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ARTS EDUCATION IN TEACHER TRAINING

ABSZTRAKT

The aim of our research is to examine the personality and value-forming effects of arts education among our students taking part in primary school teacher training. Data were collected with a self-developed self-completed online questionnaire in the first term of the 2020/2021 academic year. We wanted to find answers to the following questions. What motifs can be identified in career choice? How do they change? How do differences in the chosen field of education relate to attitudes towards arts? Our basic hypotheses were the following. Family and school influences play a significant role in choosing the profession. Cultural consumption habits are not or hardly different from those of the age group. In the process of career socialization, profession-specific motifs come to the fore. Emotional-social determinants are important in career motivation. In this study we present the results, which show that intrinsic motifs dominate in career choices, cultural consumption habits meet our hypotheses and artistic activity also characterizes the sample.

Keywords: arts education, attitude, cultural consumption, professional socialization, teaching profession

1. THE TEACHER – TEACHER TRAINING

The task of teaching is the same age as humanity: the growing generation had to be prepared at all times for the basic tasks of their adulthood. Then the transmission of accumulated knowledge also became more and more important, so the teaching profession became one of the oldest ones. The qualification that can be acquired in teacher training is primary school teacher. The training period is eight semesters. The aim of the training is to prepare the teachers of the future theoretically and practically for the complex development of primary school students' personalities, and in classes 5 and 6 to perform the educational tasks of at least one chosen specialization field. These fields are Hungarian language and literature, foreign language (English, German), mathematics, people and society, science, music, visual education, IT, technology - lifestyle - home economics, PE and sports.

A detailed description of the teaching career mirror – as professional competencies to be acquired – is contained in the training and output requirements of the teaching profession (Decree 18/2016 (VIII.5.) EMMI). In this sense, the teachers of the future will be armed with a fairly wide range of competencies and will be able to plan and implement goals, activities, processes and individual learning paths thanks to their studies. The teacher is suitable for the transmission of culture, community values, the formation of the children's community, and cooperation with other actors in the educational process. They have an inner need for self-expression and self-cultivation. They are committed to supporting the development of children, take responsibility for fulfilling the mission of its institution, nurturing cultural traditions, promoting intercultural understanding and communication and developing society.

Only a very motivated and committed person can undertake such a theoretical and practical preparation, impact, investment of time and self-effort. Commitment to a profession, professional consciousness, develops, appears and is built into the personality as a result of a longer process of development and maturation. Following a career choice decision, the more conscious preparation, professionally oriented learning process (Szabó 1994) is based on the

summing up of the influences, impressions, motivations, experiences and information gained in the early years, and then the naive career images and real, experienced skills, as well as their mapping in action and attitudes are compared. This marks the beginning of the identification phase of the career socialization process, in which the role of external influences (family, teachers, friends) and interest-driven motives (benefits associated with the profession) is increasingly taken over. As a result of all this, professionalism can be formed, a direction of undertaking embedded in the life path, accompanied by the full commitment of the personality (Pinczésné Palásthy 2019).

2. RESEARCH CONCEPT

The research group of teachers at the Reformed Theological University of Debrecen was formed in the spring of 2020 with the aim of examining the connections between arts education and career socialization. We wanted to gather information on the following issues: what motifs can be recognized in the career choice of the students, how students' attitude towards art can be described, if they are actively engaged in any field of art, what culture-consumption habits they have and what they think about the role of arts education. Arts education provided by the training and the institution is considered to be constant, and the variables applied in the research are students' gender, specialization fields, career motivation, attendance at cultural programs, reading preferences, culture-consumption habits and engagement in artistic activities.

2.1. HYPOTHESES

In teacher training

1. in students' career choice extrinsic as well as intrinsic motifs can be recognized
2. students' cultural consumption habits do not or only slightly differ from those of the age group
3. active participation in artistic activities characterises the majority of the students
4. the role of arts in education is clearly declared by the respondents
5. differences in specialisation fields are related to students' attitude towards arts.

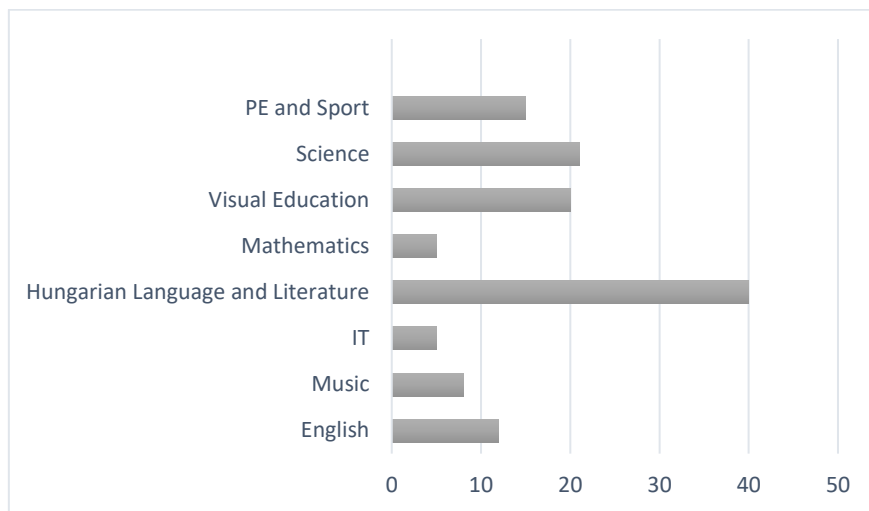
The research sample focuses on the students currently involved in teacher training at the Debrecen Reformed Theological University (DRTU). The total population of full-time and evening course students is 214. Information was collected in the first semester of the 2020/2021 academic year, and an online questionnaire was used as a research tool. Among the editorial considerations of the questionnaire was that the answers should allow the production of descriptive statistics and the exploration of correlations. We asked open-ended and multiple-choice questions and used a scale technique.

2.2. RESULTS

The questionnaire was completed by 134 students, representing 63% of the total population. In terms of their demographic characteristics, the vast majority of respondents are women (94% of respondents), which well represents women's participation ratio in the training. The distribution by settlement is quite varied: 20.25% come from the county seat, 47% from larger towns, 28% from smaller ones, 4% from villages, and only one student (0.75%) is from the capital. The distribution of the sample by grades is characterized by the fact that while first-

and second-year students filled in the questionnaire in the same proportion (25%-25%), third-year students (21%) were slightly under-, fourth-year ones (29%) over-represented. Of the 134 students involved in the research, the majority (79 people) specialize in human subjects that carry arts (Hungarian language and literature, visual education and music), together with the fact that science, physical education and English are also popular specialization fields (Figure 1).

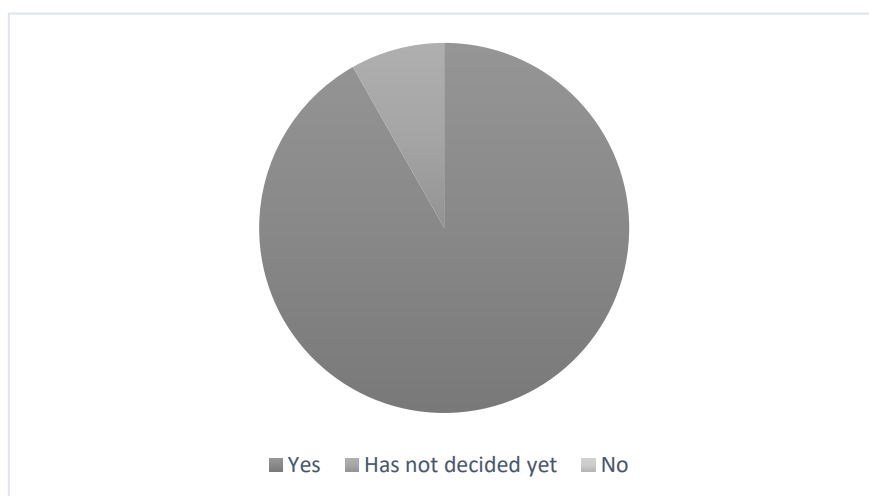
Figure 1. Distribution of respondents by Specialization Field (n=134)



Source: edited by the authors

The students clearly want to be teachers (Figure 2). 91.8% of them declare their intention with a definite yes, 8.2% of them state that they have not yet made a final decision. Complete rejection did not occur.

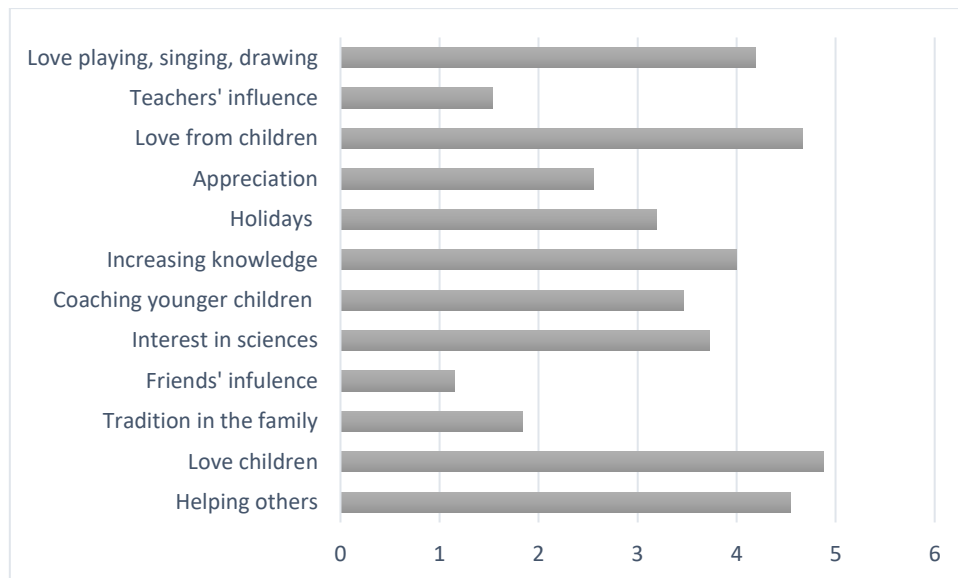
Figure 2. Students' intention to work as a teacher (n=134)



Source: edited by the authors

We were also interested in the motifs of career choice. In connection with the completion of the sentence ‘I chose the teaching program because ...’ the respondents had to rate the statements on a five-point scale, where 5 indicated full validity for the individual and 1 indicated that the statement was not true at all for the person. Items can be organized into three categories: intrinsic, interest-driven, and external motives.

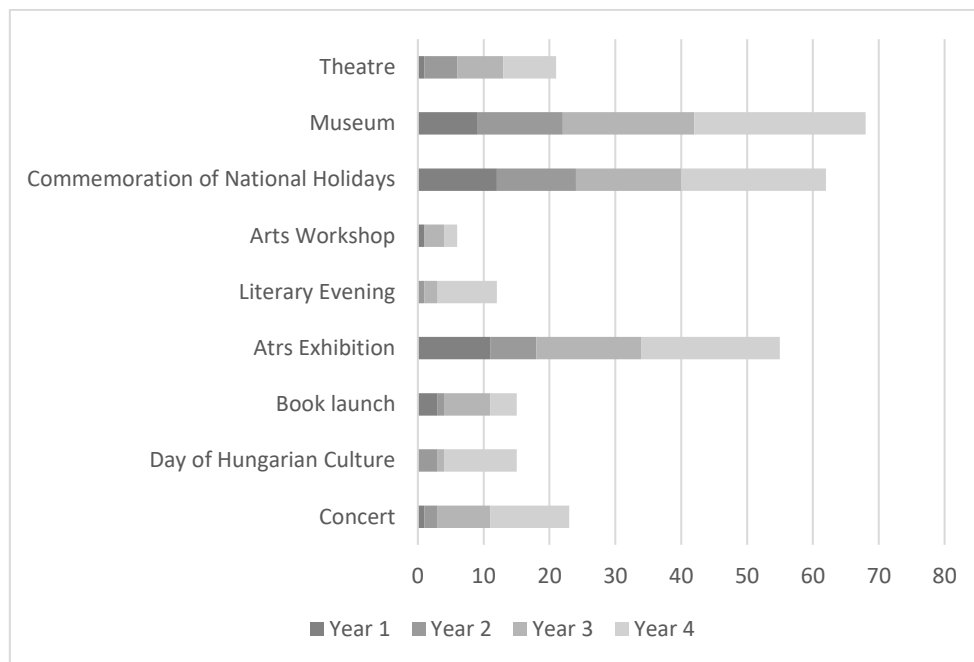
Figure 3. Career choice motivation



Source: edited by the authors

As Figure 3 shows intrinsic motifs related to pedagogical activity, suggesting internal, emotional involvement, are dominant. The intrinsic motif group is followed by interest-driven motifs representing the benefits that students hope to achieve through the teaching career (‘a good tool to increase my education’, ‘I am interested in sciences’, ‘I often helped smaller children’, ‘holidays are an advantage’). Motifs referring to external influences (teachers, friends, family) are of negligible significance. Thus, we see it as proven that the majority of the students chose both the teaching profession and the teaching career from internal motivation. The data collection, in addition to the previous ones, focused on the artistic activity of the students. The scope of our research was to explore what the most popular events organized by the institution are among the respondents, and what proportion of them participate in art programs. According to the results (Figure 4), the highest proportion of the students participate in museum visits, fine art exhibitions and programs organized to commemorate the national holidays.

Figure 4. Attendance at DRTU-organized Cultural Programs (n=134)



Source: edited by the authors

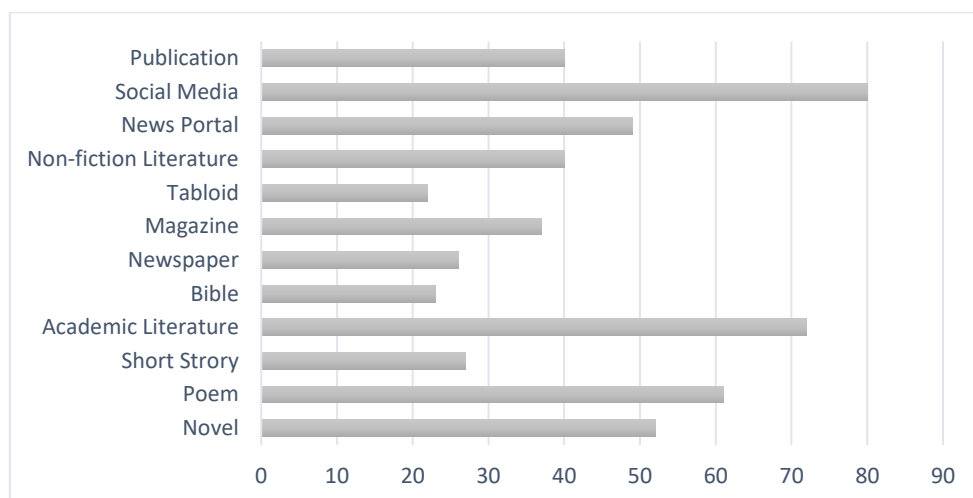
Attendance at museum and fine art exhibitions is greatly influenced by the intellectual and material environment of the Reformed College. The building houses the Grand Library, and the Museum houses permanent exhibitions such as “The School of the Country”, Mihály Fazekas and the Csokonai Memorial Room, and the Ecclesiastical Art Exhibition called “From the Cradle to the Coffin” (Tamusné 2017). Leaving the walls of the building, the student does not have to go far to get to one of the museums or exhibitions of the city with a rich cultural past and present.

We consider it a positive result that all students have named one or more events, including concerts and theater visits. A lower proportion of the respondents attended book launch events, literary evenings, and art workshops, which is explained by the fact that the institution typically has fewer of these events.

The results are further differentiated by the year moderately. Figure 4 highlights that most cultural events were attended by third- and fourth-year students in the largest proportion, which can be explained by the fact that they had more opportunities during their longer study period, and their career socialization – which, according to the literature and research results we consulted, also includes an interest and attitude towards art – represents a higher level.

The subject of our research was also to collect information about the students’ reading preference. In data collection, we created categories in which genres, high and popular culture, media, compulsory and leisure readings are mixed, but at the same time – based on the explored literature and our experience – they characterize the readings of the generation. We do not find it surprising that most respondents (80%) read the sites of social media. We assume that mainly posts, comments, messages, and typically not high-culture texts, which, however, cannot be completely ruled out (Figure 5).

Figure 5. Reading preferences (n=134)

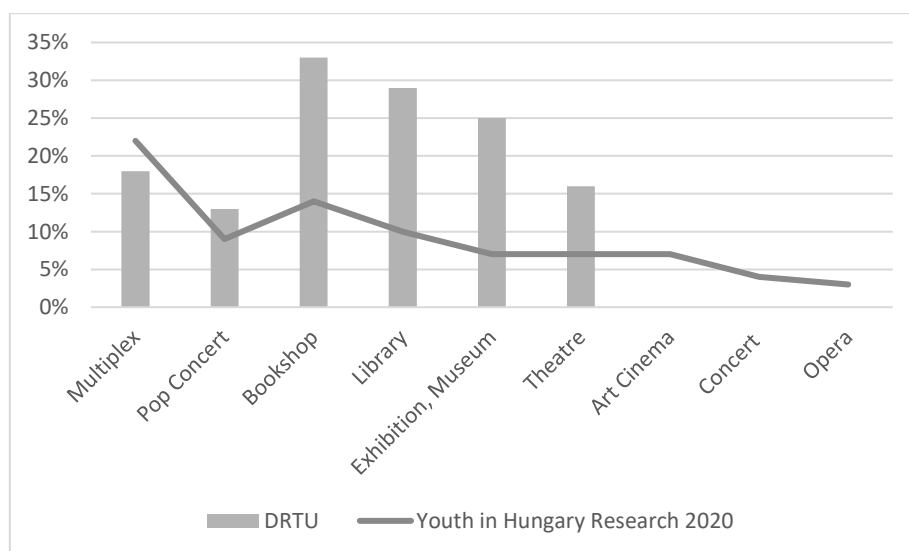


Source: edited by the authors

The results (Figure 5) reflect the fact that in addition to reading the literature for their studies, which was unfortunately not marked by all students, there is a significant proportion of those who read fiction, poetry, novels and short stories. If we compare the results with the phenomenon that today there is a general decline in reading (Ley et al. 1994; Bean 2002; Adamikné, 2006; Lockwood, 2008; Clark - Douglas, 2011), reading for enjoyment is declining rapidly, and the process has been particularly accelerated among young people (Joó 2020), then our results cannot be considered unfavorable.

Culture-consumption habits are shown in the most informative way in Figure 6, which shows the frequency of every two to three months in comparison with the Hungarian Youth Research 2020. The students in the largest number visit bookshops and libraries related to their studies in whole or in part. The proportion of those who go to exhibitions, museums, theaters and concerts every two to three months is also significant in the sample.

Figure 6. Culture-consumption habits (n=134)



Source: edited by the authors

Figure 6 also illustrates well that the students attend these institutions well above the national average for the age group. In the case of the art cinema, concerts and the opera DRTU students represent such a low proportion within the sample that it is not possible to display them in the figure. In cultural consumption we lag behind the national average in these areas, which achieved the most unfavourable results in the Hungarian Youth Research as well.

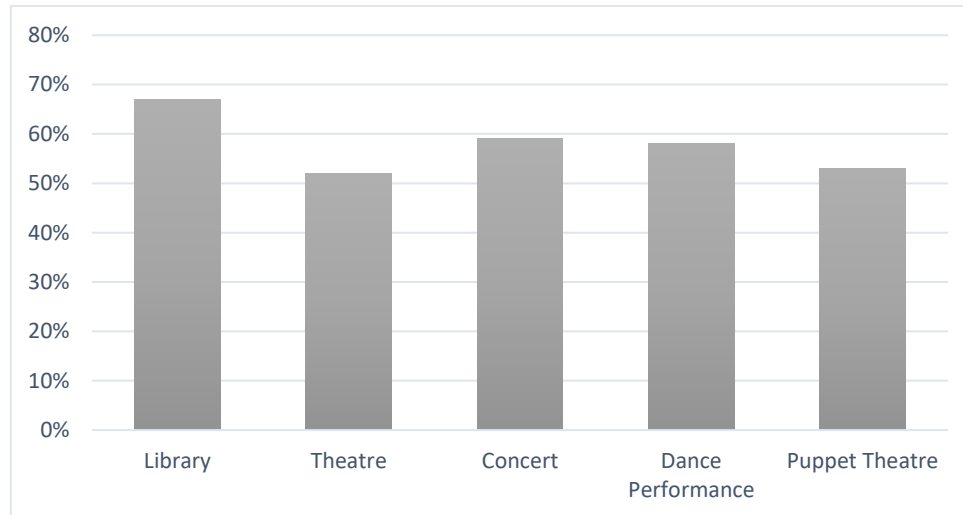
In examining artistic activity, we started from the premise that arts are closely intertwined with traditions, the maintenance and transmission of historical and religious values. We found several manifestations of these among the responses. In one of our questions, we asked, 'Are you a member of a traditional association?' Only 7% of respondents (10 people) indicated any relationship with a traditionalist group. Two used to do folk dance, one person is not currently a member of the group type asked in the question, and one person does not dance regularly, only in the fall, usually at the harvest festival of his/her hometown in a dance group formed only for that occasion. Although no reference was made to frequency, we assume that others regularly participate in rehearsals and performances of the chosen group. Three of them wrote about congregational ties (youth group, choir, orchestra), one of the students plays in Hajdúság Folk Music Ensemble, and two of them are folk dancers in Forgórózsa Dance Ensemble and Tádé Folk Dance Ensemble. Reading the different answers, the question arises in the researchers: do so many of the students really have relationships with traditional groups? It would probably be worthwhile to extend the question to traditionalist actions having been done in the past at the next level of the research, in our view, we would get richer answers. We also examined what art groups the respondents have taken or are taking part in during their past and present studies, and what extracurricular activities they have taken or are taking in addition to them. Due to the diverse variety of responses, we set up six categories that summarize the artistic orientation of artistic activities. 8 students did not answer, 34 people (25%) gave a negative answer expressing that they had not participated in either individual or group art activities before and now. The others (92 people, 68%) also described their participation in at least one, but more than four, different branches of art in their answers. 5% of the students (7 people) are engaged in activities that are related to literature, 3 of them marked writing and poetry as their field of art, others marked acting. One of them wrote, "I really like writing and painting poems. When I have time and the idea comes, I immediately write it down or paint it. I never really thought about how long I wanted to continue. I'm preparing to be a teacher, so it is beneficial to have a little artistic inclination in the bag." A special pairing of poetry with painting. Both require in-depth attention, solitude in the process of creation as opposed to the vibrant, loud, communal world of dance, for example. "Singing, acting for as long as I can." was another response. Students are also active in combining arts, e. g. singing with acting.

The students deal with numerous areas of dance, such as folk dance, ballroom dance, ballet, cheerleading, acrobatic dance, hip-hop. Equally diverse are the fields of fine arts, such as drawing, painting, photography, felting, silk painting, carving, sewing, flower arranging, fire enamel, graphics and making tile mosaics. We found that the most popular extracurricular activity is musical instrument learning, the following instruments are played: piano, cello, guitar, zither, folk flute, violin, flute, clarinet, flute, horn, trumpet, percussion instruments. They also sing in choirs, and orchestral participation as a community activity characterizes the sample as well.

In our opinion, it is a fundamental question how the students feel about the importance of arts education and the role of it in primary school education. Therefore, we asked our students whether they consider art education important in institutional education. As Figure 7 shows most consider arts education to be important in both lower and upper grades. 20.1%, considers it especially significant in the lower grades. Taken together, positive responses 97% of students consider school arts education important.

We also considered it important to ask our students about arts programs and institutions they plan to visit with their students in the future (Figure 7).

Figure 7. Plans for visiting cultural institutions (n=134)



Source: edited by the authors

Most students opted for the library, followed by a visit to the theater, and the concert came to the third stage of the podium. We are very glad that these cultural fields have won the listed opportunities, as a teacher, a pedagogical intellectual, in whose life and educational practice it is essential to have a positive attitude towards reading, to practice reading every day, to pass Hungary's cultural heritage, public treasures and folk traditions onto the children. Bearing in mind that most of the students will teach in lower grades after graduation, we are very sorry, however, that among small children perhaps the most popular puppet shows are only in the middle ground according to the students' choices. We assume that they are not familiar enough with this genre, they have not seen enough puppet shows or classes, which is sad because our university building is in the immediate neighborhood of Vojtina Puppet Theater in Debrecen.

3. CONCLUSIONS

Our hypotheses were largely confirmed. Intrinsic motives referring to emotional involvement related to the teaching career proved to be primary in the career choice of DRTU's students in teacher training. This is definitely a sign of professional commitment.

Students' cultural consumption habits - in terms of reading, exhibitions, museums, theater visits - are much more favorable than those of the age group, while in the case of some cultural institutions (art cinema, concert, opera), which are the least visited among Hungarian youth, lag behind of them. The institutional (Reformed College) impact is likely, but also the role of family background. Due to the pandemic situation, the range of entertainment and cultural opportunities has significantly narrowed, and the platforms have been rearranged. Examination of this aspect was not among our preliminary objectives, but whether the change is temporary or permanent, will be decided, as appropriate, in the course of further investigations.

The majority of the students, according to our assumption, are actively involved in community-based artistic activities. In connection with taking part in traditionalist groups fewer students indicated some kind of relationship than we had expected. At the same time, they are active in a significant number of arts activities (literature, fine arts, music, dance). The teachers of the

future clearly declare the role of art in education. The picture is a bit more nuanced if we focus on the subject nature of art, because here a distinction is made between lower and upper grades. In summary, however, 97% of students consider school arts education important. In our research, we sought to learn about students' commitment to the teaching career and their attitudes toward arts education. In the analyses, we focused on teacher candidates and did not significantly differentiate between differences in grades and specialization fields of education. Nor did we take the opportunity to compare with those already on the field. All of this can be projected as an opportunity and vision for the continuation of the research.

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MŰVÉSZETI NEVELÉS A TANÍTÓKÉPZÉSSEN

ABSZTRAKT

Kulcsszavak: művészeti nevelés, attitűd, kultúrafogyasztás, hivatásszocializáció, tanítói hivatás

Kutatásunk célja a művészetoktatás személyiség- és értékformáló hatásainak vizsgálata tanító szakos hallgatók körében. Az adatgyűjtés saját fejlesztésű, önkitöltős online kérdőívvel történt a 2020/2021-es tanév őszi félévében. A következő kérdésekre kerestük a választ. Milyen motívumok azonosíthatók be a tanítójelöltek pályaválasztásában? A motívumok hogyan változnak a képzés során? Milyen összefüggés van a választott műveltségterület és a művészetek iránti attitűd között? Hipotéziseink a következők voltak: A családi és iskolai hatások jelentős szerepet játszanak a pályaválasztásban. A hallgatók kultúrafogyasztási szokásai nem, vagy alig különböznek a korosztályétól. A karrier-szocializáció során a szakma-specifikus motívumok kerülnek előtérbe. Az érzelmi-szociális tényezők fontos elemei a pályamotivációnak. Jelen tanulmányban az eddigi eredményeket szeretnénk bemutatni, amelyek azt mutatják, hogy a pályaválasztásban az intrinzik, kapcsolati indíttatású motívumok dominálnak, a kultúrafogyasztási szokások megfelelnek hipotéziseinknek és művészi tevékenység is jellemzi a mintát.

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