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DIGITAL MEDIA AND INTERNET SAFETY AMONG PRIMARY SCHOOL STUDENTS DURING THE COVID- 19 PANDEMIC

INES BLAŽEVIĆ¹ & NIKOLINA KLEIN¹

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CORRESPONDING AUTHOR/KORESPONDENČNI AVTOR
iblazevic@ffst.hr

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digital media, primary
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Internet safety

Abstract/Izveček Digital media has become part of our everyday life in recent years, and this applies especially to school-age students. The COVID-19 pandemic and the transition to distance learning have raised the level of student exposure to the Internet, including its dangers. Aiming to examine the impact of preventive programs for safe Internet practices on the media literacy of children in primary school, we conducted an empirical study among 267 students. Media literacy was analysed in terms of the ways of using digital media as well as in terms of safe Internet practices, and comparisons were made by student gender and age.

Ključne besede:
digitalni mediji,
osnovnošolci, pandemija
COVID-19, preventivni
program, varnost spleta

Digitalni mediji in varnost osnovnošolskih učencev na internetu med pandemijo covid-19

Digitalni mediji imajo v zadnjem obdobju pomembno vlogo v našem vsakdanjem življenju, to še posebej velja za šoloobvezne otroke. S pandemijo COVID-19 in s prehodom na učenje na daljavo se je izpostavljenost učencev svetovnemu spletu in z njim povezanim pastem še povečala. Članek obravnava vpliv preventivnih programov varne rabe interneta na medijsko pismenost osnovnošolskih otrok. V empirični raziskavi, v kateri je sodelovalo 267 otrok, smo analizirali medijsko pismenost tako z vidika rabe digitalnih medijev kot z vidika varne rabe interneta. Ugotavljali smo tudi razlike med udeleženci glede na spol in starost.

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Introduction

Today's generation of students encounter media much earlier than previous generations, and the impact of the media on student development is strengthening increasingly. The Internet, and social networks especially, have become a new form of socialization, while students often remain unaware of the dangers of virtual environments such as fake news, fake profiles, inappropriate content, offensive comments, hate groups, and other forms of electronic violence. To educate students about the importance of safe Internet practices, it is necessary to make them media literate from an early age, which means developing a critical approach to media content. Parents, the educational system, and the wider social environment play a key role in the development of media literacy.

The outbreak of the COVID-19 pandemic increased the exposure to digital media among students because of the rapid implementation of distance learning at all levels of education. Such an organization of teaching in the given conditions was the best possible way to ensure the right to education (Batarelo Kokić, 2020, 20). Although the results of previous research have shown that teaching in an online environment strongly motivates students to learn, similarly to modern teaching that uses active methods of learning and student work in the classroom (Bulić and Blažević, 2020, 85), attention had to be paid to other activities that students could carry out online outside of school duties. In this sense, the role of teachers was extremely important because they had to be able to properly design lessons and distribute the amount of computer materials (Brumen et al., 2017), but also to identify safe Internet practices. This is crucial, knowing that students like to use computers, the World Wide Web, and interactive whiteboards in the classroom, and they enjoy being in a virtual learning environment, since all these present a more interesting way to gain knowledge using visual and audio information (Bratina, 2012).

The attractiveness of the media is easy to explain because they occurred in society along with our need for communication, and they are most often defined as a means of communication or transmission of news and as a mediator of message transmission from sender to recipient (Jurčić, 2017). Children are consciously exposed to the media; they read newspapers and magazines, listen to music, watch television, are active users of mass media and consume them to meet their needs for information, entertainment, and development of social relations (Labaš and Marinčić, 2018), wherein new media and social networks play the key role.

New media include the computer, the Internet, and websites, which are characterized by an unlimited number of communication channels, varied content and great accessibility (Ilišin, Marinović Bobinac and Radin, 2001). The key features of new media are digitality, multimodality, interactivity and hypertextuality (Car, 2009: 94, as cited in Diklić, Nakić and Šošić, 2019: 182). Media that offer entertaining and manipulative content most often gain a younger audience, and by creating such content they negatively affect children in their daily lives, for example, by advertising and spreading consumerism, tabloidization and sensationalism, as well as by showing violence and child pornography (Labaš and Marinčić, 2018). In the past, television used to be the most influential medium, but its influence has been declining over the years, while the influence of new media is growing. This is shown by the results of research by Ilišin et al. (2001) and Ciboci (2018) showing that in 2001, 60% of students read the press for children and young adults, and more than 90% of students watched television every day, while as many as 50% of respondents did not use a computer, and of those who did use one, only 11% often surfed the Internet. On the other hand, the results of the Ciboci (2018) survey show that only 17% of students read newspapers every day, more than 70% watched television, and more than 70% of respondents surfed the Internet. These results support the fact that today's children and young adults grow up in a world of television, computers, Internet, and mobile phones. The role of such media in socialization should not be overlooked, because watching and imitating models, such as television and film characters, can often make younger generations acquire certain negative behaviours as well as many positive behaviours on different occasions. For example, exposure to violence in resolving peer conflicts in the media can lead to the creation of scenarios that children apply when placed in conflict situations themselves (Kuterovac Jagodić, Štulhofer and Lebedina Manzoni, 2016). On the other hand, thanks to media, children also adopt prosocial behaviours, such as helping others, empathy, altruism, respect for diversity and tolerance (Kuterovac Jagodić et al., 2016). Moreover, the influence of media content is affected by regulations on the use of technology. The data from research on the use of mobile devices by primary school students in the Republic of Croatia indicate a significant negative correlation between the perception of primary school students about the level of parental mediation in the use of digital technology and self-assessed dependence on mobile devices (Dropulić and Batarelo Kokić, 2021). March (2006, as cited in Matijević and Topolovčan, 2017) explains the abbreviation *mmm* as whatever, whenever, wherever.

Access anytime and anywhere to varied content and a large amount of information along with the ability to connect are the primary features of the Internet that attract many users. The popularity of the Internet is evidenced by the fact that there are more than four billion users in the world, according to data collected before June 30, 2020 (Internet World Stats, 2020), and more than 90% of children have Internet access (Ciboci, Kanižaj, Labaš and Osmančević, 2018; Ciboci, Čosić Pregrad, Kanižaj, Potočnik and Vinković, 2020). The use of the Internet enables active, creative, and independent learning, and children and young adults can find a great deal of educational material and additional materials for school on the Internet (Ciboci et al., 2018). Children access the Internet every day, most often at home, via mobile phones. Since many children have mobile Internet, they can access the Internet anywhere (Muratbegović and Vujović, 2016; Ciboci et al., 2020). Although there are multiple possibilities for using the Internet, children mostly use social networks (Muratbegović and Vujović, 2016, Ciboci, 2018; Džambo and Zuko, 2019; Ciboci et al., 2020). Social networks are defined as “web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system” (Boyd and Ellison, 2008: 211, as cited in Kušić, 2010: 104). Social networks have become the most popular global communication phenomenon because of their universal means of communication and grouping people by common interests (Grbavac and Grbavac, 2014). The most commonly used social networks for children are *Facebook*, *Instagram* and *YouTube*, as well as the messaging applications *WhatsApp* and *Viber* (Muratbegović and Vujović, 2016; Džambo and Zuko, 2019; Ciboci et al., 2020). Children mainly use social networks for messaging with friends, watching photos and videos, playing games, meeting new friends, searching for information, creating groups and participating in them, but they also post their status and photographs (Kušić, 2010; Diklić et al., 2019). However, unlimited accessibility, access to a variety of content and information, and the use of social networks bring with them certain dangers. Children may encounter information that is unverified and of poor quality, information that could negatively affect children’s development, such as pornographic and violent content, intellectual property theft, child pornography, hate speech, and electronic violence (Ciboci et al., 2018). In addition to e-violence, the impact on mental health and addiction to the Internet and social networks are serious dangers posed by the Internet and social networks.

All the above speaks in favour of the need for early development of media literacy, which is, among other things, aimed at promoting Internet safety. Media literacy is defined as “the ability to access, analyze, evaluate, and create media messages in a variety of forms” (AEM, 2020). Thoman and Jolls (2005: 190) add that media literacy develops an understanding of the role of media in society. Its goal is not to protect children from unsolicited messages, but to help them become competent, critical, and literate in all forms of media, so that they can independently interpret what they hear and see, rather than having the interpretation imposed on them. Media literacy also includes the ability to create content, interpret content on social networks, seek information, develop a critical attitude toward social networks, and the ability to communicate with others using various social networks (Vanwynsberghe, 2014). Social media literacy is defined as “a set of technical, cognitive and emotional competencies needed to use social media to seek information, communicate, create content, avoid problems and solve problems, both in a professional and social context” (Vanwynsberghe, 2014: 238).

Parents have an important role in developing media literacy, as well as the educational system with its prevention programs that are mainly related to the prevention of Internet addiction and electronic violence, but also include topics such as online practices and Internet safety related to privacy, harassment, inappropriate content, the development of critical use of the media, resisting undesirable influences and taking one’s own position. Homeroom teachers and professional associates implement such programs, often in cooperation with the local community, i.e., with the police. Workshops and lectures are organized, and these are not intended for students only, but parents can take part in them as well. These characteristics are extracted from short descriptions of school prevention programs related to media literacy (Programs, 2020). On the other hand, as Tomljenović (2018) states, civil society organizations have a greater role in promoting media literacy, including the Association for Communication and Media Culture with their project “Children of the Media” and their participation in the EU Kids Online survey, as well as the Agency for Electronic Media with their projects “Portal medijskapismenost.hr” and “Media Literacy Days”. All these projects aim to promote media literacy and systematic education on media and media content (Tomljenović, 2018).

Methodology

Research Objective and Hypotheses

The aim of this empirical study is to examine the impact of programs for preventive safe Internet practices on the development of media literacy among primary school students. We analysed media literacy with regard to the ways of using digital media and safe Internet practices. The differences in media literacy of primary school children by gender and age were examined. The following hypotheses were set:

H1: There is no statistically significant difference in the ways of using digital media by student gender.

H2: There is no statistically significant difference in the ways of using digital media by age.

H3: There is no statistically significant difference in safe Internet practices by gender.

H4: There is no statistically significant difference in safe Internet practices by age.

H5: There is no correlation between the Digital Media Usage Scale and the Internet Safety Scale.

Research Instrument, Sample and Course, and Data Analysis

For the purposes of the research, we constructed a three-part questionnaire. At the beginning, the questionnaire explained to respondents the purpose of the study; they were also guaranteed anonymity, voluntariness, and the possibility to withdraw at any time. The questionnaire also included parental consent for the participation of underage respondents. The first part of the questionnaire related to socio-demographic characteristics: gender and age. The second part of the questionnaire included the *Digital Media Usage Scale*, with twenty-nine items, where respondents assessed the extent to which each individual item applied to them, using a 1–5-point scale, where 1 meant “It does not apply to me at all”, and 5 meant “It applies to me completely”. The third part of the questionnaire was the *Internet Safety Scale*, with fifteen items related to the dangers of the Internet, where students used a 1–5-point scale to assess the extent to which a particular item applied to them, just as in the previous scale.

The empirical research was conducted in June 2020 using Google Forms. The sample included 267 students in grades 5 to 8 of primary school.

Table 1 shows the socio-demographic structure of the respondents and shows that the sample consisted of more girls (65.2%) than boys (34.8%). Sixth graders were predominant (33.7%), while the fewest were the eighth graders (16.5%).

In the data analysis, descriptive analysis was used including frequencies, percentages, and mean values (median and interquartile range). We tested the hypotheses by inferential statistics including factor analysis, the Kruskal-Wallis and Mann-Whitney U-test, and Spearman's correlation coefficient. The normality of distribution of factors obtained was tested by the Kolmogorov-Smirnov and Shapiro-Wilk test. The results are presented in tables and graphs with accompanying textual explanations.

Table 1: Socio-demographic structure of the respondents

GENDER		f	%
female		174	65.2
male		93	34.8
	Total	267	100.0
AGE		f	%
Grade 5		58	21.7
Grade 6		90	33.7
Grade 7		75	28.1
Grade 8		44	16.5
	Total	267	100.0

Results and interpretation

Table 2 shows the results on the *Digital Media Usage Scale*. The results of the Kaiser-Meyer-Olkin and Bartlett tests proved to be significant for the scale, and the value of the KMO test was 0.834. Using the principal components method, two factors were extracted, which after normalized Varimax rotation explain 39.93% of the variance. Using factor analysis, two factors were formed: F1 – Social Networks (Cronbach's Alpha = 0.897) and F2 – Applications for Everyday Life (Cronbach's Alpha = 0.763). The consistency measures shown here indicate a good internal consistency of the factors.

The results show that students mostly use digital media as participants in social networks, but also for everyday life. In addition to using social networks, students use the Internet to search for movies, series, and music, as shown in research by Kunić et al. (2017).

Table 2: Digital Media Usage Scale

	M	1	SD	2	Cronbach's Alpha
F1: Social Networks					0.897
11. I exchange messages with strangers on a social network where I created a profile.	1.45	0.751	1.083		
10. I accept friend requests from people I don't know on the social network where I created a profile.	1.73	0.717	1.322		
20. I give my mobile phone number to strangers.	1.24	0.706	.816		
7. I have my own <i>YouTube</i> channel.	1.67	0.708	1.410		
18. I post photos on a social network every day.	1.53	0.694	1.087		
16. The number of likes my posts gain is important to me.	1.64	0.690	1.163		
12. I have a fake social media profile.	1.53	0.661	1.196		
8. I post videos on <i>YouTube</i> .	1.44	0.651	1.147		
15. I post on a social network every day.	1.83	0.621	1.250		
9. I have more than 100 friends on each social network where I have created a profile.	2.16	0.604	1.615		
19. I post stories on a social network every day.	1.93	0.575	1.396	0.336	
6. I watch inappropriate content on <i>YouTube</i> .	1.35	0.578	0.898		
24. I take screenshots of other people's posts every day and send them to my friends.	2.13	0.552	1.481	0.336	
29. During my classes I check social networks.	1.91	0.528	1.348		
25. I share photos and posts of other people every day.	2.09	0.488	1.387	0.344	
17. I follow strangers on a social network.	2.18	0.477	1.525	0.347	
14. I am the administrator of a page/group on a social network.	2.08	0.470	1.610		
F2: Applications for Everyday Life					0.623
21. I am a member of a group on WhatsApp.	4.27		1.345	0.780	
22. I am a member of a class group on WhatsApp.	4.42		1.234	0.736	
23. I share school materials with my friends on WhatsApp.	4.00		1.395	0.648	
2. I browse the Internet for movies, series, and music.	3.91	0.318	1.330	0.600	

27. Before going to bed, I check all the social networks.	2.95		1.658	0.557
5. I follow famous YouTubers.	3.61	0.323	1.484	0.487
28. In the morning when I wake up, I first check my social networks.	2.72		1.601	0.421
3. I use the Internet to buy and book things (e.g., cinema tickets).	2.33		1.450	0.421
4. I search for locations on the Internet (<i>Google Maps</i>).	2.77	0.388	1.452	0.381
13. I am a member of a group on a social network.	2.69		1.791	
1. I browse the Internet for books to read.	2.12		1.213	
26. Before going to bed, I turn off my mobile data or wi-fi.	2.40		1.711	

As with the research by Jumbo and Zuko (2019) which showed an increase in the popularity of *YouTube*, this study shows there is a growing trend among students towards following famous YouTubers. It is YouTubers, various funny videos, and music videos that make *YouTube* attractive to students (Ofcom, 2016; Ofcom, 2020). Most students are members of a group and a class group on *WhatsApp* and exchange school material. These data are not surprising because the study was conducted during the period of distance learning where students of one class had the chance to gather in one place and obtain information and teaching material from their homeroom teacher. Regarding activities on social networks, students are not inclined to post on a daily basis, nor do they care about the number of likes their posts gain, but they mostly do share the posts of others and send them to their friends. As shown in research by Kušić (2010) and Ciboci et al. (2020), students do not accept friend requests from people they do not know on social networks or give mobile phone numbers to strangers; nor do they check social networks during classes, or watch inappropriate content and similar, findings that are certainly encouraging. Table 3 shows the results of the Kolmogorov-Smirnov and Shapiro-Wilk tests for normality of distribution. Since for all observed factors, the level of significance does not exceed 0.05, we can conclude that these distributions differ from normal, which indicates the implementation of nonparametric statistical methods.

Table 3: Testing for normality of distribution

	Kolmogorov-Smirnov ^a			Shapiro-Wilk	
	Statistic	df	Sig.	Statistic	Sig.
Social networks	.171	267	.000	0.817	0.000
Applications for everyday life	.115	267	.000	0.960	0.000

a. Lilliefors Significance Correction

Table 4: Mann-Whitney U-test – differences in digital media use by gender

	Gender			Mann-Whitney U
	male median (IQR)	female median (IQR)	total median (IQR)	
Social networks	1.47 (1.18 – 2.06)	1.59 (1.24 – 2.06)	1.53 (1.18 – 2.06)	U = 7897,500 p=0.747
Applications for everyday life	3.25 (2.58 – 3.67)	3.42 (2.75 – 3.75)	3.25 (2.75 – 3.75)	U = 6959,500 p=0.060

Table 4 shows that there is no statistically significant difference by gender in the use of digital media for F1: Social networks (MW(U) = 7897,500; $p = 0.747$) nor for F2: Applications for everyday life MW(U) = 6959,500; $p = 0.060$). Based on these data, it is possible to accept the H1 hypothesis according to which there is *no statistically significant difference in the ways of using digital media by gender*. Table 5 shows the values of the Kruskal-Wallis H-test for differences in the ways of using digital media by age.

Table 5: Kruskal-Wallis H – differences in digital media use by age

	Grade					Kruskal- Wallis
	5 median (IQR)	6 median (IQR)	7 median (IQR)	8 median (IQR)	total median (IQR)	
Social networks	1.41 (1.06 – 2.06)	1.41 (1.18 – 1.82)	1.71 (1.24 – 2.18)	1.82 (1.24 – 2.21)	1.53 (1.18 – 2.06)	KW= 6.203 df=3 p=0.102
Applications for everyday life	3.21 (2.58 – 3.58)	3.25 (2.67 – 3.67)	3.58 (3.08 – 4.00)	3.42 (2.50 – 3.92)	3.25 (2.75 – 3.75)	KW= 13.083 df=3 p=0.004

As with the previous research variable of student gender, there is no statistically significant difference in the ways of using digital media with regard to student age, except for F1: Social Networks (KW(H) = 6.203; $df = 3$; $p = 0.102$). On the other hand, the data show statistically significant differences for F2: Applications for Everyday Life (KW(H) = 13.083; $df = 3$; $p = 0.004$).

Students in Grade 7 (M = 3.58; IQR (3.08 – 4.00)) and Grade 8 (M = 3.42; IQR (2.50 – 3.92)) use digital media for everyday life to a greater extent than do students in Grade 5 (M = 3.21; IQR 2.58 – 3.58)) and Grade 6 (M = 3.25; IQR (2.67 – 3.67)), i.e., older students are more likely to search for movies, series, or locations and to join *WhatsApp* groups, compared to students in Grades 5 and 6.

Following analysis of the results, we can assume that differences appear in this factor because older students live more independently and thus use applications as an aid in everyday life. Based on the data, it is possible to partially accept hypothesis H2, according to which *there is no statistically significant difference in the ways of using digital media by age*.

Table 6 shows the results on the Internet Safety Scale. The results of the Kaiser-Meyer-Olkin and Bartlett tests proved to be significant for the scale, and the value of the KMO test was 0.841. Two factors were extracted by the principal components method, which after normalized Varimax rotation, explain 52.74% of the variance. Factor analysis formed two factors: F1 – Electronic Violence (Cronbach’s Alpha = 0.870) and F2 – Internet Danger Prevention (Cronbach’s Alpha = 0.811). The consistency measures shown here indicate good internal consistency of the factors.

Table 6: Internet Safety Scale

	M	SD	1	2	Cronbach’s Alpha
F1: Electronic Violence					0.870
8. I have been abused on the Internet.	1.38	1.021	0.816		
9. I have been mocked on social networks.	1.40	0.993	0.780		
11. My photos have been shared on social media.	1.41	1.056	0.772		
15. I have sent inappropriate content to other people on social media.	1.21	0.733	0.757		
10. Untruths have been told about me on social networks.	1.46	1.098	0.719		
14. I have spread untruths about another person on social media.	1.22	0.775	0.713		
12. I have received messages with inappropriate content on social networks.	1.68	1.298	0.661		
13. I have been a member of a social media group that made fun of another person.	1.59	1.209	0.636		
F2: Internet Danger Prevention					0.811
5. I have watched TV programs about the dangers of the Internet.	3.40	1.646		0.791	

1. I have talked to my parents about the dangers of the internet.	3.42	1.565	0.751
3. At school, I have heard about the dangers of the Internet.	4.31	1.255	0.685
2. I have talked to friends about the dangers of the Internet.	2.92	1.499	0.662
4. In class, I participated in a workshop about dangers on the Internet.	3.67	1.624	0.648
7. I am familiar with the term "media literacy".	3.24	1.646	0.610
6. I have read about dangers of the Internet in the newspapers.	2.38	1.632	0.611

The results show that students have not been abused on the Internet and social networks, nor have they abused others on social networks. The results of this study are not in line with other research, such as the studies by Muratbegović and Vujović (2016) and Ciboci et al. (2020), in which many more students stated that they had been victims of electronic violence, yet it should be stressed that more students participated in these studies. Although these students were not abused online, it is important to note that several students reported being mocked on social media, that untruths had been told about them, and that they had received messages with inappropriate content, which shows that students are not fully aware of everything that electronic violence involves. Within the Internet Safety Scale, Internet danger prevention was also examined, i.e., to what extent students do discuss the about dangers of the Internet. Students had most often heard about the dangers of the Internet at school and in workshops they attended in class, which confirms the importance of the school's role in prevention and in the development of media literacy, a term with which students are mostly familiar. They learn least about the dangers of the Internet from newspapers, which is in line with research showing that students read print media increasingly less often (Ciboci, 2018a). Moreover, parents have a significant role in prevention, and the results showed that students often talked to their parents about the dangers of the Internet.

Table 7 shows the results of the Kolmogorov-Smirnov and Shapiro-Wilk tests for normality of distribution. Since for all observed factors, the level of significance does not exceed 0.05, we can conclude that these distributions differ from normal, which indicates the implementation of nonparametric statistical methods.

Table 7: Testing for normality of distribution

	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Electronic violence	.288	267	.000	.616	267	0.00
Internet danger prevention	.077	267	.001	.962	267	0.00

a. Lilliefors Significance Correction

Table 8 shows the Mann-Whitney U-test values for differences in the Internet Safety Scale according to the gender of the respondents. Table 8 shows no statistically significant difference in the realization of Internet safety with regard to gender for F1: Electronic Violence (MW(U) = 7892,000; p = 0.717) nor for F2: Internet Danger Prevention (MW (U) = 7461,000; p = 0.294).

Table 8: Mann-Whitney U-test – Internet Safety Scale by gender

	Gender			Mann-Whitney U
	male median (IQR)	female median (IQR)	total median (IQR)	
Electronic violence	1.00 (1.00 – 1.63)	1.00 (1.00 -1.63)	1.00 (1.00 – 1.63)	U= 7892,000 p=0.717
Internet danger prevention	3.29 (2.29 – 4.14)	3.43 (2.86 – 4.29)	3.43 (2.71 – 4.29)	U= 7461,000 p=0.294

According to the data, it is possible to accept hypothesis (H3) according to which there is *no statistically significant difference in safe Internet practices by gender*. The values of the Kruskal-Wallis H-test for differences in the Internet Safety Scale according to age are shown in Table 9.

Table 9: Kruskal-Wallis H – Internet Safety Scale by age

	Grade					Kruskal-Wallis
	5 median (IQR)	6 median (IQR)	7 median (IQR)	8 median (IQR)	total median (IQR)	
Electronic violence	1.00 (1.00 – 1.50)	1.00 (1.00 – 1.50)	1.00 (1.00 – 1.63)	1.06 (1.00 – 1.69)	1.00 (1.00 – 1.63)	KW= 2.294 df=3 p=0.514
Internet danger prevention	3.43 (3.00 – 4.43)	3.57 (2.29 – 4.14)	3.57 (2.57 – 4.43)	3.21 (2.29 – 3.86)	3.43 (2.71 – 4.29)	KW= 2.612 df=3 p=0.455

As with the previous research variable of student gender, these data show no statistically significant difference by age in the realization of Internet safety for F1:

Electronic Violence ($KW(H)= 2.294$; $df= 3$; $p= 0.514$) nor for F2: Internet Danger Prevention ($KW(H)= 2.612$; $df= 3$; $p= 0.455$). Thus, hypothesis H4 is accepted, according to which *there is no statistically significant difference by age in safe Internet practices*. Based on all the data, we can conclude that students behave in similar ways on the Internet. They talk to parents about the dangers of the Internet, hear about this topic in school during homeroom class, participate in workshops on the dangers of the Internet, and have been introduced to the term “media literacy.” Precisely because of this prevention, students are aware of the dangers, protect themselves from electronic violence, and do not take part in electronic violence.

The importance of prevention programs and educating students about safe Internet practices is also shown by the results obtained by correlating the factors obtained (Table 10).

Table 10: Spearman’s correlation coefficient of extracted factors

		1	2	3	4
1. Social networks	r	1.000	.409**	.303**	-.184**
	p	.	.000	.000	.003
	N	267	267	267	267
2. Applications for everyday life	r	.409**	1.000	.094	.232**
	p	.000	.	.126	.000
	N	267	267	267	267
3. Electronic violence	r	.303**	.094	1.000	-.096
	p	.000	.126	.	.119
	N	267	267	267	267
4. Internet danger prevention	r	-.184**	.232**	-.096	1.000
	p	.003	.000	.119	.
	N	267	267	267	267

** . Correlation is significant at the 0.01 level (2-tailed).

The results show positive correlations between the factor F1: Social Networks and F2: Applications for Everyday Life and F1: Electronic Violence. According to these data, students who are more active on social networks are more likely to use applications for everyday life but are also more likely to have been exposed to electronic violence or have taken part in it themselves. On the other hand, a negative correlation was obtained between factors F1: Social Networks and F2: Internet Danger Prevention, which shows that students who were less involved in some form of Internet danger prevention are more often present on social networks and do take part in online activities similar to those covered under the specified factor.

These data confirm the importance of prevention in the development of media literacy. This is confirmed by the positive correlation between F2: Applications for Everyday Life and F2: Internet Danger Prevention, which shows that students who participated in workshops related to dangers of the Internet, heard about the topic and discussed it, do apply the positive aspects offered by digital media in everyday life; they search for locations, movies and music, participate in *WhatsApp* groups and exchange school material. This makes them media literate because they do not refrain from using digital media, but instead take advantage of the benefits. On the other hand, they protect themselves from risk, do not accept strangers' friend requests, do not exchange messages with them, do not feel obliged to post something on a daily basis and get likes, which is confirmed by the negative correlation between F2: Internet Danger Prevention and F1: Social Networks. There are many dangers offered by the Internet and social networks with which it is important to acquaint students by offering them participation in various prevention programs and presenting them methods of protection, thus developing their media literacy. In addition to danger prevention, it is important to prevent electronic violence. Accordingly, a negative correlation was obtained between F1: Electronic Violence and F2: Internet Danger Prevention, which shows that students who participated in prevention activities were less exposed to electronic violence and less likely to abuse others online. Based on these data, it is possible to reject hypothesis H5, according to which *there is no correlation between the Digital Media Usage Scale and the Internet Safety Scale.*

Conclusions

Digital media in today's world have become entrenched in the everyday lives of every human being. This is crucial for new generations from the earliest age, especially primary school age. The results of the study showed that primary school students use digital media in similar ways, with some differences according to gender and age. Digital media are used in everyday life through participation in social networks, communication, and exchange of materials with friends and the class, searching for movies, series, and music, but also using applications for everyday life such as finding locations, booking tickets etc. The differences that have emerged in this part of the research are that older students use applications for everyday life more often than younger students.

It is important to point out the results indicating that these students have not developed an addiction to digital media, since they do not post daily, do not worry about the number of likes, do not “make friends” with strangers on social networks, do not watch inappropriate content etc. It is precisely this avoidance of risks and dangers along with the use of the benefits of digital media that make students media literate because the goal of media literacy is to be critical of media while taking advantage of the positive aspects. Various forms of prevention of Internet dangers, such as prevention programs, play a role in the development of media literacy. Prevention activities have proven to be crucial in this study when looking at students’ safe Internet practices. Thus, the results showed that students who discussed the dangers of the Internet and participated in workshops related to this topic proved to be more media literate because they exploited the positive aspects of the Internet and social networks, while remaining less exposed to risks and electronic violence. These data confirmed the importance of timely prevention and of the development of media literacy at school age. Although students spend most of the day using the Internet and social networks, which means they do not avoid them, the students harness the benefits, which is the goal of media literacy.

When interpreting the results of this research, it is necessary to consider the context of the COVID-19 pandemic and distance learning, because of which students were more exposed to digital media. To follow everything they needed related to teaching content, the students had to participate in a class group or exchange school materials, both of which activities may have further influenced the results. The data obtained from this research can certainly be used by all those involved in the development of media literacy, and especially by designers of prevention programs. Finally, further research could focus on studying the characteristics of media literacy prevention programs and the ways schools are working towards developing media literacy.

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Authors:

Ines Blažević, PhD

Assistant professor, University of Split, Faculty of Humanities and Social Sciences, Poljička cesta 35, 21000 Split, Croatia, email: iblazevic@ffst.hr

Docentka, Univerza v Splitu, Filozofska fakulteta, Poljička cesta 35, 21000 Split, Hrvatska, e-pošta: iblazevic@ffst.hr

Nikolina Klein, mag.paed. et mag. educ. philol. croat

University of Split, Faculty of Humanities and Social Sciences, Poljička cesta 35, 21000 Split, Croatia, email: nklein996@gmail.com

Univerza v Splitu, Filozofska fakulteta, Poljička cesta 35, 21000 Split, Hrvatska, e-pošta: nklein996@gmail.com



EXPERIENCES WITH AND RISKS OF INTERNET USE AMONG CHILDREN IN KOSOVO

HASAN SALIU¹, ZIJA REXHEPI¹, SARANDA SHATRI² & MIMOZA KAMBERI³

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¹ AAB College, Faculty of Mass Communication, Pristina, Kosovo

² AAB College, Faculty of Social Sciences, Pristina, Kosovo

³ AAB College, Faculty of Psychology, Pristina, Kosovo

CORRESPONDING AUTHOR/KOESPONDENČNI AVTOR/
hasan.saliu@aab-edu.net

Abstract/Izveček

This paper aims to explore the use of, experiences with, and risks of internet among children in Kosovo. This country has never been involved in the European project called Kids Online. Through a survey based on the Kids Online questionnaire, 437 children aged 11-16 were surveyed in 34 schools across the country. The results show that over 90% of children of this age stay online from one to six hours; YouTube and Instagram are the most preferred platforms; over 90% of them own smartphones. Conversely, many parents have admitted to being less knowledgeable about technology than their children. Parental mediation and schooling remain important, and the paper recommends the introduction of Media Literacy as a separate subject in pre-university education in Kosovo.

Keywords:
children, adolescents,
internet use, social
media, cyberbullying

Ključne besede:
otroci, najstniki, raba
interneta, družbeni
mediji, spletno
ustrahovanje

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Raba spleta, spletne izkušnje in tveganja otrok s Kosova Članek preučuje rabo spleta, spletne izkušnje in s tem povezana tveganja otrok s Kosova. Gre za državo, ki ni bila vključena v evropski projekt Kids Online, zato smo v raziskavi izvedli anketo na temelju vprašalnika Kids Online. V raziskavi je sodelovalo 437 otrok, starih od 11 do 16 let, iz 34 kosovskih šol. Rezultati kažejo, da več kot 90 odstotkov otrok te starosti na spletu preživi dnevno od ene ure do šest ur, med najbolj priljubljenimi spletnimi okolji pa sta YouTube in Instagram. Iz rezultatov raziskave tudi razberemo, da ima preko 90 odstotkov otrok v lasti pametni telefon. Pomemben rezultat je tudi, da so številni starši priznali, da imajo manj znanja o tehnologiji kot njihovi otroci. Avtorji poudarjajo pomen starševske mediacije in izobraževanja na tem področju ter predlagajo uvedbo posebnega predmeta o medijski pismenosti na preduniverzitetni ravni na Kosovem.

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Introduction

The ever-increasing use of new technologies and the internet by children has transformed their social lives compared to previous decades. Today the internet, the virtual life, constantly influences our communication, while influencing and promoting innovation and education. Today, the internet and social networks are a space of endless freedom of action, where young people communicate, make friends, and create online identities through them. According to Couldry (2012), the internet is a steady institutional space of interaction and storage of information, of showing and being shown, and that has made time and space as one. This implies that the internet is a place that exposes members of society, while social media has reached its highest peak. The importance of the internet for work, education, community, public policy, family life and social relationships raises new questions for researchers, policymakers, and the public, and especially for young people, who are the biggest users of these technologies.

Current studies in European countries, especially those by Kids Online, have shown that in recent years there has been an increase in internet use by children aged 9 to 16 years. Since 2006, the EU Kids Online Network has been a focal point for new research findings on children using the internet and online technologies (Ólafsson, Livingstone and Haddon, 2014). “EU Kids Online is a multinational research network. It seeks to enhance the knowledge of European children’s online opportunities, risks and safety” (Smahel et al., 2020). Between 2006 and 2014, the network was funded by the European Commission. Subsequently, the members of the network decided to continue their cooperation and develop new collaborative projects, such as that of 2019 in the framework of Horizon 2020. In the years 2020 to 2022, this project would conceive, implement and disseminate a comprehensive knowledge base on the impact of technological transformation on children and young people (Smahel et al., 2020). These projects are the main source of high quality, independent and comprehensive evidence supporting a better and safer internet for children in Europe (Ponte, 2019).

However, when this project started, it included the year 2006, and at that time the internet was generally done through quite expensive landline connections through computers; a division was made between the unreal (virtual) life for internet communication and real life for offline communication, and social networks were still in their early stages (Livingstone, Mascheroni and Staksrud, 2015).

These studies show that in addition to increasing internet use by children and adolescents, parents are proving ineffective in exercising parental control when it comes to the presence of abuse and pornographic products on the internet. About 15% of households in 25 European countries are considered “incapable families” when it comes to exercising the necessary control over their children against harmful online phenomena (Hasebrink and Hasebrink, 2013). Parents are not always a source of support. Nowadays the results show that parents do not often use restrictive mediation; only some children are forbidden to use webcams, download content, or surf social networking sites (Smahel et al., 2020).

Recently, Kids Online emphasized the value of systematic research-based documentation and laid out the role that the internet, mobile phones, and computer games play in children’s lives (Smahel et al., 2020). Kids Online 2020 states that watching videos, listening to music, communicating with friends and family, visiting a social networking site, and playing online games top the list of activities that children do every day, while smartphones are their favourite tool to “access the internet” (Smahel et al., 2020).

However, what is the situation in Kosovo? While there are no studies on the level of social network use in Kosovo, some reliable sources (alexa.com) do confirm that in Kosovo there is wider use of social networks compared to other European countries. For these reasons, the main purpose of this paper is to identify the time children spend online, their experiences and risks, and to make some comparisons between the main findings of this study and those of studies conducted with children in other European countries.

Literature Review

Internet use and experiences

Recently, new technologies and the internet have been offered as an opportunity for a child to have fun, spend time, socialize, or even to gather information. Based on the perspectives of identity, purpose and relationship with others, young people use the internet to create and increase their communication links; they also use it to pass considerable amounts of time and to expend their energy (Livingstone, 2010, p. 156). It often happens that their identity encounters different identities from around the globe. “Meanwhile, of course, the media play a crucial role in these changing relationships between the global and the local.

Young people are now growing up with significantly greater access to globalized media...” (Buckingham, Bragg and Kehily, 2014, pp. 8-9).

However, the use of global resources to deal with local matters (Wise, 2008, p. 63) shows that people in society, especially children, given the cultural context, do not interpret the messages on the internet in the same way as others do, nor do they make the same selection of online information and communication. Instagram seems to be simultaneously a useful platform for personal communication (e.g., breastfeeding or maternity documentation) and a space where users can document and share new let us say breastfeeding information that goes beyond the private moment of breastfeeding a newborn (Locatelli, 2017). This social network of photographs is often used for autobiographical purposes (Fallon, 2014), for digital self-portrayal (Shah and Tewari, 2016), but also for aesthetic visual communication (Manovich, 2016). “Individuals who publish self-portraits on social media networks such as Instagram (usually) do not have to fulfil commercial targets” (Veum and Moland Undrum, 2018, p. 100). “Selfying” (selfie-taking) is a form of communication that creates a social construction of the self (Gergen, 2011; Stochetti, 2020). For teenagers today, photos on Instagram and Facebook are the main tool for creating their identities on social networks (Pavlin, Dumančić and Sužnjević, 2020).

The growing interest in these studies and reports signifies that researchers believe that before children are exposed to the internet, they must learn how to use it, just as they learned to read and write, which also served as a prerequisite in the past for learning other things (Livingstone, 2010). Sonia Livingstone of LSE conducted the largest study undertaken in Europe, titled EU Kids Online since 2006, financed by the European Commission. According to this study, in the 27 European countries, 84% of children aged 11 to 14 who were included in this study, use the internet (Livingstone and Haddon, 2009). In 2005, 70% of 6- to 17-year-olds in the 25 European countries used the internet. By 2008, this percentage increased to 75%, on average, although there was little or no increase in use among teenagers. The most striking increase has been among younger children: by 2008, 60% of 6- to 10-year-olds were online users (Livingstone and Haddon, 2009, p. 20).

Nowadays, the number of internet users is enormous, considering that internet access now happens by smartphone. Recent studies in 19 European countries (Smahel et al., 2020) show that over 80% of children aged 9 to 16 use a smartphone to connect to the Internet at least once a day.

“The EU Kids Online survey 2010 demonstrated that the percentage of children using a phone or smartphone to access the internet in all comparable countries has increased substantially, rising from 31% to 86% in Norway and from 2% to 86% in Romania” (Smahel et al., 2020, p. 18).

Online risks

So far, internet risks have been conceived within the framework of media and technological innovation (Staksrud, 2013). They are generally considered a heterogeneous set of intentional and unintentional experiences that include coping with pornographic, violent, racist, or hateful online content, hate speech, cyberbullying, and so on (Staksrud and Livingstone, 2009). Meanwhile, Hasebrink, Livingstone and Haddon (2008) in their classification for online risks to children, identify the following categories of risk: a. commercial (advertising, spam, harvesting personal info); b. aggressive (violent, being bullied, bullying, or harassing another); c. sexual (pornographic or sexual content, meeting strangers, creating and uploading porn material); d. Values (racism, biased or misleading information, self-harm).

These risks are mainly related to the communications that children make online, but later they may also face them physically in everyday life. Hate speech from school meetings has now spread online and is becoming more widespread through social media. “Online risky content is interwoven into a youthful peer culture of sharing and daring as links are passed from child to child, discussed ritualistically the following day, and used in social judgments about group belonging or exclusion” (Livingstone et al., 2014). Seeing pornography online is the second most common risk, with around 4 in 10 teenagers across Europe. This risk is widely regarded with ambivalence by both adults and children, with considerable disagreement over the potential harm involved (Livingstone and Haddon, 2009, p. 20).

Bullying is another risk. Bullying has moved from school or face-to-face to online communications. Olweus (1978) defined bullying as when a boy or girl is repeatedly and over a period of time exposed to intentional aggressive actions by one or more others who have more power than the victim. Furthermore, bullying is direct or indirect aggressive behaviour by one child against another child who is unable to defend himself effectively (McWilliams et al., 2014). Today we need to understand more about bullying from the perspective of the victim, what the victim considers bullying. DeLara (2016) estimates that, “the definition of bullying is important for its cessation and reduction” (p. 4).

For this reason, she addresses the victims to explain what they consider 'bullying', i.e., what bothers or annoys them. "When I have investigated this phenomenon with children and adolescents, they say bullying is 'anytime someone is mean to you'" (DeLara, 2016, p. 40). This means that the bully does not have to be stronger than the victim, or that bullying must be constant; meanwhile, sexual harassment is when someone starts a rumour about you; when someone follows you; when someone touches you' (DeLara, 2016, p. 5).

Moreover, cyber-bullying is a new tool, having appeared in the last decade, especially because of the widespread use of social networks. For this reason, the concerns of researchers, parents, and educators about the dangers to children from online bullying have increased (Navarro et al., 2013). Cyber-bullying occurs when a person uses IT to embarrass, harass, intimidate, threaten, or cause harm to individuals targeted for such abuse (McQuade, Colt and Meyer, 2009, p. 2). Cyber-bullying means, "any behavior performed through electronic or digital media by individuals or groups that repeatedly communicate hostile or aggressive messages intended to inflict harm or discomfort on others" (Tokunaga 2010, p. 278). Unlike bullying at school, bullying online is more widespread. In school bullying, the public can be a limited group of children; on the internet this group can be bigger, harder to avoid, and the bullying can happen at any time; the bullying message can also be easily spread compared to bullying in school. The increase in cases of disclosure of personal information also increases risks on the internet such as cyber-bullying (Livingstone and Brake, 2009). Online bullying studies identify a wide range of victimization statistics, ranging from a minimum of 5% bullying to over 70% of all children and adolescents spending time on any form of social media (DeLara, 2016, p. 3).

Parental control

Understanding the role that the media and the internet play in the development of children as individuals means understanding the internal relationships in the child's family and the management of daily life (Paus-Hasebrink, Kulterer and Sinner, 2019). Here, the role of parents is fundamental, as they are the first mediators; it is with them that children usually have their first digital experiences, and children regard them as examples, tending to replicate their practices and preferences (Kucirkova and Sakr, 2015). The role of parents should be included here.

The relationship between the children and others who look after them has changed lately.

However, what has really changed between the childhoods of today's parents or grandparents and those of children growing up now? What aspects of change or continuity really matter, and over what timescale should changes be gauged? (Livingstone and Sefton-Green, 2016, p. 20). In terms of risks, parents have different perceptions of the dangers to children staying online. Only the media that reports on the dangers of children exposed to the internet increases the level of sensitivity. In countries where the press expresses considerable concern about the risks of online content, there will be more parental concern about these issues compared to countries where that type of reporting is scarce (Hasebrink, Olafsson and Stetka, 2010).

The notion of parental mediation indicates the varied practices that parents adopt to manage and regulate their children's engagement with the media (Mascheroni, Ponte and Jorge, 2018), whereas mediation means the management of the relation between child and media (Livingstone and Helsper, 2008, p. 581). Parental mediation can be done actively, by talking to children about how to use the internet, what activities the internet contains, what are the pros and cons of the internet and through technical monitoring, i.e., through parental control software (Smahel et al., 2020). Active mediation of internet use consists mainly of discussions with children regarding the use of the internet and its content; both parents do it, although mothers play a greater role in this mediation (Duek and Moguillansky, 2020). However, nowadays, the role of parental control software has declined because children are increasingly proving to be better acquainted with new technologies than their parents are.

Research methodology

The aim and the method used

This study aimed to identify how much time Kosovo children and adolescents spend online, the products they consume and their online experiences, as well as the role of parents in educating children to save time and prevent risks.

The study focuses on these three main research questions:

- RQ1: How long do children aged 11 to16 stay online and what do they consume?

- RQ2: What are their experiences with and risks from consuming products online?
- RQ3: What is the role of parental control?
- What are the main differences and similarities among Kosovar children and those of other European countries in terms of access, consumption, and online experiences?

Quantitative studies on internet use try to measure how often children access the internet and how much time they spend on digital activities (Livingstone et al., 2011). This survey was conducted in 34 schools, of which 32 were public schools, and the other two schools were the largest private schools in Kosovo (The British School of Kosovo and MAC); the survey was conducted following the proportion of attendance by Kosovo pupils in the public and private pre-university sector. The questionnaire used in this study is the one used in studies by Kids Online (by Livingstone et al. 2011), translated into Albanian by the research team, but slightly shortened, removing from this questionnaire some questions that were not relevant to this study.

Data collection and analysis

The questionnaire was distributed during 2019 to schools in Kosovo's major cities by an extended team of AAB College researchers, with prior permission from the Ministry of Education, Science and Technology (MEST). Less than half the questionnaire samples were distributed in rural schools to maintain the ratio of urban and rural population in Kosovo. The questionnaire was distributed to all pupils in the classrooms during the lessons, and the research team waited until the pupils had completed it. A total of 437 pupils aged 11 to 16 were included in the survey with completed questionnaires, of which 240 (55%) were female and 197 (45%) were male.

Table 1: Pupils who completed the questionnaire based on their age n = 437)

Age	11	12	13	14	15	16
Number of students	49	111	73	71	57	76

After each pupil completed the questionnaire, about 20 percent of them received questionnaire forms for parents, also standardised by Kids Online, (by Livingstone et al. 2011); however, the team received only 68 parent-completed responses.

Given that there have been no studies of this nature in Kosovo, some of the main findings on the risk and use categories will be compared (Hasebrink et al. 2009; Livingstone and Helsper, 2013) with some of the core findings about the situation in European countries from the EU Kids Online research project published in 2020 by Smahel et al., based on findings from surveys conducted in 19 European countries and focusing on internet users aged 9 to 17, with a total of 25,101 participants. The findings presented in this paper are from the core questions only.

Research limitations

The following issues can be considered as research limitations:

- lack of previous studies on this topic in Kosovo;
- lack of previous measurements of internet use by children in Kosovo;
- exclusion of Kosovo from previous studies by the European project Kids Online;
- data are reported by pupils aged 11 to 16, who may have errors or bias due to social desirability;
- in the collection of family data, parents returned a limited number of completed questionnaires

Findings

Internet use

About 97% of Kosovar children use the internet for 1 to 6 hours per day. There are some users within this interval who are online less than 1 hour per day; this group makes up about 20%, while about 20% are major users, i.e., those who are online 5 to 6 hours per day. In other words, about 30% of children at this age are online 2 to 4 hours per day, as can be seen in the table below.

Mobile phones are the most frequently used technology compared to all other technologies, such as computer, laptop, or tablet / iPod in children of this age group. Ninety-three percent of Kosovo children and adolescents own a smartphone. Additionally, 89.2 % of respondents said they connected to the internet from home, via Wi-Fi or 3-4G smartphone.

Table 2: Time spent online on a normal school day and during the weekend

Use of the internet	On a normal school day %	During the weekend %	Average during the week %
Less than an hour per day	28.7	12.7%	20.7
An hour or more, but less than 2 hours per day	14.3%	20.9%	17.6
Two hours or more, but less than 3 hours per day	12.3%	19.9%	16.1
Three hours or more, but less than 4 hours per day	15.4%	12.1%	13.75
Four hours or more, but less than 5 hours per day	7.9%	10.7%	9.3
Five hours or more, but less than 6 hours per day	17.9%	21.8%	19.85
None at all	3.5%	1.9%	2.7

Source: own elaboration.

They also connect to the internet via laptop (71.1%), tablet or iPod (43.7%), family computer (33.3%) and family laptop (26.1%).

Table 3: Connecting to the internet via different technologies

Having a smartphone and internet connection	%
I have a smartphone	93
I connect to the internet via smartphone, Wi-Fi or 4G	89.2
I connect to the internet via laptop	71.1
I connect to the internet via tablet or iPad	43.7
I connect to the internet from the family computer	33.3

Source: own elaboration.

Online entertainment is the most frequently used category for the 11 to 16 age group of Kosovar children and adolescents (Table 4). Ninety-two percent of respondents said they used the internet to watch video clips and listen to music from YouTube. Then they use it for homework (85.1%) and immediately after that comes the use of Instagram with 83.7%; Instagram is the most frequently used social media, while Facebook has only 35.3% usage. This age group is also obsessed with movies, which they watch online: 78.2% state that they download movies from the internet. About 80% of children and adolescents aged 11-16 have a profile on social media: Instagram, Facebook, or other social media. The table below shows that younger ages are less present on social networks, versus older ones. 66% of 11-year-olds and 89% of 15- and 16-year-olds said they have a profile on social media.

Table 4: The frequency distribution for the online platforms used

Use the internet for:	Every day or almost every day %	1-2 times per week %	More than twice per week %	Total %
School work	36.1	42.2	6.8	85.1
Watching video clips (Music in YouTube)	67.4	15.2	9.4	92
Downloading films	21.9	43.6	12.7	78.2
Reading something on the internet	26.5	24.1	18.5	69.1
Facebook	13.4	14.6	7.3	35.3
Instagram	69.6	6.5	7.6	83.7

Source: own elaboration.

Table 5: Profiles in social media by age

Profiles on Facebook, Instagram, or any other social media		
Age	Have a profile %	Don't have a profile %
11	66.3	33.7
12	71.1	28.9
13	82.2	17.8
14	81.7	18.3
15	89.3	10.7
16	88.8	11.2
Average	79.9	20.10%

Source: own elaboration.

Girls are more present than boys on Instagram, while boys are more present on Facebook. About 48% of girls have an Instagram profile, while 36.5% of boys have such a profile (Table 6). On Facebook, 28.3% of boys say they have a profile, while 19.1% of girls use that platform. Twelve percent of each gender have more than one profile on Instagram, and about 10% have profiles on other social networks as well.

Table 6: Having profiles on social media, Facebook, and Twitter, by gender

Social network profiles	Male %	Female %	Average %
A Facebook profile	28.3	19.1	23.7
More than one Facebook profile	3.2	2.7	2.95
An Instagram profile	36.5	47.9	42.2
More than one Instagram profile	13.2	10.8	12
I also have a profile on another social media	9.1	11.3	10.2
I prefer not to say	9.7	8.2	8.95

Source: own elaboration.

Some children and adolescents find it easier to be themselves online than offline. For example, 22.7% reported finding it easier to talk about things online about which they would not otherwise talk face-to-face. Internet communication often facilitates the individual more in such communication compared to face-to-face conversation. About 35% said they talked about private things from their daily lives more freely online than they could in direct contact. However, 38% do not have this confidence in online chats and prefer private, face-to-face conversations, as can be seen in the table below.

Table 7: Online and offline freedom of speech

Online identity and speech	%
I find it easier to be myself online	27.2
On the internet I talk about private things that I do not share with anyone in everyday life	34.8
On the internet I do not talk about the same things as in everyday life with people face to face	38.0

Source: own elaboration.

The risks online

Online bullying is similar to offline bullying when children leave a friend out of the group, without involving him or her in a game or activity, or even when texting or distributing denigrating messages to an individual. About 25% of respondents stated that during the last 12 months someone had acted in a harmful or insulting way on the internet. These actions include sending or distributing offensive messages in the form of words, photos, or videos. About 6% stated that they were kept online without being involved in group activities; online threats were received in about 3% of cases, regardless of gender.

There are no differences between boys and girls, except that girls are more reluctant to admit exactly what happened to them online. About 28 percent of them said that something unpleasant happened to them online, without specifying what, while only 18% of boys failed to specify what had happened to them online

Table 8: Cyberbullying categorised by gender

Cyberbullying during the last 12 months	Male %	Female %	Total %
They sent me offensive or harmful messages on the internet (words, pictures, or videos)	25.88	23.75	24.82
Offensive or harmful messages have been spread about me on the internet (words, pictures, videos)	5.58	6.25	5.92
I was left out during a group activity online	5.58	6.66	6.12
I was threatened online	3.08	2.96	3.02
Other offensive or harmful things	10.15	9.58	9.86
Something else	17.76	27.9	22.83
I prefer not to say	31.97	22.9	27.43

Source: own elaboration.

Several respondents in this age group (11-16 years old) are considered daily consumers of online sexual content. Over 20% of this age group consume online products with sexual content every week, such as photos, drawings, or videos with sexual images. Of these, 7.8% said they viewed these images every day or almost every day, and 13.7% saw them once or twice a week. Nevertheless, almost half this age group are reluctant to give an answer to these questions. About 47% stated that they preferred not to respond to whether they watched sexually explicit media products online. The internet is also used for making new acquaintances, followed by face-to-face meetings. In fact, 19.2% did meet someone face-to-face after meeting them online (Table 9). Most such meetings did not go well. Twenty-two percent of children and adolescents admitted that the person they met face-to-face said things that hurt them; 2.1% admitted that “the person I met face-to-face, whom I had known from online communications, abused me sexually”. 1.8% of these face-to-face meetings with the people they had met online resulted in physical injuries.

Table 9: Online sexual content consumption and the risks of meeting face-to-face after online acquaintance

Online acquaintance and risks Source: own elaboration.		%
Consumption of online sexual content	Every day or almost every day	7.8
	Once or twice a week	13.7
	Once or twice a month	7.6
	Rarely	23.1
	I prefer not to say	47.6
After online acquaintance and offline meeting	After online acquaintance, I meet that person face to face	19.2
	The person I met said things that hurt me	22.2
	The person I met sexually abused me	2.1
	The person I met hurt me physically	1.8
	Nothing bad	73.9
	After this meeting, I talked to my parents or friends about this negative experience	29

Parental control and mediation

Generally, the age group of 11- to 16-year-olds proves more capable than their parents in terms of information technology, Wi-Fi or fixing any mishap on cell phones. Thus, 46.5% of respondents said they know more about technology than their parents did. About 25% of students this age said their parents would ask them for help with technology, that they knew more than their parents about technology, compared to 28.6% who said they were less prepared in this area and sought help from their parents.

Table 10: Who is more proficient in using technology, children, or parents?

Parents' and children's perspectives on technology problems		%
Children's perspective on technology problems (internet, phone, Wi-Fi, software)	I know more than my parents	46.5
	My parents ask me for help	25.2
	I ask my parents for help	28.3
	Kids know more than I do	36.2
Parents' perspective on technology problems (internet, telephone, Wi-Fi, software)	The children ask me for help	31.4
	I cannot limit the use of software and often seek help from children	32.4

Source: own elaboration.

On the other hand, 36 percent of parents admit that their children are more capable in online technology because they ask for help from their children oftener than vice versa, and 32.4 say that they are not capable of undertaking software measures to restrict the child navigating pages with age-harmful content.

Discussion and conclusions

Pupils in Kosovo use the internet to communicate, listen to music, watch videos, play fun games, read, or find school materials, post pictures, and expand their social circles. More specifically, 97 percent of them use the internet for 1 to 6 hours per day. Comparing some of the main results with those from other European countries from the Kids Online project of Smahel et al. (2020), one can clearly see a marked similarity of the results from Kosovo with those of other European countries.

Kosovar children spend most of their time listening to music on YouTube (92%), doing homework or searching for school materials (85%) and using Instagram (83.7%). About 89% of children connect to the internet via a smartphone, while the European average is 80%, 70% in Switzerland and Slovakia and 89% in Slovakia and Lithuania (Smahel et al., 2020). Posting photos and creating an online identity, as some of them (27%) stated, make it easier to express themselves online than in real life, a finding which is within the average of other European countries and ranges from 19% in Poland up to 38% in Romania and Lithuania (Smahel et al., 2020). For them, online identity is more manageable and more easily improved. Nevertheless, this also adds to the digital stress of adolescents (Weinstein and Selman, 2016).

The risks mentioned below are similar to those of children from other European countries. The results show that about 4 percent of child and adolescent respondents in Kosovo say they are daily consumers of online sex photos and videos. Meanwhile, 21.5% of respondents aged 11 to 16 in Kosovo, have admitted that during the last year, every week or more often, they have seen online images with sexual content. This percentage is the same as some other EU countries, such as France (21%), but half the figure from Serbia (50%); 18.5% have exchanged messages with sexual content online, which is also in line with the average of European countries, but which within countries varies from 8% to 39% (Smahel et al., 2020).

In 2019, at the time the survey was conducted, about 19% of children in Kosovo said that they had physically met the person from the online friendship. In EU countries in 2009, it was an average of 9% in most European countries, or about 20% in the Czech Republic, Poland, and Sweden (Staksrud and Livingstone, 2009), while in the 2019 survey, the European average was around 17% (Smahel et al., 2020). From these offline meetings with online acquaintances, 22% of Kosovar pupils were offended and emotionally hurt. Twenty-nine percent of youngsters have talked to their parents or friends about this negative experience while the “number of children who reported that they told no one about their negative experiences ranges between 4% (France) and 30% (Estonia)” (Smahel et al., 2020).

Parental mediation is also necessary because the phenomenon is disturbing: about 25% of respondent pupils are being disturbed online. However, mediation is often also related to the socio-economic status of the family, parenting styles and family composition. The educational and professional level of parents is directly related to the digital consumer culture that the child has and their critical thinking while on technological aids (Jiménez-Morales et al. 2020).

In Kosovo, one specific social trait is the large, traditional family, comprising three generations, where the middle generation includes two or three brothers with their children, who live in one rural household. The results show that in such large families, parental mediation is weaker, as children share experiences with their cousins living in the same house. The challenge is greater in developing countries, especially among rural households, where parents have less knowledge than their children about adopting and using technology, while children are more likely to teach their parents how to use technology and the internet (Correa, 2014). Therefore, active mediation is more beneficial when “talking with children about their internet use, sharing online activities, and explaining what is good and bad on the internet” (Smahel et al., 2020, p. 106).

In addition to parental mediation, the teacher and the school play important roles, too. “When teachers are addressing the fostering of competences established in a media literacy curriculum, they are likely to mediate their students’ media use” (Berger, 2020, p. 53). However, it goes beyond that. The role of the teacher is also related to a study course that should be part of the curriculum, such as *Media Literacy*, which in Kosovo does not exist separately in pre-university education. Mendoza (2009) estimates that parental mediation and media literacy have so far acted separately and therefore suggests that better liaison with and interaction between parents as media educators for children, and media education would be more effective. In other words, the fact that the internet has already become a prominent daily occurrence for children should not be questioned. Similarly, one should not count much on the ability of parents to exert parental control. Children are now more tech savvy than their parents. Most parents have admitted that when they have problems with technology, they ask their children for help. Being in this situation, one should no longer insist on the possibility of parental control but must pass from risk avoidance to risk management.

Finally, Kosovo does not differ from some EU countries (i.e., Bulgaria and Romania) in terms of internet penetration, nor does it show any contrast regarding social status and cultural context with other Balkan countries; therefore, the results are generally congruent with the variations within EU countries.

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Authors:

Dr. Hasan Saliu

Assistant professor, AAB College, Faculty of Mass Communication, Elez Berisha 56, 10000 Pristina, Kosovo, e-mail: hasan.saliu@aab-edu.net
Docent, AAB College, Fakulteta za množične komunikacije, Elez Berisha 56, 10000 Priština, Kosovo, e-pošta: hasan.saliu@aab-edu.net

MA. Zija Rexhepi

Lecturer, AAB College, Faculty of Mass Communication, Elez Berisha 56, 10000 Pristina, Kosovo, e-mail: zija.rexhepi@aab-edu.net
Predavatelj, AAB College, Fakulteta za množične komunikacije, Elez Berisha 56, 10000 Priština, Kosovo, e-pošta: zija.rexhepi@aab-edu.net

Dr. Saranda Shatri

Assistant professor, AAB College, Faculty of Social Sciences, Elez Berisha 56, 10000 Pristina, Kosovo, e-mail: saranda.shatri@aab-edu.net
Docent, AAB College, Fakulteta za družbene vede, Elez Berisha 56, 10000 Priština, Kosovo, e-pošta: saranda.shatri@aab-edu.net

MA. Mimoza Kamberi (PhD Candidate)

Lecturer, AAB College, Faculty of Psychology, Elez Berisha 56, 10000 Pristina, Kosovo, e-mail: mimoza.kamberi@aab-edu.net

Predavateljica, AAB College, Fakulteta za psihologiju, Elez Berisha 56, 10000 Priština, Kosovo, e-pošta: mimoza.kamberi@aab-edu.net



THE RELATIONSHIP BETWEEN INTERCULTURAL SENSITIVITY, *WORLD MUSIC* PREFERENCES AND PREFERENCES FOR VISUAL ARTWORK FROM OTHER CULTURES

SNJEŽANA DOBROTA¹, MARIJO KRNIĆ¹ & MARIJA BRAJČIĆ¹

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¹ University of Split, Faculty of Humanities and Social Sciences, Split, Croatia

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KORESPONDENČNI AVTOR/CORRESPONDING AUTHOR
dobrota@ffst.hr

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Abstract/Izvlaček The results do not confirm the influence of the type of secondary education completed on intercultural sensitivity, *world music* preferences or on preferences for visual artwork from different cultures. Neither was the influence of participants' year of study on their level of intercultural sensitivity confirmed, but we did confirm that older students show greater preferences for *world music* and visual artwork from different cultures when compared to younger students. Furthermore, the study confirmed a connection between intercultural sensitivity, on the one hand, and preferences for *world music* and visual artwork from different cultures, on the other.

Ključne besede:

medkulturna občutljivost, preference glasbe sveta, preference likovnih del različnih kultur, pouk glasbene vzgoje in umetnosti, pouk likovne vzgoje in umetnosti

Povezava medkulturne občutljivosti, preference do *glasbe sveta* in likovnih del iz različnih kultur

Rezultati ne potrjujejo vpliva vrste zaključenega srednješolskega izobraževanja na medkulturno občutljivost, preference do *glasbe sveta* niti na preference do likovnih del različnih kultur. Prav tako ni potrjen vpliv študijskega letnika na raven medkulturne občutljivosti udeležencev, potrjeno pa je, da starejši študentje v primerjavi z mlajšimi kažejo večjo preference do *glasbe sveta* in likovnih del različnih kultur. Poleg tega je bila opažena povezava med medkulturno občutljivostjo na eni strani in preference do glasbe sveta in likovne umetnosti različnih kultur na drugi strani.

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Introduction

Thanks to increasingly pronounced trends of globalization and the growing cultural diversity of contemporary school, education has begun to move towards adopting a global perspective and promoting intercultural understanding and respect. Such trends have also arisen in the field of arts education. Čerkez (2017) defines interculturalism in arts education in terms of pedagogical strategies that support positive attitudes toward specific aspects of cultural plurality in society. Chalmers points out that multicultural arts education is a "...unique subject where the ethno-cultural and religious differences of society are portrayed, thus these differences can be manipulated to increase students' awareness on the various cultures, and eventually they are taught to respect these differences" (Chalmers, 1996, p. 56).

The Second World Conference on Arts Education was organized in Seoul in 2010, with the aim of discussing key issues in arts education. The general conclusions of the Conference were published in a document entitled *The Seoul Agenda: Goals for the Development of Arts Education* (UNESCO, 2010), which sets out the three main objectives of arts education: "1) the importance of ensur(ing) that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education; 2) the importance of assur(ing) that arts education activities and programs are of a high quality in conception and delivery; 3) the need to apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world" (UNESCO, 2010, pp. 3-8).

Since the 1970s, a growing number of authors (Hargreaves and North, 2001; Swanwick, 1988; Walker, 1996) have been criticizing *the western-classical paradigms of music education* which had previously dominated. The need to expand the repertoire of music performed and listened to in school has been recognised, along with introducing students to a variety of musical traditions. Intercultural music education broadens students' musical knowledge and musical abilities but also enables them to get to know and understand the cultures from which such music originates. Bond (2001) conducted a study on a sample of American students attending grade six of primary school, examining their preferences for *world music* and attitudes toward people from other cultures. The results show that the participants' *world music* preferences are related to their attitudes towards other cultures; he therefore concludes that intercultural music education, among other things, facilitates the understanding of other cultures. Fung (1995) cites three reasons for introducing intercultural music education.

The first is a *social* reason and relates to fostering the understanding of diverse cultures and peoples through intercultural music instruction. The second reason is related to music and focuses on familiarisation with the musical-expressive components of a range of *world music*. Finally, the third reason is *global* and emphasises the global perspective of intercultural music instruction. Campbell (2002) believes that one of the greatest advantages of intercultural music education is that students become aware of different sounds, that is, they become musically flexible, which she calls *polymusicality*. It is evident that intercultural music education improves the knowledge and understanding of different music, but also of other cultures.

Many authors emphasise visual arts education as important for familiarisation with other cultures and openness toward them, but also for getting to know the visual language and visual artwork from a range of world cultures (Cabedo, 2017; Da Silva and Villas-Boas, 2006; Delacruz, 1996). Interculturalism in visual arts education is seen in observing artwork through which artists from other cultures send us messages. Furthermore, by taking students to museums and galleries, we influence the formation of their attitudes toward other people (Sablić, 2014). In visual arts education, it is vital to enable students to encounter visual artwork from other cultures, especially those cultures which they rarely get the chance to know. Each author has her/his own story that she/he wants to tell the observer using visual language, and the observer should experience it visually by observing the artworks (Kušević, Brajčić, and Tomašević, 2020). This can be realised in a number of ways in visual arts classes, either by reproducing the artwork in class or by going to an exhibition, and both ways are effective if they serve to promote intercultural solidarity. All teachers have an equal responsibility to promote the values of interculturalism and to teach children that “not all people are similar, but every person is different” (Ninčević, 2009, p. 60).

Intercultural communication competence refers to “an individual’s ability to achieve their communication goal while effectively and appropriately utilizing communication behaviours to negotiate between the different identities present within a culturally diverse environment” (Portalla and Chen, 2010, p. 21). This competence encompasses three dimensions: intercultural awareness (cognitive aspect), intercultural sensitivity (affective aspect), and intercultural effectiveness (behavioural aspect) (Chen and Starosta 1996).

Chen and Starosta define intercultural sensitivity as the subjects' "active desire to motivate themselves to understand, appreciate, and accept differences among cultures" (Chen and Starosta, 1998, p. 231). According to Chen and Starosta (2000), intercultural communication sensitivity is a prerequisite for intercultural communication competence.

Since only a limited number of studies have examined the relationship between intercultural sensitivity and artistic preferences, this study will examine the relationship between intercultural sensitivity, *world music* preferences and preferences for visual artwork from other cultures.

The research aim, problem, and hypotheses

The aim of the research was to examine the influence of respondents' age / year of study and secondary education type on the level of their intercultural sensitivity, *world music* preferences and preferences for visual artwork from other cultures, as well as the relationship between these variables, and further to explore the influence of participants' familiarity with the music samples and visual artwork on their musical and artistic preferences.

In accordance with the formulated research aim, the following research problems were defined:

1. to examine whether the type of secondary education influences the intercultural sensitivity of students and their preferences for *world music* and visual artwork from other cultures.
2. to examine whether student age / year of study influences students' intercultural sensitivity.
3. to examine whether student age / year of study influences their preferences for *world music* and visual artwork from other cultures.
4. to examine whether there is a connection between intercultural sensitivity, preferences for *world music* and visual artwork from other cultures.
5. to examine whether previous knowledge of music compositions and visual artwork influences preferences for *world music* and visual artwork from other cultures.

Based on the defined research aim and research problems, the following hypotheses were formulated:

H1: Students who have graduated from grammar schools have a higher level of intercultural sensitivity and greater appreciation of *world music* and visual artwork from other cultures than students from vocational schools.

H2: Students in upper study levels show a higher level of intercultural sensitivity than do students at lower levels of study.

H3: Students in upper study levels show greater preferences for *world music* and visual artworks from other cultures than do students at lower levels of study.

H4: Students who show a higher level of intercultural sensitivity have greater preferences for *world music* and visual artwork from other cultures.

H5: Students show greater preferences for *world music* and visual artwork from cultures with which they are familiar, compared to those with which they are unfamiliar.

Method

Participants

The study was conducted in Split on a sample of 292 (F=289, M=3) students attending various study programs at the Faculty of Humanities and Social Sciences, University of Split. First-, second- and third-year students form one group (N=145), and fourth- and fifth-year students form another group (N=147) (Table 1). Of the total number of participants, 23.29% attend music school or had some other form of music education, while 26.37% of participants are engaged in music activities in their free time (singing in a choir or *kelapa*, playing an instrument, etc.). As many as 25.34% of participants have never been to the theatre / a concert of art music, 69.86% of them sometimes go to such events, and 4.80% of participants often go to theatres / concerts of art music. More than half the total number of participants (54.80%) has never visited an art exhibition, 40.75% of them sometimes go to art exhibitions, and 4.45% of participants often attend such events.

Table 1: Structure of the sample (N=259)

GENDER	N	AGE	N
M	3	1st, 2nd, 3rd year students	145
F	289	4th, 5th year students	147
Total			292

Research instrument and procedure

For the purpose of the study, a four-part questionnaire was constructed. In the first part, *The General Data Questionnaire*, sociodemographic data on participants were gathered (gender, year of study, study group, type of high school completed, additional music and art instruction, visits to theatres / concerts of art music and art exhibitions). The second part of the questionnaire was the *Intercultural Sensitivity Scale* (Chen and Starosta, 1996; 2000), containing twenty-four statements. Each was accompanied by a 1–15-point rating scale (1 = I strongly disagree; 5 = I strongly agree). Chen and Starosta (1996; 2000) identified five factors of intercultural sensitivity: trust (statements 3, 4, 5, 6, 10), enjoyment (statements 9, 12, 15), respect (statements 2, 7, 8, 16, 18, 20), engagement (statements 1, 11, 13, 21, 22, 23, 24) and attention (statements 14, 17, 19). In the exploratory factor analysis performed in this study, factors that differ significantly from the original were obtained; therefore, the overall score of the scale was used in further processing. The psychometric characteristics of the scale are shown in Table 2.

The third part is *The Musical Preferences Questionnaire*. The task of the participants was to listen to a piece of music and assess on a 1–5-point Likert-type scale (1 = I don't like it at all; 5 = I really like it) how much they liked a certain music fragment, and to indicate whether they were familiar with the composition or not.

Table 2: Psychometric characteristics of the *Intercultural Sensitivity Scale*

No.	Item
1.	I enjoy interacting with people from different cultures.
2.	I think people from other cultures are narrow-minded.
3.	I am pretty sure of myself in interacting with people from different cultures.
4.	I find it very hard to talk in front of people from different cultures.
5.	I always know what to say when interacting with people from different cultures.
6.	I can be as sociable as I want to be when interacting with people from different cultures.
7.	I don't like to be with people from different cultures.
8.	I respect the values of people from different cultures.
9.	I get upset easily when interacting with people from different cultures.
10.	I feel confident when interacting with people from different cultures.
11.	I tend to wait before forming an impression of culturally distinct counterparts.
12.	I often get discouraged when I am with people from different cultures.
13.	I am open-minded to people from different cultures.
14.	I am very observant when interacting with people from different cultures.
15.	I often feel useless when interacting with people from different cultures.
16.	I respect the ways people from different cultures behave.
17.	I try to obtain as much information as I can when interacting with people from different cultures.
18.	I would not accept the opinions of people from different cultures.
19.	I am sensitive to my culturally distinct counterpart's unclear meanings during our interaction.
20.	I think my culture is better than other cultures.
21.	I often give positive responses to my culturally different counterpart during our interaction.
22.	I avoid those situations where I will have to deal with culturally distinct persons.
23.	I often show my culturally distinct counterpart my understanding through verbal or nonverbal cues.
24.	I have a feeling of enjoyment toward differences between my culturally distinct counterpart and me.
Cronbach α	0.83
M (sd)	97.93 (8.69)
range	65-116
Mean inter-item correlation	0.18

A compact disc was made containing ten fragments of *world music*, lasting for about one minute each. The CD was made exclusively for the purposes of this study, and the criteria for selecting the music fragments were the defined research problems. The psychometric characteristics of the questionnaire are shown in Table 3.

Table 3: The psychometric characteristics of *The Musical Preferences Questionnaire*

No.	Music sample	
1.	Cesária Evora: Angola	
2.	Samite (Uganda): Ekibobo	
3.	Guajira guantanamera (Cuba)	
4.	Hijos del Viento (Music of the Andes)	
5.	Kalyi Jag: La Romnjasa	
6.	Les Frères Guissé (Senegal)	
7.	Julian Avalos (Peru): Mujer Mágica	
8.	Ricardo Lemvo & Makina Loca (Cong.): Biloló	
9.	Goran Bregović: Time of the Gypsies (Ederlezi)	
10.	Carlos Puebla (Cuba): Y en Eso Llegó Fidel	
Cronbach α		0.79
M (sd)		39.17 (5.57)
range		21-50
Mean inter-item correlation		0.29

Table 4 shows the average degree of musical preferences. Participants rated *Guajira guantanamera* (Cuba) the highest and Samite (Uganda): *Ekibobo* the lowest.

Table 4: Average degree of preference for music samples

Music samples	M	min	max	SD
Cesária Evora: Angola	4.18	1.00	5.00	0.80
Summit (Uganda): Ekibobo	3.08	1.00	5.00	1.05
Guajira guantanamera (Cuba)	4.35	2.00	5.00	0.73
Hijos del Viento (Music of the Andes)	4.07	1.00	5.00	0.98
Kalyi Jag: La Romnjasa	4.27	1.00	5.00	0.88
Les Frères Guissé (Senegal)	3.13	1.00	5.00	1.00
Julian Avalos (Peru): Mujer Mágica	4.15	1.00	5.00	0.86
Ricardo Lemvo & Makina Loca (Cong): Biloló	3.93	1.00	5.00	0.96
Goran Bregovic: Time of the Gypsies (Ederlezi)	3.76	1.00	5.00	1.26
Carlos Puebla (Cuba): Y en Eso Llegó Fidel	4.25	2.00	5.00	0.83

The fourth part is *The Visual Art Preferences Questionnaire*. The task of the participants was to observe artworks and assess on a 1–5-point Likert-type scale (1 = I don't like it at all; 5 = I really like it) how much they liked a certain artwork, and to indicate whether they were familiar with the artwork or not.

The research used a PowerPoint presentation with ten visual artworks from various cultures. The presentation was created exclusively for the purposes of this study, and the criteria for the selection of artwork were the research problems. The psychometric characteristics of the questionnaire are shown in Table 5.

Table 5: Psychometric characteristics of *The Visual Art Preferences Questionnaire*

No.	Visual artwork	
1.	Liu Bang: A portrait painting of Emperor Gao of Han (China)	
2.	Kitagawa Utamaro, Comb, multicolor woodblock print (Japan)	
3.	Frida Kahlo: Self-Portrait with Monkey, (Mexico)	
4.	Irma Stern: Portrait of a West African girl (South Africa)	
5.	Twins Seven Seven: The Blessed Family (Nigeria)	
6.	Zaya: Meditation Road (Mongolia)	
7.	Reza Abbasi: Youth reading (Iran)	
8.	Sun Mu: Run (North Korea)	
9.	Vicente Manansala: Madonna of the Slums (Philippines)	
10.	Barrington Watson: Conversation (Jamaica)	
Cronbach α		0.82
M (sd)		36.02 (6.32)
range		17-50
Mean inter-item correlation		0.32

Table 6 shows the average degree of preference for visual artworks. Participants rated the painting Barrington Watson, Conversation (Jamaica) with the highest marks, and Liu Bang, A portrait painting of Emperor Gao of Han (China) with the lowest.

Table 6: Average degree of preference for visual artworks

Visual artwork	M	min	max	SD
Liu Bang: A portrait painting of Emperor Gao of Han (China)	3.00	1.00	5.00	1.04
Kitagawa Utamaro, Comb, multicolor woodblock print (Japan)	3.13	1.00	5.00	1.04
Frida Kahlo: Self-Portrait with Monkey (Mexico)	3.76	1.00	5.00	1.18
Irma Stern: Portrait of a West African girl (South Africa)	3.54	1.00	5.00	1.07
Twins Seven Seven: The Blessed Family (Nigeria)	3.38	1.00	5.00	1.08
Zaya: Meditation Road (Mongolia)	3.91	1.00	5.00	0.99
Reza Abbasi: Youth reading (Iran)	3.29	1.00	5.00	0.96
Sun Mu: Run (North Korea)	3.48	1.00	5.00	1.21
Vicente Manansala: Madonna of the Slums (Philippines)	4.16	1.00	5.00	0.91
Barrington Watson: Conversation (Jamaica)	4.37	2.00	5.00	0.76

The participants were given an explanation of the purpose behind the study, were guaranteed anonymity and asked to answer questions honestly. After completing the first and second parts of the questionnaire, the participants were instructed to assess how much they liked the music and visual art samples, without being told which music and visual art samples were included.

Results and discussion

H1: Students who have graduated from grammar schools have a higher level of intercultural sensitivity and greater appreciation of world music and artworks from different cultures than students from vocational schools.

To examine the impact of the type of secondary education on the level of intercultural sensitivity of students and their appreciation of *world music* and artwork from other cultures, three Mann-Whitney U-tests were calculated (Table 7). The results indicate the absence of differences in the level of intercultural sensitivity and preferences for *world music* with respect to the type of secondary education. However, there are differences in the level of preference for visual artwork from other cultures connected to the type of high school, with participants who have finished vocational school showing greater appreciation of such artwork. Therefore, the hypothesis was rejected. The fact that vocational school students show greater appreciation of visual artworks from different cultures than grammar school students do can be explained by the assumption that some participants from vocational schools attended the school of fine arts, which influenced the formation of their preferences.

Table 7: Differences in intercultural sensitivity, *world music* preference and preference for visual artwork from other cultures by type of secondary school education

High school	C			U			z			p		
	IS	WMP	PADC	IS	WMP	PADC	IS	WMP	PADC	IS	WMP	PADC
vocational school	4.07	3.99	3.67	9605.50	9752.50	8485.50	0.81	0.60	2.40	0.42	0.55	0.02
grammar school	4.08	3.99	3.60									

*WMP=*world music* preference; PADC=preference for artwork from other cultures

H2: Students in upper study levels show a higher level of intercultural sensitivity than do students at lower levels of study.

To examine the influence of age / year of study on the level of intercultural sensitivity among students, the Mann-Whitney U-test was calculated (Table 8). The results show that there is no difference between students in upper study levels and those at lower study levels in terms of their intercultural sensitivity. This made us reject the hypothesis.

These results are not in accordance with the results of Petrović and Zlatković (2009), who explored the level of intercultural sensitivity among students in different years of the Faculty of Teacher Education in Serbia and concluded that senior students show a higher level of intercultural sensitivity than younger students.

Table 8: Differences in intercultural sensitivity by age / year of study

Year of study	C	U	z	p
1 st , 2 nd , and 3 rd year of study	4.08	9911.50	1.03	0.30
4 th and 5 th year of study	4.08			

H3: *Students in upper study levels show greater preferences for world music and visual artworks from other cultures than do students at lower levels of study.*

To examine the influence of age / year of study on *world music* preference and preference for visual artwork from other cultures, two Mann-Whitney U-tests were calculated (Table 8). The results show that students at the higher study level show greater preference for *world music* and visual artwork from other cultures than do students from lower study levels. This confirmed the hypothesis. These results can be explained by the influence of different forms of education on the formation of musical and artistic preferences among students, but also by their maturation. Many studies highlight the significant role of education in the formation of musical and artistic preferences (Howard, 2018; Kardum, Kuščević, and Brajčić, 2020; Kim and Yoon, 2016).

Table 9: Differences in world music preferences and preferences for visual artwork from other cultures with regard to age / year of study

Year of study	C		U		z		p	
	WMP*	PADC*	WMP	PADC	WMP	PADC	WMP	PADC
1 st , 2 nd , and 3 rd year of study	3.79	3.48	7470.50	8616.00	4.42	2.83	0.00	0.00
4 th and 5 th year of study	4.19	3.75						

*WMP=world music preferences; PADC=preferences for visual artwork from other cultures

H4: Students who show a higher level of intercultural sensitivity have greater preferences for world music and visual artwork from other cultures.

To examine the relationship between the level of intercultural sensitivity, preferences for *world music* and visual artwork from other cultures, correlations between these variables were calculated (Table 10). The results confirm that participants who have a higher level of intercultural sensitivity also show greater appreciation of *world music* and of visual artwork from other cultures. Furthermore, participants showing greater *world music* appreciation also show greater preference for visual artwork from other cultures. This confirms the above hypothesis. Many studies confirm the connection between intercultural attitudes and *world music* preferences (Choi, 2010; Dobrota, 2016; Fung, 1994). The fact that participants who show greater appreciation for *world music* also show greater appreciation for visual artwork from other cultures can potentially be explained by their personality traits. The results of a number of studies (Chamorro-Premuzic, Burke, and Swami, 2010; Cleridou and Furnham, 2014) confirm that among personality traits from the five-factor model, openness to experience is one of the most significant predictors of artistic preferences in general.

Table 10: The relationship between intercultural sensitivity, world music preferences and preferences for visual artwork from other cultures

Variables	M	SD	Intercultural sensitivity	World music preferences	Preferences for visual artwork from other cultures
Intercultural sensitivity	4.08	0.36	1.00	0.20*	0.28*
World music preferences	3.92	0.56	0.20*	1.00	0.63*
Preferences for visual artwork from other cultures	3.60	0.63	0.28*	0.63*	1.00

H5: Students show greater preferences for world music and visual artwork from cultures with which they are familiar, compared to those with which they are unfamiliar.

To determine if previous knowledge of music and artwork exerts an impact on the musical and artistic preferences of students, we calculated the correlation between familiarity and music preferences (Table 11), as well as familiarity and visual art preferences (Table 12). The existence of such correlations was observed for eight music samples and eight visual artworks, thus confirming the latter hypothesis.

The connection between familiarity with the music samples and visual artworks and their preferences is indicated by several studies (Park, Shimojo, and Shimojo, 2010; Song, Kwak, and Kim, 2018). Repeated listening to a composition or observing an artwork leads to a fuller perception and experience, which increases the appreciation of those works.

Table 11: Correlation between familiarity and world music preferences

Music samples	Unfamiliar (f)	Familiar (f)	Correlation between preferences and familiarity
Cesária Evora: Angola	235	57	0.14*
Summit (Uganda): Ekibobo	281	11	0.05
Guajira guantanamera (Cuba)	55	237	0.29*
Hijos del Viento (Music of the Andes)	232	60	0.23*
Kalyi Jag: La Romnjasa	220	72	0.09
Les Frères Guissé (Senegal)	267	25	0.15*
Julian Avalos (Peru): Mujer Mágica	184	108	0.24*
Ricardo Lemvo & Makina Loca (Cong): Biloló	172	120	0.30*
Goran Bregović: Time of the Gypsies (Ederlezi)	55	237	0.56*
Carlos Puebla (Cuba): Y en Eso Llegó Fidel	168	124	0.31*

Table 12. Correlation between familiarity and preferences for visual artwork from other cultures

Artworks	Unfamiliar (f)	Familiar (f)	Correlation between preference and familiarity
Liu Bang: A portrait painting of Emperor Gao of Han (China)	195	97	0.26*
Kitagawa Utamaro, Comb, multicolour woodblock print (Japan)	225	67	0.33*
Frida Kahlo: Self-Portrait with Monkey (Mexico)	110	182	0.48*
Irma Stern: Portrait of a West African girl (South Africa)	276	16	0.13*
Twins Seven Seven: The Blessed Family (Nigeria)	269	23	0.12*
Zaya: Meditation Road (Mongolia)	283	9	0.12*
Reza Abbasi: Youth reading (Iran)	264	28	0.20*
Sun Mu: Run (North Korea)	261	31	0.05
Vicente Manansala: Madonna of the Slums (Philippines)	269	23	0.06
Barrington Watson: Conversation (Jamaica)	260	32	0.13*

Conclusion

The results of this study have confirmed the influence of age and year of study on preferences for *world music* and visual artwork from other cultures and have also confirmed the connection between intercultural sensitivity, on the one hand, and the appreciation of *world music* and visual artwork from other cultures, on the other. Such results have significant implications in terms of music pedagogy and art pedagogy. Schmidt and Abramo (2020, p. 25) point out that “recent changes in politics and governance in the USA and parts of Europe have shifted towards populist sentiments and have given rise to racist and xenophobic actions by certain parts of these populations”. In such a society, developing students’ intercultural competence and sensitivity is not just a possibility or a recommendation, but a *conditio sine qua non* of contemporary education. Furthermore, Westerlund, Karlsen and Partti (2020, pg. 2) point out that in today’s society, including the education system, there is an increasing need to “resist polarization and create arenas for everyone to learn to live with difference” (Westerlund, Karlsen, and Partti, 2020, p. 3). Consequently, a purposeful and quality intercultural education requires “a complete reconceptualization of the practices of schools and universities and their obligation to participate in global discourses and discussions” (Westerlund, Karlsen and Partti, 2020, p. 3). Through art education, as an integral part of regular primary school and other forms and levels of education, music and fine arts offer a suitable medium for developing intercultural sensitivity as an important dimension of intercultural competence. If we connect the results of this research with educational practice, we can conclude that the development of intercultural sensitivity, as a prerequisite for intercultural competence and sensitivity among pupils and students, is both a necessity and an obligation of modern education, while the study and understanding of music and fine arts, as essential components of any culture, present indispensable means towards an effective and well-conceived intercultural education.

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Snježana Dobrota, PhD

Full professor, University of Split, Faculty of Humanities and Social Sciences, Poljička cesta 35, 21000 Split, Croatia, e-mail: dobrota@ffst.hr
Redna profesorica, Univerza v Splitu, Filozofska fakulteta, Poljička cesta 35, 21000 Split, Hrvatska, e-pošta: dobrota@ffst.hr

Marijo Krnić, PhD

Lecturer, University of Split, Faculty of Humanities and Social Sciences, Poljička cesta 35, 21000 Split, Croatia, e-mail: mkrnic@ffst.hr
Predavatelj, Univerza v Splitu, Filozofska fakulteta, Poljička cesta 35, 21000 Split, Hrvatska, e-pošta: mkrnic@ffst.hr

Marija Brajčić, PhD

Associate professor, University of Split, Faculty of Humanities and Social Sciences, Poljička cesta 35, 21000 Split, Croatia, e-mail: mbrajcic@ffst.hr
Izredna profesorica, Univerza v Splitu, Filozofska fakulteta, Poljička cesta 35, 21000 Split, Hrvatska, e-pošta: mbrajcic@ffst.hr



IZZIVI VZGOJNO-IZOBRAŽEVALNE INKLUZIJE UČENCEV Z AVTISTIČNIMI MOTNJAMI V OSNOVNIH ŠOLAH

MATEJA ŠILC¹ & MAJDA SCHMIDT KRAJNC²

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¹Center za vzgojo, izobraževanje, usposabljanje in svetovanje Gustava Šiliha, Maribor, Slovenija

²Univerza v Mariboru, Pedagoška fakulteta, Maribor, Slovenija

KORISPODENČNI AVTOR/CORRESPONDING AUTHOR/

mateja.silc@guest.arnes.si

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Izvleček/Abstract

Učenci z avtističnimi motnjami potrebujejo raznolike prilagoditve učnega okolja in poučevanja, kar predstavlja za šole in učitelje velik izziv. Uspešnost njihovega vključevanja je odvisna predvsem od stališč, odnosov, izkušenj in usposobljenosti šolskega strokovnega kadra, dostopnosti virov podpore in možnosti timskega sodelovanja. Kljub temu raziskave razkrivajo pomanjkanje ključnih pogojev za uresničevanje inkluzivne prakse, to pa povečuje tveganje za njihovo akademsko in socialno izključenost ter obremenjenost učiteljev pri delu z njimi. Primanjkuje tudi odprtosti šol za sodelovanje s starši. Rešitev vidimo v preseganju ideala vzgojno-izobraževalne inkluzije, spoštovanju pravičnosti in uveljavljanju socialnega modela obravnave.

Challenges in Educational Inclusion of Students with Autism Disorders in Primary Schools

Students with autism disorders require various adaptations to the learning environment and specific learning strategies, which is a significant challenge for schools and teachers. The success of their inclusion depends primarily on the attitude, experience and competence of the school's professional staff, the availability of resources, and the possibility of teamwork. Nevertheless, research shows a lack of critical conditions for implementing inclusive education of these students, which is reflected in an increased risk of their academic and social exclusion and of increasing teachers' workload. Schools also lack flexibility in working with parents. The solution lies in going beyond the ideals of educational inclusion, respecting equity, and accomplishing the social model of disability treatment.

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Uvod

Inkluzija je večplasten kontinuiran proces, ki temelji na načelu zagotavljanja enakih možnosti. Skladno s tem se sodobne opredelitve nanašajo na prepoznavanje in odstranjevanje ovir za prisotnost ter sprejetost vseh učencev v šolski skupnosti, na njihovo aktivno participacijo pri šolskih dejavnostih in njihove socialne ter akademske dosežke, in sicer s posebnim poudarkom na vključevanju tistih, ki se soočajo z ovirami pri učenju in/ali družbeni udeležbi (Ainscow, 2005).

Prevalenca avtističnih motenj pri otrocih med sedmim in devetim letom starosti variira v evropskih državah od 4,4 do 19,7 na 1000 otrok (ASDEU, 2018). Po diagnostičnem in statističnem priročniku duševnih motenj (ang. The Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition, dalje DSM-5) (APA, 2013) so za avtistične motnje značilni trajni primanjkljaji v socialni komunikaciji in socialni interakciji ter omejeni, ponavljajoči se vzorci vedenja, interesov ali dejavnosti. Populacija oseb z avtističnimi motnjami je zelo heterogena tako po intenziteti izraženosti avtističnih motenj kot prilagoditvenih in drugih zmožnostih ter podpori, ki jo potrebujejo.

V preteklosti so bili učenci z avtističnimi motnjami vključeni v segregirane oblike vzgoje in izobraževanja. Ločenost od tipične populacije vodi v povečano izolacijo in osamljenost, zmanjšanje motivacije za socialne interakcije, ustvarjanje vzorcev izogibanja in samotarskega vedenja ter v pomanjkanje priložnosti za razvoj socialnih in komunikacijskih veščin ter drugih potencialov (Humphrey in Hebron, 2015). Spremembe v vzgoji in izobraževanju otrok s posebnimi potrebami/avtističnimi motnjami so se začele šele z ratifikacijami *Deklaracije o pravicah invalidov* (1975), *Konvencije o otrokovih pravicah* OZN (1989), *Salamanske izjave* (1994) in drugih dokumentov Unesca, Unicefa ter OZN, s katerimi se je Slovenija tako kot mnoge druge države opredelila za večjo inkluzijo otrok s posebnimi potrebami. Sledile so spremembe nacionalne zakonodaje (*Zakona o osnovni šoli, 1996; Zakona o usmerjanju otrok s posebnimi potrebami, 2000; 2011*), ki naj bi zagotovile temelje uresničevanja inkluzivne prakse. Skladno s tem obsegajo sodobne oblike šolanja za učence z različno izraženimi avtističnimi motnjami ob vključitvi v specializirane centre možnosti vključevanja v posebne ali inkluzivne razrede rednih šol, kjer potekata izobraževalni program z enakovrednim standardom ali prilagojena oblika programa.

V Sloveniji se inkluzivna vzgoja in izobraževanje za otroke z avtističnimi motnjami realizirata v okviru izobraževalnega programa s prilagojenim izvajanjem in dodatno strokovno pomočjo.

Ta osnovnošolski program je v šolskem letu 2015/2016 obiskovalo 105 učencev z avtističnimi motnjami; to je predstavljalo 1 % populacije učencev s posebnimi potrebami, leta 2019/2020 pa že 225 učencev z avtističnimi motnjami, tj. 1,7 % populacije učencev s posebnimi potrebami (MIZS, 2020).

Kljub porastu števila učencev z avtističnimi motnjami njihova inkluzija predstavlja eno izmed kompleksnejših in slabo razumljenih področij vzgoje in izobraževanja, njihova popolna inkluzija pa je še vedno prej izjema kot pravilo (Leonard in Smyth, 2020; McDougal idr., 2020). Na to pomembno vpliva diskurz o avtističnih motnjah, v katerem prepogosto prevladuje medicinski model motnje, ki dopušča, da se na te učence gleda kot na slabše različice predominantnega tipičnega posameznika. To vodi do socialnih ovir, kot so nizka pričakovanja, ignoriranje njihovih izzivov pri spoprijemanju z zahtevami okolja in njihova izključenost. Tako je kljub dobrim nameram koncepta inkluzije in inkluzivni politiki, ki obljublja več pravičnosti za otroke z avtističnimi motnjami, v praksi še vedno zaznavno pomanjkanje spoštovanja in zadovoljevanja njihovih potreb; zato so pogosto vključeni zgolj fizično, ne pa tudi čustveno in socialno (Goodall, 2018).

Glede na ključne simptome avtističnih motenj, heterogenost populacije ter težavno vedenje mnogih otrok z avtističnimi motnjami predstavlja njihova inkluzija za učitelje velik izziv (Leonard in Smyth, 2020; McDougal idr., 2020).

Čeprav v Sloveniji postopoma sledimo inkluzivnim trendom, trenutno še nimamo sistemske rešitve za vzgojo in izobraževanje učencev z avtističnimi motnjami. Oporo nudijo tuje učinkovite prakse, pri čemer pa sta potrebni kritična presoja in njihova smiselna prilagoditev domačim potencialom in razmeram (Kocjančič, 2017).

Namen prispevka je osvetliti izzive vzgojno-izobraževalne inkluzije učencev z avtističnimi motnjami v osnovnih šolah in pri tem izpostaviti, da omejeno razumevanje potreb učencev z avtističnimi motnjami s strani učiteljev in vrstnikov, pomanjkanje virov podpore ter vzgojno-izobraževalnih priložnosti lahko vodi do socialne nepravilnosti, stigmatizacije in izključenosti učencev z avtističnimi motnjami. Specifično smo se osredinili na naslednja raziskovalna vprašanja:

- 1) Kateri dejavniki so pomembno vplivali na sistemsko urejanje področja šolanja in obravnave otrok z avtističnimi motnjami v Sloveniji?
- 2) Kateri so aktualni izzivi vzgojno-izobraževalne inkluzije učencev z avtističnimi motnjami?

- 3) Kakšna je vloga ključnih akterjev: učiteljev in staršev pri vzgojno-izobraževalni inkluziji učencev z avtističnimi motnjami?
- 4) Kakšna je akademska in socialna vključenost učencev z avtističnimi motnjami v osnovnih šolah ter kateri so najpomembnejši varovalni dejavniki in dejavniki tveganja?

Pregled sistemskega urejanja področja šolanja in obravnave otrok z avtističnimi motnjami v Sloveniji

V preteklosti so bili otroci z avtističnimi motnjami v Sloveniji obravnavani predvsem v okviru splošne skrbi za otroke s posebnimi potrebami, saj jih je večina zaradi nerazvitosti posebnih diagnostičnih in terapevtskih pristopov ostala neprepoznana oziroma uvrščena v druge kategorije otrok s posebnimi potrebami (Rogič Ožek, 2016). Zanje je k bolj organizirani skrbi v 70. letih prispevalo sprejetje *Zakona o usposabljanju otrok in mladostnikov z motnjami v telesnem in duševnem razvoju* (1968) in pravilnikov glede razvrščanja in razvida te populacije, na področju zdravstva pa oblikovanje mreže razvojnih ambulant in razvoj mentalnohigienske ter pedopsihiatrične dejavnosti. Medicinski model obravnave se je prenesel tudi na področje vzgoje in izobraževanja; to se je odražalo v kategorizaciji, izključevanju in segregaciji večine učencev z avtističnimi motnjami. Posamezni terapevtski poskusi za otroke z avtističnimi motnjami, predvsem na specialnopedagoškem področju, pa so vrsto let ostali nepovezani med seboj brez sogovornika v zdravstvu (Macedoni Lukšič idr., 2009).

Zakon o usmerjanju otrok s posebnimi potrebami (2000) je predstavljal občutno prepreko zagotavljanju ustrezne podpore otrokom z avtističnimi motnjami, saj jih ni priznaval kot samostojne skupine otrok s posebnimi potrebami. Zato so bili najpogosteje uvrščeni v druge kategorije otrok s posebnimi potrebami, otroci z blagimi primanjkljaji pa so ostali neprepoznani (Rogič Ožek, 2016).

Pomemben korak k urejanju področja so predstavljali predšolski homogeni oddelki otrok z avtističnimi motnjami, ustanovljeni leta 2006 v treh specializiranih zavodih (Vovk - Ornik, 2014). Sledili so odprtje prve ambulante za avtizem in objave mnogih smernic ter strokovnih podlag za obravnavo in poučevanje otrok z avtističnimi motnjami (npr. Macedoni Lukšič idr., 2009 ipd.). Slednje so opredelile značilnosti otrok z avtističnimi motnjami, pristope in načine dela ter podale sistemske predloge za urejanje področja.

Kmalu po sprejetju *Zakona o usmerjanju otrok s posebnimi potrebami* (ZUOPP-1, 2011) in možnosti vključevanja v prilagojen izobraževalni program osnovne šole z enakovrednim izobrazbenim standardom za otroke z avtističnimi motnjami (Kolenc in Kajfež 2014) so oblikovali nove kriterije za opredelitve vrste in stopnje primanjkljajev, ovir oziroma motenj otrok z avtističnimi motnjami, ki so omogočili usmerjanje otrok z avtističnimi motnjami v izobraževalne programe kot samostojne skupine otrok s posebnimi potrebami (Vovk - Ornik, 2014). Sledile so objave drugih dokumentov, na podlagi katerih se je oblikoval koncept inkluzije učencev z avtističnimi motnjami, ki obsega kontinuum od segregiranih do najbolj inkluzivnih oblik vzgoje in izobraževanja. Tako so otroci z avtističnimi motnjami, ki imajo povprečne intelektualne sposobnosti in kažejo ustrezno prilagojeno vedenje ter skladne učne dosežke, usmerjeni v program s prilagojenim izvajanjem in dodatno strokovno pomočjo (Rogič Ožek in Medica, 2019).

Kljub obstoječi zakonodaji in smernicam na področju obravnave otrok z avtističnimi motnjami pa slovenski raziskovalci in praktiki (Kocjančič, 2017; Schmidt idr., 2017) še vedno opozarjajo na pomanjkanje sistemskih rešitev. To se odraža v različnih pristopih šol in različni učinkovitosti strokovnih timov, pomanjkanju virov za zagotovitev pravočasnih in ustreznih oblik strokovne podpore učencem z avtističnimi motnjami, družinam in učiteljem, težavah vzpostavitve inkluzivne šolske kulture, pomanjkanju možnosti vključevanja oseb z avtističnimi motnjami v širše lokalno okolje ter pomankanju politične volje za implementacijo potrebnih sprememb. Slabši pogoji za inkluzivno prakso vodijo v hude stiske učencev z avtističnimi motnjami in učiteljev, ki pogosto niso dovolj usposobljeni za izvajanje posebnih metod poučevanja in prilagajanje pedagoškega procesa, kaj šele za zadovoljevanje socialnih in čustvenih potreb učencev z avtističnimi motnjami ter pripravo vrstnikov na njihovo sprejetje in sodelovanje s starši. Skladno s tem raziskave navajajo, da so učenci s posebnimi potrebami/z avtističnimi motnjami v Sloveniji pogosto diskriminirani, saj kljub povprečnim intelektualnim sposobnostim dosegajo nizke akademske dosežke in so tudi slabše socialno vključeni (npr. Kovač idr., 2017; Kocjančič, 2017).

Na izboljšanje kakovosti in učinkovitosti vključevanja učencev z avtističnimi motnjami pomembno vpliva tudi sodelovanje vzgojno-izobraževalnih ustanov v projektih.

Tako se je v okviru javnega razpisa MIZS, *Mreže strokovnih institucij za podporo otrokom s posebnimi potrebami in njihovim družinam*, po Sloveniji vzpostavila mreža pilotnih strokovnih centrov, ki je povezala vrtce, šole in specializirane ustanove (Šoln Vrbinc idr., 2016).

Izpostaviti velja tudi prizadevanja nevladnih organizacij (npr. *Zveze za avtizem Slovenije*, *Zveze Sožijte*), ki javnost ozaveščajo glede pomena inkluzije in aktivno prispevajo k vzpostavljanju inkluzivnejšega okolja.

Inkluzija in izživljanje šolanja otrok z avtističnimi motnjami v osnovnih šolah

Uspešnost vzgojno-izobraževalne inkluzije učencev s posebnimi potrebami/z avtističnimi motnjami je v veliki meri odvisna od učiteljev in njihovih zmožnosti prepoznavanja njihovih potreb, pripravljenosti prilagajanja učnega procesa in zagotavljanja socialne vključenosti. Pri tem se mnogi učitelji, tudi tisti z bogatimi strokovnimi kompetencami, srečujejo s številnimi izzivi, saj je poučevanje heterogene populacije učencev z avtističnimi motnjami zaradi pervazivnosti in težavnosti izražanja njihovih simptomov izjemno kompleksno (Leonard in Smyth, 2020; McDougal idr., 2020). To potrjujejo tudi empirični dokazi, ki razkrivajo veliko variiranje učinkov njihove inkluzije tako glede socialne vključenosti kot akademskih dosežkov (Reed in Osborne, 2014; Keen idr., 2016). Ob tem se dosedanje raziskave osredinjajo predvsem na značilnosti otrok z avtističnimi motnjami, manj pa na preučevanje okoljskih dejavnikov; slednje bi pomembno prispevalo k razumevanju učinkovitosti inkluzivnih praks (McDougal idr., 2020).

Vloga učitelja pri vzgojno-izobraževalni inkluziji učencev z avtističnimi motnjami

Učitelj ima osrednjo vlogo v procesu vzgojno-izobraževalne inkluzije otrok s posebnimi potrebami/z avtističnimi motnjami, saj ustvarja inkluzivno razredno klimo, učence osvešča in spodbuja k sprejemanju sošolcev s posebnimi potrebami/z avtističnimi motnjami ter vrstniški pomoči, zagotavlja številne priložnosti, podporo in prilagoditve učnega procesa in sodeluje s starši vseh učencev. Ob tem lahko pomembno prispeva k večji občutljivosti in ozaveščenosti sodelavcev, staršev in vrstnikov glede posebnih potreb/avtističnih motenj ter potreb teh učencev. Za opravljanje zahtevnih nalog ob izkušnjah in strokovni kompetentnosti za poučevanje učencev s posebnimi potrebami/z avtističnimi motnjami potrebuje tudi podporo svetovalnih delavcev, vodstva šole, specialnih pedagogov in staršev (Kavkler, 2010).

Raziskave navajajo, da na učiteljeva stališča do inkluzije pomembno vplivajo tako njegove izkušnje, kompetentnost na področjih poznavanja in poučevanja otrok s posebnimi potrebami kot viri podpor in razporeditev sredstev, implementacija inkluzije v šolah, številčnost učencev v razredu in občutek obremenjenosti (Leonard in Smyth, 2020; McDougal idr., 2020; Schmidt in Čagran, 2011).

Pri tem Boujut idr. (2017) ugotavljajo, da pomanjkanja kadrovskih in materialnih pogojev ter priložnosti za strokovno izpopolnjevanje pomembno otežujejo učiteljevo zagotavljanje podpore učencu z avtističnimi motnjami; to se odraža tudi v njihovi izgorelosti. Ker jim šolski sistem ne zagotavlja ustreznih podpor za delo z otroki s posebnimi potrebami, njihovimi vrstniki in s starši, raziskave pogosto ugotavljajo negativna stališča učiteljev do inkluzije teh učencev, zlasti do tistih s čustvenimi, vedenjskimi in socialnimi težavami, ki zahtevajo več prilagajanja pedagoškega procesa in zahtevnejše spopadanje z obvladovanjem neprimerne vedenja (Schmidt in Čagran, 2011; O'Toole in Burke, 2013). Čeprav je to značilno tudi za učence z avtističnimi motnjami, Roberts in Simpson (2016) ugotavljata pretežno pozitiven odnos učiteljev do njihove inkluzije. Kljub temu pa učitelji navajajo izzive razumevanja težavnega vedenja, uvajanja ustreznih intervencij in sociostrukturalne ovire (npr. šibko inkluzivno politiko šole, pomanjkanje virov in usposabljanj s področja avtističnih motenj ipd.) ter izražajo potrebo po večji strokovni podpori kot pri drugih učencih s posebnimi potrebami. Podobno odraža tudi irska raziskava Leonarda in Smytha (2020), v kateri je več kot polovica učiteljev izkazala negativno stališče do vključevanja otrok z avtističnimi motnjami; na to so pomembno vplivala predvsem negativna prepričanja glede ustreznosti virov, potrebnih za uspešno inkluzijo.

Syriopoulou - Delli, idr. (2012) navajajo, da na učiteljevo prilagajanje učnega okolja in poučevanja učencem z avtističnimi motnjami pomembno vplivajo predhodne delovne izkušnje z njimi in strokovna usposobljenost glede prilagajanja poučevanja njihovim potrebam. Ti dejavniki vplivajo tudi na zmanjševanje težav učencev z avtističnimi motnjami v socialnih interakcijah, na njihov občutek sprejetosti, samopodobo in učno uspešnost. Podobno so učitelji v kvalitativni raziskavi (McDougal idr. 2020) izpostavili, da mora učitelj za ustrezno prilagajanje poučevanja in zagotavljanje podpore učencu z avtističnimi motnjami poznati in razumeti tako značilnosti avtističnih motenj kot individualne karakteristike učenca (npr. njegove senzorične potrebe, močna in šibka področja ipd.).

Kot ključni dejavnik aktivne udeležbe učencev z avtističnimi motnjami v učnih dejavnostih pa so navedli vzpostavljanje dobrih odnosov in gradnjo zaupanja z učenci. Kljub pomenu strokovne usposobljenosti učiteljev pa raziskave (Fennell in Dillenburger, 2018; Syriopoulou - Delli idr., 2012) navajajo, da imajo učitelji pogosto napačne predstave o avtističnih motnjah in da se ne čutijo dovolj usposobljene za poučevanje učencev z avtističnimi motnjami ter za izvajanje intervencij učenja socialnih spretnosti.

Namesto celostnega pristopa se pri njihovem poučevanju pogosto osredinjajo zgolj na določena področja primanjkljajev (npr. na socialne ali komunikacijske spretnosti) in na specifične tehnike poučevanja. Ob tem pa pogosto pozabljajo na razredno klimo in pripravo vrstnikov na sprejetje učenca z avtističnimi motnjami v razredno skupnost.

Ključna komponenta uspešnosti vključevanja učencev s posebnimi potrebami/z avtističnimi motnjami je tudi učiteljeva zaznava samoučinkovitosti. To Bandura (1977) opredeljuje kot posameznikova prepričanja o zmožnostih nadziranja in uravnavanja kognitivnih, motivacijskih in čustvenih procesov ter ustreznih akcij, potrebnih za spoprijemanje z zahtevami dane situacije. Učitelji z zaznavo nižje učinkovitosti so prepričani, da je lahko njihov prispevek pri vključevanju učencev s posebnimi potrebami/z avtističnimi motnjami v razredu majhen; to se bo zrcalilo v njihovi praksi poučevanja in v tem, kako učenci z avtističnimi motnjami zaznavajo sebe in svojo motnjo (Humphrey in Symes, 2010). Podobno so učenci z avtističnimi motnjami v raziskavi McLaughlina in Raffertyja (2014) poročali, da se ob subtilnem pristopu, ki je navidezno dostopen vsem učencem v razredu, počutijo bolje sprejete, vedno prisotna podpora, ki vidno poudari razlike z vrstniki, pa vrstniške interakcije ovira.

Vloga staršev pri vzgojno-izobraževalni inkluziji učencev z avtističnimi motnjami

Prizadevanja staršev otrok s posebnimi potrebami/z avtističnimi motnjami so pomembni dejavnik razvoja vzgojno-izobraževalne inkluzije. Ti želijo za svoje otroke predvsem največjo možno stopnjo neodvisnosti in sreče; to vključuje določeno stopnjo zaposlitve, prostočasne dejavnosti, dobre družinske odnose in prijateljstva. Zato se zavzemajo za aktivno sodelovanje s šolo, vzpostavljanje varnega in prijaznega inkluzivnega šolskega okolja za svoje otroke, zagotavljanje ustreznih podpor in priložnosti za njihovo opolnomočenje ter razvijanje pozitivnih vrstniških odnosov in socialnih ter komunikacijskih spretnosti (Starr in Foy, 2012).

Kurth idr. (2020) opozarjajo, da družine otrok z avtističnimi motnjami doživljajo več stresa kot tiste s tipičnimi otroki ali otroki z drugimi posebnimi potrebami, za njihovo prilagajanje na življenje z avtističnimi motnjami in uspešnost otrokove vključenosti pa je ključno dobro delovanje tako znotraj družine kot med njo in skupnostjo. Partnerski odnos med šolo in starši otrok s posebnimi potrebami ima prednosti za vse udeležence. Strokovni delavci prejmejo od staršev, ki otroka najboljše poznajo, pomembne informacije in vpogled v dogajanje doma; to jim omogoča boljše razumevanje otrokovih potreb in lažje načrtovanje pedagoškega procesa.

Starši z informiranostjo o dogajanju v šoli, s pridobivanjem novih znanj o otrokovih posebnih potrebah in njegovem razvoju bolj zaupajo v svojo starševsko vlogo, otroka lažje spodbujajo in mu pomagajo. Otrok pa prejme potrebno podporo za razvoj in napredek (Dukes in Smith, 2007).

Raziskave (npr. Kurth idr., 2020; Starr in Foy, 2012) kažejo, da je zadovoljstvo staršev s šolanjem in učnim uspehom otroka z avtističnimi motnjami odvisno predvsem od njihovega sodelovanja s šolo oz. odnosov z učitelji in drugimi šolskimi delavci. Pri tem izpostavljajo zlasti pravočasne odzive strokovnih delavcev, udeležbo vseh članov na sestankih za individualiziran program, pomoč pri dostopu do virov in podporo pri pridobivanju znanja o avtističnih motnjah.

Po drugi strani raziskave (Kurth idr., 2020; Roberts in Simpson, 2016) razkrivajo splošno pomanjkanje odprtosti in prožnosti šol za sodelovanje s starši in pogosto posluževanje formalizma, čeprav zakonodaja podpira temeljno pravico in aktivno vlogo staršev pri odločanju glede šolanja njihovih otrok s posebnimi potrebami. To se odraža v ambivalentnem odnosu staršev do inkluzije njihovih otrok z avtističnimi motnjami, saj ob mnogih koristih zaznavajo tudi številne dejavnike tveganja in izražajo željo po izboljšanju odnosov s šolo. Ob tem Roberts in Simpson (2016) ugotavljata tudi razlike v zaznavah šolskega strokovnega kadra, ki ocenjuje, da je staršem v ustrezno oporo, in zaznavah staršev, ki občutijo globoko frustracijo zaradi neučinkovitosti ali celo odsotnosti osnovnih storitev za svoje otroke. Med ključne ovire otrokove inkluzije pa uvrščajo težave v komunikaciji s šolo, izključenost iz načrtovanja, izvajanja in evalvacije individualiziranega programa, pomanjkanje učinkovitih storitev in usposobljenosti strokovnega kadra glede avtističnih motenj, pogosto izpostavljenost otroka vrstniškem nasilju in nizka pričakovanja učiteljev do otroka.

Mnogokrat uspejo izvršiti dovolj pritiska za zagotavljanje zakonskih določil v šolah le visoko izobraženi in odločni starši otrok z avtističnimi motnjami, ki navajajo, kako neprijetno in izčrpavajoče je tako bojevanje. To se odraža tudi v odločitvah mnogih staršev po kombinaciji različnih pristopov ali za šolanje doma; to zanje pomeni še večjo obremenitev, za otroka pa segregacijo (Kurth, 2020). Druge raziskave navajajo poročanja staršev o skrbni naravnosti, sočutju, razumevanju šolskega osebjia in drugih staršev, vendar zaznavajo trend upadanja starševskega zadovoljstva glede na leta otrokovega šolanja (Starr in Foy, 2012).

Akademski in socialni vključenost učencev z avtističnimi motnjami v osnovnih šolah

Ob primanjkljajih oseb z avtističnimi motnjami pogosto pozablamo na njihovo edinstvenost in močna področja, ki lahko zajemajo dober faktografski spomin, visoko motiviranost za interesna področja, izvajanje nalog z izjemno natančnostjo, dobre vizualno-prostorske sposobnosti, izjemnost na področjih umetnosti in glasbe, zmožnost prispevanja drugačne perspektive ipd. (Warren idr., 2021). Pri tem raziskave navajajo, da lahko kakovostna vzgojno-izobraževalna inkluzija učencem z avtističnimi motnjami nudi več priložnosti za razvijanje močnih področij in doseganje zahtevnejših akademskih ciljev, prav tako pa za medvrstniško učenje pozitivnih vedenjskih vzorcev, razvoj socialnih veščin in razumevanje lastnih socialnih ter čustvenih potreb kot to nudi segregirano šolsko okolje (Keen idr., 2016; Roberts in Simpson, 2016). Po drugi strani raziskave razkrivajo izjemno negativne šolske izkušnje mnogih učencev z avtističnimi motnjami; to se kratkoročno odraža kot doživljanje družbene izolacije, zavračanje šolanja in druge težave s šolskim delom (npr. izostajanje od pouka, osip, prepisi na druge šole), dolgoročno pa kot oškodovana samopodoba, težave z duševnim zdravjem in psihičnim blagostanjem, nižja akademska uspešnost ter slabše možnosti zaposlitve (Williams idr., 2019; Humphrey in Hebron, 2015).

Pri vzpostavljanju inkluzivnega šolskega okolja je pomembno upoštevati otrokovo individualno perspektivo in mnenje; to narekuje tudi 12. člen *Konvencije o otrokovih pravicah* OZN (1989), po katerem ima otrok pravico v skladu s svojo zrelostjo podajati lastna mnenja v zadevah v zvezi z njim. Podobno 36. člen Zakona o usmerjanju otrok s posebnimi potrebami (ZOUUP-1 2011) navaja, da je v pripravo in spremljanje individualiziranega programa treba vključiti tako starše kot otroka s posebnimi potrebami, upoštevaje njegovo zrelost in starost.

Bakhtiari idr. (2021) opozarjajo, da lahko poročanja o subjektivnih zaznavah otrok z avtističnimi motnjami glede njihovih izkušenj v inkluzivnih šolskih okoljih nudijo edinstvene informacije o njihovem čustvenem in duševnem stanju, razumevanju odnosov z vrstniki in učinkovitosti podpor ter prilagoditev. Kljub temu pa praksa odraža pomanjkanje tovrstnih raziskav, saj se zaradi simptomov avtističnih motenj predpostavljata nizka veljavnost in zanesljivost odgovorov. Veliko informacij glede učencev z avtističnimi motnjami zato izhaja iz poročanj staršev, učiteljev ali vrstnikov.

Preučevanje vključenosti učencev z avtističnimi motnjami se je sprva usmerjalo v njihove akademske dosežke in negativne vidike vzgojno-izobraževalne inkluzije, kot so nasilje, anksioznost, socialna izolacija in osamljenost, saj so domnevali, da bi moral biti učenec z avtističnimi motnjami, ki je učno sposoben, zmožen šolanja v redni šoli (Moore 2007). Sodobne raziskave (Williams idr., 2019; Keen idr., 2016) izpostavljajo disonantnost značilnosti avtističnih motenj (npr. primanjkljaje na področju samonadzora, socialnih odnosov, komunikacije, senzorne integracije ipd.) s šolskim in socialnim uspehom v inkluzivnih šolskih okoljih. To se odraža v socialni in čustveni izključenosti mnogih učencev z avtističnimi motnjami, ki dosegajo v splošnem kljub povprečnim ali nadpovprečnim kognitivnim sposobnostim nižje akademske dosežke kot njihovi tipični vrstniki ali učenci z avtističnimi motnjami v posebnih šolah.

Ker so kratkoročne in dolgoročne manifestacije ter vplivi navedenih primanjkljajev na učence z avtističnimi motnjami odvisni predvsem od socialnega konteksta, ti potrebujejo v inkluzivnih šolskih okoljih več podpore in prilagoditev kot drugi učenci s posebnimi potrebami (Macedoni Lukšič idr., 2009). To potrjuje tudi raziskava McLaughlina in Raffertyja (2014), ki navajata, da učenci z avtističnimi motnjami zaradi neustreznih socialnih spretnosti in pomanjkanja priložnosti za pozitivne socialne interakcije kljub enakim potrebam po vrstniški pripadnosti kot njihovi tipični vrstniki razvijajo neakovostne socialne odnose. Slednje povečuje tveganje za osamljenost, tesnobo, znižuje učno motivacijo in vodi v socialno izključenost (Humphrey in Hebron, 2015). Študije razkrivajo pomembno višjo stopnjo samomorilnih misli in poskusov samomorov med otroki z avtističnimi motnjami (Mayes idr., 2013) ter višje tveganje za njihovo izključitev iz šol kot pri njihovih tipičnih vrstnikih in učencih z drugimi posebnimi potrebami (Roberts in Simpson, 2016).

Ob tem je kvalitativna raziskava (Brede idr. 2017), ki je preučevala dejavnike neuspešnega vključevanja in reintegracije izključenih učencev z avtističnimi motnjami s stališč učencev, staršev in učiteljev, izpostavila, da na izključitev učencev z avtističnimi motnjami pomembno vplivata pomanjkanji zadovoljevanja njihovih potreb in ustreznih podpor. To se odraža v upadu njihovega duševnega zdravja in vedenjski problematiki ter končno v izključitvi. Kot ključne dejavnike njihove uspešne reintegracije pa navaja fizične prilagoditve šolskega okolja, spodbujanje dobrih odnosov med učitelji in učenci, razumevanje avtističnih motenj in prizadevanja za učenčovo dobro počutje.

Na problematiko socialne izključenosti učencev z avtističnimi motnjami opozarjajo tudi raziskave, ki navajajo zaskrbljujoče visoke prevalence tistih, ki so deležni vrstniškega nasilja (46,3–94 %) (Humphrey in Hebron, 2015; Matthews idr., 2019). Ob tem Hebron in Humphrey po pregledu raziskav navajata (2014) naslednje pomembne dejavnike tveganja za vrstniško nasilje: stopnjo izraženosti avtističnih motenj (večjemu tveganju so izpostavljeni učenci z blagimi primanjkljaji socialnega razumevanja in tisti z večjimi težavami internalizacije); starost (bolj izpostavljeni so mlajši mladostniki); vključenost v redne šole in sočasni pojav vedenjskih motenj ali motenj pozornosti s hiperaktivnostjo. Pozornost je treba nameniti tudi pogosto spregledanim vrstniškim izkušnjam deklet z avtističnimi motnjami. Tipične vrstnice se namreč pogosteje kot fantje poslužujejo subtilnejših oblik izražanja agresije (npr. širjenja govoric, ogovarjanja, izključevanja), ki jih dekleta z avtističnimi motnjami običajno ne razumejo. To vodi v njihovo socialno izolacijo, nasilje, izostajanje od pouka in opustitev šolanja. Ob tem se pogosto poslužujejo maskiranja oziroma posnemanja drugih v socialnih interakcijah ali prikrivanja primanjkljajev, s čimer si sicer zagotovijo navidezno socialno kompetentnost, po drugi strani pa maskiranje otežuje postavljanje zgodnje diagnoze, vodi v napačno diagnosticiranje, internalizacijo težav, stres in tesnobo (Cook idr., 2018).

Zaključek

Prispevek predstavlja izzive vzgojno-izobraževalne inkluzije heterogene skupine učencev z avtističnimi motnjami v osnovnih šolah. Glede na pregled sistemskega urejanja področja šolanja in obravnave otrok z avtističnimi motnjami v Sloveniji uvrščamo med najpomembnejše dejavnike le-tega sprejetje nove zakonodaje in smernic za obravnavo in poučevanje otrok z avtističnimi motnjami, oblikovanje

mreže razvojnih ambulant, ustanovitev predšolskih homogenih oddelkov otrok z avtističnimi motnjami, odprtje prve ambulante za avtizem in pobude nevladnih organizacij ter staršev. Ob tem ostajajo tako v Sloveniji kot v mnogih drugih razvitih državah še vedno odprta vprašanja glede sistemskih rešitev in reforme šolskih sistemov, ki bi izboljšale kadrovske, materialne, normativne in druge pogoje vzgojno-izobraževalne inkluzije ter posodobile kurikulum v smeri večje fleksibilnosti. To se odraža v povečani obremenjenosti učiteljev in povišanem tveganju za akademsko in socialno izključenost učencev z avtističnimi motnjami, pogosto podvrženim vrstniškemu nasilju (Kocjančič, 2017; Schmidt idr., 2017; Matthews idr., 2019; Williams idr., 2019).

Inkluzija učencev z avtističnimi motnjami predstavlja za šole in učitelje velik izziv, saj potrebujejo ti učenci raznolike prilagoditve učnega okolja in poučevanja. Uspešnost njihove inkluzije je odvisna predvsem od stališč, odnosov, izkušenj in usposobljenosti šolskega strokovnega kadra, dostopnosti virov podpore, možnosti timskega sodelovanja strokovnjakov in vzpostavitve partnerskega odnosa med šolo in starši (Leonard in Smyth, 2020; McDougal idr., 2020). Kljub temu raziskave (Kurth idr., 2020; Roberts in Simpson, 2016) razkrivajo splošno pomanjkanje odprtosti šol za sodelovanje s starši in pogosto posluževanje formalizma, kar je v nasprotju z inkluzivno politiko. Te težave se odražajo tudi v odločitvah mnogih staršev po kombinaciji različnih pristopov ali za šolanje doma, kar zanje pomeni še večjo obremenitev, za otroka pa segregacijo (Kurth, 2020).

Ob številnih prednostih kakovostne inkluzije sodobne raziskave (Williams idr., 2019; Keen idr., 2016; Humphrey in Hebron, 2015) izpostavljajo disonantnost značilnosti avtističnih motenj s šolskim in socialnim uspehom v inkluzivnih šolskih okoljih. To se odraža v socialni in čustveni izključenosti mnogih učencev z avtističnimi motnjami, ki dosegajo v splošnem, kljub povprečnim ali nadpovprečnim kognitivnim sposobnostim, nižje akademske dosežke kot njihovi tipični vrstniki ali učenci z avtističnimi motnjami v posebnih šolah.

Dolgoročne posledice njihovih negativnih šolskih izkušenj obsegajo oškodovano samopodobo, težave z duševnim zdravjem in psihičnim blagostanjem, nižjo akademsko uspešnost ter slabše možnosti zaposlitve.

Pregled področja inkluzije učencev z avtističnimi motnjami nakazuje nujnost preseganja ideala inkluzije in vprašanj vzgojno-izobraževalne pravičnosti.

Potrebujemo kvantitativne in kvalitativne poglobljene longitudinalne študije o uporabah učinkovitih strategij in pristopov poučevanja učencev z avtističnimi motnjami z vidika različnih udeležencev. Ob zakonodajnih spremembah je nujna tudi sprememba diskurza o osebah z avtističnimi motnjami, ki se mora usmeriti k socialnemu modelu obravnave oz. preusmeriti pozornost s primanjkljajev na družbene strukture.

Summary

In the past, students with autistic disorders (AD) were included in segregated forms of education. It was not until the ratification of the *Declaration on the Rights of Persons with Disabilities* (1975) and other documents of UNESCO, UNICEF and the UN, through which many countries strived to increase the inclusion of children with special needs, that changes began to occur in this area.

The purpose of this article is to highlight the challenges of educational inclusion of students with AD in primary schools. We specifically focused on the following research questions: 1) What factors have significantly influenced the systemic regulation of the education and treatment of children with AD in Slovenia? 2) What are the current challenges of educational inclusion of students with AD? 3) What is the role of key stakeholders--teachers and parents--in educational inclusion of students with AD? 4) What is the academic and social inclusion of students with AD in primary schools and what are the key protective and risk factors?

Despite the higher prevalence of this heterogeneous student population, their inclusion still represents one of the most complex and least-understood areas of education (Leonard and Smyth, 2020; McDougal et al., 2020). This fact also confirms the empirical evidence showing a wide range in the effects of their inclusion, in terms of both social inclusion and academic performance.

The research suggests that high-quality inclusion, compared to a segregated school environment, offers students with AD better opportunities to achieve more challenging academic goals, develop their strengths and social skills, make friendships with typical peers, understand the world better, and be independent (Keen et al., 2016; Roberts and Simpson, 2016). Nevertheless, the research shows highly negative school experiences of many students with AD, manifesting in the short term as social isolation, peer violence, and rejection at school and in the long term as damaged self-esteem, mental health and well-being issues, lower academic

performance, and scarce job opportunities (Williams et al., 2019; Humphrey and Hebron, 2015).

The success of inclusion depends primarily on the attitudes, experiences, skills, and perceived self-efficacy of school professionals, the availability of support resources, and the ability of diverse professionals to do teamwork (Leonard and Smyth, 2020; McDougal et al., 2020). Nevertheless, the research (Fennell and Dillenburger, 2018; Syriopoulou-Delli et al., 2012) states that teachers often have misconceptions about AD and do not feel competent enough to include students with AD. At the same time, teachers refer to a lack of human and material resources and opportunities for professional development, which also reflects in their burnout (Leonard and Smyth, 2020; Boujut et al. 2017).

The research (e.g., Kurth et al., 2020; Starr and Foy, 2012) shows that parental satisfaction with the schooling of children with AD depends mainly on cooperation with the school.

On the other hand, research (Kurth et al., 2020; Roberts and Simpson, 2016) shows that schools are generally not flexible enough to work with parents and often resort to formal protocols. Their dissatisfaction is reflected in combinations of approaches or home-schooling, which means an even more significant burden for them and segregation for the child.

In Slovenia, educational inclusion for children with AD is accomplished within the educational program with adapted implementation and additional professional assistance. The lack of systemic solutions is reflected in different approaches by schools and varying levels of efficiency of professional teams, and a lack of resources to provide timely and appropriate forms of professional support for students with AD, families and teachers (Kocjančič, 2017; Schmidt et al., 2017).

Accordingly, research (e. g. Kovač etc., 2017) reveals that students with SEN/AD are often discriminated against because they have low academic performance, despite their average intellectual abilities; they are also less socially included.

An overview of the inclusion of students with AD demonstrates the need to reach beyond the ideal of educational inclusion and equity. In-depth quantitative and qualitative longitudinal studies are needed of effective strategies and approaches for teaching AD students from the perspectives of various stakeholders. The individual perspectives of children with AD, which can provide unique information about the effectiveness of support and accommodation, must also be considered.

At the same time, changes in legislation and autism discourse are needed, based on the social model of treatment.

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Avtorici:**Mag. Mateja Šilc**

Center za vzgojo, izobraževanje, usposabljanje in svetovanje Gustava Šiliha, Majcigerjeva ulica 31, 2000 Maribor, e-pošta: mateja.silc@guest.arnes.si
Gustav Šilih Center for Education, Training and Counseling, Majcigerjeva ulica 31, 2000 Maribor, e-mail: mateja.silc@guest.arnes.si

Dr. Majda Schmidt Krajnc

Redna profesorica, Univerza v Mariboru, Pedagoška fakulteta, Koroška cesta 160, 2000 Maribor, e-pošta: majda.schmidt@um.si
Full professor, University of Maribor, Faculty of Education, Koroška cesta 160, 2000 Maribor, e-mail: majda.schmidt@um.si



ARE PEDAGOGICAL STUDENTS MORE CREATIVE THAN STUDENTS OF NON-PEDAGOGICAL PROGRAMS?

DEJAN ZEMLJAK¹ & MATEJA PLOJ VIRTIČ¹

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¹University of Maribor, Faculty of Natural sciences and Mathematics,
Maribor, Slovenia

CORRESPONDING AUTHOR/KORESPONDENČNI AVTOR
dejan.zemljak1@um.si

Keywords:
creativity, gender,
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of study, university
students

Abstract/Izvleček The study aims to explore whether there are significant differences in self-assessed creativity between pedagogical and non-pedagogical students, the potential connection between creativity and pedagogical or non-pedagogical study orientation, whether the pedagogical or non-pedagogical orientation of studies influences creativity, and additionally whether there are significant differences in self-assessed creativity between the genders, related to the results of creativity self-assessment. The results showed no statistically significant differences in creativity between students according to gender or according to whether they were pedagogical or non-pedagogical students. We can conclude that the expression of creativity is likely to be influenced by many other factors.

Ključne besede:
pedagoška in
nepedagoška študijska
usmeritev, spol,
univerzitetni študenti,
ustvarjalnost

Ali so študenti pedagoških študijskih smeri bolj ustvarjalni kot študenti nepedagoških študijskih smeri?

V raziskavi nas je zanimalo, ali obstajajo pomembne razlike v samooceni ustvarjalnosti med pedagoškimi in nepedagoškimi študenti, prav tako smo raziskali ali obstajajo pomembne razlike v samooceni ustvarjalnosti med spoloma. Prilagodili smo vprašalnik za merjenje različnih vidikov ustvarjalnosti, ki sta ga razvila Kumar & Hollman (1997). Rezultati niso pokazali statistično pomembnih razlik v ustvarjalnosti med študenti glede na spol in glede na to, ali so pedagoški ali nepedagoški študenti. Sklepamo lahko, da na izražanje ustvarjalnosti verjetno vplivajo številni drugi dejavniki.

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Uvod

The European Reference Framework for Key Competences for Lifelong Learning (ERF, 2006) was prepared and adopted in 2006. The framework identifies eight key competences and cross-cutting themes that combine knowledge, skills, and the right attitude. One of these is “Sense of initiative and entrepreneurship”, defined as the “ability to turn ideas into action through creativity, innovation and risk taking as well as ability to plan and manage projects”. In 2009, the EU agreed a new strategic programme for European cooperation in education and training, ET 2020 (ECET, 2009), which means that EU countries have set themselves the goal of developing creativity, innovation and, consequently, entrepreneurship in the education system. This excellent decision, however, does prompt some concerns. As Oliver et al. (2006) have pointed out, many students experience a conflict between being ‘creative’ and being ‘academic’. The emphasis on critical thinking develops convergent thinking, which focuses narrowly on a specific and verifiable objective. Adriansen (2010) discusses questions such as what creative thinking is and how it relates to critical thinking. Another concern is linked to the teachers who are responsible for developing creativity in young people. We ask ourselves the following questions: Are teachers qualified for this task? Are teachers more creative than other professionals?

Granted that student creativity is an important educational goal, the fostering of student creativity has become an added responsibility of teachers (Mulyono, 2018; Kaplan, 2019). The teacher is the one who is expected to promote or foster creativity among learners (Soh, 2017). Consequently, the teaching behaviour of educators plays a key role in encouraging the creativity of learners. Lee and Kemple (2014) confirm in their research that preservice teachers with higher scores on the openness to experience personality trait show more engagement in creativity-related experiences; those with higher scores on the openness trait and who have more creativity-related experiences are more likely to espouse creativity-fostering teaching styles.

These results are of immense importance, as it means that by developing the competence of creativity among preservice teachers, we can significantly improve creativity in schools.

We find that creativity in education should not be ignored. In this paper, we discuss one of the most important problems in education: the inclusion of creativity in education and encouragement of students to become more aware of the importance of creativity in the educational process. If we seek to focus on the field of creativity, we must first encourage students who are training for the teaching profession to think about creativity, so that they will later be able to encourage creative thinking in the classroom.

The aim of the study was to explore whether there were significant differences in creativity between pedagogical and non-pedagogical students. Additionally, differences in self-assessed creativity between genders were explored. The following hypotheses were set:

- *Hypothesis 1:* There is a statistically significant difference in self-assessment of creativity between the genders.
- *Hypothesis 2:* There is a statistically significant difference in self-assessment of creativity between pedagogical and non-pedagogical students.

Literature Review:

Definition and measurement of creativity

There are a range of definitions defining creativity from different perspectives. In the first half of the 20th century, creativity studies were linked to the study of talented individuals (Al-Ababneh, 2020). At that time, creativity was seen as a gift of nature. Later, pioneers Guilford (1950) and Torrance (1965, 1972) set the psychometrical theories and developed measurement instruments to measure creativity from a psychometric viewpoint (Sternberg, 2006). Such perceptions of creativity stimulated the interest of scholars in creativity, which led to the first more concrete descriptions and definitions of the creativity concept. As cited by Barbot et al. (2011), Treffinger (1995) wrote over 100 different definitions of creativity, which shows that a basic definition is very difficult to formulate.

Creativity, however, has another special feature. It can be measured in many conceptually different ways. Numerous methods for measuring creativity exist, depending on the concept, and we aim to explore these (Barbot et al., 2011; Guilford, 1950; Jaušovec, 1987, Torrance, 1965).

Guilford and his colleagues put together a number of tests to measure creativity, focused on divergent thinking. Torrance (1965, 1972) identified more than 200 different ways of measuring creativity that focused primarily on general creative thinking. At the same time, we must remain aware that there are many ways and techniques for evaluating creativity in specific areas of expression, e.g., music, painting, etc. (Barbot et al., 2011).

Depending on the set research goals, the authors use various standardised tests of creativity. Thus, some measure creativity with Torrance tests (Ozkanand Topsakal, 2019; Pilar Matud et al., 2007; Van Goch, 2018), others choose the questionnaire method (Hoffmann et al., 2016; Merckelbach et al., 2001; Šorgo et al., 2012), and some developed their own methods to measure creativity, like Runcoa et al. (2017), and Kumar et al. (1997), which were used in this research. The questionnaire method was chosen because the survey was carried out at the time of the pandemic, and it was the safest way to conduct the survey.

Theoretical background

Numerous studies have confirmed differences between the creativity of students of social sciences and students of natural sciences (Cheung et al., 2002; Hartley and Greggs, 1997; Zare, 2011). Research results show that students of social sciences (and those in the humanities) have better results on tests of divergent thinking than students of natural sciences. The reasons can therefore be found in the fact that students of social sciences are more susceptible to divergent thinking, while students of natural sciences are more operative with abstract information and known formulas, which makes their divergent thinking less central (Cheung et al., 2002). Similarly, one could infer the difference between students in pedagogical programs and those studying non-pedagogical programs. When reviewing previous research, we found none that compared the creativity of these groups of students.

By comparing several studies of gender differences in creativity, it is not possible to conclude which gender expresses greater creativity. Cheung et al. (2002) cites some research in their article that states males are more creative, while Matud et al. (2007) cites research in their article that shows females can be more creative. They offer several explanations for why gender differences occur. It is quite likely that there are other factors influencing the difference, such as the environment in the development of children and the environment in which the creation process takes place (Matud et al., 2007).

However, Baer and Kaufman (2008) refer to several studies showing that there is no gender difference in creativity. We can conclude that the differences are mainly due to other influences.

Methodology

For the purposes of the study, an adapted and revised Kumar and Hollman (1997) questionnaire was used to measure various aspects of creativity. With it, we were able to measure how much belief in the field of creativity individuals express and what their creativity strategies are. The results of the questionnaire made it possible to investigate any differences in self-assessment of creativity between genders and different study programs.

Sample and sampling

The study was carried out in the summer semester of the 2019/2020 school year - from April to July. An online questionnaire was created by the open-source application for web surveys 1Ka. The link was managed via the university's e-mailing list and offered to the entire population of students ($n = 1183$) at the Faculty of Natural Sciences and Mathematics, the Faculty of Education, and the Faculty of Arts (all units of the University of Maribor). The instrument was anonymous, and response was considered as consent. The introductory text/invitation to take the survey was read by 230 students. Seventy-five students began the survey, one of whom did not complete it. Thus, a total of seventy-four relevant responses were received, of which 57 (77%) of them were by females. The ratio between respondents studying the pedagogical program and those studying the non-pedagogical program was 50:50.

The study included students at all three study levels: undergraduate students, master's and doctoral students. The students come from various regions in Slovenia and from areas with differing status. Thus, varied student profiles were covered in the survey.

Description of the instrument

We adapted Kumar and Hollman's (1997) revised questionnaire for measuring various aspects of creativity. The original questionnaire contains seventy-eight claims, divided into eight different sections. We chose only the first three sets for our research. The questionnaire is in the Appendix.

The first set contains two questions and measures the extent to which an individual perceives himself to be creative.

The second set, which measures the extent to which an individual believes in the creative process, as something over which he or she has little control, consists of seventeen statements.

The third set, however, contains eighteen statements that measure the extent to which an individual uses specific strategies or techniques to facilitate creative work. Respondents express their agreement with the stated claims on a 5-point scale with choices from 1 to 5: 1 - Strongly Agree, 2 - Agree, 3 - Unsure, 4 - Disagree and 5 - Strongly Disagree. Care must be exercised in the analysis, since some issues are reversed, which in the analysis of the results must be taken into consideration to avoid errors. Based on the answers, we can determine what the individuals' self-assessment shows about their creativity.

Analyses

After all the data had been collected, it was first considered that some data needed to be reversed. If this was not done, then the results would not be correct, and the data analysis performed would be incorrect.

The results were calculated following the scoring key, which forms part of the questionnaire (Kumar and Hollman's, 1997). The data for each respondent were summarised according to individual sets. In the first set, it was sufficient for both types of questions to be added up, while in the second and third sets, the results of each respondent within the set had to be added up and divided by the number of statements in the set. Thus, the sum of the answers in the second set was divided by seventeen, because seventeen statements were given in the second set, and the third set was divided by eighteen. The results were rounded to two decimal places.

The data was processed with SPSS statistical software. Descriptive statistics were calculated: frequencies, mean values, and standard deviation. An independent t-test with a 95% confidence interval was also calculated to compare the results between genders, and between students of pedagogical and non-pedagogical study programs.

Results

Prior to performing the t-test, we performed an analysis to determine the normality of the distributions for individual sets. The analysis showed that all distributions were normal.

An independent t-test was performed in the SPSS program to verify Hypothesis 1. The results of the questions in all three sets were compared according to gender.

First, a comparison of the results between males and females in set 1 (which measures the extent of self-perceived creativity) can be observed. This is followed by a comparison for set 2, which measures the extent to which an individual believes in the creative process, as one over which he or she has little control, and finally a comparison by gender in the third set, which measures the extent to which an individual uses specific strategies or techniques to facilitate creative work.

Table 1: T-test of showing creativity by sets according to gender.

		<i>n</i>	<i>M</i>	<i>SD</i>	<i>t</i>	<i>p</i>	<i>df</i>	95% Confidence Interval of the Difference		Cohen's <i>d</i>
								Lower	Upper	
Set1	female	57	7.16	1.62	.34	.73	72	-.76	1.08	.09
	male	17	7.00	1.80						
Set2	female	57	2.77	.41	-.59	.56	72	-.30	.16	.17
	male	17	2.84	.41						
Set3	female	57	2.99	.45	1.00	.32	72	-.13	.40	.25
	male	17	2.86	.58						

According to Cohen (2008), we find a 'small' effect size $d_{Cohen} < .2$ for the first and the second set and a moderate small $d_{Cohen} = .25$ for the third set. This means that the difference between genders is trivial. In practice, this means that the gender effect size on the individual's perception of creativity, on respondents' beliefs in the creative process, and on the choice of strategies for achieving creativity, is small.

We thus established that the difference in self-assessment of creativity between genders is statistically insignificant. A more detailed explanation of the results and discussion follows in the next section.

To test Hypothesis 2, an independent t-test was calculated. Table 2 shows the results of the analysis of the creativity comparison according to pedagogical or non-pedagogical field of study.

Table 2: t-test of showing creativity in sets according to pedagogical or non-pedagogical study program

		<i>n</i>	<i>M</i>	<i>SD</i>	<i>t</i>	<i>p</i>	<i>df</i>	95% Confidence Interval of the Difference		Cohen's <i>d</i>
								Lower	Upper	
								Set1	pedagogical	
	non-pedagogical	37	7.27	1.76						
Set2	pedagogical	37	2.82	.46	.68	.50	72	-.13	.26	.17
	non-pedagogical	37	2.75	.36						
Set3	pedagogical	37	2.99	.48	.39	.70	72	-.18	.27	.10
	non-pedagogical	37	2.94	.50						

A small difference in means between groups is confirmed by Cohen's effect size (*d*), which is calculated below .2 for all sets. This means that the difference in self-assessed creativity between pedagogical and non-pedagogical students is negligible. We established that the difference in self-assessment of creativity between pedagogical and non-pedagogical students was statistically insignificant. A more detailed explanation of the results and discussion follow in the next section.

Discussion

The discussion is organized as comments and verification of the hypotheses that were set for the study.

H1: There is a statistically significant difference in self-assessment of creativity between the genders.

The results in Table 1 show that females scored slightly higher mean values in set 1 and set 3, which means that they assessed themselves as slightly more creative and as using special strategies or techniques to facilitate creative work more often, while males scored slightly higher mean values in set 2, which means that they are slightly more confident in the creative process; however, the differences are statistically insignificant. The first hypothesis is thus rejected.

After a comparison of studies on differences in creativity between the genders, as established in the theoretical section, we found that other researchers had difficulty singling out one gender and claiming that it expresses greater creativity than the other. Our study has confirmed that there is no statistically significant difference between the genders. Our results are in line with those by Baer and Kaufman (2008), which reported no gender difference in creativity.

Clearly, the expression of creativity is likely to be influenced by many other factors - for example lifestyle, educational status, social status, etc.

H2: There is a statistically significant difference in self-assessment of creativity between pedagogical and non-pedagogical students.

The results in Table 2 show that respondents from pedagogical programs, reached slightly higher mean values in set 2 and set 3, which means that they self-reported as slightly more confident in the creative process and as using special strategies or techniques to facilitate creative work more often; in contrast, respondents from non-pedagogical programs reached slightly higher mean values in set 1, which means that they were slightly more creative. These differences, however, are statistically insignificant. We found no statistically significant difference between pedagogical and non-pedagogical students. This means that both groups have the same perception of being creative, that they believe equally in the creative process, and that they are equally likely to use specific strategies or techniques to facilitate creative work. The second hypothesis is thus rejected.

We were unable to find any studies comparing the creativity of pedagogical and non-pedagogical students; therefore, we can only speculate that no significant differences were detected between the groups because of the small sample size in the study, which is considered a limitation of the study. A further limitation could be the implementation of the study programs at the University of Maribor: pedagogical and non-pedagogical students attend the same lectures, to a certain extent. Only specific parts of the programs or content are implemented separately. The results could also be influenced by the lack of an obligatory course on creativity for students in the pedagogical program. Only those who choose elective courses can learn about creativity.

We suggest that the study be repeated on a larger sample of respondents.

Conclusion

This study examined the creativity of students from three faculties at the University of Maribor was. Faculties that offer both pedagogical and non-pedagogical programs were chosen for the study. The results showed no statistically significant differences in creativity between students according to gender, or according to whether they were pedagogical or non-pedagogical students.

It can be concluded that the expression of creativity is likely to be influenced by many other factors - for example lifestyle, educational status, social status, etc. There is much potential for upgrading this research: increasing the sample size, comparing more diverse groups, for example students at different study levels, students taking the elective course Creativity, or exploring differences in creativity according to student success in their programs.

We believe that the invitation to participate in the research has already encouraged students to think about creativity. The students who participated in the research were confronted with claims about the creative process, and during the research itself, they also had to consider their own attitude towards creativity to be able to answer all the questions. The authors believe that our research will encourage readers to think similarly and stakeholders to include a creativity course as an obligatory part of pedagogical study programmes. We also believe that similar research can encourage teachers to pay more attention to creativity in their work.

During the research, we did identify one limitation to our study: small sample size. We believe that in future we should conduct a similar survey on a larger sample of students.

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Authors:**Dejan Zemljak**

Assistant, University of Maribor, Faculty of Nature sciences and Mathematics, Koroška cesta 160, Maribor, Slovenia, e-mail: dejan.zemljak1@um.si

Asistent, Univerza v Mariboru, Fakulteta za naravoslovje in matematiko, Koroška cesta 160, Maribor, Slovenija, e-pošta: dejan.zemljak1@um.si

Mateja Ploj Vrtič, PhD

Associate professor, University of Maribor, Faculty of Nature sciences and Mathematics, Koroška cesta 160, Maribor, Slovenia, e-mail: mateja.plojvrtic@um.si

Izredna profesorica, Univerza v Mariboru, Fakulteta za naravoslovje in matematiko, Koroška cesta 160, Maribor, Slovenija, e-pošta: mateja.plojvrtic@um.si



POVEZAVA GLASBENE IZOBRAZBE UČITELJEV V OSNOVNI ŠOLI IN UPORABE INFORMACIJSKO-KOMUNIKACIJSKE TEHNOLOGIJE PRI POUKU GLASBENE UMETNOSTI

MATEJA BLATNIK¹ & BARABRA KOPAČIN²

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¹ OŠ Jakoba Aljaža Kranj, Kranj, Slovenija

² Univerza na Primorskem, Pedagoška fakulteta, Koper, Slovenija

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KORESPONDENČNI AVTOR/CORRESPONDING AUTHOR

matejaa.verdir@gmail.com

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Izvleček/Abstract Učitelji glasbene umetnosti v osnovni šoli pri poučevanju večinoma uporabljajo tudi informacijsko-komunikacijsko tehnologijo (v nadaljevanju IKT), saj nam ta omogoča delovanje funkcij zvoka, videa, prenašanja podatkov in brskanja po svetovnem spletu, kar služi kot pripomoček pri izvajanju določenih glasbenih dejavnosti. Zanimalo nas je, koliko si razredni učitelji pri poučevanju glasbene umetnosti pomagajo z uporabo IKT ter ali obstaja povezava med glasbeno izobrazbo razrednih učiteljev (formalno glasbeno izobraževanje, pevski zbor, plesne dejavnosti) in uporabo IKT pri pouku glasbene umetnosti. Ugotovili smo, da je uporaba IKT med poukom glasbene umetnosti pogojena s predhodno glasbeno izobrazbo učiteljev.

Connection between the musical education of elementary school teachers and the use of information and communication technology during music lessons

Some teachers take advantage of information and communication technology (hereinafter: ICT) in their music lessons, as it enables transmission of sound, video, and other data via the Internet. Such technology used during music lessons can serve as an accessory for performing specific music activities. The aim of our study was to find how much ICT is used by music teachers and whether there is a connection between formal music education of primary school teachers (formal music education, choir membership, dance activities) and the use of ICT during music lessons. The results show that the use of ICT during music lessons is similar among teachers with and without music education.

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Uvod

Tudi slovenski učni načrti si prizadevajo za vključevanje digitalne pismenosti na vseh področjih (The National Curriculum 2007, v Stražar, 2015), saj informacijsko-komunikacijska tehnologija v pouk prinaša sodobnost, pri pouku glasbene umetnosti pa pomaga tudi k širjenju in poglobljanju glasbenih doživetij (Borota, 2007).

Kljub veliki izbiri glasbenih interesnih dejavnosti nas glasba danes na vsakem koraku – bolj kot kadar koli do sedaj – spremlja tudi preko sodobne tehnologije. Posledično si tudi veliko učiteljev med poukom glasbene umetnosti pomaga kar z informacijsko-komunikacijsko tehnologijo. Pod termin informacijsko-komunikacijska tehnologija (v nadaljevanju IKT) spadajo vse naprave za komunikacijo, to vključuje televizijo, računalnik, radio, mrežno programsko in strojno opremo ter tudi različne storitve, povezane z njimi – videokonference (Hvalič Touzery, 2010). Predvsem pa IKT učitelju daje možnost, da izboljša proces poučevanja (Borota in Brodnik, 2006, 532).

Interesne dejavnosti

Učenci imajo možnost, da se po pouku udeležijo interesnih dejavnosti. Glede na kraj izvajanja jih ločimo na šolske dejavnosti (pevski zbor, računalništvo, ročna dela, šahovski krožek, fotografski krožek ...) in obšolske oziroma izvenšolske dejavnosti (glasbena šola, folklor, gasilstvo). Šolske interesne dejavnosti, ki jih organizira šola in potekajo izven šolskega urnika, so odvisne predvsem od šole in znanj učiteljev, ki poučujejo na šoli. So pa večinoma brezplačne in potekajo pred poukom ali po njem. Obšolske ali izvenšolske interesne dejavnosti pa se izvajajo v popoldanskem času, in sicer v prostorih šole ali v okolici (kulturne dvorane, glasbene šole ...). Te dejavnosti so večinoma plačljive, starši pa morajo kupiti potrebne pripomočke oziroma potrebščine. Z interesnimi dejavnostmi in z drugimi izvenšolskimi dejavnostmi se spodbuja telesni, gibalni, socialni in čustveni razvoj otrok (*Bela knjiga o vzgoji in izobraževanju*, 2011), zato je za vsakega otroka priporočljivo, da v šolskem obdobju obiskuje tiste dejavnosti, ki ga veselijo.

V nadaljevanju bomo podrobneje opisali šolske in obšolske interesne dejavnosti, ki so povezane z glasbo in v katere se lahko otroci vključijo: glasbena šola, pevski zbor in plesne dejavnosti.

Glasbena šola

V Sloveniji se glasbeno izobraževanje na osnovni stopnji izvaja na 64 registriranih glasbenih šolah, od tega jih je 51 javnih. V *Zakonu o glasbenih šolah* (2006) so zapisane zahteve, ki omogočajo odkrivanje ter razvijanje glasbenih in plesnih sposobnosti, doseganje ustreznega znanja in pridobitev izkušenj. Učenci morajo v nižjih glasbenih šolah pridobiti znanje za nadaljnje glasbeno in plesno izobraževanje.

Zakon o glasbenih šolah, ki velja od 31. julija 2006, ureja osnovno plesno ter glasbeno vzgojo in izobraževanje v javnih in zasebnih šolah. V osnovnem glasbenem in plesnem izobraževanju se izvajajo naslednji programi (*Zakon o glasbenih šolah*, 2006, 4. člen): program predšolske glasbene vzgoje, ki traja eno leto, program pripravnice, ki tudi traja eno leto, program plesne pripravnice, ki traja tri leta, glasbeni program, ki traja štiri leta, šest oziroma osem let, in plesni program, ki traja štiri leta oziroma šest let.

Glasbeno šolo lahko obiskujejo predšolski otroci, učenci, ki obiskujejo osnovne šole, pa tudi starejši, saj jim je omogočeno izobraževanje glede na program. Učenci, ki na sprejemnem izpitu izkažejo potrebno nadarjenost, jim glasbena šola omogoča vključitev v glasbeni ali plesni program osnovnega izobraževanja. Učenci imajo zagotovljeno možnost optimalnega razvoja individualnih sposobnosti in specifične nadarjenosti (prav tam).

V programih glasbenega in plesnega izobraževanja se v zadnjih nekaj letih število vpisanih otrok in mladostnikov giblje okoli 25 500, od tega jih je bilo vpisanih nekaj manj kot 23 400 osnovnošolcev, to predstavlja 14 % osnovnošolske populacije. V šolskem letu 2015/2016 je bilo v predšolsko glasbeno pripravnico vpisanih 567 učencev, v glasbeni in plesni pripravnici jih je bilo skupaj vpisanih 2947, program glasba je obiskovalo 20 635 učencev, v program ples pa je bilo vpisanih 1299 učencev. V tem šolskem letu je bilo največ učencev vpisanih na glasbila s tipkami, sledijo pihala, godala in brenkala. Izbira glasbenega in plesnega programa je precej odvisna od spola. Dekleta se pogosteje vključujejo k petju, plesu, igranju na pihala, godala in glasbila s tipkami, medtem ko dečki prevladujejo pri igranju na tolkala in trobila (SURs, 2016).

Zborovsko petje

Zborovsko petje je ustvarjalno-poustvarjalna umetniška dejavnost, ki v šolskem in zunajšolskem prostoru posreduje posebne glasbene vrednote (Kralj, 2012). Pevski zbor je skupina pevcev, pri kateri so različni glasovi večkrat zasedeni. Razlikuje se glede na zasedbo ali glede na funkcijo. Šolski pevski zbori delujejo po večini na vseh slovenskih osnovnih šolah, običajno v otroški in mladinski zasedbi (Kljun, 1999). Odrasli pevski zbor sestavlja skupina pevcev in je običajno sestavljen iz štirih skupin glasov: najvišji glas je sopran, nižji je altovski glas, sledi mu tenor, ki je še malo nižji, in najnižji je basovski glas. Kadar zbor izvaja zahtevnejše partiture, ki so napisane za še več glasov, so ti glasovi še enkrat razdeljeni – med sopran in alt se doda še mezzosopran, med tenor in bas pa bariton (Helsby, 2010).

Pevski zbor v slovenskih osnovnih šolah spada med interesne dejavnosti, ki so pomemben del vseživljenjskega učenja. Otroci si interesno dejavnost izberejo in se zanj odločijo prostovoljno. Otroke preko zborovskega petja seznanjamo z lepoto slovenske ljudske in umetne zborovske pesmi ter pesmi drugih narodov. Navajamo jih na delo v skupini in na to, da je za doseganje enakih, skupnih ciljev potrebno medsebojno reševanje problemov (Žvar, 2001).

Plesna dejavnost

Neubauer (1999) pravi, da je ples umetnostna zvrst, kjer učenci sodelujejo z lastno aktivnostjo ter ustvarjalnostjo v skupini in kot posamezniki. Otroci se med drugim lahko ukvarjajo z baletom, ki ga obiskujejo v javnih glasbenih šolah, ali pa se vpišejo v zasebne plesne šole, katerih je v Sloveniji vedno več. Veliko pa je tudi zvrsti plesa, ki jih poučujejo plesne šole: hip hop, rumba, salsa, valček, latino, jazz balet, samba ... Glede na okolje, kjer se ples odvija, pa zvrsti razdelimo na: športni ples, umetniški ples, dvorni ples, obredni ples, ljudski ples in drugo.

Veliko posameznikov se odloči tudi za obiskovanje ljudskih plesov. »Veda o plesnem izročilu nekega naroda smatra ples za vsako človekovo ritmično gibanje, ki ni pridobljeno, ampak služi ali je služilo kulturnemu ali magičnemu namenu, izražanju neke vsebine ali ideje in zabavi.« (Ramovš, 1980, str. 13). Fuchs (2004) pravi, da je ljudski ples del slovenske kulturne dediščine. Če gledamo s tega vidika, je pravilno, da ga spoznajo tudi naši potomci. Ljudski ples ljudje imenujemo »folklor«, saj ta ples vidimo le še v izvedbah folklornih skupin. Ljudski plesi so značilni za najširše plasti ljudstva v določenem obdobju.

Njihov izvor je lahko podedovan iz davnine in se ga časovno ne da natančno opredeliti, lahko pa rečemo, da so bili ljudski plesi zavestno prevzeti od drugod in so se v določenem kraju prilagajali ter spreminjali.

Slovenski plesi, z izjemo Bele Krajine, za katero so značilni peti plesi, se plešejo le ob instrumentalni spremljavi, ki se je skozi čas zelo spreminjala. V srednjem veku so igrali na dude in na različne piščali, za 17. stoletje pa je bilo značilno, da so spremljavi dodali še prečno flavto in gosli. V naslednjem stoletju je veljal značilen sestav, in sicer gosli, oprekelj, bas, in v 19. stoletju se pojavijo še ostala pihala ter trobila – oprekelj je po tem počasi šel v pozabo. Kasneje v tem stoletju se godbi priključi še diatonična harmonika. V Beli krajini so znani tudi tamburaški sestavi, ki spremljajo folklorne skupine (Ramovš, 1992).

Ramovš (1992) trdi, da ima pri ljudskem plesu pomembno vlogo instrument. Diatonična harmonika je zelo primerna za ples valčka in polke, zato nas ne čudi, da je izpodrinila violino in oprekelj (prav tam).

Informacijsko-komunikacijska tehnologija

V IKT sta zajeti strojna in programska oprema, ki omogočata delovanje funkcij videa, zvoka, prenašanja podatkov in brskanja po svetovnem spletu. Za vse to je osrednje orodje računalnik, ki je v današnjem času postal del vsakdana v razvitih državah in državah v razvoju. IKT zajema velik niz tehnoloških orodij in virov, ki se jih uporablja za komunikacijo in upravljanje z milijoni podatkov (Abdullahi, 2014). IKT v šolstvu omogoča bistveno večji obseg dostopanja, shranjevanja in razširjanja informacij, uporaba pa je v veliki meri odvisna od tehnološke opremljenosti okolja, v katerem poteka pouk. Pri otrocih je zagotovljen napredek le s tem, da se šole stalno opremljajo z računalniki, pametnimi tablam, projektorji ... To namreč vodi v trajnostni razvoj posameznika oziroma ga oblikuje kot tehnološko pismenega (Bela knjiga o vzgoji in izobraževanju, 2011).

IKT se prilagaja posamezniku in njegovim specifičnim potrebam ter vpeljuje nova didaktična načela učenja. Ko IKT uporabljamo pri učenju, razvijamo spretnosti, kot so: sodelovanje, kritično vrednotenje gradiv, organizacijo in načrtovanje dela. Učitelj bi moral najti pot, kjer bo sodobno tehnologijo učinkovito uporabil v učnem procesu. Vsekakor pa moramo razumeti, da je sodobna tehnologija le orodje, ki nam pomaga pri poučevanju, kot to funkcijo že stoletja opravlja tabla in drugi učni ter didaktični pripomočki (Šavli, 2006).

Uporabnost sodobne IKT bi morala biti vedno ovrednotena glede na njeno didaktično uporabnost. V vzgojno-izobraževalni proces je ne smemo vpeljati le zato, ker je moderna in jo uporablja vsak izmed nas. Naloga učitelja je, da oceni, kakšno dodano vrednost prinaša, in jo na podlagi tega tudi uporabi pri pouku (Šavli, 2006).

Uporaba IKT pri glasbeni umetnosti

Glasbena umetnost učencem ponuja možnosti za aktivno in selektivno poslušanje glasbe na različnih prireditvah in v različnih medijih, ki so v glasbenih učilnicah prisotni že veliko časa. Tako kot pri drugih urah pouka, se je tudi pri glasbeni umetnosti IKT nadgrajevala in spreminjala. V učilnicah so že prisotni računalnik s projektorjem LCD, interaktivna tabla in drugi mediji. Pred tem so imeli nalogo prenašanja informacij učencem kasetofon, televizija in CD-predvajalnik. Sedanje naprave uporabniku hitreje, lažje in varneje dostavijo informacije (Borota in Brodnik, 2006).

Sodobne oblike načrtovanja glasbenih dejavnosti s pomočjo IKT, ki daje pogoje za kakovostnejše izvajanje, ustvarjanje in poslušanje glasbe, zagovarja tudi Ajtnik (2001), ki trdi, da je pripravljenost učiteljev za uvajanje sodobnih pristopov pri podajanju glasbe in izobraževalnem procesu še zelo majhna (Ajtnik, 2001).

Tudi Borota (2007) meni, da je ključni dejavnik pri uvajanju IKT v pouk glasbene umetnosti ravno učitelj. Kako bo z IKT posodobil način poučevanja, je izključno njegova odločitev, pri čemer so pomembne tudi motiviranost, usposobljenost za uporabo IKT ter pripravljenost na vseživljenjsko učenje za razvijanje kompetentnosti pri uporabi IKT. S pomočjo vodstva šole, drugih učiteljev in opremljenosti šole z IKT si učitelj ustvari načrt uvajanja IKT v pouk glasbene umetnosti glede na učne okoliščine v razredu. Če je v učilnici en računalnik, je smiselna uporaba projektorja LCD, ki vsem učencem hkrati omogoča, da predvajani program na ekranu računalnika spremljajo (Borota, 2007).

Prednosti in slabosti IKT pri pouku glasbene umetnosti

Pri pouku glasbene umetnosti bi nam sodobna tehnologija morala služiti le kot pripomoček pri izvajanju določenih glasbenih dejavnosti pri spoznavanju različnih glasbenih slogov, raziskovanju in preverjanju zvokov ter glasbenih struktur, biti vir za učenje besedil in pesmi ... (Lango, 2006).

Učenec lahko preko IKT utrjuje glasbena znanja tudi v samostojnem domačem delu, učitelju glasbene umetnosti pa uporaba IKT pomaga pri vplivanju na čim več čutil, tudi na spodbujanje čustvenih odzivov in na logično mišljenje. Zvočni viri seznanjajo učence z originalno zvočnostjo glasbe, ki je ne more izvajati učitelj sam. Zvočno-vizualni viri nam služijo za spoznavanje instrumentov, materialov, iz katerih so instrumenti izdelani, načina drže in igranja ter za spoznavanje glasbeno-scenskih del (Črčinovič Rozman, 2000; Hawkrige, 1985). Božnar (2004) govori o slabostih IKT, med katerimi izpostavlja predvsem to, da sodobna tehnologija naj ne bi bila sposobna odzivanja in prilagajanja tempu dela v razredu, prav tako ni sposobna čustvovanja in nudenja človeške topline, ki jo potrebujemo v odnosih med seboj, kot jo lahko nudi učitelj s svojo občutljivostjo in se odzove na različne probleme v razredu in nato prilagodi potek učne ure in procesa. IKT tudi ni sposobna prilagoditve posameznikovemu razpoloženju in ne nudi povratnih informacij. Denac (2002) pripisuje vzrok za upad otroškega glasbenega ustvarjanja predvsem sodobni tehnologiji, saj se je v današnjih časih zelo spremenil odnos, ki ga imamo do glasbenega ustvarjanja, petja in igranja, kar pa je posledica množice akustičnih dražljajev iz naše okolice, ki naredijo uporabnika oziroma poslušalca pasivnega.

Metodologija

Problem, namen in cilj raziskave

V današnjem času nas IKT spremlja že na vsakem koraku, vendar je od učiteljev odvisno, koliko jo bodo med poukom uporabljali. Menimo, da ima kar nekaj učiteljev, ki poučuje glasbeno umetnost, poglobljene glasbene sposobnosti, zaradi česar znajo učencem približati glasbo ter instrumente za otroke. Posledično se med poukom glasbene umetnosti manj poslužujejo uporabe IKT.

Namen raziskave je bil s pomočjo anketnega vprašalnika pri učiteljih raziskati in ugotoviti povezavo med glasbeno izobrazbo razrednih učiteljev in uporabo IKT ter glasbil pri pouku glasbene umetnosti. Ugotoviti želimo, ali predhodna glasbena izobrazba učiteljev (formalno glasbeno izobraževanje, pevski zbor, plesne dejavnosti) vpliva na poučevanje glasbe in v kolikšni meri učitelji namesto glasbil pri pouku uporabljajo IKT.

Na podlagi problema smo si zastavili naslednji cilj:

C1: Ugotoviti želimo, ali učitelji, ki so se med študijem ukvarjali ali se še ukvarjajo z glasbo (formalno glasbeno izobraževanje, petje v pevskem zboru, plesne dejavnosti) pri pouku glasbene umetnosti manj uporabljajo IKT in v večji meri uporabljajo lasten glas ter v večji meri vključujejo uporabo malih instrumentov (lastna glasbila, Orffov instrumentarij in mala ritmična glasbila) kot tisti učitelji, ki se med izobraževanjem niso ukvarjali z glasbo.

Hipoteze raziskovanja

Hipoteza 1: Učitelji, ki so se formalno glasbeno izobraževali, pri pouku glasbene umetnosti v večji meri uporabljajo lasten glas in v pouk v večji meri vključujejo uporabo malih instrumentov (lastna glasbila, Orffov instrumentarij in mala ritmična glasbila).

Hipoteza 2: Učitelji, ki so med svojim šolanjem peli ali še pojejo v pevskem zboru, pri pouku glasbene umetnosti v večji meri uporabljajo lasten glas in v pouk v večji meri vključujejo uporabo malih instrumentov (lastna glasbila, Orffov instrumentarij in mala ritmična glasbila).

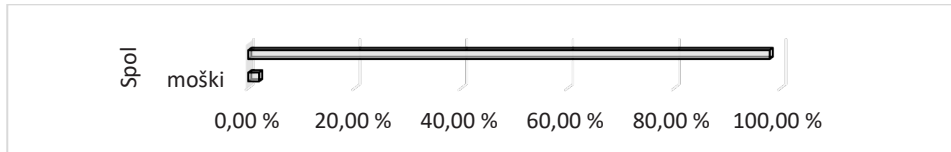
Hipoteza 3: Učitelji, ki so med svojim šolanjem obiskovali plesno dejavnost ali jo še obiskujejo, pri pouku glasbene umetnosti v večji meri uporabljajo lasten glas in v pouk v večji meri vključujejo uporabo malih instrumentov (lastna glasbila, Orffov instrumentarij in mala ritmična glasbila).

Metode raziskovanja

Pri raziskovanju smo uporabili deskriptivno in kavzalno-neeksperimentalno metodo empiričnega pedagoškega raziskovanja. Gre za kvantitativno raziskavo, zato bomo uporabili dedukcijo. Vzorec sodelujočih učiteljev v raziskavi je bil namenski in neslučajnostni. Podatke smo zbirali s spletnim anketnim vprašalnikom. Vprašalnik je zajemal vprašanja odprtega, zaprtega in kombiniranega tipa ter lestvico stališč s trditvami. Sodelovanje je bilo prostovoljno in anonimno. Podatke smo obdelali s pomočjo računalniškega programa IBM SPSS Statistics 22, kjer smo uporabili postopke deskriptivne statistike.

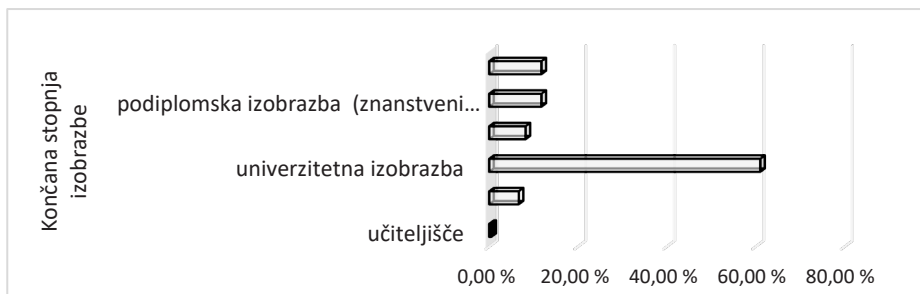
Predstavitev vzorca

Raziskavo smo izvedli januarja 2017, in sicer s pomočjo spletne ankete, ki smo jo objavili v spletnih forumih, kamor so vključeni učitelji razrednega pouka. Nekaj anket smo poslali tudi preko elektronske pošte.



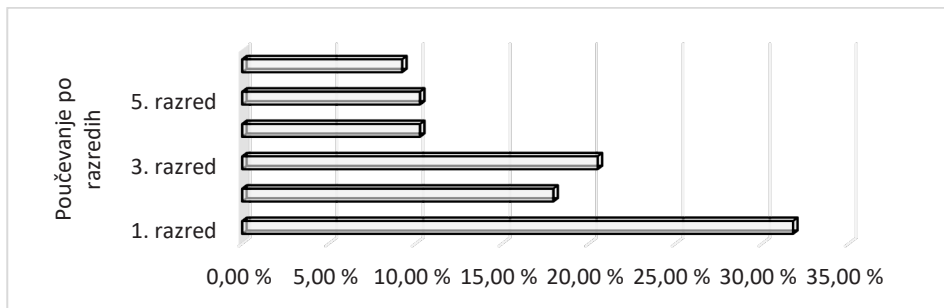
Graf 1: Strukturni odstotki (f %) anketiranih glede na spol

Odgovori (graf 1) sodelujočih v anketnem vprašalniku so relevantni le za raziskavo, ki smo jo izvedli mi in v katero je bilo vključenih 195 anketiranih (4 ali 2,05 % učiteljev in 191 ali 97,95 % učiteljic razrednega pouka). Posledično rezultatov ne moremo posplošiti na celotno populacijo razrednih učiteljev, ki poučujejo na osnovnih šolah v Republiki Sloveniji.



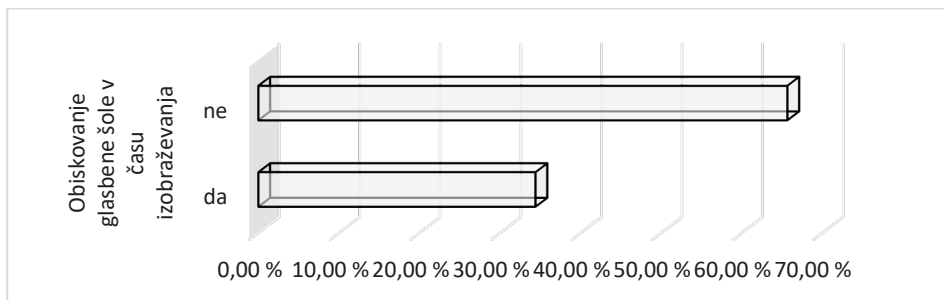
Graf 2: Strukturni odstotki (f v %) anketiranih glede na končano stopnjo izobrazbe

Z grafa 2 je razvidno, da ima 61,03 % (119 anketiranih) končano univerzitetno izobrazbo. To so lahko pridobili od leta 1987 dalje. Enak delež vzorca, 11,79 % (23 anketiranih) ima končano podiplomsko izobrazbo (znanstveni magisterij ali doktorat) in podiplomsko izobrazbo po bolonjskem sistemu; 8,21 % vzorca (16 anketiranih) ima univerzitetno izobrazbo po bolonjskem sistemu, pri čemer velja poudariti, da imajo ti najmanj delovne dobe, saj je bolonjski sistem prenovljen program prejšnje univerzitetne izobrazbe. Sledili so tisti, ki imajo končano višjo šolo Pedagoške akademije, teh je bilo 6,67 % (13 anketiranih). Le 0,51 % (eden od anketiranih) je bilo takih, ki imajo zaključeno učiteljišče in posledično največ delovne dobe.



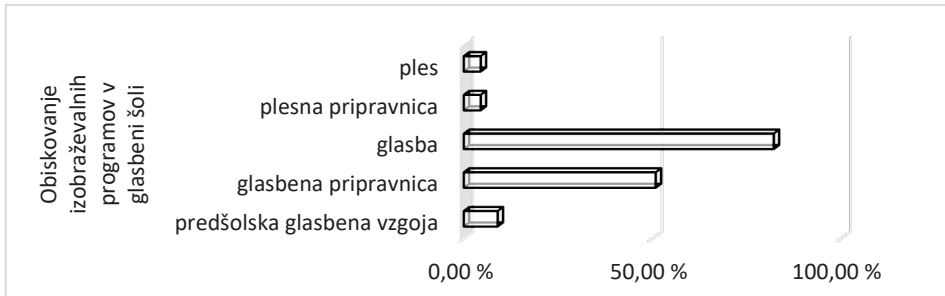
Graf 3: Strukturalni odstotki (f v %) anketiranih glede na razred, v katerem poučujejo v šolskem letu 2016/2017

Z grafa 3 lahko preberemo, da največ 31,79 % (62 anketiranih) poučuje v prvem razredu. V drugem razredu poučuje 17,95 % (35 anketiranih), v tretjem pa 20,51 % (40 anketiranih). Enako število, 10,26 % (20 anketiranih), anketiranih poučuje v četrtem in petem razredu, kar nekaj, 9,23 % (18 anketiranih), pa je bilo takšnih, ki poučujejo v kombiniranem oddelku.



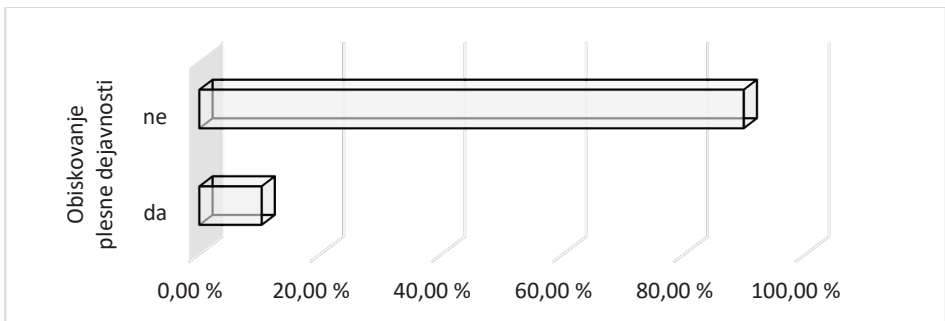
Graf 4: Strukturalni odstotki (f v %) anketiranih glede na obiskovanje glasbene šole med svojim izobraževanjem

Z grafa 4 lahko razberemo, da je glasbeno šolo obiskovalo 67 anketiranih ali 34,36 % vzorca.



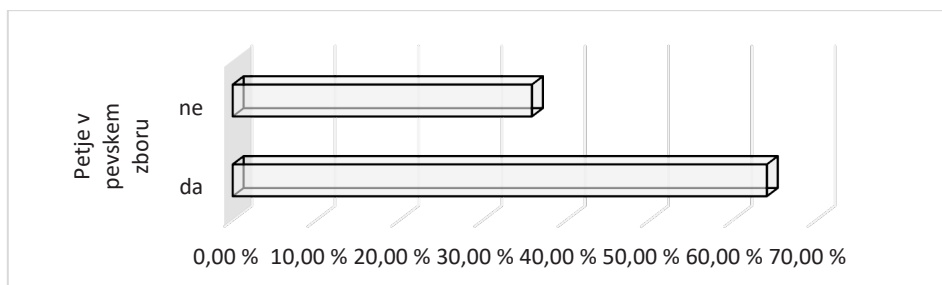
Graf 5: Strukturni odstotki (f v %) anketiranih glede na obiskovanje izobraževalnih programov v glasbeni šoli

Pri tem vprašanju je bilo možnih več odgovorov, saj se v glasbeni šoli lahko obiskuje več kot en program. Z grafa 5 razberemo, da je kar 82,09 % anketiranih od tistih, ki so med izobraževanjem obiskovali glasbeno šolo (55 anketiranih), odgovorilo, da je obiskovalo program Glasba. V tem programu se posamezniki odločijo za igranje na instrument, kar lahko traja največ 8 let. Velik delež, 50,75 %, tistih anketiranih, ki so se formalno glasbeno izobraževali (34 anketiranih), je odgovoril, da je obiskovalo Glasbeno pripravnico; 8,96 % (šest anketiranih) se jih je vpisalo že na Predšolsko glasbeno vzgojo, kjer so se seznanili z instrumenti. Enak delež vzorca, 4,48 % anketirancev (trije od anketiranih), je obiskoval Plesno pripravnico in program Ples.



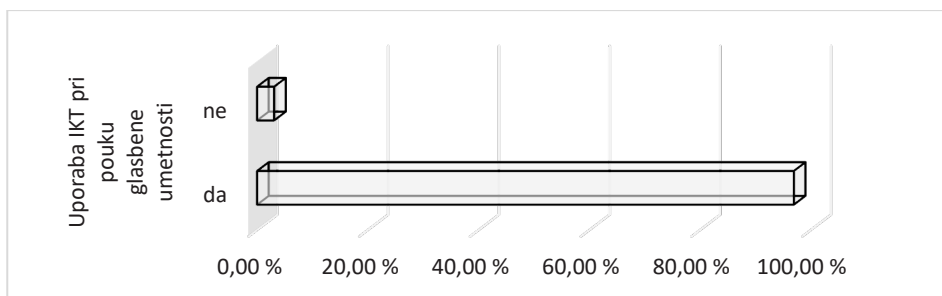
Graf 6: Strukturni odstotki (f v %) anketiranih glede na obiskovanje plesne dejavnosti

Z zgornjega grafa lahko razberemo strukturne odstotke anketiranih, ki so obiskovali ali pa še obiskujejo plesne dejavnosti. Izmed 195 vključenih v raziskavo je pritrdilno odgovoril 10,26 % (20 anketiranih). Preostalih 89,74 % (175 anketiranih) je odgovorilo, da nikoli niso obiskovali plesne dejavnosti.



Graf 7: Strukturalni odstotki (f v %) anketiranih glede na petje v pevskem zboru

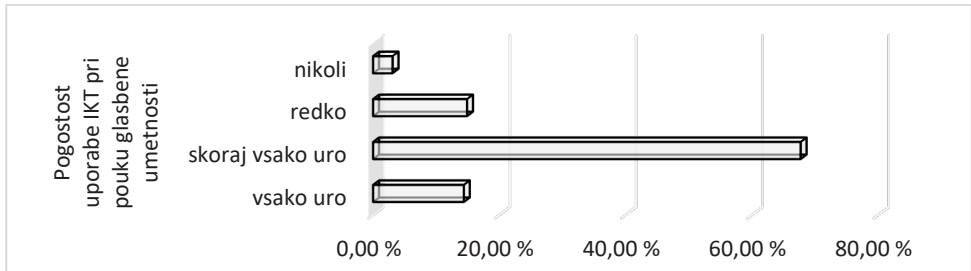
Z grafa 7 je razvidno, da je od 195 anketiranih, zelo veliko takšnih, ki so kdaj peli v pevskem zboru ali pa še vedno pojejo. Pritrdilno je namreč odgovorilo kar 64,10 % (125 anketiranih). Glede na to, da je kar velik odstotek takšnih, ki so kdaj peli v pevskem zboru, lahko sklepamo, da ima velik pomen ravno dejstvo, da interesna dejavnost 'pevski zbor' poteka po pouku na šoli in je brezplačna. Tudi Fojkar Zupančič (2014) trdi, da je pevski zbor dejavnost, v katero je v Sloveniji vključenih kar 64 000 pevcev, kar potrjuje, da je petje v pevskem zboru najbolj množična ljubiteljska dejavnost pri nas.



Graf 8: Strukturalni odstotki (f v %) anketiranih glede na uporabo IKT pri pouku glasbene umetnosti

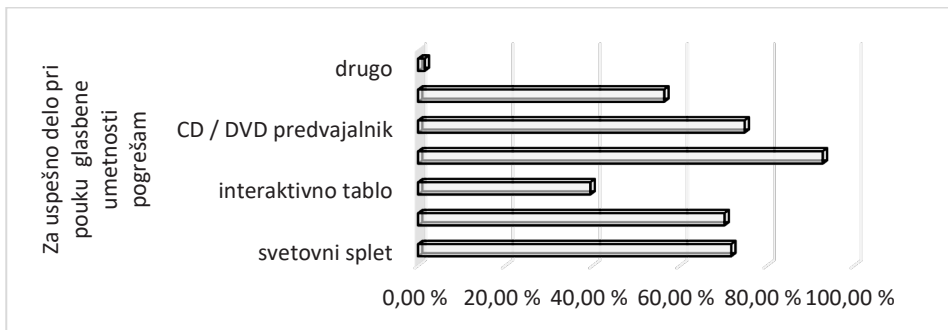
Graf 8 nam prikazuje, koliko odstotkov vključenih v raziskavo uporablja IKT med poukom glasbene umetnosti. To je skoraj večina in znaša kar 96,92 % (189 anketiranih). Na vprašanje, zakaj v svojem razredu ne uporabljajo IKT, sta dva od anketiranih (od šestih, ki so na vprašanje, če uporabljajo IKT, odgovorili z odgovorom ne) izbrala odgovor, da v svojem razredu nimata sodobne tehnologije. Trije anketirani so označili odgovor, da realizacijo ciljev iz učnega načrta dosežajo brez uporabe IKT. Eden je označil, da ne zna uporabljati IKT, še eden pa je označil odgovor pod 'drugo' in poleg zapisal, da sta v 1. razredu dva učitelja in da je vedno on tisti, ki učence uči nove pesmi, kjer ne uporablja IKT, ampak svoj glas.

Vprašanje, zakaj ne uporabljajo IKT pri pouku glasbene umetnosti, je imelo več možnih odgovorov.



Graf 9: Strukturalni odstotki (f v %) anketiranih glede na pogostost uporabe IKT pri pouku glasbene umetnosti

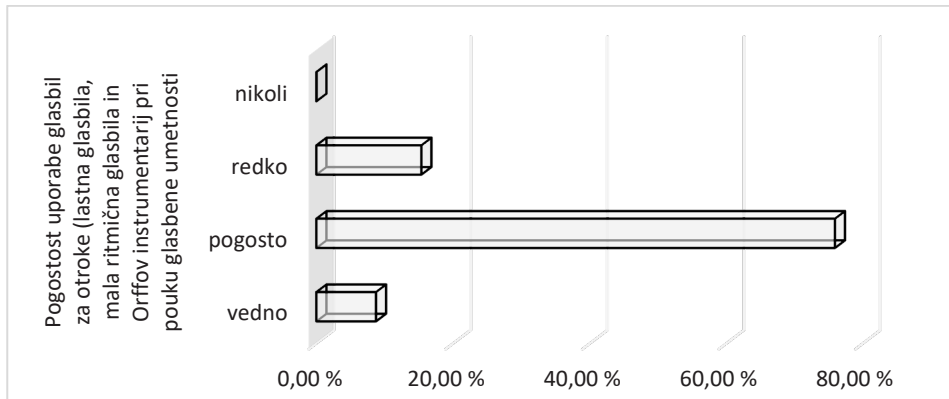
Zgornji graf nam prikazuje, da največ anketiranih skoraj vsako uro uporablja IKT pri pouku glasbene umetnosti. Teh je kar 67,69 % (132 anketiranih). Takšnih, ki redko uporabljajo IKT, je 14,87 % (29 anketiranih); 14,36 % (28 anketiranih) je odgovorilo, da vsako uro pri glasbeni umetnosti uporabljajo IKT; 3,08 % (šest anketiranih) pa je takšnih, ki IKT ne uporabljajo.



Graf 10: Strukturalni odstotki (f v %) glede na uporabo IKT med poukom glasbene umetnosti

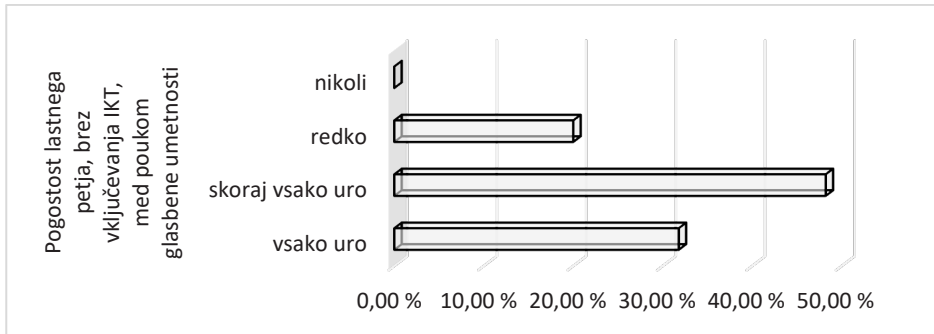
Pri vprašanju, kaj od sodobne tehnologije vključeni v anketo uporabljajo pri pouku glasbene umetnosti, je bilo možnih več odgovorov. Graf 10 nam prikazuje, da največ anketirancev, teh je 181 (92,82 %), uporablja računalnik. S 74,87 % (146 anketiranih) je na drugem mestu CD- oziroma DVD-predvajalnik; 71,79 % učiteljev (140 anketiranih) med poukom uporablja svetovni splet.

Projektor med poukom glasbene vzgoje uporablja 70,26 % (137 anketiranih); 56,41 % (110 anketiranih) jih je označilo, da uporabljajo glasbeni stolp oziroma CD-predvajalnik. Interaktivno tablo uporablja najmanjši odstotek učiteljev. Glede na podane odgovore, teh je 39,49 % (77 anketiranih), 1,54 % (trije od anketiranih) je odgovorilo, da med poukom uporabljajo drugo sodobno tehnologijo (kamera in telefon).



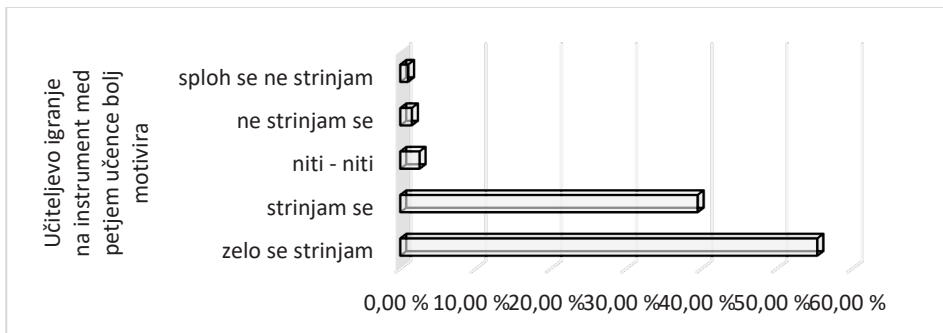
Graf 11: Strukturni odstotki (f v %) uporabe glasbil za otroke (lastna glasbila, mala ritmična glasbila in Orffov instrumentarij) pri pouku glasbene umetnosti

Na grafu 11 je prikazano, kako pogosto vključeni v anketo uporabljajo glasbila za otroke pri pouku glasbene umetnosti; 75,90 % (148 anketiranih) jih je odgovorilo, da jih uporabljajo pogosto; 15,38 % (30 anketiranih) redkeje uporablja glasbila za otroke. Kot razlog bi lahko navedli pomanjkanje instrumentov na šoli. Tistih, ki vedno uporabljajo glasbila za otroke (lastna glasbila, mala ritmična in Orffov instrumentarij), pa je 8,72 % (17 anketiranih). Nihče ni odgovoril, da nikoli ne uporablja glasbil za otroke.



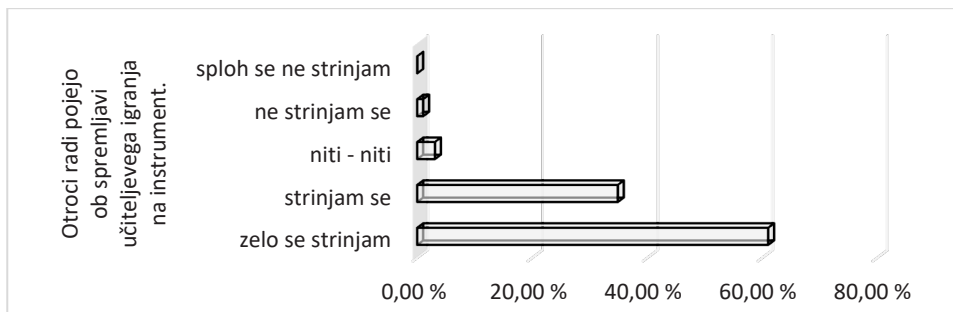
Graf 12: Strukturni odstotki (f v %) uporabe lastnega glasu brez vključevanja IKT med poukom glasbene umetnosti

Iz zgornjega grafa je razvidno, da je 48,21 % (94 anketiranih) takšnih, ki skoraj vsako uro glasbene umetnosti uporabljajo lasten glas brez vključevanja IKT; 31,79 % (62 anketiranih) poje vsako uro brez vključevanja IKT, in 20,00 % (39 anketiranih) je takšnih, ki redko uporabljajo lasten glas brez vključevanja IKT med poukom glasbene umetnosti.



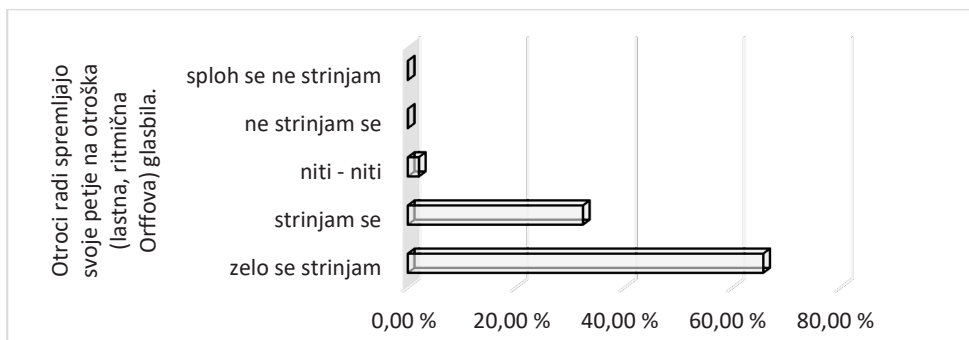
Graf 13: Strukturni odstotki (f v %) anketiranih o mnenju glede večje motiviranosti učencev pri igranju melodije na instrument (klavir, flavto, kitaro) med poukom glasbene umetnosti

Podatki na grafu 13 kažejo, da se z izjavo zelo strinja kar 55,38 % (108 anketiranih). Sledijo jim tisti, ki se z izjavo strinjajo – teh je 39,49 % (77 anketiranih); 2,56 % (pet anketiranih) se ni opredelilo, ali se z izjavo strinjajo ali ne; 1,54 % (trije od anketiranih) pravi, da se s podano izjavo ne strinja; 1,03 % (dva od anketiranih) pa se s podano izjavo sploh ne strinja.



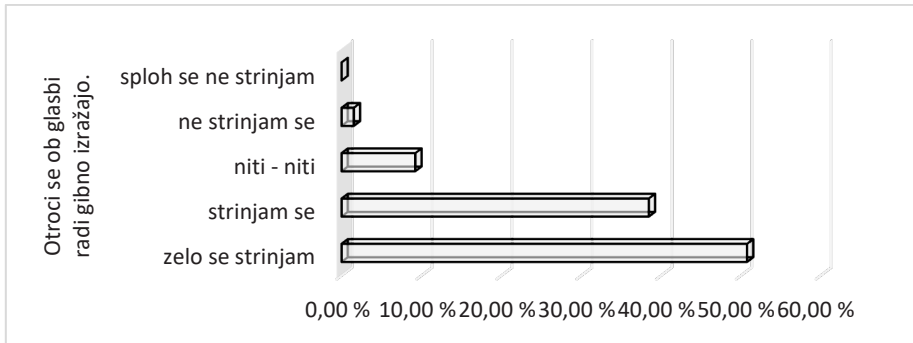
Graf 14: Strukturni odstotki (f v %) anketiranih o mnenju glede priljubljenosti petja ob spremljavi učiteljevega igranja na instrument pri otrocih

Z grafa 14 je razvidno, da se kar 61,02 % (119 anketiranih) zelo strinja z izjavo, da otroci radi pojejo ob spremljavi učiteljevega igranja na instrument; 34,87 % (68 anketiranih) se jih s to izjavo strinja; 3,08 % (šest anketiranih) pa se ni opredelilo ali se strinjajo ali ne. Le 1,03 % vprašanih (dva od anketiranih) se s to izjavo ne strinja. Z zgornjega grafa razberem tudi podatek, da ni bilo nikogar, ki se s to izjavo sploh ne bi strinjal.



Graf 15: Strukturni odstotki (f v %) anketiranih o mnenju glede priljubljenosti spremljanja svojega petja z igranjem na otroška (lastna, ritmična in Orffova) glasbila pri otrocih

Na zgornjem grafu je videti, da se 65,64 % (128 anketiranih) zelo strinja, da otroci radi spremljajo svoje petje na otroška (lastna, ritmična, Orffova) glasbila; 32,31 % (63 anketiranih) je odgovorilo, da se strinjajo z izjavo, da otroci radi spremljajo svoje petje na otroška glasbila. Le 2,05 % (štirje od anketiranih) se ni opredelilo, ali se z izjavo strinjajo ali ne. Nihče se s to izjavo ne strinja ali sploh ne strinja, zato lahko sklepamo, da otroci res radi spremljajo svoje petje na otroška glasbila in ob tem uživajo.



Graf 16: Strukturni odstotki (f v %) anketiranih o mnenju glede gibnega izražanja otrok ob glasbi

Graf 16 nam prikazuje, da se 50,77 % (99 anketiranih) zelo strinja, da se otroci ob glasbi radi gibno izražajo. Kar 38,46 % vprašanih (75 anketiranih) se tudi strinja s to izjavo. Graf kaže, da se 9,23 % (18 anketiranih) ni opredelilo, ali se s tem strinja ali ne. Le 1,54 % (trije od anketiranih) se s to izjavo ne strinja. Nihče ni označil, da se s to izjavo sploh ne strinja.

Postopek zbiranja podatkov

Raziskavo smo izvedli januarja 2017, in sicer s pomočjo spletne ankete, ki smo jo objavili v spletnih forumih, kamor so vključeni učitelji razrednega pouka. Nekaj anket smo jim poslali tudi preko elektronske pošte.

Rezultati in interpretacija

V nadaljevanju bomo z χ^2 -preizkusi preverjali, koliko so statistično pomembne razlike med tistimi učitelji, ki so se aktivno ukvarjali z glasbo (formalno glasbeno izobraževanje, petje v pevskem zboru, plesne dejavnosti), in posledično pogostostjo petja brez vključevanja IKT, pogostostjo uporabe malih instrumentov ter pogostostjo uporabe IKT med poukom glasbene umetnosti, in med tistimi učitelji, ki se med svojim izobraževanjem niso aktivno ukvarjali z glasbo.

Analiza povezav med učitelji, ki so obiskovali glasbeno šolo, in pogostostjo uporabe IKT.

Preglednica 1: Število in odstotek učiteljev glede na obiskovanje glasbene šole in pogostost petja brez vključevanja IKT med poukom glasbene umetnosti

	Glasbena šola	Pogostost petja brez vključevanja IKT med poukom glasbe				
		Vsako uro	Skoraj vsako uro	Redko	Skupaj	
			Število	62	5	0
Obiskovanje glasbene šole	Da	% glede na obiskovanje glasbene šole	92,50 %	7,50 %	0,00 %	100 %
	Ne	% glede na obiskovanje glasbene šole	0,00 %	69,50 %	30,50 %	100 %
Skupaj	Število	62	94	39	195	
	% glede na obiskovanje glasbene šole	31,80 %	48,20 %	20 %	100 %	

Preglednica 1 nam prikazuje podatke, da je kar 92,5 % (62 anketiranih), ki so obiskovali glasbeno šolo, označilo, da pri pouku glasbene umetnosti vsako uro pojejo brez vključevanja IKT. Tisti učitelji, ki nikoli niso obiskovali glasbene šole, tudi niso označili, da bi vsako uro peli brez vključevanja IKT med poukom glasbene umetnosti. Vrednost χ^2 je statistično pomembna na ravni $\alpha = 0,000$ ($\chi^2 = 174,010$; $g = 2$), to pa nam prikazuje statistično pomembne razlike glede na obiskovanje glasbene šole in petja brez vključevanja IKT med poukom glasbene umetnosti. Tako lahko del hipoteze 1, da tisti učitelji, ki so se formalno glasbeno izobraževali, v večji meri uporabljajo lasten glas brez uporabe IKT potrdimo.

Preglednica 2 nam prikazuje, da je 25,4 % (17 anketiranih), ki so obiskovali glasbeno šolo, označilo, da pri pouku glasbene umetnosti vedno uporablja glasbila; 74,6 % (50 anketiranih), ki so obiskovali glasbeno šolo, pogosto uporablja glasbila med poukom glasbene umetnosti. Vrednost χ^2 je statistično pomembna na ravni $\alpha = 0,000$ ($\chi^2 = 48,202$; $g = 2$), in to nam prikazuje statistično pomembne razlike glede na obisk glasbene šole in uporabo glasbil med poukom glasbene umetnosti. Tako lahko drugi del hipoteze 1, ki pravi, da tisti učitelji, ki so se formalno glasbeno izobraževali, v pouk v večji meri vključujejo uporabo malih instrumentov, potrdimo.

Preglednica 2: Število in odstotek učiteljev glede na obiskovanje glasbene šole in pogostost uporabe glasbil med poukom glasbene umetnosti

	Glasbena šola	Pogostost uporabe glasbil med poukom glasbene umetnosti				
		Vsako uro	Skoraj vsako uro	Redko	Skupaj	
Obiskovanje glasbene šole	Da	Število	17	50	0	67
	% glede na obiskovanje glasbene šole	25,40 %	74,60 %	0,00 %	100 %	
	Ne	Število	0	98	30	128
	% glede na obiskovanje glasbene šole	0,00 %	76,60 %	23,40 %	100 %	
Skupaj	Število	17	148	30	195	
% glede na obiskovanje glasbene šole	8,70 %	75,90 %	15 %	100 %		

Med tistimi učitelji, ki so obiskovali glasbeno šolo, in med tistimi, ki je niso, opazimo statistično pomembne razlike. Učitelji, ki so obiskovali glasbeno šolo, v večji meri uporabljajo lasten glas in v večji meri vključujejo uporabo malih instrumentov med poukom glasbene umetnosti. Glede na statistično pomembne razlike, lahko **prvo** hipotezo, s katero smo trdili, da učitelji, ki so se formalno glasbeno izobraževali, pri pouku glasbene umetnosti v večji meri uporabljajo lasten glas in v pouk v večji meri vključujejo uporabo malih instrumentov (lastna glasbila, Orffov instrumentarij in mala ritmična glasbila), potrdimo.

Analiza povezav med učitelji, ki so peli ali še pojejo v pevskem zboru, in pogostostjo uporabe IKT. Preglednica 3 nam prikazuje, da je 49,6 % učiteljev (62 anketiranih), ki so obiskovali pevski zbor ali ga še vedno obiskujejo, označilo, da vsako uro pojejo brez vključevanja IKT med poukom glasbene umetnosti; 50,4 % (63 anketiranih), ki so odgovorili, da obiskujejo ali so obiskovali pevski zbor, pojejo skoraj vsako uro brez uporabe IKT med poukom glasbene umetnosti. Po dobljenih podatkih je 0,0 % takšnih, ki pojejo vsako uro brez vključevanja IKT med poukom glasbene umetnosti in niso obiskovali pevskega zbora.

Preglednica 3: Število in odstotek učiteljev glede na obiskovanje pevskega zboru in pogostost petja brez vključevanja IKT med poukom glasbene umetnosti

	Pevski zbor	Pogostost petja brez vključevanja IKT med poukom glasbene umetnosti			
		Vsako uro	Skoraj vsako uro	Redko	Skupaj
Petja v pevskem zboru	Število	62	63	0	125
	Da % glede na petje v pevskem zboru	49,60 %	50,40 %	0,00 %	100 %
	Število	0	31	39	70
	Ne % glede na petje v pevskem zboru	0,00 %	44,30 %	55,70 %	100 %
Skupaj	Število	62	94	39	195
	% glede na petje v pevskem zboru	31,80 %	48,20 %	20 %	100 %

Vrednost χ^2 je statistično pomembna na ravni $\alpha = 0,000$ ($\chi^2 = 104,711$; $g = 2$), to nam prikazuje statistično pomembne razlike glede na obiskovanje pevskega zboru in petja brez vključevanja IKT med poukom glasbene umetnosti. Tako lahko potrdimo del hipoteze 2, ki pravi, da tisti učitelji, ki so med šolanjem peli ali še pojejo v pevskem zboru, v večji meri uporabljajo lasten glas pri pouku glasbene umetnosti.

Preglednica 4: Število in odstotek učiteljev glede na obiskovanje pevskega zboru in pogostost uporabe glasbil med poukom glasbene umetnosti

	Pevski zbor	Pogostost uporabe glasbil med poukom glasbene umetnosti			
		Vsako uro	Skoraj vsako uro	Redko	Skupaj
Petje v pevskem zboru	Število	17	108	0	125
	Da % glede na petje v pevskem zboru	13,60 %	86,40 %	0,00 %	100 %
	Število	0	98	30	128
	Ne % glede na petje v pevskem zboru	0,00 %	57,10 %	42,90 %	100 %
Skupaj	Število	17	148	30	195
	% glede na petje v pevskem zboru	8,70 %	75,90 %	15,40 %	100 %

Preglednica 4 nam prikazuje, da tisti učitelji, ki so pritrdilno odgovorili, da so obiskovali pevske zbor ali da ga še obiskujejo, v 13,6 % (17 anketiranih) vedno vključujejo uporabo malih instrumentov v pouk glasbene umetnosti; 86,4 % (108 anketiranih) je odgovorilo, da pogosto vključujejo male instrumente v pouk glasbene umetnosti.

Nihče ni označil odgovora, da redko ali da nikoli ne uporablja malih instrumentov med poukom glasbene umetnosti. Vrednost χ^2 je statistično pomembna na ravni $\alpha = 0,000$ ($\chi^2 = 68,152$; $g = 2$), in to nam prikazuje statistično pomembne razlike glede na obiskovanje pevskega zbora in uporabo glasbil med poukom glasbene umetnosti. S tem lahko potrdimo drugi del hipoteze 2, ki pravi, da tisti učitelji, ki so med svojim šolanjem obiskovali pevski zbor ali ga še obiskujejo, v večji meri uporabljajo lasten glas brez uporabe IKT. Med tistimi učitelji, ki so med svojim izobraževanjem obiskovali pevski zbor ali ga še obiskujejo, in med tistimi, ki ga niso nikoli obiskovali, smo opazili statistično pomembne razlike. Učitelji, ki so obiskovali pevski zbor ali ga še obiskujejo, v večji meri med poukom glasbene umetnosti uporabljajo lasten glas in v večji meri vključujejo uporabo malih instrumentov. Glede na statistično pomembne razlike lahko drugo hipotezo, s katero smo trdili, da učitelji, ki so med svojim šolanjem peli ali še pojejo v pevskem zboru, pri pouku glasbene umetnosti v večji meri uporabljajo lasten glas in v pouk v večji meri vključujejo uporabo malih instrumentov (lastna glasbila, Orffov instrumentarij in mala ritmična glasbila), potrdimo.

Analiza povezav med učitelji, ki so plesali ali še plešejo, in pogostostjo uporabe IKT.

Preglednica 5: Število in odstotek učiteljev glede na obiskovanje plesne dejavnosti in pogostost petja brez vključevanja IKT med poukom glasbene umetnosti

Plesna dejavnost		Pogostost petja brez vključevanja IKT med poukom glasbene umetnosti				
		Vsako uro	Skoraj vsako uro	Redko	Skupaj	
Obiskovanje plesne dejavnosti	Da	Število	20	0	0	20
		% glede na obiskovanje plesne dejavnosti	100,00 %	0,00 %	0,00 %	100 %
	Ne	Število	42	94	39	175
		% glede na obiskovanje plesne dejavnosti	24,00 %	53,70 %	22,30 %	100 %
Skupaj		Število	62	94	39	195
		% glede na petje v pevskem zboru	31,80 %	48,20 %	20 %	100 %

V preglednici 5 je prikazano, kako pogosto učitelji pojejo brez vključevanja IKT med poukom glasbene umetnosti, in sicer glede na obiskovanje plesne dejavnosti. Učitelji, ki so pritrtilno odgovorili, da so med svojim šolanjem obiskovali plesno dejavnost ali jo obiskujejo še danes, so 100 % (20 anketiranih) označili, da vsako uro pojejo med poukom glasbene umetnosti brez vključevanja IKT.

V preglednici 5 opazimo tudi, da jih je kar 24,0 % (42 anketiranih) odgovorilo, da vsako uro glasbene umetnosti pojejo brez vključevanja IKT, kljub temu da niso obiskovali plesne dejavnosti; 22,3 % (39 anketiranih) pa je takšnih, ki redko pojejo brez vključevanja IKT in ki nikoli niso hodili k plesni dejavnosti.

Vrednost χ^2 je statistično pomembna na ravni $\alpha = 0,000$ ($\chi^2 = 47,806$; $g = 2$), in to nam prikazuje statistično pomembne razlike glede na obiskovanje plesne dejavnosti in petja brez vključevanja IKT med poukom glasbene umetnosti. Tako lahko del hipoteze 3, s katero smo trdili, da tisti učitelji, ki so se med šolanjem ukvarjali s plesno dejavnostjo ali se z njo ukvarjajo še danes, v večji meri med poukom glasbene umetnosti uporabljajo lasten glas brez vključevanja IKT, potrdimo.

Preglednica 6: Število in odstotek učiteljev glede na obiskovanje plesne dejavnosti in pogostost uporabe glasbil med poukom glasbene umetnosti

Plesna dejavnost		Pogostost uporabe glasbil med poukom glasbene umetnosti				
		Vsako uro	Skoraj vsako uro	Redko	Skupaj	
Obiskovanje plesne dejavnosti	Da	Število	17	3	0	20
		% glede na obiskovanje plesne dejavnosti	85,00 %	15,00 %	0,00 %	100 %
	Ne	Število	0	145	30	175
		% glede na obiskovanje plesne dejavnosti	0,00 %	82,90 %	17,10 %	100 %
Skupaj	Število	17	148	30	195	
	% glede na petje v pevskem zboru	8,70 %	75,90 %	15,40 %	100 %	

V preglednici 6 so prikazani odstotki, ki ponazarjajo, v kolikšni meri obiskovanje plesne dejavnosti vpliva na pogostost vključevanja malih instrumentov v pouk glasbene umetnosti. Učitelji, ki so pritrdilno odgovorili na vprašanje, ali so kdaj obiskovali plesno dejavnost, so v 85,0 % (17 anketiranih) odgovorili, da vedno vključujejo mala glasbila v pouk glasbene umetnosti. Preostalih 15,0 % (trije od anketiranih) pa je odgovorilo, da pogosto vključujejo male instrumente. Izmed anketiranih, ki niso nikoli obiskovali plesne dejavnosti, jih 17,1 % (30 anketiranih) redko vključuje male instrumente v pouk glasbene umetnosti; 82,9 % (145 anketiranih) pa jih vključuje pogosto.

Vrednost χ^2 je statistično pomembna na ravni $\alpha = 0,000$ ($\chi^2 = 163,068$; $g = 2$), in to nam prikazuje statistično pomembne razlike glede na obiskovanje plesne dejavnosti in uporabo glasbil med poukom glasbene umetnosti. Podatki kažejo, da imata 2 celici v tabeli vrednost manj kot 5, zato smo preverili tudi razmerje verjetij, ki pa je statistično pomembno na ravni $\alpha = 0,000$ ($\chi^2 = 99,635$; $g = 2$). Tako lahko drugi del hipoteze 3, ki pravi, da tisti učitelji, ki so se med šolanjem ukvarjali s plesno dejavnostjo ali se še ukvarjajo, v pouk glasbene umetnosti v večji meri vključujejo uporabo malih instrumentov, potrdimo.

Opazili smo statistično pomembne razlike med tistimi učitelji, ki so med izobraževanjem obiskovali plesno dejavnost ali jo še obiskujejo, in med tistimi, ki je niso obiskovali. Učitelji, ki so obiskovali plesno dejavnost ali jo še obiskujejo, v večji meri med poukom glasbene umetnosti uporabljajo lasten glas in v večji meri vključujejo uporabo malih instrumentov. Glede na statistično pomembne razlike med skupinama lahko tretjo hipotezo, s katero smo trdili, da učitelji, ki so med svojim šolanjem obiskovali plesno dejavnost ali jo še obiskujejo, pri pouku glasbene umetnosti v večji meri uporabljajo lasten glas in v pouk v večji meri vključujejo male instrumente (lastna glasbila, Orffov instrumentarij in mala ritmična glasbila), potrdimo.

Sklepne misli

Vsi otroci imajo po učnem načrtu v devetletki poleg drugih predmetov tudi pouk glasbene umetnosti, ki ga v prvi triadi in delu druge triade poučujejo predvsem razredni učitelji. Ker se z vpisom na srednjo šolo glasbeno izobraževanje na večini programov popolnoma izgubi, se bodoči razredni učitelji ponovno srečajo z glasbo na Pedagoški fakulteti. Seveda pa je vsak imel možnost, da se med svojim izobraževanjem vključi v interesne občolske dejavnosti, vezane na glasbeno področje. Te dejavnosti so: glasbena šola, pevski zbor in plesna dejavnost. Formalno glasbeno izobraževanje in velika večina občolskih dejavnosti sta plačljiva, zato je za mnoge otroke glasbeno izobraževanje, žal, le nedosegljiva želja. Ima pa vsaka osnovna šola tudi pevski zbor, ki se izvaja na osnovni šoli in sodelovanje v njem ni plačljivo. Da si bodo otroci med svojim izobraževanjem sploh izbrali interesne dejavnosti, povezane z glasbo, ima velik vpliv družinsko okolje.

Raziskava (Kopačin, 2014) je pokazala, da je glasbeno spodbudno družinsko okolje pomemben dejavnik, ki vpliva na otrokovo aktivno povezanost z glasbo. Zelo pomembno je, da pri otrocih že zgodaj začnemo razvijati njihove glasbene sposobnosti in nagnjenja h glasbi (Slosar, 2001). Zato je toliko bolj pomembno, da ima glasbena umetnost kakovosten strokovni in didaktični pristop, kar je v prvih petih letih šolanja največkrat zaupano razrednemu učitelju. Od njega se pričakuje, da ima razvite glasbene sposobnosti, spretnosti in znanja ter da je občutljiv za vrednote v glasbenih dejavnostih in vsebinah (Slosar, 2001). Kot je pokazala predstavljena raziskava, lahko vidimo, da ima kar nekaj razrednih učiteljev, ki so sodelovali v raziskavi, poglobljene glasbene sposobnosti, kar so pokazali z odgovori na anketni vprašalnik, kjer smo raziskovali in ugotavljali povezavo med glasbeno izobrazbo razrednih učiteljev ter uporabo IKT in glasbil pri pouku glasbene umetnosti. Ugotoviti smo želeli, ali predhodna glasbena izobrazba učiteljev (glasbena šola, pevski zbor, plesna dejavnost) vpliva na poučevanje glasbe v osnovni šoli in v kolikšni meri učitelji namesto glasbil pri pouku uporabljajo IKT.

Anketni vprašalnik je rešilo 195 učiteljev razrednega pouka. Največ jih je odgovorilo, da so med svojim izobraževanjem obiskovali pevski zbor ali ga še vedno obiskujejo, teh je bilo kar 64 % (125 anketiranih). To lahko povežemo z ugotovitvijo Rojka (2014), ki pravi, da je pevska dejavnost v Sloveniji najbolj množična kulturno-umetniška dejavnost.

Zanimalo nas je, ali učitelji, ki so se formalno glasbeno izobraževali, v večji meri uporabljajo lasten glas in v večji meri vključujejo uporabo malih instrumentov (lastna glasbila, Orffov instrumentarij in mala ritmična glasbila) kot tisti, ki formalno glasbenega izobraževanja niso bili deležni. Ugotovili smo, da so statistično pomembne razlike med tistimi učitelji, ki so obiskovali glasbeno šolo, in med tistimi, ki je niso obiskovali. Učitelji, ki so obiskovali glasbeno šolo med svojim izobraževanjem, v večji meri uporabljajo lasten glas in v večji meri vključujejo uporabo malih instrumentov med poukom glasbene umetnosti. Z χ^2 -preizkusoma smo lahko prvo hipotezo potrdili. Pri formalno glasbenem izobraževanju so učitelji pridobili precej izkušenj in potrebnega znanja, da med poukom glasbene umetnosti v večji meri uporabljajo lasten glas in vključujejo rabo malih instrumentov. Že v Zakonu o glasbenih šolah (2006) so napisane kompetence, ki omogočajo učencem odkrivanje ter razvijanje njihovih glasbenih in plesnih sposobnosti. Te pridobljene sposobnosti lahko učitelji razrednega pouka kasneje uporabijo pri načrtovanju in izvajanju pouka glasbene umetnosti.

Pri drugi hipotezi smo predpostavili, da učitelji, ki so med svojim šolanjem peli ali še pojejo v pevskem zboru, pri pouku glasbene umetnosti v večji meri uporabljajo lasten glas in v pouk v večji meri vključujejo uporabo malih instrumentov kot tisti, ki niso obiskovali pevskega zbora. Ugotovili smo, da so tudi tukaj statistično pomembne razlike med učitelji, ki so obiskovali ali še obiskujejo pevski zbor, in med učitelji, ki pevskega zbora niso obiskovali. Z χ^2 -preizkusoma smo lahko drugo hipotezo potrdili. Pevski zbor je dejavnost, v katero je v Sloveniji vključenih veliko pevcev in posledično je najbolj množična ljubiteljska dejavnost pri nas (Fojkar Zupančič, 2014). Žvar (2001) trdi, da pevci vedo, da zborovsko petje pozitivno vpliva na njihovo psihično počutje. Posledično lahko rečemo, da učitelji, ki so peli ali še vedno pojejo v pevskem zboru, vedo, da je petje pomemben dejavnik pri pouku glasbene umetnosti, saj pozitivno vpliva na počutje samega pevca in tudi na poslušalce. Posledično učitelji tudi v večji meri med poukom glasbene umetnosti vključujejo uporabo malih instrumentov za spremljavo ob petju.

Pri tretji hipotezi nas je zanimalo, če učitelji, ki so med svojim šolanjem obiskovali ali še obiskujejo plesno dejavnost, v večji meri uporabljajo lasten glas in v pouk v večji meri vključujejo uporabo malih instrumentov kot tisti, ki niso nikoli obiskovali plesne dejavnosti. Tudi tukaj smo ugotovili, da so statistično pomembne razlike med učitelji, ki so obiskovali ali še obiskujejo plesno dejavnost, in učitelji, ki niso nikoli obiskovali plesne dejavnosti. Tretjo hipotezo smo z χ^2 -preizkusoma potrdili.

Raziskava je pokazala, kako zelo pomembno je, da so razredni učitelji, ki poučujejo glasbeno umetnost otroke med njihovim glasbenim razvojem, imeli med svojim izobraževanjem tudi izkušnjo, povezano z glasbo. Raziskava (Kopačin 2011) je pokazala, da je med anketiranimi devetošolci, ki se z glasbo niso ukvarjali, bistveno več razdiralnih otrok, otrok, izključenih iz skupine vrstnikov, zadržanih in neopaženih otrok ter individualistov (28,2 % vzorca). V skupini otrok, ki so se z glasbo ukvarjali, je takih otrok bistveno manj (1,7 % vzorca).

Otrokom veliko pomeni to, da učitelj pri učenju nove pesmi uporablja svoj glas in ne predstavi pesmi preko IKT. Otrokom je tudi veliko bolj zanimivo, če ob petju v razredu učitelj uporabi instrument. Lahko kot spremljavo petju ali za predstavitev pesmi.

Summary

Students have the opportunity to participate in extra-curricular activities at school. Depending on where these activities take place, they are divided into school activities (e.g., choir, computer science, handicrafts, chess, or photography) and extra-curricular activities (e.g., music school, folklore, fire-fighter service). School activities are organized by the school and take place before or after lessons; they depend mainly on the school and the knowledge of the teachers at the school. They are mostly free and take place before or after classes. Extra-curricular activities are carried out in the afternoon, either on the school premises or in its surroundings (halls, music schools etc.). These activities mostly have a fee, and parents need to buy the necessary tools or supplies. With extra-curricular and other activities, we stimulate the physical, motor, social and emotional development of children (White Paper on Education, 2011), so it is advisable for all children in their school years to attend the activities that they like.

In this paper, we will describe in more detail the school and extra-curricular activities students can join that are related to music: music school, choir and dance.

In Slovenia, music education at the elementary level is performed at 64 registered music schools, of which 51 are public. The Law on Music Schools, effective since July 31, 2006, regulates elementary dance and music education and education in public and private schools. The following programs are carried out in elementary music and dance education (Law on Music Schools, 2006, Article 4): programme of pre-school music education, preparatory programme, dance preparatory programme, music programme and dance programme.

Children can also upgrade their musical knowledge by joining a choir, which is a creative artistic activity that provides special musical values both at school and during extracurricular activity (Kralj, 2012). The choir is a group of singers with many different voices. Choirs differ according to the members or function. School choirs are present in all Slovenian primary schools, usually for children and youth (Kljun, 1999). The adult choir is a group of singers and is usually composed of four groups of voices (Helsby, 2010).

Among the music activities, we include dance, which is, according to Neubauer (1999), an artistic genre where students cooperate with their own activity and creativity in the group and as individuals. Children can also participate in ballet, which they attend in public music schools, or they can enrol in private dance schools, which are on the increase in Slovenia.

We were interested in whether the extra-curricular activities that the teachers attended during their education are related to their use of information and communication technology during music lessons.

The questionnaire was filled in by 195 first-cycle teachers. Most of the teachers, 64% (125 teachers), answered that they had been part of a choir or that they still were. This can be related to the finding by Rojko (2014) that singing is the most widely attended cultural and artistic activity in Slovenia.

We were interested in whether the teachers who had been formally educated in music, who used to or still do sing or dance in groups, use their own voices and use small instruments (their own musical instruments, Orff instruments and small percussion instruments) to a greater extent than those who did not receive additional music education. We found that the teachers who had been formally educated in music, who used to or still do sing or dance in groups, are more likely to use their own voices and use small instruments during music lessons, which was confirmed with the χ^2 test. In formal music education, teachers gained considerable experience and the necessary knowledge to use their own voice in the classroom, and they also make more use of small instruments. Statistically significant differences were also shown among teachers who used to or still do sing in the choir, and among the teachers who did not. Taking part in a choir is a popular activity for many singers and the most popular amateur activity in Slovenia (Fojkar Zupančič, 2014). Additionally, there were statistically significant differences among the teachers who danced and those who did not receive any additional music incentives while they were growing up.

The research has shown how important it is that class teachers of music lessons also had a positive experience related to music at the time when they attended music lessons as students. It means a lot to children if their teacher uses his or her voice to teach them a new song and does not present the song through ICT. It is also much more interesting for children if the teacher plays an instrument when they sing in the classroom, either to introduce a song or as an accompaniment.

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Avtorici:

Mateja Blatnik, mag. prof. razrednega pouka

OŠ Jakoba Aljaža Krajn, Ulica Tončka Dežmana 1, 4000 Kranj, Slovenija, e-pošta: matejaa.verdir@gmail.com

Elementary School Jakob Aljaž, Ulica Tončka Dežmana 1, 4000 Krajn, Slovenia, e-mail: matejaa.verdir@gmail.com

Dr. Barbara Kopačin

Docentka, Univerza na Primorskem, Pedagoška fakulteta, Cankarjeva ulica 5, 6000 Koper, Slovenija, e-pošta: barbara.kopacin@gmail.com

Assistant Professor, University of Primorska, Faculty of Education, Cankarjeva ulica 5, 6000 Koper, Slovenia, e-mail: barbara.kopacin@gmail.com



PRIMARY SCHOOL STUDENTS AND TEACHERS' APPRECIATION OF GREGORIAN SINGING

JELENA BLAŠKOVIĆ¹ & TIHOMIR PRŠA¹

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CORRESPONDING AUTHOR/KORESPONDENČNI AVTOR
jelena.blašković@ufzg.hr

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Abstract/Izveček The aim of this study was to examine the attitudes of primary school students and teachers towards Gregorian singing. The research was conducted during the academic year 2019/2020 and included 381 students and thirty-five primary school teachers in Croatia. The results of the t-test showed a statistically significant high appreciation of Gregorian singing among students and teachers. Using the Kruskal Wallis test, we established that younger student showed greater appreciation compared to older students. Students and teachers expressed positive attitudes towards the examples of Gregorian singing to which they listened. Most subjects indicated that they liked Gregorian singing and desired to get to know it more deeply during music lessons in primary education.

Ključne besede:
gregorijansko petje,
glasbena kultura,
glasbene preference,
primarno izobraževanje

Preference učencev in učiteljev primarnega izobraževanja do gregorijanskega petja

Cilj prispevka je bil raziskati odnos učencev in učiteljev razrednega pouka do predmeta glasbena kultura in do gregorijanskega petja. Raziskava je bila izvedena v študijskem letu 2019/2020, v njej pa so sodelovali učenci (N=381) in učitelji (N=35) iz osnovnih šol na Hrvaškem (Zagreb in Sisak). Rezultati t - testa so pokazali statistično pomembno visoko naklonjenost učencev in učiteljev do gregorijanskega petja. Kruskal-Wallisov test je pokazal, da so mlajši učenci v primerjavi s starejšimi bolj naklonjeni gregorijanskemu petju. Večina vprašanih je poudarila, da jim je gregorijansko petje všeč in da bi ga radi poslušali pri pouku glasbene kulture na primarni stopnji izobraževanja.

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Uvod

Music is a part of people's everyday lives. An individual experiences music subjectively, which is related to "individual aptitudes, taste, aesthetic attitude, musical upbringing and psychological constitution" (Supičić, 2006, p. 247). Listening to music creates an emotional reaction in the listener, for which the music itself partly acts as a stimulus. Schäfer (2008) stresses that preferences are shaped by the power of musical stimulus, incentive, and affect. Preference connotes giving an advantage to something, showing greater inclination (Klaić, 1985). In music, preference represents the basic affective reaction and appears in appraisal as liking or disliking (Dobrota and Reić Ercegovac, 2012; 2016). "As mostly music of medium potential is preferred, the degree of incentive gradually diminishes towards the extremes of motivational potential" (Berlyne, 1974, stated in Dobrota and Reić Ercegovac, 2016). In the assessment of liking, preferences are short-term and are characterised by type and power. The type of preference constitutes the kind/style for which the individual has the greatest inclination, while power relates to the degree of liking for certain musical genres (Schäfer, 2008). Because music intertwines cultural and social relationships, Hallam (2006) sees it as a genuinely human construct. Dobrota and Tomić - Ferić (2006) feel that, besides including social and cultural factors, the crucial element in forming preferences lies in individual factors, music itself and the situation in which we listen to it. Those preferences of a more permanent disposition constitute musical taste (Dobrota, 2012; Dobrota and Ćurković 2006; Dobrota and Reić Ercegovac, 2016; Mirković-Radoš, 1996). Many studies have shown that musical preferences are influenced by several factors. These include socio-demographic factors (Bunič, 2013; Dobrota, 2008; Reić Ercegovac and Dobrota, 2011), peers (Schäfer, 2008; Selfhout, Branje, ter Bogt and Meeus, 2009), media and free time (Bunič, 2013; Dobrota, 2008; North and Hargreaves, 2007; Szubertowska, 2005), family (Hirano, 2010; Szubertowska, 2005) and education (Bunič, 2013; Dobrota, 2008; Dobrota and Reić Ercegovac, 2009; Droe, 2008; Szubertowska, 2005). Numerous studies show that musical preferences are also influenced by personality traits (Kemp, 1996; Nater, Krebs and Ehlert, 2005; Pearson and Dollinger, 2004; Perkins, 2008; Popović 2006; Rawling and Leow, 2008; Rawlings, Hodge, Sheer and Dempsey, 1995; Reić Ercegovac and Dobrota, 2011; Rentfrow and Gosling, 2003; Schäfer, 2008; Schwartz and Fouts, 2003; Sigg, 2009,) and the identity of an individual (Chamarro-Permuzic and Furnham, 2007; Choen,

1991; Firth, 1996; Hargreaves, Miell and Macdonald, 2002; Hudson, 2006; Lundberg, 2010; Rice, 2007).

Link between education and musical preferences

Throughout formal education, teachers who of the school subject music influence the development of children's musical taste. Droe's (2008) research has shown that teacher's acceptance of their musical taste is important for children. Approval has a powerful influence on students' behaviour and their musical preferences. Bunič (2013) states that additional musical education (music schools, private singing lessons, playing an instrument, and choir practice) has a positive influence on the popularity of more complex musical types such as classical music, jazz, film music, soul, funk, blues, ethno and church music. Blašković's research (2015) has also found that preschool education students with traditional courses in musical education show greater inclination for more complex musical genres (classical music, jazz, film music, soul, funk, blues, and church music).

Dobrota (2008) stresses that music education during general schooling influences a heightened aptitude for classical music. Dobrota and Reić Ercegovec (2009) conclude that musical taste can be nourished and directed toward classical music through music education and the process of maturation. Szubertowska (2005) feels that family and colleagues are the most important source of music culture for young people because there is a positive correlation between them. Competent and interested teachers, as well as positive results from learning music, also influence the shape of musical preferences.

Because of education's positive influence on shaping children's musical taste, music lessons should include diverse content from the history of music. According to Blašković and Prša's (2017) research, Gregorian singing is not included in music teaching in primary education in the Republic of Croatia. Since Gregorian singing is considered a foundation of the Western-European musical heritage (Challey, 2006; Koprek, 2013), it should be included in primary students' musical education. According to the *National Curriculum* of the Ministry of Science and Education (2013) of the Republic of Croatia, listening is an obligatory component in lessons, which need to acquaint students with all forms of music. "The goal of music teaching in schools for general education is to introduce students to musical culture, familiarise them with basic elements of musical language, develop musical creativity, establish and acquire value standards for (critical and aesthetic) evaluation of music" (p. 79).

The structure of the Gregorian chant

“The Roman chorale is unison singing of the Catholic liturgy. It sprang from the liturgy and has been developing in it since the earliest days of Christianity. It can be sung in a choir (a singing choir or the people's choir) or solo (when a priest or a cantor sings) “(Tomašić, 1967, p. 1). Etymologically speaking, the name *chorale* comes from the Latin term *cantus choralis*, and it stands for choral singing. The expression is related to the practice of official church singers singing chorales. The structure of Gregorian chorale is vocal in its nature (Koprek, 2013; Martinjak, 2005; Tkalec, 2008; Tomašić, 1967). Gregorian chants are characterised by a specific musical structure, comprising melody, free rhythm in close connection with the text, and modality.

According to Brelet (1974), melody is the “creation of voice and the immediate expression of the act of consciousness itself and its inner dwellings . . . Melody is something unique: the immediate eminence of profound composer's singularity” (quoted in Supičić, 2006, p. 132). This is precisely the area in which the syntax, semantics and aesthetics of Gregorian melody lies. Gregorian singing, with its melodic structure, reflects the power and the semantic fulness of words (Koprek, 2006). With its syntax and semantics, it is the perfect mediator between feeling and reason. Texts are taken from the Latin Bible and are in prose, so Gregorian singing is often called “chanting” and not “music”. It reflects the traits of *ritual incantation* that are 'immanent' to the liturgy of the Roman Church (Koprek, 2008; 2013). Word stress is the foundation upon which metrics relies, i.e., chorale's rhythm. As such, it is mirrored in the free rhythm of binary and ternary alternations, which are in tune with the rhythmical ictus or accent (Martinjak, 2005). Koprek stresses that the “rhythm of Gregorian chant is enriched by the simple and natural melody of the accent, typical of the Latin language” (2013, p. 171).

An important characteristic of this music on the tonal plane is diatonic singing based on scales without chromatics, using only one semitone in the tetrachord (Martinjak, 1997).

The melodic structure of Gregorian chant comprises the modal system of eight old Church scales. The scales are divided into authentic and plagal, i.e., basic scales and those derived from basic scales. The latter begin one fourth lower and gain the prefix *hypo-* in the scale's name. Additionally, melodies of plagal modes are regularly of lesser volume than those in the authentic modes. Modal scales were created by adjusting old Greek scales to the theory of Gregorian chant in the Middle Ages.

Each scale in a Gregorian chorale is usually assigned a permanent ordinal number so that even scales are authentic and odd ones plagal: I Dorian (D-D), II Hypodorian (A-A), III Phrygian (E – E), IV Hypophrygian (B-B), V Lydian (F-F), VI Hypolydian (C-C), VII Myxolydian (G-G), and VIII Hypomixolydian (D-D). A shared characteristic of the pairs of authentic and plagal modes is the tonic note or *nota finalis*. According to modern views, understanding the modality of Gregorian melody is primarily related to finding the melodic structure of the whole single chant, in which concrete modal laws are then discovered, most commonly non-concurrent with the simple systematisation of the eight scales (Martinjak 2005).

Gregorian singing is not exclusively functional singing or ritual singing (Koprek, 2008), but also a work of art because it is founded on a symbolic-aesthetic concept², which makes it susceptible to the “aesthetic and formal criteria of music art as such” (Žižić, 2007, p. 307). Porterfield (2014) stresses that “the chant is generally recognized as mother to the world’s earliest surviving polyphony, and grandmother or more distant ancestor to many other instrumental and vocal repertoires” (p. 2). This study aims to point out the specificity and importance of Gregorian singing not only in the liturgical context but also in educational contexts. All the relevant facts and particularities can certainly become material to arouses student interest and sharpen their listening sensibility and observational ability. The work examines the nature of primary education teachers and students' preferences in the field of Gregorian singing.

Methodology

The research problem, goal, and hypotheses

The research problem is derived from Gregorian singing’s non-inclusion in the process of primary education music classes in the Republic of Croatia. The principal goal of this work is based on examining the level of primary school teachers and students’ preferences in the field of Gregorian singing. The work additionally examined the attitudes of primary education students and teachers regarding the content of the school subject music. The research hypotheses are derived from the goal.

H1: It is assumed that primary education students will show a statistically significant high preference for Gregorian singing.

H2: It is assumed there is a statistically significant difference between the form of students and the level of preference for Gregorian singing.

H3: It is assumed that primary education teachers will display a statistically significant high preference for Gregorian singing.

H4: It is assumed there is a statistically significant difference between the length of service and teacher's positive appreciation of Gregorian singing.

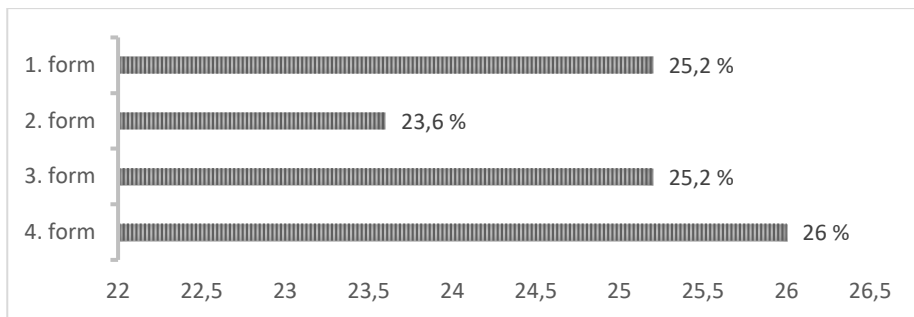
Methodology

The basic methodology is founded on the descriptive and causal non-experimental research method.

Sample

Students from the first, second, third and fourth forms of primary school (N=381), and teachers (N=35) from primary schools in Croatia participated in the study. One hundred and ninety-nine boys (52.2%) and 182 girls (47.8%) were included in the study. Figure one shows students' distribution by school form.

Figure 1: Sample of subjects by school form (N=381)



The chart shows that most subjects are from the fourth form (26%), while the fewest students come from the second form (23.6%). Students from the first and third forms participated in equal numbers (25.2%).

Thirty-five primary education teachers participated in the study. Most teachers were female (97.1%), and 31.4% teach the first form, 28.6% teach the second, 28.6% the third and 14.3 of them teach the fourth form. Most teachers had a university degree (57.1%), 37.1% had a secondary education degree, 2.9% had a high-school degree, and 5.7% of the teachers were mentors, while only 2.9% of the subjects were teacher counsellors.

Most teachers were older than 55 (37.1%), 22.9% fell into the category from 46 to 55 years of age, and 34.2% were between 26 and 45. The fewest teachers were in the youngest age group, under 25 (5.7%). Moreover, 45.7% of them had 30 years of service, 20% had between 21 and 30 years, and 11.4% had between 11 and 20 years of service. 22.8% of the teacher participants had up to 10 years of service.

Of all the subjects, 54.3% of them taught music. In fourth form, music teaching is carried out by a subject teacher. If a subject teacher does not teach music, for justifiable reasons, then the primary education teacher does this.

Instrument

The study used a questionnaire for students from the pilot research (Blašković and Prša, 2017), the validity of which was checked using the method of internal consistency of ordinal scale ($\alpha=0.790$). We gathered both objective data (gender, form level, and music content) and subjective data (opinions about certain phenomena). We used dichotomous questions and questions on a five-degree ordinal type scale. The questionnaire also had an auditory part with five examples of Gregorian singing, which the subjects appraised according to the five-degree scale of liking. Class teachers filled out a similar questionnaire. Additional questions were related to objective type data (age, years of service, level of education, professional qualifications) and subjective information (assessment of familiarity with the area of music). The questionnaire's calculated validity for teachers was acceptable ($\alpha=0.939$).

Data analysis and statistical methods

The gathered data were processed in the Excel 2010 and SPSS 14.00 programmes. Descriptive statistics was used for the basic data analysis. For nominal and ordinal variables, we calculated the indicators stated in absolute (f) and relative frequency (%). For interval variables, arithmetic mean (M), mode (Mo), median (Md), standard deviation (SD) and the measures of normal distribution (kurtosis and skewness) were calculated. The statistical t-test and the nonparametric Kruskal Wallis test were used for verifying the hypotheses.

Research results for primary education students

As a musical style, Gregorian singing belongs to the area of music listening in primary education. According to the *National Education Curriculum* of the Ministry of Science and Education of the Republic of Croatia (2013), other areas alongside listening are singing, playing an instrument and elements of musical creativity.

As an important segment of education in schools of general education, the listening area should be structured so that students become acquainted with various musical styles. Supičić (2006) stresses that music is “usually experienced spontaneously at first, and then is reflected upon, when we try to understand it conceptually . . .” (p. 248). Becoming acquainted with a musical work methodologically in music lessons happens in several phases. Initial music listening is experiential, after which students articulate their impression, i.e., they determine the music’s atmosphere and character. After the first listening, students pay attention to the tempo, performers, dynamics, and musical form (Dobrota, 2012; Šulentić Begić, 2010). The process of listening to musical works in music lessons in an organized way is called experiential-analytic listening (Borota, 2013).

This work focuses the centre of interest on the experiential moment regarding the samples of Gregorian singing heard by each respondent and the level at which they liked each sample.

The questionnaire had an auditory section in which students listened to five examples of Gregorian chant that was syllabic in character. They stated their appreciation on a five-degree scale (1- I dislike it completely to 5 - I completely like it). The results are displayed in Table 1.

Table 1: Primary education students' appreciation of Gregorian chants (N=381)

	N	Min	Max	M	Md	Mo	SD	Skewness	Kurtosis
<i>Regina caeli</i>	381	1	5	3.78	4	5	1.27	-0.76	-0.48
<i>Lumen et revelationem</i>	381	1	5	3.80	4	5	1.31	-0.77	-0.65
<i>Ubi caritas</i>	381	1	5	3.91	4	5	1.28	-0.93	-0.32
<i>Ave Regina coelorum</i>	381	1	5	4.01	5	5	1.27	-1.11	0.07
<i>Victimae paschali laudes</i>	381	1	5	4.19	5	5	1.27	-1.47	0.83

According to the results, primary education students like Gregorian singing. The full range of answers is covered. The mode for all the examples listened to is 5. The highest arithmetic mean appeared for the choral *Victimae paschali laudes* (M=4,19), while the lowest is calculated for *Regina caeli* (M= 3,78). As a musical repertoire, Gregorian singing is not a programme frequently performed in Croatian schools, because there is no formal or official ensemble specialising exclusively in Gregorian singing. Only occasionally does it appear in a sacral group’s programme and in the Catholic liturgy.

Therefore, it is hardly surprising that more than half the subjects stated they had never heard Gregorian singing (62.2%). Most respondents declared they liked Gregorian singing or partly liked it (86.4%), while fewer stated they disliked this type of music (13.4%). These results are in accord with the desire to familiarise themselves with Gregorian singing. Sixty-three percent of the students responded positively to this question, while one-third did not want to know anything more about this type of music (34.9%).

The results of descriptive statistics show a high level of appreciation for Gregorian singing, and these results were additionally examined using the t-test.

H1: It is assumed that primary education students will show a statistically significant high appreciation for Gregorian singing.

Table 2: Student Appreciation of Gregorian singing (N=381)

	t	df	p	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
Regina caeli	11.975	380	0,000	0.780	0.65	0.91
Lumen et revelationem	11.903	380	0.000	0.801	0.67	0.93
Ubi caritas	13.911	380	0.000	0.913	0.78	1.04
Ave Regina coelorum	15.622	380	0.000	1.013	0.89	1.14
Victimae paschali laudes	18.283	380	0.000	1.192	1.06	1.32

** p=0.01

Using the t-test, we compared the means in one sample. We found statistical significance on all five samples of the Gregorian chants. The results *confirm* the hypothesis that primary education students would show high levels of appreciation for Gregorian singing.

Considering the positive inclinations expressed towards Gregorian singing, we continued to examine potential links between the children's' age, i.e., their school form and the degree of appreciation for Gregorian singing. A hypothesis was set:

H2: It is assumed there is a statistically significant difference between students' form levels and the level of appreciation for Gregorian singing.

We used the Kruskal Wallis test to examine the differences in the factors statistically (Table 3).

Table 3: The results of Kruskal Wallis test for differences between form levels and the degree of appreciation for Gregorian singing (N=381)

Factor	Form	N	M _{rank}	Kruskal Wallis test	p
Regina caeli	First	96	210.30	28.171	0.000
	Second	90	214.52		
	Third	96	198.44		
	Fourth	99	143.69		
	Total	381			
Lumen et revelationem	First	96	222.53	45.617	0.000
	Second	90	206.19		
	Third	96	207.33		
	Fourth	99	130.78		
	Total	381			
Ubi caritas	First	96	220.46	46.439	0.000
	Second	90	213.48		
	Third	96	202.29		
	Fourth	99	131.05		
	Total	381			
Ave Regina coelorum	First	96	204.22	48.409	0.000
	Second	90	214.61		
	Third	96	218.14		
	Fourth	99	130.40		
	Total	381			
Victimae paschali laudes	First	96	208.73	36.135	0.000
	Second	90	208.89		
	Third	96	207.73		
	Fourth	99	141.32		
	Total	381			

The results show a statistically significant difference between younger and older students by degree of appreciation for Gregorian singing. According to rank, students in the fourth form show the lowest degree of appreciation for Gregorian singing. First- and second-form students show a considerable appreciation for most of the samples they heard. Therefore, older students display a statistically significant lower degree of appreciation for the samples of Gregorian singing, which *confirms* H2. De la Motte-Haber and Jehne's (1976) research proved that, as they get older, students become less susceptible to receiving varieties of music, while students in the first forms are least contaminated and therefore more receptive to different musical styles. Younger students are positively oriented to artistic music.

This is also supported by Rojko (2012), who stresses that attitudes develop from early childhood "...which makes us think about the necessity of early musical education because, if we leave the formation of quality criteria to the media's influence, it can easily lead to unwanted fixations, as is already the case" (p. 89). The school's role in developing the culture of listening to music of artistic quality is crucial.

The value of music relates to its function, which encompasses the cultural, historical, and psychological (Blacking, 1992; Supičić, 2006). "The listener does not perceive the beauty of musical works through concepts and ideas, but through sensory sonority and musical matter experienced by hearing intuitively" (Supičić, 2006, p. 249). Since music has a temporal dimension and art is a part of the moment (Supičić, 2006), we realise that hectic everyday life can often cloud the true beauty, aesthetics, and value of music. This is a problem that leads to difficulty in focusing and a loss of concentration when listening to artistically expressive music such as Gregorian chants.

Students' attitudes towards other types of music were additionally examined. According to the students' opinions, 79% feel happy when participating in music lessons, while as little as 4% do not participate happily in music lessons. Table 4 shows the results for the level of appreciation for certain music activities implemented in music classes in primary education.

Table 4: Music activities that children like in music classes (N=381)

	N	Min	Max	M	Md	Mo	SD	Skewness	Kurtosis
Singing songs	381	1	5	4.50	5	5	0.88	2.23	5.23
Listening to music	381	1	5	4.56	5	5	0.85	2.27	5.27
Doing rhymes	381	1	5	3.86	4	5	1.32	-0.96	-0.21
Playing instruments (claves, the triangle, shakers etc.)	381	1	5	4.48	5	5	1.01	-2.10	3.68
Music games	381	1	5	4.48	5	5	0.97	-2.04	3.66

Students participate gladly in all activities in music classes, which is visible from the arithmetic means derived from the five-degree scale. The range of answers is within the whole scale, and the median points to the most frequent answer being at the positive extreme.

The highest arithmetic value is calculated for music listening ($M=4.56$), followed by singing ($M=4.50$), and then the lowest mean for doing rhymes ($M=3.86$).

We also examined students' additional engagement in music activities. According to *the National Curriculum Framework for Primary Education* (2017), elective classes are students' personal choice. Apart from elective classes in school, pupils can also attend additional music activities outside school, folklore groups, and various vocal and instrumental groups. Most students participate in a choir (20.2%). Rojko (2012) states that choir singing in primary school is the most frequent additional music activity students can join. Only 9.7% of students go to music schools. Pop-rock schools are becoming increasingly popular because they teach children electronic instruments and actual and anthology pop-rock style in a more attractive way. Accordingly, 18.9% of these respondents show interest in the pop-rock schools they attend.

Research results for primary education teachers

Teachers listened to the same five examples of Gregorian chant as the students. The results are shown in Table 5.

Table 5: Primary education teachers' appreciation for Gregorian singing ($N=35$)

	N	Min	Max	M	Md	Mo	SD	Skewness	Kurtosis
<i>Regina caeli</i>	35	2	5	3.98	4	4	0.79	-0.34	-0.31
<i>Lumen et revelationem</i>	35	2	5	3.89	4	4	0.83	-0.10	-0.85
<i>Ubi caritas</i>	35	2	5	4.00	4	5	0.97	-0.41	-1.07
<i>Ave Regina coelorum</i>	35	2	5	4.29	4	5	0.79	-0.95	0.57
<i>Victimae paschali laudes</i>	35	2	5	4.26	4	5	0.85	-0.84	-0.21

The arithmetic means from Table 5 show that the teachers enjoyed the music samples (1- I dislike it completely to 5-I like it completely). They like the choral *Ave Regina coelorum* ($M=4.29$) the most. None of the samples of Gregorian singing was assessed with "I dislike it completely". The hypothesis was set:

H3: It is assumed that primary education teachers will show a statistically significant high appreciation for Gregorian singing.

Table 6: Teachers' appreciation of Gregorian singing (N=35)

	t	df	p	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
Regina caeli	7.006	31	0.000	0.969	0.69	1.25
Lumen et revelationem	5.638	31	0.000	0.844	0.54	1.15
Ubi caritas	5.669	31	0.000	0.969	0.62	1.32
Ave Regina coelorum	8,803	31	0.000	1.250	0.96	1.54
Victimae paschali laudes	7,924	31	0.000	1.219	0.91	1.53

** $p \leq 0.01$

The hypothesis assuming that teachers of primary education would show a good appreciation for Gregorian singing was tested with the statistical t-test. The results showed a statistically significant difference on all the samples of Gregorian singing, which verifies H3.

Among the teachers, 97.1% had never heard Gregorian singing. Most liked it (68.6%), while 31.4% stated they partly liked it; 57,1% of the teachers would readily listen to Gregorian singing in music lessons, whereas 40% would be partly ready to do so, but 2.9% would never listen to Gregorian chants in music lessons.

The study aimed to establish whether there was a difference between the length of service and the attitude towards Gregorian singing. It is assumed that teachers with longer teaching careers have more experience with the content of textbooks that offer an opportunity for musical diversity and possible acquaintance with the style of Gregorian singing.

H4: It is assumed there is a statistically significant difference between the length of service and teachers' positive appreciation of Gregorian singing.

The fourth hypothesis was tested with the nonparametric Kruskal Wallis test. These results show no statistically significant difference between length of service and the degree of appreciation of Gregorian chants; H4 is thus *rejected*. The reason for this result is probably linked to the small teacher sample. The difference might be more significant if the sample were much bigger.

Table 7: Results of the Kruskal Wallis test for differences between teachers' length of service and the degree of appreciation for Gregorian singing (N=35)

Factor	Years of service	N	M _{rank}	Kruskal Wallis test	P
Regina caeli	from 0-5 years	6	14.33	2.363	0.669
	from 6-10 years	2	12.25		
	from 11-20 years	4	18.50		
	from 21-30 years	7	17.79		
	over 30 years	16	20.06		
	Total	35			
Lumen et revelationem	from 0-5 years	6	20.00	1.709	0.789
	from 6-10 years	2	14,50		
	from 11-20 years	4	14.50		
	from 21-30 years	7	15.93		
	over 30 years	16	19.47		
	Total	35			
Ubi caritas	from 0-5 years	6	16.67	1.371	0.849
	from 6-10 years	2	13.00		
	from 11-20 years	4	15.25		
	from 21-30 years	7	18.79		
	over 30 years	16	19.47		
	Total	35			
Ave Regina coelorum	from 0-5 years	6	19.50	6.140	0.189
	from 6-10 years	2	9.50		
	from 11-20 years	4	11.75		
	from 21-30 years	7	15.00		
	over 30 years	16	21.38		
	Total	35			
Victimae paschali laudes	from 0-5 years	6	16.67	2.727	0.605
	from 6-10 years	2	9.50		
	from 11-20 years	4	18.25		
	from 21-30 years	7	16.50		
	over 30 years	16	20.16		
	Total	35			

Apart from examining musical attitudes towards Gregorian singing, we looked at teachers' attitudes concerning music lessons. Subjects addressed whether they were happy to carry out music lessons. The results show an affirmative response to this question (M=4.09).

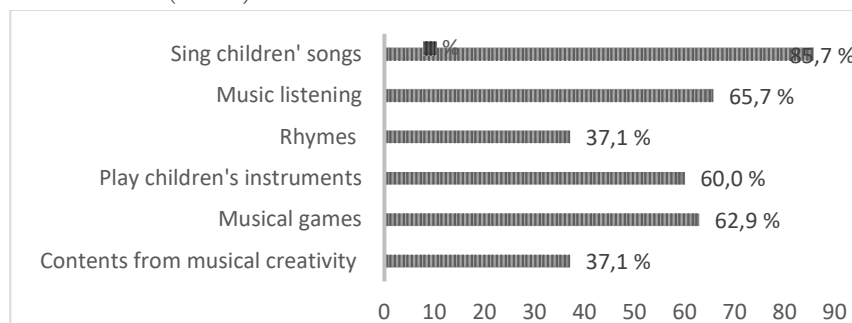
Table 8 shows the teachers' assessment of their familiarity with the musical areas implemented in primary education music lessons. Teachers were also questioned about how readily they performed certain music lesson topics on a scale from 1-I do not perform these at all gladly, to 5 - I am fully ready to carry these out).

Table 8: Assessment of familiarity with musical areas (N=35)

	N	Min	Max	M	Md	Mo	SD	Skewness	Kurtosis
Singing	35	3	5	4.06	4	4	0.73	-0.09	-1.02
Listening to music	35	3	5	3.92	4	4	0.66	0.09	-0.56
Playing (children's instruments)	35	1	5	3.66	4	4	0.97	-0.68	0.46
Musical creativity	35	2	5	3.92	4	4	0.74	-0.32	0.04

Teachers gave a positive assessment of their familiarity with all areas of music. The highest assessment, according to the arithmetic mean, occurs in the singing domain (M=4.06), which is represented the most in music lessons. This corroborates the findings of a study by Žarinac (2017), who determined through analysis that the majority of the content prescribed by the Ministry of Science and Education involved singing. This area is represented 30% more than music listening. According to teachers, other areas have closely equal arithmetic means. The teachers assessed the domain of playing most poorly, which is also obvious from the range of answers. Only the area of playing was evaluated using the entire scale from 1 to 5. Chart 2 displays the results in connection with teachers' favourite music activity in lessons. The respondents could choose more than one answer.

Chart 2: The display of primary education teachers' inclinations towards musical activities implemented in Music lessons (N = 35)



It is visible from the chart that they are most comfortable singing children's songs (85.7%), while doing rhymes (37.1%) or musical creativity activities (37,1) with children are not among the favourites.

Teachers' cultural activity, i.e., attending concerts and cultural events, was additionally examined. Most teachers go to concerts, opera houses, or musicals and attend other cultural-music events several times a year (45.7%). Only 5.7% of the teachers go to concerts on a weekly basis, whereas 11.4% never attend concerts. Moreover, 34.4% of the subjects go to concerts once a year.

Musical education is a linear process that implies a causal relationship between students and teachers. School, i.e., teachers have an influence on students' musical education and their development of sensitivity to artistically valuable music.

Conclusion

As a crucial segment of education in schools of general education, classroom listening should be structured so that students become acquainted with as many varied musical styles as possible. Including art in the educational process is of great significance for the development of students' musical sensibility. As with any art, music is tied to the time in which it was created and is a living reflection and expression of the society from which it sprung. Gregorian singing is unique in its musical construction. With its broad expressivity, which was noted as early as the 11th century by Guido from Arezzo, it is certainly suitable for offering deeper insight into the human inner world of feeling that can enrich the listener profoundly, particularly a child in the educational process. UNESCO's *Guidelines for Arts Education* (2006) advocate the development of aesthetics, creativity, creative thinking ability and reflection through artistic education, which is the fundamental right of every child and young person. So, every student has a right to become familiar with music, including Gregorian singing, which is the foundation of the whole Western European tradition (Chailley, 2006; Koprek, 2013). Systematic musical education through listening, from the earliest age, forms a quality music consumer and critic. The results of this study reveal that students and teachers show a statistically significant appreciation of Gregorian singing and enjoy experiencing this content in music classes. The study determined that older students are less open to new musical forms such as the chant, while students in the first two forms listen to it with more openness and ease of acceptance.

Although most subjects report a positive appreciation of Gregorian singing, this musical form is not included in primary music education. The results also show no connection between the length of service and the degree of appreciation for Gregorian singing.

From the artistic and scientific perspectives, Gregorian singing should be part of the educational process. Including Gregorian singing in the educational curriculum would widen the view of the music world for today's student generation, while contributing to the development of tolerance and plurality in our contemporary global society.

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Authors

Jelena Blašković, PhD

Assistant Professor, University of Zagreb, Faculty of Teacher Education, Savska 77, 10000 Zagreb, Croatia, e-mail: jelena.blaskovic@ufzg.hr

Docentka, Univerza v Zagrebu, Fakulteta za izobraževanje učiteljev, Savska 77 10000 Zagreb, Hrvaška, e-pošta: jelena.blaskovic@ufzg.hr

Assist. Tihomir Prša

Assistant, University of Zagreb, Faculty of Teacher Education, Savska 77, 10000 Zagreb, Croatia, e-mail: tihomir.prsa@ufzg.hr

Asistent, Univerza v Zagrebu, Fakulteta za izobraževanje učiteljev, Savska 77 10000 Zagreb, Hrvaška, e-pošta: tihomir.prsa@ufzg.hr

INTERPRETATIVNA RAZISKAVA IN NJENA UPORABA NA PEDAGOŠKEM PODROČJU

NINA KRMAC

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CORRESPONDING AUTHOR/KORESPONDENČNI AVTOR
ljiljana963@gmail.com

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Abstract/Izveček Prispevek se osredinja na opredelitev interpretativne raziskave, ki je v slovenskem prostoru slabo poznana. Tudi v svetu je neenotno definirana in pri več avtorjih različno klasificirana. Nekateri jo omenjajo kot način raziskovanja znotraj interpretativne paradigme, medtem ko jo drugi opredeljujejo kot vrsto raziskave oziroma način interpretacije podatkov, ki je mogoč tudi v okviru drugih paradigem. Pogosto je enačena tudi s kvalitativnim raziskovanjem. V prispevku sta tako predstavljena njena vloga in pomen pri raziskovanju, posebej pa je prikazana njena uporabnost na pedagoškem področju.

Interpretive Research and its Use in the Field of Pedagogy

The article focuses on the definition of interpretive research, which is relatively unfamiliar within Slovenia. Other parts of the world also lack a common definition, and various authors classify it differently. Some authors define it as a research method within the interpretive paradigm, whereas others describe it as a type of research or a way of interpreting data that can also be applied within other paradigms. It is often equated with qualitative research. The article presents its role and importance in research, with particular emphasis on its utility in the field of pedagogy.

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Uvod

Na področju humanističnih in družboslovnih ved sta bili v preteklosti oblikovani dve paradigmi raziskovanja, in sicer kvantitativna ter kvalitativna (Creswell, 1998; Maarouf, 2019; Vogrinc, 2008). Kvantitativna paradigma temelji na pozitivizmu in postpozitivizmu, kvalitativna pa na naturalizmu, kritični teoriji in konstruktivizmu (Mažgon, 2008; Štemberger, 2015). Kvalitativna paradigma temelji tudi na interpretivizmu (Goldkuhl, 2012; Kivunja in Kuyini, 2017; Maarouf, 2019). V zadnjih dveh desetletjih se je oblikovala tretja raziskovalna paradigma kot sinteza obeh paradigem, in sicer paradigma mešanih metod (ang. mixed method research), ki temelji na pragmatizmu (Gunasekare, 2015; Hall, 2013; Johnson in Onwuegbuzie, 2004).

Ob prebiranju literature smo srečali različne klasifikacije, poimenovanja in nepoenotena oziroma nasprotujoča si mnenja o pomenu paradigme, interpretivizma in interpretativne raziskave. Če izvzamemo nasprotujoča si mnenja raziskovalcev, opazamo, da prvotna težava izhaja iz dojetanja paradigme. V literaturi namreč lahko zasledimo najmanj štiri različne pomen paradigme, in sicer: *kot svetovni nazor*, *kot epistemološka drža*, *kot skupna prepričanja v skupini raziskovalcev* in *kot vzorčni primeri raziskav*. Drugi pojem, paradigma *kot epistemološko stališče*, je najpogosteje uporabljen pojem v razpravah o metodologiji družboslovja (Hall, 2013; Morgan, 2007). Tretji pa je najbližje temu, kar Kuhn (1970) opredeljuje kot paradigmo. Morgan (2007) pri opisovanju paradigme mešanih metod izhaja iz razumevanja paradigme *kot skupna prepričanja v skupini raziskovalcev*, ker se ta nanaša na preučevanja premikov na področju metodologije družboslovja in širših učinkov teh sprememb na družboslovne raziskave na splošno.

Zaradi zgoraj omenjenih različnih klasifikacij, pogledov in opredeljevanj že v uvodnem delu prispevka jasno izpostavljam svoje stališče do razumevanja paradigme in interpretativne raziskave, ki je predmet našega raziskovanja. Pri opredeljevanju kvalitativne raziskovalne paradigme izhajamo – tako kot Morgan (2007) in Kuhn (1970) – iz razumevanja paradigme *kot skupno prepričanje v skupini raziskovalcev*, saj ta paradigma v okviru delitve kvalitativna, kvantitativna in paradigma mešanih metod temelji na uporabljeni metodologiji in učinkov uporabljene metodologije na raziskave. Pri proučevanju interpretivizma pa izhajamo iz razumevanja paradigme kot svetovnega nazora. Torej najširša različica paradigme, ki obravnava poglede na svet ali vseobsegajoče načine doživljanja in razmišljanja o svetu, vključno s prepričanja o morali, vrednotah in estetiki.

Glede na slednje razumemo interpretativno raziskavo, ki po svojih značilnostih vključuje metodologijo, značilno za kvalitativno raziskovalno paradigmo, kot vrsto raziskave znotraj kvalitativne raziskovalne paradigme. Obenem pa ji s filozofskega vidika (paradigma *kot svetovni nazor*) mesto najdemo znotraj interpretivizma. Poudarjamo, da jo pri prebiranju literature lahko zasledimo tudi znotraj konstruktivizma, naturalizma, fenomenologije in hermenevtike, saj več avtorjev (Kivunja in Kuyini, 2017; Morgan, 2007; Patel, 2015) enači interpretivizem s konstruktivizmom ali pa, kot pravi Vogrinc (2008), so za interpretivizem uporabljena tudi druga imena, kot so naturalistična, fenomenološka in hermenevtična paradigma.

Teoretsko ozadje in raziskovalni načrt

V slovenskem prostoru se je kvalitativno raziskovanje začelo razvijati in uporabljati v sedemdesetih letih prejšnjega stoletja. Prvi, ki so uporabljali kvalitativno metodologijo, so bili Stritih (1977), Mesec (1998) in Adam (1980). V preteklosti se je v okviru kvalitativnega raziskovanja večinoma pisalo le o akcijskem raziskovanju. Zanj se je namreč pedagoška stroka začela intenzivneje zanimati konec osemdesetih in v začetku devetdesetih let (Cencič, 1992). Kot pravi tudi Vogrinc (2008), je v slovenskem jeziku objavljenih zelo malo teoretičnih del o kvalitativnem raziskovanju. V devetdesetih letih in dalje zasledimo posamezne prispevke: Sagadin (1991, 1993, 2001), Mužič (1994), Mažgon (2000, 2001, 2006). Te velja poudariti pri kvalitativnem raziskovanju.

Kot posledica zgoraj zapisnega je v Sloveniji o interpretativni raziskavi napisanega zelo malo oziroma skoraj nič, zato smo več o tem lahko izvedeli le iz tujih virov. Glede na slednje je zaradi lažjega razumevanja in prepletanja pojmov v prvem delu prispevka predstavljen interpretivizem s filozofskega vidika. Ta je za nazornejši prikaz primerjan s pozitivizmom in pragmatizmom. Bralec, v nadaljevanju, v prispevku poleg opredelitve interpretativne raziskave spozna tudi njeno strukturo ter uporabo na pedagoškem področju.

Poleg omenjene raziskave smo ocenili nujnost razlage paradigem in raziskav v kvalitativnem raziskovanju zaradi pogosto prisotnih različnih terminoloških opredelitev in neskladnosti.

Raziskovanje je temeljilo na študiji tuje literature. Uvodoma smo iskali vire, s katerimi smo želeli dodobra razumeti poimenovanja paradigem ter razmerje in

odnos med njimi, nato smo nadaljevali s poglobljenim raziskovanjem interpretivizma in na koncu smo se usmerili na iskanje virov, ki bi najbolj opisali interpretativno raziskavo, njen odnos z drugimi raziskavami v kvalitativnem raziskovanju in njeno uporabo na pedagoškem področju. Celotno raziskovanje je zaradi nepoenotnih mnenj in različnih klasifikacij raziskav in paradigem med raziskovalci zahtevalo več časa, kot je bilo pričakovano, in sicer sta zbiranje in proučitev virov potekala nekaj več kot leto dni. Zaradi obsežnosti gradiva smo v začetku raziskovanja gradivo delno analizirali tudi s pomočjo računalniškega programa Atlas. Ta nam je izluščil glavne kode (besedne zveze) preučevanega gradiva in te so nam predstavljale vodilo za interpretacijo preučevanega gradiva. Podatke, pridobljene s pomočjo literature, smo opisno obdelali, izhajajoč iz zastavljenih ciljev raziskovanja.

Ti so bili naslednji:

- Ugotoviti razumevanje raziskovalnih paradigem med raziskovalci in odnos med paradigami ter opraviti primerjavo med njimi.
- Opraviti primerjavo med vrstami raziskav v kvalitativnem raziskovanju.
- Predstaviti glavne značilnosti interpretativne raziskave in njeno uporabnost na pedagoškem področju.

Raziskovalne paradigme

Vsako raziskovanje ima svoje ontološke, epistemološke in metodološke značilnosti. To potrjuje tudi Terre Blanche in Durrheim (1999), ki pravita, da je raziskovalna paradigma vseobsegajoč sistem medsebojno povezanih praks in razmišljanja, ki opredeljujejo naravo raziskovanja po treh dimenzijah (ontologija, epistemologija, metodologija). Pri tem se ontologija nanaša na vejo filozofije, ki se ukvarja z artikulacijo narave in strukture sveta (Wand in Weber, 1993), epistemologija pa na vejo filozofije, ki preučuje naravo znanja in postopek, s katerim znanje pridobimo in validiramo (Gall, Gall in Borg, 2003). Sledi še metodologija, ki se uporablja za navajanje raziskovalne zasnove, tehnik raziskovanja, pristopov in postopkov, uporabljenih v raziskavah (Keeves, 1997). Po mnenju Lincolna in Gube (1985) raziskovalna paradigma obsega še en dodaten element, in sicer aksiologijo.

Slednja obravnava etična vprašanja, ki jih je treba upoštevati pri načrtovanju raziskovalnega problema (Finnis, 1980). Zajema določitev, vrednotenje in razumevanje konceptov pravilnega in napačnega vedenja, povezanega z raziskavo. Vključuje, kakšno vrednost bomo pripisali različnim vidikom raziskave, udeležencem, podatkom in bralcem, ki jim bomo poročali o rezultatih raziskave (Kivunja in Kuyini, 2017).

Najbolj opazne razlike med paradigami se v glavnem kažejo predvsem med zagovorniki oziroma pripadniki določene vrste metodologije, tj. kvalitativne, kvantitativne ali sinteze obeh. Znanstveniki na podlagi teh prepričanj razvrščajo paradigme v ločene kategorije. Gephart (1999 v Hussain, 2015) je paradigme razvrstil v tri filozofsko ločene kategorije, to so pozitivizem, interpretivizem in kritična teorija. Ta razdelitev je pri avtorjih tudi najpogosteje uporabljena (Pham, 2018; Rehman in Alharthi, 2016; Willis, 1942). Nekateri avtorji namesto kritične teorije omenjajo kritični postmodernizem, a je o njem le malo zapisanega, saj se večinoma v enakem kontekstu omenja kritična teorija. Zagovornikom kritične teorije ni pomembno zgolj razložiti ali razumeti družbe, temveč jo tudi spremeniti (Patton, 2002). Ta paradigma je kritična tako do interpretativnih kot do pozitivističnih pogledov pri raziskovanju, saj se jim zdi, da so zapleteni v ideologijo, ki nima interesa za spreminjanje sveta in tudi ne emancipacijskega cilja (Scott in Usher, 2000). Kivunja in Kuyini (2017) pravita, da je interpretivizem včasih imenovan tudi konstruktivizem, in sicer zato, ker je njegovo ključno načelo to, da je realnost družbeno konstruirana. Tudi Mažgon (2006) namesto interpretivizma kot četrto paradigmo omenja konstruktivizem. K omenjenim paradigmam je bil konec 19. stoletja dodan tudi pragmatizem (Goldkuhl, 2012), ki temelji na predlogu, da bi morali raziskovalci uporabiti filozofski in/ali metodološki pristop. Ta naj bi najbolje ustrežal določenemu raziskovalnemu problemu, ki se preiskuje (Kaushik in Walsh, 2019).

Interpretivizem v odnosu s pozitivizmom in pragmatizmom

Kvalitativno raziskovanje ima svoje korenine v antropologiji, filozofiji in sociologiji. V začetku 20. stoletja je po zaslugi socialnih antropologov pridobilo bolj dodelano obliko, čeprav je bilo mogoče kvalitativno raziskovanje v nestrukturirani obliki zaslediti že bistveno prej (Introduction to Qualitative Research, 2020).

Kvantitativno raziskovanje pa je s pozitivizmom vplivalo na družboslovno znanost skozi devetnajsto stoletje in polovico 20. stoletja. Pozitivizem je vztrajal na objektivnosti, nevtralnosti in sledil naravoslovni znanosti ter temeljil na testiranju teorije in hipotez (Comte, 1856). Comte (prav tam) je kot začetnik pozitivizma menil, da bi tudi v družboslovju morali uporabljati statistične metode, ki so značilne za naravoslovno znanost. Takemu mišljenju je sledil tudi Durkheim (1964) in v času »spora okoli pozitivizma« predlagal, da se družbena dejstva preverja s pozitivističnega vidika, torej objektivno, na tak način, da je situacije mogoče testirati. Temu pogledu je nasprotovalo več avtorjev, kar je privedlo v sedemdesetih letih do spora (Maarouf, 2019). T. i. »spor okoli pozitivizma« se je začel oktobra leta 1961, ko je v Tübingenu potekal kongres Nemške družbe za sociologijo (Mažgon, 2008; Vogrinc, 2008). Več desetletij – vse do poznega 20. stoletja – je potekala t. i. »vojna paradigem« zaradi primernosti in ustreznosti uporabe določene paradigme (Taylor in Medina, 2013). V osemdesetih letih 20. stoletja je vsaka skupina raziskovalcev trdila, da je njihov pristop boljši. Nekateri med njimi so bili t. i. »puristi«, ki so zagotavljali, da kvantitativnega in kvalitativnega pristopa ni mogoče kombinirati zaradi kvantitativno-kvalitativnih paradigmatičnih razlik, kar je poznano kot »teza o nezdržljivosti« (Maarouf, 2019). Do leta 1960 je kvalitativno raziskovanje enakomerno rastlo. Nato pa je prišlo do porasta uporabe kvalitativnega pristopa v raziskavah (Introduction to Qualitative Research, 2020). V ospredju pomena kvalitativnega raziskovanja je bil Weber (1978), ki je poudarjal, da je socialno življenje subjektivno ter da bi bilo pri raziskovanju treba razumeti, čemu dajejo ljudje pomen in kako razumejo sebe, svoja dejanja in socialno življenje nasploh. Tako je Weber razvil interpretacijsko sociologijo. Teoretični pristop – in z njo povezana raziskovalna metodologija – sloni na nemški besedi »*verstehen*«, ki pomeni »razumeti« in predstavlja proces oziroma način interpretiranja. Uporabljati interpretacijsko sociologijo, pomeni poskušati razumeti družbene pojave z vidika udeležencev in ugotavljati obnašanja posameznika (Crossman, 2019; Milton, 2007). Temu interpretacijskemu pristopu so sledili tudi George Herbert Meas s teorijo simbolični interakcionizem, Harold Garfinkel z etnometodologijo ter Edmund Husserl in Alfred Schutz s fenomenologijo (Milton, 2007).

Paradigmatska vojna ni predstavljala težave le zagovornikom kvantitativne in kvalitativne metodologije, ampak tudi raziskovalcem, ki so se pri raziskovanju posluževali obeh metodologij (Hall, 2013). V devetdesetih letih so mnogi raziskovalci »tezo o nezdržljivosti« zavrnil in začeli nov pristop, ki je temeljil na možnosti uporabe kvalitativne in kvantitativne metodologije. Tako se je kot tretja paradigma oblikovala raziskovalna paradigma mešanih metod (razumevanje paradigme kot skupna prepričanja v skupini raziskovalcev), ki s filozofskega vidika po mnenju več avtorjev (Goldkuhl, 2012; Hall, 2013; Wicks in Freeman, 1998) temelji na pragmatizmu (razumevanje paradigme *kot svetovni nazor*) (Maarouf, 2019). Kot je v svojem delu izpostavila tudi Mažgon (2008, str. 13), so raziskovalci praktiki sprejeli bolj pragmatično stališče, in sicer »[...] da predmet raziskovanja določa metodo in ne obratno«. Tako se je to obdobje nasprotij med kvantitativnim in kvalitativnim pristopom v drugi polovici 20. stoletja končalo. Raziskovalci so spoznali, da ni raziskovalne paradigme, ki je superiorna nad drugimi, temveč ima vsaka svoj specifični namen za pridobitev novih znanstvenih spoznanj (Taylor in Medina, 2013).

Za boljše razumevanje razlik med paradigmi v zaključku poglavja predstavljamo preglednico, ki kaže razlike med pozitivizmom, interpretivizmom in pragmatizmom. Kot je razvidno iz preglednice 1, interpretivizem temelji na predpostavki, da družbena resničnost ni singularna ali objektivna, temveč je oblikovana na podlagi človekovih izkušenj in družbenega konteksta. To pa je v nasprotju s pozitivizmom, ki temelji na pomembnosti objektivnosti in poudarja pomen resnice. Pragmatizem zavrača pozitivistično predstavo, da lahko z raziskavami odkrivamo resnico v svetu, ker ima vsak posameznik svojo edinstveno interpretacijo resničnosti, ki se neprestano spreminja (Kivunja in Kuyini, 2017; Morgan, 2007).

Interpretivisti izhajajo iz predpostavke, da je najbolje raziskovati v svojem družbenozgodovinskem kontekstu in uskladiti s subjektivnimi interpretacijami različnih udeležencev (Punch, 2005). Glede na postavko ontologije in epistemologije je postavka metodologije naturalistična, to pomeni, da bo raziskovalec podatke zbiral z nestrukturiranimi intervjuji, besedilnimi sporočili in nestrukturiranim opazovanjem. Uravnotežena aksiologija predvideva, da bodo rezultati raziskave odražali vrednote raziskovalca in poskušali predstaviti uravnoteženo poročilo o ugotovitvah (Kivunja in Kuyini, 2017).

Preglednica 1: Pozitivizem, interpretivizem in pragmatizem (povzeto po Chalmers, Manley in Wasserman, 2005; Kaushik in Walsh, 2019; Kivunja in Kuyini, 2017; Mažgon, 2008; Punch, 2005)

Veje filozofije	Pozitivizem	Interpretivizem	Pragmatizem
Epistemologija	Pomembna objektivnost in iskanje resnice.	Družbena resničnost je oblikovana na podlagi človekovih izkušenj in družbenega konteksta.	Znanje temelji vedno na izkušnjah.
Ontologija	Naivni realizem.	Raziskovanje v svojem družbenozgodovinskem kontekstu in usklajevanje s subjektivnimi interpretacijami različnih udeležencev.	Ni enotne resničnosti in vsak posameznik ima svojo, edinstveno interpretacijo resničnosti.
Metodologija	Eksperimentalno-manipulativna. Preverjanje hipotez. Kvantitativna metodologija.	Naturalistična. Postavitev raziskovalnih vprašanj. Kvalitativna metodologija.	Kombinacija kvantitativne in kvalitativne metodologije.
Aksiologija	Usmerjanja v prikaz uporabnosti in zanesljivosti raziskave ter posplošljivosti ugotovitev. Raziskovalec je samostojen in nevtralen ter ohranja objektivno držo.	Odražanje vrednot raziskovalca in uravnoteženo poročilo. Pomembna je raziskovalčeva intuicija. Subjektivna stališča.	Izvajanje raziskav, ki koristijo ljudem. Vrednote imajo veliko vlogo pri razlagi rezultatov, pri čemer raziskovalec zavzema tako objektivna kot subjektivna stališča.

Raziskave, ki izhajajo iz pozitivistične paradigme, temeljijo na deduktivnem pristopu, oblikovanju hipotez in njihovem testiranju s pomočjo izračunov in matematičnih enačb. Cilj takih raziskav je pojasniti in izdelati napovedi na podlagi merljivih rezultatov. Raziskave, ki izhajajo iz interpretivizma, pa temeljijo na induktivnem pristopu, oblikovanju raziskovalnih vprašanj ter raziskovanju in interpretiranju določenega družbenega pojava z različnih zornih kotov. Pragmatizem je običajno povezan z abduktivnim sklepanjem, ki se pomika naprej in nazaj med dedukcijo in indukcijo. Na ta način je raziskovalec aktivno vključen v ustvarjanje podatkov in teorij (Goldkuhl 2012; Morgan 2007). Obenem pragmatiki trdijo, da uporaba kvantitativne in kvalitativne metodologije znotraj ene raziskave prinaša zanesljivejše in bolj poglobljene rezultate (Blaikie, 2009).

Glede na uporabljeno metodologijo je glavni pomen pozitivistov prikazati uporabne in zanesljive podatke, ki jih je mogoče posplošiti, interpretivisti pri pisanju poročila upoštevajo svoje vrednote in intuicijo, pragmatisti pa zavzemajo tako objektivna kot subjektivna stališča. V prvi vrsti jim je pomembno, da glede na problem in namen raziskovanja uporabijo določen raziskovalni pristop (Kaushik in Walsh, 2019; Kivunja in Kuyini, 2017).

Razumevanje opisanih paradigem je bistveno pripomoglo k umestitvi in razumevanju posebnosti interpretativne raziskave, ki je predmet našega raziskovanja.

Struktura interpretativne raziskave

V okviru kvalitativne raziskovalne paradigme ni nujno, da uporabimo interpretativni pristop. Uporaba pristopa je odvisna od temeljnih filozofskih predpostavk (raziskovalna paradigma *kot svetovni nazor*) ter od izbranega raziskovalnega načrta (Myers, 1997). Raziskovalni načrt pove, kateri podatki bodo zbrani in analizirani ter kdaj in kako. Dejansko je raziskovalni načrt struktura, ki tesno povezuje med seboj vse elemente raziskave (Akhtar, 2016). Čeprav raziskovalnega načrta izrecno ne bi smeli povezovati z določeno paradigmo, obstajajo raziskovalni načrti, ki so izrazito povezani s kvalitativno raziskovalno paradigmo: to velja npr. za etnografsko, fenomenološko in narativno raziskavo (Makombe, 2017). K raziskovalnim načrtom kvalitativne raziskovalne paradigme umeščamo tudi interpretativno raziskavo. Na podlagi raziskovalnih načrtov so se znotraj kvalitativne raziskovalne paradigme izoblikovale raziskave, kot so etnografska raziskava, narativna raziskava, fenomenološka in nenazadnje tudi interpretativna raziskava.

Za boljše razumevanje posebnosti interpretativne raziskave velja predstaviti ključne razlike med vrstami raziskav. Pri opisu raziskav smo izhajali iz Creswella (2006), ki v kvalitativnem raziskovanju navaja naslednje raziskave: narativna raziskava, fenomenološka raziskava, etnografska raziskava, utemeljena teorija in študija primera. V okviru naše primerjave smo vključili le narativno, fenomenološko in etnografsko raziskavo, ker smo ocenili, da so te raziskave ključne za prikaz posebnosti in odločitve pri izbiri interpretativne raziskave.

Vsaka izmed omenjenih raziskav (Preglednica 2) izraža svojo specifičnost. Narativna raziskava je osredinjena na raziskovanje življenja enega posameznika ali nekaj posameznikov. Z narativno raziskavo želimo predvsem povezati zgodbe posameznika in ugotoviti, kako te vplivajo na večje življenjske vplive (Myers, 1997).

Pri fenomenološki raziskavi nas ne zanima toliko življenje posameznika, ampak predvsem razumevanje bistva izkušnje, ki jo je več posameznikov skupaj delilo (Creswell, 2006). Podobno je tudi interpretativna raziskava osredinjena na razumevanje izkušenj in občutkov ter videnja sveta skozi percepcijo udeležencev raziskave.

Preglednica 2: Vrste raziskav v kvalitativnem raziskovanju (Cao Thanh in Thi Le Thanh, 2015; Creswell, 2006; Erciyas, 2020; Myers, 2001).

Vrste raziskav	Narativna raziskava	Fenomenološka raziskava	Etnografska raziskava	Interpretativna raziskava
Cilj raziskovanja	Raziskati življenje posameznika.	Razumevanje bistva izkušnje.	Opis in interpretacija določene kulture.	Videnje sveta skozi percepcijo in izkušnje udeležencev raziskave.
Sodelujoči v raziskavi	Študija na enem ali nekaj posameznikov.	Preučevanje več posameznikov, ki so si delili izkušnje.	Preučevanje skupine, ki deli isto kulturo.	Interpretacija enega ali več posameznikov.
Raziskovalni problem	Potreba po pripovedovanju zgodb posameznikovih izkušenj.	Potreba po opisovanju bistva doživetega pojava (fenomena).	Opis in interpretacije skupnih vzorcev preučevane skupine.	Interpretacija pomena pojava, dogodka ali vloge posameznika/-ov.
Izvor	Črpanje iz antropologije, literature, zgodovine, psihologije in sociologije	Črpanje iz filozofije, psihologije in edukacije.	Črpanje iz antropologije in sociologije.	Črpanje iz filozofije in sociologije.
Zbiranje podatkov	Intervjuji in dokumenti.	Poglobljeni intervjuji in fokusni intervjuji.	Predvsem opazovanje in intervjuji.	Prvotno intervjuji, fokusni intervjuji v manjši meri tudi opazovanje in dokumenti.
Obdelava podatkov	Analiziranje zgodb in razvijanje tem, pogosto s pomočjo kronologije.	Analiziranje pomembnih trditev in pojava (fenomena) na podlagi opisovanja.	Analiziranje podatkov na podlagi opisovanja kulture.	Ponavljajoča analiza (hermenevtični krog), ki temelji na interpretaciji.

Je pa za interpretativno raziskavo značilno, da je v raziskavo vključen tudi le en posameznik, kot je to značilno za narativni pristop (Cao Thanh in Thi Le Thanh, 2015). Etnografska raziskava pa temelji na opisu in interpretaciji posebej določene kulture.

Etnografi za raziskovanje določene kulture uporabljajo predvsem opazovanje in nestandardizirane intervjuje. Nestandardiziranih intervjujev se poslužujejo tudi vse druge raziskave. Pri tem narativna raziskava uporablja tudi dokumente za zbiranje podatkov (Creswell, 2006). Fenomenološka in interpretativna raziskava za zbiranje podatkov izpeljeta tudi fokusne intervjuje. Interpretativna raziskava pa poleg intervjujev v manjši meri zbira podatke tudi z opazovanjem in dokumenti. Pri obdelavi podatkov narativna raziskava temelji na analiziranju zgodb s pomočjo kronologije in etnografska raziskava na deskripciji kulture (Myers, 2001). Tudi fenomenološka raziskava temelji na deskripciji, in sicer na deskripciji pojava (fenomena) s poudarkom, da je pri fenomenologiji ključna naloga opisovanje samega doživljanja, ki naj ne vključuje raziskovalčevih prepričanj in interpretacij (Kordeš, 2008), to pa je v nasprotju z interpretativno raziskavo. Ta namreč temelji na interpretaciji podatkov in razlagi, ki vključuje znanje in izkušnje raziskovalca. Dobljeni podatki pa so obdelani s pomočjo hermenevtičnega kroga. Kot je razvidno, se interpretativna raziskava s svojimi značilnostmi najbolj približuje fenomenološki, to pa predvsem zaradi tega, ker obe raziskujeta izkušnje posameznikov. Ključna razlika med njima je analiza podatkov. Sicer se razlike med njima kažejo tudi v številu vključenih in uporabi tehnik raziskovanja, kot je že omenjeno. Več o posebnostih interpretativne raziskave je napisano v nadaljevanju.

Cilji raziskovanja

Interpretativna raziskava si prizadeva, da bi se tako rekoč »spustili v glavo predmetov oziroma oseb, ki jih preučujemo«, da razumemo in razlagamo, kaj subjekt razmišlja ali kakšen pomen ima raziskovalna vsebina. Četudi raziskava temelji na interpretaciji in ne na opisovanju, poskušamo v prvi vrsti razumeti stališče opazovane osebe, ne pa opazovalčevega vidika (Kivunja in Kuyini, 2017). To pomeni, da je za interpretativno raziskavo značilno, da raziskovalec interpretira dobljene podatke na osnovi njegovega znanja in izkušenj, ne pa na osnovi njegovih osebnih prepričanj. Iz tega sledi, da je predmet raziskovanja raziskovalcu dobro poznan, torej ima s tega področja predhodno znanje in izkušnje. Raziskovalec ima pri tem lahko kritično vlogo in je lahko tudi del družbenega pojava, ki je raziskovan. V tem primeru je pomembno, da je vloga raziskovalca pri analizi podatkov definirana. Je pa vloga raziskovalca kot soudeleženca manj pogosta (Patterson in Williams, 2002).

Raziskovalci si v okviru raziskovanja postavljajo raziskovalna vprašanja, s pomočjo katerih želijo uresničiti zastavljene cilje. Po mnenju Decrop (2006) so cilji raziskovanja oblikovani tako, da ne omogočajo napovedovanja glede na preučevani pojav oziroma je stopnja napovedovanja nizka. Tudi interes raziskovalca ni v napovedovanju, ampak predvsem v iskanju specifičnega, edinstvenega, posebnega, torej nečesa, kar odstopa od normalnosti.

Tehnike raziskovanja

Omenjene tehnike interpretativne raziskave prinašajo globlje odgovore in boljši vpogled v življenje, pogled in izkušnje osebe, ki je del raziskave.

S pomočjo teh tehnik ne izvemo le, kaj si določena oseba misli, temveč tudi, zakaj si tako misli. Za interpretativno raziskavo je značilen bolj sodelovalen pristop z udeleženci raziskave, saj sprejema več stališč različnih posameznikov iz različnih skupin. Pri izbiri tehnike je raziskovalcem pomembno, da jim omogoča, da poglobljeno razumejo odnos človeka do okolja in vlogo, ki jo imajo ljudje pri ustvarjanju njihovega družbenega okolja (McQueen, 2002). Raziskovalci želijo zajeti različne perspektive in raziskovalni problem raziskati z različnih zornih kotov (Al Riyami, 2015). V osnovi so najbolj v uporabi nestandardizirani intervjuji, sledi nestandardizirano opazovanje in najmanj se poslužujemo dokumentov (Interpretive research, 2020).

Zbiranje in obdelava podatkov

Interpretativna raziskava uporablja teoretično strategijo vzorčenja. To pomeni, da raziskovalec sam izbere udeležence raziskave glede na pregled literature in proučevanega pojava. Nizko število vključenih je tako za interpretativno raziskavo sprejemljivo in ustrezno (Interpretive research, 2020). Okvirno naj bi za poglobljeno raziskovanje interpretativne raziskave lahko vključili dvajset oseb, da bi pridobili poglobljen vpogled v zastavljena raziskovalna vprašanja ter bili hkrati kot raziskovalci sposobni zmožnosti vodenja in izpeljave podrobne analize (Patterson in Williams, 2002).

Zbiranje in analiza podatkov lahko pri tej raziskavi potekata istočasno in iterativno. Raziskovalec lahko na primer opravi intervju in ga kodira, preden nadaljuje z naslednjim intervjujem. Sprotna analiza pomaga raziskovalcu odpraviti morebitne pomanjkljivosti v načrtu raziskovanja in intervju prilagoditi tako, da bolje zajame pojavni interes.

Raziskovalec lahko celo spremeni svoje prvotno raziskovalno vprašanje, če ugotovi, da njegova prvotna raziskovalna vprašanja verjetno ne bodo prinesla novih ali koristnih spoznanj. Raziskovalec je prisoten pri vseh korakih raziskovanja in zbiranja podatkov. Sam raziskovalni pristop znotraj interpretacijske raziskave spodbuja konstruktivno kritiko udeležencev v raziskavi. Udeleženci v raziskavi tako lahko dobijo vlogo soraziskovalca, ki predlaga izboljšave tudi v procesu raziskovalnega postopka (Elliott in Timulak, 2005).

Interpretativna raziskava pri zbiranju podatkov zahteva veliko gradiva, posledično pa je pri analiziranju potrebnega veliko časa za njeno kakovostno izpeljavo. Pri sami analizi podatkov moramo biti fleksibilni (prav tam, 2005). Tako je za interpretativno raziskavo značilna predvsem uporaba analize hermenevtičnega kroga.

Analiza z uporabo hermenevtičnega kroga vključuje ponavljajoče se pregledovanje ter analiziranje delov in celotnega besedila. Pri analizi upoštevamo soodvisnost pomena delov in celote, ki jo tvorijo. Postopek pregledovanja in analize dobljenih podatkov vključuje ponavljajočo analizo ter se neprestano pomika od celote k delom in nazaj k celoti (Grondin, 2017). Kot pravi tudi Mažgon (2006), pa analiza z uporabo hermenevtičnega kroga od interpreta zahteva oblikovanje predhodnega razumevanja.

Pomanjkljivosti raziskave

V prispevku je bila predstavljena predvsem uporabnost interpretativne raziskave. Sama raziskava pa ima tudi svoje pomanjkljivosti. Interpretativna raziskava se je po mnenju Taylor in Medina (2013) preveč izognila znanstvenim postopkom preverjanja raziskovalnega problema. Tako ugotovitev posledično tudi ni mogoče posploševati. Hkrati pa sta avtorja mnenja, da če je raziskava izpeljana kakovostno, je njene ugotovitve mogoče prenesti tudi na drugo statistično množico oziroma ciljno skupino ter so lahko pridobljene ugotovitve v veliko pomoč učiteljem.

Kot glavno pomanjkljivost je treba izpostaviti, da interpretativna raziskava nima političnega in ideološkega učinka o znanju in družbeni resničnosti (Mack, 2010 v Taylor in Medina, 2013).

Slabost in omejitev interpretativne raziskave je lahko premalo podatkov, ki lahko privedejo do napačnih ali prezgodnjih ugotovitev, preveč podatkov pa raziskovalec morda ne bo učinkovito obdelal.

Gre za dolgotrajno raziskavo, ki zahteva dobro usposobljene raziskovalce, ki so sposobni videti in interpretirati zapleten družbeni pojav s perspektive udeležencev ter uskladiti različne perspektive teh udeležencev, ne da bi v svoje sklepne ugotovitve vnašali osebne pristranskosti ali predsodke (Bhattacharjee, 2019).

Prispevek zaključujemo z merili veljavnosti, ki so bila ne glede na kvalitativni pristop in pomembnost vloge raziskovalca oblikovana tudi za interpretativno raziskavo. Guba (1981) je oblikoval štiri merila za preverjanje zanesljivosti, ki se jih uporabi ob zaključku opravljene raziskave. Ta merila so zanesljivost (ang. dependability), verodostojnost (ang. credibility), potrdljivost (ang. confirmability) in prenosljivost (ang. transferability). Ta merila opisujejo tudi Kivunja in Kuyini (2017) in Bhattacharjee (2019) in navajajo naslednje:

- Pri zanesljivosti ugotavljamo, v kolikšni meri so podatki konsistentni in trdni. Raziskava je zanesljiva, če dva raziskovalca raziskujeta isti pojav z enakim nizom podatkov in prideta do enakih zaključkov. Raziskava je verodostojna tudi, ko raziskovalec raziskuje isti ali podoben pojav v različnih obdobjih in pride do podobnih zaključkov
- Merilo verodostojnosti šteje raziskavo za verodostojno, če bralci ugotovijo, da so njeni sklepi resnični. Verodostojnost interpretativnih raziskav je mogoče doseči z zagotavljanjem dokazov o obsežnem raziskovalčevem raziskovanju na terenu, s prikazom triangulacije podatkov med raziskovalnimi subjekti ali tehnikami zbiranja podatkov ter z vzdrževanjem natančnega upravljanja podatkov in analitičnih postopkov, kot so dobessedno prepisovanje intervjujev, natančni zapisi intervjujev ter jasne opombe o teoretičnih in metodoloških odločitvah.
- Merilo potrdljivosti se nanaša na to, v kolikšni meri lahko ugotovitve, navedene v interpretativni raziskavi, udeleženci te raziskave potrdijo. Če se udeleženci študije na splošno strinjajo z ugotovitvami raziskovalca o pojavu, ki ga zanima (udeleženci pregledajo raziskovalni prispevek ali poročilo), potem lahko ugotovitve štejem za potrdljive. Prevladujoči cilj tega merila je zagotoviti, da je pristranskost raziskovalca čim bolj zmanjšana ali po možnosti odpravljena.
- Merilo prenosljivosti. Prenosljivost v interpretativnih raziskavah se nanaša na to, v kolikšni meri lahko ugotovitve posplošimo na druge ciljne skupine.

- Raziskovalec mora zagotoviti bogate, podrobne opise konteksta raziskovanja in temeljito opisati strukture, predpostavke in procese, razkrite iz podatkov, tako da lahko bralci neodvisno presodijo, ali in v kolikšni meri so poročane ugotovitve prenosljive na drug, podoben primer problema raziskovanja.

Uporaba interpretativne raziskave na pedagoškem področju

Na pedagoškem področju je interpretativni pristop eden izmed glavnih pristopov, zato si interpretativna raziskava na tem področju zasluži posebno mesto.

Da je interpretativni pristop na pedagoškem področju pomemben in pogosto prisoten, menijo tudi različni avtorji, kot so Terhart (1982), Lodico, Spaulding in Voegtle (2006) ter Al Riyami (2015).

Več raziskav na pedagoškem področju (Alvermann in Mallozzi, 2010; Everington, 2013; Peter-Koop in Wollring 2001; Tobin, 2000), ki je za izhodišče raziskovanja uporabilo interpretativno raziskavo, je še dodatno potrdilo njeno ustreznost in pomembnost rabe v pedagogiki.

Glede na to, da so tako med študenti kot učitelji, raziskovalci in praktiki pogosta raziskovalna dela, ki temeljijo na opazovanjih v razredih, intervjujih učiteljev in/ali staršev ter analizi dokumentov, pisnih izdelkov ali risb učencev, bi bila v teh primerih interpretativna raziskava zelo primerna. Kot pravi Welch (1998, v Reiners, 2012, str. 3): »S tem, ko nekaj razumemo, smo v to vpleteni, in s tem, ko smo v nekaj vpleteni, to razumemo.« To velja predvsem v primerih, ko je učitelj raziskovalec sam. Pri vseh temah raziskovanja, ko raziskujemo, kako določena oseba razlaga interakcije, ki jih ima z drugimi osebami, je uporaba interpretativne raziskave primerna. O pomenu interpretativne raziskave na pedagoškem področju, še posebej o njeni rabi v razredu ter v sodelovanju z učitelji in študenti, si je mogoče prebrati v prispevku *Interpretative Classroom Research in Teacher Education* (Jungwirth, Steinbring, Voigt, Wollring, 2020). V prispevku je posebej poudarjena tudi vloga učitelja kot soraziskovalca.

Zato je pomembna predaja vsebine interpretativne raziskave študentom, praktikom in raziskovalcem. S predajo vsebine bodo, na primer študentje, sposobni prepoznati ustreznost njene rabe glede na raziskovalni problem. Prav tako je lahko v pomoč tudi raziskovalcem in praktikom pri opravljanju njihovega dela. Posledično se bo njena raba povečala.

V tujini že poučujejo predmete, ki so namenjeni poznavanju interpretativne raziskave na pedagoškem področju. Eden izmed teh je predmet Interpretativni pristopi v pedagoških raziskavah. V okviru tega predmeta študentje na magistrskem študijskem programu Magisterij edukacijskih ved (ang. Master of Educational Studies) spoznajo razlike v konceptualizaciji »razumevanja« in »razlage«, hermenevitično tradicijo in anglosaksonsko filozofijo, odkrijejo, kje lahko zasledijo interpretativne raziskave v izobraževanju ter nenazadnje pridobijo znanje o načinih interpretiranja besedil oziroma o tem, kateri elementi sodijo k interpretaciji (KU LEUVEN, 2020). Če te vsebine še niso vključene, jih je smiselno vključiti v predmete pedagoškega raziskovanja kot vrsto kvalitativne raziskave.

Marsikatera raziskava je lahko bila izpeljana po načelih interpretativne raziskave, vendar v delih kot taka ni bila definirana. Primer take raziskave je, recimo, delo Kreiner in Hollensbe (2009) z naslovom *Balancing Borders and Bridges: Negotiating the Work-Home Interface Via Boundary Work Tactics*.

Prispevek zaključujemo z nekaj primeri oziroma priporočili, kje bi bila upravičena in priporočljiva uporaba interpretativne raziskave.

1. Študent je v okviru praktičnega usposabljanja že pridobil določeno mnenje o sodelovanju staršev in učiteljev na šoli, na kateri je opravljal praktično usposabljanje. Pred raziskovanjem je tudi izhajal iz predpostavke, da je interakcijo na določeni šoli mogoče izboljšati, če tako od učiteljev kot od staršev izvemo, kakšno interakcijo imajo med seboj. Študentovo raziskovanje bo temeljilo na analizi razlag interakcij, ki jih imajo učitelji s starši in starši z učitelji, razlago interakcij pa bo pridobil na podlagi intervjujev tako z učitelji kot s starši ter z opazovanjem roditeljskih sestankov in govorilnih ur.
2. Učitelj ali bodoči učitelj kot raziskovalec raziskuje, kako določeni učitelji razumejo sebe kot učitelja in čemu dajejo pri poučevanju pomen, kakšne občutke doživljajo pri poučevanju in kako doživljajo spremembe šolskega sistema, ki so jih skozi čas doživeli. Namen raziskovalca je odkriti poglede in doživljanja učiteljev pri opravljanju svojega poklica. Za interpretativno raziskavo je značilno, da želimo pridobiti čim več različnih pogledov, zato se za tako tematiko predlaga dodatna vključitev vzgojiteljev, učiteljev osnovnih in srednjih šol ter visokošolskih učiteljev.

3. Problem raziskovanja, ki vključuje proučevanje otrok s posebnimi potrebami. Take interpretativne raziskave vključujejo opazovanje otrok v razredu in intervjuvanje njihovih staršev ter učiteljev, ki te otroke poučujejo. Veliko interpretativnih raziskav, opravljenih na pedagoškem področju, je vključevalo otroke s posebnimi potrebami. Več o teh raziskavah si lahko preberete v prispevku avtorjev Alvermann in Mallozzi (2010). Kot primer lahko izpostavimo učence z diskalkulijo, ki še niso prejeli odločbe o usmerjanju otroka s posebnimi potrebami oziroma so v postopku pridobivanja odločbe. Z raziskavo lahko raziščemo poglede učiteljev, svetovalnih delavcev in staršev o postopku pridobivanja odločbe.
4. Interpretativna raziskava je lahko v veliko pomoč pri reševanju konfliktnih situacij v razredu ali s starši oziroma učitelji. Kot smo spoznali, se interpretativna raziskava osredinja na interpretacijo določene situacije oziroma družbenega pojava s strani več deležnikov, kar pomeni, da lahko otroci s čustveno-vedenjskimi težavami, njihovi starši ter učitelj predstavijo vsak svoj pogled na situacijo oziroma problem. Interpretativna raziskava je lahko v takih situacijah pri iskanju in interpretiranju različnih pogledov ali konfliktov tudi del mediacije. Pri interpretativni raziskavi z uporabo in s prepletanjem različnih raziskovalnih tehnik stremimo k vključevanju različnih deležnikov znotraj enega raziskovalnega problema.

Sklep

Pri izbiri vrste raziskave je prva naloga raziskovalca razumeti in biti sposoben eksplicitno razložiti filozofske predpostavke, ki podpirajo njegovo izbiro. Zato smo v prispevku uvodoma opredelili interpretivizem in prikazali, v kakšen odnosu je s pozitivizmom in pragmatizmom. V prispevku smo pojasnili, glede na proučevano literaturo v slovenskem prostoru, da interpretativno raziskavo opredeljujemo kot raziskavo znotraj kvalitativne raziskovalne paradigme (razumevanje paradigme *kot skupna prepričanja v skupini raziskovalcev*). Pri razumevanju paradigme *kot svetovni nazor* pa jo umeščamo k interpretivizmu. Opisana raziskava raziskovalcu ponuja svobodo in fleksibilnost pri raziskovanju, kar pomeni, da lahko med raziskovanjem tako cilje kot tudi raziskovalna vprašanja spreminjamo in sam potek raziskave tudi večkrat ponovimo, če ocenimo, da bomo pridobili globlje in bolj zanesljive podatke.

Iz tega izhaja, da mora biti raziskovalec neposredno prisoten pri vseh korakih raziskovanja in pridobivanja podatkov. Odnos, ki ga vzpostavi raziskovalec z udeleženci raziskave, je tesen, pri čemer lahko tudi udeleženci postanejo soraziskovalci. Na podlagi prispevka smo lahko spoznali, da je interpretativne raziskava s svojimi značilnostmi najbolj podobna fenomenološki raziskavi, ker obe raziskujeta, kako ljudje opredeljujejo sebe in situacije, v katerih živijo. Se pa razlike med njima kažejo predvsem pri obdelavi dobljenih podatkov. Interpretativna raziskava ne temelji na opisovanju dobljenih podatkov, ampak temelji na interpretiranju, ki lahko vključuje raziskovalčevo znanje in izkušnje, ne pa osebnih predsodkov.

Pri čemer poudarjamo, da mora imeti raziskovalec o predmetu raziskovanja predhodno znanje in izkušnje. Raziskovalec je namreč lahko tudi del raziskovalnega problema, torej soudeleženec, to pa še dodatno poveča prisotnost raziskovalčevega pogleda. Vloga raziskovalca kot soudeleženca je sicer manj pogosta.

S prebiranjem tujih virov še vedno lahko opazimo, da se interpretativne raziskave pogosteje preusmerijo v kategorijo »alternativnih«, saj akademski prostor kvalitativne metodologije vidi kot konceptualno šibkejše od tradicionalnega kvantitativnega/pozitivističnega pristopa, zato imajo pogosto le pomožno vlogo v zaključnih delih študentov. Opazamo, da se podobno dogaja tudi v Sloveniji, zato interpretativne raziskave tudi ni bilo mogoče zaslediti, kar je predstavljalo težavo pri pridobivanju informacij o sami raziskavi. V prispevku smo interpretativno raziskavo natančneje opredelili, da bi lahko bila v raziskovalnih delih tudi navedena.

Dodatno smo na podlagi iskanja literature o interpretativni raziskavi potrdili mnenje Vogrinca (2008) glede pomanjkanja teoretičnih prispevkov o kvalitativnem raziskovanju. Obenem pa smo ugotovili, da bi bilo treba v slovenskem prostoru poenotiti izraze in natančneje definirati odnos med pojmi, kot so *paradigma*, *raziskava*, *pristop* in *raziskovalni načrt*. Primanjkuje torej več razprav med raziskovalci in objav prispevkov o pomenu in odnosu omenjenih pojmov.

Prispevek zaključujemo s temeljno ugotovitvijo o interpretativni raziskavi. Slednja nam pokaže, da ni enega samega pravega odgovora in ene resnice, to pa pomeni, da je kakovost izpeljane raziskave odvisna od tega, kako poglobljeno bo raziskovalec prikazal proučevani raziskovalni problem. Cilj interpretativne raziskave je tako razložiti subjektivne razloge in pomene, ki stojijo za družbenimi dejavnostmi, in sicer z vidika udeležencev in raziskovane situacije.

Summary

To facilitate an understanding of the topic, the introductory part of the article presents the interpretive paradigm, and it subsequently focuses on interpretive research. The article not only provides the reader with a definition of interpretive research but also analyses its structure and use in the field of pedagogy.

The central figure of the interpretive paradigm was Weber (1978), who stressed that social life was subjective and that researchers should understand what is important to people and how they understand themselves, their actions and social life in general. Thus, Weber developed interpretive sociology.

This interpretive approach was followed by George Herbert Meas and his theory of symbolic interactionism, Harold Garfinkel who developed ethnomethodology, and Edmund Husserl and Alfred Schutz, who conceived phenomenology (Milton, 2007).

Interpretive research allows researchers to see the world through the perception and experience of the research participants (Cao Thanh and Thi Le Thanh, 2015). To gain the best possible insight into and understanding of the individual, interpretive research accepts and seeks different perspectives, is open to change and iterative use, and seeks new techniques of data collection. It constantly promotes participatory and integrated research and extends beyond the deductive and the inductive approach (Willis, 1942). As interpreters, researchers look for research techniques that allow them to thoroughly understand the relationship of humans to the environment, as well as the role that people play in creating their social environment (McQueen, 2002).

The interpretive approach strives to “get in the head of the subjects or people that are being researched”, to understand and explain how the subject thinks or how important the research topic is. We therefore always strive to understand the point of view of the observed subject and not the perspective of the observer (Kivunja and Kuyini, 2017).

In this type of research, the data collection and analysis can be carried out simultaneously and iteratively. Researchers can even change their initial research questions if they realize that these will probably not lead to new or useful findings (Elliott and Timulak, 2005). Researchers seek to cover different perspectives and approach the research problem from different points of view (Al Riyami, 2015). Interpretive research is particularly known for its use of the hermeneutic circle (Grondin, 2017).

Interpretive research also has some shortcomings. According to Taylor and Medina (2013), interpretive research excessively avoided scientific procedures aimed at evaluating the research problem. Consequently, its findings cannot be generalized. The main shortcoming they highlight is that interpretive research does not have a political or ideological effect with regard to knowledge and social reality (Mack, 2010 in Taylor and Medina, 2013). The quality of research can be evaluated with the trustworthiness criteria that were developed by Guba (1981). These criteria are dependability, credibility, confirmability, and transferability.

In pedagogy the interpretive approach is one of the most important approaches. Many authors, such as Terhart (1982), Lodico, Spaulding and Voegtle (2006), and Al Riyami (2015), believe that the interpretive approach in the field of pedagogy is important and very common.

Given that students, teachers and professionals often carry out studies that are based on in-class observation, interviews with teachers and/or parents, and on the analysis of documents, interpretive research is a very appropriate method for this field. Jungwirth, Steinbring, Voigt and Wollring (2020) also highlight the importance of the teacher's research and cooperation through the use of interpretive research.

We failed to find any examples of interpretive research carried out in Slovenia, which made it difficult to obtain information about it. We obtained the data about interpretive research from foreign sources. With the article, we defined interpretive research in greater detail in order to allow researchers to include it in their studies. The goal of interpretive research is to explain the subjective reasons and meaning that can lie behind social activities from the point of view of the participants and the research situation.

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Avtorica:

Dr. Nina Krmac

Višja predavateljica, Univerza na Primorskem, Pedagoška fakulteta, Cankarjeva 5, 6000 Koper, Slovenija, e-pošta: nina.krmac@pef.upr.si

Senior Lecture, University of Primorska, Faculty of Education, Cankarjeva 5 6000 Koper, Slovenia, e-mail: nina.krmac@pef.upr.si

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Revija za elementarno izobraževanje torej objavlja prispevke, ki obravnavajo pomembna, sodobna vprašanja na področju vzgoje in izobraževanja, uporabljajo primerno znanstveno metodologijo ter so slogovno in jezikovno ustrezni. Odražati morajo pomemben prispevek k znanosti oziroma spodbudo za raziskovanje na področju vzgoje in izobraževanja z vidika drugih povezanih ved, kot so kognitivna psihologija, razvoj otroka, uporabno jezikoslovje in druge discipline. Revija sprejema še neobjavljene članke, ki niso bili istočasno poslani v objavo drugim revijam. Prispevki so lahko v slovenskem, angleškem ali nemškem jeziku.

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