

**ART LANGUAGE IN FINE ARTS STUDIES****\*Maja Žmukić**

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**Received** 20<sup>th</sup> November 2020; **Accepted** 25<sup>th</sup> December 2020; **Published online** 29<sup>th</sup> January 2021

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**Abstract**

The subject of fine arts culture is based on learning the fine arts, and through the fine arts language it enables students to develop their own fine language through various artistic fields. The goal of this research is to examine and determine whether the teaching of fine arts studies is first and foremost achieved according to current curriculum, and if the artistic goal is accomplished. The sample consists of 214 students. The research methods selected for deriving relevant conclusions are: descriptive method, theoretical analysis method, historical method and experimental method. In order to realize this defined goal, an experiment was conducted with students of III and IV grade, which refers to comparing the effects of teaching fine arts culture. The results obtained through a survey questionnaire related to teachers show that art areas are equally represented 100%, but in the results of what is most often done in class, most students (82.71%) answered the drawing, while the remaining 18.69% answered that they usually paint. It has been proven that the art fields of drawing and painting are the most represented, while the fields of sculpting and graphics are often left out, and that 50% of teachers do not always start with the art task as the goal of the class. From the results of the experiment, it was proven that the students of the group to which the art problem was highlighted responded much better to the art tasks, and that they expressed themselves more freely and in a more diverse way.

**Keywords:** Art language, Artistic speech, Art culture methodology, Fine arts studies.**INTRODUCTION**

The subject of fine arts studies enables students to develop their own artistic language through different artistic areas, with an emphasis on the interpretation of the art language, the decomposition of its structure and artistic literacy. In order to better understand the issue, it is necessary to separate the concepts of art problem, art language and art speech, because all of the above is the goal of teaching the fine arts studies in a complex program unit. The art problem in its basic meaning is a part of the art language of the general system of artistic rules according to which a work of art is built. As the backbone of the fine arts studies class; knowledge and abilities are acquired; visual perception, imagination and creativity. Although visual language and speech are intertwined; because there is no language without speech and vice versa; there is an essential difference between them. Visual speech is somewhat more complex, it is a practical use of language, closely related to artistic individualized handwriting, while language is equal to all. In this sense, the productive character of an individual is as unique as a fingerprint and in order for a work of art to be "readable", a connection between the art language and the artist's expression is necessary. "In order for children to understand the meaning of works of art, it is necessary to introduce them to the layering of works of art in order to develop their visual and artistic, and thus cultural and aesthetic sensitivity" (Brajčić, Šučur, 2019). According to Damjanov (1991), we encounter art language in two forms, as visual and as sensory expression. The teaching of fine arts studies is built on the language of art, but it is separated from the mere task and raised to a higher level through educational tasks in order to develop the authentic artistic speech of each student, as well as developing their respect for others. "Every task of artistic expression given to children means that a problem of fine arts needs to be solved. It also means that children will involve their abilities and strengths in solving these problems, thus

increasing their benefits in different domains: socio-emotional, physical, intellectual and spiritual" (Cvetkova, 2020). According to Tanay (1989), every student should find and develop individual artistic speech through teaching, and the teacher should nurture that speech because it reflects the student's individuality, which is called the student's artistic text. "Children's artworks abound in elements of conscious but also unconscious meaning, thus representing a window into the child's emotional states. These works help the child to express phenomena and feelings from the so-called invisible reality, while helping them to express what they aren't able to say (or state in any other way) or express." Bilić, Balić, Kiseljak, 2012). In the subject of fine arts studies, the teaching unit consists of four basic elements; motives, art problem, technique and area, all of equal importance in the formation of the lesson whose harmonious relationship is implemented by methodology, because "The method - a way of activating or communicating the subject of the educational process, while accomplishing the goal" (Bognar, Matijević, 1993). Cvetkova, (2020) points out that the methodology of art activities in early childhood development, is based on a holistic and interactive approach and includes various strategies, methods and techniques of working with children. The goals for the curriculum in the fine arts studies in Federation of Bosnia and Herzegovina, Sarajevo Canton, are defined as art literacy, art language and art issues. Following this path, we need to further select the theme or motif with which to achieve the goal, because the theme or motif is not an end in itself, does not represent artistic content, but helps in its realization as a mediator, incentivize to learn and solve certain art issues. Grgurić, Jakubin, (1996) calls the notion of a motif, the means of raising awareness of visual language that must not be in a superior position, although it is possible to reverse the process, from the visual content to the motif will thus more clearly distinguish the importance of visual language versus motifs. "Motives and relationships of motives lead, stop, employ and calm the eye. This guidance nurtures the gaze in such a way that the gaze in the established rhythm communicates with the

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pulsation of oneself and all living things" (Damjanov, 1991). However, the motive and the theme can develop the imagination of free artistic expression in students, communication between what and how is sometimes essential because that is what represents the individual and brings creative joy. Thus, "how and what" should not be separated, nor should the motif be separated from the art problem; and in curriculum teaching planning, the area and technique support the motive; because technique should be understood as one of the possibilities of expression that serves to achieve some artistic value. Huzjak, Krajnc (2017) conclude that a good choice of didactic model in art pedagogy can improve the broader attitudes and beliefs of students because it positively affects the development of creativity and originality. Fine arts studies enable students to develop their own artistic speech through different artistic fields. In order for a work of art to be recognized, it should be shaped according to conventionally established criteria on the basis of which the differentiation of artistic from non-artistic practice is carried out. Only by determining the basic theoretical principles, artistic production provides itself with a framework within which it can be viewed (Ž. Milutinović, 2019).

## MATERIALS AND METHODS

### Participants

The sample consists of III and IV grade students of elementary school. The research was conducted on a population of N = 214 students, of which 108 were III grade students and 104 were IV grade students. In order to obtain reliable (relevant) data, a sample of respondents was taken from the population of 5 different schools in Sarajevo Canton. The research covered a total of ten classrooms, two grades from each school, formed into two groups, five grades of the third grade and five grades of the fourth grade. From this group, a sample of the experimental group was selected, which consisted of a total of six classes (133 students), three classes of III grade, 69 students, and three classes of IV grade, 64 students. Control group B consisted of six classes, numbering 125 students. Three classes of III grade, 63 students and three classes of IV grade, 62 students. At this stage of the research, we expose the experimental group to the action of the experimental factor. III grade students had two lessons within two art areas, drawing and painting, starting from the art problem to the motif, while fourth grade students had two lessons, one each from the art area of sculpture and graphics, starting from the art problem to the motif. At that time, the control group was working on an art assignment starting from the theme and motives without a clear emphasis on the art problem, on paper sizes in block no. 3 and 4 formats. The total number of teaching hours of the experimental and control group is 24. The research was done in accordance with the recommendations of the Helsinki Declaration, and participation was voluntary.

### Research Design

Data was collected directly from the respondents using a closed questionnaire: a questionnaire for students, an open interview, and an evaluation questionnaire after the experiment. In accordance with the set goal, independent and dependent variables were determined. Independent variables in relation to students: age (grade). What was observed as a dependent variable in order to determine whether independent variables cause some changes in them are the artistic

preferences of students, according to: art areas. The questionnaire for all students has 28 questions, the evaluation questionnaire for the students of the experimental group of III grade has 12 questions, and for the students of the experimental group of IV grade it has 11 questions.

### Statistical Analysis

All data collected by the survey was processed by descriptive statistics procedures. Frequencies and percentages were calculated from the space of descriptive statistics. The statistical program for personal computers SPSS for Windows-version 20.0 was used for data processing.

## RESULTS

Interpretation of survey results for students. An overview of the frequency of examining differences between students of different ages about the attitudes of the fine arts study classes. Relationship III class (108) / IV class (106)

**Table 1. What is most often practiced in fine arts studies class?**

| Variables | f (III) | f (IV) | % (III) | % (IV) |
|-----------|---------|--------|---------|--------|
| Drawing   | 84      | 90     | 77,78%  | 84,91% |
| Painting  | 24      | 16     | 22,22%  | 15,09% |
| Sculpting | 0       | 0      | 0,00%   | 0,00%  |
| Graphics  | 0       | 0      | 0,00%   | 0,00%  |
| Total     | 108     | 106    | 100,00% | 100%   |

**Table 2. How often is clay used in class?**

| Variables | f (III) | f (IV) | % (III) | % (IV)  |
|-----------|---------|--------|---------|---------|
| Always    | 15      | 0      | 13,89%  | 0,00%   |
| Often     | 20      | 25     | 18,52%  | 23,58%  |
| Rarely    | 61      | 77     | 56,48%  | 72,64%  |
| Never     | 12      | 4      | 11,11%  | 3,78%   |
| Total     | 108     | 106    | 100,00% | 100,00% |

**Table 3. How often is wire used in class?**

| Variables | f (III) | f (IV) | % (III) | % (IV)  |
|-----------|---------|--------|---------|---------|
| Always    | 0       | 0      | 0,00%   | 0,00%   |
| Often     | 0       | 2      | 0,00%   | 1,89%   |
| Rarely    | 3       | 47     | 2,78%   | 44,34%  |
| Never     | 105     | 57     | 97,22%  | 53,77%  |
| Total     | 108     | 106    | 100,00% | 100,00% |

**Table 4. Does the class teach what the color or line is?**

| Variables | f (III) | f (IV) | % (III) | % (IV)  |
|-----------|---------|--------|---------|---------|
| Sometime  | 70      | 69     | 64,81%  | 65,09%  |
| Rarely    | 24      | 33     | 22,22%  | 31,13%  |
| Never     | 14      | 4      | 12,97%  | 3,78%   |
| Total     | 108     | 106    | 100,00% | 100,00% |

**Table 5. Do you like doing something new?**

| Variables | f (III) | f (IV) | % (III) | % (IV)  |
|-----------|---------|--------|---------|---------|
| Yes       | 107     | 103    | 99,07%  | 97,17%  |
| No        | 1       | 3      | 0,93%   | 2,83%   |
| Total     | 108     | 106    | 100,00% | 100,00% |

**Table 6. Do you use the same paper size?**

| Variables | f (III) | f (IV) | % (III) | % (IV)  |
|-----------|---------|--------|---------|---------|
| Yes       | 10      | 17     | 9,26%   | 16,04%  |
| No        | 26      | 6      | 24,07%  | 5,66%   |
| Depends   | 26      | 29     | 24,07%  | 27,36%  |
| Blok 3    | 43      | 2      | 39,82%  | 1,89%   |
| Blok 4    | 3       | 52     | 2,78%   | 49,05%  |
| Total     | 108     | 106    | 100,00% | 100,00% |

Interpretation of the results of the research of the evaluation questionnaire for students of III and IV grade of the experimental group

Descriptive statistics of the results of the research of the evaluation questionnaire, related to the answers of the students of the third grade of the experimental group after the introduction of the experiment.

**Table 7. Did you learn what a line is for the first time?**

| Variables | f  | %       |
|-----------|----|---------|
| Yes       | 9  | 13,04%  |
| No        | 60 | 86,96%  |
| Total     | 69 | 100,00% |

**Table 8. Did you understand what a line is?**

| Variables    | f  | %       |
|--------------|----|---------|
| Yes          | 67 | 97,10%  |
| No           | 0  | 0,00%   |
| A little bit | 0  | 0,00%   |
| Some         | 2  | 2,90%   |
| Total        | 69 | 100,00% |

**Table 9. Did you draw on the large paper for the first time?**

| Variables | f  | %       |
|-----------|----|---------|
| Yes       | 13 | 18,84%  |
| No        | 56 | 81,16%  |
| Total     | 69 | 100,00% |

**Table 10. Did you like working on the large paper?**

| Variables | f  | %       |
|-----------|----|---------|
| Yes       | 65 | 94,20%  |
| No        | 1  | 1,45%   |
| Whatever  | 3  | 4,35%   |
| Total     | 69 | 100,00% |

**Table 11. Would you like to work on the large paper again?**

| Variables | f  | %       |
|-----------|----|---------|
| Yes       | 67 | 97,10%  |
| No        | 2  | 2,90%   |
| Total     | 69 | 100,00% |

**Table 12. Did you learn for the first time what the rhythm of a shape is?**

| Variables | f  | %       |
|-----------|----|---------|
| Yes       | 63 | 91,30%  |
| No        | 6  | 8,70%   |
| Total     | 69 | 100,00% |

**Table 13. Did you understand what the rhythm of the shape is?**

| Variables    | f  | %       |
|--------------|----|---------|
| Yes          | 23 | 33,33%  |
| No           | 20 | 28,99%  |
| A little bit | 4  | 5,80%   |
| Some         | 22 | 31,88%  |
| Total        | 69 | 100,00% |

**Table 14. Did you paint on the large paper for the first time?**

| Variables | f  | %       |
|-----------|----|---------|
| Yes       | 16 | 23,19%  |
| No        | 53 | 76,81%  |
| Total     | 69 | 100,00% |

**Table 15. Did you prefer to paint on large paper?**

| Variables | f  | %       |
|-----------|----|---------|
| Yes       | 58 | 84,06%  |
| No        | 2  | 2,90%   |
| Whatever  | 9  | 13,04%  |
| Total     | 69 | 100,00% |

**Table 16. Was it difficult to paint on large paper?**

| Variables    | f  | %       |
|--------------|----|---------|
| No           | 35 | 50,72%  |
| A little bit | 21 | 30,43%  |
| A bit        | 5  | 7,25%   |
| Some         | 8  | 11,59%  |
| Total        | 69 | 100,00% |

Descriptive statistics of the results of the research of evaluation questionnaire related to the 4th grade students answers of the experimental group after the introduction of the experiment

**Table 17. Did you try graphics for the first time in fine arts studies class?**

| Variables | f  | %       |
|-----------|----|---------|
| Yes       | 32 | 50,00%  |
| No        | 32 | 50,00%  |
| Total     | 64 | 100,00% |

**Table 18. Did you like graphics?**

| Variables            | f  | %       |
|----------------------|----|---------|
| No, I didn't like it | 5  | 7,81%   |
| Yes, I liked it      | 26 | 40,63%  |
| I liked it some      | 11 | 17,19%  |
| I liked it a lot     | 22 | 34,38%  |
| Total                | 64 | 100,00% |

**Table 19. Would you like to do graphics again?**

| Variables       | f  | %       |
|-----------------|----|---------|
| Yes             | 24 | 37,50%  |
| No              | 7  | 10,94%  |
| Whatever        | 20 | 31,25%  |
| I would love to | 13 | 20,31%  |
| Total           | 64 | 100,00% |

**Table 20. Did you learn what a graphic print is?**

| Variables    | f  | %       |
|--------------|----|---------|
| Yes          | 50 | 78,13%  |
| No           | 0  | 0,00%   |
| A little bit | 4  | 6,25%   |
| Some         | 10 | 15,63%  |
| Total        | 64 | 100,00% |

**Table 21. Did you learn what a surface is?**

| Variables    | f  | %       |
|--------------|----|---------|
| Yes          | 57 | 89,06%  |
| No           | 3  | 4,69%   |
| A little bit | 2  | 3,13%   |
| Some         | 2  | 3,13%   |
| Total        | 64 | 100,00% |

**Table 22. Was it difficult doing graphics?**

| Variables    | f  | %       |
|--------------|----|---------|
| No           | 23 | 35,94%  |
| A tiny bit   | 12 | 18,75%  |
| A little bit | 21 | 32,81%  |
| Some         | 8  | 12,50%  |
| Total        | 64 | 100,00% |

**Table 23. Did you work with wire for the first time?**

| Variables | f  | %       |
|-----------|----|---------|
| Yes       | 63 | 98,44%  |
| No        | 1  | 1,56%   |
| Total     | 64 | 100,00% |

**Table 24. Did you like what you did with the wire?**

| Variables | f  | %       |
|-----------|----|---------|
| Yes       | 30 | 46,88%  |
| No        | 34 | 53,13%  |
| Total     | 64 | 100,00% |

**Table 25. Would you like to work with wire again?**

| Variables       | f  | %       |
|-----------------|----|---------|
| Yes             | 22 | 34,38%  |
| No              | 26 | 40,63%  |
| Whatever        | 13 | 20,31%  |
| I would love to | 3  | 4,69%   |
| Total           | 64 | 100,00% |

**Table 26. Did you understand what a spatial drawing is?**

| Variables  | f  | %       |
|------------|----|---------|
| Not at all | 23 | 35,94%  |
| Just a bit | 12 | 18,75%  |
| A bit      | 21 | 32,81%  |
| Some       | 8  | 12,50%  |
| Total      | 64 | 100,00% |

**Table 27. Was it difficult to make a wire sculpture?**

| Variables    | f  | %       |
|--------------|----|---------|
| Not at all   | 11 | 17,19%  |
| Just a bit   | 12 | 18,75%  |
| A little bit | 28 | 43,75%  |
| Some         | 13 | 20,31%  |
| Total        | 64 | 100,00% |

## DISCUSSION

According to the results of this research, it was stated that students' art works were realized mostly through only two art areas, painting and drawing, which confirmed the justification of the suspicion that art education is not performed completely according to the curriculum and based on the results of this research the following data was obtained. Students opinions after being asked the question what is usually done in the fine arts studies class were: 84 students of III grade (77.78%) answered that they draw, remaining 24 (22.22%) answered that they usually paint, while none of the students answered that they sculpt and do graphics. 90 students of the IV grade (84.91%) answered that they draw, remaining 16 (15.09%) answered that they usually paint, while none of the students answered that they sculpt and do graphics. According to students, the fields of art are not equally represented in the curriculum. Answering the question: "How often do you work with clay?" among third grade students, the most offered response is "rarely", more precisely 61 (56.48%). The answer "often" was offered by 20 (18.52%) students, the answer "never" 12 (11.11%), the answer "always" 15 (13.89%). Among IV grade students, the most offered answer was also "rarely", more precisely 77 (72.64%). The answer "often" was offered by 25 (23.58%) students, the answer "never" by 4 (3.78%), while none of the students answered that they "always" work with clay. How often do you work with wire? In III grades, the answers "rarely" 3 (2.78%) and "never" 105 (97.22%) are the most common. In IV grades "rarely" 47

(44.34%) and "never" 57 (53.77%). The results show that the presence of this technique in teaching is small, although it is slightly more present in IV grade students. Whether they learn what color or line is, III grade students mostly answered with "sometimes" 70 (64.81%), "rarely" 24 (22.22%) and "never" 14 (12.97 %). Compared to IV grade, the answers did not differ statistically much, "sometimes" 69 (65.09%), "rarely" 33 (31.13%) and "never" 4 (3.78%). When asked if you like doing something new, most students answered affirmatively. III grades 107 (99.07%), and IV grades 103 (97.17%). During research on whether the same paper format is used in class, the answers obtained in the results of the analysis, based on the grade differentiated; the students of the III grade mostly answered format number 3, and the students of the IV grade answered format number 4. From this it can be concluded that the variations in the deviation of the paper size are small. The experimental method referred to comparing the effects of teaching fine arts studies organized and realized within the lesson on a given topic, in relation to a given art problem, which determined that the degree of adoption of the curriculum is higher in classes where the art problem is set as the backbone of the lesson. After conducting the experiment, students who participated in it were examined with an evaluation questionnaire, and based on the observation of the control group, the differences were compared.

In relation to the task of research on it; whether the teaching of fine arts studies is more efficient if the goals of the lesson is clearly set for the purpose of better acquisition of art language, whether the students of lower grades of primary education will better realize the task if they are familiar with art language. Conclusions were drawn from the evaluation questionnaires of the experimental group, and an open interview of students from the control group and based on the observation of the work and results of these groups, the differences of the acquired knowledge were compared. The experimental group consisted of six classes, three classes of III grade, 69 students, and three classes of IV grade, 64 students. III grade students realized two lessons within two art areas; drawing and painting; starting from the art problem to the motif, while IV grade students realized two lessons; one each from the art area of sculpture and graphics; starting from the art problem to the motif. During these lessons, the use of paper size deviated from the established ones, in relation to the choice used by the control group. After the concluding the classes, students of the control group of the III grade, who had the task to draw and paint without emphasizing the art problem; when asked what they did and learned in the fine arts studies class; answered that they drew and painted given motives but did not mention the art problem. Equally, in the control group of the IV grade, to the questions after the concluded class where they worked on spatial design and graphics, they responded without sufficient emphasis on the art problem. From the conversations with students of the experimental group who had the same tasks from the mentioned art fields, with the difference that the class was moving in the direction of the art problem, according to the topic and motive, completely different results were obtained. After the conclusion of classes for students of this group of the III grade, a very similar situation was recorded in the field of painting and drawing. Students, when asked what they did today, clearly answered that they learned about the language of art, emphasizing the art problem. In relation to the research task related to obtaining results on it; whether the visual language can be interpreted through the four art areas in the primary grades of primary education, the answers to the

questions in the evolutionary questionnaire of the experimental group prove that it is possible. Questioned: "Did you learn what a line is for the first time in class?", 86.96% of them said no, the remaining 13.04% said they learned what the line was for the first time. Questioned: "Did you understand what a line is?", most responded affirmative (97.10%) and only 2.9% answered "some". None of the students answered "no", which shows if the goal is clearly set for the students, they're able to better understand and the material. The same group of students, after the experiment in the field of painting, was asked: "Did you learn what the rhythm of form is?", most of them answered that it was the first time for them (91.30%), while the rest answered that they had studied it before. Questioned: "Did you understand what the rhythm of form is?", students answered "yes" (33.33%), "some" (31.88%) and "no" (28.99%). It is concluded that most students have acquired some knowledge, but also that art issues should be repeated. From the results of III grade, it can be seen that students; the group to which the art problem was highlighted; responded much better to the art tasks, to encompass and express the essence of the art problem, and to draw and paint more freely and variously. Similar results were found in the students of the experimental group of IV grade in the field of graphics. where the goal of the lesson was an art problem of the surface, which they had not studied before. Questioned: "Did you learn what a surface is?" most answered "yes", (89.06%), "some", "a little bit" (3.13%) and "no" (4.69%). When asked what they did in class, they answered that they did graphics and printed using the term of surface. Through the evaluation questionnaire, students of the experimental group were asked: "Did you learn what a graphic print is?". The majority answered "Yes" (78.13%), "some" (15.63%), "a little bit" (6.25%), while the answer "no" was not offered by anyone. The same group of students after the experiment in the field of sculpture was asked: "Did you understand what a spatial drawing is?".

Most of the answers were "yes" (67,19%), "some" (10,94%), "a little bit" (7.81%) and "no" (14.06%). Subsequent analysis of the comparison and observation of the student works of both groups can confirm that the higher quality of the artistic expression of each student of the experimental group can be clearly seen. In relation to the research task related of obtaining the results, whether the students of lower grades of primary education will better realize a certain art task if changes in art and technical means are introduced in the teaching. From previous conclusions on the basis of the evaluation questionnaire of the experimental group within the realization of which the paper formats were changed, to the question asked by the students: "Did you like painting on large paper more?", the answer "yes" was offered by the majority of students (84.06%), as well as that they would like to work on the same sized paper again. In the field of spatial design in working with wire, the first question asked was: "Did you work with wire for the first time?". Most answered in the affirmative, 98.44%. To the second question: "Did you like it", 53.13% of them answered "yes", while 46.88% offered the answer "no". Questioned: "Would you like to work with wire again?", the answer "yes" was offered by 34.38% and "I would love to" 4.69%, the sum of which is almost equal to the answer "no" (40.63%), and lastly "whatever" (20, 31%). Here, in relation to the second question asked, there is not much difference in the representation of affirmative and non-affirmative answers, and one of the reasons why is going to be revealed in the answer to the following question: "Was it

difficult to make a wire sculpture?", where the representation of the answers is "a bit" (43.75%), "some" (20.31%), and "a tiny bit" (18.75%), and lastly "no" (17.19%). Although the students understood the art problem in the realization of this task, it was more difficult for them to work with wire. Since they had not encountered wire in fine arts studies classes before, it was difficult for them to master it in the beginning. Most of them made extremely good shapes in the finals, and even asked to keep them, so they could take them home and show them to their parents. This is another proof that the task has been accomplished, and the conclusion is that often certain art tasks can be better realized if changes are introduced in the teaching in the form of art and technical means, regardless of their complexity of use. In the field of graphics, questioned: "Did you like doing graphics?", most of the answers were "yes" (40.63%), "I liked a lot" (34.38%), "some" (17.19%), and the least respondents answered with "no" (7.81%). Questioned: "Would you like to do graphics again?", The answer "yes" was offered by the majority of students (around 57%), "whatever" (31.25%), "no" (10, 94%), which shows that about 73% of students liked the field of graphics, and that most would like to do it again, and that over 80% of students understood what graphics and graphic prints are.

The purpose of fine arts studies in the lower grades of primary education is based on the fact that students acquire certain knowledge, abilities and attitudes in the field of fine arts, to be instructed in art reading, aesthetic-visual perception, which will encourage artistic expression. The knowledge that students should acquire within the teaching of fine arts studies requires the connection of different visual experiences in order to facilitate the understanding of fine arts and visual language, with the ultimate goal that the student adopts theoretical knowledge and practical skills, but also to develop creativity and creative abilities. Equally important in relation to the acquisition of knowledge, i.e. in art education, one should take the same attitude and pay equal attention towards art education. Through various art fields and techniques, students master art language through art tasks, and these tasks mean that students learn to distinguish a line by its properties, to recognize rhythm, surface, space, to know how to use a spot and a dot as art elements, to master the pencil and ink techniques, and to supplement and expand knowledge and skills. As already mentioned (Gaj et al., 2019), it is extremely important to organize different conditions in which students have the opportunity to participate in enabling creativity and creative thinking and expression. In educational practice, awareness of the values of children's creative expressions in curriculum design is not sufficiently developed, nor are the possibilities of their use sufficiently explored. In order for such approach to be more advocated, students must understand this, and it is necessary to introduce them to the layering of fine arts and the diversity of artistic styles and fine arts (Brajčić and Šučur, 2019). In accordance with the attitude of creating a school as a positive institution, the curriculum should include more activities that promote the well-being of students (Rijavec, Miljković, Brdar, 2008). One of the ways to achieve this is certainly the greater representation of visual arts in education (Šarančić, 2014). It is up to the teacher to expand the children's art vocabulary, raise awareness and encourage the research of new materials, support the development of children's imagination and aesthetic sensitivity (M. Bošnjak and Brešan, 2014). Adequate artistic and methodological approach to organization, implementation, monitoring and practical teaching, enables the development of

multidimensional, integrated competence of the individual as a subject of learning, which Raven (2014) calls human, and George and Puhalić (2019) subjective or individual competence. Kovačić (2019) states that teaching is still faced with the challenge of choosing content and methods that will stimulate the imagination and creativity of students, so creative workshops are increasingly present in the educational process.

## Conclusion

This research has led to certain conclusions, that teachers do not give equal attention to all art fields in the teaching of fine arts studies, and within those studies do not meet the number of hours provided for the specified area in the curriculum. It has been proven that the art field of drawing is most represented in the teaching of fine arts studies, that the field of painting is in the second place, spatial design in the third, graphics in the fourth, and that many techniques and materials are not used in teaching, which leads to the conclusion that many artistic goals can't be realized. It was also concluded that the language of art can be interpreted through art areas in the primary grades of primary education, if the goals of teaching fine arts are clearly set and changes are introduced in the form of art and technical means, making the classes more efficient. In addition, it is necessary to continuously support students in finding authentic artistic style. Without that, the subject of fine arts studies could remain at the scientific or artisan level, and what makes it artistic in the first place is freedom of authentic artistic style.

**Acknowledgments:** The authors would like to thank every participant for his effort and time.

**Funding** - No sources of funding were used to assist in the preparation of this manuscript.

**Conflicts of interest** - The author declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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