

The Influence of Primary Teachers' Educational Models on Elements of Their Musical Competence

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Abstract

The aim of this research was to question the thesis about the amount of work experience not being proportional to the level of musical competences of primary school teachers, which leads to a conclusion about the necessity of high quality music education at faculties. Faculty education should provide future teachers with the knowledge and skills necessary for the implementation of successful music education in lower grades of primary schools. Also, it should become a basis for further education through different forms of life-long learning.

In order to indicate a correspondence between the elements of teachers' musical competences and the significant differences relevant to general variables, exploratory and descriptive types of research were used. A survey was carried out among 405 teachers in lower grades of primary school. The results have confirmed the assumption that there is no increase in the level of musical competences in relation to the length of work experience. However, the differences relating to the level of education were significant. Teachers with a Bachelor's degree seem to have better knowledge of the subject methodology and to be better at applying it in the classroom. Also, they have shown a higher level of self-evaluation abilities, thereby confirming the greater efficiency of the four-year studying model.

Key words: *education of teachers; life-long learning; methodology of music education; musical competences.*

The Problem of Music and Music Methodology Education of Teachers in Lower Grades of Primary School in Croatia

In the last twenty years there have been major changes in the content and form of primary school teachers' education which has led to different models of studies. From 1960s to 1992 teachers were educated throughout two-year studies and graduated as higher professional educators (Rosić, 2009). After the studies, teachers would teach lower grades (1st to 4th) of primary school. Music education within these studies lasted for two years and consisted of courses in elementary music literacy, music forms, children's instruments, listening, methodology of music education, and playing a melodica and singing¹.

In 1992 teacher education studies became four-year studies (Koraj, 1997; Munjiza, 2009), which led to the design of new teaching content in support of the methodologies. In the newly formed studies plans music education stood a chance of being more complete and of higher quality due to the larger number of semesters and lessons. This was the basic prerequisite for acquiring the necessary musical competences. The number of musical and methodology courses grew and practical courses were enriched by continuous education in playing an instrument (piano, accordion, or synthesizer) and basic singing within the course Instrument Playing. This particular course made possible and deepened the understanding of music language, thereby improving and enriching the methodological approach to music activities. That educational model was based on the idea of educating teachers who would acquire musical competences necessary for the implementation of modern, developmental and active music education of children in lower grades of primary school. The active music education, as described by Vidulin-Orbanić (2010), requires teachers: to have basic knowledge about music and music teaching methodology; to be willing to plan and implement music teaching in such a way as to motivate pupils to perform music actively; to have positive attitudes towards music, music teaching, musical competences of teachers, their professional development, and self-evaluation (they will assess students, therefore they need to be able to evaluate their own knowledge, skills and performance).

The above described model was distorted in 1998 with the introduction of teacher education studies which, apart from the teachers' education programme, consisted of a programme which enabled teachers to teach one subject in the higher grades of primary school (such as History, IT, English, German, Croatian, Mathematics, etc.)². Depending on which university they belonged to, faculties surrendered to the importance of the newly added programmes and started to cut down on what were assumed to be "less important" courses, mostly those of cultural and artistic profile.

¹ The example of a studies programme of Primary Teacher Studies at the Faculty of Pedagogy in Osijek in 1986 shows that music education at the faculty lasted three semesters, i.e. 90 lessons.

² After finishing this kind of faculty, one would graduate as a Primary Teacher (BA) with the intensified programme of e.g. English language.

In that way, musical education courses became less important in the education of teachers despite the fact that a continuous implementation over a longer period of time is needed in order for students to acquire musical competences. Also, it should not be forgotten that most students do not have basic knowledge of music theory or any musical experience prior to the studies. Despite the reduction in the number of lessons of music courses (Ercegovac-Jagnjić, 2004), there was still persistence to continue with education in playing and singing, because those were quite specific musical skills without which the implementation of singing, playing and children's musical creativity or musical activity in teaching was not possible.

In 2006, with the introduction of the Bologna Process, music remained on the margins of the teacher education faculties' programmes. Although the study programmes were two semesters longer than before³, there was a further reduction in the total number of music lessons, especially those in methodology and practical musical activities that were to be implemented in schools. Courses were discontinuous and the number and quality of elective courses in musical education were questionable. The idea of life-long learning was used as an excuse for such a situation and it was explained that it would compensate for the shortcomings of the faculty programmes. It will not be possible to evaluate the quality of musical competences of today's Bologna students for some ten years or so, when the first generation of their pupils will have finished the fourth grade of primary school.

For now, it is possible to evaluate the competences of teachers who had studied in one of the above mentioned programmes and the factors that had influenced them. The general aim of this research is to investigate whether longer work experience leads to a higher level of musical competences of primary school teachers, which leads to a conclusion about the necessity of high quality music education at faculties. Faculty education should provide future teachers with certain musical competences as prerequisites for successful Music teaching and become a basis for further education through different forms of life-long learning.

Research Methodology

The intention of the survey among primary school teachers who teach Music in the lower grades of primary school was to identify the temporary conditions in practical teaching and obtain feedback about teachers' competences (or a lack of them) compared to those they were taught at the faculty. This involves the indirect validation (about whether they had been taught fundamentals they really needed in practice) and evaluation of a part of academic programmes related to Music teaching, which provided us with the feedback about the practical and programmatic implications for Music teaching in teacher education.

³ Reduction of the total amount of lessons at e.g. the Faculty of Teacher Education in Rijeka equals 36 % (total amount of lessons is 240 during 7 semesters), and in Osijek the reduction amounts to 40% (total amount of lessons is 225 during 8 semesters).

The aims of this research were:

- 1) to describe elements of musical competences of teachers:
 - a) knowledge of Music teaching methodology
 - b) application of musical and methodology knowledge in teaching
 - c) self-evaluation of their abilities, knowledge, skills and teaching practices
 - d) teachers' attitudes towards Music teaching, competences and further education needed in Music arts and teaching;
- 2) to establish whether there was a connection among some results concerning elements of teachers' musical competences;
- 3) to identify the significance of the differences among elements of musical competence in relation to the length of work experience, place of studying, place of work (county), and academic degree.

In relation to these aims, exploratory research was carried out to inquire into the topics that had not been a subject of empirical verification in our area so far.

Sample. Primary school teachers took part in the research (N=405). There were 393 female teachers and 12 male teachers who taught Music in the first three grades of primary schools in Vukovar-Srijem County (N=171; 58%) and Brod-Posavina County (N=234; 42%). Due to a relatively small number of male teachers, their results were not analysed separately. The amount of teaching experience ranged from the beginners with only a month of teaching experience (in the research marked as 0 years of work experience) to those with 45 years of teaching experience (Table 1). There were 208 subjects (51%) with a Bachelor's degree in teaching (a four-year academic programme), and 197 subjects (49%) with an Associate degree (a two-year academic programme).

Table 1. *Years of teaching experience of the participants*

Years of teaching	Frequency	%
0 - 10	141	35
11 - 21	130	32
22 - 32	79	19
33 - 45	55	14
Total	405	100
M=16.99		SD=11.28

Teachers had completed their studies in Croatia (N=369; 91%), Bosnia and Herzegovina (N=21; 5%) and Serbia (N=15; 4%). For the purposes of comparing musical competences of teachers who had studied in different cities, the results of participants who had studied in the following two cities in Croatia were analyzed – in Zagreb (N=111; 27%) and Osijek (N=250; 62%). The number of subjects from other faculties was insignificant for the analysis.

The tested *variables* were:

- *general variables:* years of teaching experience, county of the teachers' place of work, academic degree, place of studying and gender;

- *competence variables* were divided in two groups:
 - a) knowledge in the methodology of Music teaching and practical implementation of that knowledge,
 - b) self-evaluation and attitudes towards their own competences.

Measuring instrument. A questionnaire was designed for the purpose of this research whose first part consisted of five questions related to general variables concerning years of teaching experience, academic degree, gender, county of the teachers' place of work, and place of studying. Additionally, there were 33 statements that subjects needed to either (partly) agree or disagree with using a five-degree Likert Scale (1 for complete disagreement and 5 for complete agreement). In statements 7, 15, 19, 21, 31, and 34 the scale was reversed in order to avoid socially desirable answers and guided answers. The first version of the questionnaire contained 47 statements. After the calculation of how discriminatory these questions were, 14 statements were dismissed due to the weak discrimination coefficient ($\alpha < 0.800$). The questionnaire had a good internal consistency with the Cronbach Alpha coefficient of 0.818.

The 33 remaining statements were grouped by logical analysis into those concerning:

- 1) knowledge in Music teaching methodology (statements 7, 10, 18, 19, 21, 22, 25, 27, 34),
- 2) application of knowledge in Music teaching methodology while teaching (statements 14, 16, 17, 23, 28, 29, 30, 36),
- 3) self-evaluation of their teaching practices, abilities, knowledge, and skills (statements 6, 12, 13, 15, 20, 24, 26, 37, 38),
- 4) attitudes towards teaching, professional development and their competences (statements 8, 9, 11, 31, 32, 33, 35).

Research procedure. Research was carried out at professional conferences in Vukovar-Srijem County and Brod-Posavina County for teachers teaching in lower grades of primary school, organized by the *Education and Teacher Training Agency* in Vukovar (on June 28, 2010), Slavonski Brod (July 1, 2010), Vinkovci (August 26, 2010) and Staro Petrovo Selo (August 31, 2010). The conference attendees were given the questionnaires and explained what the purpose of the research was. Teachers were asked to complete the anonymous questionnaires before the beginning of the conference. It took them twenty minutes to complete the questionnaires. The researchers were there, providing help if needed.

Data analysis. The following procedures were used in the research: descriptive analysis, correlation analysis, analysis of variance and discriminatory analysis.

Results and Interpretation

Description of elements of teachers' musical competence. By inquiring into their knowledge and its application in teaching, some observations about the knowledge of teachers who teach Music in lower grades of primary school have been offered.

The results of the questionnaire have revealed that teachers are aware (Table 2) that listening is the basis for every musical activity and that they may teach songs which are not listed in the National Curriculum. Teachers responded that they believed that all the teaching activities were of the same value (95.8%). However, they showed inconsistency since 79.2% of them agreed with the statement that singing was the most important teaching activity. The subjects agreed that music abilities of students should be tested and that Music lessons should be planned in accordance with the results. They agreed with the statement that one lesson should incorporate more teaching activities due to children's age (93.8%), yet 42.2% of the teachers opted for the statement that one Music lesson needed to include one teaching activity. In the curriculum, Music as a school subject was given one lesson a week and the teaching topics should be planned within that framework in accordance with developmental level of students, their musical abilities and wishes. The results have shown that modern methodology knowledge co-exists with traditional views of the organization of teaching which perceives Music as teaching of singing.

Table 2. Description of musical competences - knowledge

Statements	N	M	SD	% 1	% 2	% 3	% 4	% 5
22. All teaching activities in Music lessons are equally important.	402	4.08	0.88	0	4.2	22.4	34.6	38.8
10. Listening is the basis for every musical activity.	401	4.04	0.84	0.5	2.7	21.9	42.1	32.7
25. Teachers may teach songs which are not listed in the Music Curriculum.	404	3.79	1.03	2.5	8.4	25	35.9	28.2
18. Music lesson should incorporate more teaching activities due to children's age.	401	3.77	0.89	1.2	5	31.2	40.6	21.9
34. Testing of music abilities of students is not necessary at early school age.*	399	3.5	1.11	5.8	14	22.1	40.4	17.8
7. One Music lesson needs to include one teaching activity only.*	400	3.42	1.12	9.3	14.3	18.8	40.8	17
21. The most important teaching practice in Music is singing.*	405	3.32	1.05	7.9	12.8	26.9	44.4	7.9
27. The most crucial in planning Music lesson activities are the test results of students' musical abilities.	402	3.26	0.99	3	19.2	38.1	28.9	10.9
19. Pupils should become familiar with four music games at most.*	401	2.87	1.02	8.5	28.9	35.4	21.9	5.2

*In the marked statements the scale is reversed.

Inquiry into the application of methodology knowledge (Table 3) provided insights into the ways Music lessons are implemented. Music lesson is mostly carried out once a week as a single complete lesson (91%). Only a couple of teachers said that they carried it out three times a week for 15 minutes. Playing instruments is taught by means of

rhythmic percussion instruments (91%). 66% of teachers test pupils' music abilities every year. Teachers (89%) claim that they personally demonstrate songs, but more than a half of teachers do not play along while singing (on a keyboard instrument), therefore it is plausible to question the quality of singing teaching. Namely, singing without specific intonation of the instrument is not acceptable in modern music pedagogy. Teachers often use music as an introduction or motivation activity in other subjects (93%), but the teaching of Music itself is not implemented at an acceptable level.

Table 3. Description of musical competences – knowledge application

Statements	N	M	SD	% 1	% 2	% 3	% 4	% 5
23. I teach Music once a week as a single complete lesson.	403	4.29	0.93	1.5	3.2	14.1	27.3	53.8
14. I teach the song by demonstrating it i.e. singing it myself.	404	3.84	1.02	0.7	9.7	28	28.2	33.4
17. Music is a common introduction /motivation activity in other subjects.	402	3.8	0.92	1	6.5	28.6	39.6	24.4
29. In my lessons, when playing instruments, pupils play rhythmical percussion instruments.	404	3.77	0.95	1.7	7.2	27.5	39.4	24.3
28. I test pupils' music abilities at the beginning of every school year.	403	2.92	1.14	13.2	20.8	36.2	20.6	9.2
36. I accompany singing in Music lessons by playing a synthesizer, piano or accordion.	401	2.43	1.15	23.2	34.7	24.9	10.5	6.7
30. I always accompany pupils' singing by playing an instrument myself.	403	2.34	1.08	24.1	35.7	27.5	7.7	5
16. I teach Music three times a week for 15 minutes.	393	1.98	1	37.4	36.9	18.1	5.1	2.5

Teachers said: that their music and methodology knowledge complied with the requirements of the Music curriculum (Table 4); that they knew Music methodology well and that they were fully familiar with the Music curriculum. Participants thought that they had no difficulties perceiving the expressive elements of compositions during listening activities and that they were familiar with the pieces from the listening curriculum. They were mostly satisfied with the quality of their teaching of Music. They claimed, on the one hand, that they had learned enough about music during faculty education to be able to work in the classroom, and on the other hand that they were not educated enough to relax and enjoy Music teaching. Obviously, teachers tended to give socially acceptable answers.

Table 4. Description of musical competences – self-evaluation

Statements	N	M	SD	% 1	% 2	% 3	% 4	% 5
20. I am fully familiar with the Music curriculum.	404	3.96	0.84	0	2.5	29.5	37.4	30.7
15. I am not educated enough, therefore I cannot relax and enjoy Music teaching.*	402	3.75	1.01	2	11.4	20.4	42	24.1
12. I feel responsible for the development of musical abilities of my students.	402	3.69	0.93	1.2	10	26.1	43.5	19.2
37. I am familiar with the songs from the listening curriculum.	402	3.69	0.89	1.2	6	35.1	38.3	19.4
6. I've learned enough about music during faculty to be able to work in the classroom.	405	3.65	0.99	1.5	9.9	33.3	32.6	22.7
24. I know Music methodology well.	402	3.65	0.77	0.2	5	37.1	45	12.7
26. I perceive without difficulty the expressive elements of composition during listening activities.	400	3.45	0.84	0.8	9.8	44	34.8	10.8
13. My music and methodology knowledge complies with the requirements of the Music curriculum.	405	3.41	0.89	0.7	12.8	43	31.4	12.1

The statements the goal of which was to find out about teachers' attitudes towards teaching, professional development and competences (Table 5) revealed that teachers were satisfied with the Music Curriculum and that teaching Music was as demanding as teaching any other subject. The participants thought that teachers who taught children at early school age needed extensive knowledge and abilities. Teachers (66.3%) were relatively satisfied with their professional development in music, but only 22.1% of them were satisfied with the possibilities for professional development in music at various conferences, seminars, workshops and other organized activities. It may be concluded that the participants were not consistent in their opinions, or that they were more likely to criticize the profession than themselves.

As 83.2% of the teachers think of themselves as musically competent individuals, their attitude towards musical competences was compared to their knowledge and knowledge application in Music methodology. It was compared to the statement "I think of myself as a musically competent person", and the Pearson's linear correlation coefficient revealed that teachers linked musical competences to knowledge application ($r=0.484, p<0.01$) in Music methodology, rather than to the knowledge itself ($r=0.204, p<0.01$). This result has shown that teachers link musical competences to the context of teaching practice.

In order to establish teachers' musical competences on the whole, a testing of listening and an analysis of the pieces from the listening curriculum should be carried

Table 5. Description of musical competences – attitudes

Statements	N	M	SD	% 1	% 2	% 3	% 4	% 5
31. Teachers' competences are proportional to students' age – teachers in lower grades of primary schools can teach successfully even with modest knowledge and abilities.*	399	3.68	1.05	3.5	10.5	23.1	40.1	22.8
9. I am satisfied with the Music Curriculum.	405	3.5	0.82	0.5	8.4	42.5	37.5	11.1
35. I think of myself as a musically competent person.	404	3.24	0.84	1.2	15.6	48.8	27.2	7.2
11. I am not satisfied with the possibilities for professional development in music (conferences, workshops...)	402	3.17	0.94	3.2	18.9	43.5	25.9	8.5
32. I am satisfied with my professional development in music.	403	2.96	1.98	5	28.8	38.2	21.6	6.5
33. I think that listening activities in Music teaching have been neglected to no purpose.	402	2.96	0.99	5.2	28.4	39.3	19.7	7.5
8. I find Music lessons easier to teach than other subjects' lessons.	403	2.62	0.97	8.4	41.9	33.7	10.7	5.2

* In the marked statements the scale is reversed.

out, as well as a testing of knowledge with concrete exercises dealing with music theory, music forms, singing, playing and Music teaching methodology. Such type of research would be very complex, extensive and demanding for a researcher, especially because it is quite difficult to motivate teachers and head teachers for such cooperation.

Table 7 contains the summary of the results of the subjects' agreement with the statements, grouped in variables. Histograms have shown a normal distribution in variables *Knowledge in Music teaching methodology*, *Application of knowledge in Music teaching methodology*, *Self-evaluation of teaching practice, abilities, knowledge and skills*, and *Attitudes towards teaching, professional development and competences*.

Table 7. Summary of the results within particular variables

Variables	N	M	SD	MIN	MAX
Knowledge in Music teaching methodology.	378	32.08	4.04	9	45
Application of knowledge in Music teaching methodology.	386	25.35	4.2	8	40
Self-evaluation of teaching practice, abilities, knowledge and skills.	385	32.87	4.81	9	45
Attitudes towards teaching, professional development and competences.	389	22.12	2.78	7	35

From Table 7 it is obvious that teachers were less prone to answer the questions dealing with knowledge in Music teaching methodology despite the fact that the questionnaire was anonymous. It may be assumed that this result would have been lower if the frequency of honest responses had been higher. The results of self-evaluation were the highest, which made it stand out more than other variables revealed.

Correlation between competence variables. Relationships between variables have been expressed by Pearson's linear correlation coefficient (Table 8). All correlations of the elements of musical competence have been positive and significant ($r =$ from 0.32 to 0.58, $p < 0.01$).

Table 8. Pearson's linear correlation coefficients

	Attitudes towards teaching, professional development and competences	Knowledge in Music teaching methodology	Application of knowledge in Music teaching methodology	Self-evaluation of teaching practice, abilities, knowledge and skills.
Attitudes towards teaching, professional development and competences	–			
Knowledge in Music teaching methodology	0.33**	–		
Application of knowledge in Music teaching methodology.	0.49**	0.32**	–	
Self-evaluation of teaching practice, abilities, knowledge and skills.	0.58**	0.38**	0.55**	–

** Correlation is significant at the level of 0.01

The Pearson's correlation coefficient between *Knowledge in Music teaching methodology* and *Application of that knowledge in Music teaching* has revealed a lower correlation (Mužić, 1973); therefore, there is a proportion between the degree of knowledge and the degree of knowledge application in Music teaching.

Attitudes towards teaching, professional development and competences are in lower correlation with the *Knowledge*, but they are in a moderate correlation with the *Application of methodology knowledge* and *Self-evaluation of teachers*. It may be concluded that teachers with positive attitudes towards Music teaching, higher musical competences and more professional development have a higher level of knowledge and apply adequate methods more. The highest correlation between *Attitudes* and *Self-evaluation* links the positive attitudes about music teaching, complexity of teachers' musical competences and their need for professional development with self-evaluation of their abilities, knowledge, skills and music teaching. Teachers who rate their musical competences highly have positive attitudes towards Music teaching and a need for professional development. It may, on the other hand, mean that teachers who have positive attitudes towards Music teaching, competences and professional development

aspire to learning and professional development, so their self-evaluation is on a higher level. This is a question for some future research.

A lower correlation coefficient between *Teachers' self-evaluation* and *Knowledge* and a moderate correlation coefficient between *Self-evaluation* and *Application of methodology knowledge* leads to a conclusion that higher self-evaluation is in relation to the higher level of knowledge and even more with the application of methodology knowledge in teaching. Therefore, it may be concluded that teachers who rate their musical competences high will apply adequate methodology knowledge in Music teaching. The relation of self-evaluation with the degree of knowledge confirms that teachers are quite good at self-evaluation.

Comparison of the results of general variables. Using the factor analysis of variance (ANOVA) the significance of the influence of the following general variables was examined: academic degree, years of work experience, place of work and place of studying in relation to teachers' musical competences.

The results related to years of work experience (Table 9) revealed that the subjects with a Bachelor's academic degree had consistently and significantly higher results in *Knowledge*, *Application of Knowledge* and *Self-evaluation* in comparison to the subjects with an Associate Degree. This means that a greater number of semesters during studying enabled a longer time period for the acquisition of musical competences. Also, a greater number of lessons in the study curriculum made the continuity in the acquisition of musical competences possible. It also deepened their knowledge of music and methodology. Teachers' attitudes did not differ in relation to the academic degree.

Table 9. *Academic degree*

	Degree	N	M	SD	F	df	Sig
Knowledge in Music teaching methodology	Bachelor's	202	32.64	4.04	8.329	1	0.004
	Associate	176	31.45	3.96			
Application of knowledge in Music teaching methodology	Bachelor's	203	25.75	4.32	4.053	1	0.045
	Associate	183	24.9	4.01			
Self-evaluation of teaching practice, abilities, knowledge and skills	Bachelor's	200	33.58	5.06	9.257	1	0.003
	Associate	185	32.1	4.41			
Attitudes towards teaching, professional development and competences	Bachelor's	200	22.36	2.85	3.056	1	0.081
	Associate	189	21.87	2.7			

Variance analysis results in relation to years of work experience are presented in Table 10. The subjects were divided into those who had less than 22 years of work experience and those who had 22 years of work experience and more. There was a statistically significant difference in methodology knowledge and application of that knowledge in teaching, as well as self-evaluation of teachers, but their attitudes did not differ in relation to years of experience. The conclusion was that with the years of work experience musical competences would not develop, but would gradually be

lost and that professional development would not contribute to the higher level of teachers' competences.

Table 10. Years of work experience

	years of work experience	N	M	SD	F	df	Sig
Knowledge in Music teaching methodology	0 - 21	258	32.44	4.18	6.456	1	0.011
	22 - 45	120	31.32	3.61			
Application of knowledge in Music teaching methodology	0 - 21	263	25.75	4.3	7.857	1	0.005
	22 - 45	123	24.48	3.84			
Self-evaluation of teaching practice, abilities, knowledge and skills	0 - 21	2586	33.25	4.96	4.811	1	0.029
	22 - 45	129	32.12	4.43			
Attitudes towards teaching, professional development and competences	0 - 21	262	22.24	2.87	1.485	1	0.224
	22 - 45	127	21.87	2.6			

There was no statistically significant difference in the level of musical competences of teachers in comparison to their place of work (*Knowledge* $F=3.815$; $df=1$; $p=0.052$; *Knowledge application* $F=1.323$; $df=1$; $p=0.251$; *Self-evaluation* $F=0.001$; $df=1$; $p=0.97$; *Attitudes* $F=0.975$; $df=1$; $p=0.324$). The conclusion was that the county where a teacher worked did not influence the level of musical competences, and did not consequently lead to differences in Music teaching.

The differences in the level of musical competences in relation to the city of studying were analyzed on the example of Osijek and Zagreb University, because most of the subjects had graduated from these two Universities. There was no statistically significant difference between the results of *Knowledge in Music teaching methodology* ($F=1.412$; $df=1$; $p=0.236$) and *Application of knowledge in Music teaching methodology* ($F=1.186$; $df=1$; $p=0.277$). However, the former students of the University of Osijek showed higher results in *Self-evaluation* ($F=6.611$; $df=1$; $p=0.011$) and *Attitudes* ($F=3.988$; $df=1$; $p=0.047$). The conclusion is that the teachers who had studied at the University of Osijek valued their knowledge, skills, abilities and Music teaching more than their Zagreb colleagues, although in the results of *Knowledge* and *Application* there was no difference between these two groups. However, those with positive attitudes towards *Music teaching, professional development and musical competences* showed a greater tendency to attend professional development activities to make their teaching more successful.

Final Discussion

Teachers in primary education are not music professionals with parallel education in music educational system, yet they are a sort of music professionals. The level of musical knowledge necessary for the implementation of successful Music lessons in lower grades of primary school is not high. What seems to be more important is the knowledge in Music methodology and singing and playing skills.

Education of teachers in the field of music does not only encompass musical tutoring and teaching, but also the formation of attitudes towards music, children's musical education, Music teaching, teachers' competences and life-long learning which need to rely on the solid professional, musical and methodological grounds. The research has shown that teachers' attitudes towards Music teaching, their professional development and musical competences do not differ in relation to their academic degree. Attitudes are not easily changed and this result has shown that a two-year longer period of studying did not affect them significantly. Since the attitudes 'have an impact on perception, memory, opinions, activities and formation of new attitudes' (Andrilović, Čudina, 1990, p. 196), it is expected that teachers will, influenced by their attitudes, be more or less prepared to learn, develop, and try to implement Music teaching as successfully as possible. Therefore, it is important to find out which factors influence the formation of attitudes towards Music teaching, professional development and musical competences as the prerequisites for successful Music teaching.

This research has shown that there is a correlation between attitudes to Music teaching and teachers' competences and self-evaluation. Higher self-evaluation and more positive attitudes of the former students of University of Osijek compared to their colleagues from Zagreb might be a reason for their readiness to educate and improve the quality of Music teaching. Therefore, there is a need for research which would address the cause of these results.

Although the experience in teaching has formed teachers' self-evaluation, the research has shown that adequate methodology knowledge is not applied in the teaching process consistently. Teachers know that during teaching they need to sing and play actively, but more than a half of teachers reported that they do not accompany their singing by playing, which might be a reason for a disproportion in self-evaluation. Years of work experience do not lead to a higher level of musical competences; therefore, we might ask ourselves whether the problem is the inadequate knowledge acquired at the faculty or inadequate types of professional education. However, the results of those participants with four-year faculty education are higher concerning their knowledge, application of methodology knowledge and self-evaluation than of those with two-year faculty education. This confirms the efficiency of the educational model that stretches over a longer period of time, which has modelled a teacher continuously through various types of music content into a teacher with higher musical competences.

The level of musical competences of teachers should be tested by means of complex research which would test their elementary musical knowledge, knowledge of contemporary methodology approaches to Music teaching, knowledge of music literature for listening and singing, their singing and playing skills, and their ability to perceive the expressive components of a musical piece. Since in this research a correlation between attitudes and self-evaluation has been found, future research should discover the cause-effect relationship between them. To encourage children's

musical creativity, teachers need to be creative themselves. Their creativity should rely on musical knowledge. Therefore, future research of musical competences should consider the segment of creativity as well.

Years of experience in Music teaching cannot compensate for teachers' musical competences; instead, they need to be built systematically by logically adding musical content in the course of continuous studying which would stretch over a longer period of time. Musical and methodological knowledge is gained in interaction with singing and playing lessons, with the idea in mind that the formation of teachers' attitudes should not be underestimated. Their attitudes about Music teaching and personal musical competences will be a large influence on the implementation of the music curriculum in primary schools.

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Refleksije obrazovnih modela učitelja razredne nastave na elemente glazbenih kompetencija

Sažetak

Istraživanjem se željelo ispitati kako godine radnog iskustva utječu na glazbene kompetencije učitelja razredne nastave, s ciljem ukazivanja na nužnost kvalitetnoga glazbenog obrazovanja na studiju. Ono bi trebalo omogućiti stjecanje stručnih znanja i vještina kao preduvjeta kvalitetne glazbene nastave u nižim razredima općeobrazovne škole i stvaranja čvrstih temelja za usavršavanje u različitim oblicima cjeloživotnog obrazovanja.

Želeći utvrditi povezanost elemenata glazbenih kompetencija učitelja i značajnost razlika u odnosu na opće varijable, provedeno je eksplorativno i deskriptivno istraživanje. Za to je oblikovan upitnik kojim je ispitano 405 učitelja zaposlenih u razrednoj nastavi. Rezultati su potvrdili kako nema povećanja glazbenih kompetencija u odnosu na radno iskustvo, ali su razlike prisutne prema stupnju obrazovanja. Učitelji s visokom stručnom spremom pokazali su bolje poznavanje i primjenu sadržaja predmetne metodike i višu samoprocjenu te potvrdili učinkovitost tog modela studija.

Ključne riječi: cjeloživotno obrazovanje; glazbene kompetencije; metodika glazbene kulture; obrazovanje učitelja.

Problem glazbeno-metodičkog obrazovanja učitelja mlađih razreda osnovne škole u Hrvatskoj

Posljednjih dvadeset godina događale su se velike promjene u sadržajnom i formalnom obrazovanju učitelja razredne nastave koje su pratile i različite koncepcije studija. Od šezdesetih godina prošlog stoljeća do 1992. godine obrazovanje učitelja odvijalo se na dvogodišnjim studijima, čime se stjecala razina višega stručnog obrazovanja (Rosić, 2009). Završetkom studija, učitelji razredne nastave izvodili su nastavu od prvog do četvrtog razreda osnovne škole. Glazbena naobrazba na studiju trajala je dvije godine i uključivala je elementarnu glazbenu pismenost, poznavanje

glazbenih oblika, dječjeg instrumentarija, slušnih primjera, metodike glazbene kulture i obuku sviranja melodike i pjevanja.⁴

Od 1992. godine učiteljski su studiji organizirani kao četverogodišnji (Koraj, 1997; Munjiza, 2009), što je doprinijelo obogaćivanju sadržaja koji podupiru metodike. U novim planovima studija i glazbeni sadržaji dobili su priliku za cjelovitije i kvalitetnije usvajanje tijekom većeg broja semestara i sati,⁵ čime je ostvaren preduvjet za stjecanje glazbenih kompetencija. Osim glazbenih i metodičkih sadržaja i praktična je nastava obogaćena kontinuiranom instrumentalnom podukom (klavir, harmonika, sintisajzer) i osnovama pjevanja u kolegiju Sviranje. Upravo taj kolegij produbio je i omogućio razumijevanje glazbenog jezika, kao i unaprijedio i obogatio metodički pristup glazbenim aktivnostima. Taj model obrazovanja bio je usmjeren na usvajanje glazbenih kompetencija učitelja s ciljem ostvarivanja suvremene, razvojne i aktivne nastave glazbe s djecom rane školske dobi. Aktivna glazbena nastava, kako ju je opisala Vidulin-Orbanić (2010), zahtijeva od učitelja predznanja o glazbi, znanja iz predmetne metodike, volju planiranja i izvođenja glazbene nastave na način da učenici dobiju priliku za aktivnim muziciranjem, pozitivan stav o glazbi i glazbenoj nastavi, o glazbenim kompetencijama učitelja, stručnom usavršavanju, a s obzirom na to da će ocjenjivati učenike, trebaju biti u stanju evaluirati svoja znanja i vještine, kao i svoj rad.

Do narušavanja opisane koncepcije dolazi 1998. godine uvođenjem učiteljskog studija koji, uz učiteljski, sadrži i program jednog predmeta iz područja predmetne nastave (Povijest, Informatika, Engleski jezik, Njemački jezik, Hrvatski jezik, Matematika i dr.).⁶ Uzmičući pred važnošću dodanog programa studiji su, različito prema pripadnosti pojedinom sveučilištu, smanjivali sate „manje važnim” sadržajima, uglavnom onim kulturne i umjetničke provenijencije. Tako su i sadržaji glazbene kulture dobili sporedno mjesto u obrazovanju učitelja unatoč spoznaji kako je za stjecanje glazbenih kompetencija potreban kontinuiran rad tijekom dužega vremenskog razdoblja, kao i činjenici da većina studenata nema osnovna predznanja ni glazbena iskustva prije studija. Unatoč smanjivanju satnice glazbenih predmeta (Ercegovac-Jagnjić, 2004) od zahtjeva za sviranjem i pjevanjem nije se odustajalo jer bez tih specifičnih glazbenih vještina nije moguće ostvarivanje nastavnih područja (pjevanje, sviranje i dječje glazbeno stvaralaštvo), a to znači da nisu moguće ni glazbene aktivnosti učenika.

Uvođenjem bolonjskih studija 2006. godine glazba na učiteljskim fakultetima ostaje marginalizirana. Unatoč produljenju studija za dva semestra⁷ nastavilo se daljnje

⁴ Na primjeru programa studija za razrednu nastavu na Pedagoškom fakultetu u Osijeku 1986. godine može se vidjeti kako je glazbena nastava na fakultetu trajala tri semestra, s ukupno 90 sati.

⁵ Ukupan broj sati na četverogodišnjem učiteljskom studiju u Rijeci i Osijeku bio je 375 tijekom 8 semestara (Ercegovac-Jagnjić, 2004).

⁶ Završavanjem ovakvog studija stjecao se naslov diplomirani učitelj s pojačanim programom iz predmeta (primjerice) Engleskog jezika.

⁷ Smanjenje ukupnog broja sati, na primjer, na Učiteljskom studiju u Rijeci iznosi 36% (ukupan broj sati je 240 tijekom 7 semestara), a u Osijeku smanjenje iznosi čak 40% (ukupan broj sati je 225 tijekom 8 semestara).

smanjivanje ukupnog broja sati nastave glazbenih predmeta, posebno metodičkih i praktičnih glazbenih aktivnosti koje se trebaju provoditi u školi. Kolegiji su diskontinuirani, siromašna je i upitna ponuda izbornih predmeta iz područja glazbe, a sve pod izlikom kako će cjeloživotno obrazovanje nadomjestiti nedostatke studijskog obrazovanja. Kakva je kvaliteta glazbenih kompetencija koje stječu studenti današnjih, bolonjskih studija, moći će se proučavati tek za desetak godina, kada prve generacije njihovih učenika završe niže razrede osnovne škole.

Za sada je moguće istraživati kakve su glazbene kompetencije učitelja koji su studirali u jednom od spomenutih programa studija i koji čimbenici na njih utječu. Opći cilj ovog istraživanja je istražiti povećavaju li se s radnim iskustvom glazbene kompetencije učitelja razredne nastave s ciljem ukazivanja na nužnost kvalitetnog glazbenog obrazovanja tijekom studija koje treba omogućiti stjecanje glazbenih kompetencija kao preduvjeta kvalitetne glazbene nastave i stvoriti temelje za usavršavanje putem različitih oblika cjeloživotnog obrazovanja.

Metodologija istraživanja

Ispitivanjem nastavnika razredne nastave koji podučavaju glazbu u mlađim razredima osnovne škole željelo se utvrditi trenutno stanje u praksi i omogućiti povratna informacija o kompetencijama koje učitelji imaju ili im nedostaju u odnosu na one kojima su podučavani tijekom studija. Radi se, zapravo, o indirektnoj validaciji (uče li ono što im treba u nastavnoj praksi) i evaluaciji dijela studijskih programa za nastavu glazbe, što bi trebalo omogućiti povratne praktične i programske implikacije na nastavu glazbe u obrazovanju učitelja.

Ciljevi ovog istraživanja su:

- 1) deskripcija elemenata glazbenih kompetencija učitelja:
 - a) znanja iz područja metodike glazbene kulture
 - b) primjene glazbeno-metodičkih znanja u nastavi
 - c) samoprocjene sposobnosti, stečenih znanja, vještina i rada
 - d) stavova učitelja o glazbenoj nastavi, kompetencijama i stručnom usavršavanju u području glazbene kulture
- 2) utvrđivanje povezanosti između rezultata elemenata glazbenih kompetencija učitelja
- 3) utvrđivanje značajnosti razlika elemenata glazbenih kompetencija u odnosu na radni staž, mjesto studiranja, mjesto rada (županiju) i stručnu spremu.

U odnosu na te ciljeve provedeno je eksplorativno istraživanje s namjerom istraživanja tema koje do sada nisu bile predmet empirijske provjere u našoj sredini.

Uzorak. Ispitanici su učitelji razredne nastave (N=405) među kojima je bilo 393 učiteljice i 12 učitelja koji izvode nastavu Glazbene kulture u prva tri razreda osnovne škole u Vukovarsko-srijemskoj (N=171; 58%) i Brodsko-posavskoj županiji (N=234; 42%). S obzirom na mali udio učitelja muškog spola, njihovi rezultati nisu izdvojeni u posebnu skupinu. Raspon godina radnog iskustva je od početnika s mjesec dana

radnog staža (u istraživanju označeno kao 0 godina) do 45 godina. (Tablica 1.) Visoku stručnu spremu ima 208 (51%) ispitanika, a višu stručnu spremu ima 197 (49%) ispitanika.

Tablica 1.

Učitelji su završili učiteljske studije u Hrvatskoj (N=369; 91%), Bosni i Hercegovini (N=21; 5%) i u Srbiji (N=15; 4%). Za usporedbu glazbenih kompetencija učitelja prema mjestu studiranja, izdvojeni su rezultati ispitanika s dva sveučilišta u Hrvatskoj, u Zagrebu (N=111; 27%) i u Osijeku (N=250; 62%) jer je broj ispitanika s ostalih sveučilišta bio premalen za analizu.

Ispitivane *varijable* se odnose na:

- *opće varijable*: radni staž, županiju u kojoj rade, stručnu sprema, mjesto studiranja i spol
- *varijable kompetencija* podijeljene u dvije grupe:
 - a) znanja iz metodike glazbene kulture i praktične primjene tih znanja
 - b) samoprocjene i stavovi o kompetencijama.

Mjerni instrument. Za potrebe ovog istraživanja konstruiran je upitnik s pet pitanja koja se odnose na opće varijable o godinama staža, stručnoj spremi, spolu, županiji u kojoj rade i mjestu studiranja, te 33 tvrdnje za koje su ispitanici imali ponuđenu Likertovu skalu slaganja od pet stupnjeva (od 1 za uopće se ne slažem do 5 za potpuno se slažem). U tvrdnjama: 7., 15., 19., 21., 31. i 34. pokušalo se izbjeći društveno poželjne odgovore i odgovore koji bi navodili ispitanika prema točnom odgovoru; stoga je bodovanje obrnuto. Šira verzija upitnika sadržavala je 47 tvrdnji, a izračunom diskriminativnosti pitanja odbačeno je 14 tvrdnji koje su imale slabiji koeficijent diskriminativnosti ($\alpha < 0,800$). Upitnik je imao dobru internu konzistenciju, ukupni koeficijent Cronbachove alfe iznosi 0,818.

Zadržane 33 tvrdnje grupirane su logičkom analizom:

- 1) znanja iz metodike glazbene kulture (tvrdnje 7., 10., 18., 19., 21., 22., 25., 27., 34.)
- 2) primjena znanja iz metodike glazbene kulture u radu (tvrdnje 14., 16., 17., 23., 28., 29., 30., 36.)
- 3) samoprocjena rada, sposobnosti, stečenih znanja i vještina (tvrdnje 6., 12., 13., 15., 20., 24., 26., 37., 38.)
- 4) stavovi o nastavi, stručnom usavršavanju i kompetencijama (tvrdnje 8., 9., 11., 31., 32., 33., 35.).

Postupak istraživanja. Istraživanje je provedeno na stručnim skupovima Vukovarsko-srijemske i Brodsko-posavske županije za učitelje razredne nastave u organizaciji Agencije za odgoj i obrazovanje koji su održani u Vukovaru (28. 06. 2010.), Slavenskom Brodu (01. 07. 2010.), Vinkovcima (26. 08. 2010.) i Starom Petrovom Selu (31. 08. 2010.) Sudionicima skupa podijeljeni su upitnici i objašnjena je svrha istraživanja. Učitelji su zamoljeni da ispune anonimne upitnike prije početka skupa. Popunjavanje je trajalo dvadesetak minuta, a istraživači su bili prisutni i pomagali prilikom ispunjavanja.

Obrada podataka. U istraživanju su korišteni sljedeći postupci: deskriptivna analiza, korelacijska analiza, analiza varijance i diskriminativna analiza.

Rezultati i interpretacija

Deskripcija elemenata glazbenih kompetencija učitelja. Ispitivanjem znanja i primjene u nastavi utvrđeno je kolika su znanja učitelja koji u razrednoj nastavi izvode i nastavu Glazbene kulture.

Testiranjem je utvrđeno kako učitelji znaju (Tablica 2.) da je proces slušanja temelj svake glazbene aktivnosti i imaju slobodu obrađivati pjesme koje nisu navedene u Nastavnom planu i programu. Učitelji su odgovorili kako su sva nastavna područja jednako važna (95,8%), ali su pokazali nedosljednost jer se njih 79,2% složilo s tvrdnjom kako je pjevanje najvažnije nastavno područje. Ispitanici se slažu kako bi se glazbene sposobnosti učenika trebale provjeravati i prema njima planirati u nastavi Glazbene kulture. Unatoč slaganju s tvrdnjom kako jedan sat treba sadržavati više nastavnih područja zbog primjerenosti dobi djece (93,8%), 42,2% učitelja se složilo kako jedan školski sat Glazbene kulture treba obuhvatiti jedno nastavno područje. Nastavni plan je predmetu Glazbena kultura odredio jedan sat tjedno i u tom okviru je potrebno planirati nastavne sadržaje koji će biti u skladu s razvojnim stupnjem učenika, njihovim glazbenim sposobnostima i željama. Dobiveni rezultati pokazuju kako uz suvremena metodička znanja egzistiraju tradicionalni pogledi na organizaciju nastave koji su nastavu glazbe obilježili kao nastavu pjevanja.

Tablica 2.

Testiranjem primjene metodičkih znanja (Tablica 3.) dobio se uvid u način izvođenja nastave Glazbene kulture. Ona se, najčešće, izvodi jednom tjedno kao cjeloviti školski sat (91%), a tek nekolicina učitelja se izjasnila kako izvode nastavu tri puta tjedno po 15 minuta. Nastavno područje sviranja provodi se na ritamskim udaraljka (91%). 66% učitelja svake godine provjerava glazbene sposobnosti učenika. Učitelji (89%) tvrde kako osobno izvode demonstraciju pjesme, ali više od polovine učitelja pjevanje u razredu ne prati osobnim sviranjem na klavijaturnom instrumentu, pa možemo posumnjati u kvalitetu izvođenja nastavnog područja pjevanja jer pjevanje bez određene intonacije na instrumentu nije prihvatljivo u suvremenoj glazbenoj pedagogiji. Učitelji često koriste glazbu kao uvod ili motivaciju u nastavi nekog drugog predmeta (93%), ali sama nastava Glazbene kulture ne provodi se na razini koja bi bila prihvatljiva.

Tablica 3.

Učitelji smatraju kako njihova metodička znanja udovoljavaju svim zahtjevima predmeta (Tablica 4.), dobro poznaju sadržaje predmetne metodike i u potpunosti su upoznati s Nastavnim planom i programom Glazbene kulture. Ispitanici su se izjasnili kako bez poteškoća uočavaju izražajne sastavnice skladbi iz programa slušanja i slušno

poznaju skladbe te su u većini zadovoljni kvalitetom svoga rada u nastavi Glazbene kulture. Budući da u gotovo istoj mjeri tvrde kako su na studiju naučili dovoljno za rad u nastavi ali ih slabija naobrazba sprečava da se opuste i uživaju u glazbenoj nastavi, može se uočiti kako učitelji daju društveno poželjne odgovore.

Tablica 4.

Tvrđnje kojima su istraživani stavovi učitelja o nastavi, stručnom usavršavanju i kompetencijama (Tablica 5.) pokazuju kako su učitelji zadovoljni Nastavnim planom Glazbene kulture i kako im je nastava tog predmeta jednako zahtjevna kao i drugi predmeti. Ispitanici drže da su učitelju u radu s djecom rane školske dobi potrebna zahtjevna znanja i sposobnosti. Učitelji (66,3%) su relativno zadovoljni svojim stručnim usavršavanjem u području glazbe, ali tek 22,1% ih je bilo zadovoljno ponudom stručnog usavršavanja u glazbi na skupovima, seminarima, radionicama i drugim oblicima. Na temelju toga moglo bi se zaključiti kako ispitanici nisu dosljedni u odgovorima ili su kritičniji prema struci nego prema sebi osobno.

Tablica 5.

Kako se 83,2% učitelja u manjoj ili većoj mjeri smatra glazbeno kompetentnom osobom, htjelo se utvrditi ima li stav o glazbenim kompetencijama utemeljenje u znanjima ili primjeni znanja iz metodike glazbene kulture. Analizirano je slaganje s tvrdnjom: „Smatram se glazbeno kompetentnom osobom.“, a koeficijent Pearsonove linearne korelacije pokazao je kako učitelji glazbene kompetencije više vežu uz primjenu znanja ($r=0,484$, $p<0,01$) iz metodike glazbene kulture u nastavi nego uz sama znanja ($r=0,204$, $p<0,01$). Takav rezultat pokazuje kako učitelji glazbene kompetencije vežu uz kontekst nastavne prakse. Kako ukupan rezultat pokazuje veća znanja nego što je kvaliteta praktičnog rada, zaključujemo da su učitelji skloni precjenjivati svoje glazbene kompetencije.

Kako bi se utvrdile glazbene kompetencije učitelja u cijelosti, bilo bi potrebno provesti slušno testiranje poznavanja i analize skladbi iz programa za slušanje, kao i ispit znanja s konkretnim zadacima iz teorije glazbe, glazbenih oblika, pjevanja, sviranja i metodike glazbene kulture. Takvo istraživanje je vrlo složeno, opsežno i zahtjevno za istraživača, tim više što je učitelje i ravnatelje škola teško dobiti za suradnju tog tipa.

U Tablici 7. prikazani su zbirni rezultati slaganja s tvrdnjama grupiranim u varijable. Histogrami su pokazali normalnu raspodjelu u varijablama *Znanja iz metodike glazbene kulture*, *Primjena znanja iz metodike glazbene kulture*, *Samoprocjena rada*, *sposobnosti*, *stečenih znanja i vještina* i *Stavovi o nastavi, stručnom usavršavanju i kompetencijama*.

Tablica 7.

Iz pregleda Tablice 7. vidljivo je kako su učitelji manje skloni odgovoriti na pitanja koja testiraju znanja iz metodike glazbene kulture unatoč anonimnosti upitnika. Može se pretpostaviti kako bi taj rezultat bio niži porastom frekvencije iskrenih odgovora.

Rezultat Samoprocjene je najviši, čime se ona opet ističe više nego što pokazuju ostale varijable.

Korelacija između varijabli kompetencija. Veze između varijabli izražene su s pomoću koeficijenta Pearsonove linearne korelacije (Tablica 8.). Sve korelacije iz elemenata glazbenih kompetencija su pozitivne i značajne ($r =$ od 0,32 do 0,58, $p < 0,01$).

Tablica 8.

Pearsonov koeficijent korelacije između *Znanja iz metodike glazbene kulture i Primjene tih znanja u nastavi* pokazao je nižu korelaciju (Mužić, 1973). Dakle, postoji srazmjer između mjere znanja i mjere primjene znanja u nastavi glazbe.

Stavovi prema nastavi, stručnom usavršavanju i kompetencijama u nižoj su korelaciji sa *Znanjima*, ali zato u umjerenoj korelaciji s *Primjenom metodičkih znanja i Samoprocjenom učitelja*. Možemo zaključiti kako učitelji koji imaju pozitivne stavove prema nastavi Glazbene kulture, glazbenim kompetencijama i usavršavanju imaju višu razinu znanja i više primjenjuju adekvatne metodičke postupke. Najveća korelacija između *Stavova i Samoprocjene* dovodi u vezu pozitivne stavove o glazbenoj nastavi, zahtjevnosti razine glazbenih kompetencija učitelja i potrebu za stručnim usavršavanjem sa samoprocjenom sposobnosti, stečenih znanja, vještina i rada u nastavi glazbe. Onaj učitelj koji visoko vrednuje svoje glazbene kompetencije ima pozitivne stavove o glazbenoj nastavi i potrebi stalnog usavršavanja ili učitelji koji imaju pozitivne stavove o glazbenoj nastavi, kompetencijama i stalnom usavršavanju teže za učenjem i usavršavanjem, pa samoprocjena pokazuje višu razinu, što ostaje za buduća istraživanja.

Niži koeficijent korelacije između *Samoprocjene učitelja i Znanja* te umjereni koeficijent korelacije između *Samoprocjene i Primjene metodičkih znanja* navodi nas na zaključak da je viša samoprocjena povezana s višom razinom znanja i još više s primjenom metodičkih znanja u nastavi, pa možemo zaključiti da učitelji koji visoko vrednuju svoje glazbene kompetencije više primjenjuju adekvatna metodička znanja u nastavi Glazbene kulture, a veza samoprocjene s mjerom znanja potvrđuje kako se učitelji relativno dobro procjenjuju.

Usporedba rezultata općih varijabli. Jednofaktorskom analizom varijance (ANOVA) istražena je značajnost utjecaja općih varijabli: stručna sprema, godine staža, mjesto rada i mjesto studiranja u odnosu na glazbene kompetencije učitelja.

Rezultati u odnosu na stručnu spremu (Tablica 9.) pokazuju kako ispitanici s visokom stručnom spremom imaju dosljedno i statistički značajno više rezultate u *Znanjima, Primjeni znanja i Samoprocjeni* u odnosu na ispitanike s višom stručnom spremom. To znači da je veći broj semestara studija omogućio duži vremenski period za usvajanje glazbenih kompetencija, odnosno da je veći broj sati u planu studija omogućio kontinuitet u usvajanju i produbljivanje glazbenih i metodičkih znanja. Stavovi učitelja ne razlikuju se u odnosu na razinu stručne spreme.

Tablica 9.

Rezultati analize varijance u odnosu na radni staž prikazani su u Tablici 10. Ispitanici su podijeljeni na one do 21 godine radnog staža i one koji imaju 22 godine i više radnoga staža. Izračunata je statistički značajna razlika u metodičkim znanjima i primjeni tih znanja u nastavi, kao i u samoprocjeni učitelja, dok se stavovi učitelja ne razlikuju u odnosu na radni staž. Zaključujemo kako se s godinama staža glazbene kompetencije neće povećati nego će opadati, i da stručno usavršavanje nije doprinijelo povećavanju glazbenih kompetencija učitelja.

Tablica 10.

Ne postoji statistički značajna razlika u glazbenim kompetencijama učitelja u odnosu na mjesto rada (Znanja $F=3,815$; $df=1$; $p=0,052$; Primjena znanja $F=1,323$; $df=1$; $p=0,251$; Samoprocjena $F=0,001$; $df=1$; $p=0,97$; Stavovi $F=0,975$; $df=1$; $p=0,324$). Možemo zaključiti kako županija u kojoj učitelj radi neće biti značajan faktor glazbenih kompetencija, a slijedom toga i kako se glazbena nastava bitno ne razlikuje.

Postojanje razlika u glazbenim kompetencijama u odnosu na mjesto studiranja u kojem su učitelji stručno obrazovani analizirali smo u odnosu na sveučilišta u Osijeku i Zagrebu, s obzirom na to da je najveći broj ispitanika diplomirao upravo na ta dva sveučilišta. Nema statistički značajne razlike rezultata *Znanja iz metodike glazbene kulture* ($F=1,412$; $df=1$; $p=0,236$) i *Primjene tih znanja* ($F=1,186$; $df=1$; $p=0,277$), ali bivši studenti osječkog sveučilišta pokazali su statistički značajno više rezultate u *Samoprocjeni* ($F=6,611$; $df=1$; $p=0,011$) i *Stavovima* ($F=3,988$; $df=1$; $p=0,047$). Zaključujemo kako učitelji koji su studirali na osječkom sveučilištu više vrednuju svoja stečena znanja, vještine, sposobnosti i svoj rad u nastavi glazbe, premda se u rezultatima ispitivanja Znanja i Primjene ne vidi razlika u odnosu na zagrebačko sveučilište, ali pozitivniji stavovi prema glazbenoj nastavi, usavršavanju i glazbenim kompetencijama pokazuju veću spremnost na usavršavanje kako bi se nastava učinila kvalitetnijom.

Završno razmatranje

Učitelji razredne nastave nisu glazbenici obrazovani u paralelnom glazbenom obrazovnom sustavu, ali su ipak svojevrsni glazbeni profesionalci. Razine glazbenih znanja koje su potrebne za izvođenje kvalitetne glazbene nastave u mlađim razredima osnovne škole nisu toliko visoke koliko su važna znanja iz metodike glazbene kulture, kao i vještine pjevanja i sviranja.

Obrazovanje učitelja u glazbi nije samo glazbena poduka i obuka nego i oblikovanje stavova budućih učitelja o glazbi, glazbenom obrazovanju djece, glazbenoj nastavi, kompetencijama učitelja i cjeloživotnom obrazovanju koje se treba oslanjati na čvrste stručne, glazbene i metodičke temelje. Istraživanje je pokazalo kako se stavovi učitelja o glazbenoj nastavi, stručnom usavršavanju u glazbi i glazbenim kompetencijama bitno ne razlikuju prema razini stručne spreme. Stavovi su teško promjenjivi i ovaj rezultat pokazuje kako dvije godine dulji studij na njih nije značajnije utjecao. Kako stavovi

„...djeluju na percepciju, pamćenje, mišljenje, na samu aktivnost i na stjecanje novih stavova.” (Andrilović i Čudina, 1990: 196), tako će učitelji pod utjecajem stavova biti spremni ili nespremni učiti, usavršavati se, truditi se izvoditi što kvalitetniju glazbenu nastavu. Stoga je važno otkriti koji faktori utječu na oblikovanje stavova o glazbenoj nastavi, stručnom usavršavanju i glazbenim kompetencijama, kao pretpostavkama kvalitetne nastave Glazbene kulture.

Ovo istraživanje je pokazalo korelaciju između stavova o glazbenoj nastavi i kompetencijama i samoprocjene učitelja. Viša samoprocjena i pozitivniji stavovi bivših osječkih studenata u odnosu na zagrebačke mogla bi biti pretpostavka za veću spremnost na usavršavanje i unapređenje nastave Glazbene kulture, pa bi trebalo istražiti uzroke takvog rezultata.

Iako je praktični rad oblikovao samoprocjene učitelja, istraživanje je pokazalo kako se primjerena metodička znanja u nastavi ne primjenjuju dosljedno. Učitelji znaju kako u nastavi trebaju aktivno svirati i pjevati, ali se više od pola učitelja izjasnilo kako pjevanje ne prati sviranjem, zbog čega je moguć nesklad u samoprocjeni. Godine radnog iskustva nisu doprinijele povećanju glazbenih kompetencija, pa se možemo pitati jesu li nedostatna znanja stečena na studiju ili su neučinkoviti oblici usavršavanja. Međutim, rezultat četverogodišnjeg u odnosu na dvogodišnje obrazovanje pokazao je veća znanja, primjenu glazbeno-metodičkih znanja u nastavi i višu samoprocjenu, kao i potvrdio učinkovitost obrazovnog modela koji je u dužem vremenu i uz pomoć različitih glazbenih sadržaja, u kontinuitetu oblikovao učitelja koji ima veće glazbene kompetencije.

Kolike su glazbene kompetencije učitelja trebalo bi ispitati opsežnim istraživanjem koje će provjeriti elementarna glazbena znanja, poznavanje suvremenih metodičkih pristupa u nastavi glazbe, poznavanje glazbene literature za slušanje i pjevanje, zatim vještinu pjevanja, sviranja i uočavanja izražajnih komponenti glazbenog djela. Kako su u ovom istraživanju dovedeni u vezu stavovi i samoprocjene, buduća istraživanja trebala bi otkriti uzročno-posljedičnu vezu među njima. Poticanje dječjega glazbenog stvaralaštva proizlazi iz osobne kreativnosti učitelja koja se mora oslanjati na glazbena znanja, pa bi buduće istraživanje glazbenih kompetencija učitelja trebalo uključiti i segment kreativnosti.

Radnim iskustvom u nastavi Glazbene kulture ne mogu se nadomjestiti glazbene kompetencije učitelja. One se moraju sustavno graditi u logičnom slijedu glazbenih sadržaja tijekom kontinuiranog, višegodišnjeg studiranja. Glazbena i metodička znanja stječu se u interakciji s obukom pjevanja i sviranja, ali se ne smije zanemariti važnost oblikovanja stavova budućih učitelja jer će njihovi stavovi o glazbenoj nastavi i osobnim glazbenim kompetencijama utjecati na realizaciju glazbenih sadržaja u općeobrazovnoj školi.