

Experiences and Perceptions of Instrumental Music Teachers about the Inclusive Education of Learners with Disabilities

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Abstract

Based on the right to equal access to quality education for all learners, inclusive education contributes to overall social inclusion, allowing children with disabilities to engage and interact with other pupils in line with their abilities, predispositions, and interests. Based on the social model, this paper aimed to examine the perceptions and experiences of instrumental music teachers about the inclusion of learners with disabilities in primary music education. The research study took place in 2021 on a sample of instrumental music teachers (N=9) employed at public primary music schools. Semi-structured online interviews and thematic analysis served to collect and process the empirical data. According to the research results, instrumental music teachers identified both challenges and the positive and negative aspects of teaching learners with disabilities. Teachers considered their formal education inadequate regarding teaching learners with disabilities and expressed the need to advance their competencies for the area. Among the barriers to inclusion, they observed a shortage of curricula for teaching learners with disabilities and inadequate methods for assessing learning outcomes. Finally, teachers signalled a need for improvements concerning human resources and organisation, which could enhance the inclusion mechanisms in music education.

Keywords: conservatory; music education; qualitative analysis.

Introduction

Inclusion promotes diversity and integration of all members into society, welcoming the differences in strength, abilities, and needs as natural and desirable (Zrilić & Brzoja,

2013). In broad terms, inclusion denotes a philosophy, movement or process that combats discrimination and social exclusion (Salaj et al., 2013). Based on the social model for the integration of persons with disabilities, inclusion views the impairment as an objective and undeniable circumstance, without underestimating the intrinsic value of a person. According to the social model, the prevailing social ignorance, fears, and prejudices drive the exclusion of persons with disabilities, rather than the impairment itself (Zrilić & Brzoja, 2013). Key objectives for inclusion involve widening access to education for all aligned with individual abilities and needs (Karamatić Brčić, 2011).

Inclusive education, or “education for all” in Croatia, represents an aspect of social inclusion that promotes the integration of children with disabilities into education (Karamatić Brčić, 2011, p. 40; Kudek Mirošević & Jurčević-Lozančić, 2014). It envisages a supportive school environment, acting as a facilitator of effective teaching and learning, which is friendly, open, healthy, protective, and gender-sensitive (UNESCO, 2005). The concept expands opportunities for children with disabilities to engage and interact with their peers, in line with their abilities, predispositions, and interests. It calls for adapting education to individual learning needs (Guidelines for teaching learners with disabilities, 2021, p. 6).

The Primary and Secondary Education Act (OG 64/20, Art. 62) defines learners with special educational needs as learners with disabilities and gifted learners. In line with its research focus, this paper examines only inclusive education for children with disabilities. The Regulation on Primary and Secondary Education for Learners with Disabilities (OG 24/15, Art. 2, para. 2) describes pupils with disabilities as learners “whose abilities, in interaction with different surrounding factors, limit their full, effective, and equal participation in education alongside other learners, arising from physical, mental, intellectual, sensory impairments and dysfunctions, or an interaction of different impairments and disorders”.

Exploring their interests, children with disabilities, like children with typical development, engage in various extracurricular activities based on personal affinities. That includes instrumental music education at primary music schools, considered non-compulsory formal education. Most public primary music schools organise teaching and learning in compliance with the curriculum for primary music schools, supporting the development of performing skills and other musical competencies and habits, i.e. educating future professional musicians. In a few schools (N=2), teaching and learning are organised following the functional music pedagogy curriculum for primary schools, which promotes flexible teaching and learning and strong individualisation. The main distinction between the curricula is that the former, considering the objectives of music education, privileges exceptionally talented and gifted learners, whereas the latter strives to support all children in improving their musical skills according to their personal development and maturity (Curricula for primary music schools and primary dance schools, OG 102/06).

In primary music schools in Croatia, the curricula define pathways for acquiring knowledge and skills which are assessed in annual exams. Therefore, according to Šulentić Begić et al. (2016), the prevailing attitude implies that only gifted learners are fit for music education. It is thus worth considering how learners with disabilities measure against such perception. According to the Art Education Act (OG 130/11, Art. 3), everybody has the right to access art education under equal conditions “regardless of (...) disability, (...) according to their abilities, and in line with the law”. The Act also states that “schools should ensure education for learners with disabilities in line with the art education curriculum and a special curriculum for learners with disabilities” (Art Education Act, OG 130/11, Art. 15). However, the objectives of art education suggest: “allowing learners with exceptional predispositions and abilities, talented and gifted, to acquire knowledge and develop skills and competencies in different artistic fields, supporting the development of their creativity” (Art Education Act, OG 130/11, Art. 4). In that regard, it is arguable whether the principle of inclusion indeed applies to primary music education.

Teachers are pivotal figures in inclusive education as they, based on their interaction with learners, implement, assess, and adapt the curriculum to learner needs, competencies, interests, and abilities (Malone et al., 2001; in Radetić-Paić, 2015). To become effective, teachers require appropriate training through initial education and continuous professional development throughout their working lives, especially in terms of developing specific competencies for teaching learners with disabilities (Kudek Mirošević & Jurčević-Lozančić, 2014; Nikčević-Milković & Jurković, 2017). According to research studies on the impact of training on teaching learners with disabilities, the teachers who have had some experience in inclusive education, either having acquired specific competencies for teaching learners with disabilities, having had training during higher education studies or the experience of teaching learners with disabilities, foster more positive attitudes toward inclusion than teachers without such experience (Dupoux et al., 2005; Rakap & Kaczmarek, 2010; Schmidt & Vrhovnik, 2015).

Furthermore, effective inclusion of children with disabilities in music schools depends on the readiness of teachers to adapt to learner needs (Zdzinski, 2001). Moreover, teacher readiness is further contingent on their attitudes toward educational inclusion. However, according to Stoll & Fink (2000; in Ljubić & Kiš-Glavaš, 2003), in education, change arises from the actions and perceptions of teachers, with attitudes, beliefs, and values fuelling their activity and notions. Namely, teacher attitudes may act as drivers of inclusion, but also impede its actualisation. In Croatia, research studies on teacher attitudes toward educational inclusion indicated that educators mentioned the supplementary time necessary for preparing lessons and teaching materials as a key challenge in teaching learners with disabilities. Teachers might also experience frustration and feelings of inadequacy, confronted with the needs of learners with disabilities for additional assistance and support (Bouillet & Bukvić, 2015; Radetić-Paić, 2015; Kranjčec Mlinarić et al., 2016). Considering teachers' views

on inclusive education, Karamatić Brčić & Viljac (2018) found that, despite generally positive attitudes toward the inclusion of children with disabilities in mainstream education, almost half of their research participants believed that teaching learners with disabilities required specific competencies and that inclusion was not feasible in the current school environment. According to Radetić-Paić (2018), scientific research and long-standing practice in Croatia indicated educators' low confidence in teaching learners with disabilities in mainstream education.

Research aim and research questions

This paper aimed to examine the experiences and perceptions of instrumental music teachers about the inclusion of children with disabilities in primary music schools. Three research questions addressed the aim: (1) "How do instrumental music teachers describe their experiences with teaching learners with disabilities?"; (2) "How do instrumental music teachers assess their competencies for teaching learners with disabilities?"; and (3) "Which barriers to inclusion do instrumental music teachers identify in primary music education?"

Methodology

Procedure

The research was conducted in June and July 2021. The snowball method served to recruit participants. The research team asked the initial respondents by email to recommend additional participants who met the research criteria. According to Patton (1990), through recommendations, the snowball grows, increasing the chances of involving informative participants. Upon contacting participants, semi-structured online interviews were scheduled and conducted. All interviews were completed successfully and without technical issues that would interrupt or postpone the sessions. The interviews lasted one hour on average.

Participants

Research participants were academically trained instrumental musicians employed at public primary music schools who delivered individualised teaching and learning of instrumental music (hereafter: instrumental music teachers). All participants agreed to take part in the research study voluntarily.

The study involved nine female teachers who taught the following instruments: piano (N=3), guitar (N=2), flute (N=2), saxophone (N=1), and violin (N=1). Participant ages ranged between 26 and 41, with an average age of 31 ($M=31.22$). Eight participants obtained their master's degree in music at the Music Conservatory in Zagreb and one participant at the Art Academy in Split. They graduated between 2004 and 2020. They had between 1 and 16 years of professional experience; on average, they had 7 years of experience ($M=6.66$). Most participants had under 10 years of relevant professional experience (N=7). Although the experience of teaching learners with disabilities was not among the selection criteria, all participants had such experience. The experience

ranged from familiarity with diagnoses before/during teaching (N=2), awareness of diagnoses in some cases and not in others (N=3), to suspecting an impairment which had not been disclosed by parents (N=4).

Instrument

Given the COVID-19 pandemic and the health and safety restrictions in effect at the time of the research, semi-structured online interviews were scheduled using the Zoom application to collect the data. A research protocol was developed, including open-ended questions. The protocol corresponded to the thematic axes of the research questions, addressing personal experiences and pedagogical challenges of teaching learners with disabilities, the competencies of instrumental music teachers for teaching learners with disabilities, and the selection procedures and criteria for enrolling learners in primary music schools. No other qualitative studies, involving interviews, have been found on the experiences and perceptions of instrumental music teachers at music schools. Quantitative studies prevailed in the field, generally on a sample of teachers in primary and secondary schools. The present research findings have not been previously published.

Ethical considerations

Before the online interviews, all participants received information on the research purpose and objectives, methodology, and interview topics. They were asked for written and oral consent to participate in the research study and have the interviews recorded. The participants were familiarised with the principle voluntary participation, the right to withdraw from the research at any point and the option to skip questions. They were also informed that they would be assigned individual codes and that the research data would be analysed in bulk, ensuring anonymity and confidentiality.

Data processing

Qualitative thematic analysis was used to process the data obtained in semi-structured online interviews. The method served to identify, analyse, and report on the patterns (themes) derived from data. A theme represented one level of sampled responses or meaning within a given data set related to the research question (Braun & Clarke, 2006). The obtained data set was analysed in six steps: (1) studying the empirical evidence; (2) formulating the initial codes; (3) deriving categories from the codes; (4) further thematic analysis; (5) defining individual theme(s); and (6) preparing the final report. Participant statements, supporting the findings presented in the results and discussion section of this paper, have been marked by numbers to ensure data confidentiality and the anonymity of research participants.

Results and discussion

Three thematic areas are described separately in the presentation of results: the experiences of instrumental music teachers in teaching learners with disabilities, the assessment of personal competencies for teaching learners with disabilities, and the

barriers to the inclusion of children with disabilities in primary music education. The results are presented in sections corresponding to the thematic areas concerning the experiences and perceptions of instrumental music teachers.

Experiences of instrumental music teachers in teaching learners with disabilities

Table 1 presents the results related to the first research question: “How do instrumental music teachers describe their experiences in teaching learners with disabilities?” Instrumental music teachers’ statements about the experience of teaching learners with disabilities generated themes, notably involving the challenges and the positive and negative aspects of teaching and learning. A further thematic analysis produced sub-themes (categories) describing the distinct experience of teaching learners with disabilities.

Table 1
Instrumental music teachers’ experiences in teaching learners with disabilities

Themes	Categories	Codes
Challenges in teaching and learning	Behaviour difficulties affecting teaching and learning	Agitation Difficulty focusing Difficulties with learning to play instruments
	Deviations from the curriculum	Slow progress Limited development of musical skills
	Adjustments to the teaching and learning process	Adjustment of the difficulty and scope of teaching and learning content Adjustment of pedagogical approach Adjustment of teaching methods
Positive aspects of teaching and learning	Musical development of learners	Exceptional talent Learning progress
	Flexibility concerning teaching pedagogy	Liberty of designing teaching plans Individualised teaching and learning
Negative aspects of teaching and learning	Low engagement at the school level	Inadequate guidance and support Inconsistent administrative records on the enrolment of learners with disabilities
	Unavailability of professional support	Unavailability of professional support services Temporary employment of professional support service staff Difficulties in accessing professional support services

Among the challenges, research participants mentioned behavioural difficulties among learners affecting teaching and learning. In particular, behavioural factors involved agitation, as well as difficulties in focusing and learning to play instruments. The following claims further described the difficulties: (“...her movements are accelerated; first she gets up, then sits down, and suddenly - we start at one, and finish at the other end of the classroom, and so on...”(6); “... she would keep typing, typing; she would not listen.” (8); “...He struggles to focus. Sometimes, he cannot focus in class at all... it is simply very difficult for me to get him to focus.”(9); “The child behaves appropriately, talks to me without any difficulty, takes up the flute... and all the necessary elements simply do not come together.”(6).

Other challenges also involved deviations from the curriculum while teaching learners with disabilities. Four participants claimed that progress was slow for learners with disabilities, affecting their overall progress toward set educational goals. (“That child did not play in line with the programme, especially in the second grade. He could not perform at the required level. In fact, in two years, we have not progressed beyond the first grade.” (1); “...there is a set teaching and learning content and plan, detailing what a child should master in the first and the second grade. For her, progress was slow.” (7). Two participants also suggested limited development of musical skills for learners with disabilities, with their pupils “having reached the limit” in terms of developing musical skills and playing instruments. “I could tell it did not work, learning advanced much slower and there were clear limits beyond which progress was no longer possible.” (7); “There was some progress, up to the third grade. At the end of the third grade, I noticed there was no longer progress and that was that; from there on, I would not exactly call it a waste of time, but... Everything reaches its limit.” (2). Participants considered the learning progress of pupils with disabilities slower compared to their peers with typical development. Likewise, according to Vanweelden and Whipple (2014), most teachers found that learners with disabilities did not perform as well as their peers with typical development. Some participants observed limited development of musical skills for learners with disabilities, confirmed by Bouillet and Kudek Mirošević (2015), suggesting that teachers assessed learners with disabilities as underachievers against set standards and norms. As a result, most learners with disabilities faced lower expectations for learning and development. Moreover, research participants appeared to recognize slower progress among learners with disabilities only at the end of an educational cycle, suggesting that learning difficulties might not be immediately apparent to teachers (McCord & Fitzgerald, 2006).

Among the challenges, participants also mentioned tailoring the teaching and learning process to the needs of learners with disabilities. Six teachers adjusted the difficulty and scope of teaching and learning content to the abilities of learners with disabilities to support their learning progress. “I had to simplify the programme a lot so that she could manage.” (8). “Well, I tried to tailor the programme as much as possible...” (1). Moreover, participants adapted the teaching pedagogy to facilitate learning for pupils

with disabilities. *"I have a dyslexic pupil in my class. This student can play only by heart... as soon as she learns the piece by heart, we no longer bother taking out the notes."* (4); *"... whenever I approach her to adjust the position, I ask her if I can take her hand and adjust it."* (3). Participants also reported experimenting with teaching methods to facilitate competence development for learners with disabilities, for example, by using symbols (*"Well, then we came up with the symbols and we drew the stars..."*) (9). Other approaches involved using different colours (*"For example, I use crayons a lot. I use different colours to indicate playing with the left or the right hand."*) (3) or writing tones among the musical notes (*"They learned with the help of clarifications I wrote above the notes, like the names of the notes; his mum would read this to him at home and that way he would learn."*) (talking of a blind pupil) (5). Learners with disabilities in music schools faced more challenges in learning, understanding, and playing instruments than their peers with typical development, requiring adjustments to the curriculum, teaching pedagogy and methods, as well as the instrument itself, which were appropriate for individual learners and their abilities (Zdzinski, 2001; Rose et al., 2018). According to our research findings, the pedagogical challenge of instrumental music teachers consisted in designing and delivering purposeful and meaningful lessons that were tailored to the abilities of learners with disabilities, offering new knowledge and musical perspectives to learners (McKord & Fitzgerald, 2006; Kaikkonen & Tuulikki Laes, 2011). For research participants, adapting the lessons indeed represented a challenge, suggesting a need for professional support and guidance for teaching learners with disabilities (more in chapter *Self-assessment of competencies for teaching learners with disabilities*).

For instrumental music teachers, the positive aspects of teaching learners with disabilities involved achieving learning progress and flexibility concerning teaching pedagogy. Most participants acknowledged that learners with disabilities improved as musicians despite their impairment. Five participants remarked that pupils with disabilities were exceptionally musically gifted. *"He has an exceptional musical talent; his sensibility finds its expression in music."* (2); *"She played remarkably. She was very talented, capable and, well... it did not affect playing the piano at all."* (4); *"...He was talented."* (8). Alongside talent, participants also observed learning and playing progress. *"...making tremendous progress."* (9); *"She has great results! She has incredible motor skills."* (6). The research results indicated that few participants saw limitations to the development of musical skills for their pupils with disabilities (N=2), while the majority (N=6) praised their talent and learning progress. These findings suggested that despite physical, intellectual, or other factors that could hinder the learning progress, some learners with disabilities were exceptionally musically gifted and had outstanding learning potential (Kaikkonen & Tuulikki Laes, 2011). Their progress demonstrated the positive effects of music education on improving the cognitive and overall motor skills of learners with disabilities (Overly, 2003; Kern & Aldridge, 2006; Finnigan & Starr, 2010; Rose et al., 2018 ;). Moreover, these findings underscored the benefits of including children with disabilities in music education, which offered a wide array of knowledge and skills (Sutela et al., 2016).

Among the positive aspects of teaching learners with disabilities, participants equally highlighted the flexibility concerning teaching pedagogy. They appreciated the possibility to tailor the lessons to learner needs and considered that that did not affect accomplishing the expected learning outcomes (*"We can modify the lessons, we can even talk with the child for the entire class period, if necessary. We can make it up in the next class. We do not need, so to speak, to stick to a set plan."*) (1). Half of the participants underscored the benefits of individualised teaching and learning, which allowed teachers to devote their full attention and adapt to each learner, creating a supportive learning environment *"...With individualised teaching and learning, we can fully adapt to children."* (3); *"Well, we are in a specific situation due to individualised teaching and learning... Sometimes, we see and talk with the children more than their parents do."* (8); *"It benefits the children as they can relax after a while during individualised lessons; teaching and learning are different in that sense."* (9). An individualised approach allowed teachers to nurture learners' social skills, self-efficacy, sense of self-confidence and achievement, as well as the love for music (Hallam & Prince 2000, in Nikolić 2018). The research participants agreed that individualised teaching and learning allowed instrumental music teachers to focus on each learner, monitor learning progress, modify teaching, and devote their full attention and teaching expertise to individual learners (Sućeska Ligutić 1999, in Šimunović 2012).

The negative aspects of teaching involved the lack of school support and professional guidance for teaching learners with disabilities. According to research participants, schools delegated the responsibility for learners with disabilities to instrumental music teachers who worked without any real support. *"...I did not receive any support from the school for this pupil."* (talking of a blind pupil) (5); *"In my view, teachers are much more engaged than the school. For schools... it is just another student."* (2); *"Neither the school, nor the ministry, offer any support..."* (4). Furthermore, participants claimed the schools failed to keep records on the enrolment of learners with disabilities. (*"...this is not even discussed at our school. The school does not keep any record of children who are, for example, diagnosed with autism, ADHD, or anything similar."*) (2). In fact, one participant had not even been informed she was going to teach a blind pupil up until the first lesson (*"I received no prior announcement of his enrolment; I learned about it only when the pupil joined the class."*) (5).

Most participants (N=7) reported they could not obtain professional support for teaching learners with disabilities. Five participants indicated that the professional support service, in terms of permanently employed professional staff, did not exist at their school. *"...We do not employ psychologists, special educators, speech therapists, nor any other support staff at music schools."* (7); *"We do not employ any specialists in pedagogy, psychology, nor special educators. That is, we do not have the professional support service."* (1). Two participants worked at schools that (had) employed professional staff, yet temporarily, as interns embarking on their profession. *"We employed an associate quite briefly; she was a specialist in pedagogy and, in fact, an intern."* (3); *"...We currently*

employ a specialist in pedagogy. She is an intern; she has been here for a year and will be leaving soon." (4). The participants suggested they could not access professional support services when music schools were established as music education departments within primary schools. Namely, the general education schools employed professional support services, unavailable to the music department. *"In fact, we are under the responsibility of a primary school and there is a specialist in pedagogy at the school... However, we do not benefit from this."* (6). Moreover, teachers regretted not cooperating with the professional support services at schools where their students took general education subjects (in the case of a secondary music school) given the distance between the two institutions. *"On paper, we are under the responsibility of a general education secondary school, but the staff is not at our disposal as the schools are at different locations."* (4). According to the Guidelines for teaching learners with disabilities (MZO, 2021), the role of professional services in schools is to support teaching learners with disabilities, which involves guidance and training for designing inclusive and supportive learning environments that integrate learners with disabilities. Professional services are also expected to support planning and assessing individualised curricula for learners with disabilities. Among the challenges and the positive aspects, participants highlighted the act of teaching learners with disabilities itself, while the negative aspects involved inadequate professional support and guidance. Notably, instrumental music teachers endorsed the inclusion of children with disabilities in music education but asked for more support and guidance from schools. In this respect, the present research findings were consistent with a research study by Bouillet (2013), concluding that teachers in Croatia requested more professional support staff at schools, better cooperation with the support services and more immediate assistance to teaching learners with disabilities. Although some participant statements might have indicated professional challenges, they have nevertheless been attributed to the negative aspects of teaching, as described by the participants themselves.

Self-assessment of competencies for teaching learners with disabilities

Table 2 presents the results of the self-assessment of competencies for teaching learners with disabilities among instrumental music teachers. Two main themes are presented.

The research participants were requested to assess their competencies in teaching learners with disabilities. Two thematic units emerged from the analysis of the responses provided by instrumental music teachers. The first theme centred around their perception of insufficient preparedness to teach learners with disabilities upon completion of formal education and their intrinsic motivation to offer quality teaching to learners with disabilities.

Instrumental music teachers observed several shortcomings in their formal education. Considering their overall teacher training, the participants remarked that formal education primarily focused on musical training at the expense of teaching

Table 2

Competencies of instrumental music teachers for teaching learners with disabilities

Themes	Categories	Codes
Inadequate formal education of instrumental music teachers	Shortcomings in education for teaching learners with typical development	Insufficient training in pedagogy Insufficient practical training
	Shortcomings in education for teaching learners with disabilities	Insufficient training for teaching children with disabilities Insufficient preparation for teaching learners with disabilities
Intrinsic motivation to offer quality teaching	Personal initiative to improve knowledge and skills for teaching learners with disabilities	Independent preparation for classes Peer exchange of experiences
	Creativity	Intuitive approach Resourcefulness

pedagogy. *"In fact, at the conservatory, students are not trained in pedagogy, they are rather taught to play, to enhance their performing skills..."* (1); *"That is how college works. Upon graduation, we are trained as musicians, not teachers."* (9). The participants also suggested that they had not had enough practical training in teaching. *"We had very little practical training..."* (3); *"Well, honestly, during initial education, we were not trained to teach any learners as there was hardly any practical training. It was all just theory, with hardly any practice."* (1). Eight participants also affirmed that their formal education had not included any training in teaching learners with disabilities, inclusion in music education, or disabilities in general. *"The college, that is, the conservatory, did not offer such training. Zero."* (9); *"They are not even mentioned in literature."* (1); *"Inclusion in education, in the narrow sense, was rarely discussed."* (3); *"It was mentioned only as a piece of information, but nobody really offered any suggestions on how to teach such children."* (2); *"Well, disabilities were not even mentioned."* (6). Furthermore, half of the participants (N=5) found the initial education at the conservatory failed to prepare them for practical teaching and learning with pupils with disabilities. *"The school did not train us in this area at all"* (9); *"Well, we were not properly trained to teach any children, not to mention those with disabilities."* (8); *"We were not practically trained to teach any pupils, let alone learners with disabilities."* (1).

The results of this study are comparable to the research findings by Lesar (2014), based on a sample of students from the music conservatory in Ljubljana on student attitudes, preparedness to teach learners with disabilities, perception of own competencies and the ability to deliver quality teaching and learning. In that research study, most students did not expect to become qualified to teach learners with disabilities upon graduation and required additional, specific competencies. Accordingly, most students

called for training in teaching learners with disabilities during higher education studies. Other research studies in Croatia also stressed the importance of training in teaching learners with disabilities during university studies. Students, who attended a course on teaching children with disabilities during initial education, felt more qualified to teach learners with disabilities. Furthermore, they had higher self-efficacy in planning teaching and learning and tailoring teaching materials and individualised education programmes. They also had a more positive attitude toward teaching learners with disabilities than students who did not attend such training (Jukić & Elez, 2013; Kudek Mirošević, 2016; Martan et al., 2017). Continuous professional training proved paramount for teachers, offering specific competencies for teaching learners with disabilities (Kudek Mirošević & Jurčević-Lozančić, 2014; Karamatić Brčić & Viljac, 2018). Finally, insufficient practical training in teaching learners with disabilities could induce feelings of apprehension, uneasiness, and loss of professional motivation for teachers (Kranjčec Mlinarić et al., 2016).

Half of the participants in this study mentioned having the intrinsic motivation to provide quality teaching to learners with disabilities. That involved an independent study on teaching methodology concerning learners with disabilities. *“Informal learning. When you are in a situation where you do not know what to do and you have to deliver classes regularly and individually, you cannot give up, saying “I cannot do this”, you have to find a way.”* (2); *“...I researched on my own, I went and got training.”* (6). Moreover, participants frequently exchanged experiences with their peers. *“More and more, in fact, we discuss it among peers, and share experiences.”* (1); *“...we face similar situations at school as our colleagues, we exchange a lot of information and experiences...”* (2). Participants also relied on their resourcefulness and intuition in teaching learners with disabilities as a way to compensate for the competencies they lacked. *“...I am trying to deal with the situation intuitively.”* (2). *“...You simply have to research, google it, on your own.”* (4).

Although insufficient training may cause teachers to lose professional motivation (Kranjčec Mlinarić et al., 2016), the results of this study indicated that a significant proportion of instrumental music teachers, that is, half of the participants, were motivated to teach learners with disabilities. The participants' profiles could help interpret that finding. Namely, the average participant age was 31, while their average professional experience was seven years, indicating that the participants represented young instrumental music teachers at the beginning of their careers. Research on the relationship between professional experience and teachers' attitudes toward supporting and assisting learners with disabilities showed that the teachers in the youngest cohort (between the ages of 20 and 30) expressed more positive attitudes toward inclusive education than teachers with over 20 years of professional experience. These findings suggested that an early experience with inclusive education contributes to its better understanding (Radetić-Paić, 2015; Schmidt & Vrhovnik, 2015). On the other hand, the school environment might also explain varying levels of motivation among instrumental music teachers. If a school nurtured the principles of inclusion, teachers, who witnessed

positive attitudes toward inclusion among their peers, were more inclined to adopt positive attitudes themselves (Dupoux et al., 2005). In line with our research results, professional commitment to a standard quality of teaching might also account for the intrinsic motivation of instrumental music teachers, as well as their readiness to take personal responsibility for learners with disabilities in the absence of school support (Nikčević-Milković & Jurković, 2017).

Barriers to the inclusion of children with disabilities in primary music education

Table 3 presents the results concerning the third research question: “Which barriers to inclusion do instrumental music teachers identify in primary music education?”

Table 3

Barriers to inclusion of children with disabilities in primary music education from the perspective of instrumental music teachers

Themes	Categories	Codes
Lack of curricula for teaching learners with disabilities	Insufficient guidance for teaching learners with disabilities	Shortage of adapted programmes Promotion of equal treatment of all learners
	Privileging gifted children in music education	Focus on talent in music education Teachers' expectations to teach gifted learners Focus on gifted learners in seminars/workshops
Competence assessment methods	Entrance exams for enrolment in the first grade of primary music school	Rigorous selection of learners via entrance exams in large cities Denied enrolment for children with disabilities in large cities

Two thematic units emerged from the analysis of participant responses about the barriers to inclusion in primary music schools, based on personal experiences of teaching learners with disabilities: lack of curricula for teaching these learners and the choice of competence assessment methods.

Participants pinpointed insufficient guidelines for teaching learners with disabilities as a major barrier to inclusion. They argued that tailored curricula for learners with disabilities did not exist. “*Well, there are no tailored programmes as this is an art school, after all.*” (1); “*It is not in our programme... it is not addressed anywhere, there are no instructions... it is not even mentioned.*” (6). Two participants suggested that the common practice involved applying the same approach to all learners, with and without disabilities. “*Every child is profoundly unique... We cannot take children for granted, consider them a finished product or a fully defined person, and attempt to infuse the ability to play the*

flute using the same approach... thinking that is that... we have done our part.” (6); “It is not possible to teach all third graders the same way... every child is simply different.” (9).

According to a research study in Croatia on the challenges and barriers to the inclusion of learners with disabilities, the curricula and the teaching and learning environment acted as major obstacles to inclusion. Consistent with our research findings, teachers advocated for flexible curricula that would address individual learning needs (Kranjčec Mlinarić et al., 2016). Although the Art Education Act (OG 130/11, Art. 15) stipulated that schools should organise education for learners with disabilities in line with the art education curriculum and a special, adapted curriculum for learners with disabilities, our research results showed that a curriculum, tailored to the individual needs of learners with disabilities, was not available to instrumental music teachers. Like our participants, McCord and Fitzgerald (2006) considered every child had a unique set of strengths and weaknesses. Therefore, playing an instrument might appear challenging if one expected that pupils with disabilities learn and participate in class like learners with typical development.

Half of the participants thought music education privileged gifted children, arguing that music schools focused on talent (*“The focus is on gifted individuals.” (8); “On the other hand, our system is perhaps not suitable for everyone.” (7)*). Moreover, teachers discussed the expectation to work with gifted learners after graduation (*“Well, when we start teaching, we expect that the children would be ‘wow’ and the real situation is entirely different (laughs). They are anything but ‘wow’ (laughs)” (1)*). The seminars/workshops they attended as part of their professional development training focused on teaching gifted learners. *“...These workshops are generally for ambitious and talented pupils...” (8); “...children who are absolutely perfectly prepared come to masterclasses, with perfect motor skills, master everything very well, and so on...” (3)*.

According to the research participants, teachers' expectations to work only with gifted learners in their class, paired with their professional training directed at improving competencies for teaching gifted learners, indicated music education in Croatia did not apply the principle of inclusion. Although the Art Education Act (OG 130/11, Art. 3) insisted on the availability of art education for all, regardless of disability and according to ability, our research findings and those of Šulentić Begić et al. (2016) demonstrated that the nature of teaching and learning at music schools (involving the prescribed curricula, the annual assessment of knowledge and skills) favoured musically gifted learners and “those who were ready to accept the requirements of such music education.” (Šulentić Begić et al., 2016, p.2)

Among the barriers to inclusion, two participants also mentioned the entrance exams for enrolment in the first grade of primary music schools in large cities, such as Zagreb and Split. Based on their accounts, rigorous selection of pupils relied on entrance exams in large cities due to numerous musically gifted children who wanted to enrol in music schools, against highly restricted enrolment quotas. *“In Split... they have very rigorous entrance exams, with exceptionally demanding criteria... Everybody sings there,*

everybody is musically gifted, and the selection is gruelling. It is overly demanding.” (2); “...There is considerable interest in music schools in Zagreb. At least before the outbreak of the coronavirus disease, it had always been the case. It was very difficult to get in. The children went through a rigorous selection and rarely got the opportunity to enrol in music schools.” (6). Participants maintained that learners with disabilities would not get the opportunity to enrol in music schools in large cities due to their impairment (“I have a child with ADHD in class... I presume, in Zagreb, she would not be accepted, that was 80%-90% certain; I am sure she would not get the opportunity to enrol as they would say: “Well, it is evident she has a disorder.”) (6).

Enrolment in music schools, which implemented the curriculum for primary music schools, was granted upon passing the entrance exam. Schools with a curriculum based on functional music pedagogy for primary schools did not apply entrance exams in selection for enrolment, rather “the schools enrolled a set number of children with different innate abilities that the pupils could develop individually throughout education” (Curricula for primary music schools and primary dance schools, NN 102/06). Only two schools in Croatia operated in line with the latter model. Accordingly, most pupils in primary music schools had passed the entrance exams assessing their musical ability. Consistent with our research findings, schools were free to determine the enrolment criteria and could enrol learners with disabilities or not, notwithstanding musical ability. According to Brđanović (2019), the predisposition of instrumental music teachers to deny the right to music education to children with manifest impairment stemmed from their professional experience, suggesting that learning to play an instrument might pose insurmountable challenges and cause frustration for individuals with different levels of musical ability.

Research limitations

This research was conducted on a sample of nine instrumental music teachers. For this reason, the results could not be generalised to the entire population of instrumental music teachers. Considering that there were no male participants in the research sample and that eight out of nine participants completed their higher education at the Music Conservatory in Zagreb, future research ought to include male instrumental music teachers, as well as instrumental music teachers who graduated from higher education institutions in towns of Osijek, Pula, and Split. Future research on inclusion in music education, involving instrumental music teachers without experience in teaching learners with disabilities and students at conservatories, could also offer valuable insight into their attitudes, perceptions, motivation, and readiness to teach learners with disabilities.

Conclusion

Children with disabilities with musical talent and interest in playing instruments should have the opportunity to enrol in mainstream music education programmes and explore their musical interests. The present research findings pinpointed the

challenges, advantages, and disadvantages of teaching learners with disabilities. The teachers requested professional guidance and support, with specific guidelines and individualised curricula. Against these shortcomings, the participants relied on their intuition and informal learning. Individualised classes allowed teachers to tailor lessons to learner needs. Finally, the teachers identified practices, such as uniform teaching methods for all learners and privileging gifted learners, as considerable barriers to the inclusion of children with disabilities. In conclusion, the awareness of the benefits of including children with disabilities appeared quite low in the music education system and deserved increased efforts in the future.

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Iskustva i mišljenja učitelja instrumenata o inkluziji učenika s teškoćama

Sažetak

Obrazovna inkluzija, kao jedan od aspekata inkluzije, temelji se na pravu kvalitetnoga obrazovanja svih učenika podjednako, čime se djeci s teškoćama omogućuje da zajedno s drugim učenicima sudjeluju i surađuju prema svojim sposobnostima, mogućnostima i interesima. Ovaj rad temelji se na socijalnom modelu i cilj mu je steći uvid u mišljenja i iskustva učitelja instrumenata o inkluziji učenika s teškoćama u osnovnim glazbenim školama. Istraživanje je provedeno 2021. godine na uzorku učitelja instrumenata zaposlenih u javnim osnovnim glazbenim školama (N = 9). U svrhu prikupljanja empirijske građe korišten je polustrukturirani online intervju, a dobivena građa podvrgnuta je tematskoj analizi. Rezultati istraživanja pokazuju da učitelji instrumenta u svojem radu s učenicima s teškoćama prepoznaju određene izazove te pozitivne i negativne aspekte rada. Mišljenja su da je njihovo formalno obrazovanje za učitelja instrumenta bilo neadekvatno za rad s učenicima s teškoćama te prepoznaju potrebu za razvojem dodatnih, specifičnih kompetencija za rad s njima. Kao prepreke inkluziji prepoznaju nepostojanje nastavnoga plana i programa za rad s učenicima s teškoćama te postupke provjere znanja i sposobnosti učenika. Njihova iskustva ukazuju na potrebu stvaranja kadrovskih i organizacijskih preduvjeta za primjenu načela inkluzije u glazbenom odgojno-obrazovnom sustavu.

Ključne riječi: *glazbeno obrazovanje; kvalitativna analiza, muzička akademija.*

Uvod

Inkluzija predstavlja uvažavanje različitosti svakog pojedinca i uključenost svih u društveni sustav, pri čemu je naglasak na tome da su različitosti u snazi, sposobnostima i potrebama prirodne i poželjne (Zrilić i Brzoja, 2013). U najširem smislu predstavlja filozofiju, pokret ili proces usmjeren na borbu protiv diskriminacije i isključivanja pojedinaca unutar društva (Salaj i sur., 2013). Temelji se na socijalnom modelu pristupa osobama s invaliditetom koji njeguje ideju da je teškoća nešto što objektivno postoji i što ne treba negirati, ali da ona ne umanjuje vrijednost osobe. Ono što osobe s invaliditetom isključuje iz društva nisu njihove teškoće, već neznanje, strahovi i predrasude koji prevladavaju u društvu (Zrilić i Brzoja, 2013). Jedan od ključnih

ciljeva inkluzije jest omogućiti pristup obrazovanju svima u skladu s individualnim sposobnostima i potrebama (Karamatić Brčić, 2011).

Inkluzivno obrazovanje, u Hrvatskoj konceptualizirano pod nazivom „odgoj i obrazovanje za sve”, jedan je od aspekata društvene inkluzije u kojem se naglašava uključivanje djece s teškoćama u obrazovni sustav (Karamatić Brčić, 2011, str. 40; Kudek Mirošević i Jurčević-Lozančić, 2014). Temelji se na stvaranju školskoga ozračja u kojemu je djeci omogućeno učenje, u kojemu se ostvaruje djelotvoran rad s djecom, koje je prijateljsko i otvoreno, zdravo i zaštitno te rodno osjetljivo (UNESCO, 2005). Ono omogućuje djeci s teškoćama da prema svojim sposobnostima, mogućnostima i interesima sudjeluju i surađuju s drugim učenicima, pri čemu se naglasak stavlja na nužnost prilagodbe odgojno-obrazovnog sustava potrebama svakoga učenika (Smjernice za rad s učenicima s teškoćama, 2021, str. 6).

Prema Zakonu o odgoju i obrazovanju u osnovnoj i srednjoj školi (NN, 64/20, čl. 62.), učenicima s posebnim odgojno-obrazovnim potrebama smatraju se učenici s teškoćama i daroviti učenici. S obzirom na temu ovoga rada, inkluzivno obrazovanje promatrat će se samo u kontekstu djece s teškoćama. Pravilnik o osnovnoškolskom i srednjoškolskom odgoju i obrazovanju učenika s teškoćama (NN, 24/15, čl.2. st. 2) određuje učenika s teškoćama kao učenika „čije sposobnosti u međudjelovanju s čimbenicima iz okoline ograničavaju njegovo puno, učinkovito i ravnopravno sudjelovanje u odgojno-obrazovnom procesu s ostalim učenicima, a proizlaze iz tjelesnih, mentalnih, intelektualnih, osjetilnih oštećenja i poremećaja funkcija ili kombinacije više vrsta gore navedenih oštećenja i poremećaja”.

Kako bi iskoristila svoj puni potencijal, djeca s teškoćama jednako kao i djeca tipičnog razvoja uključuju se u različite izvanškolske aktivnosti prema vlastitim afinitetima. Jedna je od tih aktivnosti i glazbeno obrazovanje za sviranje instrumenta pri osnovnim glazbenim školama. Ono predstavlja oblik neobveznoga formalnog obrazovanja. U većini javnih osnovnih glazbenih škola nastava se odvija prema Nastavnom planu i programu za osnovnu glazbenu školu koji je usmjeren na omogućavanje učenicima stjecanje vještina sviranja i drugih glazbenih znanja, vještina i navika, tj. na razvoj budućih profesionalnih glazbenika. U manjem broju škola (N = 2) nastava se odvija prema Nastavnom planu i programu za osnovnu školu funkcionalne muzičke pedagogije koji karakteriziraju fleksibilnija struktura škole i visok stupanj individualizacije u radu s učenicima. Glavna razlika među navedenim programima ogleda se u tome što prvi, kao jednu od zadaća glazbenih škola prepoznaje brigu o osobito sposobnim i darovitim učenicima, dok je potonji usmjeren na omogućavanje svakom djetetu da razvija svoje glazbene vještine prema individualnoj dinamici svojega razvoja i sazrijevanja (Nastavni planovi i programi za osnovne glazbene škole i osnovne plesne škole, NN 102/06).

U Hrvatskoj djeluju osnovne glazbene škole čiji nastavni plan i program podrazumijeva usvajanje određene razine znanja i sposobnosti koje se provjeravaju godišnjim ispitima, stoga Šulentić Begić i sur. (2016) smatraju da zbog toga prevladava stav da je glazbeno

obrazovanje namijenjeno samo glazbeno nadarenim učenicima. Uzevši potonje u obzir, postavlja se pitanje kako se u takvu sliku uklapaju učenici s teškoćama. Prema Zakonu o umjetničkom obrazovanju (NN 130/11, čl. 3.), umjetničko obrazovanje trebalo bi biti dostupno svakome pod jednakim uvjetima „bez obzira na (...) invalidnost, (...) prema njegovim sposobnostima, a u skladu s ovim Zakonom”. Također, navodi se da se „obrazovanje učenika s teškoćama u razvoju organizira u školi prema kurikulumu umjetničkog obrazovanja i posebnome kurikulumu prilagođenome učeniku s teškoćama” (Zakon o umjetničkom obrazovanju, NN 130/11, čl. 15.). Međutim, kao jedan od ciljeva umjetničkoga obrazovanja navodi se sljedeće: „učenicima s izraženim sklonostima i sposobnostima, talentiranima i darovitima omogućiti stjecanje znanja, razvoj vještina i sposobnosti u različitim umjetničkim područjima, omogućiti razvoj njihovog kreativnog potencijala” (Zakon o umjetničkom obrazovanju, NN 130/11, čl. 4.). Uzevši u obzir navedeno, postavlja se pitanje primjenjuje li se načelo inkluzije unutar osnovnoškolskoga glazbenog sustava odgoja i obrazovanja.

U inkluzivnom obrazovanju ključnu ulogu imaju učitelji jer upravo oni u interakciji s učenikom provode, propituju i prilagođavaju nastavni plan i program njegovim potrebama, znanjima, interesima i mogućnostima (Malone i sur., 2001; prema Radetić-Paić, 2015). Da bi to činili uspješno, učitelji trebaju imati primjerenu izobrazbu na razini inicijalnoga obrazovanja te se kontinuirano stručno usavršavati tijekom radnoga vijeka, posebice u području stjecanja specifičnih kompetencija za rad s učenicima s teškoćama (Nikčević-Milković i Jurković, 2017; Kudek Mirošević i Jurčević-Lozančić, 2014). Istraživanja o važnosti edukacije za rad s učenicima s teškoćama pokazuju da su oni učitelji i nastavnici koji su imali doticaja s inkluzivnim obrazovanjem, bilo kroz stjecanje specifičnih kompetencija za rad s učenicima s teškoćama, kroz obrazovanje tijekom studija ili kroz iskustvo rada s učenicima s teškoćama, iskazivali pozitivniji stav prema inkluziji od učitelja odnosno nastavnika bez takvoga iskustva (Schmidt i Vrhovnik, 2015; Rakap i Kaczmarek, 2010; Dupoux i sur., 2005).

Uspješna inkluzija djece s teškoćama u glazbenim školama može se ostvariti samo spremnošću učitelja da nađu načine kako se prilagoditi njihovim potrebama (Zdzinski, 2001). Hoće li učitelji biti spremni na to, uvelike ovisi o njihovim stavovima prema obrazovnoj inkluziji. Stoll i Fink (2000; prema Ljubić i Kiš-Glavaš, 2003) naglašavaju da obrazovna promjena ovisi o tome što nastavnici čine i misle, odnosno da njihovi stavovi, uvjerenja i vrijednosti utječu na njihove postupke i razmišljanja. Njihovi stavovi mogu biti pokretači inkluzije, ali mogu i značajno otežati njezinu implementaciju. Nalazi domaćih istraživanja o stavovima učitelja prema obrazovnoj inkluziji pokazuju da učitelji, kao ključne probleme u radu s učenicima s teškoćama, prepoznaju potrebu za dodatnim vremenom za pripremu nastave i materijala te suočavanje sa stresom zbog spoznaje da njihovi učenici s teškoćama trebaju dodatnu pomoć i podršku koju im oni ne znaju pružiti (Kranjčec Mlinarić i sur., 2016; Bouillet i Bukvić, 2015; Radetić-Paić, 2015). Nalazi istraživanja Karamatić Brčić i Viljac (2018) o stavovima

nastavnika o implementaciji i provođenju inkluzivnoga odgoja i obrazovanja pokazali su da većina nastavnika ima pozitivan stav prema uključivanju djece s teškoćama u redovni odgojno-obrazovni sustav, no da gotovo polovica sudionika smatra da su im za rad s njima potrebne dodatne kompetencije i da inkluziju nije moguće provesti u trenutačnim uvjetima rada u školi. Radetić-Paić (2018) ističe kako znanstvena istraživanja i višegodišnja praksa u Hrvatskoj pokazuju da se učitelji ne osjećaju dovoljno kompetentnima za rad s učenicima s teškoćama u redovnom odgoju i obrazovanju.

Cilj istraživanja i istraživačka pitanja

Cilj je ovoga rada steći uvid u iskustva i mišljenja učitelja instrumenata o inkluziji djece s teškoćama u razvoju u osnovnim glazbenim školama. Istraživačka pitanja rada su: (1) Kako učitelji instrumenata doživljavaju svoja iskustva u radu s učenicima s TUR?; (2) Kako učitelji instrumenata procjenjuju vlastite kompetencije za rad s učenicima s TUR? i (3) Što učitelji instrumenata prepoznaju kao prepreke u primjeni inkluzije u osnovnoškolsko glazbeno obrazovanje?

Metodologija

Postupak

Istraživanje je provedeno tijekom lipnja i srpnja 2021. godine. Za dolazak do informativnih sudionika korištena je metoda *snježne grude*. Početni sudionici zamoljeni su putem elektroničke pošte da istraživačkom timu preporuča nekoga tko bi mogao odgovarati kriterijima za sudjelovanje u istraživanju. Patton (1990) navodi da dobivanjem preporuka *snježna gruda* postaje sve veća, čime se povećava šansa za pronalaskom informativnih sudionika. Nakon stupanja u kontakt sa sudionicima, zakazani su i provedeni polustrukturirani *online* intervjui. Svi intervjui bili su uspješno dovršeni te nije bilo tehničkih smetnji zbog kojih bi se sastanci morali prekinuti ili odgoditi. Intervjui su trajali prosječno sat vremena.

Sudionici

Sudionici ovoga istraživanja su akademski glazbenici instrumentalisti zaposleni u javnim osnovnim glazbenim školama koji održavaju individualnu nastavu instrumenta (u nastavku: učitelji instrumenta). Svi su sudionici iskazali dobrovoljnost pri sudjelovanju u istraživanju.

U istraživanju je sudjelovalo 9 učiteljica koje predaju sljedeće instrumente: klavir (N = 3), gitara (N = 2), flauta (N = 2), saksofon (N = 1) i violina (N = 1). Svi sudionici istraživanja ženskoga su spola. Raspon dobi sudionica kreće se između 26 i 41 godine, pri čemu njihova prosječna dob iznosi 31 godinu (M = 31,22). Osmam sudionica svoje zvanje magistricice muzike steklo je na Muzičkoj akademiji u Zagrebu, a jedna sudionica na Umjetničkoj akademiji u Splitu. Godina diplomiranja sudionica kreće se između 2004. i 2020. godine. Ukupan radni staž sudionica kreće se između 1 i 16 godina, pri čemu prosjek iznosi 7 godina (M = 6,66). Najveći broj sudionica ima manje od

10 godina radnoga staža u struci (N = 7). Iako iskustvo rada s učenicima s teškoćama nije bio jedan od kriterija odabira sudionika ovoga istraživanja, sve sudionice imale su iskustvo u radu s njima. Njihova iskustva kretala su se od upoznatosti s učenikovom dijagnozom prije/tijekom rada (N = 2), preko toga da s dijagnozama nekih učenika jesu bile upoznate a s nekima nisu (N = 3), do sumnje na učenikovu teškoću za koju nisu dobile potvrdu od roditelja (N = 4).

Mjerni instrument

S obzirom na pandemiju COVID-19 i važeće epidemiološke mjere u trenutku provedbe istraživanja, prikupljanje podataka provedeno je putem polustrukturiranoga *online* intervjua pomoću aplikacije *Zoom*. Za potrebe ovoga istraživanja izrađen je protokol s pitanjima otvorenoga tipa. Pitanja protokola slijedila su tematske odrednice istraživačkih pitanja: osobna iskustva i pedagoški izazovi u radu s učenicima s teškoćama, kompetencije učitelja instrumenata za rad s učenicima s teškoćama te postupak i kriteriji selekcije pri upisu učenika u osnovnu glazbenu školu. Nisu pronađene studije kvalitativnoga tipa o temi iskustava i mišljenja učitelja instrumenata u glazbenim školama u kojima je korištena metoda intervjua. U navedenom području dominiraju kvantitativne studije i to one na uzorku učitelja i nastavnika u osnovnim i srednjim školama. Rezultati ove studije do sada nisu bili nigdje objavljeni.

Etički aspekti istraživanja

Prije provedbe *online* intervjua svim sudionicama dane su informacije o svrsi i cilju istraživanja, načinu provedbe istraživanja i temama razgovora te je zatražen njihov pismeni i usmeni pristanak na istraživanje i snimanje intervjua. Informirane su o tome da je sudjelovanje dobrovoljno te da mogu odustati od njega u bilo kojem trenutku, odnosno da mogu odbiti odgovoriti na pitanje. Također, upoznate su da će svakoj sudionici biti dodijeljena šifra te da će se dobiveni podatci analizirati grupno, čime je osigurana njihova anonimnost i povjerljivost.

Obrada podataka

Za obradu podataka dobivenih polustrukturiranim *online* intervjuiima korištena je kvalitativna tematska analiza. Riječ je o metodi za prepoznavanje, analizu i izvještavanje o uzorcima (temama) koje proizlaze iz podataka, pri čemu tema predstavlja jednu razinu uzorkovanoga odgovora ili značenja unutar skupa podataka u vezi s istraživačkim pitanjem (Braun i Clarke, 2006). Analiza dobivenoga skupa podataka provedena je u šest koraka: (1) upoznavanje s empirijskom građom, (2) generiranje inicijalnih kodova, (3) identificiranje kategorija među kodovima, (4) dodatna analiza tema, (5) definiranje pojedine teme/a te (6) izrada završnoga izvješća. S obzirom na povjerljivost podataka i anonimnost sudionica istraživanja, nalazi prikazani u rezultatima i raspravi ovoga rada potkrijepljeni su navodima sudionica istraživanja tako da su označeni brojevima.

Rezultati i rasprava

Kod prikaza rezultata zasebno su opisana tri tematska područja: iskustva učitelja instrumenata u radu s učenicima s teškoćama, procjena vlastitih kompetencija za rad s učenicima s teškoćama te prepreke inkluziji djece s teškoćama u razvoju u osnovnoškolsko glazbeno obrazovanje. Rezultati su prikazani kroz poglavlja s obzirom na tematska područja iskustva i mišljenja učitelja instrumenata.

Iskustva učitelja instrumenata u radu s učenicima s teškoćama

U Tablici 1 prikazani su rezultati analize koja daje odgovor na prvo istraživačko pitanje: „Kako učitelji instrumenata doživljavaju svoja iskustva u radu s učenicima s teškoćama?“. Izjave učitelja instrumenata o iskustvu rada s učenicima s teškoćama omogućile su formiranje tema koje uključuju izazove u radu te pozitivne i negativne aspekte rada. Daljnjom razradom tema dobivene su pod teme (kategorije) koje ocrtavaju specifična iskustva koja učitelji imaju u radu s učenicima s teškoćama.

Tablica 1

Iskustva učitelja instrumenata u radu s učenicima s teškoćama

Teme	Kategorije	Kodovi
Izazovi u radu	Otežano funkcioniranje učenika na nastavi	Motorička uznemirenost Poteškoće s koncentracijom Otežano usvajanje vještine sviranja instrumenta
	Nemogućnost praćenja nastavnog plana i programa	Usporen tijek rada Granice u razvoju glazbenih sposobnosti
	Prilagodba nastavnog procesa	Prilagodba težine i opsega nastavnog gradiva Prilagodba pedagoškog pristupa Prilagodba metoda podučavanja
Pozitivni aspekti rada	Razvoj učenika kao glazbenika	Izražen talenat Napredak u učenju
	Sloboda u pedagoškom radu	Sloboda pri kreiranju nastavnog plana Individualni rad s učenicima
Negativni aspekti rada	Nejasna uloga škole	Izostanak pomoći i podrške Ne vodi se evidencija upisanih učenika s teškoćama
	Nemogućnost dobivanja adekvatne stručne pomoći	Nepostojanje stručne službe Vremenski ograničeno zaposlenje stručnog suradnika Otežan pristup uslugama stručnog suradnika

U svojem radu s učenicima s teškoćama sudionice kao jedan od izazova prepoznaju poučavanje učenika koji teže funkcioniraju na nastavi. Prema izjavama sudionica, čimbenici koji otežavaju funkcioniranje učenika na nastavi su njihova motorička uznemirenost, poteškoće s koncentracijom te otežano usvajanje vještine sviranja instrumenta. Navedeno opisuju sljedeće izjave: „... njezini pokreti ubrzani, pa se malo ustane, pa se sjedne, pa na jednom-, započnemo na jednom kraju učionice, završimo na drugom kraju učionice i tako.” (6); „... stalno bi ona nešto tipkala, tipkala, ono, ne bi slušala.” (8); „... sa koncentracijom ima problema. Odnosno, stvar je tak da nekad dođe i nema je uopće... jednostavno ga jako teško, onak, fokusiram.” (9); „Dijete funkcionira normalno, razgovara sa mnom normalno, uzme flautu... i svi ti elementi koji trebaju doći nikako se ne mogu spojiti.” (6).

Nadalje, sudionice kao jedan od izazova prepoznaju i pitanje kako ispoštovati propisani nastavni plan i program u radu s učenicima s teškoćama. Četiri sudionice izjavile su da je njihov rad s učenicima s teškoćama bio usporen i da nisu uspjele s njima ostvariti propisane obrazovne ciljeve. „Dakle, to dijete nije sviralo program, evo, pogotovo drugog razreda. Nije mogo svirat. Dakle, mi se u dvije godine, zapravo, nismo makli dalje od prvog razreda.” (1); „... imamo nekakvo gradivo i imaš nekakav plan koliko trebaš nekakvog gradiva ostvarit ili uopće što treba dijete naučit u prvom razredu, drugom. Kod nje je to išlo sporije.” (7). Dvije sudionice prepoznale su kod svojih učenika s teškoćama određene granice u razvoju njihovih glazbenih sposobnosti, odnosno prepoznale su to da su učenici postigli svoj maksimum u usvajanju glazbenih znanja i vještine sviranja instrumenta. „Vidiš da ne ide, vidiš da ide puno sporije i vidiš da postoje tu neke granice preko kojih se dalje ne može.” (7); „... i to je sve išlo, ali ne duže od tri godine. Znači, mi smo na kraju nekakve treće godine-, sam vidila da se više ništa ne dešava i da je to to, da se sad sve dalje zapravo, nekakvo, neću reć gubljenje vremena, ali... Sve ima svoj neki rok.” (2). Sudionice prepoznaju rad i funkcioniranje učenika s teškoćama na nastavi sporijim u odnosu na rad s njihovim vršnjacima tipičnoga razvoja. Ovi su nalazi u skladu s nalazima istraživanja Vanweelden i Whipple (2014) koje je pokazalo da većina učitelja smatra da učenici s teškoćama ne pokazuju istu razinu glazbenih postignuća kao njihovi vršnjaci tipičnoga razvoja. Granice u razvoju glazbenih sposobnosti kod učenika s teškoćama koje je prepoznao dio sudionica mogu se objasniti nalazima istraživanja Bouillet i Kudek Mirošević (2015) koji pokazuju da su nastavnici skloni učenike s teškoćama ocjenjivati kao učenike koji ne postižu očekivane standarde ili ne slijede očekivane norme, što dovodi do toga da su isti suočeni s nižim očekivanjima u procesu učenja i razvoja. Sudionice su navedene granice prepoznale kod svojih učenika s teškoćama tek nakon završetka određenoga obrazovnog ciklusa, što se može objasniti time da učitelji ponekad nemaju saznanja o učenikovim teškoćama dok one ne postanu očite (McKord i Fitzgerald, 2006).

Izazov u radu sudionicama predstavlja i prilagodba nastavnoga procesa potrebama učenika s teškoćama. Šest sudionica navodi da u radu s učenicima s teškoćama prilagođavaju težinu i opseg nastavnoga gradiva mogućnostima učenika kako bi mogli

usvojiti propisana znanja i vještine. „I tu sam ja kod nje morala jako olakšat program da bi ona to sve mogla napraviti...” (8); „Mislim, ja sam pokušala maksimalno prilagoditi koliko sam mogla program...” (1). Također, sudionice navode i da prilagođavaju pedagoški pristup učenicima s teškoćama kako bi im olakšale učenje i rad na nastavi. „Imam jednu disleksiju, ovaj, u svojoj klasi. Tako da ta učenica sve napamet svira... čim nauči napamet, mi više note nit ne vadimo.” (4); „... uvijek kad joj prilazim i kad trebam nešto namjestiti ja ju pitam jel smijem uzet ruku, jel ju smijem namjestiti.” (3). Kako bi učenicima s teškoćama olakšale proces usvajanja novih znanja i vještina, sudionice ističu da se u svojem radu koriste različitim metodama poučavanja, poput korištenja simbola („Mislim, onda smo našli simbole pa smo zvjezdice crtali.” (9), označavanja različitim bojama („Jako se puno koristim bojicama, recimo. Različitim bojicama koristim, ne znam, za lijevu, za desnu ruku prstomet.” (3) i zapisivanja naziva tonova u notni tekst („Oni su radili na način da sam ja napisala iznad nota koje su to note, naziv nota i onda bi mu mama doma to čitala i on bi na taj način učio.” (op.a. slijepi učenik) (5). Učenici s teškoćama susreću se s većim izazovima u učenju, razumijevanju i sviranju instrumenta u glazbenim školama od svojih vršnjaka tipičnoga razvoja, stoga je neophodno da učitelji izvrše prilagodbu nastavnoga plana i programa, pristupa i tehnika poučavanja te samoga instrumenta učenicovim individualnim mogućnostima (Rose i sur., 2018; Zdzinski, 2001). Pedagoški izazov učitelja instrumenta upravo je pitanje kako osmisliti i sprovesti nastavni sat tako da učenik s teškoćama dobije zadatak koji je u skladu s njegovim mogućnostima, koji je funkcionalno smislen i značajan te koji vodi k usvajanju novoga znanja i stvaranja novih glazbenih uvida kod učenika (Kaikkonen i Tuuliki Laes, 2011; McKord i Fitzgerald, 2006), što je u skladu s nalazima ovoga istraživanja. Sudionice prepoznaju prilagodbu nastavnoga procesa kao jedan od izazova u radu, što može upućivati na njihovu potrebu za stručnom pomoći i podrškom u neposrednom odgojno-obrazovnom radu s učenicima s teškoćama (vidi poglavlje *Procjena vlastitih kompetencija za rad s učenicima s teškoćama*).

Obilježja pozitivnih aspekata rada s učenicima s teškoćama učitelja instrumenta uključuju razvoj učenika kao glazbenika te slobodu u pedagoškom radu. Većina sudionica prepoznala je da se njihovi učenici s teškoćama razvijaju kao glazbenici usprkos svojim teškoćama. Pet sudionica ističe da njihovi učenici s teškoćama posjeduju veliki glazbeni talent. „Znači, ja vidim da je on tako muzikalan i da ta njegova senzibilnost izlazi kroz glazbu.” (2); „Ali je super svirala. Znači, jako talentirana, sposobna i ono, to... klaviru uopće nije smetalo.” (4); „... bio je talentiran.” (8). Uz njihov talent, sudionice prepoznaju i napredak u učenju i usvajanju vještine sviranja instrumenta. „... stvarno strašno napreduje.” (9); „I rezultati su sjajni kod nje, sjajni! Ono, nevjerojatno barata motorički.” (6). Rezultati istraživanja pokazuju da manji dio sudionica prepoznaje ograničenja u razvoju glazbenih sposobnosti kod svojih učenika s teškoćama (N = 2), dok većina (N = 6) primjećuje njihov talent i napredak u učenju. Takvi nalazi upućuju na to da, unatoč postojanju tjelesnih, intelektualnih ili drugih čimbenika koji mogu otežavati proces učenja, učenici s teškoćama mogu biti iznimno glazbeno nadareni

i posjedovati velik potencijal za učenje (Kaikkonen i Tuuliki Laes, 2011). Njihov napredak može biti pokazatelj pozitivnih učinaka koje glazbeno obrazovanje ima na razvoj inteligencije i ukupnih motoričkih sposobnosti kod učenika s teškoćama (Rose i sur., 2018; Finnigan i Starr, 2010; Kern i Aldridge, 2006; Overy, 2003). Takvi rezultati dodatno ističu važnost uključivanja djece s teškoćama u glazbeni obrazovni sustav kako bi im se omogućilo stjecanje širokoga spektra različitih znanja i vještina (Sutela i sur., 2016).

Kao pozitivan aspekt rada s učenicima s teškoćama sudionice prepoznaju i slobodu koju imaju u svojem pedagoškom radu. Navode da imaju mogućnost nastavni sat prilagoditi potrebama učenika bez posljedica na ostvarenje predviđenih odgojno-obrazovnih ishoda učenja. „*Mi ipak svoju nastavu možemo prilagoditi, dakle, pa makar cijeli sat pričat s djetetom, ako treba. Dakle, idući možemo nadoknadit. Tako da mi ipak nemamo, kako bih rekla, striktno nekakav plan kojeg se trebamo držat.*” (1). Polovica sudionica ističe prednosti individualne nastave u radu s učenicima navodeći da im ona omogućuje da se u potpunosti posvete i prilagode svakom učeniku te da pruža poticajno okružje za učenike. „*Mislim, imamo individualnu nastavu, tak da se maksimalno možemo, ovaj, prilagodit djetetu.*” (3); „*Pa, kod nas je dosta specifična situacija budući da smo mi individualna nastava. Mi nekad tu djecu vidimo i više s njima razgovaramo nego njihovi vlastiti roditelji.*” (8); „*Drugačije je djetetu jer dijete se stvarno, ono, dok si individualno, opusti nakon nekog vremena i drugačije je radit.*” (9). Individualni pristup omogućuje učiteljima da prepoznaju razvoj socijalnih vještina kod svojih učenika, njihovu samodisciplinu, osjećaj samopouzdanja i postignuća te stjecanje ljubavi prema glazbi (Hallam i Prince 2000, prema Nikolić 2018). Kroz individualnu nastavu učitelj instrumenta može se posvetiti svakom učeniku, pratiti ga i prilagođavati mu se te svu svoju pažnju i znanje usmjeriti prema njemu (Sućeska Ligutić 1999, prema Šimunović 2012), što prepoznaju i sudionice ovoga istraživanja.

Obilježja negativnih aspekata rada s učenicima s teškoćama uključuju neprepoznavanje uloge škole u radu s učenicima s teškoćama i nemogućnost dobivanja adekvatne stručne pomoći u radu s njima. Prema izjavama sudionica, škola učiteljima instrumenta prepušta brigu o učenicima s teškoćama ne pružajući im nikakvu podršku u radu. „*...ništa u vezi, ovaj, njega nisam imala kao pomoć od škole.*” (op.a. slijepi učenik) (5); „*Ja bih rekla, profesor tu vodi puno više brige nego škola. Škola to, nekako... Njima je to samo još jedan učenik.*” (2); „*Nemate veliku podršku niti škole, niti ministarstva...*” (4). Sudionice navode da škole ne vode evidenciju upisanih učenika s teškoćama („*... o tome se u školi, zapravo, niti ne priča. To škola, kao, ni ne vodi kao dijete neko, čak i ako ima neko, baš, dijagnosticiran neki autizam, ADHD, nešto.*” (2), pri čemu posebno ističemo iskustvo jedne sudionice koja do prvoga nastavnog sata nije znala da će u svojoj klasi imati slijepoga učenika („*Nisam čak imala ni najavu da ću imat takvog učenika dok ovaj nije došao.*” (5).

Većina sudionica (N = 7) ističe da u svojem radu s učenicima s teškoćama nema mogućnost potražiti i dobiti adekvatnu stručnu pomoć. Pet sudionica navodi da u

njihovoj matičnoj školi ne postoji stručna služba, odnosno da nemaju stalno zaposlenoga stručnog suradnika. „... mi nemamo psihologa, defektologa, logopeda, ništa nemamo u glazbenim školama.” (7); „Mi nemamo ni pedagoga, ni psihologa, ni defektologa. Dakle, nemamo stručnu službu.” (1). Valja istaknuti da je u školama dviju sudionica zaposlen ili je bio zaposlen stručni suradnik, ali da je njegovo zaposlenje vremenski ograničeno jer se radi o mladim stručnjacima koji odrađuju pripravnički staž. „I tad smo imali stručnog suradnika, ali kratko je bila ta pedagoginja jer je, zapravo, bila na stažu.” (3); „Ne, imamo sad, zapravo, pedagogicu. Ona je pripravnica pa smo ju dobili na godinu dana, al ona sad uskoro odlazi.” (4). Sudionice ističu da u situaciji kada je glazbena škola osnovana kao odjel umjetničkoga programa u sastavu osnovne škole nemaju mogućnost savjetovati se sa stručnim suradnikom jer on nije formalno zaposlenik njihove škole, već općeobrazovne. „Konkretno, mi pripadamo osnovnoj školi, imamo pedagoga u školi... Ali, mi nismo uključeni u to.” (6). Nadalje, ističu izostanak suradnje sa stručnom službom škole u kojoj njihovi učenici pohađaju općeobrazovne predmete (srednja glazbena škola) jer su fizički međusobno udaljene. „A sad, vjerojatno na papiru imamo gimnazijske koji nas, kao, pripadaju, ali kažem, oni uopće nisu tu na raspolaganju kad ih trebamo jer su fizički daleko. (4). Prema Smjernicama za rad s učenicima s teškoćama (MZO, 2021), uloga stručnih suradnika u školama jest pružiti podršku učiteljima/nastavnicima u neposrednom odgojno-obrazovnom radu s učenicima s teškoćama, savjetodavnu podršku i edukaciju u kreiranju inkluzivnoga i poticajnoga okružja za učenje i prihvaćanje učenika s teškoćama te podršku u planiranju i vrednovanju individualiziranoga kurikula učenika s teškoćama. Izdvajajući izazove u radu i pozitivne aspekte rada, sudionice su se usmjerile na sâm rad s učenicima s teškoćama, dok su kao negativne aspekte izdvojile izostanak stručne podrške i pomoći u radu. Navedeno upućuje na to da učitelji instrumenta podržavaju inkluziju djece s teškoćama u glazbeni obrazovni sustav, ali da smatraju kako im je u tome neophodna potpora i pomoć škole. Nalazi domaćega istraživanja Bouillet (2013) pokazuju da nastavnici iskazuju potrebu za većim brojem stručnjaka u svojim školama, većim stupnjem suradnje s njima te konkretnom pomoći u poučavanju učenika s teškoćama, što je u skladu s nalazima ovoga istraživanja. Iako bi dio navedenih izjava sudionica mogao upućivati na njihove izazove u radu, iste su pripisane negativnim aspektima rada jer su ih sudionice izdvojile kao takve.

Procjena vlastitih kompetencija za rad s učenicima s teškoćama

U Tablici 2 prikazani su rezultati vezani uz procjenu vlastitih kompetencija učitelja instrumenata za rad s učenicima s teškoćama. Prikazane su dvije ključne teme.

Sudionicama istraživanja postavljeno je pitanje o procjeni vlastitih kompetencija za rad s učenicima s teškoćama. Analizom odgovora učitelja instrumenata dobivene su dvije tematske cjeline u kojima se očituje njihov osjećaj nedovoljne izučenosti za rad s učenicima s teškoćama po završetku formalnoga obrazovanja te intrinzična motiviranost za pružanje kvalitetne poduke učenicima s teškoćama.

Tablica 2

Kompetencije učitelja instrumenata za rad s učenicima s teškoćama

Teme	Kategorije	Kodovi
Nedostatno formalno obrazovanje za učitelja instrumenta	Nedostaci u obrazovanju za rad s učenicima tipičnog razvoja	Nedostatno pedagoško obrazovanje Nedostatno praktično obrazovanje
	Nedostaci u obrazovanju za rad s učenicima s teškoćama	Izostanak edukacije o radu s djecom s teškoćama Neadekvatna pripremljenost za rad s učenicima s teškoćama
Intrinzična motivacija za pružanjem kvalitetne poduke	Samoinicijativnost u stjecanju znanja i vještina za rad s učenicima s teškoćama	Samostalna priprema za rad Razmjena iskustava s kolegama
	Kreativnost	Intuitivan rad Snalažljivost

Sudionice procjenjuju da je u njihovom formalnom obrazovanju za učitelja instrumenta bilo određenih nedostataka. U svojem obrazovanju za rad s učenicima tipičnoga razvoja sudionice prepoznaju da je ono bilo primarno usmjereno na razvoj sebe kao glazbenika, dok je pedagoški dio obrazovanja (rad s učenicima) bio zapostavljen. „I zapravo, ti na Akademiji, se tebe ni ne priprema toliko za pedagoški rad, već te se priprema da ti možeš odsvirati, da ti stekneš, znači, neke vještine...” (1); „Jer, u biti, takav je faks. Mi smo na kraju faksa stručni da budemo glazbenici, a ne da budemo učitelji, ne...” (9). Sudionice navode da tijekom studija nisu imale dovoljno praktičnoga obrazovanja za pedagoški rad. „Jako slabo prakse smo imali...” (3); „Pa, iskreno, tokom svog obrazovanja nismo baš bili educirani ni za koju kategoriju zato što smo toliko malo prakse imali da se sve svodilo na teoretiziranje, a premalo prakse.” (1). Osam sudionica izjavilo je da je u njihovu formalnom obrazovanju izostala edukacija o radu s učenicima s teškoćama, o njihovoj inkluziji u glazbeni obrazovni sustav te o samim teškoćama u razvoju. „Što se tiče škole, odnosno Akademije, ništa. Nula posto.” (9); „Nigdje u literaturi se ne spominju.” (1); „Pa baš striktno inkluzija djece, jako slabo.” (3); „Spomenili smo to kao informaciju, ali nije nam nitko, zapravo, nudio rješenja kako zapravo uopće raditi s tom djecom.” (2); „Znači, ni riječi nije bilo o poteškoćama.” (6). Dodatno, polovica sudionica (N = 5) smatra da ih obrazovanje na muzičkoj akademiji nije pripremlilo na praktičan rad s učenicima s teškoćama. „Sama škola me nije na to pripremila, uopće.” (9); „Mislim, ne pripremi nas ni na rad s djecom kako se spada, a kamoli još za nekakve dodatne poteškoće.” (8); „Skoro pa da nas ne pripremaju ni za rad s učenicima, a kamoli na rad s učenicima s poteškoćama.” (1).

Dobiveni podatci u skladu su s istraživanjem Lesar (2014) provedenom na uzorku studenata ljubljanske muzičke akademije o njihovim stavovima, razini pripremljenosti

za rad s učenicima s teškoćama, o pogledu na vlastite sposobnosti i sposobnosti da sudjeluju u takvoj nastavi. Rezultati navedenoga istraživanja pokazuju da većina studenata procjenjuje da po završetku studija neće biti adekvatno pripremljeni za rad s učenicima s teškoćama te da će im biti potrebno dodatno, specifično znanje za rad s njima. Također, većina se studenata slaže da je potrebno uvesti edukaciju o radu s učenicima s teškoćama već tijekom studija. Rezultati domaćih istraživanja ističu važnost edukacije o radu s učenicima s teškoćama tijekom studija. Studenti koji su tijekom inicijalnoga obrazovanja pohađali kolegij o radu s djecom s teškoćama osjećali su se više osposobljenima za rad s djecom s teškoćama, više kompetentnima u planiranju nastave i kreiranju prilagođenih nastavnih materijala i individualiziranih obrazovnih programa te su imali pozitivniji stav prema individualiziranom poučavanju učenika s teškoćama u odnosu na studente koji nisu pohađali takav kolegij (Martan i sur., 2017; Kudek Mirošević, 2016; Jukić i Elez, 2013). Za rad s učenicima s teškoćama neophodno je da učitelji steknu specifične kompetencije kroz kontinuirano stručno osposobljavanje (Karamatić Brčić i Viljac, 2018; Kudek Mirošević i Jurčević-Lozančić, 2014). Izostanak edukacije učitelja kroz konkretne primjere rada s učenicima s teškoćama može dovesti do njihova osjećaja straha, nelagode i gubitka motivacije za radom (Kranjčec Mlinarić i sur., 2016).

Polovica sudionica izjavljuje da su intrinzično motivirane za pružanje kvalitetne pouke svojim učenicima s teškoćama. To potkrepljuju izjavama da samoinicijativno pokušavaju naučiti na koji način održavati nastavu sa svojim učenicima s teškoćama. „Samo-učenje. Jer kad dođeš u takvu situaciju da ne znaš šta, a nastavu moraš održavat redovito i individualno, ne možeš dignut ruke i reć, e sad ja ne znam kako, nego moraš nać neki način.” (2); „... sama sam tako kopala i išla i educirala sam se.” (6). Uz navedeno, sudionice izjavljuju da u tu svrhu učestalo razmjenjuju iskustva s drugim kolegama. „Sve više, zapravo, mi kolege pričamo o tome i, evo, dijele se nekakva iskustva.” (1); „... jer i ti budeš suočen s nekim situacijama u školi, a i drugi kolege budu, izmjenjujemo dosta, onako, informacije i situacije...” (2). Kako bi kompenzirale nedostatak kompetencija za rad s učenicima s teškoćama, sudionice se u svojem radu oslanjaju na vlastitu snalažljivost i intuiciju. „... pokušavam se nekak nosit s takvim situacijama intuitivno.” (2); „... naprosto sami morate tražit, googlat.” (4).

Iako izostanak edukacije učitelja može dovesti do njihova gubitka motivacije za radom (Kranjčec Mlinarić i sur., 2016), dobiveni rezultati ukazuju na to da je značajan dio učitelja instrumenata, njih polovica, motivirano za rad s učenicima s teškoćama. Takvi nalazi mogu se objasniti obilježjima sudionica ovoga istraživanja. Njihova prosječna dob iznosi 31 godinu, a njihov prosječan radni staž 7 godina, što ukazuje na to da se radi o mladim učiteljima instrumenata na početku svoje karijere. Istraživanja o povezanosti radnoga staža učitelja i njihova stava prema pružanju odgovarajuće podrške i pomoći u odgojno-obrazovnom radu s učenicima s teškoćama pokazuju da oni učitelji koji pripadaju najmlađoj skupini učitelja (u dobi između 20 i 30 godina) iskazuju pozitivniji stav prema inkluzivnom obrazovanju od učitelja s

radnim iskustvom od 20 ili više godina. Takvi nalazi upućuju na to da ranije izlaganje provedbi inkluzivnoga obrazovanja pridonosi njegovom boljem poznavanju (Schmidt i Vrhovnik, 2015; Radetić-Paić, 2015). S druge strane, motiviranost učitelja instrumenata može se objasniti i školskom atmosferom. Ako u školi vlada snažan pozitivan stav učitelja prema inkluziji, učitelji koji percipiraju stavove svojih kolega prema inkluziji kao pozitivne i sami će formirati pozitivnije stavove (Dupoux i sur., 2005). Također, intrinzična motivacija učitelja instrumenata može se objasniti i njihovim osjećajem profesionalne odgovornosti da svim svojim učenicima pruže jednaku kvalitetu nastave, pri čemu će osobno preuzimati odgovornost za učenike s teškoćama kada izostane potpora škole u njihovom radu (Nikčević-Milković i Jurković, 2017), što potvrđuju i rezultati ovoga istraživanja.

Prepreke inkluziji djece s teškoćama u osnovnoškolsko glazbeno obrazovanje

U Tablici 3 prikazani su rezultati analize koja daje odgovor na treće istraživačko pitanje: „Što učitelji instrumenata prepoznaju kao prepreke u primjeni inkluzije u osnovnoškolsko glazbeno obrazovanje?”.

Tablica 3

Prepreke inkluziji djece s teškoćama u osnovnoškolsko glazbeno obrazovanje iz perspektive učitelja instrumenata

Teme	Kategorije	Kodovi
Nepostojanje nastavnog plana i programa za rad s učenicima s teškoćama	Izostanak smjernica za rad s učenicima s teškoćama	Izostanak prilagođenog programa Poticanje jednakog pristupa svim učenicima
	Potenciranje rada s darovitom djecom	Usmjerenost glazbenog sustava na darovitost Očekivanja učitelja da će raditi s darovitim učenicima Očekivanja učitelja da će raditi s darovitim učenicima Seminari/radionice se baziraju na radu s darovitim učenicima
Postupci provjere znanja i sposobnosti	Provedba prijemnih ispita za upis u prvi razred osnovne glazbene škole	Strog probir učenika na prijemnim ispitima u većim gradovima
		Odbijanje upisa djeteta s teškoćama u većim gradovima

Analizom odgovora sudionica na pitanje što iz vlastitog iskustva u radu s učenicima s teškoćama prepoznaju kao prepreke pri njihovu uključivanju u osnovne glazbene škole dobivene su dvije tematske cjeline: nepostojanje nastavnoga plana i programa za rad s navedenim učenicima te postupci provjere znanja i sposobnosti.

Sudionice kao jednu od prepreka inkluziji djece s teškoćama prepoznaju izostanak smjernica za rad s učenicima s teškoćama. Izjavljuju da ne postoji prilagođeni nastavni plan i program po kojemu bi mogle raditi s učenicima. „*Mislim, ti nemaš prilagođeni program, dakle, jer je to ipak i dalje umjetnička škola*” (1); „*Ali, to ni u našem programu nigdje ne stoji... to nigdje ne piše, nigdje nisi dobio nikakva uputstva... o tom se ne priča.*” (6). Dvije sudionice navode da je očekivana praksa da se u radu jednako pristupa svim učenicima, s i bez teškoća. „*Svako dijete je toliko različito... i mi ne možemo samo zdravo za gotovo uzet djecu kao neki gotov proizvod ili gotova osoba i mi ćemo sad tu uliti znanje znanje flaute na način na koji mislimo da istim putem... i to je to... mi smo obavili svoje.*” (6); „*Ne možeš radit, ono, svi koji su treći razred, svi po istom principu... jer svako dijete je drugačije, jednostavno.*” (9).

Prema rezultatima domaćega istraživanja o izazovima i barijerama inkluzije učenika s teškoćama, nastavni plan i program te uvjeti rada pokazuju se kao jedne od najvećih prepreka inkluziji učenika s teškoćama. Učitelji naglašavaju važnost fleksibilnoga nastavnog plana i programa koji bi im omogućio da se posvete individualnim potrebama svakog učenika (Kranjčec Mlinarić i sur., 2016), što potvrđuju i nalazi ovoga istraživanja. Iako Zakon o umjetničkom obrazovanju (NN 130/11, čl. 15.) propisuje da se obrazovanje učenika s teškoćama u razvoju organizira u školi prema kurikulumu umjetničkoga obrazovanja i posebnom kurikulumu prilagođenom učeniku s teškoćama, iz dobivenih rezultata vidljivo je da učitelji instrumenata nemaju mogućnost korištenja nastavnoga plana i programa prilagođenoga individualnim potrebama učenika s teškoćama. Jednako kao i sudionici ovoga istraživanja, McKord i Fitzgerald (2006) naglašavaju kako je svako dijete individua sa specifičnim skupom prednosti i ograničenja te da sviranje instrumenta može biti izazov ako očekujemo od učenika s teškoćama da uče i sudjeluju u nastavi na jednak način kao i učenici tipičnoga razvoja.

Polovica sudionica (N = 5) prepoznaje da se unutar glazbenoga obrazovnog sustava potencira rad s darovitom djecom. Izjavljuju da je glazbeni sustav usmjeren na darovitost („*Jer se tu gleda više na pojedince koji će bit daroviti.*” (S8); „*Ali opet, s druge strane, i naš sustav je takav da, evo, možda nije za svakoga.*” (7) te da sami učitelji po završetku studija imaju očekivanja da će raditi s darovitim učenicima („*Mislim, mi svi kad krenemo radit zapravo očekujemo da će ta djeca bit sad 'wow', a zapravo dobiješ totalno drugačiju sliku (smijeh). Da su sve, sam nisu 'wow' (smijeh)*” (S1). Nadalje, prepoznaju da su i seminari/radionice koje pohađaju u sklopu stručnoga usavršavanja usmjereni na edukaciju učitelja za rad s darovitim učenicima. „*... na tim radionicama se obično radi sa ambicioznim i darovitim učenicima...*” (8); „*... na svim neakvim masterclass-ima i tako većinom dođu djeca koja su apsolutno perfektно pripremljena za taj masterclass i imaju, ne znam, savršenu motoriku, jako dobro, ovaj, povezuju stvari i sve...*” (3).

Očekivanja učitelja da će u svojoj klasi imati samo darovite učenike te stručna usavršavanja koja su usmjerena na poboljšanje vlastitih kompetencija za rad s darovitim učenicima koje su prepoznale sudionice ukazuju na to da se u glazbenom obrazovnom sustavu u Hrvatskoj ne primjenjuje načelo inkluzije. Iako Zakon o umjetničkom

obrazovanju (NN 130/11, čl. 3.) propisuje da bi umjetničko obrazovanje trebalo biti dostupno svakome bez obzira na invalidnost, a prema njegovim sposobnostima, Šulentić Begić i sur. (2016) ističu da je zbog karaktera nastave u glazbenim školama (rad prema propisanom planu i programu, godišnje provjere stečenih znanja i vještina učenika) takav način glazbenih aktivnosti namijenjen glazbeno nadarenim učenicima „i onima koji su spremni prihvatiti obveze koje donosi ovakav vid glazbenoga školovanja (Šulentić Begić i sur., 2016, str. 2), što potvrđuju nalazi ovoga istraživanja.

Kao jednu od prepreka inkluziji dvije sudionice prepoznaju i prijamne ispite za upis u prvi razred osnovne glazbene škole u većim gradovima poput Zagreba i Splita. Navode kako se u navedenim gradovima primjenjuje strog probir učenika na prijamnim ispitima jer se velik broj glazbeno nadarene djece želi upisati u glazbenu školu, a kvote za upis su ograničene. „Znam da u Splitu... imaju užasno stroge prijemne, užasno viši kriteriji... Tu svi pjevaju, tu su svi nadareni glazbeno i onda su jako stroge te selekcije. Ono, čak pretjerano stroge.” (2); „... u glazbenim školama u Zagrebu je velika navala. Barem sad do korone je uvijek bilo tako. Jako se teško upadalo. Djeca su bila, ono, probirana i rijetko su dobivala priliku da upišu glazbenu školu.” (6). Mišljenja su da njihovi učenici s teškoćama ne bi dobili priliku upisati glazbenu školu u većim gradovima zbog svojih teškoća. „Ja imam dijete s ADHD-om na nastavi... ja pretpostavljam, u zagrebačkim školama ona ne bi bila primljena 80 % sigurno, 90 % sam sigurna da ju ne bi primili na instrument jer bi rekli: „Pa evidentne su njezine poteškoće.” (6).

Upis u glazbene škole koje rade prema nastavnom planu i programu za osnovnu glazbenu školu vrši se na temelju položenoga prijamnog ispita. U školama koje rade prema nastavnom planu i programu za osnovnu školu funkcionalne muzičke pedagogije nema selekcije učenika prijamnim ispitom, nego „škola upisuje mogući broj djece različitih urođenih sposobnosti koje će ona tijekom školovanja individualno razvijati” (Nastavni planovi i programi za osnovne glazbene škole i osnovne plesne škole, NN 102/06). Potonjih škola u Hrvatskoj je samo dvije, stoga možemo zaključiti da je većina učenika koja pohađa osnovnu glazbenu škola položila prijamni ispit kojim se provjeravaju njihove glazbene sposobnosti. Škole su slobodne samostalno odrediti kriterije za upis učenika pa samim time i odabrati hoće li ili ne upisati učenike s teškoćama, neovisno o njihovim glazbenim sposobnostima, što potvrđuju i nalazi ovoga istraživanja. Učitelji u svojem profesionalnom radu prepoznaju da učenje sviranja instrumenta pred pojedince različitoga stupnja glazbenih sposobnosti može postaviti nesavladive prepreke i prouzročiti frustracije (Brđanović, 2019), stoga se spremnost učitelja instrumenata da uskrate pravo na glazbeno obrazovanje djetetu s vidljivom teškoćom može time objasniti.

Ograničenja istraživanja

Ovo istraživanje provedeno je na uzorku od 9 učiteljica instrumenata, stoga se predstavljeni rezultati ne mogu generalizirati na cijelu populaciju učitelja/-ica instrumenata. S obzirom na to da u istraživanju nisu zastupljeni muški sudionici te da je osam od

ukupno devet sudionica svoje visoko obrazovanje steklo na Muzičkoj akademiji u Zagrebu, kod budućih istraživanja preporuka je uključiti i učitelje instrumenata, kao i učitelje/-ice instrumenata koji su pohađali ustanove za visoko glazbeno obrazovanje u Osijeku, Puli i Splitu.

Ovo istraživanje može biti uvod u buduća istraživanja o temi inkluzije unutar glazbenoga sustava s učiteljima instrumenata koji nemaju iskustva u radu s učenicima s teškoćama, kao i studenata muzičkih akademija, koja bi mogla iznjedruti vrijedne podatke o njihovim stavovima, mišljenjima te motivaciji i spremnosti na rad s učenicima s teškoćama.

Zaključak

Djeci s teškoćama koja su glazbeno darovita i koja iskazuju želju za sviranjem instrumenta nužno je omogućiti uključivanje u redovne programe glazbenoga obrazovanja kako bi iskoristila svoj pun potencijal. Rezultati ovoga istraživanja ukazuju na određene izazove te prednosti i nedostatke u radu s njima. Sudionici iskazuju nedostatak stručne pomoći i podrške te potrebu za istom u vidu konkretnih smjernica za rad, kao i mogućnost rada prema individualiziranom nastavnom planu i programu. Unatoč izostanku navedenoga, sudionici se u svojem radu s učenicima s teškoćama vode intuicijom i samostalnim istraživanjem i učenjem, pri čemu im individualna nastava omogućuje da kreiraju nastavni sat u skladu s učenikovim potrebama. Praksu jednakoga pristupa u radu svim učenicima te potenciranje rada s darovitim učenicima prepoznaju kao neke od prepreka inkluziji djece s teškoćama. Može se zaključiti da se unutar glazbenoga obrazovnog sustava nedovoljno prepoznaje važnost uključivanja djece s teškoćama, stoga mu je potrebno posvetiti veću pozornost.