

Musical Activities in Early Childhood Education Textbooks

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Abstract

The main aim of this study is to analyse musical activities and treatment of music in early childhood education textbooks. The sample comprised 2200 activities in textbooks from leading publishing houses in Spain. This information was collected through an instrument elaborated ad hoc articulated in five sections: (1) textbook data, (2) activity identification data, (3) activity planning, (4) content areas for the activities and (5) resources and materials. Exploratory statistics were used for the descriptive analysis and confirmatory statistics for the univariate, bivariate and multivariate analysis. The results of this research showed large differences in the musical planning of publishing houses; the most current textbooks had more musical sessions and activities; activities which used music as an end in itself were more common than those used as a resource; the most developed content areas by publishers were movement/dance and listening; and finally, concerning resources and materials, half of the activities referred to the use of CDs, but the incorporation of musical digital games was very low.

Keywords: *Early Childhood Education; music education; music syllabus; textbook.*

Introduction

The orientation of music in early childhood education (ECE) classrooms is closely linked to the professional who teaches it. In most cases, ECE teachers perform this task themselves, while in others, depending on the school internal organisation, it is the responsibility of specialist music teachers.

Although generalist and specialist teachers have skills in common, their criteria for content selection are quite different. In Bresler's opinion (2004), the former rely mainly on thematic nuclei to integrate music into academic teaching, whereas the latter consider musical skills and concepts as transversal axes of teaching. Unlike music teachers, ECE teachers have a low music teaching self-efficacy level (Koca, 2013), they

feel insecure about performing certain musical activities like singing (Neokleous, 2013) or playing instruments. In this regard, the study by Vicente and Rodríguez (2010), found only 41.22 % of ECE teachers play a musical instrument compared to 94.65 % of primary school music teachers.

Lack of training, inadequate resources and insecurity in performing musical activities all limit children's experiences (Lenzo, 2014) and, furthermore, as Ehrlin and Tivenius (2018) report, these activities are increasingly performed less often and risk becoming marginal learning. Kulset and Halle (2020) point out that the scarce musical training of ECE teachers in many countries may cause those educators to lack confidence in their music-making abilities. It could be argued that if ECE teachers are confident in teaching this art, they will be more motivated to do so (Garvis & Pendergast, 2011) and music would not be reduced to singing a couple of songs at specific moments. Likewise, it should be remembered that when programming, ECE teachers face problems in planning specific music goals due to insufficient support in the academic curriculum (Denac, 2009). In this context, textbooks can be useful as a guide for teachers with little experience or musical competence (Newton & Newton, 2007) and can even determine ECE teachers' musical didactic approaches. Therefore, we consider it relevant and interesting to analyse the presence of musical activities and treatment of music in ECE textbooks.

Textbooks in Early Childhood Education

Textbooks are didactic resources that even now, in the 21st century, still hegemonise curricular development in all stages of education, including ECE (Martínez Bonafé & Rodríguez Rodríguez, 2010). In this way, ECE has become pre-primary as it is dominated by textbooks with fixed materials to be used on tables and chairs (Sainz de Vicuña, 2011).

The use of textbooks means significant saving of time and effort for teachers (Ponce de León, 2016), as well as a resource providing students with the cognitive structure necessary to carry out activities successfully and independently (Horsley, 2007). Contrary to that, the textbook means loss of professionalism and it becomes an artifact of control over the teacher, as teachers apply the mechanics and technique of what others have thought (Martínez Bonafé, 2007); it does not include musical pedagogical proposals or resources adapted to students' daily lives (Arredondo Pérez & García Gallardo, 2007); does not favour musical experience, as most activities are based on "pencil and paper" and encourage memoristic and non-significant learning (Fernández Vázquez, 2008); and do not develop musical reasoning (Newton & Newton, 2007).

Research on music textbooks for ECE is quite scarce, as indicated by Marín-Liébana and Botella Nicolás (2019). These authors analysed 74 studies on music education textbooks and found only 2.7 % were confined to the ECE context. Furthermore, as Alonso Pedrosa and Santamaría Conde (2018) point out, the presence of music in publishing houses is minimal, since only 22 % of textbooks analysed included musical

proposals. Along the same lines, according to the study carried out by Vicente Álvarez and Rodríguez Rodríguez (2010), more than 80 % of ECE teachers considered music did not appear as specific content in printed materials and, if so, was quite superfluous.

Ramos Ahijado et al. (2019, p.11) consider textbooks “should address information without neglecting any dimension of music education (art and culture, musical listening, instrumental and singing, musical language and movement/dance”. These dimensions coincide with five areas according to content developed as proposed by Vicente-Nicolás and McRuairc (2014): singing, playing instruments, listening, movement/dance and musical language. It should be remembered that, according to Nardo et al. (2006), the most common musical activities in ECE were related to singing, movement and dance, while the least used were those aimed at playing instruments. However, the activities programmed by teachers did not always coincide with children’s preferences in ECE, as reported by Temmerman (2000), where 47 % of children indicated movement/dance activities as best, 33.3 % preferred playing instrument based activities, 9.8 % singing activities and another 9.8 % listening activities.

Finally, it should be noted that textbooks might not always reflect coherent planning of musical content; they often present a great deal of difficulty for this stage and can even cause serious mistakes. The convergence of all these characteristics in a specific material could mean ECE teachers ignore the musical “section” of the textbook they use in the classroom. In this respect, Bernal Vázquez (2005) considers that musical didactic materials and resources play an essential role in the process of teaching and learning as they constitute a very important factor in task development which influence quality teaching. This is why special care must be taken in their selection and use, since their mission as mediators between musical reality and the child can condition the entire educational process.

Music as a means or music as an end

Another widely debated issue revolves around opinions on the concept of music within the academic curriculum and the ultimate purpose of music education at early ages. In the view of Ehrlin and Gustavsson (2015), music can be conceived as a resource to stimulate other areas or to enjoy musical experiences themselves. Music as a means develops and reinforces other learning, and as an end is an excellent communication tool which increases sensibility and, among other things, favours cognitive functions (Jauset-Berrocal et al., 2017). In ECE, music can be integrated into the syllabus by working on both musical aspects and content related to language, mathematics or other areas (Lau & Grieshaber, 2018). Likewise, Rajan (2017) points out that these ECE teachers tend to link music with other curricular concepts, without the need for extensive musical training and thus find more reasons to sing songs or play instruments. Along these lines, Ehrlin and Tivenius (2018) affirm that ECE teachers without a specific perspective on music carry out few musical activities and those who consider it a specific subject usually propose more; but those who value it for its

ability to relate to other areas, program many more. In this regard, Vicente Álvarez and Rodríguez Rodríguez (2010) indicate that 11 % of ECE teachers use music as an end, planning weekly activities which are exclusively musical, and 50 % use music as a means, as an integrated weekly resource with other content.

According to Bresler (1995), music can be integrated into the academic curriculum in four different ways: Subservient, Co-equal or Cognitive, Affective and Social Integration. In the Subservient Approach, the arts serve the basic academic curriculum in its contents. In the second, the curriculum is integrated with content, skills, expressions and ways of thinking of the arts. The third, the Affective Style, emphasizes feelings towards the arts and incorporates ideals of creativity and self-expression. Finally, the fourth way to integrate music into the curriculum is to stress the social function of the school and its role as a community. The most used styles in the classroom are Subservient, Affective and Social Integration as they imply no change in teachers' attitudes and methods; however, the Cognitive or Co-equal Style implies a different way of understanding music regarding objectives, content and pedagogy in general. The study carried out by Giles and Frego (2004) reported that 72 % of teachers interviewed used the integration of music with style in service to other areas, 50 % used Affective, 27 % incorporated music with Social Integration and only 5 % integrated music with Co-equal/Cognitive. This predominance of the subordinate approach is also reflected in the panorama of research on music in ECE. Most studies focus on the use of music to enhance development of other skills: language (Hutchins, 2018); phonological awareness (Patscheke et al., 2019); language acquisition (Christiner & Reiterer, 2018); mathematics development (McDonell, 2015); cognitive benefit (Bowmer et al., 2018); or the promotion of attitudes and values (Lee, 2016). The benefits of music are clearly positive, but its use to promote other skills should not overshadow one of the main functions of music education: the development of musical intelligence, in other words, musical skills themselves (Bond, 2012).

Purpose of the study

Once the tendency in ECE to “subordinate” music to other areas has been established, many questions are raised by the subjects mentioned in the theoretical framework of this study, which determine the purpose of our research. The main aim of this study is to analyse musical activities and treatment of music in early childhood education Spanish textbooks. Therefore, answers to the following questions were examined in order to reach this aim: Do publishers take into account the presence of musical content or sections in their textbooks for ECE? Is there planning of this musical content? Do musical activities in textbooks have an exclusively musical purpose or are they actually intended as a resource or means for other areas? What is the musical content that these activities develop? Which are the more frequent musical activities in ECE textbooks (singing, playing, listening, movement/dance, reading and writing music)? What kind of resources and materials are proposed by the publishers in their musical activities?

Method

Sample

The data set for this study were all music activities aimed at the Second Cycle of ECE included in the textbooks (TBs) produced by leading publishers in Spain. Four of the main important publishing houses (PHs) in terms of turnover were selected (Beas Miranda and González García, 2019). Each PH provided two *educational projects* published in different years, but both coexisted in the market, representing a total of eight projects analysed. Publishers' old and new editions are different and unrelated to each other. It should be noted that in Spain the textbook has been superseded by the concept of *educational project*, which involves a set of materials and curricular resources organized sequentially and presented in different media and formats, adaptable to new methodological trends (ANELE, 2018). Although all current publishers use the term *educational project*, in this study we will use the term textbook to avoid possible terminological confusion.

The final study sample consisted of 2,200 musical activities from the eight TBs. Each TB was articulated in three volumes, one for every stage level numbering 24 books in total. In this study, teachers' books have been analysed instead of students' books, since the former include all activities proposed by the PH.

Instrument

For data collection, an ad hoc instrument called the *Protocol for the Systematic Analysis of Music Activities in Early Childhood Education* was developed, including the following sections: (I) textbook data, (II) activity identification data, (III) activity planning, (IV) content areas for the activities and (V) resources and materials of activity. Variables in each section are presented below:

I Textbook Data:

- 1 Title
- 2 Publishing house
- 3 Year of edition (new or old version)
- 4 Existence of a music section in teaching guide
- 5 Number of TB teaching units
- 6 Number of musical sessions per unit
- 7 Existence of a student's music workbook

II Activity identification data:

- 8 Level/Quarter/Unit/Page
- 9 Title of activity
- 10 Description

¹ The Early Childhood Education stage in Spain is organized in two cycles: from 0 to 3 years (First Cycle) and from 3 to 6 (Second Cycle).

III Activity planning:

- 11 Type of activity: Musical Activities (MA) and Activities with Music as a Resource (AMR). The former includes all activities with an exclusively musical purpose, while the latter refers to those in other areas that use music as a medium or resource.
- 12 Number of curricular elements included
- 13 Presence of musical objectives
- 14 Presence of musical content
- 15 Presence of musical assessment criteria

IV Content areas for the activities:

- 16 Number of content areas worked on in activity
- 17 Singing (singing or games for vocal development)
- 18 Playing instruments (musical activities with body percussion or instruments)
- 19 Listening (active listening to musical works)
- 20 Movement/dance (movement games, choreographic exercises or dance).
- 21 Musical language (exercises of sounds discrimination and apprehension of the elements of sound and music; music reading and writing)

V Resources and materials of activity:

- 22 Contains student's worksheet
- 23 Contains audio file
- 24 Contains digital resource.

As for instrument validity, Cohen's Kappa statistics showed statistically significant agreement ($p < .05$). According to Hernández-Nieto (2011), the level of agreement was excellent ($.76 \leq K \leq 1$), both intra-evaluator ($K = .92$), and inter-evaluators ($K = .85$). In addition, the instrument was subjected to expert judgement through construction of a validation scale with ordinal percentage. Experts assessed instrument dimensions, with specific criteria (relevance, coherence and sufficiency) and items with different criteria (appropriateness, relevance and clarity) in order to evaluate validity of the instrument's overall structure. The data obtained reflected that validity of dimensions and items had a very high value ($M = 3.8$) according to the measurement scale used (1: very low, 2: low, 3: moderate and 4: very high). Finally, Kendall's W test ($W = .65$) revealed statistically significant agreement among judges ($p < .05$). Therefore, the instrument had content validity as there was *moderate* agreement among judges (W value .51 to .70), according to Ruiz Bueno (2015).

A second version of the instrument was developed and a pilot study was carried out to calculate reliability of the instrument with a representative sample. For this purpose, the covariation method of items with Cronbach's Alpha statistic was used, obtaining a result $\alpha = .75$. Finally, the definitive version of the protocol was established and its reliability was increased in a total set of participants with a value $\alpha = .82$, resulting in good internal consistency ($\alpha > .8$), according to George and Mallery (2003).

Procedure

Firstly, we proceeded to verify the ranking of most important PHs in Spain. Once the PHs and TBs were selected, copies of them were requested from the schools and PHs. Each publisher was randomly assigned a code (PH1, PH2, PH3 and PH4). To identify the books, the publisher's codes were used plus the subscripts "o" or "n", depending on whether it was the oldest or the newest book.

After reviewing the literature, we designed and validated the information data collection instrument. To know the intra-rater stability, the main researcher applied the protocol to 10 activities with a time interval of two weeks. For inter-rater stability, the two researchers applied the instrument to the same activities. Instrument validation process was completed with an expert judgment, comprising 10 specialists on the subject. The instrument was redesigned according to the recommendations of the judges and the reliability of the final version was verified. Finally, the instrument was applied to all activities from the chosen TBs and results were interpreted.

Data analysis

Exploratory statistics were used for a descriptive analysis of variables, normality and homoscedasticity tests. In addition, confirmatory statistics were used to perform univariate (frequencies and percentages), bivariate (contingency tables with Chi-square test and Spearman correlations with values $r_s > .5$) and multivariate analyses (Cohen's K and Kendall's W). For comparison of PH and TBs, non-parametric tests were applied for two independent groups (Mann's U - Whitney) and for more than two groups (Kruskall's H - Wallis), assuming $\alpha = .05$ as critical value for the interpretation of results. The information collected was analysed with the statistical package SPSS v. 24.

Results

The results obtained are presented below, structured in four blocks that group the research questions raised in the theoretical framework of this study: presence of musical content or sections in textbooks, activity planning, content areas for the activities and resources and materials.

First, a descriptive analysis of the variables was carried out and it established that their distribution was not normal, nor was there homogeneity of variance in the variables ($p \leq .000$). Because the study variables did not comply with the assumptions of the usual parametric statistics, the use of non-parametric tests was chosen (Table 1).

Table 1
Exploratory analysis: Means, Standard Deviations, Kolmogorov- Smirnov and Levene Statistics (N = 2200)

Variable	M	SD	Kolmogorov-Smirnov		Levene	
			Value	p	Value	p
Year of edition	1.56	.496	.275	.000	10.678	.000
Level	1.94	.809	.235	.000	1.067	.382
Type of activity	.65	.476	.420	.000	147.096	.000
Number of curricular elements	1.36	1.43	.330	.000	61.463	.000
Musical objective	.44	.496	.373	.000	42.224	.000
Musical content	.49	.500	.348	.000	57.073	.000
Musical assessment criteria	.44	.497	.372	.000	55.932	.000
Number of content areas	1.79	.756	.254	.000	2.216	.000
Singing	.28	.451	.451	.000	18.001	.000
Playing instruments	.35	.478	.417	.000	43.205	.000
Listening	.46	.499	.360	.000	14.632	.000
Movement/dance	.51	.500	.344	.000	11.298	.000
Musical language	.19	.389	.497	.000	32.233	.000
Student's worksheet	.19	.389	.498	.000	208.038	.000
Audio file	.48	.49	.351	.000	4.268	.000
Digital resource	.04	.20	.541	.000	43.946	.000

Presence of musical content or sections in textbooks

TBs had 2200 musical activities in total, with PH3_N programming most music activities (449), followed by PH1_N, with a total of 316. On the contrary, PH2_O had least activities, only 191. When considering the distribution by PH, PH3 planned the greatest number of activities (34 %) and PH2 the least, only 18.3 % of the total (Table 2).

As for number of structured music sessions, all new TBs had a music syllabus sequenced in sessions, while older editions had no such program or presented music content more generally. The highest number of sessions ($n = 6$) per unit corresponded to the PH3_N. In contrast, four of the TBs did not include any. Spearman's coefficient reflected a very strong positive correlation (Hernández et al., 2010) between the number of sessions and TB edition, $r_s(8) = .936, p = .001$, as the most current TBs contained more musical sessions. Finally, regarding the use of the specific student workbook, only a quarter of TBs included it in their material.

As for new and old TBs, the most recent included 1241 activities, compared to 959 in the oldest editions. The Chi-square test showed a significant relationship between number of musical activities and edition, $\chi^2(3) = 13.265, p = .004$, the most current TBs contained more musical activities.

With regard to the distribution of activities in the three levels comprising the Second Cycle of ECE, a decrease in the number of musical activities was seen as level increased. The Kruskal-Wallis statistical test showed significant differences, $\chi^2(7) = 16.783, p = .019$, in frequency of activities by levels, though no correlation was found between these two variables.

Table 2
Musical activities in early childhood education textbooks

Textbook ID ^a	N° Activities F (%)	Musical session per unit	Student Workbook	N° Activities per level (%)			Type of activity ^b (%)	
				1st	2nd	3rd	MA	AMR
PH1 _N	316 (14.36)	4	No	34.5	33.2	31.3	85.8	14.2
PH2 _N	213 (9.68)	1	No	43.7	29.6	26.8	51.6	48.4
PH3 _N	449 (20.40)	6	Yes	32.5	34.3	33.2	84.9	15.1
PH4 _N	263 (11.95)	4	No	34.6	34.2	31.2	80.2	19.8
PH1 _O	219 (9.95)	0	No	36.1	35.2	28.8	50.2	49.8
PH2 _O	191 (8.68)	0	Yes	44.0	34.6	21.5	45.5	54.4
PH3 _O	299 (13.59)	0	No	31.4	38.5	30.1	47.2	52.8
PH4 _O	250 (11.36)	0	No	34.8	33.6	31.6	49.6	50.4
Total	2200 (100.0)			35.7	34.3	30.0	65.2	34.8

^aPH = Publishing House code; _N = New edition; _O = Old edition.

^bMA= Musical Activities (with an exclusively musical purpose); AMR= Activities with Music as a Resource.

Activity planning

If type of activity is considered, in other words, Musical Activities (MA) or Activities with Music as a Resource (AMR), 65.2 % of music activities programmed by TBs were MA (Table 1). According to the Chi-square test, $\chi^2(7) = 302.713$, $p < .000$, differences between activity types were significant in all TBs. As for PH, a significant difference, $\chi^2(3) = 63.599$, $p < .000$, was seen in the distribution of MA and AMR, the former being higher than the latter. Similarly, these differences were also observed across the board when comparing new TBs with the old. Except for PH2, increase in AM in new editions was over 30 % compared to older versions. The Chi-square test found a significant association between MA frequency and edition, $\chi^2(1) = 217.851$, $p < .000$.

If taken into account that MA are planned with a musical purpose and their curricular elements should make explicit their relationship with music, it should be noted that only 6 out of 10 total MA in the sample ($N = 1,435$) were programmed including musical objectives, content and assessment criteria. In contrast, a quarter of these activities did not include any curricular elements, and 15 % incorporated some. The TB with most MA percentage with explicit curricular elements was PH3_N, while that with least MA was PH2_N.

Differences between TB and planned curricular elements were significant in the Kruskal-Wallis test, $\chi^2(7) = 706.762$, $p < .000$. Similarly, statistically significant differences were observed between new and old TBs in number of curriculum elements in MA, as indicated by the results of Mann-Whitney's U-test, $U = 152,210$, $p < .000$. All PHs, except PH2, included more curricular elements in their new TBs.

The most present curricular elements in MA were content (74.8 %), followed by assessment criteria (67.7 %) and objectives (67.2 %). Likewise, large differences were observed among PHs, as with PH1, which doubled percentage of activities defined with contents to PH2, or tripled those that included assessment criteria. Results

among the four PHs were significant in objectives, $\chi^2(3) = 217.667, p < .000$, content, $\chi^2(3) = 330.146, p < .000$, and assessment criteria, $\chi^2(3) = 285.154, p < .000$.

Content areas for the activities

As for content areas, Table 3 shows that movement/dance was present in half of the sample (50.5 %), followed by listening (46.4 %) and playing instruments (35.2 %). In contrast, areas with the lowest values were singing (28.5 %) and musical language (18.6 %).

Table 3
Content areas of the musical activities in early childhood education textbooks (%)

Textbook ID ^a	Singing	Playing instruments	Listening	Movement/Dance	Musical language
PH1 _N	24.7	25.3	47.2	51.6	21.2
PH2 _N	36.6	28.2	55.4	43.7	8.5
PH3 _N	22.3	47.9	47.4	35.4	20.9
PH4 _N	24.0	51.7	39.9	52.5	19.4
PH1 _O	36.1	26.0	34.7	64.4	26.0
PH2 _O	37.2	19.4	60.2	35.6	7.3
PH3 _O	26.1	35.1	53.5	67.2	21.1
PH4 _O	31.6	33.6	34.0	59.6	18.4
Total	28.5	35.2	46.4	50.5	18.6

^a PH = Publishing House code; _N = New edition; _O = Old edition.

Differences among TBs and PH were significant in all content areas (Table 4). Likewise, significant differences were observed between new and old TBs in number of singing, playing instruments and listening activities. Playing instrument area increased in new TBs while singing and movement/dance were greater in older editions.

Table 4
Content areas of the musical activities in early childhood education textbooks (χ^2)

χ^2	Singing	Playing instruments	Listening	Movement/Dance	Musical language
TB ^a ($df = 7$)	35.643**	110.617**	59.865**	121.013**	42.780**
PH ^b ($df = 3$)	22.422**	75.907**	46.398**	34.648**	40.625**
Edition ($df = 1$)	10.572**	23.984**	.611	40.791**	.020

^aTB: textbook. ^bPH = Publishing House. ** $p < .01$.

As for content areas developed by levels, the distribution was quite homogeneous, as each content area was worked on approximately 33 % per level (Table 5). Musical language (39 %), singing (38.3 %) and movement/dance (38.2 %) were more present in the first level. In contrast, playing instruments (35 %) and listening (35.7 %) were worked on more in the second level. The results did not indicate significant differences in content distribution by levels regarding singing, playing instruments and listening. However, they did show significant differences in distribution by levels in movement/dance, $\chi^2(2) = 10.931, p = .004$, and musical language, $\chi^2(2) = 6.775, p = .034$.

Table 5

Content areas of the musical activities in early childhood education textbooks according to stage levels (%)

Stage Level	Singing	Playing instruments	Listening	Movement/ Dance	Musical language
1st	38.3	33.3	35.1	38.2	39.0
2nd	33.9	35.0	35.7	34.8	28.8
3rd	27.8	31.7	29.3	27.0	32.2
Total	28.5	35.2	46.4	50.5	18.6

Resources and materials for activities

As to resources presented by PHs in their musical proposals, 18.5 % of activities contained a worksheet for individual student work, this figure tripling in PH2_O. Differences in use of worksheets in TBs were significant, $\chi^2(7) = 386.181$, $p < .000$. Furthermore, in new TBs the use of worksheets was reduced with significant differences, $\chi^2(1) = 55.177$, $p < .000$, compared to previous TBs from the same PH.

Fory-eight per cent of activities referred to the use of CDs. There were significant differences in all TBs, $\chi^2(7) = 104.492$, $p < .000$; TB1 had the most activities with CD's use (63.3 %), and PH3_O had the lowest (36.1 %). The use of this material was related to the level, $\chi^2(2) = 28.640$, $p < .000$; its use decreased as the course increased. No association was observed in the use of CDs according to TB edition.

Finally, regarding digital sets, only 4.3 % of activities incorporated such material. There were differences among TBs, $\chi^2(7) = 88,133$, $p < .000$; PH3_N included more digital games (10.7 %) compared to PH2_N and PH4_N that did not have any interactive games. The frequency of these activities was influenced by TB edition, $\chi^2(1) = 13.536$, $p < .000$, and was higher in new editions than old ones. No association was observed in use of digital sets in level.

Discussion

The results of this research show large differences in the musical planning of PHs even within the same publisher (Gallego García, 2015). While the amount of musical activities was high in many textbooks, in others it was quite low. It should be regarded as positive that two thirds of musical activities are exclusively musical (MA), contrasting with that mentioned by Vicente Álvarez and Rodríguez Rodríguez (2010) which reported that only 11 % of teachers at this stage carried out activities with an exclusively musical purpose. This discrepancy may be due to implicit differences between planning of PHs and actual planning of the classroom or of the evolution seen in this field over this decade. In this respect, it must be mentioned that 76.7 % of these activities included musical objectives, content and/or assessment criteria, reflecting that PHs are interested in improving planning of musical activity, although many still lack such curricular elements. It should also be noted that the increase in activities using music as an end in itself considerably lessens the subordinate curricular approach to music mentioned by Bresler (1995).

As to the number of activities by level, a decreasing trend was observed as level increased. Since there are no known pedagogical approaches showing that musical activity should decrease as the age of children increases, a priori it could be expected that all levels would include a similar amount of musical activities. This observation suggests the need for further analysis of this variable, either comparing it with other areas or quantifying the relevance of activities programmed for each level.

With respect to content areas, and considering some research supporting the relationship between music and movement at early ages (Bugos & DeMarie, 2017; Ilari, 2015; Phillips-Silver, 2009), it is no surprise that movement and dance were present in half of the activities analysed. In this respect, Nardo et al. (2006) mentioned 88 % of schools offered this type of exercise daily or weekly. Coinciding with Vicente (2010), a predominance of movement activities was also observed in TBs of the first levels. Musical language was one of the areas least worked on, which is understandable if we consider some teachers' lack of musical training which was mentioned by several authors (Koca, 2013; Lenzo, 2014; Neokleous, 2013; Vicente Álvarez & Rodríguez Rodríguez, 2010). Further research is needed to learn the true reasons for the small presence of these activities. However, it is this lack of training that should encourage publishers to offer a more developed and systematized approach to the content of musical language, which is especially adapted to ECE teachers.

Also with regard to content areas, the very low number of content related to singing is striking, a musical activity par excellence in ECE (Bernal Vázquez & Calvo Niño, 2000). These results coincide with Muñoz Muñoz (2019), who states that 41.7 % of early childhood and primary education teachers believe publishers give little heed to singing. However, other studies show that children sing almost daily in ECE (Liao & Campbell, 2016; Muñoz Muñoz, 2019; Nardo et al., 2006). This fact could be clear evidence of the discrepancy between the musical proposals of TBs and the reality of classrooms. However, once teachers work on the song suggested by the TB and incorporate it into their repertoire, the actual number of activities related to singing greatly increases. Although the two publishers have explicitly stated that songs should be sung on several occasions, an analysis of teachers' teaching practice would be needed to better understand the relationship between TB singing proposals and what is actually sung in the classroom.

Concerning resources and materials, the small presence of musical activities with student worksheets shows that the materials designed opt for a concept of musical activity far from "pencil and paper", tools inherited from other subjects, but which have little relationship with music (Alonso & Vicente, 2019). It should also be seen as positive that publishers provide musical resources to teachers, as half of the activities included audio files in the book's CD. On the other hand, the low incorporation of musical digital games (4.3 %) is striking; coinciding with Ferreira and Ricoy (2017) who stated that music TBs did not promote the use of ICT.

We would like to encourage ECE teachers to maintain a critical attitude to textbooks when choosing one. They should not only take into account the contents of mathematics,

language and literacy, natural sciences, etc. but they should also pay attention to the contents of music, because as this research has shown, some publishers hardly include any musical activities in their ECE textbooks. In these cases, if ECE teachers do not incorporate other activities apart from those in the textbooks, their students' musical practice will be impoverished.

Finally, it should be noted that the main limitation of this study has been the inability to access data outlining the number of schools in Spain that use the textbook in ECE, by which one could ascertain the level of acceptance by teachers of each of the publishers analysed. None of the publishing houses consulted has agreed to share this data.

Conclusion

It can be stated that the planning of musical activity has evolved considerably, going from presenting content generally (old editions) to detailing specific music sessions (new editions). There has also been an increase in the number of activities and musical curricular elements in the most recent textbooks.

On the one hand, the tendency of publishers to design musical activities themselves and not to subordinate them to other areas should be considered a positive aspect. Likewise, the high number of movement/dance activities should be appreciated as evidence that the TB is well suited to the reality of the classroom. On the other hand, the scarce number of activities related to musical language and the practical absence of digital materials constitute a significant weakness from a didactic-musical perspective, an issue that publishers should echo when designing their books. This question is fundamental if we consider the lack of musical training of ECE teachers, in which case the textbook takes on an essential role.

Finally, we consider that this work can be the starting point for future related research that goes deeper into the subject, such as analysing the reasons why ECE teachers use the textbook and its selection criteria, understanding how these teachers actually apply the textbook in planning and carrying out musical activities, or examining and comparing the methodological approaches that underlie the different musical proposals made by the publishers.

Note: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

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Glazbene aktivnosti u udžbenicima za obrazovanje u ranom djetinjstvu

Sažetak

Glavni cilj ovoga istraživanja bio je analizirati glazbene aktivnosti i obradu glazbe u udžbenicima za obrazovanje u ranom djetinjstvu. Uzorak se sastojao od 2200 aktivnosti iz udžbenika koje su tiskale vodeće izdavačke kuće u Španjolskoj. Informacije su prikupljene koristeći instrument koji je u ovome slučaju opisao pet domena: (1) podatci o udžbenicima; (2) podatci za prepoznavanje aktivnosti; (3) planiranje aktivnosti; (4) sadržaji aktivnosti te (5) sredstva i materijali. Istraživačka statistika korištena je za deskriptivnu analizu dok je potvrdna statistika korištena za univarijatnu, bivarijatnu i multivarijatnu analizu. Rezultati ovoga istraživanja ukazali su na velike razlike u planiranju glazbenih aktivnosti s obzirom na izdavačke kuće; aktualni udžbenici sadržavali su više glazbenih jedinica i aktivnosti; aktivnosti koje su se koristile glazbom koja je sama sebi svrha učestalije su od aktivnosti koje glazbu koriste kao resurs; područja sadržaja koja su izdavači najviše razvili su pokret/ples i slušanje; konačno, s obzirom na izvore i materijale, polovica aktivnosti upućivala je na korištenje CD-ova, dok je uključivanje glazbenih digitalnih igara vrlo niska.

Ključne riječi: glazbeno obrazovanje; nastavni plan za glazbeni; rani odgoj i obrazovanje; udžbenik.

Uvod

Glazbena orijentacija u ranom odgoju i obrazovanju (ECE) čvrsto je povezana sa stručnjakom koji ju poučava. U većini slučajeva, odgojitelji sami izvode ovaj zadatak, dok je u drugim slučajevima, ovisno o unutarnjoj organizaciji škole, to je odgovornost stručnjaka odnosno učitelja glazbe.

Iako učitelji i predmetni učitelji imaju neke zajedničke vještine, njihovi kriteriji za odabir sadržaja poprilično se razlikuju. Prema mišljenju Breslera (2004), učitelji se uglavnom oslanjaju na tematsku srž u koju mogu integrirati glazbu u svojem poučavanju, dok potonji doživljavaju glazbene vještine i koncepte kao transverzalne osi poučavanja. Za razliku od učitelja glazbe, učitelji ranoga i predškolskoga obrazovanja imaju nisku razinu samoučinkovitosti u poučavanju glazbe (Koca, 2013), osjećaju se nesigurno kod

izvođenja određenih glazbenih aktivnosti poput primjerice pjevanja (Neokleous, 2013) ili sviranja instrumenata. S tim u vezi, istraživanje koje su proveli Vicente i Rodríguez (2010), otkrilo je da samo 41,22 % učitelja ranoga i predškolskoga obrazovanja svira glazbeni instrument u odnosu na 94,65 % učitelja glazbe u primarnom obrazovanju.

Nedostatak osposobljavanja, neadekvatni resursi i nesigurnost u provođenju glazbenih aktivnosti ograničavaju iskustva djece (Lenzo, 2014) i, osim toga, prema izvješću Ehrlin i Tivenius (2018) te aktivnosti se sve rjeđe izvode i u opasnosti su da budu svedene na marginalno učenje. Kulset i Halle (2020) ističu da oskudno glazbeno osposobljavanje učitelja ranoga i predškolskoga obrazovanja u mnogim zemljama može dovesti do nedostatka samopouzdanja učitelja u vlastite sposobnosti izvođenja glazbe. Moglo bi se tvrditi da kada bi učitelji ranoga i predškolskoga obrazovanja imali samopouzdanja za poučavanje ove umjetnosti, bili bi istovremeno i motiviraniji za izvođenje takvih aktivnosti (Garvis i Pendergast, 2011), a glazba se ne bi svodila na pjevanje nekoliko pjesmica u određenim prigodama. Jednako tako, potrebno je imati na umu da se učitelji ranoga i predškolskoga obrazovanja kod programiranja suočavaju s planiranjem specifičnih glazbenih ciljeva zbog nedostatne podrške u području obrazovnoga kurikula (Denac, 2009). U tom kontekstu, udžbenici mogu biti korisni kao vodiči za učitelje s malo iskustva ili glazbene kompetencije (Newton i Newton, 2007) te kod učitelja ranoga i predškolskoga obrazovanja mogu čak odrediti i didaktičke pristupe glazbi. Stoga smatramo relevantnim i interesantnim analizirati prisutnost glazbenih aktivnosti i postupanje s glazbom u udžbenicima za rano i predškolsko obrazovanje.

Udžbenici u ranom i predškolskom obrazovanju

Udžbenici su didaktička sredstva koja čak i danas, u 21. stoljeću, hegemoniziraju razvoj kurikula na svim stupnjevima obrazovanja uključujući i rano i predškolsko obrazovanje (Martínez Bonafé i Rodríguez Rodríguez, 2010). Na taj način, rano i predškolsko obrazovanje postalo je zapravo predprimarno obrazovanje jer njime dominiraju udžbenici s utvrđenim materijalima namijenjeni pasivnom korištenju. (Sainz de Vicuña, 2011).

Upotreba udžbenika podrazumijeva značajnu uštedu vremena i truda učitelja (Ponce de León, 2016), kao i materijale koji razvijaju kod učenika kognitivne strukture potrebne za uspješno i samostalno provođenje aktivnosti (Horsley, 2007). Suprotno tome, udžbenik znači i gubitak profesionalizma te postaje predmetom kontrole nad učiteljima jer učitelji primjenjuju mehanizme i tehnike koje su drugi osmislili (Martínez Bonafé, 2007); ne uključuje glazbene pedagoške prijedloge ili izvore koji su prilagođeni svakodnevnim životima djece (Arredondo Pérez i García Gallardo, 2007); ne podupire glazbeno iskustvo jer se vrste aktivnosti uglavnom vežu uz „papir i olovku” i na taj način potiču učenje pamćenjem i neznačajno učenje (Fernández Vázquez, 2008); a razumijevanje glazbe se ne razvija (Newton i Newton, 2007).

Kako ističu Marín-Liébana i Botella Nicolás (2019), istraživanja glazbenih udžbenika za rano i predškolsko obrazovanje su rijetka. Spomenuti autori analizirali su 74 studije

o udžbenicima za glazbeno obrazovanje i pronašli su da se samo 2,7 % njih odnosi na kontekst ranoga i predškolskoga obrazovanja. Nadalje, kako naglašavaju Alonso Pedrosa i Santamaría Conde (2018), prisutnost glazbe kod izdavača je minimalna jer je samo 22 % analiziranih udžbenika uključivalo glazbene sadržaje. Na istome tragu, prema istraživanju koje su proveli Vicente Álvarez i Rodríguez Rodríguez (2010), više od 80 % učitelja ranoga i predškolskoga obrazovanja smatra da se glazba ne pojavljuje kao poseban sadržaj u tiskanim materijalima, a u slučajevima kada se pojavljuje, onda je bio suvišan.

Ramos Ahijado, Botella Nicolás i Rodríguez Pérez (2019, str.11) smatraju da udžbenici „trebaju obrađivati informaciju bez zanemarivanja bilo koje od dimenzija glazbenoga obrazovanja (umjetnost i kulturu, slušanje glazbe, instrumental i pjevanje, glazbeni jezik i pokret/ples)”. Te dimenzije podudaraju se s pet područja vezanih uz sadržaj koji se razvija, a oni su prema prijedlogu Vicente-Nicolás i McRuairc (2014): pjevanje, sviranje instrumenata, slušanje, pokret/ples i glazbeni jezik. Vrijedilo bi imati na umu da su, prema Nardo i sur. (2006), najčešće glazbene aktivnosti u ranom i predškolskom obrazovanju povezane s pjevanjem, pokretom, plesom dok su najmanje korištene aktivnosti sviranje instrumenta. Međutim, aktivnosti koje programiraju učitelji nisu uvijek ujednačene s preferencijama djece u ranom i predškolskom obrazovanju i kako navodi Temmerman (2000) 47 % djece ukazalo je na pokret/ples kao najbolje aktivnosti, njih 33,3 % preferiralo je aktivnosti sviranja instrumenta, 9,8 % aktivnosti pjevanja, a ostalih 9,8 % aktivnosti slušanja.

Konačno, trebalo bi napomenuti da udžbenici ne odražavaju uvijek koherentno planiranje glazbenoga sadržaja, često predstavljaju i velike prepreke na ovoj razini te mogu dovesti do ozbiljnih grešaka. Usklađivanje svih spomenutih karakteristika u određeni materijal mogao bi dovesti do toga da učitelji ranoga i predškolskoga obrazovanja zanemaruju glazbeni „dio” udžbenika kojim se koriste u svojoj skupini. S tim u vezi, Bernal Vázquez (2005) smatra da glazbeni didaktički materijali i resursi imaju ključnu ulogu u procesu poučavanja i učenja s obzirom na to da su upravo oni važni čimbenici u razvijanju zadataka koji utječu na kvalitetu poučavanja. Upravo zbog toga posebna pažnja mora se posvetiti njihovom odabiru i korištenju jer njihova misija medijatora glazbene realnosti i djeteta može uvjetovati cijeli obrazovni proces.

Glazba kao sredstvo ili glazba kao cilj

Drugo često raspravljano pitanje usmjereno je na mišljenja o konceptu glazbe unutar školskoga kurikula i krajnje svrhe glazbenoga obrazovanja u ranoj dobi. Po mišljenju Ehrlin i Gustavsson (2015), glazbu se može pojmiti kao resurs koji stimulira druga područja ili kao uživanje u glazbenom iskustvu. Glazba kao sredstvo razvija i ojačava učenje drugoga sadržaja te je kao cilj izvrstan komunikacijski alat koji povećava osjetljivost, i između ostaloga, pogoduje kognitivnim funkcijama (Jauset-Berrocal i sur., 2017). U ranom i predškolskom obrazovanju glazba se može integrirati u silabe radeći s aspektima glazbe i sadržajem povezanim uz jezik, matematiku ili neka druga

područja (Lau i Grieshaber, 2018). Isto tako, Rajan (2017) ističe da učitelji u ranom i predškolskom obrazovanju imaju tendenciju povezivati glazbu s drugim konceptima iz kurikula bez potrebe za ekstenzivnim glazbenim obrazovanjem i tako nalaze više razloga za pjevanje pjesama ili sviranja instrumenata. Na tome tragu, Ehrlin i Tivenius (2018) potvrđuju da učitelji ranoga i predškolskoga obrazovanja koji nemaju određenu glazbenu perspektivu provode tek nešto malo glazbenih aktivnosti, a oni koji smatraju da je to poseban predmet često ponude više aktivnosti. Međutim, oni koji vide vrijednost koju glazba nudi u povezivanju s drugim područjima, provode daleko više aktivnosti od ostalih. S tim u vezi, Vicente Álvarez i Rodríguez Rodríguez (2010) ukazuju da 11 % učitelja ranoga i predškolskoga obrazovanja koriste glazbu kao cilj, planirajući tjedne aktivnosti koje su isključivo glazbenoga karaktera, a 50 % učitelja koristi glazbu kao sredstvo, integrirajući glazbu s ostalim sadržajem na tjednoj bazi.

Prema Bresler (1995), glazba se može integrirati u akademski kurikulum na četiri različita pristupa: podložni, ravnopravni ili kognitivni, afektivni i društvena integracija. Kod podložnoga pristupa umjetnosti svojim sadržajem služe osnovnom akademskom kurikulumu. Kod drugog pristupa, kurikulum je integriran sadržajem, vještinama i načinima promišljanja umjetnosti. Treći, afektivni pristup, naglašava osjećaje prema umjetnosti i uključuje ideale kreativnosti i samoizražavanja. Konačno, četvrti pristup integracije glazbe u kurikulum je naglasiti društvenu funkciju škole i njezinu ulogu u zajednici. Najčešće korišteni pristupi u nastavi su podložni, afektivni i društvena integracija s obzirom na to da ne podrazumijevaju promjenu u stavovima i metodama nastavnika. Međutim, kognitivni ili ravnopravni pristup podrazumijeva drukčiji način razumijevanja glazbe vezano uz ciljeve, sadržaj i pedagogiju općenito. Istraživanje koje su proveli Giles i Frego (2004) pokazalo je da 72 % ispitanih učitelja koriste integraciju glazbe pristupom služenja drugim područjima, 50 % koristilo je afektivni pristup, 27 % uključilo je glazbu s društvenom integracijom, a samo 5 % integriralo je glazbu ravnopravnim ili kognitivnim pristupom. Prevaga podređenoga pristupa također se ogleda i u pregledu istraživanja o glazbi u ranom i predškolskom obrazovanju. Većina istraživanja fokusirala se na korištenje glazbe u svrhu unaprjeđivanja drugih vještina: jezika (Hutchins, 2018), fonološke osviještenosti (Patscheke i sur., 2019), usvajanja jezika (Christiner i Reiterer, 2018), matematičkoga razvoja (McDonell, 2015), kognitivne koristi (Bowmer i sur., 2018) ili promicanja stavova i vrijednosti (Lee, 2016). Koristi od glazbe su, dakako, pozitivne, ali korištenje glazbe da bi se promicale druge vještine ne bi trebalo zasjeniti jednu od glavnih funkcija glazbenoga obrazovanja: razvoj glazbene inteligencije, odnosno samih glazbenih vještina (Bond, 2012).

Svrha istraživanja

Jednom kada se u ranom i predškolskom obrazovanju uspostavi sklonost „podređivanja” glazbe drugim područjima, pojavljuju se mnoga pitanja postavljena u teorijskom dijelu ovoga, a to određuje i svrhu našega istraživanja. Glavni je cilj ovoga istraživanja analizirati glazbene aktivnosti i postupanje s glazbom u španjolskim udžbenicima

za rano i predškolsko obrazovanje. Stoga su odgovori na sljedeća pitanja proučena kako bi se ostvario cilj: Uzimaju li izdavači u obzir prisutnost glazbenoga sadržaja ili dijelova u svojim udžbenicima za rano i predškolsko obrazovanje? Planira li se glazbeni sadržaj? Imaju li glazbene aktivnosti u udžbenicima isključivo glazbenu svrhu ili su zapravo integrirane kao resurs ili sredstvo drugim područjima? Koji glazbeni sadržaj te aktivnosti razvijaju? Koje glazbene aktivnosti prevladavaju u udžbenicima za rano i predškolsko obrazovanje (pjevanje, sviranje, slušanje, pokret/ples, čitanje i pisanje glazbe)? Kakve resurse i materijale predlažu izdavači u glazbenim aktivnostima koje nude?

Metoda

Uzorak

Podatci korišteni u ovom istraživanju su sve glazbene aktivnosti namijenjene drugom ciklusu¹ ranoga i predškolskoga obrazovanja, a koje su uvrštene u udžbenike vodećih izdavača u Španjolskoj. Od važnijih izdavačkih kuća, s obzirom na prodaju, odabrane su četiri (Beas Miranda i González García, 2019). Svaka izdavačka kuća ponudila je dva obrazovna projekta koja su, iako tiskana u različitim godinama, bila istovremeno ponuđena na tržištu, što je ukupno činilo osam projekata za analizu. Stara i nova izdanja izdavača različita su i nepovezana. Potrebno je naglasiti da je u Španjolskoj koncept udžbenika zamijenjen konceptom *obrazovnoga projekta* koji uključuje komplet materijala i kurikulnih izvora pravilno organiziranih i prikazanih kroz različite medije i formate, prilagodljivi novim metodičkim trendovima (ANELE, 2018). Iako sadašnji izdavači koriste termin obrazovni projekt, u ovom istraživanju koristit ćemo termin udžbenik da bi se izbjegle moguće zabune u terminologiji.

Konačni uzorak u ovom istraživanju sadržavao je 2200 glazbenih aktivnosti iz osam udžbenika. Svaki udžbenik sastavljen je od tri sveska, jedan za svaku razinu što ukupno čini 24 knjige. U ovom istraživanju korišteni su metodički priručnici umjesto učeničkih udžbenika s obzirom da priručnici uključuju sve aktivnosti koje je izdavač predložio.

Instrument

Za prikupljanje podataka razvijen je i korišten *ad hoc* instrument nazvan *Protokol za sustavnu analizu glazbenih aktivnosti u ranom i predškolskom obrazovanju*, a sastojao se od sljedećih dijelova: (I) podatci o udžbeniku; (II) podatci za prepoznavanje aktivnosti; (III) planiranje aktivnosti; (IV) područja sadržaja aktivnosti te (V) sredstva i materijali za aktivnosti. Varijable za svaki dio prikazane su niže:

I. Podatci o udžbeniku

1. Naslov
2. Izdavačka kuća
3. Godina izdanja (nova ili stara verzija)

¹ Rano i predškolsko obrazovanje u Španjolskoj organizirano je u dva ciklusa: od 0 do 3 godine (prvi ciklus) i od 3 do 6 godina (drugi ciklus).

4. Postojanje glazbenoga dijela u metodičkom priručniku
5. Broj nastavnih cjelina u metodičkom priručniku
6. Broj glazbenih jedinica po cjelini
7. Postojanje radnoga priručnika za učenike

II. Podatci o prepoznavanju aktivnosti

8. Razina/Kvartal/Cjelina/Stranica
9. Naslov aktivnosti
10. Opis

III. Planiranje aktivnosti

11. Vrsta aktivnosti: Glazbene aktivnosti (MA) i aktivnosti s glazbom kao sredstvo (AMR). Prethodno podrazumijeva sve aktivnosti koje imaju isključivo glazbenu svrhu dok se potonje odnosi na aktivnosti u drugim područjima koja koriste glazbu kao medij ili izvor.
12. Broj uključenih kurikulnih elemenata
13. Prisutnost glazbenih ciljeva
14. Prisutnost glazbenoga sadržaja
15. Prisutnost glazbenih kriterija praćenja

IV. Područja sadržaja aktivnosti

16. Broj sadržaja koje aktivnost pokriva
17. Pjevanje (pjevanje ili igre za vokalni razvoj)
18. Sviranje instrumenata (glazbene aktivnosti udaraljke tijelom ili instrumentima)
19. Slušanje (aktivno slušanje glazbenih djela)
20. Pokret/ples (igre u pokretu, koreografirane vježbe ili ples)
21. Glazbeni jezik (vježbe prepoznavanja tonova i razumijevanje elemenata tona i glazbe; čitanje i pisanje glazbe)

V. Izvori i materijali za aktivnosti

22. Sadrže radne listove za učenike
23. Sadrži audiozapis
24. Sadrži digitalne izvore.

Za valjanost instrumenta, Cohenov Kappa izračun pokazao je statistički značajno slaganje t ($p < ,05$). Prema Hernández-Nieto (2011), razina slaganja bila je izvrsna ($,76 \leq K \leq 1$), i za unutrašnjega ocjenjivača ($K = ,92$) i među ocjenjivačima ($K = ,85$). Nadalje, instrument je podvrgnut stručnoj prosudbi kreiranjem skale valjanosti s rednim postotkom. Stručnjaci su procijenili dimenzije instrumenta prema specifičnim kriterijima (važnost, usklađenost i dostatnost) te čestice prema različitim kriterijima (primjerenost, relevantnost i jasnoća) kako bi ocijenili valjanost cjelokupne strukture instrumenta. Dobiveni podatci pokazali su da su valjanost dimenzija i čestica imale visoke vrijednosti ($M = 3,8$) s obzirom na korištenu mjernu ljestvicu (1 - vrlo niska, 2 - niska, 3 - umjerena i 4 - vrlo visoka). Konačno, Kendallov W test ($W = ,65$)

pokazao je statistički značajno slaganje među procjeniteljima ($p < ,05$). S obzirom da je slaganje među procjeniteljima bilo *umjereno*, instrument je pokazao valjanost sadržaja (W vrijednost ,51 do ,70), prema Ruiz Bueno (2015).

Razvijena je druga inačica instrumenta te je provedeno probno istraživanje kako bi se izračunala pouzdanost instrumenta na reprezentativnom uzorku. Za tu svrhu korištena je metoda kovarijancije Cronbachov Alpha te je dobiven rezultat $\alpha = ,75$. Konačna je verzija protokola uspostavljena, a pouzdanost je povećana u cjelokupnom opsegu sudionika s vrijednošću $\alpha = ,82$ što je rezultiralo dobrom unutarnjom usklađenošću ($\alpha > ,8$), prema George i Mallery (2003).

Procedura

Započeli smo s provjerom poretka najvažnijih izdavačkih kuća u Španjolskoj. Kada su odabrane izdavačke kuće i metodički priručnici, od škola i izdavačkih kuća zatražene su kopije istih. Svaki je izdavač nasumično dobio kôd (PH1, PH2, PH3 i PH4). Za identifikaciju knjiga, korištena je zaporka izdavačkih kuća uz donji indeks „o” ili „n”, ovisno o tome je li udžbenik stariji ili noviji.

Nakon pregleda literature, kreiran je i potvrđen instrument za prikupljanje podataka. U svrhu određivanja stabilnosti samih ocjenjivača, glavni istraživač primijenio je protokol na 10 aktivnosti s vremenskim intervalom od dva tjedna. Za stabilnost među ocjenjivačima, dva istraživača primijenili su instrument na iste aktivnosti. Proces potvrđivanja instrumenta dovršen je stručnom procjenom koju je provelo 10 stručnjaka iz toga područja. Instrument je preoblikovan prema preporukama stručnjaka te je pouzdanost konačne verzije instrumenta bila potvrđena. Konačno, instrument je primijenjen na sve aktivnosti odabrane iz metodičkih priručnika te su rezultati interpretirani.

Analiza podataka

Eksplorativna statistika korištena je za deskriptivnu analizu varijabli, testove normalnosti i homoskedastičnosti. Nadalje, potvrđna statistika korištena je u provedbi jednovarijantne (frekvencije i postotci), bivarijantne (tablice kontingencije s Chi-kvadrat testom i Spearmanove korelacije s vrijednostima $r_s > ,5$) i multivarijantne analize (Cohenov K i Kendallov W). Za usporedbu izdavačkih kuća i metodičkih priručnika, korišteni su neparametrijski testovi za dvije neovisne grupe (Mannov U - Whitney) i za više od dvije grupe (Kruskallov H - Wallis), s pretpostavljenim $\alpha = ,05$ kao kritičnom vrijednošću za interpretaciju rezultata. Dobiveni podatci analizirani su koristeći statistički program SPSS v. 24.

Rezultati

Dobiveni rezultati prikazani su niže i grupirani u četiri skupine prema postavljenim istraživačkim pitanjima u teorijskom dijelu ovoga istraživanja: prisutnost glazbenoga sadržaja ili dijelova u udžbenicima, planiranje aktivnosti, područja sadržaja aktivnosti, izvori i materijali.

Prvo je napravljena deskriptivna analiza varijabli koja je utvrdila da njihova distribucija nije normalna niti ima homogenost varijanci u varijablama ($p \leq ,000$). S obzirom da varijable u istraživanju nisu odgovarale pretpostavkama uobičajene parametrijske statistike, odabrani su neparametrijski testovi (Tablica 1).

Tablica 1.

Prisutnost glazbenoga sadržaja ili glazbenih dijelova u udžbenicima

Metodički priručnici imali su ukupno 2 200 glazbenih aktivnosti s izdavačkom kućom PH3_N koja je programirala većinu aktivnosti (449) te izdavačem PH1_N, s ukupno 316 aktivnosti. Izdavačka kuća PH2_O imala je najmanji broj aktivnosti, samo 191. Kada se uzme u obzir distribucija s obzirom na izdavačku kuću, izdavačka kuća PH3 planirala je najveći broj aktivnosti (34 %) a izdavačka kuća PH2 najmanje, samo 18,3 % od ukupnoga broja (Tablica 2).

S obzirom na broj strukturiranih glazbenih jedinica, svi metodički priručnici imali su glazbeni nastavni plan poredan po jedinicama dok starija izdanja nisu imala takav program ili su prikazivali glazbeni sadržaj općenito. Najveći broj jedinica ($n = 6$) po cjelini povezuje se s izdavačkom kućom PH3_N. Za razliku od toga, četiri metodička priručnika nisu uključivala ni jednu jedinicu. Spearmanov koeficijent pokazao je vrlo jaku pozitivnu korelaciju (Hernández i sur., 2010) između broja jedinica i izdanja metodičkoga priručnika, $r_s(8) = ,936$, $p = ,001$, gdje su aktualni metodički priručnici sadržavali više glazbenih jedinica. Konačno, vezano uz korištenje posebnih radnih bilježnica za učenike, samo četvrtina metodičkih priručnika uvrstila ih je u svoje materijale.

S obzirom na nove i stare metodičke priručnike, najnoviji uključuju 1 241 aktivnosti u usporedbi s 959 aktivnosti u najstarijim izdanjima. Chi-kvadrat test pokazao je značajnu povezanost između broja glazbenih aktivnosti i izdanja, $\chi^2(3) = 13,265$, $p = ,004$, najaktualniji metodički priručnici sadržavali su više glazbenih aktivnosti.

Distribucija aktivnosti u tri razine koje podrazumijeva drugi ciklus ranoga i predškolskoga obrazovanja ukazala je na to da se broj glazbenih aktivnosti smanjuje kako se razina povećava. Kruskal-Wallis statistički test pokazao je značajne razlike, $\chi^2(7) = 16,783$, $p = ,019$, u učestalosti aktivnosti prema razinama iako korelacija između tih varijabli nije uspostavljena.

Tablica 2.

Planiranje aktivnosti

Ako uzmemo u obzir vrste aktivnosti, drugim riječima, glazbena aktivnost (MA) ili aktivnosti s glazbom kao sredstvom (AMR), 65,2 % glazbenih aktivnosti programiranih u metodičkom priručniku su glazbene aktivnosti (Tablica 1). Prema Chi-kvadrat testu, $\chi^2(7) = 302,713$, $p < ,000$, razlike u vrstama aktivnosti bile su značajne u svim metodičkim

priručnicima. S obzirom na izdavačke kuće, značajna razlika, $\chi^2(3) = 63,599, p < ,000$, uočena je u distribuciji glazbenih aktivnosti i aktivnosti s glazbom kao sredstvom, gdje je prethodnih bilo više nego potonjih. Slične razlike uočene su u cijelom uzorku kod usporedbi novih i starih metodičkih priručnika. Osim kod izdavača PH2, povećanje glazbenih aktivnosti u novim izdanjima bilo je preko 30 % u odnosu na starija izdanja. Chi-kvadrat test ukazao je na značajnu povezanost između učestalosti glazbenih aktivnosti i izdanja, $\chi^2(1) = 217,851, p < ,000$.

Uzme li se u obzir da su glazbene aktivnosti planirane s glazbenom svrhom i da njihovi kurikulni elementi trebaju imati eksplicitnu povezanost s glazbom, treba napomenuti da je samo 6 od ukupno 9 glazbenih aktivnosti u uzorku ($N = 1\ 435$) programirano tako da uključuje glazbene ciljeve, sadržaj i kriterije vrednovanja. Međutim, četvrtina tih aktivnosti nije uključivala kurikulne elemente dok je 15 % uključivala samo neke. Metodički priručnik s najvećim postotkom glazbenih aktivnosti s eksplicitnim kurikulnim elementima bio je onaj izdavača PH3_N, dok je najmanje glazbenih aktivnosti imao priručnik izdavača PH2_N.

Razlike između metodičkih priručnika i planiranih kurikulnih elementa bila je značajna prema testu Kruskal-Wallis, $\chi^2(7) = 706,762, p < ,000$. Slično tome, statistički značajne razlike uočene su među novim i starim priručnicima u broju kurikulnih elemenata u glazbenim aktivnostima kako prikazuju rezultati Mann-Whitney U-testa, $U = 152,210, p < ,000$. Svi izdavači osim izdavača PH2, uvrstili su više kurikulnih elemenata u svoje metodičke priručnike.

Najčešće prisutni kurikulni elementi u glazbenim aktivnostima su sadržaj (74,8 %), zatim kriteriji vrednovanja (67,7 %) i ciljevi (67,2 %). Slično tome, velike razlike uočene su između izdavačkih kuća gdje je izdavač PH1, koji je udvostručio postotak aktivnosti definiranih sadržajem u odnosu na izdavača PH2 ili je utrostručio one koji su uključivali kriterije vrednovanja. Rezultati su se pokazali značajnima kod ciljeva, $\chi^2(3) = 217,667, p < ,000$, sadržaja, $\chi^2(3) = 330,146, p < ,000$, i kriterija vrednovanja, $\chi^2(3) = 285,154, p < ,000$ a velike razlike uočene su među izdavačkim kućama

Područja sadržaja aktivnosti

Što se tiče sadržaja, Tablica 3 pokazuje da je pokret/ples bio prisutan kod polovice uzorka (50,5 %), a slijedi slušanje (46,4 %) i sviranje instrumenata (35,2 %). Suprotno tome, područja s najnižim vrijednostima su pjevanje (28,5 %) i glazbeni jezik (18,6 %).

Tablica 3.

Razlike između metodičkih priručnika i izdavačkih kuća bile su značajne kod svih područja sadržaja (Tablica 4). Isto tako, značajne su razlike uočene između novih i starih metodičkih priručnika u broju aktivnosti pjevanja, sviranja instrumenata i slušanja. Područje sviranja instrumenta povećalo se s novim metodičkim priručnicima dok su pokret/ples bili zastupljeniji u starijim izdanjima.

Tablica 4.

Što se tiče područja sadržaja prema stupnjevima, distribucija je bila prilično homogena i svaki sadržaj je obrađen s otprilike 33 % po stupnju (Tablica 5). Glazbeni jezik (39 %), pjevanje (38,3 %) i pokret/ples (38,2 %) bili su više prisutni na prvom stupnju. Za razliku od toga, sviranje instrumenta (35 %) i slušanje (35,7 %) više su obrađivani na drugom stupnju. Rezultati nisu ukazali na značajne razlike u distribuciji sadržaja prema stupnju kada je riječ o pjevanju, sviranju instrumenata i slušanju. Međutim, značajna razlika u distribuciji prema stupnju uočena je kod pokreta/plesa, $\chi^2(2) = 10,931$, $p = ,004$ i glazbeni jezik, $\chi^2(2) = 6,775$, $p = ,034$.

Tablica 5.

Sredstva i materijali za aktivnosti

Kada je riječ o sredstvima koje izdavačke kuće koriste uz glazbene prijedloge, 18,5 % aktivnosti sadržavale su radne listove za individualni rad učenika, a ta brojka se utrostručuje kod izdavačke kuće PH2_O. Razlike u korištenju radnih listova u priručnicima su značajne, $\chi^2(7) = 386,181$, $p < ,000$. Nadalje, u novim priručnicima korištenje radnih listova je reducirano sa značajnim razlikama, $\chi^2(1) = 55,177$, $p < ,000$ u odnosu na prethodne priručnike istih izdavača.

Četrdeset i osam posto aktivnosti upućivalo je na korištenje CD-ova. Značajne razlike uočene su u svim priručnicima, $\chi^2(7) = 104,492$, $p < ,000$, a priručnik TB1 za većinu aktivnosti upućivao je na korištenje CD-a (63,3 %) dok je izdavačka kuća PH3_O najmanje na to upućivala (36,1 %). Korištenje ovih sredstava povezano je i s razinom, $\chi^2(2) = 28,640$, $p < ,000$, korištenje istoga smanjeno je s povećanjem razine. Poveznica nije uočena kod korištenja CD-ova s obzirom na izdanje priručnika.

Konačno, vezano uz digitalni paket, samo 4,3 % aktivnosti uvrstilo je takvu vrstu materijala. Uočene su razlike između priručnika, $\chi^2(7) = 88,133$, $p < ,000$, izdavačka kuća PH3_N uvrstila je digitalne igre (10,7%) u usporedbi s izdavačkim kućama PH2_N i PH4_N koje nisu imale interaktivnih igara. Učestalost ovih aktivnosti nije ovisila o izdanju priručnika, $\chi^2(1) = 13,536$, $p < ,000$ i bila je viša u novijim izdanjima u odnosu na starija izdanja.

Rasprava

Rezultati ovoga istraživanja ukazuju na velike razlike u planiranju glazbenoga sadržaja izdavačkih kuća čak i kod istog izdavača (Gallego García, 2015). Dok je količina glazbenih aktivnosti visoka u mnogim priručnicima, u drugima je prilično niska. Smatra se pozitivnim da je dvije trećine glazbenih aktivnosti isključivo glazbenoga karaktera (MA), u usporedbi sa spomenutim istraživanjem Vicente Álvarez i Rodríguez Rodríguez (2010) u kojem su izvijestili da samo 11 % učitelja na ovoj razini provodi aktivnosti isključivo glazbene svrhe. Ovu nepodudarnost možemo pripisati implicitnim razlikama između planiranja izdavačkih kuća i stvarnoga planiranja u razredu ili razvoju ovoga područja koji primjećujemo u ovom desetljeću. S tim u vezi, moramo napomenuti da je 76,7 % ovih aktivnosti uključivalo glazbene ciljeve,

sadržaj i/ili kriterije vrednovanja što pokazuje da su izdavačke kuće zainteresirane za unaprjeđivanje planiranja glazbenih aktivnosti iako kod mnogih još uvijek nedostaje takvih kurikulnih elemenata. Također bi trebalo istaknuti da je porast aktivnosti koje koriste glazbu kao cilj značajno umanjio podređeni kurikulni pristup glazbi koji spominje Bresler (1995).

Prateći broj aktivnosti prema razini, uočen je opadajući trend što je razina viša. S obzirom na to da nema znanih pedagoških pristupa koji pokazuju da bi glazbena aktivnost trebala biti smanjena kako se povećava dob djece, može se a priori očekivati da sve razine imaju istu količinu glazbenih aktivnosti. Ovo opažanje predlaže potrebu za daljnjom analizom ove varijable, uspoređujući ju s drugim područjima ili kvantificirajući važnost aktivnosti koje su programirane za svaku od razina.

S obzirom na područja sadržaja, i uzimajući u obzir istraživanja koja podupiru odnos glazbe i pokreta u ranoj dobi (Bugos i DeMarie, 2017; Ilari, 2015; Phillips-Silver, 2009), ne iznenađuje da su pokret i ples bili prisutni u pola analiziranih aktivnosti. U tom pogledu, Nardo i sur. (2006) spominju da 88 % škola nudi ovakvu vrstu vježbe na dnevnoj ili tjednoj bazi. U skladu s Vicente (2010), prevaga aktivnosti pokreta također je uočena u priručnicima za prvu razinu. Glazbeni je jezik područje koje se najmanje radilo, što je i razumljivo uzmemo li u obzir da neki učitelji nemaju glazbeno obrazovanje, a to spominje i nekoliko autora (Koca, 2013; Lenzo, 2014; Neokleous, 2013; Vicente Álvarez i Rodríguez Rodríguez, 2010). Daljnja istraživanja potrebna su da bismo saznali prave razloge za tako malu prisutnost ovih aktivnosti. Međutim, upravo taj nedostatak obuke morao bi potaknuti izdavače da ponude detaljniji i sistematiziraniji pristup sadržaju poput glazbenoga jezika koji je posebno prilagođen učiteljima u ranom i predškolskom odgoju i obrazovanju.

Također vezano uz područja sadržaja, upečatljiv je vrlo mali broj sadržaja vezanih uz pjevanje jer to je glazbena aktivnost *par excellence* u ranom i predškolskom obrazovanju (Bernal Vázquez i Calvo Niño, 2000). Ovi rezultati poklapaju se s istraživanjem Muñoz Muñoz (2019), gdje 41,7 % učitelja ranoga i predškolskoga i primarnoga obrazovanja smatraju da izdavači malo pažnje posvećuju pjevanju. Međutim, druga istraživanja pokazuju da djeca u ranom i predškolskom obrazovanju pjevaju gotovo svakodnevno (Liao i Campbell, 2016; Muñoz Muñoz, 2019; Nardo i sur., 2006). Ova činjenica mogla bi biti jasan dokaz nepodudarnosti između glazbenih prijedloga u priručnicima i realnosti razreda. Međutim, jednom kada učitelji počnu koristiti pjesme preporučene u priručniku te ih uključe u svoj repertoar, stvarni broj aktivnosti vezanih uz pjevanje uvelike se povećava. Iako su dva izdavača eksplicitno izjavila da bi se pjesme trebale pjevati u nekoliko prigoda, analiza učiteljske prakse bila bi potrebna za bolje razumijevanje odnosa između preporuka za pjevanje iz priručnika i onoga što se zapravo pjeva u razredu.

Vezano uz sredstva i materijale, mala prisutnost glazbenih aktivnosti kroz radne listove pokazuje da se kod stvaranja materijala preferira koncept glazbenih aktivnosti koji se udaljio od alata „olovka i papir” naslijeđen iz drugih predmeta, a zapravo imaju malo povezanosti s glazbom (Alonso i Vicente, 2019). Pozitivno je što izdavači osiguravaju

glazbena sredstva za učitelje s obzirom na to da je polovica aktivnosti sadržavalo zvučne datoteke na CD-u koji je došao s knjigom. S druge strane, niska uključenost glazbenih digitalnih igara (4,3 %) je zapanjujuća što je u skladu s nalazima Ferreira i Ricoy (2017) koji su izjavili da glazba u priručnicima ne promovira korištenje IKT-a.

Ovim radom, željeli smo ohrabriti učitelje ranoga i predškolskoga obrazovanja da pri izboru udžbenika zadrže kritički stav. Pri tome ne trebaju uzeti u obzir samo sadržaje vezane uz matematiku, jezik i opismenjavanje, prirodne znanosti i ostalo, nego bi trebali obratiti pažnju na sadržaje iz područja glazbe. Istraživanje pokazuje da neki izdavači jedva da uključe glazbene aktivnosti u svoje udžbenike za rano i predškolsko obrazovanje. U takvim slučajevima, ako učitelji ranoga i predškolskoga obrazovanja ne uključe aktivnosti povrh onih predloženih u udžbenicima, glazbena iskustva njihovih učenika bit će osiromašena.

Konačno, trebalo bi istaknuti da je glavno ograničenje u ovome istraživanju bio onemogućen pristup podacima koji govore o broju škola u Španjolskoj koje koriste udžbenike u ranom odgoju i obrazovanju. Ti podatci mogli bi koristiti u utvrđivanju razina u kojoj učitelji prihvaćaju svakog od analiziranih izdavača. Ni jedna izdavačka kuća koju smo kontaktirali nije bila voljna podijeliti te podatke.

Zaključak

Može se utvrditi da je planiranje glazbenih aktivnosti značajno napredovalo od općenitoga prikazivanja sadržaja (starija izdanja) do detaljnih zasebnih glazbenih jedinica (novija izdanja). Također je uočeno povećanje broja aktivnosti i glazbenih kurikulnih elemenata u većini recentnih udžbenika.

S jedne strane, postoji sklonost izdavača da stvaraju zasebne glazbene aktivnosti i da ih ne podređuju drugim područjima što se može smatrati pozitivnim aspektom. Također, veliki broj aktivnosti pokreta/plesa trebalo bi sagledati kao dokaz da je udžbenik dobro prilagođen realnosti u razredu. S druge strane, oskudan broj aktivnosti vezanih uz glazbeni jezik i praktični izostanak digitalnih materijala čine značajnu manjkavost iz didaktičko-glazbene perspektive, a to je pitanje na koje bi se izdavači trebali oglasiti kod stvaranja svojih udžbenika. Štoviše, to je fundamentalno pitanje uzmemo li u obzir nedostatak glazbenoga obrazovanja učitelja ranoga i predškolskoga obrazovanja, i upravo ovdje udžbenik ima svoju osnovnu ulogu.

Konačno, smatramo da bi ovaj rad mogao biti početna točka za daljnja istraživanja ovoga predmeta poput: analiziranje razloga zbog kojih učitelji ranoga i predškolskoga obrazovanja koriste udžbenik i kriterije izbora istoga, razumijevanje kako učitelji zapravo koriste udžbenik u planiranju i provođenju glazbenih aktivnosti ili proučavanje i uspoređivanje metodičkih pristupa koji su temelj različitih glazbenih prijedloga izdavača.

Napomena: Za ovo istraživanje nisu primljena sredstva agencija za financiranje iz javnih, komercijalnih ili neprofitnih sektora.