

ART TEACHERS' COMPETENCIES IN THE CONTEXT OF THEIR INVOLVEMENT IN SCHOOL WORK AND PROACTIVE ROLE IN THE SOCIETY*

*Isidora Korac***

Preschool Teacher Training and Business Informatics College of Applied
Studies Sirmium, Sremska Mitrovica, Serbia

Olivera Gajić

Faculty of Philosophy, University of Novi Sad, Serbia

Abstract. The authors' starting point in this paper is analysing the changes in the perception of teaching profession, as well as the need for professional engagement of art teachers in school work and pro-active role in the society, while emphasizing the issues of professionalisation of their work, identity and key competencies. The aim of the research was to determine what competencies of art teachers are needed for school work and professional and proactive role in the society and what the possibilities of their professional development are. The research sample included 220 art teachers working in primary and secondary school. Results indicate that initial teacher education to large extent determines their teaching preferences, as well as that many respondents recognise art teachers' competencies as essential for their work at school and social community. It is noted that a small number of art teachers participate in school projects, experimental programmes, teachers' associations, and that they are largely involved only in the work of school teams. It can be concluded that their professional development needs to be focused towards the development of sensitivity for the identification and understanding of different professional and social patterns and roles, towards social interaction and involvement in various school

* *Notes.* The paper originated from the project *The Quality of Education System in Serbia from European Perspective* (No. 179010) financed by the Ministry of Education, Science and Technological Development of the Republic of Serbia (2011–2017). Reviewers of this paper was Milica Aleksić, MA, Cambridge English Teacher, Private International High School and Miroslava Ružić, Zavod za udžbenike Beograd.

** E-mail: oisidora@gmail.com

teams and teachers' associations, through which they can provide themselves with a source of support and resources for their work.

Key words: initial teacher education, extracurricular activities preferences, professional development, professional engagement of teachers.

INTRODUCTION

In recent years we have witnessed increasingly complex demands placed upon teachers, deriving primarily from a change in the perception of their profession. A deeper analysis of scientific literature and official documents in the field of education indicates that most authors, who study the problem of competencies, agree with the view that competent teachers should possess knowledge, skills, attitudes and values necessary to work in the classroom and the school where they work, but also the competencies required to *work with society and within society* (Gonzales & Wagenaar, 2008; Korać, 2012; Pantić, 2008; Stanković, 2010; Ševkušić i Stanković, 2012; Vizek Vidović i Domović, 2013; Zgaga, 2006). In the context of their professional role in society, they are expected not only to adapt to circumstances, schools, social change, but also to actively work towards changing these circumstances (Buchberger, Campos, Kallos & Stephenson, 2000). The teacher is seen as a *proactive agent of change* (Radulović, 2011) who acts responsibly and creatively, reviewing and changing the practice of their own work, who is ready to build different circumstances at school and its environment and who provides themselves with a source of support and resources through the activities within teachers' association (Korać i Sladojević Matić, 2014).

There is an increasing number of theoretical concepts that highlight the social dimension of professional development and lifelong learning of teachers, conceptions which foreground the professional community, a community based on collaborative and organisational learning (Džinović, 2011). Professional learning in the above approaches is seen as a characteristic of an organisation which learns through collaborative activities and mutual support of members, exchange of experiences, through shared critical analysis of theory and practice, mutual teaching, building shared values (Džinović, Đević i Đerić, 2013).

In light of the foregoing considerations, with this research we wanted to determine, based on the analysis of the existing international standards on teaching competencies, what competencies are necessary for Art teachers, as well as how Art teachers assess the contribution of their own initial education and professional training to acquiring the competencies. Teachers' activities within schools in Serbia are stipulated in the *Law on Primary Education* (2013) and in the *Rulebook on Permanent Professional Development of Teachers, Preschool Teachers and Professional Associates* (2016). This way, legislation emphasises the importance of engaging a teacher in a school through collaboration with colleagues and other individuals and institutions

in the local community and wider, as well as horizontal learning within the school.

Research on Art Teacher Competencies

What can be seen in the world in the last twenty years is an increase in the number of papers in which the authors through both theory and research deal with teaching visual arts, visual arts teachers' competencies and their professional development (Douglas, 2009; Eisner, 2002; Efland, 2002; Galbraith, 2003; Zimmerman 2010). One of the relevant frames in which these issues are taken into consideration is *Arts and Cultural Education at School in Europe* (2009). In this document, competencies are defined as a dynamic combination of knowledge, skills, attitudes which allow the teacher to act efficiently in a particular situation. A similar attitude can be found in the scientific literature that raises issues of teachers' competencies (Andevski i Gajić, 2010; Gonzales & Wagenaar, 2008; Kovač Cerović *et al.*, 2004; Tatković i Čatić, 2010; Weinert, 2001) as well as in international documents in this area (Common European Principles for Teachers' Competencies and Qualifications, 2005; The Definition and Selection of Key Competencies, 2005; Tuning Educational Structures in Europe, 2005, cited in: Korać, 2014).

A special contribution in the field of research in this area has been given by the National Art Education Association in the United States (National Art Education Association, NAEA). In order to determine the direction in which Art education is going in a very decentralised education system, the association has defined standards for the field of visual arts *Professional Standards for Visual Arts Educators* (2009). This document represents the standards for the content and outcomes that university programmes for educating visual art teachers should have.

Changes in the perception of the teaching profession place before art teachers, among other things, the requirement to be ready and able *to work with others*, in order to be able to support both independence in learning and skills of mutual and team learning among students, and improve and enhance their own learning (European Commission, 2005), to be involved in the entire life and work of the school, to be able to articulate the values embedded in the organisational culture of the school, to participate in the planning and realisation of the vision, objectives and tasks of the school, to be engaged in different teams, in a word, to understand the different roles of teachers in schools and develop competencies that are required to achieve these roles (Korać i Sladojević Matić, 2014; Korać, 2015).

In Serbia, it can be said that the field of research on Art teachers' competencies is almost neglected, that it is falling behind the developments in scientific research in the world and that it fails to meet the demands of science and practice. However, what seems to be an even bigger problem is the fact that the results of existing research in our country in the field of Art Education,

the professional development of Art teachers, are not sufficiently taken into account during the drafting of strategic documents, legal framework, etc. In this context, research on the competencies of Art teachers, can significantly contribute to creating a picture of the current situation and the effects of their education.

Subject, aim and research hypothesis

The subject of the research is art teachers' competencies with the focus on their professional engagement in the work of school and their role in the society. *The aim* of the research that will be presented here, which is part of the wider research of the doctoral thesis (Korać, 2013), was to determine what competencies of art teachers are needed for school work and professional and proactive role in the society and what the possibilities of their professional development are. The concretisation of the *aim* led to the following research tasks:

(1) Examine the opinion of Art teachers about the importance of the competencies necessary for working in schools and for their professional and proactive role in the society.

1.1. Determine the competency that teachers consider most important and least important for working in schools and for professional and proactive role in the society.

1.2. Establish whether there are differences of the opinions between the respondents regarding the competencies needed for working in schools and for their professional and proactive role in the society in terms of gender, school in which they are employed, the environment in which the school is located, length of service and acquired initial education.

(2) Examine to what extent Art teachers are engaged in school teams.

2.1. Establish whether there are differences between the involvement of teachers in school teams in terms of gender, school in which they are employed, the environment in which the school is located and acquired initial education.

(3) Examine to what extent Art teachers are involved in school projects, experimental programmes, model centres.

3.1. Establish whether there are differences between the involvement of teachers in school teams in terms of gender, school in which they are employed, the environment in which the school is located and acquired initial education.

(4) Examine to what extent the Art teachers are engaged in art exhibition realisation.

4.1. Establish whether there are differences between the engagement of teachers in art exhibition realisation in terms of gender, school in which they are employed, the environment in which the school is located and acquired initial education.

(5) Examine to what extent Art teachers are involved in the art teachers' associations.

5.1. Establish whether there are differences between the involvement of teachers in school teams in terms of gender, school in which they are employed, the environment in which the school is located and acquired initial education.

(6) Examine to what extent the Art teachers are engaged in the realisation of exemplary classes and speaking in the meetings of professional bodies on the topics related to the attended programmes of professional development.

6.1. Establish whether there are differences between the involvement of teachers in the realisation of exemplary classes and speaking in the meetings of professional bodies on the topics related to the attended programmes of professional development in terms of gender, school in which they are employed, the environment in which the school is located and acquired initial education.

Research hypothesis. The general hypothesis of our study reads: art teachers need a number of competencies for working in schools and for their professional and proactive role in society, adding that they consider competencies necessary and significant in their professional development. Specific hypotheses:

(1) Teachers find that they need a number of competencies for working in schools and for their professional and proactive role in the society.

1.1. Teachers believe that the most important competency is "knowledge and skills to work in a team, to be involved in the entire life and work of the school", while the least important competency is "knowledge and skills to engage in disseminating ideas about the importance of art education among other teachers, parents and the general public".

1.2. There are no differences of opinion among the respondents regarding competencies needed for working in schools and for their professional and proactive role in society in terms of gender, school in which they are employed, the environment in which the school is located and acquired initial education.

(2) The majority of art teachers are engaged in school teams.

2.1. There are no differences between the involvement of teachers in school teams in terms of gender, school in which they are employed, the environment in which the school is located and acquired initial education.

(3) The majority of art teachers are engaged in school projects, experimental programmes, model centres.

3.1. There are no differences between the involvement of teachers in school projects, experimental programmes, model centres in terms of gender, school in which they are employed, the environment in which the school is located and acquired initial education.

(4) The majority of art teachers are engaged in the art exhibition realisation

4.1. There are no differences between the engagement of teachers in the art exhibition realisation in terms of gender, school in which they are employed, the environment in which the school is located and acquired initial education.

(5) The majority of art teachers are engaged in art teachers' associations.

5.1. There are no differences between teachers' involvement in Art teachers' associations in terms of gender, school in which they are employed, the environment in which the school is located and acquired initial education.

(6) The majority of art teachers are engaged in the realisation of exemplary classes and speaking in the meetings of professional bodies on the topics related to the attended programmes of professional development.

6.1. There are no differences between the engagement of teachers in the realisation of exemplary classes and speaking in the meetings of professional bodies on the topics related to the attended programmes of professional development in terms of gender, school in which they are employed, the environment in which the school is located and acquired initial education.

METHOD

The methods, techniques and instruments. The method of non-experimental correlational draft was applied in the research using cross section method, and surveying technique. A questionnaire was specially designed to be used as the instrument, and its reliability was determined by calculating *Cronbach's alpha* coefficient. For the whole scale, which is used to measure teachers' competencies, reliability is sufficiently high (Cronbach's Alpha=0.896). The reliability for the part of the scale which examines teachers' competencies related to their work at school as well as with engagement and proactive role in the community is acceptable (Cronbach's Alpha=0.733). The questionnaire distinguishes socio-demographic variables regarding the previous initial teacher's education, educational institution where the teacher is employed, school location and teacher's gender. The questionnaire is drafted out of a total of sixteen questions, the first seven of which are related to the mentioned research variables.

The levels of statistical analysis. The collected data were subjected to different types of processing: qualitative and quantitative analysis based on the statistical procedures applied; Pearson correlation coefficient was calculated, Pearson χ^2 and χ^2 as a measure of the correlation of variables, while analysis of variance was applied for determining the significance of differences between the variables.

Participants. The research sample included 80 teachers working in urban primary schools, 80 in rural primary schools and 60 teachers working in secondary schools, a total of 220 teachers working in school in Serbia, out of whom 61% female and 39% male respondents. We decided for the sample

our research to consists of Art teachers, among other things, starting from the results of previously conducted research by Marjanović (2003) and our study (Korać, 2015) indicating that the initial education of Art teachers in the Republic Serbia varies a lot. Therefore, the ratio between artistic and psychological, pedagogical and methodological education of Art teachers depends on the higher education institution where the teacher has gained initial education. In the primary schools which consisted the sample, the majority of teachers graduated from the Faculty of Arts and Faculty of Applied Arts (52%), followed by 41% of teachers who graduated from the College of Fine and Applied Arts, while the least number graduated from the Faculty of Philosophy – department of History of Art and College for Preschool Teachers (7%). In the sample of teachers working in secondary schools there is a considerably larger number of Art teachers who graduated from the Faculty of Philosophy – Department of History of Art, as many as 20% of respondents. Data were obtained, while taking into account the fact that in this Department, there is no pedagogical preparation for the teaching profession. Furthermore, in the teacher sample working in secondary schools, the majority are teachers graduated from the Faculty of Fine Arts and Applied Arts (75%) and only 5% of them graduated from the College of Fine and Applied Arts.

RESULTS AND DISCUSSION

In the context of changes in the perception of the teaching profession, we wanted to know their opinion on the competencies needed for working in schools and their professional and pro-active role in the society. We asked the teachers to say to what extent they agree with the statements that an Art teacher should be able to work in a team, to be involved in the entire life and work of the school, to achieve successful cooperation with parents, to have knowledge of the legislation, to be engaged in spreading ideas about the importance of Art education among other teachers, parents and the general public. Teachers' answers ranged on a five-point scale from *I strongly disagree* to *I strongly agree*, as is shown in Table 1.

Table 1: Art Teachers' Opinion on the Competencies Needed for Working in Schools and their Professional and Proactive Role in the Society

Art teachers' competencies regarding ...	AS	SD	N
Achieving successful cooperation with parents	4.33	0.680	220
Team work. involvement in in the entire life and work of school	4.30	0.730	220
Legislation	4.19	0.672	220
Engagement in spreading ideas about the importance of Art education among other teachers, parents and the general public	4.03	0.965	220
Total	16.85	3.047	220

The data shown in Table 1 suggest that all the above competencies of Art teachers for working in schools and for their professional role in the society are considered essential (Korać & Sladojević Matić, 2014: 243).

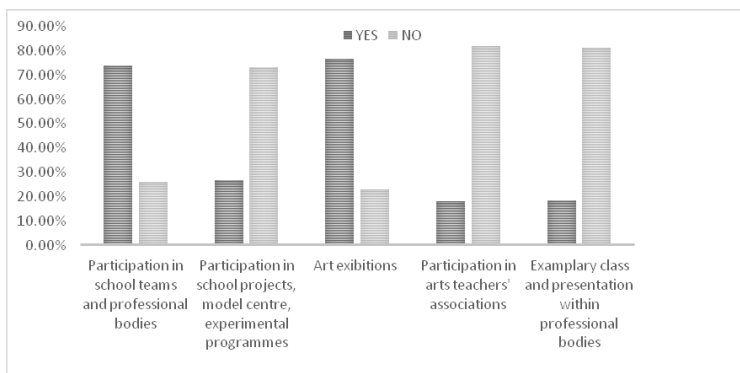
Based on the data obtained in the research we tested the hypothesis 1, and we can conclude that the hypothesis regarding the opinion of teachers about the importance of competencies of Art teachers for working in schools and their professional role in the society has been confirmed. However, sub-hypotheses 1.1. which reads: Teachers believe that the most important competency is knowledge and skills to work in a team, to be involved in the entire life and work of the school, while the least important competency is knowledge and skills to engage in disseminating ideas about the importance of Art education among other teachers, parents and the general public" can be only partially accepted. Namely, the method of univariate analysis ANOVA for repeated measurements showed that there are significant differences in giving importance to different competencies related to working in schools and professional and proactive role in the society ($F(3)=19.263$; $p=0.000$). Bonferroni post hoc test showed that the highest priority was given to the competency related to achieving successful cooperation with parents, while the least im-

portant competency is considered to be the one related to the engagement in spreading the ideas of the importance of Art education among other teachers, parents and the general public. Competencies related to teamwork, involvement in the overall school life and the legislation, do not differ in importance. They are less important than the competency related to achieving successful cooperation with parents, but more important than the competency related to the engagement in spreading the ideas of the importance of Art education among other teachers, parents and the general public (Korać & Sladojević Matić: 244).

There are no statistically significant differences when comparing opinions of the surveyed teachers on the importance of each competency in relation to the gender ($F(1)=0.328$; $p=0.568$), length of service ($F(3)=0.208$; $p=0.890$), whether the teacher is employed in a primary school or secondary school ($F(1)=0.165$; $p=0.685$), whether the primary school where the teacher is employed is in rural or urban area ($F(1)=2.833$; $p=0.094$), and which high education institution the teacher graduated from ($F(2)=2.437$; $p=0.090$) (Ibid, p. 243). This means that sub-hypotheses 1.2. is confirmed.

When analysing the data on to what extent Art teachers are involved in the work of certain school teams, we come to the following indicators that most of teachers said they are involved in the work of school teams (the data on teachers' involvement in various activities are given in Graph 1). This means that the hypothesis 2 which says that the majority of Art teachers are involved in school teams can be confirmed.

Graph 1: Art Teachers Involvement in School Teams and professional bodies, Exemplary class and presentation within professional bodies, School Projects, Experimental Programmes, Model Centre, Art Teachers' Associations



However, it should be noted that the participation in school teams is one of the teachers' obligations, which explains the higher percentage of their participation in the teams compared to their participation in art teachers' associations. The analysis of answers to the question which school teams they are involved in indicates that teachers are mainly involved in the teams for aesthetic landscaping of the school, the teams for Art subjects (92.19%) and the like. Only 16.81% of the surveyed teachers are involved in the teams that are not directly related to the subject of Art and which do not necessarily require the participation of Art teachers (the teams that surveyed teachers mentioned are: the team for self-evaluation of school work, the team for school development planning, the team for inclusive education, the team for entrepreneurship, the team for the protection of children against violence).

In view of the above mentioned teachers' involvement, there are no statistically significant differences with respect to whether the teachers are employed in rural or urban schools ($\chi^2(1)=1.108$; $p=0.743$). Also, there are no statistically significant differences between the teachers employed in primary and secondary schools ($\chi^2(1)=0.289$; $p=0.585$), as well as in relation to the gender ($\chi^2(1)=0.471$; $p=0.439$). The only statistically significant differences are related to whether teachers graduated from the Faculty or College of Fine and Applied Arts. Teachers who graduated from College are more involved in the work of school teams ($\chi^2(2)=19,284$; $p=0.000$). This means that sub-hypotheses 2.1. is partially confirmed.

Similar data were obtained when it comes to the participation of teachers in the school projects, experimental programmes, model centre and the like. Specifically, 26.8% of teachers say they participated or are participating in school projects, experimental programmes, model centre and the like; while as many as 73.2% of teachers do not. These survey results point to the conclusion that the third hypothesis is refuted. There are no statistically significant differences in relation to whether teachers are employed in rural or urban schools ($\chi^2(1)=0.299$; $p=0.585$). Also, there are no statistically significant differences between the teacher employed in primary and secondary schools ($\chi^2(1)=0.426$; $p=0.514$), as well as in relation to the gender ($\chi^2(1)=0.471$; $p=0.439$). The only statistically significant differences are related to whether teachers graduated from Faculty or College of Fine and Applied Arts. Teachers who graduated from the College are more involved in school projects, experimental programmes, model centre and the like ($\chi^2(2)=8,298$; $p=0,016$). These indicators point to the conclusion that sub-hypotheses 3.1. is partially accepted.

In addition, as many as 76.9% of teachers said they have organised art exhibitions. These data confirm hypothesis 4. Interestingly enough art exhibitions are equally organised by teachers who are employed in rural and urban schools ($\chi^2(1)=2.080$; $p=0.149$). Also, there are no statistically significant differences between the teacher employed in primary and secondary school when it comes to the organisation of exhibitions ($\chi^2(1)=0.598$; $p=0.439$), as well as in relation to the gender ($\chi^2(1)=0.475$; $p=0.441$). The only statistically

significant difference is related to the previous initial teachers' education. Namely, the teachers who graduated from the Faculty of Fine and Applied Arts organise art exhibitions more frequently than teachers who graduated from the College of Fine and Applied Arts ($\chi^2(2)=21.297$; $p=0.000$). These indicators point to the conclusion that subhypothesis 4.1. is partially accepted. A possible explanation for the results is that teachers who graduated from the College of Fine and Applied Arts when enrolling initial studies had preference for the teaching vocation, and therefore are more involved in school activities (school projects, experimental programmes, model centre, school teams, etc.). On the other hand, teachers who have graduated from one of the Art faculties organise art exhibitions more frequently, which does not fall within teachers' job description.

When asked to what extent the teachers are actively involved in Art teachers' associations, only 18.1% of the teachers surveyed gave a positive answer, and as many as 81.9% stated that they were not. In accordance with the data obtained in the survey we believe that hypothesis 5. that the majority of art teachers are involved in Art teachers' associations of cannot be confirmed. It is possible that one of the reasons for this result is that as many as a third of the surveyed teachers stated that they did not have the opportunity to acquire competencies on how to get involved in art teachers' associations, to get engaged in spreading ideas about the importance of Art education among other teachers, parents and general public, and how to provide themselves a source of support and resources through Art teachers' associations. Interestingly enough, teachers employed in urban primary schools and teachers employed in rural primary schools equally often said they participate in the Art teachers' associations ($\chi^2(1)=2.289$; $p=0.130$). Also, there are no statistically significant differences between the teachers employed in primary and secondary schools ($\chi^2(1)=0.201$; $p=0.654$), or with respect to the institution of high education which the teacher graduated from ($\chi^2(2)=0.572$; $p=0.456$). The only statistically significant differences are related to the gender ($\chi^2(1)=4.627$; $p=0.037$). The obtained data suggest that men are more active in Art teachers' associations compared to women. These research findings point to the conclusion that the sub-hypotheses 5.1. is partially confirmed.

A similar result was obtained when an analysis was conducted whether the teachers participate in the organisation of exemplary classes, present at meetings of professional bodies on the subject related to a training they attended. Namely, only 18,5% surveyed teachers gave a positive answer, and as many as 81,5 % of them said that they do not participate in realisation of these activities. In line with the obtained data, hypothesis 6 can't be confirmed. There are no statistically significant differences between the teacher employed in rural and urban schools ($\chi^2(1)=1.632$; $p=0.201$), as well as between those that are employed in primary or secondary schools ($\chi^2(1)=0.053$; $p=0.818$) in this regard), nor statistically significant differences regarding the type of high education institution they graduated from ($\chi^2(2)=0.575$; $p=0.459$).

The only statistically significant difference is found in relation to the gender. Research results indicate that men more so than women, organised exemplary classes and presented at meetings of professional bodies on the subject related to a training they attended ($\chi^2(1)=4.725$; $p=0.030$). These research findings indicate that subhypothesis 6.1 is partially accepted.

A possible explanation for the results of that research is the *gender regime*, which implies a relatively structured and lasting pattern of relations between women and men in a social context, forming gender roles, gender identity and the different behaviour of men and women. Gender regime is formed depending on the different economic, social, historical and cultural characteristics of a society, and is deeply functional for the society¹. The results of the research in our country and in the neighbouring countries (Blagojević, 2003; 2006) indicate that, due to gender regimes, women more often than men choose professions that do not have a great reputation in the society, and one of these professions is, unfortunately, the teaching profession. On the other hand, even in professions where the majority of women are employed (and the results of our study suggest that in primary and secondary schools, there are many more female than male Art teachers), men tend to have more important, managerial functions (principals, presidents of teams, associations, etc.) and participate more frequently in the activities that bring a certain prestige and power. Besides, the *gender regime* slows the professional achievement of women due to family responsibilities that they take on more frequently than men.

CONCLUSION

Competency construct has more meanings or notions. If we try to find what they have in common and what essentially defines this construct, then we can conclude that the notion of competency in social relationships and an individual's life refers to the constellation of skills that engages the whole person, permeates different levels of functioning and manifests in a number of layered segments and areas of social life. In the interaction with the individual and social constructs – entity of a person – needs, meanings, value orientations, socio-cultural context, etc., these potentials develop, turning into a general disposition, the capacity which influences the behaviour of an individual and his/her environment, the individual and social development during which, in this interaction, it is itself developing.

Research findings indicate that initial teacher education largely determines teachers' preferences, activities that they will later in the profession be involved in. All this sheds light on the issue of initial Art teacher education and is an encouragement for in-depth review of the development opportunities and incentives for proactive and cooperative teachers' approach to school

¹ In other words, gender roles, identities and characteristics are largely determined by the pattern of gender regimes itself and they generally adapt (Blagojević, 2006).

practice. There is a need for the students, future teachers, to be trained, during the initial studies, to develop competencies needed to perform different teachers' roles in school, active reflection and improvement of practice, collaboration with other stakeholders in the education process, etc.

The research results indicate that the initial education of Art teachers is diverse. Therefore, the relationship of artistic and psychological, pedagogical and methodological education of teachers of this subject depends on the higher education institution where the teachers gained their initial training.

Based on the foregoing considerations, it appears that in order to have a comprehensive overview of professional development and empowerment of Art teachers' competencies several important questions should be raised. The first in a series of questions concerns *the very essence of the professional competencies of Art teachers* and expresses the suspicion that we are still far from a precise and clear definition of this term. Without intending, at this point, to engage in giving the answer, which the theory is still searching for, we will point to one of the possible implications of a different understanding of this phenomenon in the educational context. If the development of professional competencies is understood as a process that determines the exchange and incentive for reviewing all aspects of the work of teachers with the aim of continuous learning, review of the educational practices (their own and others), continuous research and the development of responsibilities for the implementation of innovative models of work and projects, then those would be right who in the competencies of teachers, including Art teachers, seek (and find) new potential and drive for the improvement of the existing practices.

References

- Andevski, M. & Gajić, O. (2010). Diagnostic competencies of teachers – A preconception of life-long learning (LLL). In N. Popov, Ch Wolhuter, B. Leutwyler, M. Mihova, J. Ogunleye, & Z. Bekirogullari (Eds.), *The 8th International Conference on Comparative Education and Teacher Training* (pp. 451–457). Sofia: Bulgarian Comparative Education Society, Bureau for Educational Services.
- Arts and Cultural Education at school in Europe* (2009). Brussels Eurydice: EACEA.
- Blagojević, M. (2003). *Položaj žena u zemljama Balkana* (komparativni pregled). Retrieved from the World Wide Web on 3 December 2016 from <https://www.scribd.com/doc/291641643/Polozaj-Zena-u-Zemljama-Balkana>.
- Blagojević, M. (2006). *Rodni barometar*. Beograd: Asocijacija za žensku inicijativu AŽIN.
- Buchberger, F., Campos, B. P., Kallos, D., & Stephenson, J. (2000). *High quality teacher education for high quality education and training*. Umea: TNTEE.
- Douglas, I. (2009). *Staying in school*. New York: The Center for Arts Education.
- Džinović, V. (2011). Profesionalno učenje kao iskustveni, socijalni i imaginacioni događaj. U T. Vonta i S. Ševkušić (Ed.), *Izazovi i usmerenja profesionalnog razvoja učitelja* (str. 71–86). Ljubljana: Pedagoški institut.
- Džinović, V., Đević, R. i Đerić, I. (2013). Percepcije nastavnika o sopstenoj inicijativnosti: kolektivna inicijativa spram lične inicijative. *Zbornik instituta za pedagoška istraživanja*, 45(2), 282–295. DOI:10.2298/ZIP11302282D

- Efland, A. D. (2002). *Art and cognition – Integrating the visual arts in the curriculum*. New York: Teachers College, Columbia University Press.
- Eisner, E. (2002). *The arts and the creation of mind*. New Haven & London: Yale University Press.
- European Commission (2005). *Common European principles for teacher competences and qualifications*. Brussels.
- Galbraith, L. (2003). *The promise and importance of research on art(s) teacher education*. National Art Education Association.
- Gonzales, J. & Wagenaar, R. (2008). *Tuning educational structures in Europe: Universities contribution to the bologna process an introduction* (2nd Edition). Bilbao: Universidad de Deusto.
- Korać, I. (2012). Kompetencije nastavnika za realizaciju nastavnih sadržaja. *Nastava i vaspitanje*, 61(1), 99–109.
- Korać, I. (2013). *Kompetencije nastavnika likovne kulture i mogućnosti njihovog profesionalnog razvoja (doktorska disertacija)*. Novi Sad: Filozofski fakultet Univerziteta u Novom Sadu.
- Korać, I. (2014). Različiti pristupi definisanju kompetencija nastavnika. *Inovacije u nastavi*, 27(4), 63–71. DOI:10.5937/inovacije1404063K
- Korać, I. & Sladojević Matić, J. (2014). Kompetencije nastavnika – perspektiva nastavnika i učenika. *Zbornik radova Učiteljski fakultet u Užicu*, 17(16), 235–248.
- Korać, I. (2015). Pedagoško obrazovanje nastavnika u našoj zemlji. *Pedagogija*, 70(2), 258–266.
- Kovač Cerović, T., Grahovac, V., Stanković, D., Vuković, N., Ignjatović, S., Ščepanović, D., Nikolić, G., i Toma, S. (2004). *Kvalitetno obrazovanje za sve: izazovi reforme obrazovanja u Srbiji*. Beograd: Ministarstvo prosvete i sporta Republike Srbije.
- Marjanović, A. (2003). Zastupljenost individualizovanog pristupa učeniku u nastavi likovne kulture. *Nastava i vaspitanje*, 52(5), 50–61.
- Pantić, N. (ur.) (2008). *Usaglašavanje programa obrazovanja prosvetnih radnika u zemljama Zapadnog Balkana*. Beograd: Centar za obrazovne politike.
- Pravilnik o stalnom stručnom usavršavanju i sticanju zvanja nastavnika, vaspitača i stručnih saradnika (2016). *Prosvetni glasnik, Službeni glasnik Republike Srbije*, br. 13/2012, 85/2013, 86/2015, 3/2016, 73/2016, 80/2016.
- Professional Standards for Visual Arts Educators* (2009). Vol. 12, National Art Education Association. Retrived from the World Wide Web on 8 December 2016 from <http://naea.asu.edu>
- Radulović, L. (2011). *Obrazovanje nastavnika za refleksivnu praksu*. Beograd: Filozofski fakultet, Univerzitet u Beogradu.
- Stanković, D. (2010). Mesto kompetencija u profesionalnom razvoju nastavnika. U N. Polovina i J. Pavlović (ur.), *Teorija i praksa profesionalnog razvoja nastavnika* (str. 62–84). Beograd: Institut za pedagoška istraživanja.
- Ševkušić, S. i Stanković, D. (2012). Saradnja. U J. Šefer i S. Ševkušić (prir.), *Stvaralaštvo, inicijativa i saradnja: Novi pristupi obrazovanju I deo* (str. 153–181). Beograd: Institut za pedagoška istraživanja.
- Tatković, N. & Čatić, I. (2010). Curriculum focused on the development of competences in teachers' initial education. *Comparative Education, Teacher Training, Education Policy, School Leadership and Social Inclusion*, 8, 174–182.
- Vizek Vidović, V. & Domović, V. (2013). *Teachers in Europe – Main trends, issues and challenges*. *Croatian Journal of Education*, 15 (Sp. Ed. 3), 219–236.
- Weinert, F. E. (2001). Concept of competence. A conceptual clarification. In D. S. Rychen (Eds.), *Defining and selecting key competencies* (pp. 45–67). Gottingen: Hogrefe & Huber Publishers.
- Zakon o osnovama sistema obrazovanja i vaspitanja (2013). *Prosvetni glasnik. Službeni glasnik Republike Srbije*, br. 72/09, 52/11 i 55/13.

- Zgaga, P. (2006). The prospects of teacher education in south/east Europe: A regional overview. In P. Zgaga (Eds.), *The prospects of teacher education in south/east Europe* (pp. 5–41). Ljubljana: CEPS, University of Ljubljana.
- Zimmerman, E. (2010). *Lowenfeld lecture, creativity art education: A personal journey in four acts*. Retrived from the World Wide Web on 3 May from http://www.arteducators.org/research/lowenfeld_lecture_2010_enid_zimmerman.pdf

Примљено 12.9.2017; прихваћено за штампу 15.11.2017.

КОМПЕТЕНЦИЈЕ НАСТАВНИКА ЛИКОВНЕ КУЛТУРЕ
У КОНТЕКСТУ ЊИХОВОГ АНГАЖОВАЊА У РАДУ ШКОЛЕ
И ПРОАКТИВНЕ УЛОГЕ У ДРУШТВУ

Исидора Кораћ

Висока школа струковних студија за васпитаче
и пословне информатичаре Сирмијум, Србија

Оливера Гајић

Филозофски факултет, Универзитет у Новом Саду, Србија

Апстракт

Ауторке у раду полазе од сагледавања промена у поимању наставничке професије, као и потреба професионалног ангажмана наставника ликовне културе у раду школе и проактивне улоге у друштву, апострофирајући питања професионализације њиховог рада, идентитета и кључних компетенција. Циљ истраживања био је да се утврди које су компетенције наставника ликовне културе потребне за рад у школи и професионалну и проактивну улогу у друштву и какве су могућности њиховог професионалног развоја. Узорак истраживања чини 220 наставника ликовне културе који су запослени у основним и средњим школама. Резултати истраживања указују на чињеницу да иницијално образовање наставника у великој мери одређује њихове наставничке преференције, као и да испитаници препознају бројне компетенције наставника ликовне културе као битне за рад у школи и друштвеној заједници. Констатује се да мали број наставника ликовне културе учествује у пројектима школе, програму огледа, модел центрима, асоцијацијама и удружењима наставника, али да је највећи број њих ангажован само у раду школских актива. Закључује се да је професионални развој наставника ликовне културе неопходно усмерити у правцу развоја сензибилитета за уочавање и разумевање различитих професионалних и социјалних образаца и улога, за социјалну интеракцију и ангажман у различитим школским тимовима и удружењима наставника, кроз која могу себи да обезбеде извор подршке и ресурсе за рад.

Кључне речи: иницијално образовање наставника, преференције, професионални развој, професионално ангажовање наставника.

КОМПЕТЕНЦИИ УЧИТЕЛЕЙ ХУДОЖЕСТВЕННОЙ КУЛЬТУРЫ В КОНТЕКСТЕ ИХ ДЕЯТЕЛЬНОСТИ В РАБОТЕ ШКОЛЫ И ПРОАКТИВНОЙ РОЛИ В ОБЩЕСТВЕ

Исидора Корач

Высшая специальная школа для образования воспитателей
и деловых информатиков „Сирмиум”, Сремская Митровица, Сербия

Оливера Гаич

Философский факультет, Университет в Нови-Саде, Сербия

Аннотация

Авторы предлагаемой работы исходят из рассмотрения изменений в понимании профессии учителя, а также из потребностей профессионального участия учителей художественной культуры в работе школы и проактивной роли в обществе, апострофируя вопросы профессионализации их работы, идентичности и ключевых компетенций. Цель исследования – выявить компетенции учителя художественной культуры, необходимые для работы в школе, а также для профессиональной и проактивной роли в обществе и возможности их профессионального развития. Корпус испытуемых составило 220 учителей художественной культуры, работающих в начальных и средних школах. Результаты исследования указывают на факт, что образование учителей на уровне бакалавриата в значительной степени определяет их предпочтения в преподавательской работе. Испытуемые осознают многочисленные компетенции учителя художественной культуры в качестве важных для работы в школе и в общественной среде. Констатируется, что небольшое число учителей художественной культуры участвует в проектах школы, в программе экспериментов, в центрах моделей, ассоциациях и обществах учителей, однако, наибольшее число учителей принимает участие в работе ученых советов. Авторы приходят к выводу о том, что профессиональное развитие учителей художественной культуры необходимо направить к развитию сенсбилитета для восприятия и понимания различных профессиональных и социальных образцов и ролей, для социального взаимодействия и деятельного участия в различных школьных группах и ассоциациях учителей, обеспечивающих поддержку учителям и ресурсы для их работы.

Ключевые слова: образование учителей на уровне бакалавриата, предпочтения, профессиональное развитие, профессиональная деятельность учителей.