokovna izpopolnjevanja koristijo pri pouku, manj pa jih navaja, da se tovrstnih izpopolnjevanj udeležujejo zaradi pridobivanja dodatnih točk in poklicnega/strokovnega napredovanja. Takšni rezultati so v skladu z rezultati raziskave Bowlesa (2002), ki pravi, da je motivacija za udeležbo na strokovnih izpopolnjevanjih predvsem intrinzična (izpopolnjevanje veščin in znanja), v manjši meri pa ekstrinzična (pridobivanje dodatnih točk za poklicno/strokovno napredovanje). Po mnenju učiteljev je pri strokovnem izobraževanju potrebno največ pozornosti posvetiti področju glasbenega ustvarjanja, sledijo vrednotenje in ocenjevanje, poslušanje glasbe, razlaga posebnosti Učnega načrta predmeta glasbene vzgoje v osnovnih šolah in glasbena umetnost v srednjih šolah na Hrvaškem (2019), na zadnjem mestu pa sta petje in igranje inštrumenta.

Glasbena ustvarjalnost je v pedagoški praksi v hrvaških šolah precej zastopljena področje, predvsem zato, ker primanjkuje konkretnih metodskih nasvetov in navodil za izvedbo glasbeno-ustvarjalnih dejavnosti. Številni avtorji pa opozarjajo na pomen razvijanja ustvarjalnega mišljenja pri pouku glasbe in preusmeritev izključnega fokusa z reproduktivnih na glasbeno-ustvarjalne dejavnosti (Niland, 2009; Webster, 2002).

Učitelji na splošno ocenjujejo, da glasbena izobrazba, ki so jo pridobili v času študija, zadostuje za kakovostno izvajanje glasbenega pouka, kar 45 % pa jih ni zadovoljnih s ponudbo strokovnih izpopolnjevanj pri predmetu glasbena vzgoja. Da bi ugotovili, ali se stališča osnovnošolskih učiteljev do strokovnih izpopolnjevanj pri predmetu glasbena vzgoja razlikujejo glede na njihove delovne izkušnje, smo izvedli analizo variance in rezultati potrjujejo, da ni razlik pri stališčih učiteljev do strokovnih izpopolnjevanj pri predmetu glasbena vzgoja glede na njihove delovne izkušnje. Da bi preverili, ali se stališča osnovnošolskih učiteljev do strokovnih izpopolnjevanj pri predmetu glasbena vzgoja razlikujejo glede na stopnjo njihove strokovne izobrazbe, smo preračunali analizo variance. Rezultati ne kažejo na obstoj razlik v stališčih učiteljev do predmeta glasbena vzgoja glede na njihovo stopnjo strokovne izobrazbe.

Rezultati te raziskave imajo številne glasbeno-pedagoške implikacije, tako na organizacijo glasbenega izobraževanja osnovnošolskih učiteljev v času študija kot tudi na njihovo vseživljenjsko izobraževanje. Izjemno dragoceno pa je dejstvo, da učitelji izkazujejo intrinzično motivacijo pri strokovnem izpopolnjevanju na področju glasbene vzgoje, torej želijo nadgraditi svoje znanje in sposobnosti za čim boljšo realizacijo



*glasbenega pouka, pri tem pa vsakemu otroku omogočiti, da do maksimuma razvije svoj glasbeni potencial. Vse to je še posebej pomembno zaradi dejstva, da so glasbene sposobnosti delno podedovane, v veliki meri pa se oblikujejo pod vplivom formalnih in neformalnih dejavnikov.*

*Poleg tega so rezultati te raziskave potrdili, da osnovnošolski učitelji izkazujejo potrebo po izboljšanju svojega znanja in sposobnosti na področju glasbenega ustvarjanja ter ocenjevanja in vrednotenja. Glasbena ustvarjalnost je neupravičeno zapostavljeno področje pri glasbenem pouku, zato je učitelje potrebno nenehno spodbujati, tako v času študija kot tudi kasneje, za njeno kakovostnejše izvajanje. Reproduktivne dejavnosti, ki so poudarjene pri glasbenih dejavnostih v vrtcu in pri glasbenem pouku, so nezadostne za celovit in kakovosten razvoj otrokovega glasbenega potenciala. Področje ocenjevanj in vrednotenj umetniške dejavnosti nasploh, pri tem pa tudi glasbenih, je prav tako zelo kompleksno in mu je potrebno posvetiti več pozornosti kot doslej. Naslednje dragoceno spoznanje te raziskave je povezano z učiteljsko presojo kakovosti glasbenega izobraževanja v času študija. Dejstvo, da je veliko učiteljev zadovoljnih z glasbenim izobraževanjem v času študija, priča o kakovostnem konceptu takšnega izobraževanja, tako kvalitativno kot tudi kvantitativno.*

*Rezultati te raziskave so dali pomembne smernice za organizacijo strokovnih izpopolnjevanj osnovnošolskih učiteljev pri predmetu glasbena vzgoja.*

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