

## **Around Art Reception. A Model of Empirical Cognition of Early School Education Teachers' Attitudes to Modern Art – A Project Study<sup>1</sup>**

DOI: 10.15804/tner.2022.67.1.09

### **Abstract**

The paper results from considerations on art reception and reflection on the current position of art recipients, their dispositions, and behaviours towards modern artistic activity, including the emotional, cognitive and behavioural orientation of early school education teachers in modern art. It begins with reflections on modern art understood as artistic activity created based on various means of expression and avant-garde and neo-avant-garde artistic solutions, which reacts to the huge potential, possibilities, threats of the surrounding world, and the situation of the recipient of modern artistic activity. The study's further part presents the basic findings on the theoretical and conceptual framework of the phenomenon and a model of empirical cognition of early school education teachers' attitudes towards modern art. The study is addressed to researchers of the subject area and pedagogues. Even though it can hardly be regarded as a handy compendium, it provides a theoretical base and a research perspective. Therefore, it can serve as a guideline for future research explorations.

**Keywords:** *modern art, reception of modern art, attitude, early school education teacher.*

---

<sup>1</sup> This is a conceptual study intended to serve as a starting point for discussions and further analyses, therefore it does not contain a research report. This aspect will be brought up in further empirical texts.

## **Introduction**

The teacher's personal and ontic qualities, professional preparation, competences, authority, and ideological and moral attitude are only some issues studied by modern pedeutology. These aspects are closely connected with the teaching profession's social rank and structural and functional changes occurring in the current civilisation, culture, and education.

A teacher is a profession of public trust inseparably connected with social exposure. Therefore, we can assume that its performance inevitably involves the external evaluation of the attitudes, behaviours, and appearance of persons employed in this position. Comparing these features to the expected model generates specific requirements and expectations from entities engaged in education towards persons performing this profession.

The early childhood teacher is a particularly important and significant person in the life of children. His role is to support children, create a climate for developing their full potential, and, to a large extent, create areas of cognitive, affective, and action-oriented child activities and a contextually rich educational space. Thus, a teacher makes it possible to develop extracurricular interdisciplinary and socially useful skills.

It must be stressed that a child starting school education shows highly developed sensitivity to stimuli of the surrounding world. It recognises beauty in visual, musical, and literary works. In the surrounding environment, it feels the need to express it by artistic activity. Therefore, it shows a spontaneous tendency to learn the language of art to express its feelings and experiences. The knowledge of this specific language allows the child to reflect the natural need for expression in artistic activity. Fulfilling primary goals of early school education requires the teacher to overcome stereotypes in presenting reality and create favourable conditions for free and creative actions. It is because the goals assume introducing the child to the world of art and preparing it for the reception of artistic projects through creative expression and an open attitude towards the world and people.

Teaching profession is marked by the individuality and uniqueness of persons, behaviours, and events. It requires him to be constantly ready to go beyond the previously elaborated rules, procedures, norms, and principles of conduct; make independent pedagogical choices; be open to changes; and have a reflective approach to the externally imposed role. Assuming that true, it seems justified to notice and emphasise the teacher's awareness determining his actual or possible activity.

Early school education teachers' emotional, cognitive, and behavioural orientation towards modern art seems interesting in the ambiguous social and cultural

reality. The observation is based on the previous paragraph and current attempts to overcome educational stereotypes. The latter are connected with the need to shift the educational burden from knowledge to human attitudes, personal competences, abilities, self-education, and self-creation. It should happen assuming that modern art often is inconsistent with pedagogues accustomed to education through art that involves only canonical works of previous epochs.

The original model of empirical cognition of attitudes of early school education teachers towards modern art fits the scope of the considerations. Its fundamentals should be sought in the structural approach to attitude, according to which the attitude is a permanent and complex organisation of three interdependent components.

However, before presenting the attitudes cognition model for modern art in persons competent to conduct educational activities at the first stage of education, I focus on perceiving modern art by the average recipient. It is significant from the perspective of the scope this study. Thus, further analysis covers terminological considerations within it and reflections on the current position of recipients of contemporary art.

## **The Space of Modern Art as a Challenge for the Recipient – An Outline of the Subject Area**

Art is an eternal companion of the human being. We do not know any culture in which it is impossible to indicate products or activities relevant to what we usually call art. Thus, we can say that art is attributed to the human being and inseparably connected with the human condition. In this context, we can define art as a form of human activity and assert the eternity of the nature of art, assuming that its forms change depending on the time and place.

The role of art in human life has been analysed by many theoreticians of art, artists, philosophers, sociologists, psychologists, and pedagogues studying its social functioning. It resulted in the discovery of various aspects of this phenomenon and in many definitions of art, which have been constantly modified and have often changed their semantic scope. According to Marian Golka's view presented in *The sociological picture of art*, 'art' is a complex system of various mutually interacting elements, called an artistic system. In this study, the term 'art' is used following the author's idea – transdisciplinary and encompassing all artistic fields. However, each of them has a specific place and role in forming and enriching the human being, according to the idea that it can happen by art when it watches, listens, reads, paints, sings, or interprets words and sounds.

The further part of the analysis focuses on our contemporary art understood as artistic activity created based on various means of expression and avant-garde and neo-avant-garde artistic solutions. It reacts to the huge potential, possibilities, and threats of the surrounding world, containing modern objects/attitudes and ones we would not call modern or modernistic due to their form or content.

In the world history of art, there has never been such an exceptional period in the artistic activity that would allow artists to search for identity and interpret the world through various means of expression, such as modernity. Maria Gołaszewska (1984, p. 392) distinguished three senses of modernity in art: the broad sense dating back to the turn of the 20<sup>th</sup> century, i.e., the period of intense artistic changes the consequences of which have lasted until today; the strictly historical sense – modern art is an art created since the 20<sup>th</sup> century (since the end of World War I); the closer sense – the art of one currently living generation.

When defining ‘modern art’, it was assumed that this period in the history of art is not subject to established temporal divisions. Its beginning is conventionally set at the half of the 20<sup>th</sup> century. The period’s artistic activity is characterised by diversity, mass scale, innovativeness, and the lack of a uniform organisational principle, and ideology, often present in other periods and artistic trends. There is no simple method for evaluating modern art, subject to constant changes and development. It does not have one goal or viewpoint, differs from schemes sketched by artists from previous epochs, and reflects the present-day world: often unclear, tangled, strange, or even internally contradictory.

In other words, modern art is an artistic activity with an avant-garde concept and post-modern consequences that do not seek liberation from the borders outlined for art. On the contrary, it must find its place in the world devoid of such borders. It is based on a concept, interpreted in a specific context, puts artistic message over form and craftsmanship, and is incompatible with the common understanding of what is ‘true’ art, i.e., something that requires the artist’s effort, talent, beauty, etc. It is our contemporary art.

The remainder focuses merely on describing contemporary art’s general assumptions because of its multidimensionality.

Thus, the fundamental feature of our contemporary art is a different experience offered by its works compared to the quality of experience relevant to recipients of ancient (classic) art. This difference results from two factors. The first is broadening the scale of perceptual qualities caused by the new structure of the work. It requires the recipient to use various senses corresponding with aesthetic experience, the essence of which is focus on participating in it as the most important quality in the space of art. The second is conscious including elements from everyday

life into art. The latter manifests itself mainly in reaching for prosaic, yet deeply personal motifs and using everyday objects and phenomena (Berleant, 2007). Such an interpretation of modern art is a real challenge for a group of its potential non-professional beneficiaries. Research done in the 20<sup>th</sup> century indicated difficulties in understanding art (Cupchik et al., 1994; Cupchik & Gebotys, 1988). The situation has not changed radically in this respect. The modern recipient of art finds himself in an unprecedented situation, his status is difficult to define, and he is often disorientated due to contradictory impacts to which he is subjected. Thus, modern art is still misunderstood and regarded as worthless and strange, arouses controversies and sometimes becomes subject to mockery (Leder et al., 2004; Trondle, Kirchberg & Tschacher, 2014).

The reasons for which the recipient is lost in the space of our contemporary art can be sought in rejecting modern artistic activities, because they do not resemble what the recipient, who seems to have remained at the stage of mimetic art (the one that reflects reality), regards as art.

Most currently created works are abstract or unrealistic, and laypeople in the field of art are primarily interested in what the work presents, not in its unique style or compositional qualities. In other words, the average recipient concentrates on the content of artistic creation and does not attach importance to its formal analysis, regards figurative works as more comprehensible than abstract works and prefers them more frequently (Furnham & Walker, 2001; Bhattacharya & Petsche, 2002)<sup>2</sup>. Difficulties in accepting modern art are also attributed to its hermeneutical language. The lack of contextual information about the work contributes to the lack of its understanding and, consequently, its rejection. The knowledge of contextual information by the recipient increases his interest in the artistic object and positive emotions resulting from contact with art and makes it easier to understand such object (Kuscevic, Kardum, & Brajčić, 2014).

In the light of these indications, necessarily synthetic from a cognitive perspective, the following conclusion arises: autonomous, autotelic, autothematic, and autarkic objects/projects of modern art have become the reason why the recipient frequently feels lost in interaction with a work of art. Consequently, the world of modern art and the world of its potential non-professional recipients stuck in their attachment to familiar, safe and domesticated “beautiful” art seem to be very distant. The average recipient feels lost in the newest art space because of

---

<sup>2</sup> Influence of the figurativeness of the painting and reading the catalogue information on the aesthetic perception of contemporary painting by experts and laymen (Szubielska, Niestorowicz, & Bałaj, 2016, pp. 22–34).

the incompatibility of learned interactions with a work of art with his possible reaction to our contemporary art. The latter oscillates between respect related to the traditional perception of the role of art in culture and dislike. That results from the lack of familiarity with the newest art language and its evaluation and understanding criteria. Consequently, the average recipient rejects current artistic activities as something that 'is not an art', because it does not resemble what he learned to regard as art.

For the subject area brought up in this study, from the perspective of its content scope, it is important to define the term 'attitude' and present theoretical fundamentals of the issue under analysis. Therefore, the remainder focuses on their approximation.

### **Cognition of Attitudes of Early School Education Teachers to Modern Art – Basic Findings**

Changes in social-cultural space that we have witnessed in the last decades imply changes in educational axiology and teleology and, consequently, result in new expectations towards the teacher. Currently, antinomies between the educational ideal and educational reality, between the model and the real picture of the teacher provoke us to seek answers to many questions concerning the teacher's perception in his professional role, and intellectual and emotional approach to the surrounding reality. In this situation, it seems reasonable to pay more attention to the questions of attitudes and values determining the course of action and general orientation of the teacher in education, culture, and art.

It must be stressed that the cognition of attitudes of early school education teachers to modern art in respect of the complexity and multiple aspects of the subject area it refers to and the exploratory character of research requires an interdisciplinary approach. In the author's opinion, this kind of approach allows us to enlarge our cognitive perspective and contributes to the holistic interpretation of the problem of "prerequisite" for the constructive recognition of the phenomenon under analysis. Moreover, the adoption of such a research perspective results directly from the theoretical-methodological trend that has gradually taken shape in the last few years and departs from one-dimensional models of description and analysis of the phenomenon (called short-range theories) in favour of the systemic (comprehensive) approach. It considers the multidimensionality of the space of exploration and strives to integrate findings of various conceptions and theories describing the phenomenon under analysis.

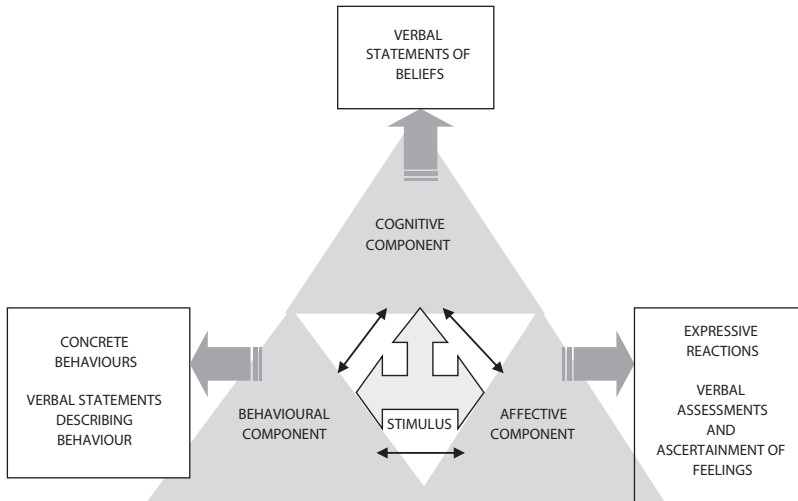
Thus, in the construction of the theoretical model of cognition of attitudes of early school education teachers to modern art, all considerations included here are presented from the perspective of P. Bourdieu's (1968) concept of art reception referred to the subjective aspect of the recipient's activity, the basis of which is formed by such categories as aesthetic disposition, artistic competence and taste<sup>3</sup> and the structural three-element concept of attitudes (Nowak, 1973, pp. 39–43). It is necessary to mention here that attitudes constitute a hypothetical construct in themselves, cannot be observed directly and can be defined only based on external indicators that – according to the three-element concept of attitudes – refer to three types of reaction to the object of attitude: cognitive, affective and behavioural reactions. Such an approach allows for a full comprehensive description of individual disposition to behave towards the object of attitude, but – because of the need to measure three very different types of variables – may create serious difficulties in elaborating indicators of attitude, operationalisation and construction of the measurement method. The structural model of attitude in the stimulus–attitude–behaviour system is shown in Figure 1.

Considering that, the following assumptions in the form of a condensed list have become initial determinants in the presented project study, it was assumed that:

1. The reception of art by early school education teachers having specialist competences in visual art constitutes a separate approach to art, including modern art.
2. The recipient's reactions to a work/artistic project of modern art are neither inborn nor universal. Everyone has certain experiences and determinants that affect his reactions because he lives in a certain culture that imposes specific preferences, understanding, evaluation, and any other reactions related to reception.

---

<sup>3</sup> Aesthetic disposition is understood as sensitivity to the aesthetic qualities of both works of art and the surrounding reality and objects of everyday use. It means the ability to have an aesthetic experience. This disposition is the basis of development of artistic competence and is reciprocally reinforced by it. Artistic competence is connected mainly with the knowledge of art and the ability to interpret it. Taste means the focus on a specific manner of art reception: contemplative (pure refined taste) or sensual (unrefined taste). The former manifests itself in concentration on formal aspects of arts and its interpretation as an autotelic value, requires developed aesthetic disposition and moves towards difficult ambiguous messages. For the latter, the content is more important than the form, and the sensual attitude to art induces the recipient to seek satisfaction and pragmatic sense.



**Figure 1.** Structural model of “full” attitude in the stimulus–attitude–reaction (behaviour) system.

Source: Own work.

3. The attitude fulfils an intermediate function between a stimulus and a reaction to it.
4. The basis for identifying early school education teachers’ attitudes to modern art is the structural three-element concept of attitudes that assumes the existence of three components: the cognitive component, the affective component and the behavioural component<sup>4</sup> (Nowak, 1973, pp. 39–43).
5. When examining cultural phenomena, we can enrich the research procedure with a form of specific valuation, i.e., value assessments, which we treat

<sup>4</sup> The *cognitive component* – contains knowledge and convictions about the object of attitude. The value of this component can be assessed in respect of the extensiveness of knowledge about the object of attitude and the degree of its articulation in respect of its authenticity; the *emotional-motivational* or *affective component* contains various emotions and assessments related to the imagination of the object of attitude or caused by its sight that have a specific direction and intensity. When speaking of the direction, we mean a positive or negative attitude to the object of attitude. The intensity of the attitude is determined by the strength of emotions caused by the object in terms: ‘moderate’, ‘weak’, or ‘strong’ attitude; the *behavioural component* stands for verbal reactions and goal-oriented activities perceived by the possessor of the attitude as *intention*, *desire*, *strive*, or the *sense of duty* to behave towards the object of attitude in a specific way. As in the case of the cognitive component, the value of this component can be assessed in respect of its extensiveness.



equally by building the continuum of valuation elastically on the one hand and through the categorisation of assessments on the one hand.

The premises affected the shape of the empirical model of cognition of attitudes of early school education teachers to modern art, discussed in the remainder.

## **Model of Empirical Cognition of Attitudes of Early School Education Teachers to Modern Art**

The depreciation of modern artistic projects and, consequently, their rejection, happens in the situation of incomprehension of modern art. The latter often is omitted in education or occupies a marginal part in it, which does not make it easy for a young man to find himself breaking traditional ways of constituting a work. It affects implementing basic assumptions of teaching through art aimed at introducing the pupil to the world of art values, stimulating its activity in perceiving art products and encouraging to engage in independent artistic activity. Thus, it is up to pedagogues to decide which kind of art will be included in educational activities and whether there will be a place for new artistic forms and activities differing from the “traditional” art. Considering these observations, an attempt was made to elaborate an empirical model of cognition of early school education teachers’ attitudes to our contemporary art.

The presented model of empirical cognition of early school education teachers’ attitudes fits into the classic issues of art reception, including its aspect that brings up the questions of attitudes, competences, and status features of potential art recipients. Besides, it considers doing research in several fields, i.e., in the context of attitude components, the level of specialist (visual art) competences, and teaching through art at the early school education level in consideration of social and professional factors. Therefore, it encompasses:

1. Three components of attitude:
  - the *cognitive component* – contains knowledge and convictions about the object of attitude;
  - the *affective component* – verbal assessments and ascertainment of feelings;
  - the *behavioural component* – verbal statements describing behaviour.
2. Four levels of intensification of specialist (visual art) competence<sup>5</sup>:

---

<sup>5</sup> Specialist (visual art) competences is a set of permanent, genetically determined aptitudes of the teacher; factual knowledge – the most important factor of this competence – acquired

- *Low level* – fragmentary theoretical knowledge within the domains of competence, difficulties in the selection of information relevant to issues under analysis, not always the correct identification of relationships between data and, consequently, errors at the time of reaching conclusions on their basis, the evident inability to cope with tasks requiring this competence, including the evaluation of visual works and the diagnosis of children's artistic skills.
  - *Elementary level* – having elementary knowledge within the domains of competence, the use of competences in an irregular manner; making errors in the case of non-standard situations and the independent design of tasks, including the diagnosis and evaluation of children's visual works; the skilful performance of tasks in the case of following a model of action; problems in the implementation of slightly more difficult tasks.
  - *Good (expected) level* – having in-depth expertise within individual domains of competence, the correct performance of most tasks requiring the given competence, making errors in the case of new non-standard educational situations.
  - *Advanced (more than expected) level* – having in-depth expertise within individual domains of competence, the correct implementation of tasks requiring the given competence, the high level of performed tasks, the skilful performance of even very difficult tasks requiring the given competence, the ability to use knowledge creatively, develop skills and proper attitudes' (Mazepa-Domagala, 2021).
3. Evaluations of areas of education through art dependent on artistic activities/projects of modern art.

Considering the scopes included in the model and assumptions focused on the possibility of analysis on various levels, the identification of comprehensive relationships, the performance of multifaceted statistical analyses, and qualitative studies regarding the analysed issue, explorations can be focused on:

- determining early school education teachers' attitudes to modern art in the scale: acceptance – ambivalence – rejection;

---

through learning and experience; the skill of art reception, including the ability to evaluate a visual object that is based on the knowledge of the rules of classification of visual products, and, according to stylistic features of the work, enables the recipient to evaluate it in the artistic aspect, as well as attitudes, beliefs, and values.

- determining individual components of attitudes towards modern art in the scale: high – average – low;
- identification of the dominant component in the attitude structure that is the attitude indicator;
- ascertaining the relationships of selected social and professional factors towards the attitude and its components;
- determining relationship between components of the attitude and specialist (visual art) competence and segments of evaluation of education through art dependent on artistic activities/projects of modern art.

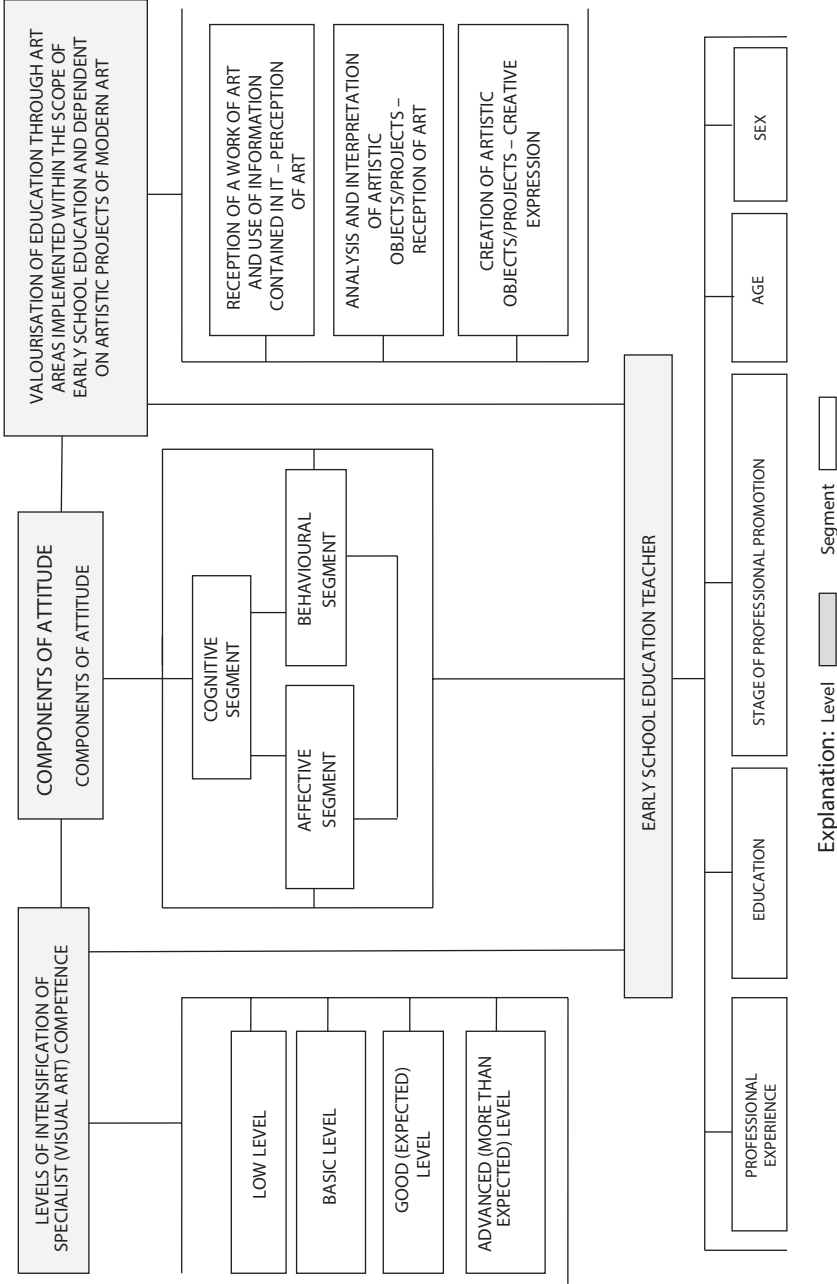
Figure 2 illustrates contexts of projected explorations assumed in one's own heuristics in the form of levels and segments of cognition of early school education teachers' attitudes towards modern art.

It must be stressed that in the projected "attitude identification" model, the measurement of attitudes to modern art in the population under analysis should be made by addressing a series of statements reflecting various expectations or criteria of art qualification, not by reacting to a concrete work of art. This condition includes also the educational context in the segment of specialist (visual art) competences and the evaluation of areas of education through art implemented within the scope of early school education.

Therefore, because of the specificity of empirical reflections in the research procedure, it is recommended to use research methods and techniques regarded as natural, simple, and transparent methods of seeking an answer to questions asked before the research. Thus, it is recommended to employ the diagnostic survey method using the popular questionnaire tool for achieving goals of the exploration layer. It should contain closed questions regarding different aspects of attitude towards the analysed problem, i.e., indicator statements for each of the three attitude components, statements ascertaining the level of intensification of specialist (visual art) competence, statements measuring opinions referred to the process of education through art, and its basic areas of education.

It is recommended that respondents express their opinion on a 5-level Likert scale. This kind of scale allows marking one out of 5 answers arranged from total acceptance to total rejection, and the final score is calculated as the sum or weighted average of all items, which allows for compensating random errors in the questionnaire. The scale is odd, so its medium value means a neutral choice with regard to the issue in question. The proposed scale is the most commonly used multi-item measurement of attitudes and provides access to obtained results' quantitative and qualitative aspects.

Levels and segments of attitude identification – structure of relationships



**Figure 2.** Model of cognition of attitudes of early school education teachers to modern art  
Source: Own work.

Finally, it must be stressed that the presented model of cognition of early school education teachers' attitudes towards modern art as a hypothetical construct based on a system of assumptions and relationships serves only as a stage of cognitive approach to the analysed subject. However, it requires further theoretical arrangements and cognitive searches regarding the identification of modern art reception attitudes.

## **Final Reflections**

Irrespective of the period under analysis, educational activity undertaken by the teacher always is subject to assessment regarding current civilization issues, expectations, and social demands towards the education and upbringing process. Current reality – progressive development in all spheres of life (science, art, or technology) sets special tasks for the teacher. His work undertaken at each level of education is no longer based on the traditional model of the institution with the teacher as the central figure of education on which the student is entirely dependent and incapacitated in the learning process. Modern times create a completely new look at the teacher, extend his scope of competence, change his relations with students and impose upon him the need to become well acquainted with the field of education. The required qualities of the 21<sup>st</sup>-century teacher include professionalism, effectiveness, professionalism and engagement in self-development. The type of a reflexive observer of the world and an educator being an expert in his field is preferred. In addition, the dynamism of the situation enforces the diagnosis, explanation and elaboration of optimisation solutions. Moreover, the process of education through art, including our contemporary art, requires the teacher to possess knowledge, skills, and experiences that depend on specific needs determining the freedom of students' creative choices and serve as a signpost in searching for one's own forms of expression, design of the environment, and conscious participation in culture. Only the teacher who possesses and fully lives such versatile experience can introduce the student to it. The larger the scope of these experiences, the fewer complexes the teacher has towards artists and art objects and in initiating educational situations and the easier he finds it to approve creative activities among students.

Therefore, it seems important and justified to examine the level of knowledge, behaviours and emotional attitude to new tasks and modern trends in educational and cultural space.

The ascertainment of teachers' attitude to our contemporary art, also in the context of knowledge, subjective feelings, and intended behaviours constitutes an important element of educational awareness and reality – pedagogical thinking and action. The observation bases on the discrepancy between the worlds of the recipient and modern art's, and that the latter is omitted in education, which does not make it easy for a young man to find himself breaking the traditional ways of constituting a work and affects implementing basic assumptions of teaching through art.

The analysis ends with the conclusion that the original exploration model of early school education teachers' attitudes towards modern art does not claim to be an exhaustive overview of this issue. As indicated, it serves only as a specific stage of cognitive approach to the analysed subject and an inspiration for studies aimed at searching a relevant research procedure filling the methodological and empirical gap in the reception of modern art and attitude towards modern artistic objects.

## References

- Ajzen, I., & Fishbein, M. (1980). *Understanding Attitudes and Predicting Social Behavior*. Prentice.
- Berleant, A. (2007). *Prze-mysleć estetykę. Niepokorne eseje o sztuce [Re-thinking Aesthetics. Rouge Essays on Aesthetics and the Arts]*. Wydawnictwo Universitas.
- Bhattacharya, J., & Petsche, H. (2002). Shadows of artistry: Cortical synchrony during perception and imagery of visual art. *"Cognitive Brain Research"*, 13(2), 179–186. DOI:10.1016/S0926-6410(01)00110-0
- Bourdieu, P. (1968). Outline of Sociological Theory of Art Perception. *"International Social Science Journal"*, 20, 589–612.
- Breckler, S.J. (1984). Empirical validation of affect, behavior and cognition as distinct components of attitude. *"Journal of Personality and Social Psychology"*, 47(6), 1191–1205. DOI:10.1037//0022-3514.47.6.1191
- Cupchik, G.C., & Gebotys, R.J. (1988). The search for meaning in art: Interpretative styles and judgments of quality. *"Visual Art Research"*, 14(2), 38–50.
- Cupchik, G.C., Shereck, L., & Spiegel, S. (1994). The effects of textual information on artistic communication. *"Visual Art Research"*, 20(1), 62–78.
- Fazio, R. H., Sanbonmatsu, D. M., Powell, M. C., & Kardes, F. R. (1986). On the automatic activation of attitudes. *"Journal of Personality and Social Psychology"*, 50(2), 229–238. doi.org/10.1037/0022-3514.50.2.229
- Furnham, A., & Walker, J. (2001). Personality and judgment of abstract, pop art and representational paintings. *"European Journal of Personality"*, 15(1), 57–72. doi.org/10.1002/per.340.

- Gołaszewska, M. (1984). *Zarys estetyki [Outline of aesthetics]*. Wydawnictwo Naukowe PWN.
- Kuscevic, D., Kardum, G., & Brajčić, M. (2014). Visual preferences of young school children for paintings from the 20<sup>th</sup> century. *Creativity Research Journal*, 26(4), 297–304. doi.org/10.1080/10400419.2014.929410
- Leder, H., Belke, B., Oeberst, A., & Augustin, D. (2004). A model of aesthetic appreciation and aesthetic judgments. *British Journal of Psychology*, 95(4), 489–508. DOI:10.1348/0007126042369811
- Leder, H., Gerger, G., Brieber, D., & Schwarz, N. (2014). What makes an art expert? Emotion and evaluation in art appreciation. *Cognition & Emotion*, 28, 1137–1147. DOI: 10.1080/02699931.2013.870132
- Mazepa-Domagala, B. (2021). The Model of Specialised Artistic Competences of Early Childhood Teachers. Conceptual Approach. *The New Educational Review* 1, 161–173. DOI: 10.15804/TNER.2021.63.1.13
- Nowak, S. (1973). Pojęcie postawy w teoriach i stosowanych badaniach [The concept of attitude in theories and applied research]. In S. Nowak (Ed.), *Teorie postaw [Theories of attitudes]*(pp. 39–43).PWN.
- Trondle, M., Kirchberg, V., & Tschacher, W. (2014). Is This Art? An Experimental Study on Visitors' Judgment of Contemporary Art. *Cultural Sociology*, 8(3), 310–332. DOI: 10.1177/1749975513507243.
- Twigg, D., & Garvis, S. (2010). Exploring art in early childhood education. *The International Journal of the Arts in Society: Annual Review*, 5(2),193–204. DOI:10.18848/1833-1866/CGP/v05i02/35830.