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Latent Dimensions of Folklore Activity in Schools for Students with Special Needs

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POVZETEK – Prispevek predstavlja raziskavo na reprezentativnem vzorcu vseh 28 slovenskih osnovnih šol za otroke s posebnimi potrebami, v kateri je sodelovalo 240 strokovnjakov. Cilj našega raziskovanja je bil proučiti kompleksen sistem spremenljivk, povezanih s folklorno dejavnostjo v slovenskih šolah s posebnim in prilagojenim programom vzgoje in izobraževanja, ter odkriti glavne dimenzije. Strokovni delavci so izrazili svoje strinjanje s 34 izjavami, povezanimi s folklorno dejavnostjo, na 5-stopenjski Likertovi lestvici. Zanesljivost vprašalnika je ustrezno visoka (Cronbach koeficient α = 0,834). Izvedena je bila eksploratorna faktorska analiza. Pojasnjene je 63,5% variance, ekstrahiranih je bilo devet faktorjev: možnost inkluzije; pogostost inkluzije; šolske razmere; prednosti; učni načrt; skupinsko delo, dodatno izobraževanje in odnos do folklore; interesi učencev; učne oblike; kompetence. Ocenjujemo, da je struktura faktorjev smiselna in da jo je mogoče dobro interpretirati. Naša raziskava potrjuje pomembnost vključevanja folklore v izobraževanje otrok s posebnimi potrebami ter predstavlja osnovo za nadaljnje raziskovanje folklorne dejavnosti v različnih izobraževalnih programih.

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ABSTRACT – The article presents research on a representative sample of all 28 Slovenian schools for students with special needs, in which 240 professionals participated. Our aim was to explore the complex system of variables/items related to folklore activity in Slovenian schools with special and adapted programmes, and to discover the main dimensions. Professionals expressed their level of agreement with 34 statements related to folklore activity using a 5-point Likert scale. The reliability of the questionnaire is correspondingly high, as the value of the Cronbach's coefficient α = 0.834. We conducted an exploratory factor analysis. It explained about 63.5% of the variance and nine factors were extracted: possibility of inclusion; frequency of inclusion; school conditions; improvements; curriculum; group work, additional education and attitude towards folklore; students' interest; forms of learning; competencies. We assume that the factor structure essentially makes sense and is readily interpretable. Our research confirms the importance of folklore inclusion in education of students with special needs and presents a basic starting point for further research of folklore activities in different educational programmes.

1 Introduction

In this article we present the results of the research in which we analysed folklore, music, and dance activities in Slovenian special education primary schools. The concept of school as an educational institution that is the most commonly interpreted in school organisation theories is a school that has its own social, educational, and inclusive identity (Buljubašić-Kuzmanović and Španja, 2019). Much research has already been done regarding music, but there is a lack of studies that involve music and folklore activities in special education settings. This is quite surprising, given that music can be an

effective didactic tool for achieving a wide variety of learning goals. Music and dance are forms of communication, a language that addresses our emotions, motivation; that promotes collaborative learning, and helps to create a positive classroom climate (Habe, 2018). The task of a teacher is to arouse joy through music and dance (Pangrčič, 2006, p. 69); music can help students with developing their motor skills (Marinšek, Šumer and Denac, 2020) and dance can have a positive impact on students' holistic development (Stergulec, Kovačič and Črčinovič Rozman, 2013). Students enrolled in special elementary education often have impairments related to a lack of social skills, cognitive abilities, autonomy, self-determination, motor skills, and so on. (Attwood, 2007; Ockelford, 2013; Wehmeyer et al., 2013).

Overcoming or mitigating the most common impairments, disabilities or disorders of students with special needs can be encouraged by music and dance activities, especially if those activities are part of the students' strengths (Karten, 2017). Therefore, the education of students with special needs should be aimed at promoting independence, autonomy, and students' strengths, which is also why the interdisciplinary cooperation of professional staff is essential in creating a safe school environment that allows students to express themselves in various domains (Habe and Sicherl-Kafol, 2020; Jurišić, 2006).

The tradition of dance in Slovenia – which can be thought of as folklore activities in schools – is very rich. This is not only dance with a formed pattern of steps and other movements, but also the simplest movement, such as walking, running, and jumping when connected with rituals, customs, and habits in general. Students can also develop their creative skills through folk dancing and at the same time encounter the cultural life of their ancestors in a direct way (Fuchs, 2006). Ethnochoreology has been developing in Slovenia since its beginnings in the 1930s when it was based at one research institution – the Folklore Institute. Its present successor, the Institute of Ethnomusicology of the Research Centre of the Slovenian Academy of Sciences and Arts, has a rich institutional collection of recordings of folk dances, which today comprises 1,129 units. Each dance is written down in dance notation (mostly in Kinetography Laban, more rarely in Tončka Marolt's dance notation), and if it is a simpler dance, only a verbal description is given. The main folk dance writers in Slovenia who have contributed the most to the collection are Marija Šuštar (504 units), Mirko Ramovš (320 units), Tončka Marolt (148 units), Radoslav Hrovatin (83 units), and others (Kunej, 2015).

Preserving one's cultural tradition and learning about one's cultural heritage is an important aspect of solidifying the national identity of any nation (Borissova, 2018; Guibernau and Berdún, 2007). Schools are important places for the transmission of the canon of folk songs and the reproduction of folk dances, as well as important promoters of cultural activities in society. Folklore activity in schools also belongs to this context, which requires appropriate conditions, grounded benefits, competent professional staff, as well as the interest of the students and the support of all those included in the process (Nusz, 1991; Toelken, 1996). The inclusion of students with special needs in folklore activities needs to be adapted to the specific special needs of the individual. In folklore dance activities the body acts as a receiver, mediator, and performer as it receives and responds to kinaesthetic, rhythmic, and social stimuli (Palawat and May, 2012; Polak and Wojtuń-Sikora, 2020).

Some basic documents support the implementation of folklore activities in Slovenian special education schools. The basis and starting point of the Slovenian Special Education Programme (which enrols students from 6 to 26 years old) and the Adapted Education Programme (which enrols students from 6 to 15 years old) (Eurydice, 2019) is the educational processing of students with mental (intellectual) disabilities, which is built on pedagogical and andragogical perspectives appropriate for the education of students with special needs (Special Education Programme, 2014; Adapted Education Programme of a Lower Educational Standard, 2013).

Slovenian special education schools enrol the following types of students: students with mental disabilities, students with physical disabilities, students with specific learning disabilities, students with long-term illnesses, students with behavioural and emotional disorders, students with speech and language impairments, deaf students, hard-of-hearing students, blind students, students with visual impairments, and students with autism spectrum disorders (Placement of Children with Special Needs Act, 2011).

Students who are unable to achieve the same standard of knowledge as specified for mainstream schools are placed into an adapted basic school programme of a lower educational standard or into a special education programme. Both programmes are implemented by independent primary schools with adapted programmes (28 independent schools) or specialised units at mainstream basic schools (21 units) (Eurydice, 2019). These students need a lot of support for their personal development due to their special needs in education and possible related deficits (Karten, 2017).

One of the current challenges of the modern educational profession is reflected in the search for ways of effective multidisciplinary teaching through the inclusion of students with special needs in music and movement folklore activities (Sutela, Juntunen and Ojala, 2020). Teachers often find ways to promote such content in elective courses. The Special Education Programme (2014) offers an obligatory course in music education and movement, and sport education (levels I-V for students aged 6 to 21) and the option of an elective in dance activities (dance, folk dance, or social dance). The curriculum for Music Education in the Special Education Programme (2004) for the area of movement with music, suggests that students express their experiences in their own way, developing their interest in musical and dance expression, participating in dance groups, while maintaining traditional dances and music and a positive attitude towards music and dance culture. Similarly, the Adapted Education Programme of a Lower Educational Standard (2013) offers the option of elective courses, dance activities and drama, a movement and music course (for one year), and obligatory courses in music education (for all 9 years for students aged 6 to 15). Dance also represents an excellent opportunity for cross-curricular integration, which can be implemented with various courses such as language, social studies, history, geography, and so on (Grakhova et al., 2019; Junaidi, 2017; Kartikasari and Tryanasari, 2020).

The benefits and advantages of folklore activity can relate to the development of physical skills, physical activity, and motor development (Patcharapon and Singhanat, 2019; Šipek Vodnjov, 2004). In kinesiology, physical skills are understood as the competence acquired by a subject to perform a specific task. It is the capacity to solve a specific motor problem, to elaborate and give an efficient and economic answer in order to achieve a precise objective. It is the result of learning, which depends on the set of resources available to the individual, namely their ability to transform their repertoire

of responses (Durand, 1988). Physical activity is defined as any activity resulting from skeletal muscle work in which the final energy consumption is greater than at rest and includes free play, housework, exercise, sports at school, and organised sports activities (Malina, Bouchard and Bar-Or, 2004). The purpose of regular physical activity is to improve and maintain health, develop physical fitness, skills, and competencies (Bouchard and Shepard, 1994; WHO, 2017).

Haywood and Getchell (2009) define motor development as an uninterrupted process of changes in motor behaviour that is related to a person, affected by genetic factors and the environment in which the individual lives and works. Gallahue, Goodway and Ozmun (2012) define motor development as a process in which skills (locomotor, manipulative, and stability) and physical fitness (coordination, strength, balance, speed, flexibility, accuracy, and aerobic endurance) are developed. Thus, it can be said that dance activities provide benefits and advantages. Authors Munsell and Bryant Davis (2015) also argue positive outcomes for students with and without special needs when participating in dance activities and see dance activities as an alternative way to meet diverse learners' educational needs. The authors point out that participation in dance may also lead to "improved physical fitness, socio-emotional gains, and academic gains" (Munsell and Bryant Davis, 2015, p. 129). Aujla (2020) refers to the success of an inclusive dance talent development programme, the many benefits of dance activity, the outcomes, and the impact on young disabled dancers.

With the present research, we wanted to explore the variables that relate to folklore activity in Slovenian special education schools and illuminate the importance of folklore, music, and dance in special education, because there is not much research on this topic (Sevšek and Črčinovič Rozman, 2018, p. 4). An in-depth insight can be gained by extracting the variables related to the inclusion of folklore activity in the classroom. With this analysis we want to fill the gap in research related to folklore and dance activities in special education and present a basic starting point for further research of folklore activities in different educational programmes. The final result of the research is the validation of the instrument for measuring latent dimensions of folklore activities in Slovenian schools for students with special needs, from the perspective of professional staff.

2 Method

2.1 Research objectives

The research objectives are:

- To explore the complex system of variables/items in order to discover the main constructs or dimensions of variables;
- To simplify the system of variables to indicate the important variables (factors);
- To explore whether the factor structure can be interpreted well.

2.2 Measurement instruments

A questionnaire was designed for the purpose of this study. The questionnaire contains 34 statements related to folklore activity in schools with a special programme. The respondents expressed their agreement using a five-point Likert scale: 1 – I do not agree at all, 2 – I do not agree, 3 – Neither agree nor disagree, 4 – I agree, 5 – I totally agree.

From the point of view of testing, objectivity is high because the instructions and the statements studied are clear and unambiguous, so that each respondent had the same conditions when filling out the questionnaire. Objectivity in terms of scoring the responses is also high because the five-point rating scale was the same for all participants. The content validity is based on the literature discussed. The reliability of the questionnaire is correspondingly high as the value of Cronbach's coefficient $\alpha = 0.834$.

2.3 Research sample

We conducted an anonymous survey by mail from November 2019 to February 2020. The research sample included 240 professionals from all 28 Slovenian special education primary schools in all thirteen Slovenian statistical regions. Depending on the education level attained, the sample included: 72 special and rehabilitation pedagogues (30.0%), 69 special education teachers (28.7%), 41 inclusive pedagogues (17.1%), 32 social pedagogues (13.3%), 22 teachers with special pedagogical qualifications (9.2%), and 4 other members of pedagogical staff (1.7%). The structure of the sample by gender is completely dominated by women (236 or 98.3%). Overall, 68 professionals (28.3%) with more than 20 years of professional experience with students with special needs participated in the survey, 73 (30.4%) had 10 to 20 years of such experience, 58 (24.2%) had 5 to 10 years of professional experience, and 41 respondents (17.1%) had up to five years of professional experience with students with special needs. We assume that the sample is representative.

2.4 Statistical methods

The data were processed using the SPSS software. Various statistical methods and procedures were used: descriptive statistics parameters, Kolmogorov-Smirnov normality test, Cronbach's reliability coefficient, Kaiser-Meyer-Olkin and Bartlett's test, a factor analysis, principal component analysis, and "varimax" rotation.

3 Results and discussion

3.1 Descriptive statistics

Table 1 shows the descriptive statistics parameters for the manifest variables.

Table 1

Descriptive statistics parameters for manifest variables

Variable / Item		*N*	*Min*	*Max*	*M*	*SD*	*Ske*	*Kur*
v1	Through formal education, I gained enough knowledge to provide folklore content when working with students with special needs.	240	1	5	2.07	1.03	0.61	–0.51
v2	I have a positive attitude towards folklore.	240	3	5	4.43	0.68	–0.78	–0.52
v3	I often include folk dances in my educational work.	240	1	5	3.01	1.05	0.03	–0.42
v4	I often include folk songs in my educational work.	240	1	5	3.49	1.09	–0.29	–0.57
v5	I often include folk dance games in my educational work.	240	1	5	3.16	0.99	–0.15	–0.34
v6	I often include folk customs and habits in my educational work.	240	1	4	2.66	1.01	–0.18	–1.05
v7	In class, I pay enough attention to folklore content.	240	1	5	3.15	1.23	–0.12	–0.97
v8	I use folklore content for therapeutic purposes.	240	1	5	2.15	1.16	0.65	–0.76
v9	Only a music pedagogue can teach folklore activities in a primary school with a special programme.	240	1	5	2.43	1.47	0.59	–1.01
v10	Students show an interest in getting involved with folklore content.	240	1	5	3.17	1.04	0.20	–0.83
v11	Children with intellectual impairments can be included in folklore activities.	240	2	5	4.13	0.81	–0.39	–0.96
v12	Blind and partially sighted children or children with visual impairment can be included in folklore activities.	240	2	5	4.12	0.76	–0.38	–0.70
v13	Deaf and hard-of-hearing children can be included in folklore activities.	240	2	5	3.91	0.85	–0.33	–0.59
v14	Children with speech and language impairments can be included in folklore activities.	240	2	5	4.22	0.83	–0.83	0.03
v15	Children with reduced mobility can be included in folklore activities.	240	2	5	4.18	0.80	–0.58	–0.47
v16	Chronically ill children can be included in folklore activities.	240	3	5	4.29	0.69	–0.46	–0.86
v17	Children with learning disabilities can be included in folklore activities.	240	3	5	4.39	0.71	–0.73	–0.72
v18	Children with autism spectrum disorders can be included in folklore activities.	240	2	5	4.04	1.02	–0.68	–0.74
v19	Children with emotional and behavioural disorders can be included in folklore activities.	240	2	5	4.22	0.85	–0.72	–0.46

Variable / Item		*N*	*Min*	*Max*	*M*	*SD*	*Ske*	*Kur*
v20	Including children with special needs in folklore activities improves their social skills.	240	3	5	4.19	0.78	–0.34	–1.27
v21	Including children with special needs in folklore activities improves their motor skills.	240	3	5	4.32	0.75	–0.61	–0.98
v22	Including children with special needs in folklore activities improves their well-being.	240	3	5	4.20	0.73	–0.32	–1.08
v23	When including children with special needs in folklore activities, individual learning is the most appropriate approach.	240	1	5	2.95	0.96	–0.25	0.07
v24	When including children with special needs in folklore activities, learning in pairs is the most appropriate approach.	240	2	5	3.42	0.70	0.56	0.04
v25	When including children with special needs in folklore activities, learning in groups is the most appropriate approach.	240	2	5	3.74	0.83	0.17	–0.94
v26	I need additional training in the field of folklore.	240	1	5	3.86	0.98	–0.64	0.05
v27	At our school, we place enough emphasis on folklore content.	240	2	5	3.25	0.92	0.50	–0.50
v28	The school where I teach has enough teaching staff to carry out extracurricular folklore activities.	240	1	5	3.06	1.16	–0.09	–0.69
v29	The school where I teach offers appropriate spatial conditions for carrying out folklore activities.	240	1	5	3.24	1.35	–0.32	–1.03
v30	The school where I teach provides the time needed to carry out folklore activities.	240	1	5	3.39	0.89	–0.05	–0.27
v31	The school where I teach offers enough opportunities for students to engage in an extracurricular folklore activity.	240	1	5	3.15	1.13	–0.19	–0.58
v32	The school where I teach includes folklore content in school events.	240	1	5	3.60	1.11	–0.37	–0.68
v33	The curriculum of the special education programme for movement and physical education gives sufficient emphasis on the inclusion of folklore activities in the teaching process.	240	2	5	3.61	0.88	0.10	–0.77
v34	The curriculum of the special education programme for music education gives sufficient emphasis on the inclusion of folklore activities in the teaching process.	240	2	5	3.55	0.89	0.16	–0.76

Mean scores ranged from 2.07 to 4.43. Participants agreed the least with the following statements: v1 – Through formal education, I gained enough knowledge to provide folklore content when working with students with special needs (M = 2.07; SD = 1.03); v8 – I use folklore content for therapeutic purposes (M = 2.15; SD = 1.16); v9 – Only a music pedagogue can teach folklore activities in primary school with a special programme (M = 2.43; SD = 1.49); v6 – I often include folk customs and habits in my educational work (M = 2.66; SD = 1.01); v23 – When including children with special needs in folklore activities, individual learning is the most appropriate approach (M = 2.95; SD = 0.96). Participants agree the most with the statement: v2 – I have a positive attitude towards folklore (M = 4.43; SD = 0.67). Participants expressed relatively high levels of agreement with all nine statements about the possibility of including children with individual special needs in the folklore activities (v11–v19): children with learning disabilities, chronically ill children, children with emotional and behavioural disorders, children with speech and language impairments, children with reduced mobility, children with intellectual impairments, blind and partially sighted children or children with visual impairment, children with autism spectrum disorders, and deaf and hard-of-hearing children.

The standard deviation (SD) ranges from 0.675 to 1.468. The highest dispersion is in the following statements: v9 – Only a music pedagogue can teach folklore activities in a primary school with a special programme (SD = 1.468); v29 – The school where I teach offers appropriate spatial conditions for carrying out folklore activities (SD = 1.354); v7 – In class, I pay enough attention to folklore content (SD = 1.227). The following statements have the lowest value: v2 – I have a positive attitude towards folklore (SD = 0.675); v16 – Chronically ill children can be included in folklore activities (SD = 0.694); v24 – When including children with special needs in folklore activities, learning in pairs is the most appropriate approach (SD = 0.698).

The values of skewness and kurtosis indicate that the distribution is not normal, which will be examined below.

3.2 Factor analysis

We conducted an exploratory factor analysis with "varimax" rotation. The normality of the distribution was determined using the Kolmogorov-Smirnov normality test. The Kolmogorov-Smirnov test is statistically significant ($p < 0.05$) for all variables, which means that the variables are not normally distributed. Therefore, we performed the normalisation of the variables using the Rankit formula. Afterwards, factor analysis was performed on the normalised variables.

The reliability of the measurement instruments was checked using Cronbach's reliability coefficient. The Cronbach's alpha value is correspondingly high ($\alpha = 0.834$), which means that the selected indicators are reliable.

Principal component analysis was used to verify the structure of the measurement instrument. Bartlett's test was used to test whether the correlation matrix is significantly different ($\chi^2 = 3517.75$, $p = 0.000$) from the identity matrix or to test the assumption that the correlation matrix is the identity matrix. This means that the correlation between the variables does not exist. In our case, the hypothesis is rejected ($p < 0.05$), the va-

riables are related to each other, so the principal component analysis and factor analysis are reasonable. The value of the Kaiser-Meyer-Olkin test for sample adequacy, which measures the strength of the entire relationship between the variables (or homogeneity of the measured variables), is reasonably high in our case (0.790). Both results indicate that the use of factor analysis is appropriate.

The communalities of the manifest variables by factorisation are shown in Table 2.

Table 2

Communalities of the manifest variables by factorisation

Variable	*Initial*	*Extraction*	*Variable*	*Initial*	*Extraction*
v1	1.000	0.463	v18	1.000	0.563
v2	1.000	0.443	v19	1.000	0.706
v3	1.000	0.694	v20	1.000	0.837
v4	1.000	0.586	v21	1.000	0.875
v5	1.000	0.701	v22	1.000	0.810
v6	1.000	0.536	v23	1.000	0.745
v7	1.000	0.585	v24	1.000	0.690
v8	1.000	0.522	v25	1.000	0.672
v9	1.000	0.430	v26	1.000	0.436
v10	1.000	0.631	v27	1.000	0.419
v11	1.000	0.710	v28	1.000	0.507
v12	1.000	0.722	v29	1.000	0.561
v13	1.000	0.783	v30	1.000	0.603
v14	1.000	0.672	v31	1.000	0.512
v15	1.000	0.634	v32	1.000	0.419
v16	1.000	0.733	v33	1.000	0.886
v17	1.000	0.648	v34	1.000	0.863

The values of the communalities are less than 1 after factorisation. The values of most communalities are reasonable (above 0.5), which means that there is enough variance in the factor model. Overall, 5 variables/items have a communality lower than 0.5: Through formal education, I gained enough knowledge to provide folklore content when working with students with special needs (v1); I have a positive attitude towards folklore (v2); Only a music pedagogue can teach folklore activities in a primary school with a special programme (v9); I would need additional training in the field of folklore (v26); At our school, we place enough emphasis on folklore content (v27); The school where I teach includes folklore content in school events (v32). Because of their interpretability and acceptability in terms of content, we retain them for further analysis.

Table 3 shows the initial eigenvalues and rotation sums of squared loadings.

Table 3

Initial eigenvalues and rotation sums of squared loadings

Component	Initial Eigenvalues			Rotation Sums of Squared Loadings		
	Total	% of variance	Cumulative %	Total	% of variance	Cumulative %
1	6.754	19.866	19.866	5.510	16.205	16.205
2	3.254	9.570	29.435	2.879	8.467	24.672
3	2.572	7.566	37.001	2.729	8.026	32.698
4	2.148	6.318	43.319	2.612	7.683	40.381
5	1.805	5.309	48.628	2.075	6.102	46.483
6	1.473	4.332	52.960	1.667	4.902	51.385
7	1.376	4.046	57.006	1.432	4.211	55.596
8	1.160	3.413	60.419	1.413	4.156	59.752
9	1.057	3.108	63.527	1.283	3.775	63.527
10	0.993	2.921	66.448			
11	0.969	2.849	69.297			

Note: Extraction method: Principal Component Analysis.

The factors were extracted by Hotelling's method of principal components (Fulgosi, 1988). The number of factors is chosen according to the criterion where the eigenvalues were greater than 1 (Fulgosi, 1988). Nine components had eigenvalues greater than 1 and explained approximately 63.5 % of the total variability of the variables. The factor matrix was rotated using an orthogonal "varimax" rotation, with the proportion of variance among each factor explained – the first factor explained 16.205 % of the variance, the second 8.467 %, the third 8.026 %, the fourth 7.683 %, the fifth 6.102 %, the sixth 4.902 %, the seventh 4.211 %, the eighth 4.156 %, and the ninth 3.775 %.

Table 4 shows the structural matrix of factor weights with "varimax" rotation.

The first factor, which explains 19.866 % of the variance of the system (after "varimax" rotation it decreases to 16.205 %), is mostly saturated with the following variables/items: Children with emotional and behavioural disorders can be included in folklore activities (v19); Chronically ill children can be included in folklore activities (v16); Children with intellectual impairments can be included in folklore activities (v11); Children with speech and language impairments can be included in folklore activities (v14); Children with reduced mobility can be included in folklore activities (v15); Children with learning disabilities can be included in folklore activities (v17); Blind and partially sighted children or children with visual impairment can be included in folklore activities (v12); Children with autism spectrum disorders can be included in folklore activities (v18); Deaf and hard-of-hearing children can be included in folklore activities (v13). All variables are related to the inclusion of certain groups of children with special needs in folklore activities, so this factor is called *possibility of inclusion of special education needs (SEN) children in folklore activities (F1)*.

Table 4

Structural matrix with "varimax" rotation – factor loadings

Variable	*Component*								
	1	*2*	*3*	*4*	*5*	*6*	*7*	*8*	*9*
v19	0.824								
v16	0.813								
v11	0.797								
v14	0.791								
v15	0.780								
v17	0.750								
v12	0.712						0.413		
v18	0.681								
v13	0.674						0.530		
v5		0.800							
v3		0.764							
v4		0.747							
v6		0.637							
v7		0.595							
v30			0.710						
v29			0.648						
v28			0.638						
v31			0.637						
v27			0.550						
v32			0.506						
v21				0.907					
v20				0.884					
v22				0.870					
v33					0.920				
v34					0.901				
v25						0.722			
v26						0.550			
v2						0.506			
v10							0.718		
v23								0.805	
v24								0.739	
v1									0.663
v9									0.447
v8		0.311	0.337						0.395

The second factor, which explains 9.570 % of the variance of the system (after "varimax" rotation it decreases to 8.467 %), is most highly loaded with the following variables: I often include folk dance games in my educational work (v5); I often include folk dances in my educational work (v3); I often include folk songs in my educational work (v4); I often include folk customs and habits in my educational work (v6); In class, I pay enough attention to folklore content (v7). All variables are related to the frequency of inclusion of folklore content in educational work, therefore, this factor is called *frequency of inclusion of folklore in education of SEN students (F2)*.

The third factor, which explains 7.566 % of the variance of the system (after "varimax" rotation it increases to 8.026 %), is most highly loaded with the following variables: The school where I teach provides the time needed to carry out folklore activities (v30); The school where I teach offers appropriate spatial conditions for carrying out folklore activities (v29); The school where I teach has enough teaching staff to carry out extracurricular folklore activities (v28); The school where I teach offers enough opportunities for students to engage in an extracurricular folklore activity (v31); At our school, we place enough emphasis on folklore content (v27); The school where I teach includes folklore content in school events (v32). All variables are related to school and conditions in school for folklore activity, so we call this factor *school conditions for teaching folklore (F3)*.

The fourth factor, which explains 6.318 % of the variance of the system (after "varimax" rotation it increases to 7.683 %), is most highly loaded with the following variables: Including children with special needs in folklore activities improves their motor skills (v21); Including children with special needs in folklore activities improves their social skills (v20); Including children with special needs in folklore activities improves their well-being (v22). All variables are related to the benefits and advantages of including children with special needs in folklore activities, so we call this factor *improvements of SEN students' skills by teaching folklore (F4)*.

The fifth factor, which explains 5.309 % of the variance of the system (after "varimax" rotation it increases to 6.102 %), is most highly loaded with the following variables: The curriculum of the special education programme for movement and physical education gives sufficient emphasis on the inclusion of folklore activities in the teaching process (v33); The curriculum of the special education programme for music education gives sufficient emphasis on the inclusion of folklore activities in the teaching process (v34). All variables relate to the curriculum of a special education programme for the field of movement and physical education and music education, so this factor is called *folklore activities in the curriculum (F5)*.

The sixth factor, which explains 4.332 % of the variance of the system (after "varimax" rotation it increases to 4.902 %), is most highly loaded with the following variables: When including children with special needs in folklore activities, learning in groups is the most appropriate approach (v25); I would need additional training in the field of folklore (v26); I have a positive attitude towards folklore (v2). All variables are unrelated in content, so this factor is universally called *group work, additional training, and attitude towards folklore (F6)*.

The seventh factor, which explains 4.046 % of the variance of the system (after "varimax" rotation it increases to 4.211 %), is most highly loaded with the following

variable: Students show an interest in getting involved with folklore content (v10), so the seventh factor is called *students' interest (F7)*.

The eighth factor, which explains 3.413 % of the variance of the system (after "varimax" rotation it increases to 4.156 %), is most highly loaded with the following variables: When including children with special needs in folklore activities, individual learning is the most appropriate approach (v23); When including children with special needs in folklore activities, learning in pairs is the most appropriate approach (v24). The variables are related to the most appropriate forms of learning in the inclusion of children with special needs in folklore activities, so the eighth factor is called *forms of learning (F8)*.

The ninth factor, which explains 3.108 % of the variance of the system (after "varimax" rotation it increases to 3.775 %), is most highly loaded with the following variables: Through formal education, I gained enough knowledge to provide folklore content when working with students with special needs (v1); Only a music pedagogue can teach folklore activities in a primary school with a special programme (v9); I use folklore content for therapeutic purposes (v8). The variables refer to opinions about competencies, the use of content, and who is a competent professional, so this factor is called *competencies (F9)*.

"School should be a safe community that embraces, cooperates and respects, supports, shows tolerance and develops common inclusive values that guide the decision-making on school policies and practices" (Buljubašić-Kuzmanović and Španja, 2019, p. 103). Teachers should always bear in mind that positive effects of active music engagement in a school setting can have an important impact on students' learning achievement (Habe, 2018, p. 3). Folklore, as a cultural phenomenon that includes folk culture, music, instruments, and dance, is defined in the curriculum. Therefore, its basic inclusion and frequency (F1, F2, and F5) in the classroom itself is somehow already outlined. Borota's (2017, p. 11) findings are consistent with our research and prove that school conditions (F3) can be key factors in the quality of the educational process, especially when it comes to music.

As previous research (Sutela, Juntunen and Ojala, 2020) shows, a student with special needs can, with the help of music/movement and folklore, transform from being a passive student into an active participant in the school setting and also outside of the classroom. The use of music and movement in the classroom can therefore offer possibilities for nonverbal interaction and the development of social skills (F4).

A lot of research has already been done in the field of special education teaching and researchers all emphasise the importance of teachers' competencies, their knowledge, and positive attitude towards teaching SEN students about music (F6, F8, and F9), as a teacher's competencies regarding inclusion are often related to the general didactic and pedagogical competence of the teacher (Retar and Lepičnik Vodopivec, 2017, p. 27; Kiswarday and Štemberger, 2017, p. 3; Sevšek and Črčinovič Rozman, 2018, p. 14; Štemberger, 2013, p. 13).

Students love to cooperate in activities that involve storytelling, music and movement, and when they feel included in the activity (F7) they can become comfortable, teachable and ready to cooperate which, in turn, can intensify and deepen their relationship with music (Jelovčan et al., 2020, p. 32; Sicherl-Kafol, 2015). Knowledge acquired

through joy and spontaneous collaboration can support cognitive, motivational, social, and emotional learning processes (Šindić et al., 2019, p. 89) which is important when educating students with special needs that need a different, more holistic approach to learning (Topolovec and Schmidt, 2015, p. 12).

5 Conclusion

Our research confirms the findings of Sicherl-Kafol (2001) that music has an integrative dimension, because it encourages progress in the social, psychomotor, and cognitive development of a child. Promoting the implementation and development of folklore activities in Slovenian special education schools can be based on the nine factors identified. There are a number of implications related to the possibility of including students with special needs: more frequent inclusion and implementation of such activities, provision of school conditions, justification of advantages and benefits, deepening the understanding of the curriculum, emphasis on group work, promotion of additional education, cultivation of attitudes towards folklore, increasing and arousing students' interest, justified use of learning forms, and the development of competencies of the pedagogical staff. Based on the points of view studied, we can draw important conclusions from a representative sample, which should mean positive changes in the daily pedagogical practice. Professionals see the opportunity for all nine groups of students with special needs to be included in folklore activities and they see the benefits of music, movement, and dance-related folklore activities in improving motor skills, social skills, and well--being (Dobnik, Čagran and Črčinovič Rozman, 2012, p. 6). Professional staff should receive additional training in implementing folklore activities, which could lead to a more frequent inclusion of folk songs, folk games, folk dances, customs, and traditions in educational work and their presentation at school events, as the importance and presence of movement and music in special education can also represent cross-curricular integration (Jelovčan et al., 2020, p. 35). In promoting folklore activities, it is necessary to create the appropriate conditions in terms of personnel, space and time, and to offer quality content and activities within the framework of compulsory and elective subjects.

With this article we want to highlight the importance of the implementation of folklore activities in elementary education and contribute to a theoretical view on the inclusion of music and dance activities in special needs education.

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Latentne dimenzije folklorne dejavnosti v šolah s posebnim programom

V prispevku predstavljamo rezultate raziskave, v okviru katere smo preučevali folklorne, glasbene in plesne dejavnosti v slovenskih šolah za učence s posebnimi potrebami. Na področju glasbe je bilo do sedaj opravljenih že vrsto raziskav, vendar se kaže

pomanjkanje tistih, ki se navezujejo na glasbo v okviru izobraževanja učencev s posebnimi potrebami (Sevšek in Črčinovič Rozman, 2018, str. 4). Slednje preseneča, glede na to, da bi lahko šola kot izobraževalna ustanova s svojo socialno, edukativno in inkluzivno identiteto (Buljubašić-Kuzmanović in Španja, 2019, str. 103) uporabljala glasbo kot obliko komunikacije, ki nagovarja čustva, in kot motivacijo za ustvarjanje pozitivne klime v razredu (Habe, 2018, str. 14), hkrati pa naj bi slednja pomagala učencem pri razvoju motoričnih sposobnosti (Marinšek, Šumer in Denac, 2020).

Bogata plesna tradicija, ki ne sestoji zgolj iz oblikovanih vzorcev korakov in gibov, temveč tudi hoje, teka, skakanja itn., omogoča učencem, da skozi ljudske plese razvijajo svoje ustvarjalne veščine, hkrati pa se srečujejo s kulturo svojih prednikov in jo ohranjajo, kar je pomemben vidik utrjevanja nacionalne identitete (Fuchs, 2006; Guibernau in Berdún, 2007; Borissova, 2018). V ta kontekst spada torej tudi šola, ki je lahko pomemben spodbujevalec kulturnih dejavnosti, pri čemer folklorna dejavnost ni izjema, zahteva pa ustrezne pogoje, usposobljenost osebja, seveda pa tudi zanimanje učencev in vseh, ki so vključeni v proces (Nusz, 1991; Toelken, 1996).

Posebni program vzgoje in izobraževanja (2014) in Prilagojen program vzgoje in izobraževanja z nižjim izobrazbenim standardom (2013) v Sloveniji vključujeta največji delež učencev s posebnimi potrebami, ki imajo različne težje oblike motenj, ovir ali primanjkljajev. V obe vrsti programov so lahko vključeni otroci z motnjami v duševnem razvoju, slepi in slabovidni otroci oz. otroci z okvaro vidne funkcije, gluhi in naglušni otroci, otroci z govorno-jezikovnimi motnjami, gibalno ovirani otroci, dolgotrajno bolni otroci, otroci s primanjkljaji na posameznih področjih učenja, otroci z avtističnimi motnjami ter otroci s čustvenimi in vedenjskimi motnjami. Oba programa in Učni načrt za glasbeno vzgojo (2004) ponujata plesne in glasbene dejavnosti, učitelji pa pogosto najdejo način za promocijo obeh vsebin ter za iskanje učinkovitega multidisciplinarnega poučevanja in medpredmetno povezovanje, ki omogoča otroku s posebnimi potrebami, da se vključi v glasbene in plesne folklorne dejavnosti (Junaidi, 2017; Grakhova idr., 2019; Kartikasari in Tryanasari, 2020; Sutela, Juntunen in Ojala, 2020).

Folklora ponuja možnosti za napredek, saj v plesnih dejavnostih telo deluje kot sprejemnik, posrednik in izvajalec, ki sprejema in se odziva na kinestetične, ritmične in socialne dražljaje, zato je pomembno, da se tovrstne dejavnosti prilagodi posebnim potrebam pozameznika (Kroflič, 1999; Palawat in May, 2013; Polak in Wojtuń-Sikora, 2020). Koristi in prednosti folklorne dejavnosti se torej lahko nanašajo na motorični razvoj, fizične spretnosti in telesne kompetence (Bouchard in Shepard, 1994; Šipek Vodnjov, 2004, str. 135; WHO, 2017; Patcharapon in Singhanat, 2019), kot tudi na socialno-čustveni razvoj in šolski uspeh otroka (Gallahue, Goodway in Ozmun, 2012; Munsell in Bryant Davis, 2015).

Raziskava je bila opravljena na vzorcu vseh 28 slovenskih šol za učence s posebnimi potrebami. V njej je sodelovalo 240 strokovnjakov, ki so s pomočjo 5-stopenjske Likertove lestvice izrazili svoje strinjanje s 34 postavkami, povezanimi s folklorno dejavnostjo: s formalnim izobraževanjem sem pridobil/-a dovolj znanja za posredovanje folklornih vsebin pri delu z učenci s posebnimi potrebami (v1); do folklore imam pozitiven odnos (v2); v svoje vzgojno-izobraževalno delo pogosto vključujem ljudske plese (v3), ljudske pesmi (v4), ljudske rajalne igre (v5), ljudske šege in navade (v6); v razredu namenjam folklornim vsebinam dovolj pozornosti (v7); folklorne vsebine uporabljam v terapevtske namene (v8); folklorno interesno dejavnost na osnovnih šoli s posebnim

programom lahko poučuje samo glasbeni pedagog (v9); učenci kažejo interes za vključevanje pri obravnavi folklornih vsebin (v10); v folklorno dejavnost je možno vključiti otroke z motnjami v duševnem razvoju (v11), slepe in slabovidne otroke oziroma otroke z okvaro vidne funkcije (v12), gluhe in naglušne otroke (v13), otroke z govorno-jezikovnimi motnjami (v14), gibalno ovirane otroke (v15), dolgotrajno bolne otroke (v16), otroke s primanjkljaji na posameznih področjih učenja (v17), otroke z avtističnimi motnjami (v18), otroke s čustvenimi in vedenjskimi motnjami (v19); vključevanje otrok s posebnimi potrebami v folklorno dejavnost izboljšuje njihove socialne spretnosti (v20), njihove motorične spretnosti (v21), njihovo počutje (v22); pri vključevanju otrok s posebnimi potrebami v folklorno dejavnost je najprimernejša individualna oblika učenja (v23), oblika učenja v parih (v24), skupinska oblika (v25); na področju folklore bi potreboval/-a dodatno usposabljanje (v26); na naši šoli pri pouku dajemo dovolj poudarka folklornim vsebinam (v27); šola, na kateri poučujem, ima dovolj učiteljskega kadra za izvajanje folklorne interesne dejavnosti (v28), nudi ustrezne prostorske pogoje za izvajanje folklorne dejavnosti (v29), zadosti časovnim potrebam za izvedbo folklorne dejavnosti (v30), ponuja učencem dovolj možnosti za vključevanje v folklorno interesno dejavnost (v31), vključuje folklorne vsebine v šolske prireditve (v32); učni načrt za področje gibanja in športne vzgoje (v33) ter glasbene vzgoje (v34) daje dovolj poudarka vključevanju folklorne dejavnosti v proces poučevanja.

Zanesljivost vprašalnika je ustrezno visoka (Cronbach koeficient α = 0,834), eksploratorna faktorska analiza pa je pojasnila 63,5% variance. Cilj našega raziskovanja je bil proučiti kompleksen sistem spremenljivk in postavk, povezanih s folklorno dejavnostjo v slovenskih osnovnih šolah s posebnim programom vzgoje in izobraževanja, ter odkriti glavne dimenzije, pri čemer je bilo v sami raziskavi ekstrahiranih devet faktorjev: možnost inkluzije (F1), pogostost inkluzije (F2), šolske razmere (F3), prednosti (F4), učni načrt (F5), skupinsko delo, dodatno izobraževanje in odnos do folklore (F6), interesi učencev (F7), učne oblike (F8) in kompentence (F9).

Anonimno anketiranje se je izvajalo od novembra 2019 do februarja 2020, vzorec 240 strokovnjakov pa je zajemal: 72 specialnih in rehabilitacijskih pedagogov (30%), 69 defektologov (28,7%), 41 inkluzivnih pedagogov (17,1%), 32 socialnih pedagogov (13,3%), 22 učiteljev s posebno pedagoško izobrazbo (9,2%) in 4 druge pedagoške delavce (1,7%). V strukturi vzorca po spolu v celoti prevladujejo ženske (236 ali 98,3%). V raziskavi je sodelovalo 68 strokovnjakov (28,3%), ki imajo več kot 20 let poklicnih izkušenj z otroki s posebnimi potrebami, 73 (30,4%) je bilo tistih, ki imajo od 10 do 20 let takšnih izkušenj, 58 (24,2%) jih je imelo od 5 do 10 let poklicnih izkušenj in 41 anketiranih (17,1%) je imelo do 5 let poklicnih izkušenj z otroki s posebnimi potrebami.

Folklora kot kulturni pojav, ki vključuje ljudsko kulturo, glasbo, inštrumente in ples, je opredeljena v učnem načrtu, zato je njena vključenost in pogostost (F1 in F2) pri pouku že nekako začrtana. Ugotovitve Borota (2017, str. 11) se ujemajo z našo raziskavo in dokazujejo, da so šolske razmere (F3) lahko ključni dejavnik kakovosti izobraževalnega procesa, zlasti ko gre za glasbo. Kot kažejo predhodne raziskave (Sutela, Juntunen in Ojala, 2020), se lahko učenec s posebnimi potrebami s pomočjo glasbe/gibanja in folklore spremeni iz pasivnega učenca v aktivnega udeleženca tako v šolskem okolju kot tudi zunaj učilnice. Uporaba glasbe in gibanja pri pouku pomeni torej možnost za neverbalno interakcijo in razvoj socialnih veščin (F4). Mnoge raziskave poudarjajo pomen oblik pouka, učiteljevih inkluzivnih kompetenc, njegovega znanja in

pozitivnega odnosa do poučevanja glasbe otroka s posebnimi potrebami (F6, F8 in F9), slednje pa je pogosto povezano s splošno didaktično in pedagoško usposobljenostjo učitelja (Štemberger, 2013, str. 13; Retar in Lepičnik Vodopivec, 2017, str. 27; Riccarda Kiswarday in Štemberger, 2017, str. 3; Sevšek in Črčinovič Rozman, 2018, str. 14). Učenci radi sodelujejo pri dejavnostih, ki vključujejo pripovedovanje zgodb, glasbo in gibanje, in ko se počutijo vključene v dejavnost (F7), se lahko okrepi in poglobi njihov odnos do glasbe (Sicherl-Kafol, 2015; Jelovčan idr., 2020, str. 32), znanje, pridobljeno s sodelovanjem, pa podpira kognitivne, motivacijske, socialne in čustvene učne procese (Šindić idr., 2019, str. 89), kar je še posebej pomembno pri izobraževanju otrok s posebnimi potrebami, ki potrebujejo bolj celosten pristop k učenju (Topolovec in Schmidt, 2015, str. 12).

Naša raziskava potrjuje ugotovitve Sicherl-Kafol (2001), da ima glasba integrativno dimenzijo, ker spodbuja otroka k napredku na socialnem, psihomotoričnem in kognitivnem področju razvoja. Spodbujanje izvajanja in razvoja folklornih dejavnosti v slovenskih osnovnih šolah s posebnim programom lahko temelji na devetih dokazanih faktorjih, na podlagi proučevanih stališč pa lahko sklenemo, da slednji lahko pomenijo izhodišče za pozitivne spremembe v vsakodnevni pedagoški praksi. Strokovnjaki vidijo priložnost vključitve v raziskovane dejavnosti za vse otroke s posebnimi potrebami, kar lahko vodi do izboljšanja njihovih motoričnih in socialnih veščin, kot tudi dobrega počutja (Dobnik, Čagran in Črčinovič Rozman, 2012, str. 6), pri čemer je pomembno, da je za izvajanje raziskovanih dejavnosti in medpredmetno sodelovanje strokovno osebje tudi ustrezno usposobljeno (Jelovčan, Lekše, Baloh in Kralj, 2020, str. 35). S prispevkom želimo poudariti pomen izvajanja folklornih dejavnosti v osnovnošolskem izobraževanju in prispevati k teoretičnemu pogledu na vključevanje glasbenih in plesnih folklornih dejavnosti v izobraževanje otrok s posebnimi potrebami.

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