

The Attitudes of Students towards Gender Stereotypes in Fine Art Classes

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KLJUČNE BESEDE: spolni stereotipi, umetnice, enakost spolov, likovna vzgoja, srednja šola

POVZETEK – V učbenikih in drugem učnem gradivu s področja likovne vzgoje delo umetnic, kljub vse večjemu znanju o njih, še vedno ni zadostno upoštevano. Umetnice so v pedagoški proces vključene nezadostno, kar lahko vodi do slabše predstave učencev o njihovih prispevkih. V naši raziskavi smo preučili odnos 50 srednješolcev s povprečno starostjo 15,6 leta do omenjene problematike. Raziskava je razkrila obstoj spolnih stereotipov in predsodkov med omenjeno populacijo, pri čemer smo izhajali iz odgovorov v vprašalnikih in likovnih izdelkih. Dejstvo, da se znotraj likovnih dejavnosti v šoli vključuje manj umetnic v primerjavi z umetniki, med dijaki širi nepotrebne stereotipe in predsodke o njihovi pomembnosti. Če se umetniki obeh spolov pri pouku obravnavajo enakovredno, je to lahko koristno za oba spola in nam omogoča tudi uresničevanje vsebine enakosti spolov v šolskem okolju, kar je v skladu s sodobnimi izobraževalnimi smernicami.

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ABSTRACT – In textbooks and other teaching material in the field of fine art education, the work of female artists is still not taken into account, despite today's growing knowledge about them. Female artists are still treated superficially, which can lead to low perceptions among students regarding their contributions. In our study we examined the attitudes of 50 secondary school students with an average age of 15.6 years towards this topic. The research revealed the existence of gender stereotypes and prejudices among the above-mentioned population, based on gleaning answers from questionnaires and fine art assignments. The fact that fewer female artists are studied in regular fine art classes compared to male artists spreads unnecessary stereotypes and prejudices regarding the inferiority of female artists. If artists of both sexes are treated equally in regular classes, this can be beneficial for both sexes. It also enables us to implement the content of gender equality in the school environment, which is in line with contemporary educational guidelines.

1 Introduction

The word stereotype sounds archaic and negative. It raises the question whether there are still some gender stereotypes in society today even though both sexes are already viewed as equals. We think that since we are not stereotyped, we do not make judgements about gender differences, but research shows a different picture. Gender stereotypes are still present today and confirm the rooted tradition of gender discrimination (Haines, Deaux and Lofaro, 2016; Cocoradă, 2018; Callahan and Nicholas, 2018). The main vectors of gender stereotypes are still the family and the media (Stanhope, 2013), and we must not forget the school, which is not a gender-neutral institution in Slovenia (Rinc Urošević, 2008). Gender stereotypes are a problem and teachers are insufficiently aware of their negative effects on students (Sadker and Silber 2008; Safta, 2017).

Transmitter of gender stereotypes in the school environment

Gender stereotypes in school are not only taught by teachers with their attitudes and expectations, which they pass on to children in a gender-specific way (Cocoradă, 2018), but also by textbooks, which continue to be an important mediator when it comes to curricula that make gender representation meaningful and strong (Magno et al., 2003; Kostas, 2021). Although we no longer find truly sexist books in education, they still spread gender stereotypes and prejudices (Sadker, Sadker and Zittleman, 2009). Various studies based on textbook analysis have confirmed that these convey messages about what it means to be a man and what it means to be a woman. The content reveals gender stereotypes or rigid gender roles (Magno et al., 2003; Kostas, 2021). In Slovenia, research on gender stereotypes in textbooks and literary works has been carried out, where positive associations were found, while Slovenian teachers of various primary school subjects were interviewed about gender stereotypes in their teaching materials. The teachers' answers were surprising, as they almost completely agreed that no stereotypical gender-specific material is used in their lessons (Rinc Urošević, 2008). Equally important, however, is that the survey also revealed what is and is not discussed in class (Magno et al., 2003; Batič, 2003). The hidden curriculum is a hidden, unconscious, and often unintended dimension of the curriculum that also influences a child's behaviour and knowledge (Petek, 2013). It can potentiate gender stereotypes and inequality, and spread well-defined social and cultural expectations and agreements (Safta, 2017). Modern textbooks and other teaching materials seem to continue the tradition of a minimal discussion of women, racial minorities (Sadker, Sadker and Zittleman, 2009) and LGBTQIA+ persons (Macgillivray and Jennings, 2008; Patience Millett, 2019). An overview of the content and visual material of American primary and secondary school history textbooks, for example, has shown that more women are included, but their numbers are still significantly lower than those of men. Although more women were mentioned in secondary school textbooks than in primary school textbooks, their share remained negligible when comparing it to the number of male representatives. Although it is not realistic to expect the same proportion of both sexes (given the fact that there have been many more influential men throughout history), it would be possible to change this ratio, at least in part, to raise students' awareness that history was created by both sexes (Walsh, 1990; Chick, 2006). A similar overview of secondary school history textbooks shows that there are still too few black women in American history textbooks (Woyshner and Schocker, 2015) and in teaching materials for teachers with regard to gender and gender representation (Sadker, Sadker and Zittleman, 2009). However, better progress could have been made than the little progress we have witnessed over all these years (Zittleman and Sadker, 2002; Macgillivray and Jennings, 2008). Despite some improvements in the content of the teaching materials with regard to representatives of both sexes, students still know relatively few historically influential female cultural workers and academics, compared to the male representatives (Sadker, Sadker and Zittleman, 2009). Another problem with teaching materials that could influence such results is that women's achievements are often presented in a separate chapter. Such isolation presents women and gender issues as interesting reorientations, and means that their contributions are not part of the main historical and artistic flow (Sadker, Sadker and Zittleman, 2009).

The problem of the omission of female artists

The situation is similar with teaching materials in the field of fine art education where, despite the growing knowledge about female cultural workers today, they continue to omit their work (Sadker, Sadker and Zittleman, 2009). According to Rosenberg and Thurber (2007), women artists are still treated superficially. They are described as imitators or followers of male artists. In collections where they are presented together with important artists, the proportion of their works is still considered to be significantly lower. The latter was also observed on the basis of personal experience and an overview of professional material for fine art classes in Slovenian secondary schools (Golob, 2004; Germ et al., 2008; Šuštaršič et al., 2008), where we could not find any change in terms of a more equal treatment of artists of both sexes. Textbooks spread the idea that most great (Central European) artists are men (Batič, 2019). If women are excluded from textbooks and other specialist literature, then students are denied access to information from almost “half of humanity” (Rosenberg and Thurber, 2007). As a result, they have a lower opinion of the contribution of women artists (Sadker, Sadker and Zittleman, 2009). Students consider textbooks indispensable and teachers are not aware that they can contribute to the deepening of gender stereotypes that are harmful to both sexes (Cocoradă, 2018). The content of gender stereotypes in relation to fine art education has inspired many authors (Freedman, 1994; Tuman, 1999; Keifer-Boyd, 2003; Wikberg, 2013; Stanhope, 2013; Jung, 2015). Nevertheless, we are witnessing a lack of research, especially in Slovenia, which could contribute to positive changes in the context of gender equality in fine art education. Balancing the content of teaching by including artists of both sexes could help to achieve gender equality, and reduce stereotypes and prejudices among students (Zupančič and Čagram, 2016). This has guided us in planning our research.

2 Research problem and research questions

We decided to investigate the attitude of Slovenian secondary school students towards this topic and to examine how this is reflected in their artworks. Since we assumed that in fine art classes the students learn mainly about male artists, we decided to conduct the research by including the issue of gender stereotypes, by sensitising the students to excluded female artists, and by collecting answers from questionnaires and art tasks in which we referred to gender stereotypes in everyday life; thus, we could investigate the students' attitudes towards the presented topics. We asked ourselves the following research questions:

- What are students' attitudes (opinions, intentions and knowledge) towards the topics presented in fine art lessons and what are the differences between the two sexes?
- How are students' attitudes (opinions, intentions and knowledge) towards gender stereotypes reflected in the message of their artworks and what are the differences between the two sexes?

3 Method

The sample consisted of 50 secondary school students who were randomly selected from the south-east Slovenian region. All students attended the compulsory regular classes in fine art. The sample consisted of 37 female and 13 male students, with an average age of 15.6 years. For the purpose of the research, we compiled an anonymous survey questionnaire. It consisted of two parts: the first part, which was handed out before the lectures began, focused on verifying the current levels of general knowledge regarding the content of the fine art classes and their attitudes towards them. The second part was conducted after the lesson, when the art activity was completed, as the questions referred to the content of the didactic activity. The questions were mostly open-ended. We also collected data regarding the artwork created as part of the art activity. The artworks were analysed and compared, along with the answers obtained from the questionnaire. The responses were processed using a descriptive method of empirical research (Mesec, 1997). The answers obtained through open-ended questions were categorised and classified according to the frequency of occurrence, or were given numerical values in order to facilitate processing (Cencič, 2009; Vogrinc, 2008; Potočnik and Devetak, 2021).

4 Results and discussion

First, we will focus on the interpretation of the first research question, which is: What are students' attitudes (opinions, intentions and knowledge) towards the topics presented in fine art lessons and what are the differences between the two sexes?

During the lesson, which discussed the issue of the omission of female fine artists from the art history canon and gender stereotypes, more female students (97.3%) than male students (83.3%) expressed satisfaction. Both sexes showed an interest in the implementation of the contents. They found the material understandable, instructive, and different from the usual lessons. In contrast to the boys, the girls defined their answers more precisely. They expressed the opinion that they think it is good to talk more about the presented contents – as representatives of the female gender in society they feel affected by this problem. The study showed that more female (59.5%) than male students (8.3%) would be drawn to the lessons if more female artists were studied in fine art classes. Based on the research, we concluded that they were more likely to discuss the works of male artists in regular art classes than the works of female artists. This is in line with the above-mentioned findings that no significant changes were found in the textbooks used by teachers to prepare classes on the equal treatment of female and male artists (Sadker, Sadker and Zittleman, 2009). Less than half of the students surveyed (42%) stated that they do not talk about women artists or their works at all in the regular fine art classes. The results are also consistent with a further analysis of the responses to the survey question, in which we asked students to try to list at least three renowned artists of both sexes. Most students (90%) were able to name at least three renowned male artists without difficulty. However, they had more difficulty in listing fe-

male artists. Almost all students (90%) were able to list at least one female artist: Ivana Kobilca. Besides Ivana Kobilca, three female students also mentioned the artist Frida Kahlo and one also mentioned the artist Faith Ringgold. Next, we asked the students how important they felt it was to study artists of both sexes in art classes. A significantly greater proportion of female students (91.7%) felt that it was important to study artists of both sexes than the male students (27.3%). Both genders of respondents expressed the opinion that dealing with artists of both genders was unimportant, namely that the work of art is more important than the artist's gender. However, the boys' answers on this topic were more detailed. For example, one of the boys stated that dealing with artists of both sexes would not drastically change fine art classes (the subject of fine art in general is a waste of time because it is useless in real life); another boy said that we should deal mainly with male artists because women have achieved less in the world of fine art compared to men. One could say that we found the answers of the male students more stereotypical or that they showed greater prejudice than the answers of the female students. In our study, we wanted to examine if there are any similarities with the findings that stereotypes are more pronounced in boys, as was found in a study of children aged 11-15 (Marjanović Umek, 2019), and whether it is true that both sexes attribute more positive qualities to their own gender (Schaffer, 1996; Marjanović Umek, 2019).

We checked the latter using a survey in which we asked the students what they thought were the reasons for the fact that fewer female artists are being studied in the regular fine art classes. The analysis of the responses again revealed greater differences between genders. The male students on average (61.5%) gave more answers that were more stereotypical and prejudiced towards the opposite sex than the girls (21.6%). The reasons for these stereotypical answers by both sexes are most likely due to the content of fine art education, which mainly deals with examples of male artists. Teachers incorporate content from textbooks and other teaching materials, thus reinforcing the tradition of the idea that male art is of "higher quality". At the same time, they do not believe that the exclusion of female artists could lead to a lower opinion of female artists and their art among young people (Sadker, Sadker and Zittleman, 2009). The responses we analysed confirm that male students in particular are of the opinion that female artists are not as artistically talented; that the works created by male artists are more interesting; or, for instance, that female artists do not exist at all. The female students' answers to the same question showed that most of them were in favour of their own gender and attributed more positive qualities to it (as boys do in relation to artists of their own gender); however, the explanations were based on more concrete and historically verifiable grounds.

In the case of the second research question – "How are students' attitudes (opinions, intentions and knowledge) towards gender stereotypes reflected in the message of their art works and what are the differences between the two sexes?" – we concentrated on the presentation of artworks and the students' responses to their own artworks created in the context of fine art classes.

Students were asked to create a collage poster from magazines to express their opinions on how the media uses stereotypes to determine their own gender or the opposite gender (Stanhope, 2013). We were interested in their opinions on whether or not they agreed with the stereotypes. The visual message of the artwork was compared with the written explanation of the work given by the students as part of an open-ended question in the second part of the questionnaire.

Figure 1

Example of a work of art made by a female student

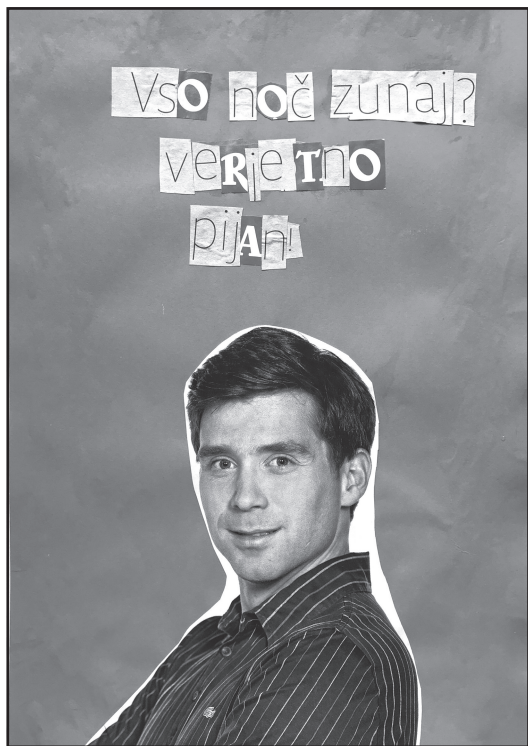


She conveyed her message through the artwork – *there will always be someone in the environment, or it will be the environment itself that determines what is appropriate or inappropriate, and how one must change to achieve perfection, which is difficult to achieve.*

We noticed that the art project appealed to more female than male students. When analysing the content of the artworks, we found that the female students' projects were mainly based on gender stereotypes regarding their gender role, and focused on the appearance of the female body. They presented their disagreement with the ideals projected by the media and the pressure that gender stereotypes put on women, as well as their dissatisfaction with their appearance. A small number of female students focused on stereotypes regarding female personality traits and activities (sport and play are also a female domain). Many conveyed the message through their artwork that women should defy these norms and be themselves. They have to change as they see fit, and they must not give in to pressure and instructions from the media and society. Male students on average concentrated on showing their gender role. In the analysis, we found that two students focused on "typical" male activities, while three focused on characteristics related to appearance. In contrast to the females, very few male students gave a written statement about their work.

Figure 2

Example of a work of art made by a male student



He described his message as: *men are expected to drink a lot of alcohol and generally socialise with their friends.*

Therefore, we had difficulty in determining what kind of gender stereotypes they were concentrating on and whether or not they agreed with them. The artwork was often not associated with the message and was not clearly legible. We felt that their general disinterest in fine art expression (only one person pointed out that he liked the lessons because he could express himself freely) or even in the subject itself (taking into account the fact that the majority of the male students interviewed did not like the fine art lessons) contributed to the poorer written expression of the male students compared to the female students. The reason for this could also be that boys were not able to express themselves in writing as well as the girls, which is due to the self-actualizing stereotypes regarding different verbal articulation abilities between the genders. Women are seen in society as more social and communicative than men (Furlan-Štante, 2006). We prepare them for this ability from an early age because we encourage them to express themselves and speak on a larger scale (Stern and Karraker, 1989; Marjanovič Umek, 2019). Since we found that male students were more stereotypical than the girls when it came to explaining the reasons for the lower percentage of female artists, it may be that they were not aware of their stereotypical perception at all. It would therefore be

useful for both genders to critically analyse works of art together and to uncover stereotypes that may have influenced artistic interpretation (Tuman, 1999). The reaction to media and visual images (advertising) also depends on the gender of the individual (Freedman, 1994). It is therefore quite possible that female students were more critical in their artistic expression than male students because they generally feel more exposed to the expectations of society, and perceive these expectations in everyday visual images. Research shows that girls in puberty are subject to great social pressure caused by expectations regarding their gender role (Sadker, Sadker and Zittleman, 2009). It is possible that this fact also influences their general awareness of gender inequality, as they have expressed more strongly their support and commitment to the equal treatment of works by artists of both sexes. The focus on gender stereotypes (which guide ideals of beauty) in these art projects and their messages from the students of both sexes is undoubtedly the result of the magazines offered, which generally represent the concept of female beauty. Consequently, the fine art project, which stemmed from the teaching content focusing on female artists, and the material offered, appealed more strongly (directly and indirectly) to female students, although the specifications were broad and allowed free choice. In this way, we paid more attention to the questions and problems affecting women, which was also a more appropriate and encouraging motivation for them to create their works. We cannot say this with certainty, since the more motivated works created by the girls may have been due to the general appeal of the subject, but it is possible that the content of the lesson encouraged and motivated individuals who did not like fine art education at all.

5 Conclusion

Throughout the study we came to conclusions that confirm the existence of gender stereotypes and prejudices among students. The fact that fewer female artists are studied in regular fine art classes compared to male artists spreads unnecessary stereotypes and prejudices about the inferiority of female artists. This creates unnecessary differences between the sexes and the impression that students learn about male artists mainly because they “paint better” than female artists or have greater artistic skills. This was particularly reflected in the responses of male students. Girls are generally aware that the reason why female artists are studied less in art classes lies elsewhere and not in their talent. They are more aware of and pay more attention to gender inequality. They did not stereotypically express negative opinions about the opposite sex but gave theoretically verifiable and meaningful reasons. On this occasion we presented content that differed from that of regular classes, although we discussed several male and female artists and their works. We also presented the topic of the female gender, also with regard to the role models offered. As a result, the female students had a more positive attitude towards the newly presented content than the male students. We came to an interesting conclusion, namely that with the new, changed way of teaching that includes a larger number of female artists, the classes would appeal to more girls, including those who generally have a poor opinion of fine art classes. When examining the sample, we found that a significant proportion of the girls (43.2%) were dissatisfied with regular fine art classes, and one of the main reasons for this

was the lack of role models (female artists). It is quite possible that the remaining female students who are dissatisfied with the school subject, like most of the male respondents, are influenced by stereotypical female labels. Fine art education is still defined by the characteristics we associate in society with being typically female, and thus uncharacteristic or unnatural for the opposite sex (Wikberg, 2013; Graber et al., 2007; Savoie, 2009). These characteristics are in contrast to the typically male characteristics that are otherwise associated with the “more important” school subjects (Graber et al., 2007). Irrespective of the general opinion on this topic, the majority of students of both sexes were satisfied with the content presented on this occasion. They were attracted by the aspects of curiosity and enlightenment; the female students were also attracted by the topicality of the topic presented. Exploring and discussing works of art created by both men and women is useful in the classroom, as it allows students to identify with an artist who is a role model for the same gender. In this way, the students build their own identity and connect better with the subject (Rosenberg and Thurber, 2007). At the same time, these role models help them to see a more comprehensive picture of their gender, as they can see from the examples presented how unreal some gender stereotypes are (Raffaele Mendez and Crowford, 2002). As we have succeeded in making the content of the lesson appealing to some male students, we believe that we could make the topic more attractive to the rest of them as well, at least with a similar focus on more current topics that are more relevant to young people. But not with topics that are being discussed today because, as they themselves say, they are not interested in issues of gender inequality between artists. Although at first glance it seemed that the majority of all respondents agreed with the importance of including artists of both sexes in the curriculum, a closer analysis of the answers revealed important differences with regard to the respondents’ gender. A significantly higher number of female students than male students acknowledged the importance of dealing with artists of both genders. In the future, it would make sense to find solutions that bring fine art education closer to a larger number of representatives of both sexes, because it is the “female characteristics of the subject” that, according to research, reduce its value; this is also perceived by students (Graber et al., 2007). We see the shortcomings of research where one gender is given greater prominence. While we are concerned with gender equality in terms of the representation of artists of both sexes, we have also addressed the issue of the omission of artists and of gender stereotypes. We achieved a balance in terms of including artists of both sexes, but we also managed to reach the other extreme. Although we also discussed the works of male artists during class, we also provided arguments for the excellence of the works of female artists, and clarified the problem of the omission of female artists from the art history canon. Doing so, we emphasised the female gender, which is not a prime example of gender equality. It would be useful to include female and male artists equally in fine art lessons, not only for the female students who expressed this wish, but also for the male students who expressed stereotypical ideas about artists and their works in their answers. A convergence of teaching content with a more balanced inclusion of artists of both sexes in regular fine art classes would benefit both sexes equally. We intend to carry out further research at other grammar schools and vocational secondary schools in Slovenia. The results obtained will be helpful in drawing comparisons between different environments in Slovenia (urban and rural) and the schools themselves (grammar schools and vocational secondary schools). Our research thus confirms that gender inequality still exists and is unnecessarily perpetuated (Gillanders and Franco Vázquez, 2020). It is reasonable to ask ourselves what gender inequalities we create in the classroom, albeit unin-

tentionally, and if it is only a matter of imparting knowledge, which is also disseminated through textbooks and other professional material in the classroom. The small change we make by involving female artists more in the classroom can make an even bigger difference in the classroom, and help to make the subject more attractive to girls and to deconstruct restrictive stereotypes.

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Odnos dijakov do spolnih stereotipov pri pouku likovne umetnosti

Članek predstavlja raziskavo, katere cilj je bil predstaviti odnos slovenskih srednješolcev do problematike spolnih stereotipov pri pouku likovne umetnosti.

Beseda stereotip zveni arhaično in negativno. Odpira vprašanje, ali danes v družbi še vedno obstajajo spolni stereotipi, ko naj bi bila oba spola enakovredna. Spolni stereotipi so prisotni še danes in potrjujejo moč tradicije spolne diskriminacije (Haines, Deaux in Lofaro, 2016; Cocoradă, 2018; Callahan in Nicholas, 2018). Glavni prenašalci spolnih stereotipov so še vedno družina in mediji (Stanhope, 2013), ne smemo pa pozabiti na šolo, ki v Sloveniji ni spolno nevtralna ustanova (Rinc Urošević, 2008). Spolni stereotipi so problem in učitelji se premalo zavedajo negativnih učinkov na učence (Sadker in Silber 2008; Safta, 2017). Spolnih stereotipov v šoli na učence ne prenašajo samo učitelji s svojimi stališči in pričakovanji (Cocoradă, 2018), še naprej so pomemben posrednik tudi učbeniki (Magno idr., 2003; Kostas, 2021). Čeprav v izobraževanju ne najdemo več resnično seksističnih gradiv, le-ta še vedno širijo spolne stereotipe in predsodke (Sadker, Sadker in Zittleman, 2009). Različne študije, ki temeljijo na analizi učbenikov, so potrdile, da ti sporočajo, kaj pomeni biti moški in kaj pomeni biti ženska. Njihova vsebina razkriva spolne stereotipe ali toge vloge spolov (Magno idr., 2003; Kostas, 2021). V Sloveniji so bile izvedene raziskave o spolnih stereotipih v učbenikih in berilih, kjer so bile ugotovljene pozitivne povezave, medtem ko so bili slovenski učitelji različnih osnovnošolskih predmetov povprašani, kakšno je njihovo mnenje o spolnih stereotipih v njihovih učnih gradivih. Odgovori učiteljev so bili presenetljivi, saj so skoraj v celoti soglašali, da se pri pouku ne uporablja stereotipnih gradiv, značilnih za spol (Rinc Urošević, 2008). Enako pomembno dognanje je raziskava razkrila tudi z dejstvom, da se o tej problematiki v razredu ne razpravlja (Magno idr., 2003). Skriti učni načrt je skrita, nezavedna in pogosto nenamerna razsežnost učnega načrta, ki vpliva tudi na vedenje in razumevanje otrok (Batič, 2003; Petek, 2013), krepi spolne stereotipe in neenakost ter širi dobro opredeljena družbena in kulturna pričakovanja in dogovore (Safta, 2017). Zdi se, da sodobni učbeniki in drugo učno gradivo nadaljujejo tradicijo minimalnega obravnavanja žensk, rasnih manjšin (Sadker, Sadker in Zittleman, 2009) in LGBTQIA+ oseb (Macgillivray in Jennings, 2008; Patience Millett, 2019). Pregled vsebinskega in vizualnega gradiva ameriških učbenikov za predmet zgodovina za osnovne in srednje šole je pokazal, da je vključenih več žensk, vendar je njihovo število še vedno bistveno nižje od moških. Čeprav je v učbenikih za srednje šole omenjenih več žensk kot v učbenikih za osnovno šolo, je njihov delež ostal zanamrljiv v primerjavi s številom moških predstavnikov. Ni mogoče pričakovati vključevanja enakega deleža obeh spolov glede na zgodovinska dejstva, vseeno pa bi bilo to razmerje v

učbenikih mogoče vsaj delno spremeniti ter tako ozaveščati učence o vplivih obeh spolov znotraj zgodovinskega kolesja (Walsh, 1990; Chick, 2006). Podoben pregled učbenikov predmeta zgodovina za srednje šole kaže, da je temnopoltih žensk v ameriških učbenikih omenjenih še vedno premalo (Woyshner in Schocker, 2015), v učnih gradivih za učitelje pa obstajajo neenakosti glede zastopanosti spolov (Sadker, Sadker in Zittleman, 2009). Kljub nekaterim izboljšavam vsebin učnega gradiva glede predstavnikov obeh spolov učenci še vedno poznajo relativno malo zgodovinsko vplivnih kulturnih delavk in akademičark v primerjavi z moškimi predstavniki (Sadker, Sadker in Zittleman, 2009). Druga težava pri učnih gradivih, ki bi lahko vplivali na učence, je dejstvo, da so uspehi žensk pogosto predstavljeni v ločenem poglavju. Takšna izolacija predstavlja ženske in vprašanje spola kot zanimivo preusmeritev in pomeni, da njihovi prispevki niso del glavnega zgodovinskega in umetniškega toka (Sadker, Sadker in Zittleman, 2009). Podobno je z učnimi gradivi na področju likovne vzgoje, kjer se kljub vse večjemu znanju o umetnicah še danes še vedno izpušča njihov prispevek (Sadker, Sadker in Zittleman, 2009). Po Rosenbergu in Thurberju (2007) so umetnice še vedno obravnavane površno, opisane kot imitatorke ali privržanke moških umetnikov. V zbirkah, kjer so predstavljene skupaj s pomembnimi umetniki, velja, da je delež njihovih del še vedno bistveno manjši. Učbeniki širijo idejo, da je večina velikih srednjeevropskih umetnikov moških (Batič, 2019). Če so ženske izključene iz učbenikov in druge strokovne literature, potem učencem onemogočijo dostop do informacij skoraj "polovice človeštva" (Rosenberg in Thurber, 2007). Posledično učenci menijo, da je prispevek umetnic nižji (Sadker, Sadker in Zittleman, 2009). Učenci menijo, da so učbeniki nepogrešljivi, učitelji pa se ne zavedajo, da lahko prispevajo k poglobljanju spolnih stereotipov, ki so škodljivi za oba spola (Cocoradă, 2018). Vsebina spolnih stereotipov v povezavi s poukom likovne vzgoje je navdihnila številne avtorje (Freedman, 1994; Tuman, 1999; Keifer-Boyd, 2003; Wikberg, 2013; Stanhope, 2013; Jung, 2015). Kljub temu smo priča pomanjkanju raziskav, zlasti v Sloveniji, ki bi lahko prispevale k pozitivnim spremembam v kontekstu enakosti spolov pri pouku likovne vzgoje. Uravnoteženje vsebine pouka z vključevanjem umetnikov obeh spolov bi lahko pomagalo doseči enakost spolov in zmanjšalo stereotipe in predsodke med učenci (Zupančič in Čagram, 2016). To nas je vodilo pri načrtovanju naše raziskave.

Odločili smo se raziskati odnos slovenskih srednješolcev do omenjene problematike in preveriti, kako se to odraža v njihovih likovnih izdelkih. Ker smo domnevali, da učenci pri pouku likovne umetnosti večinoma spoznavajo posebnosti moških umetnikov, smo raziskavo izvedli tako, da smo z vključitvijo problematike spolnih stereotipov senzibilizirali učence in pridobili njihov odziv. Znotraj dejavnosti smo zbrali odgovore iz vprašalnikov ter likovne izdelke, katerih problematika se je nanašala na spolne stereotipe v vsakdanjem življenju.

Zastavili smo si naslednji raziskovalni vprašanja:

- Kakšen je odnos učencev (mnenja, nameni in znanje) do vsebin, predstavljenih pri pouku likovne umetnosti, ter kakšne so razlike med obema spoloma?
- Kako se odnos učencev (mnenja, nameni in znanje) do spolnih stereotipov odraža v sporočilu njihovih likovnih del in kakšne so razlike med obema spoloma?

Vzorec je obsegal 50 naključno izbranih dijakov jugovzhodne Slovenije. Vsi učenci so obiskovali redni pouk likovne umetnosti. Vzorec je bil sestavljen iz 37 dijakin in 13 dijakov, povprečne starosti 15,6 leta. Za namen raziskave smo oblikovali anonimni anketni vprašalnik. Sestavljen je bil iz dveh delov: prvi, ki je bil posredovan pred

dejavnostjo, je bil osredotočen na preverjanje trenutnih ravni splošnega poznavanja posebnosti vsebin znotraj pouka likovne dejavnosti in njihovega odnosa do omenjene problematike. Drugi del je potekal po realizirani likovni dejavnosti, saj so se vprašanja nanašala na vsebino didaktične aktivnosti. Vprašanja so bila večinoma odprtega tipa. Zbrali smo tudi podatke o likovnih delih, ustvarjenih v okviru likovne dejavnosti. Likovni izdelki so bili analizirani skupaj z odgovori, pridobljenimi iz vprašalnika. Odgovore smo analizirali z opisno metodo empiričnega raziskovanja (Mesec, 1997). Odgovore, pridobljene z odprtimi vprašanji, smo razvrstili glede na pogostost pojavljanja ali pa smo jim za lažjo obdelavo pripisali številčne vrednosti (Cencič, 2009; Vogrinc, 2008; Potočnik in Devetak, 2021).

V okviru raziskave smo prišli do zaključkov, ki potrjujejo obstoj stereotipov in predsodkov o spolu med dijaki. Dejstvo, da se znotraj dejavnosti v okviru rednega pouka likovne umetnosti vključuje manj umetnic v primerjavi z moškimi predstavniki, med dijaki širi nepotrebne stereotipe in predsodke o delu umetnic. To ustvarja nepotrebne razlike med spoloma in daje vtis, da dijaki spoznavajo moške umetnike predvsem zato, ker "slikajo bolje" od umetnic ali imajo "kakovostnejše umetniške sposobnosti". Takšno razmišljanje se je še posebej odražalo v odzivih dijakov. Dekleta se na splošno zavedajo, da je razlog, zakaj se umetnice manj vključuje v dejavnosti, drugje in ne v njihovem talentu. Tega se bolj zavedajo in posvečajo več pozornosti neenakosti spolov. Dekleta prav tako niso izrazila stereotipno negativnih mnenj o nasprotnem spolu, ampak so podala preverljive in smiselne razloge. V okviru raziskave smo pri pouku likovne umetnosti predstavili vsebine, ki se razlikujejo od vsebin rednega pouka, čeprav smo razpravljali o več umetnikih in umetnicah ter njihovih delih. Posledično so bile dijakinje predstavljenim vsebinam bolj naklonjene kot dijaki. Prišli smo do zanimivega zaključka, in sicer da bi z vključitvijo večjega števila umetnic v likovne dejavnosti pritegnili več deklet, tudi tistih, ki o pouku likovne umetnosti nimajo dobrega mnenja. V okviru raziskave smo prišli do ugotovitve, da je velik delež deklet (43,2 %) na splošno nezadovoljen s poukom likovne umetnosti, eden od glavnih razlogov za to pa je pomanjkanje vzornic (umetnic). Možno je, da na preostale dijakinje, ki niso zadovoljne s šolskim predmetom, tako kot na večino anketiranih dijakov, vpliva stereotipna oznaka "ženskega predmeta". Likovno ustvarjanje še vedno opredeljujemo z značilnostmi, ki jih v družbi povezujemo s tipično ženskimi dejavnostmi, zato so za nasprotni spol značilne ali nenaravne (Wikberg, 2013; Graber idr., 2007; Savoie, 2009). Te značilnosti so v nasprotju s tipično moškimi lastnostmi, ki so sicer povezane z oznako "pomembnejši" šolski predmeti (Graber idr., 2007). Ne glede na splošno mnenje o tej temi je bila večina dijakov in dijakinj zadovoljnih z vsebino, predstavljeno znotraj raziskave. Predstavljanje in razpravljanje o umetniških delih moških in žensk v razredu je koristno, saj dijakom omogoča, da se poistovetijo z umetnikom istega spola. Na ta način gradijo svojo identiteto in se bolje povezujejo s predmetom (Rosenberg in Thurber, 2007). Hkrati pa jim ti vzorniki pomagajo videti celovitejšo sliko o svojem spolu, saj lahko iz predstavljenih primerov vidijo, kako neresnični so nekateri stereotipi o spolu (Raffaele Mendez in Crowford, 2002). Problematiko nam je uspelo nekaterim dijakom predstaviti kot aktualno, zato menimo, da bi lahko vsebino naredili privlačnejšo tudi za ostale dijake, in sicer s poudarkom na aktualnejših temah in z vsebinami, ki so mlajšim ljudem zanimivejše. Čeprav se je na prvi pogled zdelo, da se večina sodelujočih v raziskavi strinja s pomembnostjo vključitve umetnikov obeh spolov v učno dejavnost, je natančnejša analiza

odgovorov pokazala pomembne razlike med spoloma vprašanih. Bistveno več dijakinj kot dijakov se je zavedalo pomena vključevanja umetnikov obeh spolov. V prihodnje bi bilo smiselno najti rešitve, ki približajo likovno vzgojo večjemu številu dijakov in dijakinj, saj "ženske značilnosti predmeta" zmanjšujejo njeno vrednost v očeh dijakov (Grabner idr., 2007). Znotraj raziskave smo obravnavali enakost spolov v smislu zastopanosti umetnikov obeh spolov, obenem pa smo vključevali tudi vsebine izključevanja umetnic in spolnih stereotipov. Dosegli smo ravnovesje v smislu vključevanja umetnikov obeh spolov, uspeli pa smo tudi v drugi skrajnosti – podali smo argumente za odličnost del umetnic in pojasnili problem izpustitve umetnic iz umetniškega kanona. Z vsem tem smo poudarili ženski spol, kar ne predstavlja odličnega primera enakosti spolov. Zbliževanje učnih vsebin z bolj uravnoteženo vključitvijo umetnikov obeh spolov v redni pouk likovne umetnosti bi koristilo obema spoloma. Nadaljnje raziskave nameravamo izvesti z različno srednješolsko populacijo (gimnazije in srednje poklicne šole v Sloveniji). Dobljeni rezultati bodo v pomoč pri primerjavi med različnimi okolji v Sloveniji (mestno, podeželje) in šolami (gimnazije in srednje poklicne šole). Naša raziskava tako potrjuje, da neenakost spolov še vedno obstaja in se po nepotrebnem ohranja (Gillanders in Franco Vázquez, 2020). Majhna sprememba, ki nastane z enakovrednim vključevanjem umetnic v pouk, lahko prispeva k temu, da je predmet privlačnejši za dekleta in dekonstruira omejevalne stereotipe.

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