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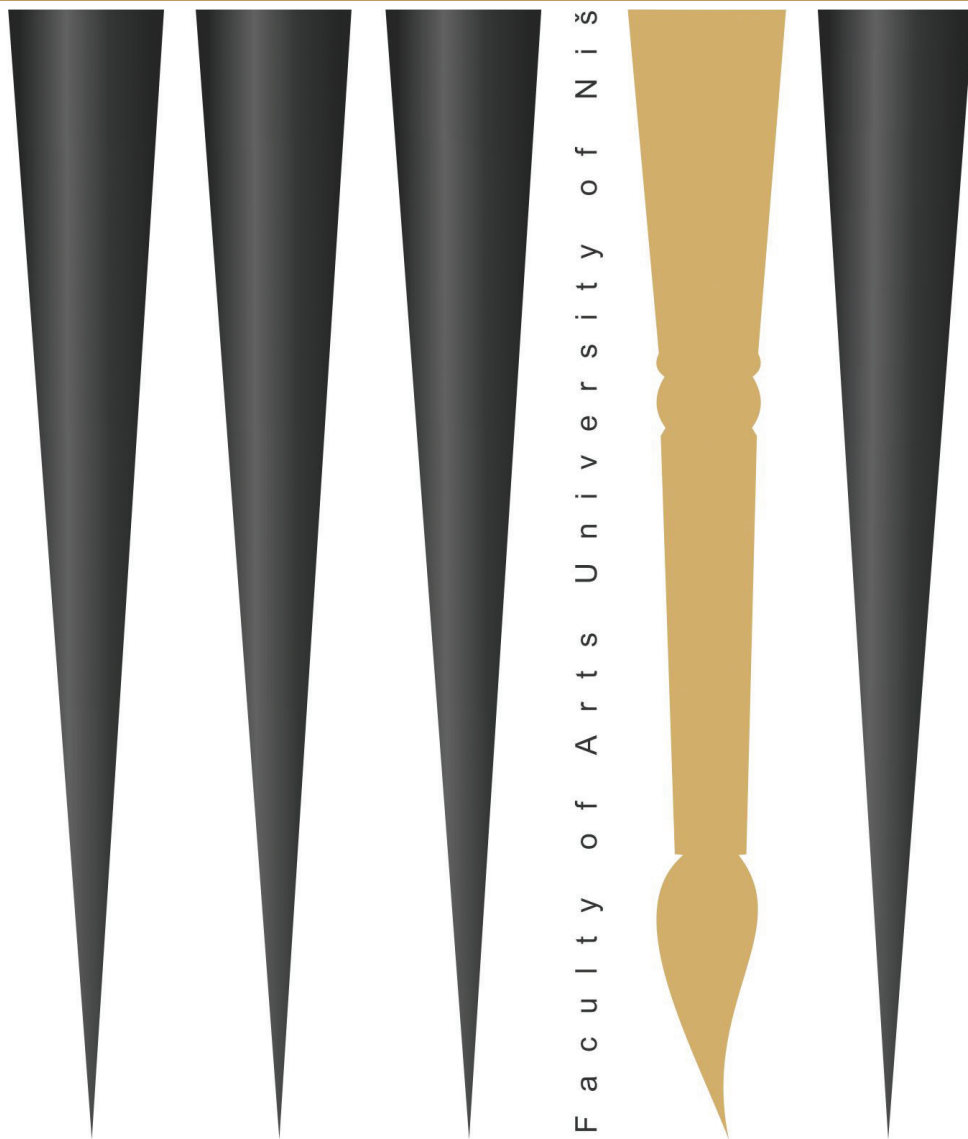
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THE IMPACT OF ART ON TEACHING ENGLISH TO BACHELOR STUDENTS OF ARCHITECTURE

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Abstract. *The study has two main goals: to determine the students' knowledge of and interest in visual arts (painting), considering the nature of the respondents' bachelor studies of architecture, and to determine whether the implementation of a creative activity based on well-known paintings into their English classes can enhance their writing skills in this language. Therefore, research was conducted including 21 bachelor students of architecture at the Faculty of Civil Engineering and Architecture, University of Niš who selected English as their elective academic course in the first year of study. They participated in this empirical research during the spring semester of the academic year 2023/2024. The study analyzed the participants' language performance, particularly their writing skills, and their knowledge of the paintings used in this experiment. Regarding the analysis of the participants' language skills, five grammatical and lexical points were studied. Moreover, the results of their knowledge of art are shown. The obtained results show that the participants performed better when exposed to the visual stimuli (paintings) and that they constructed grammatically correct sentences when using the vocabulary related to their field of study. The obtained results might be useful for devising the EFL teaching materials aimed at tertiary-level students of architecture to include not only the practice of English grammatical structures, but also the reading practice of the original English texts. Thus, the students would be able to observe and understand these structures in meaningful contexts.*

Key words: *visual art, writing skills, grammar, lexis, EFL, architecture*

1. INTRODUCTION

Teaching a foreign language presupposes that students be genuinely interested in the activities devised to help them master that language. Therefore, teachers should investigate various areas that may contribute to their students' achieving that goal. One of the areas that both improves students' mastery of the foreign language they study and enhances their creativity is the arts. It is particularly significant when teaching English to bachelor students

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of architecture. Namely, architecture itself is defined as a combination of art and the techniques for building and designing structures adaptable to particular human activities. What distinguishes architecture from civil engineering is precisely the fact that the architectural structures are designed and built to be stable, to suit human needs, to communicate experience and ideas through their form and to be constructed according to functional and aesthetic criteria. The aesthetic criteria being very important, it is inevitable that the students of architecture be instructed in the history of art. The structures they design and build should suit human activities, but they should also fulfil the aesthetic criteria. The majority of the foreign language materials taught to the bachelor students of architecture focus on the vocabulary specific to this discipline and the grammar items necessary to produce correct sentences that future architects will need when communicating with their future English-speaking partners and contractors. They are commonly trained in writing skills that will assist them in producing appropriate motivation letters and CVs, as well as other written documents more specific to their future jobs, related to planning and environment, orientation, architectural forms, the selection of materials and techniques, color, interior control, differentiation and economic planning. However, since creativity has a pivotal role in the work of an architect, it is also important to include a number of creative activities into their learning of a foreign language, English in this case.

This paper describes a study conducted with the bachelor students of architecture at the Faculty of Civil Engineering and Architecture, University of Niš, who attended the elective academic course in English. The purpose of the study was twofold. The first goal was to examine the interest of the students in the arts and their knowledge of visual arts in particular. The second was to evaluate whether the implementation of a creative activity in their English classes can potentially improve the students' mastery of the foreign language in question.

The paper first presents the key theoretical points regarding the importance of creative activities, art in particular, for EFL teaching and learning. It then provides an overview of the conducted research, followed by a qualitative analysis of the most representative samples and ending with a final conclusion and implications.

2. THEORETICAL BACKGROUND

The review of the crucial theoretical points about the inclusion of creative activities, art in particular, into FL learning shows their significance as a teaching tool. "...talking and writing are not powerful ways of learning simply because there is something inherently peculiar in these two language processes that makes them unique; on the contrary, they are powerful ways of learning because they require people to deliver tangible evidence that thought has occurred and is occurring. The vehicles for delivering this evidence are words strung together in sequences that carry meaning. But words are not the only vehicles for delivering such evidence. Musical compositions, sketches, drawings and paintings, designs of various kinds, photographs, dramatic skits and improvisations, films – all of these other forms of evidence that thought has occurred and is occurring" (Shuman and Wolfe 1990, 4). If the students are provided with the opportunity to use various forms of composing and creating, if they are encouraged to be involved in creative activities, then their potential for learning a foreign language is greater than in the classroom where only limited forms are employed. "Human beings learn by hand, eye, and brain (Bruner 1969; Emig 1978);

consequently, any learning process that simultaneously employs all three of these modes of learning is potent indeed" (ibid, 4). Creating requires that the whole person be involved in the act of learning, which is the reason why creative activities represent a powerful tool to be used in the classroom. Regardless of the focus that the teacher selects to take, it is undeniable that students appear to learn more eagerly and to achieve better results when exposed to creative activities, particularly those that enable them to perceive the connection between the foreign language they learn (English) and the discipline they study (architecture).

The analysis of a number of academic articles that focus on the importance of art in education in general proves that students of all ages respond positively to the inclusion of all forms of art into their everyday learning. "If you unlock a child's capacity for art, whether it is visual arts, theatre, dance or music, that capacity can be motivator for a child to make the academic grades to stay in the choir or the band. This motivation gives the child a sense of anticipation, hope and interest that otherwise he doesn't have. The arts are essential. We cannot do without them. They are an integral part of a good, overall academic preparation for life. Throughout history people have recorded their struggles, their dreams and their lives in works of art" (Farokhi and Hashemi 2012, 924). The same authors emphasize that the creative process exerts a positive effect on students' academic performance, contributing to the development of their learning skills as well as self-discipline and persistence, the qualities required for any kind of learning. Moreover, including creative activities into the learning process, teachers create a communal atmosphere in their classrooms since their students work together to achieve a common goal. "Arts learning helps us move from the pedagogical model of teacher-as-expert to the pedagogy of 'making' where the classroom has the feel of a studio doing original, beautiful work; where the learner is engaged in a collective process that asks them to take an increasing responsibility for what is happening" (Ibid). David Wealthy Guerrero analyzes the effectiveness of using the arts to promote a positive learning environment in the classrooms where students interact and use English in a meaningful and enjoyable manner (2017). This paper mentions qualitative research conducted by Brookes (1997) with 14 third-graders in the United States, whose results showed that the implementation of the arts contributed to the improvement of the students' use of the English language.

"Students who had attention problems could learn through the arts (e.g. painting) to stay on track for unbelievable lengths of time in order to achieve realistic drawings the students automatically learned to focus, concentrate, and problem solve. With motivation at its peak, teachers witnessed peak learning of course content" (Brookes 1997, 5).

O'Malley, Chamot, Stewner-Manzanares, Russo, and Kupper (1985) conducted a qualitative study with a sample of secondary school students in Philadelphia which included painting in language learning classes. The students were asked to reflect upon the impact of this creative activity on their accomplishments in language skills. The conclusion was that the majority of the students had better performance in their language classes owing to the application of painting as a learning strategy.

A project that Chamot (2005) conducted in a Spanish class implemented role playing into language learning. The author concluded that performing role plays when learning a foreign language, students showed a greater engagement in the learning process.

The study carried out by Pirire (2002) explored the use of drama to teach the French language. This author stated: "drama activities invite students to step into the role and combine what they know (from their own lives in the 'real' world) with the new or the fictional framework offered by the theatre unexpected fluency may result" (Ibid., 22).

A qualitative research project with 25 fifth graders in Western Australia conducted by White (2001) incorporated the use of the arts with English. The obtained results showed that the students improved their language ability. Namely, the inclusion of the arts into the language studies program helped the students to improve "self-concept, cognitive development, critical-thinking abilities, attention and social skills" (White 2001, 3). Also, the use of role playing and drawing contributed to the students' better preparation for writing, since they rehearsed, evaluated and revised their own ideas prior to completing their writing tasks. Participating in theatre and poetry programs, the students improved their speaking skills, whereas their proficiency in total reading ability, vocabulary and reading comprehension was enhanced through role playing, improvisation and story writing. The link between the arts and language teaching is further emphasized by White, who points out that "The connection between language and the arts is a rich one, yet this connection has traditionally been underutilized in the classroom. As vehicles for exploration, creation, and self-expression, the two disciplines (theatre and painting) have a great deal in common" (Ibid., 3).

Allen (2004) states that exposing students to the arts represents an important motivating strategy, since this kind of instructional implementation brings positive results. He illustrates this belief with one example: "the Woodrow Wilson Arts Integrated School, through a partnership with the New York City Opera, had professional opera performers who conducted workshops and performances of *Don Pasquale* in-house with third and fifth grade students". The results were extraordinary – students improved their critical skills since they were required to memorize their lines from various scenes before the presentation, and they increased their sense of responsibility because they felt responsible for memorizing their portion of the script.

Art has been used for learning various subjects, not just a foreign language (Lastra 2017), owing to its unique characteristic of providing students with content which induces them to create, to analyze, to communicate and to present their own ideas. Moreover, art has proven to be a strong motivating factor in learning by encouraging students to improve their knowledge through developing their attitudes to art, appreciation of creative works, but also their knowledge of art language (Al-Amri et al., 2016). McMahon, Klopper and Power (2014, 2) state that "learning through art enhances students' social, emotional and academic outcomes, as well as their knowledge and understanding". According to Gibson (2003), art enables students to contemplate and express their emotions and values. Regarding language learning, art has a potential of engaging students in learning a language in an enjoyable and creative manner (Werff 2003), increasing their language proficiency (Frokhi & Hashemi 2012) and their motivational level (Ekoc 2020). Motivation is one of the most significant factors when learning a foreign language. Therefore, art provides students with enjoyable and meaningful content for using the foreign language in an appropriate and correct manner for communicating and expressing their views, emotions and ideas (Werff 2003). The implementation of creative activities and the use of art in a FL classroom offers new learning opportunities and challenges to students (Lloyd 2017). Modern approaches to FL learning advocate the idea that students best learn a foreign language when they are given the opportunity to interact with the social and physical world around them. According to Žemberová (2014), "integrating the arts and language learning in the classroom not only increases the students' understanding of art but also allows them the opportunity to look at, listen to, talk about, share and create art. It can also enhance and develop their foreign language vocabulary and language skills" (Ibid., 243). The study conducted by Thulasivanthana (2020), which researched the usefulness of integrating

visual arts into English language teaching, involved the participants who were randomly assigned to control and experimental groups. The students in the experimental group had better results than those in the control group regarding the four English skills – listening, reading, writing and speaking. The findings of the study "assert that the use of visual arts in the English language classrooms attracts learners' interests, offers a meaningful context for the learners, and stimulates the students to become more enthusiastically involved in the language learning process" (Thulasivanthana 2020, 54).

A project worth mentioning is the one conducted by Professor Dragana R. Mašović, the full professor at the English Department, Faculty of Philosophy, University of Niš. During the dark period of the nineties of the 20th century, while the former Yugoslavia was struggling with its economic, political and moral downfall, professor Mašović founded the student theatre, symbolically named *The New Globe*, comprised of the bachelor students at the English Department. The membership was voluntary. They prepared and performed Shakespeare's tragicomedy *Much Ado about Nothing*. The play was performed first in the local Puppet Theatre, and later even on the stage of the National Theatre in Niš. Later, the same company of student-actors, led by their professor, prepared and performed a play based on the famous poem by T. S. Elliot, *The Wasteland*, which was a stunning success. According to professor Mašović's own words, "while the Yugoworld was crumbling down", the students were playing out "the drama of the war-ridden world". In line with the connection between the arts and language learning, this project proved significant for the tertiary-level students' proficiency in English since all the students who participated in these two theatre performances improved their language skills, particularly speaking, comprehension and writing. They also showed a marked increase in their sense of responsibility and organization since they accorded their rehearsals with their academic schedule, not allowing their extracurricular activities to interfere with their academic obligations. Although this project and the results it yielded were never scientifically examined, it practically proved the importance of the incorporation of creative activity into the studies of a foreign language.

3. THE METHOD

The main goal of the study included the following:

- 1) Determining the students' knowledge of and interest in visual arts (painting), considering the nature of their bachelor studies of architecture.
- 2) Determining whether the implementation of a creative activity based on well-known paintings into their English classes can enhance their writing skills in this language.

This research included 21 students of architecture who selected English as their elective academic course in the first year of study and was conducted during the spring semester of the academic year 2023/2024. At the beginning of the semester, the students were required to do the Placement test (<https://www.pdf-tests.com/english-placement-test-pdf-with-answers/>) so that their level of the knowledge of English could be determined. The results ranged from the advanced to the very advanced level, which meant that the research including advanced writing skills could be conducted.

The students' task was to write a story about an imaginary adventure. Prior to writing, ten art postcards were pinned round the classroom. These pictures were numbered from 1 to 10 and were purposefully selected as the copies of the well-known paintings created in

different art periods and by the painters belonging to different art movements (the list of paintings is stated in the Appendix). The students were asked to pretend that they were at an art exhibition, to walk around the classroom and try to determine the names of the painters and the titles of the paintings displayed, as well as the particular art movement the pictures belonged to. They were also encouraged to comment on the paintings regarding the art technique, presented scenes and a potential meaning of each work of art. After that, the students were asked to take a pen and piece of paper and look again at the pictures in any order they liked. They were advised to stop in front of each picture, select four of them, and write down their numbers and a few sentences describing them. After they had had enough time to examine the selected pictures, the students were asked to return to their places and imagine that the pictures they had chosen and written about were the scenes in an adventure – a real-life adventure, a supernatural story, a science-fiction adventure or merely a dream. Their task was to incorporate the descriptions they had previously written down into the adventure without mentioning the numbers of the pictures. When they had finished, they were asked to exchange their stories with other students. Each student then read the story he or she got from their colleague and was asked to go round the classroom and identify which pictures inspired the story. Finally, the students were required to hand in their stories to the teacher for assessment.

As stated previously, this type of activity checked the students' knowledge of art, painting in particular. This exposure of the students to the imaginative stimulus (pictures) and their ability to match visual art to the language skill, writing, tested also several grammatical and lexical areas. Regarding grammar, the following points were analyzed: narrating past events, describing places, scenes and people, sequence of tenses, time clauses, and adjectives for describing people, places, and clothes. The lexical areas included: scenery, people's appearance, movement, clothes, colors, and design of structures. The writing task was completed during the participants' regular tutorials.

4. THE RESULTS AND DISCUSSION

Considering the twofold goal of the research, the first part of the analysis focused on the students' knowledge of painters and art movements. Table 1 shows the results of the participants' knowledge of the paintings used in the research as well as the painters and art movements.

Table 1 Results of the participants' knowledge of the titles of paintings, names of the painters and the art movements

	title of the paintings	painter	art movement
%	23.80	71.42	85.71

The overall results of the first part of the analysis show that the majority of the participants demonstrated a high level of knowledge regarding the names of the painters whose paintings were used in the research as well as the art movements they belonged to. Out of 21 students, 15 of them identified the names of the painters, whereas 18 provided the name of the art movement. However, they could not state the exact titles of the paintings, i.e. only 5 students accomplished this task. This proves that they were well

instructed in the history of art and could place the paintings in the correct period of art history but failed to provide the exact titles of the paintings. This might result from the fact that the bachelor students of architecture attend the academic course History of Art during the fifth semester of their bachelor studies (the respondents were the first-year students, and this experiment was conducted during the second semester of their studies). Therefore, their knowledge of art history could be ascribed to what they learned during their secondary education. It should be added that their discussion of the paintings in English was extremely inspiring and contributed to their completing the written task. They talked with one another, exchanging comments, attempting to guess the titles of the paintings, and even expressing certain critical remarks as to which painting they thought most pleasing to them. Moreover, they provided very valuable information regarding the art technique, the use of color, perspective, and the overall impression that the paintings had on them, thus engaging in a very fruitful conversation in English. The important thing is that they respected the instruction to pretend to be at an art exhibition and behaved as if in a gallery.

The second part of this experiment was focused on the students' language performance when completing the assigned written task. They were required to write their adventure stories in accordance with the previously provided instructions. The assigned time was limited to forty-five minutes. Having finished writing their stories, the students exchanged them with their colleagues who were required to read them and try to identify the paintings that inspired the stories. Although this part analyzed the participants' language skills, writing in particular, it also yielded some results considering the students' ability to identify the paintings their colleagues selected as inspiration for writing the stories. Therefore, Table 2 displays the results obtained for this segment of the study.

Table 2 Results of the participants' ability to identify the paintings that inspired the stories

	identification of 4 paintings	identification of 4 paintings	failure to identify any of the paintings
%	52.38	33.33	14.28

The analysis of these results shows that the participants could identify either all four paintings that inspired the stories, or two paintings or they were unable to identify either of the paintings. The number of the students who performed best in this segment of the research proves both their knowledge of art history and their knowledge of English since they were able to identify all four paintings based on the story written by one of their colleagues. It also proves that these stories were written respecting both the norm of the English language and the artistic expression that inspired them. The number of the students who identified two paintings is also rather high, considering the fact that only five of the participants stated the exact titles of the paintings. It can be concluded that, regardless of the students' failure to provide the titles of the paintings, they were able to identify those that were incorporated into the stories based on them, which proves that the stories were written clearly and correctly enough to facilitate the recognition of the pictures that inspired them.

After the students had handed in their written tasks, they were analyzed regarding both the grammatical and lexical areas in relation to the previously stated points. The primary aim was to determine whether this creative activity and an inspiring discussion about the pictures and artists could contribute to the improvement of the students' writing skills in English. Table 3 shows the results obtained by analyzing the students' correct use of grammar when writing the

stories, i.e., 1) narrating past events, 2) describing places, scenes and people, 3) sequence of tenses, 4) time clauses, and 5) adjectives for describing people, places, and clothes, i.e. five areas of the English grammar which yielded a number of 105 examples since 21 students participated in this research. The results were grouped as grammatically acceptable, contextually unsuitable, and ungrammatical examples.

Table 3 Overall results of the participants' performance regarding grammar

	grammatically acceptable	contextually unsuitable	ungrammatical examples
%	34.28	50.47	15.23

The overall results of the analysis of the grammatical areas studied prove that the students who participated in the research had an advanced knowledge of English grammar in accordance with the previously conducted placement test. Namely, approximately one third of the respondents produced grammatically acceptable sentences regarding the observed grammatical areas. Whereas the number of ungrammatical examples is rather low compared to the number of grammatically correct ones, it should be pointed out that the number of contextually unsuitable examples is considerable and higher than the number of the grammatical examples, comprising half of the obtained examples. This means that the bachelor students of architecture possess an advanced knowledge of English grammar but do not apply that knowledge in context. Therefore, it is important that their instruction in English be focused not only on the grammar of this foreign language, but also on the analysis of appropriate texts and application of that knowledge contextually.

Moreover, this research analyzed each of the observed grammatical areas in more detail. A detailed analysis of each of the studied grammatical areas is shown in Table 4.

Table 4 Detailed results of the participants' performance regarding grammar

	grammatical items	grammatically acceptable	contextually unsuitable	ungrammatical examples
%	narrating past events	47.61	14.28	38.09
	describing places, scenes, people	47.61	33.33	19.04
	sequence of tenses	57.14	19.04	23.80
	time clauses	28.57	28.57	42.85
	adjectives	33.33	52.38	14.28

The analysis of the results for each of the observed grammatical items leads to some interesting conclusions. The participants showed the best results regarding narrating past events, describing places, scenes and people, and sequence of tenses, which could be well anticipated based on their placement test results. However, the total number of contextually unsuitable and ungrammatical examples for narrating past events is higher than that of grammatically acceptable ones (by 4.76%), whereas it is lower when regarding sequence of tense (by 14.3%). Sequence of tenses being one of the points of difference between the participants' MT (Serbian) and the FL they study (English) that often breeds students' mistakes in its usage owing to the MT interference, this result proves the participants' mastery of the English language grammar. The results obtained from the analysis of the

participants' use of time clauses show that barely one-third of the students used them correctly (the total number of the contextually unsuitable and ungrammatical examples surpasses the grammatical examples by 9, or by 28.57%). This was not an expected result, since the use of time clauses in English is not supposed to pose difficulty for EFL learners, particularly those whose MT is Serbian, because of the tense rules governing them, which are almost identical in both languages – future time variants + present (or present perfect) tenses. Therefore, this result cannot be ascribed to the MT negative transfer. The results obtained for one of the segments analyzed, adjectives for describing people, places and clothes, yielded some interesting findings. Namely, the number of contextually unsuitable examples is higher than that of either grammatically acceptable or ungrammatical ones. This further proves that the participants, despite their advanced knowledge of English, could not perform adequately considering the given context. Thus, they need more practice with meaningful original texts, preferably those focused on the description of places and people, i.e. descriptive essays.

As stated previously, one part of the experimental research regarding the participants' linguistic performance was the analysis of the particular lexical areas. Table 5 shows the overall results obtained by analyzing the students' performance regarding their correct use of particular lexis when describing 1) scenery, 2) people's appearance and movement, 3) clothes, 4) colors, and 5) design of structures, i.e., five areas of the English vocabulary which yielded a number of 105 examples since 21 students participated in this research. The results were grouped as grammatically acceptable, contextually unsuitable, and ungrammatical examples.

Table 5 Overall results of the participants' performance regarding lexis

	grammatically acceptable	contextually unsuitable	ungrammatical examples
%	51.42	37.14	11.42

The analysis of the overall results shows that more than half of the participants provided grammatically acceptable examples considering their use of the proper vocabulary when writing the stories. However, though the number of ungrammatical examples is rather low, it is the number of contextually unsuitable examples that might trigger certain concerns. The number of the grammatically acceptable examples surpasses the sum of the contextually unsuitable and ungrammatical examples by 2.86% only, the result not expected from the participants with an advanced knowledge of the English language.

Moreover, this research analyzed each of the observed lexical areas in more detail. A detailed analysis of each of the studied lexical areas is shown in Table 6.

Table 6 Detailed results of the participants' performance regarding lexis

	lexical items	grammatically acceptable	contextually unsuitable	ungrammatical examples
%	scenery	71.42	14.28	14.28
	people's appearance, movement	19.04	28.57	52.38
	clothes	38.09	42.85	19.04
	colors	61.90	23.80	14.28
	design of structures	76.19	9.52	14.28

A detailed analysis of the students' accomplishments regarding the use of the proper vocabulary when writing the stories proves their mastery of the English language in the field of lexical items pertaining to certain observed areas. The best results were obtained from the analysis of the examples related to the description of scenery, colors and design of structures. These results surpass the findings in other observed lexical areas, such as peoples' appearance and movement and clothes by far. For instance, when compared to the lexical items deemed contextually unsuitable and ungrammatical, the grammatically correct vocabulary used for the description of the design of structures is higher by 66.67% and by 61.91%, respectively. The second-best result was demonstrated in using the grammatically acceptable vocabulary when describing scenery – it is higher than both the contextually unsuitable and the ungrammatical examples by 57.14% regarding each of them. Finally, the results related to the proper vocabulary when describing colors are also worth mentioning – they are higher than the contextually unsuitable ones by 38.10% and better than the ungrammatical examples by 47.62%. However, the participants did not perform very well regarding the description of people's appearance and movement, where the number of ungrammatical examples was higher than that of the grammatical ones. Also, the sum of the contextually unsuitable examples and the ungrammatical ones surpasses the number of the grammatically acceptable examples by 61.91%, which shows that more than half of the participants did not provide proper vocabulary when describing people's appearance and movement. An interesting result was obtained when analyzing the vocabulary used for the description of clothes – the number of ungrammatical examples is rather small, whereas there is an almost insignificant difference between the number of the grammatically acceptable and contextually unsuitable examples (the difference being only 4.76% to the benefit of the latter).

5. CONCLUSION

The purpose of the study was twofold - to examine the interest of the bachelor students of architecture in the arts and their knowledge of visual arts in particular, and to evaluate whether the implementation of a creative activity in their English classes can potentially improve the students' mastery of the foreign language in question. The discussion of the findings obtained from the research conducted for the purposes of this paper prove that the participants' field of study is closely related to their performance of the English language, the foreign language they study as an elective academic course during their first year of bachelor studies. Regarding the nature of the research, the students demonstrated a high level of knowledge of the visual arts, particularly the names of the painters and art movements that the paintings used in the research belong to. As regards the other part of the research, the participants, who possess an advanced knowledge of the English language based on the placement test results, demonstrated the best results in the segments that tested narrating past events, describing places, scenes and people, and sequence of tenses (grammatical items) and in the segments that were related to the description of scenery, colors and design of structures (lexical items).

This empirical research proves that the implementation of creative activities into the classes of EFL has beneficial effects on the students, particularly the bachelor students of architecture, whose studies are closely related to creativity in general, and art in particular. The conducted research also shows that the participants who possess an advanced knowledge of English grammar could not apply that knowledge in certain contexts (as

stated in the section discussing the results of the research). Moreover, the part exploring the proper use of the observed lexical items proves that the participants created correct sentences using the vocabulary closely related to their field of study – scenery, colors and design of structures, whereas they could not provide correct lexical items regarding other fields, particularly people’s appearance and movement, and colors. These findings might be beneficial for devising the EFL curriculum aimed for tertiary-level students of architecture. The teaching materials should include not only the tasks for practicing grammatical structures of the English language, but also original texts that would put these structures into meaningful contexts.

However, the research conducted had certain limitations. Firstly, the number of students who participated in this study was rather small since it included only twenty-one students, which means that perhaps different results would be obtained if the number of participants was bigger. The second limitation results from the first one – the number of the participants was not big enough to set up two groups, the experimental and the test group, which would ideally demonstrate whether the exposure to the described activity contributed to the improvement of the participants’ language skills.

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APPENDIX

The list of the paintings used in the research

1. Vincent Vang Gogh, *Beyond Little Fluffy Clouds*
2. Rene Magritte, *The Healer*
3. Marc Chagall, *The Firebird*
4. Vincent Van Gogh, *Starry Night*
5. Claude Monet, *Plein Air*
6. Paul Gaugain, *Tahitian Landscape*
7. Rene Margitte, *Son of Man*
8. Wassily Kandinsky, *The Cossacks*
9. Pablo Picasso, *The Fifties, Part I*
10. Claude Monet, *Fisherman's Cottage at Varengeve*

UMETNOST U NASTAVI ENGLESKOG JEZIKA KAO STRANOG KOD STUDENATA OSNOVNIH STUDIJA ARHITEKTURE

Ovaj rad ima dva cilja: da utvrdi u kojoj meri studenti osnovnih akademskih studija arhitekture poznanju vizuelnu umetnost (slikarstvo) i da utvrdi u kojoj meri uključivanje kreativne aktivnosti zasnovane na poznatim umetničkim delima (slikama) u njihove časove engleskog jezika može doprineti poboljšanju njihovih jezičkih veština, posebno pisanja, pri upotrebi ovog stranog jezika. Sprovedeno je ispitivanje sa dvadeset jednim studentom osnovnih studija arhitekture na Fakultetu za građevinarstvo i arhitekturu, Univerziteta u Nišu, koji su pohađali nastavu iz Engleskog jezika kao izbornog predmeta na prvoj godini osnovnih studija. Ispitivanje je sprovedeno tokom prolećnog semestra akademske 2023/2024 godine. Predmet analize bili su jezička performansa učesnika ispitivanja, posebno njihovih pisanih veština, kao i poznavanje umetnički slika koje su korišćene u istraživanju. Analiza jezičkih veština učesnika obuhvata pet gramatičkih i pet leksičkih jedinica koje su posebno sagledane prilikom ove studije. Osim toga, prikazani su i rezultati koji pokazuju koliko studenti poznaju umetnost. Dobijeni rezultati potvrđuju da su učesnici ovog ispitivanja pokazali bolju jezičku performansu kada su bili izloženi umetničkom stimulansu (umetničke slike) i da su konstruisali gramatički tačne rečenice na engleskom jeziku pri upotrebi vokabulara koji je usko povezan sa prirodom njihovih studija. Dobijeni rezultati mogu biti od koristi prilikom pravljenja nastavnih materijala za predmet Engleski jezik kao strani za studente osnovnih studija arhitekture – ti nastavni materijali bi mogli da se zasnivaju ne samo na zadacima pomoću kojih se vežba tačna upotreba gramatičkih struktura u engleskom jeziku već i na čitanju originalnih tekstova na engleskom jeziku. Na taj način bi student mogli da sagledaju i razumeju upotrebu ovih gramatičkih struktura u jednom smislenom kontekstu.


Ključne reči: vizuelna umetnost, veštine pisanja, gramatika, leksika, učenje engleskog jezika kao stranog, arhitektura

ANALYSIS OF FEMALE PORTRAITS FROM DIFFERENT PAINTING STYLES BY PABLO PICASSO IN LIGHT OF COGNITIVE THEORY OF AESTHETIC DECISION-MAKING

UDC 7.041.5-055.2 + 7.01:111.852 P. Pikaso

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Abstract. *The issue of this study was to examine whether aesthetic evaluations of female portraits from various painting periods in Pablo Picasso's oeuvre differ in terms of dimensions: harmony (H), ornamentation (R), and distance (D). Additionally, this study investigates the trends of aesthetic evaluations over time and whether they correspond to the assumptions of the cognitive theory of aesthetic decision-making. The study involved 55 emerging adults ($M = 23.9$, $SD = 2.46$). The stimulus material consisted of 16 female portraits belonging to Picasso's blue period, rose period, analytic cubism, and synthetic cubism. We used scales to measure H, R and D dimensions of aesthetic decision-making (Pejić 2006, 2007; Pejić & Milićević 2007). One-way ANOVA results indicated statistically significant differences in the expression of H dimension ($F(3,876) = 79.28$, $p = .000$, $\eta^2 = .230$), R dimension ($F(3,876) = 22.49$, $p = .000$, $\eta^2 = .079$), and D dimension ($F(3,876) = 6.38$, $p = .000$, $\eta^2 = .026$) depending on Picasso's artistic period. Likewise, trends in aesthetic evaluations of female portraits from different periods of Picasso's oeuvre over time were examined. The results showed a statistically significant trend that resembled the trend expected, depending on the aesthetic dimension in question.*

Key words: *H dimension, R dimension, D dimension, female portraits, Pablo Picasso*

1. INTRODUCTION

The first understandings of aesthetic experience and aesthetic judgments date back to the period of ancient Greece and were studied by philosophers, psychologists, aestheticians, and others. They all sought to understand the structure of aesthetic experience, leading to the emergence of many theories from these studies (Milićević 2019). One of the more prominent ones is Ognjenović's cognitive theory of aesthetic decision-making, which has been tested

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in numerous studies and has consistently shown partial success in explaining the phenomenon of aesthetic experience. The problem addressed in this research is whether aesthetic judgments of female portraits from different periods in Pablo Picasso's artistic production differ in terms of the H dimension, R dimension, and D dimension. Additionally, this study examines the trends in aesthetic judgments over time and whether they align with the assumptions of Ognjenović's theory.

Working on his theory of aesthetic decision-making, Ognjenović conducted a series of experiments. In one experiment, psychology students were exposed to visual stimuli in pairs, with exposure times of 500 ms, 1000 ms, and 1500 ms. The visual stimuli included works by lesser-known artists, parts of paintings by famous artists, as well as drawn objects from various periods and epochs. Each visual stimulus was processed in three ways, according to the principle of harmony (H), the principle of ornamentation (R), and the principle of semantic distance (D) (Ognjenović 1997). The H level of processing implied simplifying the drawing, emphasizing good form, striving for quality, or emphasizing symmetry. The main principle of this processing mode is achieving harmony or balance. The R level of processing the stimulus involved enriching the image with details and ornaments, with the main principle being embellishment and redundancy, i.e., repeating information. The D level of processing represented the original image, drawing, or detail of the artwork. In this way, 30 images were processed, resulting in a total of 90 stimuli. The task for the participants was to press the left or right button to indicate which stimulus in the pair they preferred. When the exposure time was 500 milliseconds, the H mode was dominant, when it was 1000 milliseconds, the R mode was dominant, and at 1500 milliseconds, the D mode was dominant. The results were surprising and demonstrated clearly that aesthetic preference depends on exposure time and that there are three different levels of cognitive processing involved in making aesthetic judgments (Ognjenović 1997).

Furthermore, the results of this study demonstrated that aesthetic decision-making in humans is organized across three qualitatively distinct levels, a finding confirmed in numerous subsequent studies (Ognjenović 1980, 1985, 1991; Ognjenović & Morača 1994, as cited in Ognjenović 1997). Modern cognitive psychology posits that the duration of stimulus exposure determines the depth of cognitive information processing. Based on Ognjenović's research, a model of aesthetic decision-making was developed (see Figure 1), illustrating three sub-processes with distinct operational characteristics, each situated at different depths within the cognitive system. Each sub-process is characterized by unique and specific features, and from each one, final aesthetic judgments can be made. The H sub-process leads to aesthetic judgment A1, the R sub-process leads to aesthetic judgment A2, and the D sub-process results in aesthetic judgment A3, accounting for the expression of different tastes (Ognjenović 1997).

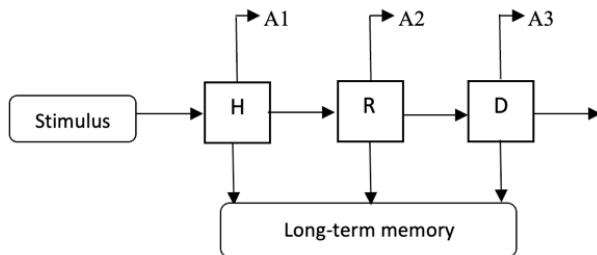


Fig. 1 Model of aesthetic decision-making (Ognjenović 1997)

Ognjenović hypothesized that his model leads to broader theoretical aspects, namely, that the three modes of decision-making can also be applied as three principles of aestheticization throughout the history of art. This means that these modes appear in a consistent order throughout the development of an artistic style. First, an artistic style appears as a simple, newly organized form consisting of basic elements. This is followed by a phase of decoration, ornamentation, and redundancy. Finally, there is an opening of a new space, shifting from the simple and adorned to something deeper, though all elements remain the same (Ognjenović, 1997). Subsequent research confirmed this assumption by Ognjenović, but deviations were noted in certain artistic styles (Želeskov et al. 2003; Milićević et al. 2002; Milenović et al. 2002; Radonjić 2001, 2002, 2004; Pejić 2004; Milićević & Jovanović 2013; Jovanović, Milićević & Pejić 2013).

Pablo Picasso's artistic career can be divided chronologically into several periods, each marked by specific influences, dominant themes, and a gradual move towards cubism. Picasso's blue period (1901 – 1904) is characterized by monochromatic paintings with shades of blue and blue-green. Dominant themes in his works during this period include beggars, prostitutes, and solitary figures he depicted on the streets of Barcelona, as well as the theme of motherhood, inspired by his visits to a women's prison in Paris (McCully 2021). Additionally, Picasso's paintings from this period often evoke feelings of sadness, melancholy, and despair, reflecting the mood he was in, which was influenced by the suicide of his close friend Carles Casagemas.

In Picasso's rose period (1904 – 1906), pink and orange hues dominated, along with Fernande Olivier, whom Picasso referred to as his muse, and numerous circus performers, acrobats, and harlequins² typical of the French scene. His paintings from this period have a much more positive tone, reflecting an intoxicating and optimistic mood.

During the analytical cubism period (1909 – 1912), Picasso used monochromatic and neutral colors, primarily brown, and objects fragmented into parts that he analyzed based on shape, resulting in a fractured effect on space and objects. Picasso's paintings from this period were impersonal, monochromatic, ascetic, and devoid of emotional expression.

In synthetic cubism (1912 – 1914), objects were no longer broken down, but one characteristic part of an object is combined with a certain part of another object to form a new whole (Milićević 2005). This compression of form inevitably led to abstraction, but to maintain a connection with reality, cubists employed new techniques such as typography and collage. During this period of Picasso's work, geometric composition became prominent in his paintings, with themes dominated by musicians, still life, and portraits. Throughout his career, Picasso remained faithful to cubism, refining and enriching it with new themes and integrating it with emerging artistic movements such as Surrealism (Požgaj 2020).

Ognjenović was one of the first to attempt and succeed in answering the question if regularities in stylistic changes can be empirically tracked and discovered. His work on this issue was dedicated and thorough; starting from a simple question, he managed to develop his theory, which is still used today as the basis for many research studies (Milićević & Jovanović 2015). For example, Milićević attempted to find regularities in the creation of Picasso's *Guernica* sketches by tracking changes in aesthetic dimensions such as harmony (H), ornamentation (R), and distance (D), arriving at findings that correspond to the three-level theory of aesthetic decision-making (Milićević 2005).

² Harlequin is a comedic character typically dressed in colorful attire and became a personal symbol for Picasso.

In addition to researchers being interested in discovering regularities in the genesis process of artworks as a whole, attempts have been made to explain the genesis of specific details of artworks. Milićević (2001) conducted research examining the genesis of the details of the bull's head in Picasso's *Guernica* and obtained results that were in line with Ognjenović's theory of aesthetic decision-making. Subsequently, studies were conducted examining the genesis of the horse's head details, yielding identical results (Milićević, Pejić & Škorc 2010). However, studies examining the genesis of details of the woman's head yielded results that were less consistent with Ognjenović's theory (Milićević, Pejić & Milenović 2012). The reason mentioned for this is the lower level of abstraction compared to the bull's and horse's heads, as well as the fact that four figures in the final *Guernica* emerged from these sketches of the woman's head.

Irena Ristić conducted research examining the expression of the H, R, and D modes of aesthetic processing using examples from the creation of theatrical performances. She conducted two studies examining the expression of the H, R, and D dimensions in the process of creating a stage event and in the process of creating an acting role at three theatrical levels: amateur, academic, and professional (Ristić 2007, 2013 & 2015). The findings of these studies partially support the cognitive theory of aesthetic decision-making at three levels.

Ognjenović hypothesized that his cognitive theory of aesthetic decision-making with three levels leads to broader theoretical aspects, namely, that the three decision modes could be applied as three principles of aestheticization throughout the history of art. This means that they appear in the same order during the development of artistic style. First, an artistic style emerges as a simple, newly organized form consisting of simple elements, then it enters a phase of ornamentation, embellishment, and redundancy, and finally, it opens up new space by shifting from the simple and ornate to something deeper, but all the elements remain the same (Ognjenović 1997). Research has been conducted that has confirmed this Ognjenović's assumption, but there have also been deviations in certain artistic styles (Želeskov et al. 2003; Milenović et al. 2002; Radonjić 2001, 2002 & 2004; Pejić 2004; Milićević & Jovanović 2013 & 2015; Jovanović et al. 2013).

The main aim of this research is to examine whether aesthetic evaluations of female portraits from Picasso's blue period, rose period, analytical cubism, and synthetic cubism differ in terms of the dimensions of harmony (H), ornament (R), and semantic distance (D). Additionally, this study investigates trends in aesthetic evaluations over time and whether they align with the assumptions of Ognjenović's theory of aesthetic decision-making at three levels. It is hypothesized that there will be statistically significant differences in the expression of H, R, and D dimensions across different periods in Picasso's work. It is also hypothesized that the H dimension will decrease linearly over time, the R dimension will increase over time up to a certain point and then decrease, following a trend that can be described by a quadratic function, and the D dimension will increase linearly over time. One of the main reasons for conducting this study is that, to the author's knowledge, there are few studies that have explored the patterns of stylistic changes within individual artistic careers. Previous studies have mainly focused on discovering stylistic changes during the creation of individual artworks (Želeskov et al. 2003; Milićević et al. 2002; Milenović et al. 2002; Radonjić 2001, 2002, 2004; Pejić 2004; Milićević and Jovanović 2013; Jovanović, Milićević and Pejić 2013).

2. THE METHOD

2.1. Sample

The research sample is convenient and consists of 55 participants who belong to the emerging adult group. The participants in this sample were predominantly female, totaling 41 (74.5%), while there were 14 males (25.5%). The average age of individuals in the sample is 23.9 years ($SD = 2.46$), with an age variable range from 20 to 29 years.

2.2. Stimuli

The stimulus material consists of 16 female portraits which belong to different periods of Pablo Picasso's artistic production: 1909 – *Head of a Woman* (The Art Institute Of Chicago), 1910 - *Girl with a Mandolin* (Museum of Modern Art, New York), 1911 – *Afternoon tea* (Philadelphia Museum of Art) and 1912 – *Woman sitting in an armchair* (Private collection).

The images are divided into four categories based on the period of Picasso's work, namely the blue period, the rose period, analytical cubism, and synthetic cubism. Each of these categories contains 4 images, presented in chronological order.

2.3. Instruments

Scales of harmony (H), ornamentation (R), and distance (D) (Pejić 2006, 2007; Pejić & Milićević 2007). Pejić constructed scales to operationalize the dimensions of Ognjenović's theory of aesthetic decision-making. Specifically, these are the dimensions of harmony (H), ornamentation (R), and distance (D). These are semantic differential scales, consisting of a list of opposite adjectives or attributes, among which participants express their degree of agreement by selecting a value from -3 to +3. The harmony (H) scale consists of opposite adjectives such as symmetric-asymmetric, imprecise-precise, and chaotic-ordered, while the ornamentation (R) scale comprises opposite adjectives like unadorned-ornate, modest-lavish, and global-detailed. The last scale is distance (D), consisting of opposite adjectives such as artistically worthless-artistically valuable, unimpressive-impressive, and shallow-deep. In the present sample, the reliability of internal consistency was found to be satisfactory and achieved the following values: H dimension – $\alpha = .776$; $\omega = .778$, R dimension – $\alpha = .808$; $\omega = .812$, and D dimension – $\alpha = .863$; $\omega = .863$.

2.4. The Procedure

The research was conducted online. Participants were tasked with completing a questionnaire created using the Google Forms application, where they evaluated images displayed without time limit according to specific attributes. The participation in the research was anonymous and voluntary, and participants were informed of all relevant information necessary for their participation and the completion of the questionnaire.

3. THE RESULTS

Table 1 shows that the range of responses from participants on the scales mentioned ranges from 1 to 7, which is consistent with the theoretical range. The distribution of measures on the variables H dimension, R dimension, and D dimension does not deviate from normal (the range of skewness and kurtosis values is +/-1).

Table 1 Descriptive-statistical data representation of aesthetic experience dimensions

	M	Med	SD	Min	Max	Sk	Ku
H dimension	4.27	4.33	1.58	1	7	-.146	-.600
R dimension	4.14	4.33	1.46	1	7	-.061	-.548
D dimension	4.45	4.67	1.54	1	7	-.280	-.404

Note: Sk – skewness, asymmetry coefficient; Ku – kurtosis, elongation coefficient;

3.1. Differences between periods

To examine whether there were differences in the expression of aesthetic experience dimensions of female portraits in different periods of Pablo Picasso's artistic production (blue period, rose period, analytical cubism, and synthetic cubism), a one-way ANOVA was used.

Based on the results (Table 2), it can be concluded that there is a statistically significant difference in the expression of the H dimension of female portraits in the blue period, rose period, analytical cubism, and synthetic cubism $F(3,876) = 79.28, p = .000, \eta^2 = .230$. There is a statistically significant difference in the expression of the R dimension of female portraits in the blue period, rose period, analytical cubism, and synthetic cubism $F(3,876) = 22.49, p = .000, \eta^2 = .079$. There is a statistically significant difference in the expression of the D dimension of female portraits in the blue period, rose period, analytical cubism, and synthetic cubism $F(3,876) = 6.38, p = .000, \eta^2 = .026$.

Table 2 Display of differences in the expression of aesthetic experience dimensions of female portraits in periods of Pablo Picasso's artistic production (one-way ANOVA)

	<i>F</i>	df1	df2	<i>p</i>	η^2
H dimension	79.28	3	876	.000	.230
R dimension	22.49	3	876	.000	.079
D dimension	6.38	3	876	.000	.026

Note: df1 and df2 - degrees of freedom, *p* - statistical significance, η^2 - eta squared measure of effect size.

Since ANOVA only tells us about the existence of differences but does not specify between which periods of artistic production there are differences in the expression of aesthetic experience dimensions, the post hoc Tukey test was used to specify the differences in more detail.

Table 3 shows that there is a statistically significant difference in the prominence of the H dimension in favor of the blue period compared to the rose period ($p < .001$), in favor of the blue period compared to analytical cubism ($p < .001$), and in favor of the blue period compared to synthetic cubism ($p < .001$). There is a statistically significant difference in the prominence of the H dimension in favor of the rose period compared to synthetic cubism ($p < .001$). There is a statistically significant difference in the prominence of the H dimension in favor of analytical cubism compared to synthetic cubism ($p < .001$).

Table 4 shows that there is a statistically significant difference in the prominence of the R dimension in favor of the rose period compared to the blue period ($p < .001$), in favor of analytical cubism compared to the blue period ($p < .001$), and in favor of synthetic cubism compared to the blue period ($p < .001$). There is a statistically significant difference in the prominence of the R dimension in favor of analytical cubism compared to the rose period ($p < .01$) and in favor of synthetic cubism compared to the rose Period ($p < .05$).

Table 3 Display of the Tukey test results for H dimension values of female portraits in different periods of Pablo Picasso's artistic production

	Blue period	Rose period	Analytical cubism	Synthetic cubism
Blue period (mean difference)	—	.609***	.848***	2.01***
Rose period (mean difference)		—	.239	1.40***
Analytical cubism (mean difference)			—	1.17***
Synthetic cubism (mean difference)				—

Note: * $p < .05$, ** $p < .01$, *** $p < .001$

Table 4 Display of the Tukey test results for the values of the R dimension of female portraits in different periods of Pablo Picasso's work

	Blue period	Rose period	Analytical cubism	Synthetic cubism
Blue period (mean difference)	—	-.489***	-.974***	-.906***
Rose period (mean difference)		—	-.485**	-.417*
Analytical cubism (mean difference)			—	.068
Synthetic cubism (mean difference)				—

Note: * $p < .05$, ** $p < .01$, *** $p < .001$

Table 5 shows that there is a statistically significant difference in the expression of the D dimension in favor of analytical cubism compared to the rose period ($p < .05$) and in favor of analytical cubism compared to synthetic cubism ($p < .001$).

Table 5 Results of the Tukey test for the values of the D dimension of female portraits in different periods of Pablo Picasso's work

	Blue period	Rose period	Analytical cubism	Synthetic cubism
Blue period (mean difference)	—	-.156	-.250	-.368
Rose period (mean difference)		—	-.406*	-.212
Analytical cubism (mean difference)			—	.618***
Synthetic cubism (mean difference)				—

Note: * $p < .05$, ** $p < .01$, *** $p < .001$

3.2. Trend of H, R and D dimensions

Figure 2 shows that a statistically significant trend was obtained in the aesthetic assessments of the H dimension, indicating that assessments of harmony decrease linearly over time. The order, or date of creation of the paintings, proved to be a relatively good predictor of the values of the H dimension assessments for 16 female portraits from the blue period, rose period, analytical cubism, and synthetic cubism in Pablo Picasso's work: $R^2 = .742$, $F(3,876) = 79.3$, $p < .001$. With the corresponding linear equation, it is possible to explain 74.2% of the variance.

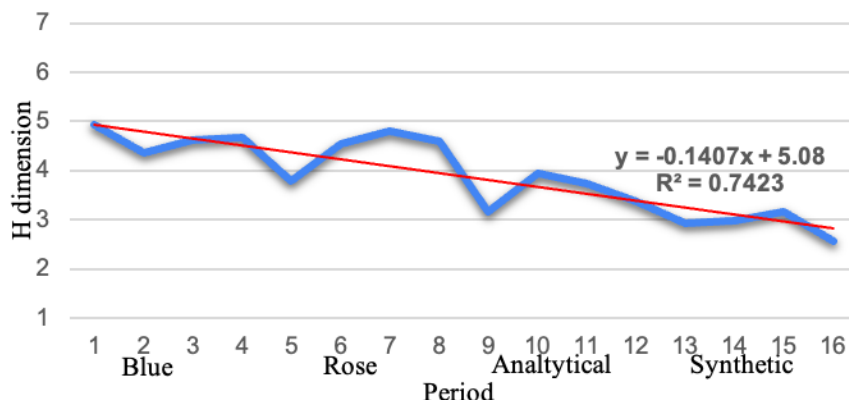


Fig. 2 Trend of the H dimension of female portraits from different periods of Pablo Picasso's work

Figure 3 shows that a statistically significant trend was obtained for the aesthetic assessments of the R dimension, which is somewhat weaker in intensity. The aesthetic assessments of the R dimension over time show deviations from the trend that can be described by a quadratic function parabola. The sequence, i.e., the date of the creation of the paintings, did not fully prove to be a good predictor of the assessment values of the R

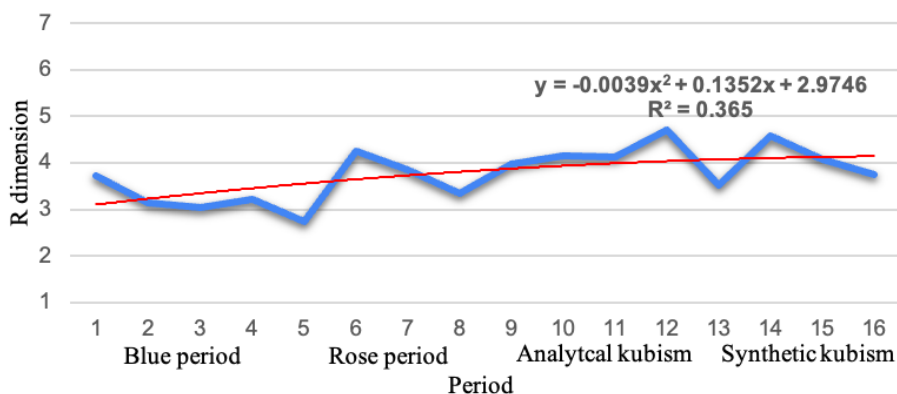


Fig. 3 Illustration of the R dimension of female portraits from different periods of Pablo Picasso's work.

dimension of 16 female portraits from Picasso's blue period, rose period, analytical cubism, and synthetic cubism: $R^2 = .365$, $F(3,876) = 22.5$, $p < .001$. A corresponding linear equation can explain 36.5% of the variance.

Figure 4 shows that a statistically significant trend was obtained for the aesthetic assessments of the D dimension, which is of rather weak intensity. The aesthetic assessments of the D dimension over time show deviations from the trend that can be described by a function that increases linearly over time. The sequence, i.e., the date of creation of the paintings, did not prove to be a good predictor of the assessment values of the D dimension of 16 female portraits from Picasso's blue period, rose period, analytical cubism, and synthetic cubism: $R^2 = .0175$, $F(3,876) = 6.38$, $p < .001$. A corresponding linear equation can explain 1.75% of the variance.

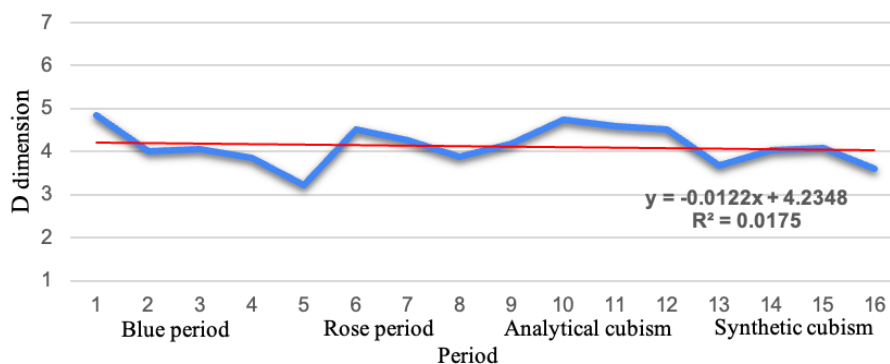


Fig. 4 Illustration of the D dimension of female portraits from different periods of Pablo Picasso's work

4. DISCUSSION

This study examined the differences in the expression of aesthetic dimensions depending on the period of Pablo Picasso's artistic production. Additionally, it investigated the trends in aesthetic assessments over time and whether they correspond to the assumptions of Ognjenović's theory of aesthetic decision-making with three levels. The main hypothesis of this research is partially confirmed because differences in the expression of aesthetic dimensions exist within some periods of Picasso's work, while they do not exist within others. Therefore, the results obtained are not entirely consistent with Ognjenović's theory, which suggests that all periods of Picasso's work should differ in the expression of the H, R, and D dimensions.

The hypothesis stating that there are statistically significant differences in the expression of the H dimension depending on Picasso's periods is partially confirmed. The results show that the blue period, rose period, analytical cubism, and synthetic cubism differ in the expression of the H dimension, and these differences are mostly consistent with Ognjenović's theory. The only exception is the lack of significant difference in the expression of the H dimension between the rose period and analytical cubism. According to the mentioned theory, as artistic styles develop, aesthetic assessments of harmony, or the dimension of harmony, linearly decrease. This finding is consistent with the results of other studies

examining the H dimension (Jovanović, Milićević & Pejić 2013; Milićević & Jovanović 2015). On the other hand, there are studies in which, with the development of artistic style, aesthetic assessments of the H dimension do not linearly decrease but take some other form (Milićević et al. 2010; Milićević et al. 2012) or are high in all periods (Ristić 2007, 2013 and 2015).

The next hypothesis, which states that there are statistically significant differences in the expression of the R dimension depending on Picasso's periods, is not confirmed. Differences in the expression of the R dimension occur within some periods, while they do not occur or are of weak intensity within others. Also, the obtained results of the expression of the R dimension do not follow the expected trend according to Ognjenović's theory. That is, there is no increase in aesthetic assessments of the R dimension, moving from the blue period to synthetic cubism, which then begins to decrease after reaching a certain maximum. In some of the conducted studies, expected differences in the expression of the R dimension were not obtained (Ristić 2007, 2013 and 2015; Milićević & Jovanović 2015). In the study dealing with the genesis of the horse's head in Picasso's "Guernica", deviation from expected values was also obtained in the assessment of the R dimension, i.e., there is an increase in aesthetic assessment on the R dimension from initial to final sketches (Milićević et al. 2010). Similarly, in the study of the genesis of the woman's head in Picasso's "Guernica," there is a deviation from expected values in the assessment of the R dimension (Milićević et al. 2012).

Then, there is the hypothesis of the existence of statistically significant differences in the expression of the D dimension depending on Picasso's periods, which is also not confirmed. Differences in the expression of the D dimension occur within some periods, while they do not occur within others. Additionally, the results obtained of the expression of the D dimension do not follow the expected trend according to Ognjenović's theory, i.e., aesthetic assessments of the D dimension do not linearly increase with the development of artistic style. This finding is in line with the results of some studies (Milićević et al. 2010; Milićević et al. 2012), while it is not in line with the results of some other studies that confirm Ognjenović's theory of linear growth in aesthetic assessments of the D dimension (Ristić 2007 and 2013).

5. CONCLUSION

One of the limitations of this study relates to the representativeness of the sample of stimuli and the sample of participants. A recommendation for obtaining more reliable results is to include a larger number of female portraits from different periods of Pablo Picasso's work, including those from less known periods. Furthermore, recommendations for future researchers also include incorporating other types of images besides female portraits, such as portraits of men, children, still life, multiple people in a picture, etc. Additionally, it's important to consider that periods in an artist's work overlap, intertwine, and diverge from one another, so a careful selection of images that truly represent a specific period of the artist's work is crucial.

The participants in this study mostly lacked artistic education, with only a small number of them being involved in art. Future research could aim to create a representative sample of participants that is balanced in terms of those with artistic education and those without it, or those involved in art and those who are not. Considering that artists have a different

perspective on art, including artistic population in the sample could yield results that might help resolve existing uncertainties and contradictions in current research. Additionally, female participants made up the majority of the sample. This could also serve as an incentive for future researchers to include a gender-balanced sample and come to conclusions regarding whether women and men have identical aesthetic experiences or if their art experiences are influenced by gender differences. The results of this study are in line with the findings of previous research (Želeskov et al. 2003; Milićević et al. 2002; Milenović et al. 2002; Radonjić 2001, 2002, 2004; Pejić 2004; Milićević and Jovanović 2013; Jovanović, Milićević and Pejić 2013). Considering that previous studies have not demonstrated the absolute correctness of Ognjenović's theory (1997) of aesthetic decision-making, we can conclude that they are partially successful in explaining the phenomenon of aesthetic experience. Moreover, it is necessary to conduct more detailed and thorough research, including qualitative studies, to investigate the issue of aesthetic perception.

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ANALIZA ŽENSKIH PORTERTA RAZLIČITIH SLIKARSKIH PRAVACA PABLA PIKASA U SVETLU KOGNITIVNE TEORIJE ESTETSKOG ODLUČIVANJA

Problem ovog istraživanja je ispitivanje da li se estetske procene ženskih portreta različitih slikarskih perioda u stvaralaštvu Pabla Pikasa razlikuju u pogledu dimenzija: sklada (H), ukrasa (R), distantnosti (D). Pored toga, ova studija ispituje kakvi su trendovi estetskih procena u vremenskoj perspektivi i da li odgovaraju pretpostavkama kognitivne teorije estetskog odlučivanja. Istraživanje je sprovedeno na prigodnom uzorku 55 osoba odraslog doba u nastajanju ($M = 23.9$, $SD = 2.46$). Stimulus materijal se sastoji od 16 ženskih portreta koji pripadaju plavom periodu, ružičastom periodu, analitičkom kubizmu i sintetičkom kubizmu stvaralaštva Pikasa. Korišćene su H, R i D skale estetskog odlučivanja (Pejić 2006, 2007; Pejić i Milićević 2007). Rezultati jednofaktorske ANOVE govore da postoje statistički značajne razlike u izraženosti H dimenzije ($F(3,876) = 79.28$, $p = .000$, $\eta^2 = .230$), R dimenzije ($F(3,876) = 22.49$, $p = .000$, $\eta^2 = .079$) i D dimenzije ($F(3,876) = 6.38$, $p = .000$, $\eta^2 = .026$) u zavisnosti od perioda stvaralaštva Pabla Pikasa. Takođe, ispitivani su trendovi estetskih procena ženskih portreta različitih perioda stvaralaštva Pabla Pikasa u funkciji vremena. Rezultati pokazuju da je dobijen statistički značajan trend koji je nalik očekivanom, u zavisnosti od estetske dimenzije o kojoj je reč.

Ključne reči: H dimenzija, R dimenzija, D dimenzija, portreti žena, Pablo Pikaso



THE CREATION OF A WORK OF ART AND THE METHOD OF SERIAL REPRODUCTION OF GEOMETRIC STIMULI

UDC [159.9.072: 7.01:111.852]-057.875

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Abstract. *Bartlett's serial reproduction experiments (Bartlett 1932), in addition to cognitive and social psychology, find their application in research into changes in culture and art. The application of similar techniques such as Cadavre exquis (Exquisite corpse) in modern art is discussed. Starting from Martindale's idea that serial reproduction experiments can be used to examine and simulate real stylistic changes, it was hypothesized that they could also be applied in examining the genesis of a work of art. Experimental research was conducted in two phases. In the first one, students of the Faculty of Arts (N=30) reproduced three geometric stimuli using the method of group serial reproduction with the instruction to increase originality in ten stages. Thus, 30 stimuli were obtained for further research. In the second part, psychology students (N=270) gave aesthetic evaluations of reproductions on the scales of semantic differential. The results of the liking (ND) and artistic evaluation (UV) scales were discussed in the paper. The qualitative and quantitative analysis of the results shows that the transformations went in the direction of rationalization and emphasis, but not in the work of simplification. The growth trend of ND and UV was recorded as a function of reproduction phases. Thus, the initial hypotheses of the research were confirmed. Later reproductions in the series scored higher on these scales. Psychology students show consistency in their judgments of liking and artistic value, which may indicate their appropriate aesthetic taste. In subsequent research, it should be checked whether aesthetic patterns and preferences differ between subjects with artistic education and those without such education. It is also necessary to include experiments of individual serial reproduction with the instruction of increasing originality in order to more faithfully simulate the process of creating a work of art.*

Key words: *method of serial reproduction, cadavre exquis, picture genesis, aesthetic evaluation*

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I. INTRODUCTION

The creation of a work of art is a complex and mysterious act. Although many philosophers, aestheticians, psychologists, as well as artists themselves, have written about the genesis of a work of art and creativity, little is still known about this process. The attitude of some scientists (especially in behaviorism) is often present that art and artistic creation cannot be the subject of science, and thus neither of psychology (cf. Ognjenović 1997, Milićević 2005, 2019). On the other hand, some genius artists, such as Pablo Picasso, believed in such a possibility of scientifically exploring the creative path:

"Paintings are but research and experiment. I never do a painting as a work of art. All of them are researches. I search constantly and there is a logical sequence in all this research. That's why I mark them with ordinal numbers. It is an experiment in time. I mark them in order and date them. Maybe one day someone will be grateful to me" (Picasso – Alexander Liberman; Picasso 1923, May).

The application of serial reproduction methods is associated with the legendary British psychologist and professor of psychology at the University of Cambridge, Sir Frederick Charles Bartlett (Bartlett 1932). It is a technique that Bartlett used to study memory in a social context. Serial reproduction involves not only memory, but also more complex factors such as, for example, social ones. It has also been shown that memory is not literally a replicating process, but that it is primarily a reconstructive process. The discovery of serial reproduction methods opened up new opportunities in psychology and initiated a series of new research in different areas of human behavior (Mesoudi 2004, 2005, 2007; Milićević 2011, 2024). Serial reproduction is increasingly applied in the field of culture and art, as well as in the study of its transmission.

The method is similar to the children's game Broken Telephone. The first participant in the chain watches or listens to certain material. After that, after some time, he has the task of recalling it and reproducing it. The respondent transmits the reproduced material to another participant in the chain by memory. This second participant receives the same task and so on until the end of the sequence. Transformations that occur in the material during reproduction can be studied (their number, intensity, speed of transformations, etc.). Bartlett initially used verbal material (short stories) and later visual material (various simple drawings).

Based on the analysis of reproduced materials, Bartlett comes to the conclusion that transformations take place in three main directions:

1. Simplification of content;
2. Rationalization: the unknown and foreign are replaced by the known and the content becomes acceptable, understandable and close to the respondent; and
3. Emphasis or dominance. Certain parts that were not highlighted in the original material become emphasized and dominant during reproduction.

Serial reproduction in art – Cadavre exquis (Exquisite corpse)

In addition to the games that preceded Bartlett's technique, a method very reminiscent of serial reproduction was applied in certain painting directions of modern painting.

So, for example, the Surrealists used the Cadavre exquis (or Exquisite corpse) technique. It is a technique derived from a kind of game (Kochhar-Lindgren, K., Schneiderman, D., & Denlinger, T. (Eds.) 2009).

According to Breton's memory (Breton 1948; William 1985), this game, i.e. the technique was created around 1925 during evening gatherings of a group of surrealists (among them: Marcel Duhamel, Jacques Prévert, Yves Tanguy, Benjamin Péret and Tristan Tzara). When they ran out of topics to talk about, in order not to get bored, they found inspiration in some old parlour games such as the game Consequences. The game initially consisted of collecting collections of words and collectively matching them. Players write in a circle on a sheet of paper, then fold it to hide part of the writing and pass it to the next participant to write his part. Later, surrealists extended this method to paintings and making collages. Each participant in the game adds his part to the composition in sequences, following certain rules, with permission or without seeing what previous person added.

This technique was also popularized later by many painters. We will mention Frida Kahlo (Frida Kahlo) and Lucienne Bloch (Lucienne Bloch), and our Serbian surrealist, Marko Ristić (1902 – 1984).

This technique has also been applied in other arts: in music (Virgil Thomson, John Cage and Lou Harrison), theater (a performance by the San Francisco Cacophony Society), cartoons (e.g. Marv Newland, Anijam 1984) and films (e.g. Apichatpong Weerasethakul, director, 2000, *Mysterious Object at Noon*).

Cadavre exquis, or Exquisite corpse, is very reminiscent of Bartlett's method of serial reproduction, because each new individual also adds his contributions to the final work, primarily by his transformations of the material of his predecessor. Cumulative changes in the sequence leading to qualitative changes in the initial stimulus are usually sudden, unexpected and original.

Serial reproduction as a simulation of stylistic changes

We will mention one interesting experiment whose results are significant for our research. It is about Ward's experiment (Ward 1949, according to Mesoudi 2005; Martindale 1990) in which the subjects had the task of reproducing a drawing of a coin from ancient Macedonia (around 350 BC) using the method of serial reproduction. After several reproductions, the design of the ancient original coin, resembled Gaelic and certain coins of later periods, eventually taking the form of early British coins. During the serial reproduction experiment, something very similar to the changes in history that actually happened. Cumulative copying errors corresponded to actual historical changes!

Colin Martindale (1990), based on Ward's findings, as well as on the basis of his own research, finds confirmation of his theory of aesthetic evolution in serial reproduction experiments. The changes that occur in serial reproduction experiments correspond to actual stylistic changes throughout the history of art. He concludes that serial reproduction experiments provide us with "a direct method for placing the history of art on an experimental basis" (Martindale 1990, p. 342). Through serial reproduction experiments, stylistic changes that have already taken place can be simulated to some extent.

Serial reproduction in creative process research

Based on Ward's (1949) and Martindale's (1990) findings, the question arises whether serial reproduction experiments can also simulate changes that occur in the process of creating a work of art.

We can assume that a similar process exists in the creation of an individual work of art. During the creation of and work on a certain piece, the artist tries to discover a more original

and adequate solution than the previous one. In this search, visual artists often make numerous preparatory sketches. These sketches can serve as material for examining the course of their creative process (Arnheim 1962; Weisberg 2004; Kozbelt 2006; Milićević 2001, 2005). In search for a new solution, the artist uses elements of his previous solutions which he refines, enriches or simplifies, trying to provide the best. This painstaking process never ends (Milićević 2011). This influence continues during the work on later new works of art, and is often transmitted to contemporaries or followers who maintain it in their creative career. Something similar is claimed by Weisberg (2004), who believes that the painter's creative process can be seen, foremost, as the elaboration of a "kernel idea".

However, the artist does not aim to faithfully copy the initial stimulus and his subsequent sketches, as is the case in classic serial reproduction experiments with the instruction to follow the original. On the contrary, the artist tries to make his sketches more original at every attempt. For this reason, a modified instruction (also used by Martindale, 1990) was used, in which the draftsman was asked to increase the originality of the reproduced drawing at each new attempt for a shade.

During the history of art, artists themselves had different attitudes towards imitation, i.e. reproduction. The entire history of art has ranged from extreme realistic representation of the world to complete abstraction and vice versa. Modern art especially, from Impressionism to today, had different approaches to painting reality (cf. Trifunović 1994; Arnason 1975).

Starting from Ward's results (1949) as well as Martindale's (1990) idea that the method of serial reproduction can represent a direct path to the experimental simulation of changes during the history of art, we came to the hypothesis that serial reproduction experiments could partially simulate what happened during the creation of an individual work of art. With that idea in mind, we organized several variations of serial reproduction experiments with students of the Faculty of Arts in Niš. Below, we will present only one part of those researches.

2. METHOD

The research was carried out in two phases. In the first part, three groups of ten students (30 in total) from the Department of Painting reproduced one of the initial geometric drawings using the method of group serial reproduction. In doing so, they were told to try to make each subsequent reproduction "a shade more original."

The initial stimuli were three simple geometric figures (Fig. 1 Fig. 1):



Fig. 1 Three types of initial geometric stimuli in group serial reproduction

In the second phase, psychology students evaluated 30 stimuli obtained in this way on semantic differential scales. In this paper, we will deal only with aesthetic evaluations concerning their preferences, i.e. assessment of liking and assessment of artistic value.

A. Creation of stimuli

Method

Subjects:

In this part of the research, three groups of 10 final-year students of the Faculty of Arts in Niš from the Department of Painting (30 in total) of both sexes participated (18, i.e. 60% female and 12, i.e. 40% male).

Procedure:

The classic single chain of group serial reproduction was used in the research. In doing so, a certain content is reproduced (one of each of the three geometric drawings), so that the first subject copies the original content, the second makes a copy based on the copy of the first, the third copies based on the copy of the previous one, and so on until the last one, the tenth in the sequence. Each subject was orally instructed to "make his drawing a shade more original" without drastically changing the previous drawing. Each participant individually looked at a drawing from one series. The drawing was removed after one minute, and we placed on the classroom desk, in front of the examinee, a sheet of white paper of A4 format, vertically oriented (portrait), a graphite pencil and an eraser. Reaction time was not limited. Each subject reproduced one drawing from each series separately (three in total). When reproducing a new drawing, the order of subjects was changed to eliminate the influence of drawing skills, precision in reproduction, as well as the influence of individual styles and ideas on the future course of reproduction (Milićević 2011; 2019).

Stimuli

Three simple geometrical drawings were used: a) triangle with a circle in the middle, b) a circle with an inscribed triangle, and c) a square with an inscribed square (Fig. 1). The initial stimuli were presented on a sheet of white paper of A4 format, vertical orientation (portrait).

When it comes to geometric stimuli, earlier findings on a non-artistic population (Martindale, 1990; Milićević and Pejić, 2006) that transformations of geometric shapes take place the most slowly have not been confirmed. It should be remembered that the instruction was specific: to increase the originality of previous reproduction so that it was no longer about classical copying and adherence to the original, but about a creative creation of a new type of drawing. Another reason is that the subjects had artistic education, developed drawing abilities, certain talent and a creative potential. It was obvious that their associations with even the simplest stimuli, such as geometric ones, were more lively, unexpected and creative, and therefore further away from the basic initial model (Milićević 2011).

The great painter Paul Cézanne also said:

"Everything in nature is modeled as a ball, cup or roller. Painting must be learned on the basis of these simple forms" (Cézanne 1894, as cited in Trifunović 1994, p. 28)

3. RESULTS AND DISCUSSION

The first geometric initial stimulus, a drawing of an equilateral triangle with a base of 7 cm and a circle in the center with a diameter of 3 cm, mostly retained all elements during the first five reproductions (Fig. 2). The circular shapes from the triangle in the third drawing move to the top, and the triangle slowly takes the shape of a pyramid by the fifth drawing. The sixth examinee draws two triangles joined at the tip, resembling an hourglass with an accentuated black dot in the middle. That was enough for the next subject in the series to associate this detail with a female body, and from that moment on, that idea

remains present until the last, tenth reproduction in the sequence. The geometric form is maintained until the sixth reproduction, and from the seventh to the tenth, the realistic female body remains dominant.

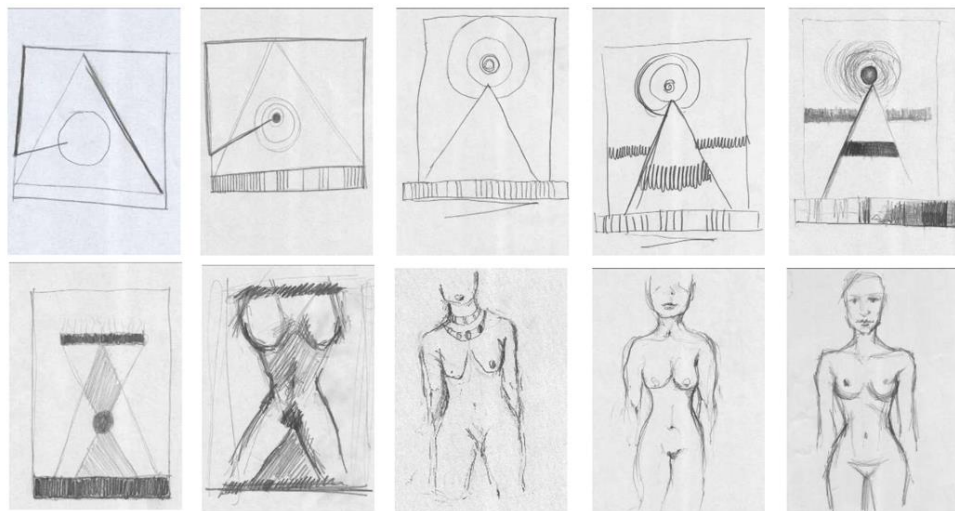


Fig. 2 Ten reproductions of the geometric stimulus – (triangle with a circle) in the "group" serial reproduction experiment with the instruction "increasing originality"

With the second geometric stimulus, a drawing of a circle with a diameter of 7 cm with an inscribed equilateral triangle with a base of 5 cm, changes occurred with similar dynamics as with previous one. Reproductions retain the geometric form up to the sixth in a row. The first two show a great similarity to the original, but a certain amount of decoration is present. In the third drawing, the elements are inverted, so the circle occupies the place in the center of an isosceles triangle placed on a rectangular base. The geometric image here already resembles a tree or a traffic sign. The fifth reproduction gains depth, i.e. the third dimension. A regular conical shape with a perspective background hints at the idea of a tree. From the sixth to the eighth reproduction, the trunk of the tree is still recognizable, i.e. a plant with roots. The background takes the form of a cube, i.e. boxes. In the ninth and tenth reproductions, the plant transforms into a human head, but retains the roots at the base (Fig. 3).

The third geometric drawing, a square page of 7 cm with an inscribed square, during all ten reproductions retains all the elements and geometric form, but with the addition of new smaller geometric details (Fig. 4). The reproductions have an abstract character, that is, they do not have a recognizable realistic meaning until the last drawing in the sequence.

With all geometric stimuli during reproductions, an increase in the number of elements and decoration, as well as the appearance of completely new ideas, is observable. These new ideas, although they seem like sudden changes, arose spontaneously in continuity as associations to previous stimuli that already suggested such an idea. For example, the transition of triangular forms to the female torso, although it represents a qualitative change, is already suggested in a way by the connected triangles and the black dot in the middle, which becomes the female genital organ. Decoration proved to be a dominant

method of increasing originality here, and of the three geometric stimuli, only the square within the square retained its geometric form and elements from the first to the last reproduction.

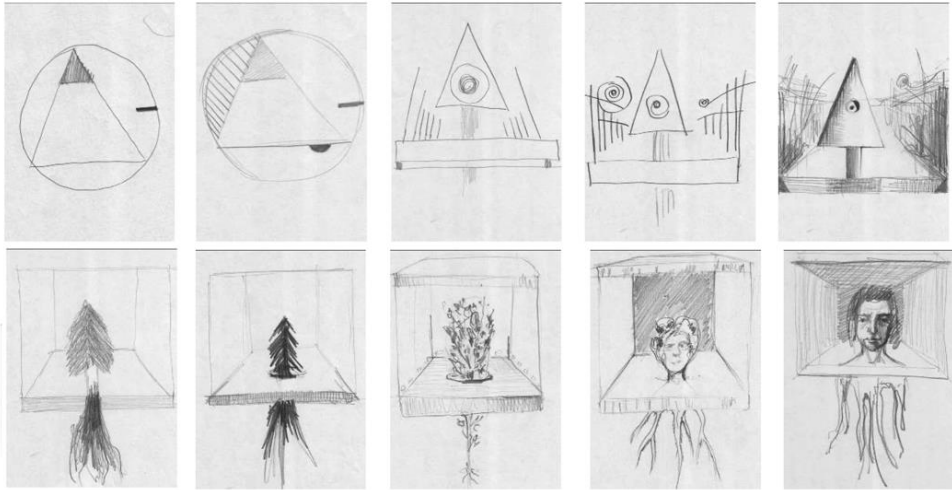


Fig. 3 Ten reproductions of the geometric stimulus (circle inscribed in a triangle) in the "group" serial reproduction experiment with the instruction "increasing originality"

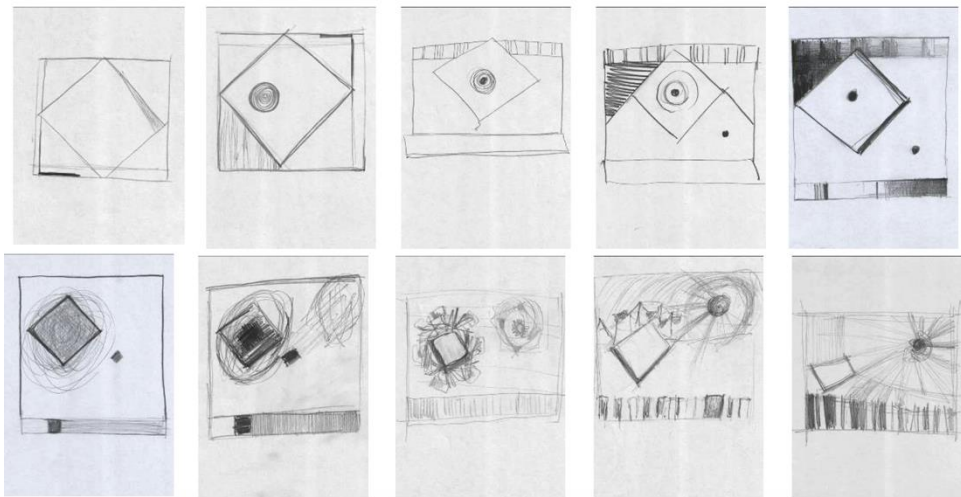


Fig. 4 Ten reproductions of the geometric stimulus – (square-inscribed in a square) in the group serial reproduction experiment with the instruction "increase originality"

Referring to previously mentioned Bartlett's conclusions about the direction of transformations (Bartlett 1932), it can be said here that the changes of the initial geometric drawings during group serial reproductions with the instruction to increase originality went

in the direction of a) rationalization and b) emphasis and dominance, but not in the direction of c) simplifications. Racialization is visible in that unfamiliar content is replaced by close and realistic content that is more acceptable to the examinee. Emphasis is present in some stages of reproduction, when individual secondary details gain importance and become prominent and dominant.

Simplification during reproduction did not occur, we assume, for the following three reasons. The first is in the characteristics of the initial stimuli. These were very simple geometric shapes so there wasn't much room for further simplification. Another reason lies in the type of instruction given. In contrast to classic experiments of serial reproduction, here the participants were asked to be a little more original in every presentation. And finally, the third reason is the characteristics of the respondents themselves. These are art students who already possess certain drawing skills and talent, which gives them the ability to make the reproductions truly more original than the previous ones.

B. Aesthetic evaluations of reproductions

In the second part of this research, psychology students evaluated all received stimuli using the method of group serial reproduction (30 in total) on semantic differential scales.

The main objectives of this part of the research were the following:

1. on a sample of respondents from the non-artistic population (psychology students), determine the aesthetic evaluations of reproduced geometric drawings-stimuli obtained by "group" serial reproduction on the aesthetic dimensions of liking (ND) and artistic value (UV);
2. determine the trend of these aesthetic evaluations, i.e. the way they changed during the stages of "group" serial reproduction of geometric stimuli with the instruction to increase originality.

Method

A sample

A total of 270 psychology students of the Faculty of Philosophy in Nis participated in this part of the research, of which 37 (13.7%) were male and 233 (86.3%) were female. The respondents were from all years and study levels.

Instruments

A set of 30 seven-point scales of the semantic differential type was used to measure aesthetic evaluations. In this paper, we will only present the results on the scales of liking (ND) /he doesn't like it, I like it/ and the scales of subjective assessments of artistic value (UV) /artistically worthless-artistically valuable/

Procedure

Subjects had the task to evaluate the stimuli displayed (on the LCD projector) on each of the scales from -1 to +3 without time limit. Subjects in groups (from 15 to 30) evaluated only one series of "group" drawings-reproductions, as well as the initial stimulus (11 in total). The stimuli were presented in chronological order, i.e. in the same order in which the serial reproductions were created.

Results

Regression analysis on a sample of psychology students shows that reproduction stages are a good predictor of liking ratings (ND) in reproduction of geometric stimuli. The appropriate linear regression equation () for geometric stimuli can explain 65% of the variance in liking ratings.

Estimates of the liking of geometric stimuli increase linearly as a function of the sequence (phase) of the stimuli reproduced (graph 1).

Table 1 Linear regression results for aesthetic evaluations of liking (ND) and artistic value (UV) of ten reproductions of geometric stimuli in psychology students

Estetic estimate	r^2 lin.	Df	F	p	regression equation
ND	.65	(1, 9)	16.67	.003**	ND = 0.148 faza-0.90
UV	.85	(1, 9)	58.80	.000***	UV = 0.179 faza-1.17

Note: ns-not statistically significant; * $p < .05$; ** $p < .01$; *** $p < .001$

The results of the aesthetic evaluations of the artistic value of the reproductions obtained of the geometric stimuli are similar to the previous ones.

The influence of the stages of reproduction and the type of reproduced material (geometrical) on the evaluation of the artistic value (UV) of serial reproductions was investigated by analysis of variance. A statistically significant separate influence of reproduction stages was determined, $F(10, 2937) = 21.91, p < .001$.

Regression analysis on a sample of psychology students showed that stages of reproduction are a good predictor of artistic value (UV) in reproduction of geometric stimuli. The corresponding linear regression equation (Table 1) in the case of reproductions of geometric stimuli can explain 85% of the variance of artistic value assessments. Estimates of artistic value of reproductions of geometric stimuli grow linearly as a function of order, i.e. phase (chart 1). This is in accordance with the hypotheses that have been confirmed here, as well as in accordance with aesthetic decision-making at three levels (Ognjenović 1980, 1991, 1994).

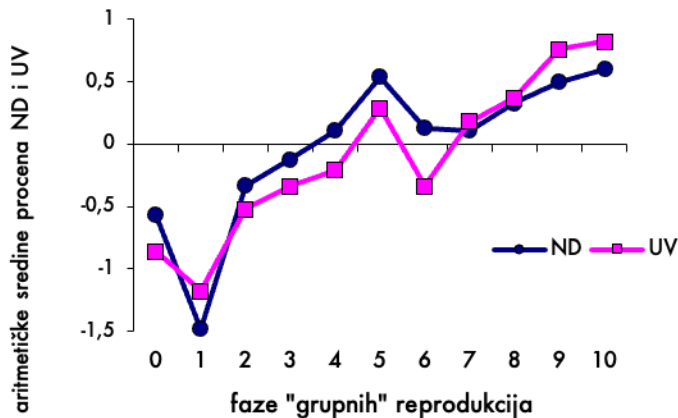


Fig. 5 Aesthetic assessments of liking (ND) and artistic value (UV) of ten stages of "group" serial reproductions of geometric, realistic and abstract stimuli by psychology students

4. CONCLUSIONS

Psychology students prefer stimuli that are from the later stages of reproduction. Liking shows a slight increase and statistical significance as a function of reproductive stages. If it is taken into account that the art students who made these reproductions were instructed to be "a shade more original" every time, then it can be concluded that psychology students without an art education show a greater preference for more original drawings. This seems encouraging in relation to some earlier findings that students prefer redundant, ornate stimuli that often have kitsch characteristics (Ognjenović and Morača 1994). It can be said that psychology students have appropriate aesthetic criteria, and accordingly the appropriate aesthetic taste.

Moreover, if it is taken into account that psychology students' evaluations of the artistic value of the displayed stimuli are similar to liking evaluations, this could mean that their criteria of "beautiful for me" and "artistically valuable" do not differ much. The trend for both shows positive growth. Later reproductions in the sequence were evaluated as more pleasing and artistically valuable.

However, the question remains whether art students have a more refined aesthetic taste and whether their assessments differ from those of non-artistic population. That is why these trends in terms of aesthetic evaluations should also be checked on a sample of art students.

Despite the significant information that the obtained results provide, there are still difficulties in this and similar research that should be overcome or at least reduced.

In order to obtain more reliable findings regarding the flow of transformations during serial reproductions, it is necessary to increase the number of reproduced stimuli. That is, it would be useful to apply multiple chains of reproduction, which would necessarily increase the sample size of the estimators.

Finally, it is necessary to examine transformations in "individual" serial reproduction experiments that would be closer to the real creative process. Namely, the artist tries to be more original in finding creative solutions during artistic creation in relation to his own previous solutions and not someone else's. That is why experiments with "individual" serial reproduction with the instruction of increasing originality were realized, where one person reproduces his previous reproductions. It would be useful to compare the results of both types of reproductions and to analyze the differences in the aesthetic evaluations of a sample of artists and non-artists.

Differences in the application of different forms of aesthetic assessments and preferences of "artists" and "non-artists" were obtained in some earlier research (Ognjenović and Morača 1994; Pejić 2003). Art students are better able to perceive fluctuations in quality during the development of a painting (Kozbelt 2006). It can be assumed that this could be the case here as well, so such verification remains to be done in further research.

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NASTAJANJE UMETNIČKOG DELA I METOD SERIJSKE REPRODUKCIJE

Bartletovi eksperimenti serijske reprodukcije (Bartlett 1932) pored kognitivne i socijalne psihologije svoju primenu nalaze u istraživanju promena u kulturi i umetnosti. Razmatrana je primena sličnih tehnika kao što je Cadavre exquis (Exquisite corpse) u modernoj umetnosti. Polazeći od Martindejlove ideje da se eksperimentima serijske reprodukcije mogu ispitivati i simulirati stvarne stilske promene došlo se do hipoteze da bi se mogli primeniti i u ispitivanju geneze umetničkog dela. Sprovedeno je eksperimentalno istraživanje u dve faze. U prvoj su studenti Fakulteta umetnosti (N=30) reprodukovali tri geometrijska stimulusa metodom grupne serijske reprodukcije sa instrukcijom povećanja originalnosti u deset faza. Tako je dobijeno 30 stimulusa za dalji tok istraživanja. U drugom delu su studenti psihologije (N=270) davali estetske procene reprodukcija na skalama semantičkog diferencijala. U radu su razmatran rezultati na skalama dopadanja (ND) i umetničkog vrednovanja (UV). Kvalitativna i kvantitativna analiza rezultata pokazuje da su transformacije išle u pravcu racionalizovanja i naglašavanja, ali ne i u pravcu simplifikacije. Evidentan je trend rasta ND i UV u funkciji faza reprodukcije. Time su početne hipoteze istraživanja potvrđene. Kasnije reprodukcije u nizu dobijale su više procene na ovim skalama. Studenti psihologije pokazuju doslednost u procenama dopadanja i umetničke vrednosti, što može da govori o njihovom adekvatnom estetskom ukusu. U narednim istraživanjima treba proveriti da li se estetski obrasci i preferencije razlikuju kod ispitanika sa umetničkim obrazovanjem od onih koji takvo obrazovanje nemaju. Takođe potrebno je uključiti i eksperimente individualne serijske reprodukcije sa instrukcijom povećanja originalnosti kako bi se još vernije simulirao proces nastajanja umetničkog dela.

Ključne reči: *metod serijske reprodukcije, cadavre exquis, geneza slike, estetske procene*

APPLICABILITY OF TRADITIONAL SONGS OF THE KOSOVO-POMORAVLJE DISTRICT IN SOLFÈGE TEACHING

UDC 784.4:(784.9:37.018.8)(497.115)

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Abstract. *Traditional songs are an important aspect of cultural heritage, and consequently an element of local community identity. Bearing in mind the importance of preserving traditional values, the paper explores the possibilities of using traditional songs of the Kosovo-Pomoravlje district in primary music schools solfège teaching. The paper first focuses on the phenomenon of Serbian folk singing and analyzes the cultural context, as well as the specificities of the Kosovo-Pomoravlje folk songs and their classification. Later in the text, the focus moves to the specific possibilities and methodical instructions for the use of the Kosovo-Pomoravlje songs in solfège teaching. The goal of the research is to show how the use of those songs can improve the pedagogical approach to solfège teaching, based on interactive implementation of teaching tasks, contributing, on the one hand, to the understanding and adoption of elements of musical literacy with the further development of musical skills and knowledge and, on the other hand, to the familiarization with the cultural heritage and its preservation.*

Key words: *traditional songs, Kosovo-Pomoravlje district, solfège, primary music school, cultural heritage*

1. INTRODUCTION

The importance of the use of traditional music in music education is reflected in the opportunities for pupils to get familiar with the rich culture and tradition of different nations, enabling them to understand various ways of expression and different musical styles. This helps them open up to different cultures and customs and accept them, which is

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very much important for the development of tolerance and understanding of other cultures. Learning folk songs helps pupils develop a stronger connection with their own culture and nation, leaving a positive impact on their awareness of national identity and allowing them to fully develop their personal and cultural identity. In addition, the use of folk songs in music education can be of importance for the development of musical abilities, skills and knowledge. Therefore, folk songs should be used in music teaching, especially in early grades, as an important resource for the successful achievement of teaching goals.

Talking in broader terms, the collection and analysis of traditional vocal material play a significant role in preserving the cultural and musical heritage of a nation. This gives a chance to future generations to get familiar with the tradition and cultural identity of their community. Ethnomusicology plays an important role in this process, providing important information about traditional music, its characteristics and the specificities of vocal expression. Thus, collecting and archiving recordings of traditional music is important in the transmission of knowledge about traditional musical heritage, enabling research into the evolution of traditional music over time.

Bearing in mind the importance of preserving traditional heritage, this paper explores the benefits and possibilities of using traditional songs in solfège teaching in primary music schools (PMS) in Serbia, with a special emphasis on the songs from Kosovo and Metohija.

2. SERBIAN FOLK SINGING

Serbian folk singing is a unique and complex cultural and artistic phenomenon that clearly maintains the connection and reciprocity between music, real life and social communities in which music exists (Petrović 1989, 17). A folk song is an exciting form of expression that plays an important role in the formation and maintenance of a nation's cultural identity. It depicts the life of people, their plight and joy, love and suffering, the context of their society and environment.

If transferred from one ethnic environment to another, from one social class to another, or if passed on from generation to generation, both the text and the melody undergo certain minor or major changes (Dević 1981, 80). One of the most important characteristics of folk songs is their anonymity. No individual creator can be credited as the author of a folk song, because it is created in the process of strong interaction between people, usually in the context of social events or rituals. This anonymity during the performance of a folk song contributes to its universality and ability to evoke emotional responses in people of different cultures and customs. Although folk songs can have different variants, with different texts or melodies, their importance as a national collective good is essential in the process of maintaining and passing on the cultural heritage to the next generations. The value of traditional songs is reflected in the fact that songs that were not successful enough as creations disappeared over time, because "traditional transmission rests on the almost Darwinian principle of natural selection" (Ivić 1985, as cited in Nikšić and Čekić Stošić 2023, 40). The appropriate effort to become familiar with folk songs is of great importance for understanding and appraising the culture and traditions of a nation.

Traditional music is the wealth of the Serbian nation, which has survived many challenges and endured through the centuries. Its significant artistic, cultural and historical value reflects the strength and perseverance of our culture. Before the 19th century, during the struggle for liberation from Turkish rule, Serbian music was a symbol of our national identity. Folk

music served as an inspiration for many composers who incorporated it into their work. Some works by Davorin Jenko, Stevan Mokranjac, Kosta Manojlović, Miloje Milojević, and Svetislav Božić are based on the musical folklore of Kosovo and Metohija. Kosovar artists Petar Djordjević, Vitomir Ilić and Gordana Karamarković also based their work on that material (Pavlović 2013, 421). Hence, it can be concluded that the rich folk music tradition of Kosovo and Metohija is an inexhaustible source of artistic inspiration.

The recordings of folk songs from Kosovo and Metohija can be traced back ever since the middle of the 19th century, including numerous songs from the ritual and customary practices of the area (Christmas carols, wine and St. George's Day songs, wedding and Lazarus songs from Metohija, Jeremiah songs, rainmaking, love and lament songs) (Karanović and Jokić 2013, 32). Kosta Manojlović collected the data about wedding customs and songs in Peć (Manojlović 1933), along with several other people of that time who recorded and preserved folk resources in their publications (Elezović 1939; Mokranjac 1966; Ćorović 1928; Janković 1934; Janković 1937; according to Karanović and Jokić 2013, 34). During the Second World War, the recording and publication of the national heritage in Kosovo and Metohija was temporarily interrupted, but after 1945 it was actively continued. The research work of Miodrag Vasiljević, who collected extensive material in Kosovo during 1946 and 1947, is significant in that respect. During his stay in the Gnjilane region in July 1947, he recorded eighty songs. "The recorded songs are all lyrical but one which is epic, although Vasiljević classified it as a love song, too. Special attention was paid to the lyrics of the songs, whose words were accented by Gliša Elezović and Dimitrije Čemerikić. Vasiljević transcribed the collected songs into sheet music and provided relevant musicological explanations" (Zlatanović 2014, 117). Sisters Ljubica and Danica Janković are credited with a significant contribution to the recording of lyrical songs (love, family, wedding songs, etc.) and folk dances, as well as to their study.

Nowadays, when Serbian national interests in Kosovo and Metohija are endangered, every individual and social institution has a moral obligation to contribute to the preservation of Serbian culture and tradition in this area. The school should have the key role in the accomplishment of this important task. In addition to solfège teaching, as a central topic discussed in this paper, the teaching of musical culture in general education schools, with a focus on traditional, folk and spiritual songs, can significantly contribute to the national education, formation, cultivation and preservation of the cultural and national identity of pupils.

3. CLASSIFICATION OF TRADITIONAL SONGS FROM KOSOVO AND METOHIJA

It can be assumed that the classification of folk songs is almost as old as the "practice of their collection" (Golemović 1998, 13), starting with Vuk Karadžić who divided the songs into heroic and feminine. Ritual-custom genres constitute a significant part of the musical tradition in many cultures, because they revive rituals and customs through music, often in honor of gods, ancestors or spiritual forces. The existence of ritual singing is evidenced by numerous examples collected by Vuk Karadžić, connected to certain dates and important events in a person's life, such as birth, wedding and death.

According to Miodrag Vasiljević, folk songs can be divided into calendar and non-calendar songs. Calendar songs are associated with various rites during the calendar year, such as koledar, Lazarus, Whitsun queen's, rainmaking and cross bearer's songs. Christmas

carols are part of the Christmas and Christmas Eve rituals, while ritual swinging lasts from Christmas to Epiphany, with women and girls singing well-known songs. Rainmaking and cross bearer's songs are meant to invite precipitation, but they are less practiced today. Non-calendar songs, such as lullabies, wedding songs, and bee-swarmer songs, also play a significant role in the life of patriarchal families. Specific wedding songs are sung during different parts of the wedding ceremony, including 'zaigravanje', picking up the bride, and her coming to the groom's house. The mournful last walk in a procession after the deceased is a rite involving wailing, where the female company wails in a descending tone.

4. CHARACTERISTICS OF THE KOSOVO-POMORAVLJE DISTRICT

Kosovo Pomoravlje used to be an important economic, spiritual and cultural center of the Serbian medieval state. Monasteries and churches such as Draganac, Binač, Ubožac and Tamnica were endowments of Serbian kings. The district is located in the middle part of Kosovo and Metohija. The etymology of its name "stems from the Slavic base and is derived from the name of the blackbird (kos)" (Rajković and Zakić 2019, 17). Kosovo Pomoravlje is made up of three entities: Gornja Morava (Upper Morava), Donja Morava (Lower Morava) and Novobrdaska Kriva reka (Zlatanović 2014, 114). Gornja Morava is located in the north, Donja Morava flows through the central part, and Novobrdaska Kriva reka flows through the southern part of the region. In the 20th century, this area included the municipalities of Gnjilane, Vitina, Kosovska Kamenica and Novo Brdo (Zlatanović 2014, 114). In addition, Kosovo Pomoravlje is well known for its rich cultural and historical heritage and historical landmarks such as Gračanica, Draganac and Bogorodica Ljeviška (Our Lady of Ljeviš).

5. THE ROLE OF TRADITIONAL SONGS IN SOLFÈGE TEACHING

As a subject present at all levels of music education in Serbia, solfège plays a significant role in the development of pupils'/students' musical literacy, encouragement of their musical abilities, development of musical skills and acquisition of relevant knowledge. According to one of the definitions, solfège as a teaching subject has the task "to use different means in the inner (thinking) sphere to cause an auditory representation of the sound that corresponds to the musical text and vice versa – to put to life sheet music based on the impression prompted by live sound" (Kršić Sekulić 1990, 10). Teaching solfège involves the use of appropriate musical content – from songs with lyrics (children's artistic and traditional) and fragments from artistic music, to instructive examples of various authors intended to meet requirements in the field of melodic, rhythm and dictation.

The use of traditional songs in solfège teaching offers noteworthy advantages for music education and preservation of cultural heritage. The mentioned songs give pupils a chance to get familiar with basic musical elements, such as melody, rhythm and harmony, through authentic and culturally rich examples. Folk melodies serve as effective pedagogical tools to develop musical ear and musical abilities, allowing pupils to connect theoretical knowledge with practical skills. In addition to musical education, the use of these songs also promotes cultural awareness, helping young generations to understand and appreciate their musical tradition, which is essential for preserving cultural identity. "The need and basis for understanding the present and the future implies knowledge of

the past of a nation, its roots and traditional values, making the preservation of one's own cultural tradition one of the greatest national interests and important tasks of the educational process" (Milić 2023, 97–98).

Although it is widely known that traditional songs are an important resource in music education, the question arises as to how motivated pupils are to learn and perform this type of musical content. The attitude towards traditional music can be seen through the results of research (Tanasković and Sudžilovski 2023) conducted on a sample of 671 primary school teachers from 25 districts of the Republic of Serbia. The majority of teachers (91.8%) believe that pupils' reactions and attitudes towards traditional content are positive, as well as that pupils like to perform and repeat traditional content in class (73.9%). On the other hand, the results of the same research reveal that the majority of teachers (76.3%) believe that their pupils prefer children's songs over traditional ones. One can hence get the impression that too much insistence on the use of folk songs unnecessarily takes students back to the past, seemingly diminishing progress towards more modern forms of creativity. Nevertheless, "it is returning to our own recognition, it is a confirmation of our own identity, which in fact is the essence of the research of traditional music" (Kodela & Nikolić 2016, 81).

Although the paper advocates the use of traditional music, the idea of using a larger number of folk songs is not intended to "suppress" the use of children's art songs or fragments of art music compositions. "If we educate pupils/students to be connoisseurs of folk creativity of their region or traditional creativity of other parts of Serbia and abroad, it would not mind to focus their desires, knowledge, and skills on the art music of domestic and foreign composers, the genre diversity, its knowledge and performance" (Kodela & Nikolić 2016, 81).

Certain limitations should also be taken into account, which is exactly the reason why it is not possible to use every traditional song in solfège teaching (rhythmic or melodic aspects that do not correspond to the teaching requirements, inadequate literary text, and many ornaments). In order to lessen the limitations, the authors Nikšić and Čekić Stošić (2023, 49) suggest "adapting" songs by transposing the melody (if the song is written down according to the *Finnish method* with a finalis on G), eliminating melismatics, or modifying the song lyrics (especially if songs are used as models for teaching basic tones).

6. POSSIBILITIES OF USING KOSOVO-POMORAVLJE SONGS IN SOLFÈGE TEACHING

Considering the historical and cultural importance of the Kosovo-Pomoravlje district and the richness of its folk music tradition, it is desirable for pupils to get to know folk songs from that region. These songs carry specific musical elements and style valuable for solfège teaching. Their application expands the pupils' musical horizons and enriches their cultural awareness. This especially applies to pupils from the region of Kosovo and Metohija, since "contemporary findings in the fields of music pedagogy, music psychology, neuromusic and musico-linguistics indicate that in the teaching of musical literacy, one should start from the folk song of the culture in which the pupil grows up" (Nikšić and Čekić Stošić 2023, 39). This is consistent with the position of Z. Vasiljević (2000, 66) that the choice of models used in teaching should be adapted to the region in which the teaching takes place, i.e., to its tonal basis.

In the text that follows, several examples of the use of the Kosovo-Pomoravlje songs in solfège teaching are presented, followed by methodological instructions. Needless to say, teachers should not limit themselves to the presented songs, as the review offered is meant to serve only as an stimulus for teachers to include more traditional songs.

The early stages of acquiring musical literacy are based on teaching basic tones via memorizing and singing models, creating associations and gradually building automatisms. In the first stage of teaching C-major, the tonic fifth chord can be taught through the model "Tajto, tajtano" (Fig. 1). Since the song contains the basic pitches that have already been taught, it can be learnt from the score. In order for the song to have a more significant role in preserving the tradition, it is necessary for the teacher to explain the text of the song as well as its role.

Tajto, tajtano

selo Šilovo,
pevala Biljana Pavić 1966,
zapisao Nikola Janković

Taj - to, taj - ta - no ši - ri o - ro gaj - ta - no, ja bi o - ro ši - ri - la
7
ko - šu - lja mi ta - na - na, pro - daj dra - gi ša - ru - lju pa mi ku - pi ko - šu - lju.

Fig. 1 Song "Tajto, tajtano"

The same model can be used in several ways. In order to practice keeping the beat 'in two' (2/4) by hand tapping, with the division of crotchets into quavers, the song is performed by vocalizing the lyrics along with beat marking. Here it is also possible to set up manual rhythm reproduction, where rhythmic units are marked with the left hand, while tapping the written rhythm with the right hand (in which a pen is held). Another way of teaching involves using a song to write down the rhythmic backbone.

One of the requirements of rhythm teaching, which is introduced in the second PMS grade, is a four-beat rhythmic pattern. For practicing the four-beat pattern and preparing an inverted dotted figure on the rhythmic unit, a counting rhyme "Nuna, nuna nuške" is suggested (Fig. 2). The counting rhyme is performed by uttering the rhyme along with pulse marking, as well as by manual reproduction.

Nuna, nuna nuške

selo Šilovo,
pevala Biljana Pavić 1966,
zapisao Nikola Janković

Nu - na, nu - na nu - ške pod Mo - ra - vu kru - ške, od tud i - de te - te
4
da u - spa - va de - te, be - ži te - te be - ži ba - ba će me nu - na.

Fig. 2 Counting rhyme "Nuna, nuna nuške"

The performance of the song "Anđelin devojče" (Fig. 3), can be used to practice changing time signatures, with appropriate beat marking in two, three or four strokes. The song can first be performed parlato with beat marking, and then sung with solmization syllables. The song can be adapted to the abilities of second PMS grade pupils by eliminating ornaments, according to the already mentioned principle (Nikšić and Čekić Stošić 2023). In order to experience the original essence of the song, after singing it with solmization syllables, it should be performed with the lyrics, after listening to the original audio recording, if possible.

Anđelin devojče

selo Šilovo,
pevao Živorad Pavić 1963,
zapisao Nikola Janković

♩ = 60

An-de-lin de - voj - će _____ što si na - lju - te - no dža-nom,

5

An-de-lin de - voj - će _____ što si na - lju - te - no.

<p>Da ŕ te glava boli ili polovina džanom, Da ŕ te glava boli ili polovina.</p> <p>Nit me glava boli, niti polovina džanom, Nit me glava boli, niti polovina.</p> <p>Što me dade majko, vrlo nadaleko džanom, Što me dade majko, vrlo nadaleko.</p> <p>Vrlo nadaleko, u tuj tuđu zemlju džanom, Vrlo nadaleko, u tuj tuđu zemlju.</p>	<p>U tuj tuđu zemlju, zemlju kavadarsku džanom, U tuj tuđu zemlju, zemlju kavadarsku.</p> <p>Što me dade majko u četeres svekrova džanom, Što me dade majko u četeres svekrova.</p> <p>U četeres svekrova, i četeres svekrve džanom, U četeres svekrova, i četeres svekrve.</p> <p>U četeres devera i četeres jetrva džanom, U četeres devera i četeres jetrva</p>
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Fig. 3 Song "Anđelin devojče"

The teaching of rhythm in the third PMS grade involves, as a requirement, the explanation of the triplet rhythm. A well-known children's counting rhyme from the Kosovo-Pomoravlje district, "Gugute" (Fig. 4) can be used to practice syncopation onto two rhythmic units and prepare a triplet on the counting unit. The counting rhyme is first performed by vocalizing the lyrics along with marking the pulse, and then by manual reproduction.

Gugute

selo Šilovo,
pevala Biljana Pavić 1966,
zapisao Nikola Janković

$\text{♩} = 120$

Gu - gu - te, me - me - te, ku - de si, u loj - ze, za - što,

6
da be-rem groj - ze, za ko - ga, za de - te, što će mu, da pe-če ra - ki - ju.

Fig. 4 Counting rhyme "Gugute"

The song "Trešnja se s`koren trešnjala" (Fig. 5) can be used to practice F major and the third grade rhythmic requirements (four-beat rhythmical pattern and a dotted figure on the counting unit). It should be taken into account that the change of time signatures (which also requires changes of the beat marking pattern) may represent an additional requirement for pupils. The song should be read parlato, and then sung with solmization syllables and with the lyrics.

Trešnja se s`koren trešnjala

selo Glogovce,
pevala Sneža Jović 1971,
zapisao Nikola Janković

$\text{♩} = 80$

Tre-šnja se s`ko-ren tre- šnja-la, mla-da se mo - ma u - da - la.

Do sad sam tatka slušala, a od sutra mladoga svekra.
Prošćevaj majko prošćevaj, prošćevajte cela rodbino.
Do sad sam brata slušala, a od sutra mladog devera.
Prošćevaj majko prošćevaj, prošćevajte cela rodbino.

Fig. 5 Song "Trešnja se s`koren trešnjala"

Teaching minor keys starts as early as in the second PMS grade, based on memorizing and performing model songs. The minor mode requires special attention in order to understand, compare and precisely sing the minor variants. For the teaching of F sharp natural minor in the fourth grade, the song "Vijena lozo zelena" (Fig. 6) is recommended, which is learned by ear and then connected with its score image. The scope of the song is a tonic pentachord with a shift to the seventh degree of natural minor, while the characteristic opening of the song should ensure a leap up to the fourth degree of tonality.

Vijena lozo zelena

selo Glogovce,
pevala Biserka Jovanović 1956,
zapisao Nikola Janković

♩ = 60

Vi - je - na lo - zo ze - le - na na - no, vi - je - na lo - zo ze - le - na.
Što mi je lo - za ze - le - na na - no, što mi je ru - ža cr - ve - na.

Fig. 6 Song "Vijena lozo zelena"

A song that can be used as a model for teaching a folk 7/8 rhythmic pattern in the fifth PMS grade is "Aj što je lepo šareno cveće" (Fig. 7). The song is first sung with lyrics, with a suitable piano accompaniment along with beat tapping in three strokes. The marking of the metarhythm should also be practiced without singing, by tapping based on counting. The song mentioned can be used in another way as well: if the 7/8 rhythm has already been taught and learned using a different model, the song can be introduced as a model for perceiving the rhythm and writing down the rhythmic backbone.

Aj što je lepo šareno cveće

selo Glogovce,
pevala Sneža Jović 1971,
zapisao Nikola Janković

♩ = 260

Aj što je le - po ša - re - no cve - će, o - ko Đur - dev - dan.
Aj svi se mom - ci maj - ko o - že - ni - še, o - ko Đur - dev - dan.

Aj i ja ću se majko oženiti, posle Đurđevdan.

Aj i ja si imam Darku devojku, gore više put.

Sinoć gu dado zlatno derdanče, da gu isprosim.

Kamo ti Darke zlatno derdanče, što ga ne nosiš.

Zlatno derdanče u zlatara, da ga pozlati.

Zlatar ga zlati moma ga plati, Darka da nosi.

Fig. 7 Song "Aj što je lepo šareno cveće"

In the fifth and sixth grades, pupils are introduced to the modulations of the first fifth relationship. For modulation into the dominant tonality, the song "Što kapiju nisi dragi" is suggested (Fig. 8). The first part of the song is in F major, the central part is in dominant C major, while the final part of the song features a return to F major with a characteristic ending on the second degree. Before performing the song, the starting tonality should be fixed by singing the tuning pitch, and the pupils are expected to observe the change of key during their singing. The use of the piano in the form of harmonic accompaniment can be helpful in performance.

Što kapiju nisi dragi

selo Glogovce,
pevala Biserka Jovanović 1956,
zapisao Nikola Janković

♩ = 100

Što ka-pi - ju__ ni - si__ dra - gi__ si - noć za - tvo - ri - o, pa me ju-tros ma - ma__
6 Iz av - li - je__ kad si__ mo - je__ si - noć o - dla - zi - o,
pi - ta ko ti bi - o, a ja jad - na la - žem da je ve - tar o - tvo - ri - o.

Fig. 8 Song "Što kapiju nisi dragi"

7. CONCLUSION

Upon researching traditional songs from Kosovo and Metohija, and having considered the relevant approaches in the field of music pedagogy and ethnomusicology, it is concluded that traditional songs can be of great importance in education and preservation of national identity. That is the reason why this study highlights the importance of getting familiar with traditional songs, of preserving and using them in music education.

The central goal of this research was the use of traditional songs of the Kosovo-Pomoravlje district in solfège teaching in primary music schools. Out of a large number of songs collected through field research in the mentioned region, a selection of examples of traditional songs appropriate for application in solfège lessons was made, followed by methodical procedures, with the aim of contributing to the supplementation of the existing textbook literature. The fact is that folk songs from Kosovo and Metohija are not sufficiently represented in textbooks for primary music education, which reduces the opportunities for pupils to get to know their cultural heritage. The authors believe that the inclusion of traditional songs from different regions would significantly contribute to the musical education and upbringing of children, as well as the preservation of traditional heritage.

In light of the appeal of music pedagogues (Tanasković and Sudzilovski 2023, 9), who claim that "incorporation of folk songs, folk dances [...] in teachers' manuals or collections intended for children by ethnomusicologists, music experts or music pedagogues would facilitate the work of teachers", we believe that this study will serve as an inspiration for researchers to invest their efforts in the preservation of musical traditions, and for young teachers to enrich their repertoire with examples of folk musical creativity and contribute to the preservation of the intangible heritage of Kosovo and Metohija.

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PRIMENA TRADICIONALNIH PESAMA KOSOVSKO-POMORAVSKOG OKRUGA U NASTAVI SOLFEĐA

Tradicionalne pesme predstavljaju važan aspekt kulturnog nasleđa, a time i deo identiteta lokalne zajednice. Imajući u vidu značaj očuvanja tradicionalnih vrednosti, ovaj rad istražuje mogućnosti primene tradicionalnih pesama Kosovsko-pomoravskog okruga u nastavi solfeđa u osnovnoj muzičkoj školi. U radu je najpre obrazložen fenomen srpskog narodnog pevanja i analiziran kulturni kontekst, specifičnosti narodnih pesama Kosovsko-pomoravskog okruga i njihova klasifikacija. U daljem tekstu predstavljene su konkretne mogućnosti i data su metodička uputstva za primenu pesama Kosovsko-pomoravskog okruga u nastavi solfeđa. Cilj istraživanja je prikazati kako korišćenje ovih pesama može unaprediti pedagoški pristup nastavi solfeđa, uz interaktivno ostvarivanje zadataka nastave: s jedne strane doprinoseći razumevanju i usvajanju elemenata muzičkog opismenjanja uz dalji razvoj muzičkih veština i znanja, a sa druge strane upoznavanju i očuvanju kulturnog nasleđa.

Ključne reči: *tradicionalne pesme, Kosovsko-pomoravski okrug, solfeđo, osnovna muzička škola, kulturno nasleđe*

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