

ŠIAULIAI UNIVERSITY

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Rasa Stoškuvienė

THE DEVELOPMENT OF SCHOOLCHILDREN'S  
ETHNO-MUSICAL ATTITUDES BY APPLYING  
MODERNIZED FORMS OF FOLKLORE EXPRESSION

Summary of the Doctoral Dissertation  
Social Sciences, Education (07 S)

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**Scientific supervisor:**

Assoc. Prof. Dr. **Vytautas ŽALYS** (Šiauliai University, Social Sciences, Educology – 07 S).

**Scientific consultant:**

Prof. Dr. Habil. **Gediminas MERKYS** (Kaunas Technology University, Social Sciences, Educology – 07 S).

**Dissertation shall be defended in Šiauliai University Committee of Educology Sphere of Sciences:**

**Chairman:**

Prof. Dr. Habil. **Vytautas GUDONIS**, academic of Russian Pedagogical and Social Sciences, member of New York Science Academy (Šiauliai University, Social Sciences, Educology – 07 S, Psychology – 06 S);

**Members:**

Dr. **Ramutė GAUČAITĖ** (Šiauliai University, Social Sciences, Educology – 07 S).  
Assoc. Prof. Dr. **Rūta GIRDZIJAUSKIENĖ** (Klaipėda University, Social Sciences, Educology – 07 S);  
Assoc. Prof. Dr. **Asta RAUDUVAITĖ** (Vilnius Pedagogical University, Social Sciences, Educology – 07 S);  
Prof. Dr. **Rimantas SLIUŽINSKAS** (Klaipėda University, Humanitarian Sciences, Ethnology – 07 H);

**Opponents:**

Prof. Dr. Habil. **Vaidas MATONIS** (Vilnius Pedagogical University, Social Sciences, Educology – 07 S);  
Assoc. Prof. Dr. **Diana STRAKŠIENĖ** (Šiauliai University, Social Sciences, Educology – 07 S).

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Dissertation may be previewed in Šiauliai University Library.

Feedback shall be sent by the following address:

Department of Science and Art, Šiauliai University, Vilnius str. 88. LT-76285, Šiauliai, Lithuania.

Phone: (+370-41) 595 821, fax: (+370-41) 595 809, e-mail: doktorantura@cr.su.lt

Rasa Stoškuvienė

## MOKSLEIVIŲ ETNOMUZIKINIŲ NUOSTATŲ UGDYMAS MODERNIZUOTOMIS FOLKLORO RAIŠKOS FORMOMIS

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**Mokslinis vadovas:**

doc. dr. **Vytautas ŽALYS** (Šiaulių universitetas, socialiniai mokslai, edukologija – 07 S).

**Konsultantas:**

prof. habil. dr. **Gediminas MERKYS** (Kauno technologijos universitetas, socialiniai mokslai, edukologija – 07 S).

**Disertacija ginama Šiaulių universiteto Edukologijos mokslo krypties taryboje:**

**Pirmininkas:**

prof. habil. dr. **Vytautas GUDONIS**, Rusijos pedagoginių ir socialinių mokslų akademijos akademikas, Niujorko mokslo akademijos narys (Šiaulių universitetas, socialiniai mokslai, edukologija – 07 S, psichologija – 06 S);

**Nariai:**

dr. **Ramutė GAUČAITĖ** (Šiaulių universitetas, socialiniai mokslai, edukologija – 07 S).

doc. dr. **Rūta GIRDZIJAUSKIENĖ** (Klaipėdos universitetas, socialiniai mokslai, edukologija – 07 S);

doc. dr. **Asta RAUDUVAITĖ** (Vilniaus pedagoginis universitetas, socialiniai mokslai, edukologija – 07 S);

prof. dr. **Rimantas SLIUŽINSKAS** (Klaipėdos universitetas, humanitariniai mokslai, etnologija – 07 H);

**Oponentai:**

prof. habil. dr. **Vaidas MATONIS** (Vilniaus pedagoginis universitetas, socialiniai mokslai, edukologija – 07 S);

doc. dr. **Diana STRAKŠIENĖ** (Šiaulių universitetas, socialiniai mokslai, edukologija – 07 S).

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Mokslo ir meno skyriui, Šiaulių universitetas, Vilniaus g. 88. LT-76285, Šiauliai, Lietuva.  
Tel. (+370-41) 595 821, faksas: (+370-41) 595 809, el. p.: doktorantura@cr.su.lt

## INTRODUCTION

**Relevance of work.** After the entrance of Lithuania into the commonwealth of European Community, even bigger necessity and obligation to develop not only a civil community, state, but also ethnic community, which may be deemed as a fundamental basement keeping the ethnic sovereignty – for the survival of Lithuania as a sovereign country in the world, has formed. The article 2 in the Constitution of the Republic of Lithuania states that: “The state of Lithuania is created by its Nation. Sovereignty belongs to the Nation” (Constitution of the Republic of Lithuania, 1992). In this context, nationality and ethnic culture not only becomes the essential aim of education, but also as an instrument for the development of personal/national morals, ideals and values. Among the aims of the education in Lithuanian Republic there is also an emphasis: *rendering for each person the basement of national and ethnic culture <...>, guaranteeing the favourable conditions for the formation of mature ethnic self-consciousness, moral, aesthetic, scientific culture and outlooks...* (The law of education of the Republic of Lithuania, 2003). Ethnic culture, which in the course of history have accumulated and preserved fundamental and old traditional values of nation, thus helping to identify this nation and state in the context of the entire world, shall be deemed as one of important factors determining ethnic development (Grigas, 2001; Stoškus, 1997; Kalnius, 1997; Čepienė, 2001; Anderson, 1999; Blank, 2003; and etc.). Today this is emphasized either through the regulating documents of Lithuanian Republic which regulate the development of nationality and ethnic culture (The concept of education in Lithuania, 1992; Guidelines for education in Lithuania, 2002; The strategy for the development of ethnic culture, 2008; and etc.), or through the European Union, UNESCO recommendations, presented for the education, where the tolerance is endeavoured towards the multi-nationality and obligations for each nation are initiated – cherish and spread own ethnic culture, thus enriching cultural diversity in Europe (UNESCO, 2009; Delors, 1996).

The importance of nationality and ethnic culture, uniqueness and necessity of national identity formation in order to strengthen national identity and personal development – are widely analysed topics among the scientists of culture, ethnologists and sociologists, based by the scientific researches (Robertson, 1992; Castells, 2006; Astra, 2005; Grigas, 2007; Ranonytė, 2006; Aleknaitė-Bieliauskienė, 2007; Antinienė, Merkys, 2007;

and etc.). Less analysed phenomenon of ethnic culture expression *integrity, entirety* in current socio-cultural environment (Grigas, 2005; Trinkūnienė, 2007; Klimka, 2007), the essential features of which are the following: rapid globalisation, modernisation, spread of general technologies and consumption, initiation of virtual reality statements and values, mass culture and its phenomenon of consumption, integration, rapprochement of nations and states, cultural assimilation and etc. In the context of globalisation processes the increasing speed of social changes increasingly reveal the extent of destruction leading them: danger for traditional culture of people and the diversity of it. The course of globalisation as well as the possibilities (informational systems, internet, new technologies), by influencing the psychology of consuming society and satisfying its needs and desires, make challenges to the roots of ethnic culture, endeavouring the desire to comprehend the essential values as quickly as the consumed goods, or simply reject them as the phenomenon which does not correspond with the current period (Trinkūnienė, 2005; Gaižutis, 2005). However, although globalisation is more often named as a destroyer of nationality and ethnicity, R. Robertson presents the paradoxical notice, that globalisation oppositely owns a possibility to reveal social and cultural differences, as they are usually determined by comparing ourselves, our nation with the world as the entirety, and this trend is closely related to the national consciousness in fostering own traditional culture (Robertson, 1992; Antinienė, Merkys, 2007). While analysing the influence of globalisation on the processes of change in socio-cultural environment, the natural aspect of time period change should be considered. The dynamics of harmony between time and life progression also performs natural injections, which influence processes of social environment and cultural changes. The expression of traditions (traditional way of living, behaviour, culture and etc.) in changing, modernising environment increasingly gains the contexts of problems. In the quest of means, which would manage to guarantee the existence of *traditions* and *modernism* in the same period of time and the same space, it is reasonable to look for the harmony among the inevitable phenomena of globalisation processes (by considering their positive side) and fostering of traditional values: *seeing, feeling* of globalisation processes and *ability to select* as well as *to match* the expression and spread of own ethnic culture. Balancing between nationalism and cosmopolitanism, traditions and modernism, ethno-centralism and cultural realism may conditionally guarantee the continuation of ethnic culture in current socio-cultural environment, where changes occur not gradually with the

changing generations, but when the novelties appear (Grigas, 2002; Vaičiūnas, 2003; Rubavičius, 2002; Čepienė, 2001; Vyšniauskaitė, 1998). In the context of these processes, tradition is more often related to innovation (Ramanauskaitė, 2004; Nagel, 1994; Lynch, 1989).

Undoubted influence of present processes may be felt while fostering ethnic culture, which preconditions vitality of Lithuanian nation, and educating young generation. The unquestionably weakening need to know own traditional culture, the trend of individual loss of nationality, ethnic assimilation and the metaphor of national “spread-out”, etc, have presently revealed. (Grigas, 2005; Berenis, 2006; Leončikas, 2007). All above mentioned phenomena make the huge concern about the ethno-cultural education of the young generation and their upbringing grounded by the national values (Martišauskienė, 2003; Piličiauskas, 2006; Navickienė, 2003; Velička, 2005; Balčytis, 2004; and etc.).

The main focus in this research work has been concentrated on the study of possibilities to form positive attitude towards the ethnical music (as one of the composite parts in ethnic culture); therefore, the problems in this dissertation research have been revealed through relevant ethno-music issues in present-day socio-cultural environment and in the context of musical education.

The adequate reaction to the changes and challenges presented by the novelties does not allow us to forget that ethnic culture is also constantly pulsing<sup>1</sup>, the structure altering its colours and composing the base for our national identity. Ethnical music, as one of the main spreader of *live traditions*<sup>2</sup> of ethnic culture, makes influence on the fostering the tradition, renewing them and then creating new traditions. Ethnical music, as a part of general culture, constantly obeys for the processes of expression, spread, existence and disappearance (Apanavičius, 2001; Rimkus, 2001; Bohlman, 1996). As a result of its original features its

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<sup>1</sup> In Lithuanian Republic law of *Preservation of Ethnic Culture* ethnical culture is characterised as *the entirety of constantly renewing cultural values* created by the whole nation and transferred to other generations. (Lithuanian Republic law of Preservation of Ethnic Culture, 1999, 09 21 No. VII-1328, section 1).

<sup>2</sup> Two composite parts are distinguished within ethnical culture – *cultural inheritance and live tradition*. The inheritance of ethnical culture – values of ethnical culture created in the past and remained until these days. The *live tradition* of ethnical culture – what refers to the inheritance of national culture, by complementing it with some new issues. *Ethnical music* in the context of ethnical culture is represented by constantly pulsing, distinctive, live traditions (songs, dances, games and etc.) (Ethnical culture, 2001).

expression in present-day socio-cultural environment becomes increasingly problematic. The most clearly it can be observed in the attitudes of youngsters (schoolchildren<sup>3</sup>), as the potential followers of traditions, as well as in their value orientations: the weakening respect of ethnic music is uncontrolled, and confrontation between the “old” and the “modern” culture strengthens<sup>4</sup>. While integrating ethnical music into the general musical education, in the context of above mentioned problematic aspects, the first problem experienced is the indifference of schoolchildren towards the ethnic culture. This may be proved by the scientific studies and the results of investigations carried out in our republic (Baltrūnienė, Palubinskienė, 2005; Kirdienė, 2004; Aleknaitė-Bieliauskienė, 2007; Čepienė, 2001; Trinkūnienė, 2002; Tijūnelienė, 2002; Bieliauskaitė, 2006; and etc.).

The problem arises due to the dissonance between the traditional ethnical music, where the value layers lie, and forms of expression in the current socio-cultural environment (the way it is presented and construed in the process of ethno-musical education). Today the strong influence of social environment, of *social factor*, is particularly emphasized either on the expression of ethnic music, or the ethno-musical development, or the general organisation of the process of musical education (Lines, 2005; Grigas, 2005). The philosophy of musical education often demonstrates inability to follow the challenges of musical forms as well as structural alterations of music in pedagogics, which becomes one of the essential problems in present musical and general education (Juvonen, 2002; Banks, 1993; Rogersen, 2003; Piličiauskas, 1998; Bitinas, 2005; ir kt.). This idea becomes relevant while analysing problems of ethno-musical education. In the course of intense changes in musical culture, traditional presentation and interpretation of ethnical music for the young generation of XXI a. becomes increasingly hardly perceivable. As I. Trinkūnienė states, living in a modern society, losing touch with the original environment of traditional culture, texts, meanings and symbols created in this environment becomes unclear (Trinkūnienė, 2007; Frith, 2007).

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<sup>3</sup> Higher grade pupils (9-12 grades). Grounding of the concept *youngsters* presented in section 2.

<sup>4</sup> Conclusions were drawn with reference to these researches: V.Palubinskienė, M.Baltrūnienė, *Empirical research with teachers of music and schoolchildren of 6-12 grades in the Republic*, 2004; I.Trinkūnienė, *The expression and spread of ethnical culture in the intermediary section of education*, 2002.



Presentation of ethnical music as the part of our traditional and natural culture, in the process of education partly contradicts the present situation – schoolchildren, living in current socio-cultural space, knowing other musical traditions and their meanings (propagating popular culture (Baumann, 1989; Banks, 2009; Rauduvaitė, 2007), are unable to perceive and accept music with texts, intonation formed in other environment and in other period of time. Therefore, the assumption can be made, that efficiency of ethno-musical education and the process of ethnical music knowledge today is firstly related with *the interpretation of ethnical music*, the search for new forms of expression and ways of presentation: thus changing not a *tradition* (traditional ethnical music), but only *traditional relationship with the tradition* (the forms of expression of ethnical music) (Ramanauskaitė, 2004; Fornäs, 1996; Bohlman, 1988). The interpretations of ethnical music responding to the present social environment of schoolchildren, propagated musical culture, provides the young generation with the possibility to newly perceive the meanings of traditional symbols and intonations as well as to accept them (“old” may be accepted as “new”).

As one of the possible ways to make the knowledge of ethnical music more efficient, which create more favourable conditions to make influence on the outlooks of schoolchildren, their ability to understand and accept ethnical music, named by the author is the application of *modernized forms of expression of ethnical music* in ethno-musical education.

In this dissertation it is declared that the offered modernisation of ethnical music is not determined as a change of traditional ethnical music, but presented as the initiation and application of new forms of expression of ethnical music, relevant according to the time period, in the process of knowledge of ethnical music itself.

**Scientific problem in the research is decided by:**

- the context of expression of the ethnic culture, fostering and spread in socio-cultural environment which includes globalization, massive culture and consumerism, integration, cultural assimilation, migration, tendency of loss of ethnic nationality, weakening need of knowledge about ethnic values for younger generation, its leaning into cosmopolitan understanding of the world and etc.
- weakening of the need to gain knowledge about ethnical music and the need to foster and propagate it;

- lack of information, about contemporary (modernized) applicable forms of expressions of ethnical music while trying to optimize the level of knowledge about ethnical music, which has to be based on the scientific research; also the lack of knowledge about the time period responding to the presentation of educational content about ethnical music and peculiarities of the organization of educational process in secondary level education (9–12, I–IV grade in gymnasium).

**The problem of the research topic is revealed** by the search of answers to the fundamental questions:

- what is the position of continuity and succession of ethnical music in Lithuania?
- is the optimization of continuity of ethnical music related to the interpretation, modernization of ethnical music and search for more contemporary expressions of folklore?
- what are the dominant attitudes of the schoolchildren in higher grades towards traditional and modernized forms of ethnical music expressions?
- does the application of modernized forms of expressions in the process of gaining knowledge can make an impact on the formation of schoolchildren's attitudes towards ethnical music?

**Research object** – education of schoolchildren's of higher grades attitudes towards ethnical music by modernized means of folklore expressions.

**Research aim** – to reveal the possibilities of forming the attitudes towards ethnical music in the process of gaining knowledge while applying the modernized forms of folklore expressions.

**Research hypothesis** – application of modernized forms of folklore expressions as one of the ways to gain knowledge about ethnical music in the process of musical education helps to develop positive attitudes towards traditional Lithuanian folk.

**Research objectives:**

- fulfil theoretical analysis of peculiarities of ethnical music in socio-cultural environment as one of the components of ethno-culture;
- analyse the conception of contemporary education about ethno-culture and ethnical music in the process of musical education as well as the problems of education about ethnical music;
- analyse the tendencies of ethnical music expressions in popular world and Lithuanian music and to present the study of

possibilities on application of modernized forms of folklore expressions in the process of gaining knowledge about ethnical music;

- summarize the situation of attitudes of higher grade schoolchildren towards ethnical music (in regard to traditional and modernized forms of ethnical music expressions) while emphasizing the aspects of ethno-musical education that are problematic;
- formulate the experimental education model with a didactic base of modernized forms of folklore expressions application to the higher grade schoolchildren in the process of gaining knowledge about ethnical music, which will be used as a mean to educate schoolchildren's attitudes towards the traditional ethnical music;
- summarize the results of experimental research while revealing the effect of experimental education for the formation of schoolchildren's attitudes towards ethnical music (applying modernized forms of folklore expressions in the process of gaining knowledge about ethnical music);
- formulate methodical recommendations about the possibilities of the integration of modernized forms of folklore expressions in education and recommendations about the peculiarities of higher grade schoolchildren's attitudes towards ethnical music.

**Methods** used in the research: theoretical analysis of literature sources, analysis of documents, observation, experts' interview, questionnaire, educational experiment, descriptive statistics (frequency analysis, graphical illustration of data), multidimensional statistical methods (factorial analysis, cluster analysis), multidimensional method of scales (*Multidimensional scaling*). Collected data of research was processed, organized and graphically depicted using software *SPSS (Statistical Package for Social Sciences)*, *Windows Microsoft Word* and *Windows Microsoft Excel*.

Arguments that reasonably prove the **scientific novelty** of presented research:

- with the help of this research new information which is of declarative complexion was accumulated showing the tendencies of distribution of higher grade schoolchildren's attitudes towards traditional and modernized forms of ethnical music expressions;

- with the help of this research theoretical idea formulated by the author, that the application of modernized forms of folklore expressions in the process of gaining knowledge about ethnical music helps to educate schoolchildren's positive attitudes towards traditional Lithuanian folk, was justified empirically.

**Practical importance and applicability** of the research:

- educational methodology for higher grade schoolchildren about ethnical music was formulated and proved by the educational experiment conditions (according to modernized forms of folklore expressions);
- data obtained in the course of research revealed the situation of higher grade schoolchildren's attitudes towards traditional and modernized forms of ethnical music expressions in Lithuanian Republic;
- model of modernized forms of folklore expressions applicability in the process of educating schoolchildren's attitudes towards ethnical music was formulated, grounded by empirical arguments and proved in the course of research

**Dissertation structure and volume.** The whole work consists of introduction, four chapters, conclusion and recommendations, bibliography and appendices. 37 illustrations and 22 tables have been presented in this dissertation, the volume of work 184 pages, and 327 sources have been used while writing this dissertation. Appendices contain instruments of questionnaires, tables of statistical calculations, illustrations, material of *Mind flows* (reflections to the listened musical examples).

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# **I. GLOBALIZATION AND ETHNIC AL CULTURE**

## **1.1. The influence of globalization on the culture**

This section discusses about the influence of globalisation and the processes following it on the culture and its expression in the social environment, analyses the advantages and the biggest evil of globalization processes, which is expressed by the weakening need for the knowledge of ethnical culture, civil passivity, public alienation and etc. Subsection 1.1.1 speaks about the positive and negative expression of ethnicity of attitudes (nationalistic, cosmopolistic, modern, traditional and other) in present social environment (intensively influenced by the processes of globalization), analyses the ethnicity, factors leading to the formation of ethnical identity provisions, the situation of these processes in the context of present socio-cultural environment. The attempts are made to reveal the necessity of harmony between ethnicity and cosmopolitanism, multiculturalism and its context.

Subsection 1.1.2 *Ethnical culture as a leading factor for the formation of ethnicity* evaluates the importance of ethnical culture in the current period, where by presenting distinctive features of ethnicity, elite and mass culture, the close relationships of ethnical culture with the development and flourishing of ethnicity is highlighted, and the main attention is focused on the actual expression of live traditions of ethnical culture and its functionality in the context of environment influenced by the globalization processes, by stressing the aspects of its flourishing and spread (applied forms, interpretations and etc.).

## **1.2. Ethnical culture and the trends of its expression in the process of globalization**

Whereas the theme of dissertation research directly relates to the ethnical music, which represents the live traditions of ethnical culture, the subsection 1.2.1 widely reveals the characterization of ethnical music, by presenting the forms of its expressions, their development and etc. Subsection 1.2.2 by analysing the attitudes towards the treatment and expression of ethnical culture (ethno-centristic, cosmopolistic) in the current multicultural environment, the liberal attitude is distinguished, focusing on the influence of such attitude on real perspectives of ethnical culture survival: being attractive, usable, functional and owning features of continuity. The problematic aspects influencing the expression of ethnical culture at present, as well as the issues that are weakening its functionality, attractiveness among the youngsters, are analysed in the subsection 1.2.3, *Problematic aspects of ethnical culture expression in the*

*sphere of present socio-culture.* Touching the issue of what could strengthen the existence and vivid expression of ethnical culture in the context of globalization processes, the latter subsection discusses the assurance of ethnical culture preservation as well as the adequate reaction to the changes and novelties of the time period – active integration of ethnical culture to the present sociocultural environment, having in mind that ethnical culture is constantly pulsing and changing its colour of expression.

## **II. ETHNICAL CULTURE IN THE PROCESS OF PRESENT-DAY EDUCATION**

**2.1. The present-day education conception about the ethnical culture.** This subsection analyses the issue of ethnical culture education conception: the place of ethnical culture in the process of general education in the present, documents regulating its integration (conceptions, programmes, standards), and the strategy for ethno-cultural educations in the schools of general education in Lithuania. Summarizing the analysis of documents regulating ethno-cultural education, the emerging problematic situation is stressed while speaking about the issue of the gap between the educational content and educational practice. It could be noted, that the optimization of ethno-cultural education is closely related not only to the state policy and the priorities in the educational programmes, but also to the increasingly strengthening factors affected by the socio-cultural environment, such as: rapidly changing informational and technological processes, leading to the formation of new values and trends of expressions; multiculturalism; changing diversity of cultural genres and the scope of their expressions; the change in the amplitude of schoolchildren's needs; motivation for gaining knowledge and learning; and other.

**2.2. Ethno-cultural education and multi-culture in the process of present-day education.** Because ethno-cultural education and the strategy of ethno-cultural survival is more closely related to the lifestyle of contemporary society and modernisation processes, analysing the context of ethno-cultural education and the aspects of its expression, the multi-cultural education, based by the idea of the multiculturalism of the open society, today includes in the scope of the analysed phenomenon. In this subsection, after the analysis of scientific studies, investigating the ethno-cultural and multicultural education, prepared by foreign and Lithuanian authors (their possible aspects of harmony and confrontation), the presumption is done, that harmony of ethno-cultural and multicultural



education in the process of present-day education may conditionally assure the successful implementation of either one, or another educational content and its expression in the social environment (different educational paradigms, however supplementing each other: ethno-cultural education – with the motives of present-day socio-cultural realities, multicultural education – endeavouring the flourish of ethnical cultures, diversifying the content of multicultural education).

**2.3. The concept of ethnical music, as a composite part of ethnical culture, in the process of general musical education.** This subsection reviews the development aspects of the integration of ethnical music into the general musical education (XX c. – beginning of XXI c.) in Lithuania and in foreign countries, present the essential features of musical education systems, methodologies (integrating ethnical music in themselves), analyses the present-day trends of integration of ethnical music into the general musical education. Here is also presented the analysis of documents regulating ethno-musical education (programmes, standards), scientific studies prepared in Lithuania and foreign countries, which analyses the problems of ethno-musical education, the relevant issues in the middle stage of education, the reviews and insights about the lack of empirical studies on such issue.

Subsection 2.3.1 speaks about the reasons of weakening need for knowledge in ethnical music, its flourishing among the youngsters (period of time, social environment, moral problems of young people, insufficient evaluation of the role of educators and etc.), and also present the analysis of this problematic situation in Lithuania (with reference to the conclusions of scientific researches prepared in the course of the last decade). Discussing the issue of the solution of ethno-musical education problems, it is stressed, that the optimization of this process should be reasonably started not from the search of quantitative expressions of ethnical music in the programmes of ethno-musical education, but from the qualitative factor – *easing of ethnical music rejection factor* (reluctance of schoolchildren to gain knowledge, accept and perceive the ethnical music presented in the process of education). In this subsection it is also discussed that while seeking for more favourable ways of presenting ethnical music for schoolchildren, it would be reasonable and optimal to use the popularity of present musical culture propagated by the schoolchildren – *the synthesis of ethnical music with popular music*.

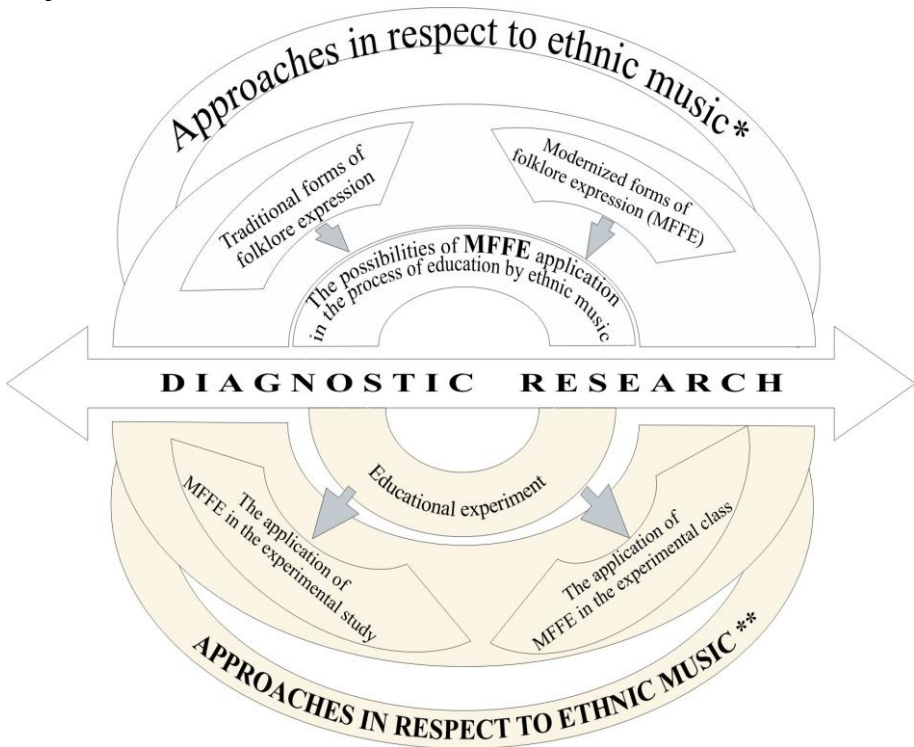
In 2.3.2 subsection the context of the formation and development of synthesis between popular music and ethnical music (in foreign countries and in Lithuania) is presented, the most widespread

characteristics of this kind of music forms is analysed and the concept determining these forms of ethnical music expression is provided – *modernized forms of folklore expression*. Subsection 2.3.3 provides with the applicability and suitability of modernized forms of folklore expression in the context of educational process; focuses on the application of this method (when it could be recommended, when suggested as a supplementary mean for expression); determines the main principles leading to a balanced coordination of ethnical music and popular music (ethnical music interpretor/*educator competence*, preservation of traditional folk songs' *texts*, and also retaining the traditional vernacular music *intonations*); presents the model of application of modernized forms of folklore expression (as one of the possible optimizing methods for ethno-musical education) in the process of ethno-musical education.

### **III. THE ANALYSIS OF THE ATTITUDES OF SCHOOLCHILDREN TOWARDS ETHNICAL MUSIC (Diagnostic research)**

**3.1. The peculiarities of the formation of higher grade schoolchildren's attitudes towards the ethnical music.** In this subsection the choice of 9-12 grades (I-IV gymnasium grades) for the dissertation research is reasoned and based. In subsection 3.1.1 the most remarkable features (critical thinking, need for knowledge and logical thinking, openness for the experiences, collective activities, emotionalism) leading to the perception, acceptance and evaluation of ethnical music among the schoolchildren are distinguished by presenting the psychological peculiarities and formed attitudes among the schoolchildren of analysed age groups as well as the features leading to it. Subsection 3.1.2, by presenting the research on the education of ethno-musical attitudes by the modernized forms of folklore expression, focuses on the orientation to the ethno-musical education, which is based on: the principle of the *availability of education content* (the principle of *openness*, the principle of *adequate dialogue with the world*, the principle of *harmony between ethnical culture and supra-nationalism*), the principle of the *rudiment of emotional presenting*; the principle of *the education of a listener who does not intend to become a musician-professional*. This subsection also includes the hypothetical research model of dissertation research (the education of ethno-musical attitudes by modernized forms of folklore expression) (see illustration 3.1.2.1), as well as the stages of the

empirical research performance; *expert interview, diagnostic research, experimental research.*



- \* The attitudes of schoolchildren towards the ethnical music before the research.
- \*\* The attitudes of schoolchildren towards the ethnical music after the experimental research.

**Illustration 3.1.2.1** Hypothetical research model for the education of ethno-musical education by applying the modernized forms of folklore expression

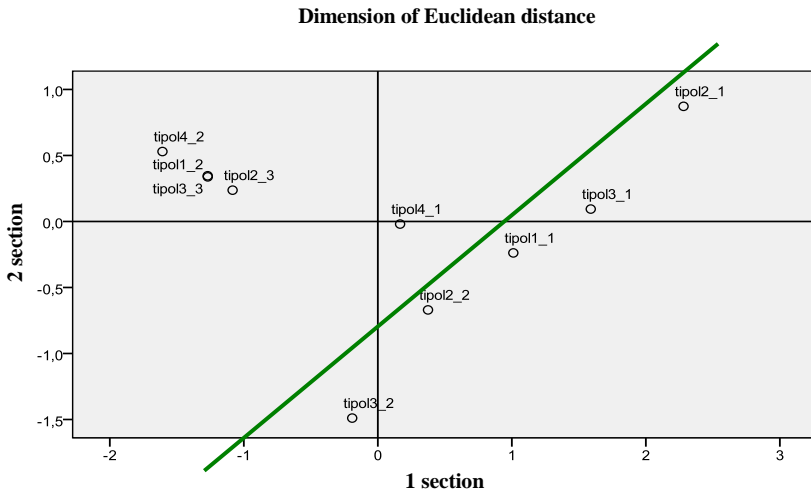
**3.2. Methodologies of the research on attitudes towards the ethnical music.** This subsection presents: methodologies of statistical data processing; in subsection 3.2.1 the analysis of expert interview is provided, by revealing exceptional aspects of expert evaluation (similarities, differences, relationships); this subsection also include the methodologies of the selection of musical works (for the instrument of the research) as well as the characteristics of the selected musical works (the examples of traditional and modernized folklore). Subsection 3.2.2 provides with the detailed characteristics of the instrument of the research (questionnaire consisting of 3 parts: introductory, test of musical preferences, *Mind flow* – the reflections of respondents about the listened

musical works) as well as the characteristics of the research volume (research performed with the schoolchildren of 9–12 grades (I–IV gymnasium grades), i. e. 435 respondents from 14 regional places in Lithuania).

**3.3. The analysis of the results of diagnostic research, revealing the situation in the attitudes of schoolchildren towards the ethnical music.** This subsection provides with the analysis of the results gained in the course of research, based by the situation in the state considering the attitudes of higher grade schoolchildren towards the traditional and modernized forms of folklore expression. In summing up the ethno-musical attitudes expressed by the respondents, it is spoken about the actually existing and clearly noticed negative position of schoolchildren towards the traditional forms of expression of ethnical music (traditional folklore) and the concentrated positive attitude towards modernized forms of ethnical music expression (modernized folklore). With reference to the results of this research, not incidental natures of schoolchildren's attitudes is emphasized, as stated attitudes either towards traditional, or towards modernized folklore own a feature of homogeneity (the visualization of the research results is presented in illustration 3.3.1, where the mutual relationships of stated attitudes are reasonably showed). The latter subsection provides with the results of the performed *factorial analysis* (approving the homogeneity of data received in the course of research and the validity of the research), which reveal that groups of musical works (in all groups of six factors), considering their interpretations, are theoretically meaningful and clearly demonstrating the positions and formed attitudes towards traditional and modernized folklore among schoolchildren who participated in this research.

Subsection 3.3.1 provides with the results of the analysis of demographic signs in diagnostic research (*sex, age, grade, school, place of residence, musical education*), which could have affected the distribution of attitudes among schoolchildren who participated in this research towards the traditional and modernized folklore. In the generalized conclusions of this analysis it is stated that the *age* and *musical experience* had the most remarkable influence on the distribution of attitudes among respondents towards the ethnical music. Subsection 3.3.2 presents the analysis of the results of *Mind flow* – reflection about schoolchildren's listened musical works – which was used in the course of diagnostic research, where the opinions stated by respondents (about the examples of traditional and modernized folklore expressions) are put into groups according to the generalizing features (positive, negative, doubtful

statements of schoolchildren). With reference to the latter analysis, it is stated that the conclusions of diagnostic research about the non-popularity of traditional forms of ethnical music expressions and favour to the modernized forms of folklore expression among the investigated group – are illustratively approved by the reflections of schoolchildren about the listened musical works.



**Explanation of markings:**

Marking	Typology
tipol1_1	<i>Stylistics</i> - Traditional folklore
tipol1_2	<i>Stylistics</i> – Modernized folklore
tipol2_1	<i>Genre</i> - Vocal
tipol2_2	<i>Genre</i> - Instrumental
tipol2_3	<i>Genre</i> - Vocal– instrumental
tipol3_1	<i>Performers</i> - Folklore ensembles
tipol3_2	<i>Performers</i> - Stylized vernacular music ensembles
tipol3_3	<i>Performers</i> - Modernized folklore groups
tipol4_1	<i>Region</i> – Lithuanian musical folklore
tipol4_2	<i>Region</i> – World's nations musical folklore

**Illustration 3.3.1** Data view of the distribution of schoolchildren's ethno-musical attitudes.

#### **IV. THE TRENDS IN THE FORMATION OF SCHOOL-CHILDREN'S ETHNO-MUSICAL ATTITUDES USING MODERNIZED FORMS OF FOLKLORE EXPRESSION (Experimental research).**

This section presents the educational experiment – *ethno-musical education by using the modernized forms of folklore expression* – research problematic (non-popularity of ethnical music in after-school activities, problematic aspects of 10 grade musical course), preliminary verifications of experimental methodologies, methodologies of experimental research, characteristics of research volume, education methodology and organisation as well as the analysis of the results from experimental research.

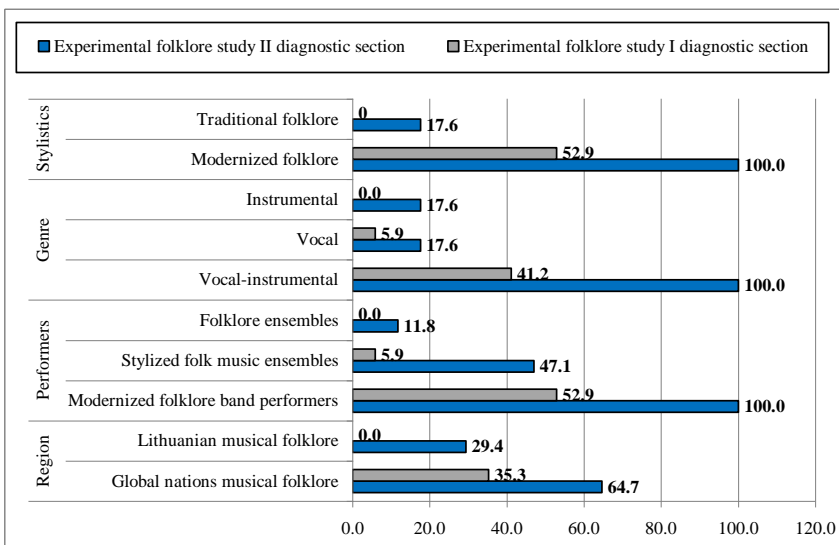
**4.1. Methodologies of experimental research and characteristics of research volume.** In this subsection, before presenting stages of experimental research, one of the priority tasks for experimental education is determined *improvement of practical ethno-musical activities* by developing the attitudes of higher grades schoolchildren towards the ethnical music (during their lessons and after-school activities). Here is also presented characteristics of research volume – experimental *Studies of modernized folklore* and experimental *gymnasium grades II*.

**4.2. Methodologies and organisation of experimental education.** Subsection 4.2.1 includes methodologies of experimental education and organisation, which were applied for the schoolchildren taking *Studies of modernized folklore*. The latter subsections also include *the most characteristic means for modernized forms of folklore expression*, by which the method of experimental programme was based (the mentioned in this dissertation were systematized into the following spheres: *rhythmic, harmony, computer technologies* (musical programs); *instruments, vocals* (the way a melody of songs is conveyed). The ways of application of modernized folklore expression in the process of experimental education are revealed by presenting the analysis of fragments of vernacular songs performed during the experiment. The subsection 4.2.2 provides with the methodologies and organisation of experimental education, which were applied in experimental *gymnasium grade II*: determining that the educational programme in this experimental group was integrated into the general musical education programme, i.e. into several activities of music lessons; *listening to the music, singing* and *making rhythmic music*. While analysing Lithuanian vernacular songs, their genre features, in the course of listening to the music together with authentically performed works the modernized folklore equivalents were

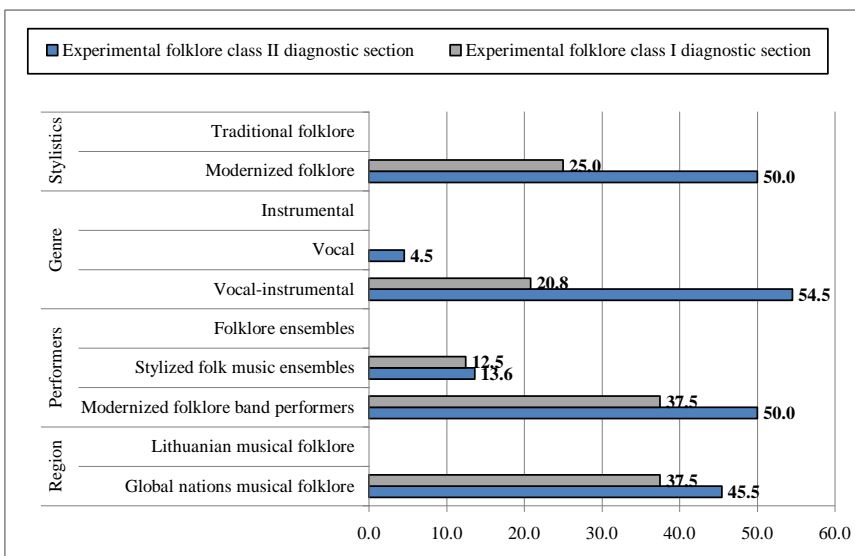
presented (vernacular songs of the same region and the same genre); this was done seeking for comprehensive and more favourable forms of presenting the ethnical music for schoolchildren. By providing the ways of integration the modernized forms of folklore expression into *singing* and *making rhythmic music*, close relationships between these musical activities were emphasized (experimental activities in these lessons are presented in general). By presenting the methodologies of integration the modernized forms of folklore expression into the mentioned musical activities, it is oriented to the above named means for modernized folklore expression, which are the most characteristic to the experimental method (presentation of the analysis of the fragments of musical examples).

**4.3. Results of experimental education.** Subsection 4.3.1 provides with the dynamics of attitudes in regard to ethnical music among schoolchildren during the experimental *study*, when the experimental educational programme was applied: the results of researches I and II diagnostic sections and their analysis (see illustration 4.3.1.1); reflections of respondents (*Mind flow*) about the listened traditional and modernized folklore examples, their analysis, and distinguishes the most important aspects of experimental education (positive and evident changes in the attitudes of respondents either in regard to traditional, or modernized forms of folklore expression). In the latter subsection, on the basis of the analysis of experimental research results, it is stated that the application of forms of modernized folklore expression in the process of gaining ethno-musical knowledge, develops positive attitude of schoolchildren not only towards the modernized folklore, but also makes influence on the positive changes in attitudes in regard to the traditional folklore.

In subsection 4.3.2 the results of experimental education in the experimental grade II are presented: the results of researches I and II diagnostic sections and their analysis (see illustration 4.3.2.1); reflections of respondents (*Mind flow*) about the listened traditional and modernized folklore examples, their analysis, and distinguishes the most important aspects of experimental education. In summing up the results, it could be stated that changes in the ethno-musical attitudes of schoolchildren in the experimental classes are quite slight, and conditionally logic distribution results are observed considering: the peculiarities of experimental education; *time* and *intensity of practical activities*; differences in *schoolchildren's learning* and *perception motivation* (in comparison with the schoolchildren of the *studies*); the lack of peers giving their priorities to gain knowledge about the ethnical music.



**Illustration 4.3.1.1.** Results of generalized typological features in both sections of experimental study (*MFS*) research (according to *Patinka* percentage).



**Illustration 4.3.2.1.** Results of generalized typological features in both sections of experimental class (according to *Patinka* percentage).



## CONCLUSIONS

1. After performed pedagogical, psychological, musicological, sociological literature analysis, the following conclusions have been drawn:
  - XXI century and its sociocultural environment actively related with the globalisation processes and their influence on the society (*migration, alienation, increasing extent of social exclusion*), provides increasingly unfavourable conditions for the existence of nationality, national culture and its expression: weakening need to gain knowledge about own culture, civil passivity, lack of communitariansim which stimulates the alienation of community, thus losing relations with own nation, its culture, traditions. Therefore, facing alienation and assimilation processes it is important to look for harmony between inevitable phenomena of globalisation processes (seeking to use their positive side) and preservation of national values (ethno-cultural traditions with increasingly problematic expression);
  - after the analysis of results of researches, where the trends of weakening nationalism, ethnic self-consciousness development and the probability of alienation are analysed, it became evident that the biggest role in the search of national identity, developing national self-consciousness (communication, norms of behaviour, symbolic signs, ethno-historical, ethno-cultural memory) should be given to ethnical culture;
  - after the analysis of trends in attitudes towards the ethnical culture in the current socio-cultural environment (ethno-centric, cosmopolitan, nationalistic, democratic), the attempts to achieve liberal attitude towards the ethnical culture became clear, which thus may guarantee optimal expression of ethnical culture in the multi-cultural environment in the context of globalising world, withstanding competition of stronger national cultures. Successful nourishment of ethno-cultural values as well as continuity is possible only in such forms acceptable and representative in current situation, with some particular reservations, reconstructions.
2. After the analysis of ethno-cultural development and multi-cultural context in the present process of education, the conclusions was drawn that the harmony between these two educational directions (ethno-cultural and multi-cultural) may conditionally guarantee

successful implementation and expression of both one and another educational context in the social environment.

3. After the analysis of regulating documents of ethno-cultural integration in the context of general education development in Lithuania, the assumption is formulated that legally ethno-cultural/ethno-musical education is reasonably treated as sufficient; however, strengthening gap between the need for educational theory and educational practice allowed emphasizing the problematic situation of this kind of education in the schools of general education. In the context of this analysis the conclusion is provided, that current ethno-cultural, ethno-musical education (as well as educational pedagogics on the whole), in the context of processes affecting way of living in XXI c., should be related to the assessment of changes in social processes, by complementing current educational strategy with sociological insights (decreasing the gap between educational theory and educational practice).
4. Theoretical analysis of ethno-musical education expression problems showed, that schoolchildren having the least knowledge baggage for ethno-cultural understanding, presently are not able to treat unintelligible and incomprehensible as their own. Therefore, seeking to optimally organise and present relevant contents of education, one of ways is to find and determine more contemporary forms of ethnical music expression, which thus would match the way of living of present schoolchildren (modernized forms of folklore expression).
5. Psycho-physiological and psycho-social characteristic analysis of higher grade schoolchildren revealed the problematic ethno-musical education situation among schoolchildren of this age (late adolescence/youth), occurring by the passivity in gaining knowledge about ethnical music, advance negative approach, rejection and conflict situation between educational contents and educational practice. With reference to the theoretical analysis and educational experience of the author of this work, as one of the possible ways of solution, the model of education by applying modernized forms of folklore expression was created and presented in order to create positive attitudes towards ethnical music.
6. By means of diagnostic research the predominating negative approach of higher grades schoolchildren towards the traditional forms of ethnical music and positive attitudes towards the modernized forms of ethnical music expression was approved. The results of the research emphasized some particular features, which make influence on the

attitudes and development concerning ethno-musical attitudes among the higher grades schoolchildren: *musical experience of schoolchildren* (educated musical taste, owned skills of creating and listening to the music, rich intonational lexicon mostly affects schoolchildren's ethno-musical recognition and ability to accept it as well as to perceive it), *age and grade* (peculiarities of presenting ethno-musical education contents and forms, concerning revealed dimensions of negative attitudes of schoolchildren of 15–16 and 16–17 years old (9 and 11 grades)), *type of school* (ethno-cultural/ethno-musical educational strategy formed in educational institutions, possible differences in learning motivation of schoolchildren), *the availability and efficiency of presenting educational contents presented by the musical educator* (the ability of an educator to analyse present cultural phenomena, social environment context is conditioned by the availability of educational contents among schoolchildren).

7. Schoolchildren's reflections on the traditional and modernized ethno-musical examples (traditional and modernized folklore) illustratively emphasize non-popularity of ethno-musical culture among higher grades schoolchildren. The biggest part of opinions expressed by the respondents participating in this research (making their reflection on the musical examples) allows to speak about the schoolchildren's *weak need in gaining knowledge about their own ethnical culture, the lack of motivation in recognition of ethnical music, impulsively occurring dissatisfaction regarding ethno-musical recognition*, which could be treated as *ethno-musical process organisation problem*. However, in author's mind, especially optimistic assumptions are provided by the part of schoolchildren who is still undecided (*understand the importance of traditional ethnical music, though cannot find any possibilities of its expression in present-day environment*), undecided (*every thing's fine, but is it useful today?*) and state positive attitudes towards ethno-musical culture (*it is nice to listen and to know that it is a part of our own traditional culture*).
8. The hypothesis of experimental research was approved: by means of empirical facts it was proved that applying modernized forms of folklore expression in the process of education (especially during extracurricular activities), the attitudes of higher grades schoolchildren towards the traditional Lithuanian folk music experience positive shift: intensive practical ethno-musical activity in experimental *study* encouraged stronger motivation for gaining knowledge about the ethnical music and made more favourable conditions for recognition of

forms of ethnical music expressions and targeted shift in attitudes (in comparison to the trends of change in ethno-musical attitudes in the experimental *class*).

## **PUBLISHED ARTICLES IN RECOGNISED SCIENCE PUBLICATIONS ON THE DISSERTATION THEME:**

1. Stoškuvienė R., Balčiūnas S., Žalys V., 2009, Moksleivių etnomuzikinių nuostatų ugdymas modernizuotomis folkloro raiškos formomis. *Kūrybos erdvės*, 11. P. 39–52;
2. Stoškuvienė R., Žalys V., 2009, Muzikinis folkloras kaip šiuolaikinės kaimiškosios kultūros dalis. *Ekonomika ir vadyba: aktualijos ir perspektyvos*, 3(16). P. 239–248;
3. Stoškuvienė R., 2004, Muzikinio ugdymo tradicijų – Lietuvoje, Latvijoje, Estijoje – bendrumai ir skirtumai. *Tiltai*, 20. P. 129–133.

## **Other publications:**

4. Stoškuvienė R., 2004, Etnomuzikos puoselėjimo ir išlikimo tendencijos moksleivių muzikiniame ugdyme. *Meno ir žmogaus sąveika: kūryba, interpretacija*, tarptautinės mokslinės konferencijos pranešimai (balandžio 21–22 d.), Vilnius: Lietuvos muzikos akademija, P. 233–240;
5. Stoškuvienė R., Stoškus K., 2003, Moksleivių etnokultūros ugdymas netradicine liaudies muzikos interpretacija. *Meninis moksleivių ugdymas: nuo gabumų lavinimo link asmenybės dorinimo*. Vilnius: Lietuvos alternatyvaus meninio ugdymo centras, P. 99–103;
6. Stoškuvienė R., 2003, Susiformavusių muzikinio ugdymo tradicijų (Lietuvoje, Latvijoje ir Estijoje) bendrumai ir skirtumai. *Dvasinės vertybės – žinių visuomenėje*. Mokslo darbų tomas. Akademija: LŽŪ universitetas, P. 344–349.

## INFORMATION ABOUT THE DISSERTATION AUTHOR:

**Rasa Stoškuvienė** – 1994–1998 studied in Šiauliai University Pedagogical Faculty (music pedagogics) and gained bachelor's qualification degree and secondary school music teacher qualification degree.

1998–2000 finished music pedagogy study programme in Šiauliai University Pedagogical Faculty and gained Social Sciences (Educology) Master's qualification degree and gymnasium music teacher qualification.

Since 1998 practising music teacher.

Since 2005 music teacher methodist in Šiauliai University Gymnasium.

From 2002 the founder and arts tutoress of modernized folklore band *Kitava*.

Scientific interests: problems of ethno-musical education; application of new ethno-musical expression forms in class and extra-curricular activities, the possibilities of the spread of modernized folklore expression forms.

**Address:** Šiauliai University Gymnasium, 33 Dainu Str., LT-78236, Šiauliai, Lithuania.

E-mail: kupoliukai@delfi.lt

# MOKSLEIVIŲ ETNOMUZIKINIŲ NUOSTATŲ UGDYMAS MODERNIZUOTOMIS FOLKLORO RAIŠKOS FORMOMIS

## Re z i u m ė

**Įvade** pagrindžiamas temos aktualumas, mokslinis problematiškumas, mokslinis naujumas, pateikiamas tyrimo tikslas, uždaviniai bei tyrimo metodai.

Tautiškumo, etninės kultūros svarba, išskirtinumas ir būtinybė tautos identiteto formavimui(si), tautinio tapatumo stiprinimui, asmenybės ugdymui(si) – kultūrologų, etnologų, sociologų pastaruoju metu išties plačiai nagrinėjama, analizuojama tema bei grindžiama moksliniais tyrimais (Robertson, 1992; Castells, 2006; Astra, 2005; Grigas, 2007; Ranonytė, 2006; Aleknaitė-Bieliauskienė, 2007; Antinienė, Merkys, 2007; ir kt.). Mažiau analizuotas etnokultūros raiškos *integralumo, universalumo* reiškinyms šiandienėje sociokultūrinėje aplinkoje (Trinkūnienė, 2007; Grigas, 2005; Klimka, 2007), kurios esminis bruožas – spartėjanti globalizacija: modernizacija, bendrųjų technologijų ir vartojimo sklaida, virtualios realybės tiesų bei vertybių inicijavimas, masinė kultūra ir jos vartotojiškumo fenomenas, kultūrinė asimiliacija ir kt. Tradicijos (tradicinės gyvensenos, elgsenos, etnokultūros ir kt.) raiška kintančioje, modernėjančioje aplinkoje vis labiau įgauna problematiškumo kontekstą, todėl formuojasi būtinybė ieškoti būdų, kurie pajėgtų laiduoti *tradicijos* ir *modernumo* egzistavimą tame pačiame laike ir erdvėje – ieškoti dermės tarp neišvengiamų globalizacijos proceso reiškinių (išnaudojant pozityviąją jų pusę) ir tradicinių vertybių puoselėjimo. Balansavimas tarp nacionalumo ir kosmopolitizmo, tradicionalumo ir modernumo, etnocentrizmo ir kultūrinio realizmo sąlyginai gali laiduoti etnokultūros tęstinumą šiandieninėje sociokultūrinėje aplinkoje, kur pokyčiai vyksta ne laipsniškai, keičiantis kartoms, o kintant socialinei bei technologinei aplinkai (Grigas, 2002; Vaičiūnas, 2003; Rubavičius, 2002; Čepienė, 2001; Vyšniauskaitė, 1998). Šių procesų kontekste tradicija vis dažniau siejama su inovacija (Ramanauskaitė, 2004; Nagel, 1994; Lynch, 1989). Neabejotinas pastarųjų procesų poveikis šiandien jaučiamas ir puoselėjant lietuvių tautos gyvybingumą sąlygojančią etnokultūrą bei ugdant jaunąją kartą tradicijų tęstinumo dvasioje: ryškėjantis poreikio pažinti savo tradicinę kultūrą silpnėjimas, individo nutautėjimo tendencija, etninė asimiliacija, tautos „išsivaikščiojimo“ metafora ir kt. (Grigas, 2007; Berenis, 2006; Leončikas, 2007). Tai kelia didelį susirūpinimą dėl jaunosios kartos etnokultūrinio ugdymo bei tautinėmis vertybėmis grįsto

auklėjimo (Martišauskienė, 2003; Piličiauskas, 2006; Navickienė, 2003; Velička, 2005; Balčytis, 2004; ir kt.). Šio disertacinio tyrimo dėmesys koncentruojamas į teigiamų nuostatų etnomuzikos (kaip vienos iš etninės kultūros sudedamųjų dalių) atžvilgiu formavimo galimybių studiją, todėl disertacinio tyrimo problematika atskleidžiama etnomuzikos aktualijomis šių dienų sociokultūrinėje aplinkoje bei muzikinio ugdymo kontekste.

Etnomuzika, kaip viena iš pagrindinių etnokultūros *gyvosios tradicijos*<sup>5</sup> skleidėjų, daro įtaką tradicijų puoselėjimui, atnaujinimui, naujų tradicijų kūrimui bei nuolatos paklūsta bendrosios kultūros raiškos, sklaidos, gyvavimo ir nykimo procesams (Apanavičius, 2001; Rimkus, 2001; Bohlman, 1996). Dėl savo prigimtinių savybių jos raiška šių dienų sociokultūrinėje aplinkoje darosi vis problemiškesnė. Ryškiausiai tai atsispindi jaunuolių (moksleivių<sup>6</sup>), kaip potencialių tradicijų tęsėjų, nuostatose, jų vertybinėse orientacijose: etnomuzikos respektavimas nevaldomai silpnėja, o konfrontavimas tarp „senosios“ ir „moderniosios“ kultūros stiprėja<sup>7</sup>. Etnomuziką integruojant į bendrąjį muzikinį ugdymą, aukščiau išvardytų probleminių aspektų kontekste pirmiausiai susiduriama su moksleivių abejingumu tautinei kultūrai (Baltrūnienė, Palubinskienė, 2005; Kirdienė, 2004; Aleknaitė-Bieliauskienė, 2007; Čepienė, 2001; Trinkūnienė, 2002; Tijūnelienė, 2002; Bieliauskaitė, 2006; ir kt.). Problema kyla dėl susidariusio disonanso tarp tradicinės etnomuzikos, kurioje glūdi vertybiniai tautos klodai, ir jos raiškos formų šiandieninėje sociokultūrinėje aplinkoje (kaip ji pateikiama bei interpretuojama etnomuzikinio ugdymo procese). Šiandien ypatingai pabrėžtinai stiprus socialinės aplinkos, *socialinio veiksnio* poveikis tiek etnomuzikos raiškai, tiek etnomuzikiniam ugdymui, tiek muzikinio ugdymo proceso organizavimui bendrai (Lines, 2005; Grigas, 2005). Muzikinio ugdymo filosofija dažnai rodo nesugebėjimą sekti muzikos formų iššūkius bei

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<sup>5</sup> Etninėje kultūroje išskiriamos dvi sudedamosios dalys – *kultūros paveldas* ir *gyvoji tradicija*. Etninės kultūros *paveldas* – praityje tautos sukurtos ir iki šių dienų išlikusios etninės kultūros vertybės. Tautos etninės kultūros *gyvoji tradicija* – tai, kas remiasi tautos kultūros paveldu, drauge jį nuolat papildant naujais, tautos visuomeninio gyvenimo sąlygas atitinkančiais, elementais. *Etnomuzika* etninės kultūros kontekste atstovauja nuolat pulsuojančiai gyvajai tradicijai (dainoms, šokiams, žaidimams ir t.t.) (Etninė kultūra, 2001).

<sup>6</sup> Aukštesniųjų klasių moksleiviai – 9–12, I–IV gimnazijos klasės. Sąvokos *jaunuoliai* pagrindimas pateikiamas II skyriuje.

<sup>7</sup> Išvados padarytos remiantis šiais tyrimais: V. Palubinskienė, M. Baltrūnienė, *Empirinis tyrimas su Respublikos muzikos mokytojais bei VI–XII klasių moksleiviais*, 2004; I. Trinkūnienė, *Etninės kultūros raiška ir sklaida vidurinėje švietimo grandyje*, 2002.

muzikinės kultūros struktūrinius poslinkius pedagogikoje, kas tampa vienu iš esminių dabarties muzikinio bei bendrojo ugdymo problemų (Juvonen, 2002; Banks, 1993; Rogersen, 2003; Piličiauskas, 1998; Bitinas, 2005; ir kt.). Ši mintis aktualizuojasi nagrinėjant etnomuzikinio ugdymo problemas.

Vykstant intensyviems muzikinės kultūros pokyčiams, tradicinis etnomuzikos pateikimas bei interpretavimas XXI a. jaunajai kartai darosi vis sunkiau suvokiamas. Gyvenant modernioje visuomenėje, atitrūkus nuo tradicinės kultūros prigimtinės terpės, nebeaiškūs tampa ir tos aplinkos pagimdyti tekstai, simboliai, reikšmės (Trinkūnienė, 2007; Frith, 2007). Pateikiant etnomuziką, kaip mūsų tradicinės, prigimtinės kultūros dalį, ugdymo procese iš dalies yra prieštaraujama esamai situacijai – moksleiviai, gyvendami šiandienos sociokultūrinėje erdvėje, pažindami kitas muzikines tradicijas ir jų reikšmes (propaguodami populiariąją muzikinę kultūrą (Baumann, 1989; Banks, 2009; Rauduvaitė, 2007), tiesiog nepajėgūs suprasti ir priimti muziką, kurios tekstai, intonacijos formavosi kitoje aplinkoje ir kitu laiku. Todėl darytina prielaida, kad etnomuzikinio ugdymo, etnomuzikos pažinimo proceso efektyvinimas šiandien pirmiausiai sietinas su *etnomuzikos interpretavimu*, naujų raiškos formų bei pateikimo būdų paieškomis: tokiu būdu keičiant ne *tradiciją* (tradicinę etnomuziką), o tik *tradicinį ryšį su tradicija* (etnomuzikos raiškos formas) (Ramanauskaitė, 2004; Fornäs, 1996; Bohlman, 1988). Etnomuzikos interpretavimas, atliepiantis šiandieninę ugdytinių socialinę aplinką, propaguojamą muzikinę kultūrą, suteikia jaunajai kartai galimybę naujai suvokti tradicinių simbolių, intonacijų prasmes bei jas priimti („seną“ priimti kaip „naują“). Kaip vienas iš galimų etnomuzikos pažinimo efektyvinimo būdų, sudarantis palankias sąlygas daryti poveikį ugdytinio pasaulėjautai, jo gebėjimui suvokti ir priimti etnomuziką, disertacijoje įvardijamas *modernizuotų etnomuzikos raiškos formų* taikymas etnomuzikiniame ugdyme.

Tyrimo **mokslinį problemišumą** apsprendžia:

- etnokultūros raiškos, puoselėjimo bei sklaidos šiandienos sociokultūrinėje aplinkoje kontekstas: globalizacija, masinė kultūra ir vartotojiškumas, integracija, kultūrų asimiliacija, migracija, nutautėjimo tendencija, jaunosios kartos poreikio tautinių vertybių pažinimui silpnėjimas, polinkis į kosmopolitiškumą, ir kt.
- moksleivių poreikio etnomuzikos pažinimui, puoselėjimui bei propagavimui silpnėjimas;



- moksliniais tyrimais pagrįstos informacijos apie šiuolaikiškesnių (modernizuotų) etnomuzikos raiškos formų taikymo galimybes optimizuojant etnomuzikos pažinimą; laikmetį atliepiančio etnomuzikinio ugdymo turinio teikimą bei ugdymo proceso organizavimo ypatumus vidurinėje ugdymo pakopoje (9–12, I–IV gimnazijos klasės) stoka.

Tyrimo **temos problemiškas** atskleidžiamas ieškant atsakymų į šiuos klausimus:

- Kokia etnomuzikos perimamumo bei tęstinumo padėtis Lietuvoje?
- Ar etnomuzikos perimamumo optimizavimas sietinas su etnomuzikos interpretavimu, modernizavimu, šiuolaikiškesnių folkloro raiškos formų paieškoms?
- Kokios vyraujančios aukštesniųjų klasių moksleivių<sup>8</sup> nuostatos tradicinių bei modernizuotų etnomuzikos raiškos formų atžvilgiu?
- Ar modernizuotų folkloro raiškos formų taikymas etnomuzikos pažinimo procese gali sąlygoti moksleivių nuostatų tradicinės etnomuzikos atžvilgiu formavimąsi?

**Tyrimo objektas** – aukštesniųjų klasių moksleivių etnomuzikinių nuostatų ugdymas modernizuotomis folkloro raiškos priemonėmis.

**Tyrimo tikslas** – atskleisti etnomuzikinių nuostatų ugdymo(si) galimybes, etnomuzikos pažinimo procese taikant modernizuotas folkloro raiškos formas.

**Tyrimo hipotezė** – modernizuotų folkloro raiškos formų, kaip vieno iš galimų etnomuzikos pažinimo būdų, taikymas muzikinio ugdymo procese padeda ugdyti teigiamas moksleivių nuostatas tradicinės lietuvių liaudies muzikos atžvilgiu.

**Tyrimo uždaviniai** :

- atlikti etnomuzikos, kaip vienos iš etnokultūros sudedamųjų dalių, raiškos ypatumų šiandienos sociokultūrinėje aplinkoje teorinę analizę;
- išnagrinėti šiuolaikinio ugdymo koncepciją apie etnokultūrą, etnomuzikos sampratą bendrojo muzikinio ugdymo procese bei etnomuzikinio ugdymo problemas;
- išanalizuoti etnomuzikos raiškos tendencijas populiariojoje pasaulio bei Lietuvos muzikoje ir pateikti modernizuotų folkloro raiškos formų taikomumo etnomuzikos pažinimo procese galimybių studiją;

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<sup>8</sup> Aukštesniųjų klasių moksleiviai – 9–12 ir I–IV gimnazijos klasės.

- apibendrinti aukštesniųjų klasių moksleivių etnomuzikinių nuostatų (tradicinių ir modernizuotų etnomuzikos raiškos formų atžvilgiu) situaciją Lietuvoje, išryškinant problemiškus etnomuzikinio ugdymo aspektus;
- parengti ugdomojo eksperimento modelį, kurio didaktinis pagrindas – modernizuotų folkloro raiškos formų taikymas aukštesniųjų klasių moksleivių etnomuzikos pažinimo procese, kaip būdas nuostatų tradicinės etnomuzikos atžvilgiu ugdymui(si);
- apibendrinti eksperimentinio tyrimo rezultatus, atskleidžiant eksperimentinio ugdymo (etnomuzikos pažinimo procese taikant modernizuotas folkloro raiškos formas) poveikį moksleivių etnomuzikinių nuostatų formavimuisi;
- parengti metodines rekomendacijas apie modernizuotų folkloro raiškos formų integravimo į etnomuzikinį ugdymą galimybes bei aukštesniųjų klasių moksleivių etnomuzikinių nuostatų ugdymo(si) ypatumus.

Tyrime naudoti **metodai**: teorinė literatūros šaltinių analizė; dokumentų analizė; stebėjimas; ekspertų apklausa; anketinė apklausa; ugdomasis eksperimentas; aprašomoji statistika (dažnių analizė, grafinis duomenų vaizdavimas); daugiamačiai statistiniai metodai (faktorinė analizė, klasterinė analizė); daugiamačių skalių metodas (*Multidimensional scaling*). Gauti tyrimo duomenys apdoroti, sisteminti bei vaizduoti grafiškai naudojantis *SPSS (Statistical Package for Social Sciences)* kompiuterine programine įranga, *Windows Microsoft Word* ir *Windows Microsoft Excel* programomis.

**Tyrimo mokslinį naujumą** pagrindžiantys argumentai: tyrimu sukaupta nauja konstatuojamojo pobūdžio informacija apie aukštesniųjų klasių moksleivių etnomuzikinių nuostatų (tradicinių ir modernizuotų etnomuzikos raiškos formų atžvilgiu) pasiskirstymo tendencijas; tyrimu empiriškai pagrįsta autorės suformuluota teorinė idėja, kad modernizuotų folkloro raiškos formų taikymas etnomuzikinio ugdymo procese padeda ugdytis teigiamoms moksleivių nuostatoms tradicinės lietuvių liaudies muzikos atžvilgiu.

**Tyrimo praktinis reikšmingumas ir pritaikomumas:**

- parengta ir ugdomojo eksperimento sąlygomis patikrinta (remiantis modernizuoto folkloro raiškos formomis) aukštesniųjų klasių moksleivių etnomuzikinio ugdymo metodika;
- tyrimo metu gauti duomenys atskleidė aukštesniųjų klasių moksleivių nuostatų, tradicinių ir modernizuotų etnomuzikos raiškos formų atžvilgiu, pasiskirstymo situaciją respublikoje;

- parengtas teoriniais ir empiriniais argumentais pagrįstas bei eksperimentinio tyrimo metu patikrintas modernizuotų folkloro raiškos formų pritaikomumo ugdant moksleivių etnomuzikines nuostatas etnomuzikos pažinimo procese modelis.

**Disertacijos struktūra ir apimtis.** Darbą sudaro įvadas, keturi skyriai, išvados, rekomendacijos, literatūros sąrašas ir priedai. Disertacijoje pateikti 37 paveikslai ir 22 lentelės. Bendra darbo apimtis – 184 puslapiai. Panaudoti 327 literatūros šaltiniai. 30-yje priedų pateikiami apklausų instrumentai, statistinių skaičiavimų lentelės, paveikslai.

## IŠVADOS

1. Atlikus pedagoginės, psichologinės, muzikologinės, sociologinės literatūros analizę, prieita prie išvadų, kad:
  - XXI amžius ir jo sociokultūrinė aplinka, aktyviai saistoma globalizacijos procesų ir jų pasekmių visuomenės atžvilgiu (*migracija, susvetimėjimas, didėjantys socialinės atskirties mastai*), sudaro itin nepalankias sąlygas tautiškumo, tautinės kultūros egzistavimui bei jos raiškai: silpnėjantis savos kultūros pažinimo poreikis, pilietinio pasyvumo, bendruomeniškumo stoka skatina visuomenės susvetimėjimą, prarandant sąsajas su savo tauta, jos kultūra, papročiais. Vadinasi, nutautėjimo ir asimiliacijos procesų akivaizdoje prasminga ieškoti dermės tarp neišvengiamų globalizacijos proceso reiškinių (siekiant išnaudoti pozityviąją jų pusę) ir tautinių vertybių (etnokultūrinių tradicijų, kurių raiška tampa vis problemiškesnė) išsaugojimo;
  - atlikus mokslinių tyrimų, kuriuose teigiama apie tautiškumo, tautinės savimonės ugdymo(si) silpnėjimo tendencijas, nutautėjimo tikimybę analizę, išryškėja, kad didžiausias vaidmuo ieškant tautinio tapatumo, ugdam tautinę savimonę (bendravimu, elgsenos normomis, simboliniais ženklais, etnoistorine, etnokultūrine atmintimi) tenka etnokultūrai;
  - išanalizavus požiūrių į etnokultūrą tendencijas šiandieninėje sociokultūrinėje aplinkoje (etnocentristinis, kosmopolitinis, nacionalistinis, demokratinis), išryškėja liberalaus požiūrio į etnokultūrą siektinumas, galintis laiduoti optimalią etnokultūros raišką globalėjančio pasaulio daugiakultūriškumo kontekste, atlaikant stipresnių tautinių kultūrų konkurenciją. Sėkmingas etnokultūrinių vertybių puoselėjimas bei tęstinumas įmanomas tik šiandienai tinkamomis bei reprezentatyviomis formomis, su kai kuriomis išlygomis, rekonstrukcijomis.
2. Išnagrinėjus etnokultūrinio ugdymo turinio ir multikultūros kontekstą šiuolaikinio ugdymo procese, prieita išvados, kad šių dviejų ugdymo krypčių (etnokultūrinio ir multikultūrinio) dermė sąlyginai gali laiduoti tiek vieno, tiek kito ugdomojo turinio sėkmingą diegimą bei raišką socialinėje aplinkoje.
3. Išanalizavus etnokultūros integraciją reglamentuojančius dokumentus Lietuvos bendrojo ugdymo plėtotės kontekste, suformuota prielaida, kad teisiškai etnokultūrinis/etnomuzikinis ugdymas pagrįstai traktuotinas kaip pakankamas, tačiau ryškėjantis atotrūkis tarp ugdymo

teorijos ir ugdymo praktikos leido išryškinti probleminę šio ugdymo situaciją bendrojo lavinimo mokyklose. Šios analizės kontekste teikiama išvada, kad šiandienos etnokultūrinis, etnomuzikinis ugdymas (kaip ir ugdymo pedagogika apskritai), XXI a. gyvenseną veikiančių procesų kontekste turėtų būti sietinas su socialinių procesų pokyčių įvertinimu, papildant šiuolaikinio ugdymo strategiją sociologinėmis išvalgomis (mažinant atotrūkį tarp ugdymo teorijos ir ugdymo praktikos).

4. Etnomuzikinio ugdymo raiškos problemų teorinė analizė parodė, kad moksleiviai, turėdami mažiausią etnokultūriniam supratimui reikalingą žinių bagažą, šiandien tiesiog nepajėgūs laikyti savastimi to, kas jiems yra nesuprantama, nesuvokiama. Todėl kaip vienas iš būdų, siekiant optimaliai organizuoti bei pateikti ugdytinių laikmetį atitinkantį ugdymo turinį, įvardijamas šiuolaikiškesnių, ugdytinių gyvensenos pulsą atitinkančių etnomuzikos pateikimo formų ieškojimas (modernizuotos folkloro raiškos formos).
5. Aukštesniųjų klasių moksleivių psichofiziologinės bei psichosocialinės charakteristikos analizė atskleidė probleminę šio amžiaus tarpsnio (vėlyvosios paauglystės/jaunatvės) moksleivių etnomuzikinio ugdymo situaciją, pasireiškiančią pasyvumu etnomuzikos pažinimui, išankstiniu neigiamu nusistatymu, atmetimu bei konfliktine situacija tarp Lietuvos ugdymą reglamentuojančiuose dokumentuose nurodomo *ugdymo turinio* ir *ugdymo praktikos*. Remiantis teorine analize bei šio darbo autorės pedagogine patirtimi kaip vienas iš galimų sprendimo būdų sukurtas bei pateiktas teigiamų nuostatų etnomuzikos atžvilgiu ugdymo modernizuotomis folkloro raiškos formomis modelis.
6. Diagnostiniu tyrimu patvirtinta dominuojanti neigiama aukštesniųjų klasių moksleivių nuostata tradicinių etnomuzikos pateikimo formų atžvilgiu bei pozityvus modernizuotų etnomuzikos raiškos formų vertinimas. Tyrimo rezultatai išryškino kai kuriuos veiksnius, darančius įtaką aukštesniųjų klasių moksleivių etnomuzikinėms nuostatomis bei ugdymui(si): *moksleivių muzikinė patirtis* (išlavintas muzikinis skonis, esami muzikavimo, klausymo įgūdžiai, turtingas intonacinis žodynas stipriausiai veikia moksleivių etnomuzikos pažinimą bei gebėjimą ją priimti ir suvokti), *amžius* bei *klasė* (etnomuzikinio ugdymo turinio bei formų pateikimo ypatumai, atsižvelgiant į tyrime išryškėjusias 15-16 bei 16-17 metų (9 ir 11 klasių) moksleivių negatyvaus požiūrio dimensijas), *mokyklos tipas* (mokymo įstaigų formuojamos etnokultūrinio/etnomuzikinio ugdymo strategijos, ugdytinių mokymosi motyvacijų galimi skirtumai), *muzikos*

*pedagogo teikiamo ugdymo turinio prieinamumas bei pateikimo efektyvumas* (pedagogo gebėjimas analizuoti šiandienius kultūrinius reiškinius, socialinės aplinkos kontekstą sąlygoja ugdymo turinio prieinamumą moksleiviams).

7. Moksleivių refleksijos apie tradicinius bei modernizuotus etnomuzikos pavyzdžius (tradicinį ir modernizuotą folklorą) iliustratyviai išryškina etnomuzikinės kultūros nepopuliarumą tarp aukštesniųjų klasių moksleivių. Didžiosios dalies tyrime dalyvavusių respondentų išsakytos mintys (reflektuojant muzikinius pavyzdžius) leidžia kalbėti apie moksleivių *poreikio savo etnomuzikinei kultūrai silpnumą, motyvacijos etnomuzikos pažinimui stoką, impulsyviai prasiveržianti nepasitenkinimą etnomuzikos pažinimui*, kuris traktuotinas kaip *etnomuzikinio proceso organizavimo problema*. Tačiau, autorės manymu, ypač optimistines prielaidas teikia ta dalis moksleivių, kuri vis dar neapsisprendusi (*suvokia tradicinės etnomuzikos svarbą, tačiau neįžvelgia jos raiškos galimybių konteksto šiandieninėje aplinkoje*), abejojanti (*viskas puiku, bet ar tai šiandien reikalinga?*) ir išsakanti teigiamas pozicijas etnomuzikinės kultūros atžvilgiu (*gera klausytis ir žinoti, kad tai mūsų tradicinės kultūros dalis*).
8. Eksperimentinio tyrimo hipotezė pasitvirtino: empiriniais faktais įrodyta, kad, taikant modernizuotas folkloro raiškos formas etnomuzikinio ugdymo procese (ypač nepamokinėje veikloje), aukštesniųjų klasių moksleivių nuostatos tradicinės lietuvių liaudies muzikos atžvilgiu patiria teigiamą poslinkį: intensyvi praktinė eksperimentinės *studijos* etnomuzikinė veikla, paskatino stipresnę etnomuzikos pažinimo motyvaciją bei sąlygojo palankesnes sąlygas etnomuzikos raiškos formų pažinimui bei kryptingam nuostatų keitimuisi (lyginant su eksperimentinės *klasės* etnomuzikinių nuostatų pokyčių tendencijomis).

**DISERTACIJOS TEMA PASKELBTOS PUBLIKACIJOS  
PRIPAŽINTUOSE MOKSLO LEIDINIUOSE:**

1. Stoškuvienė R., Balčiūnas S., Žalys V., 2009, Moksleivių etnomuzikinių nuostatų ugdymas modernizuotomis folkloro raiškos formomis. *Kūrybos erdvės*, 11. P. 39–52;
2. Stoškuvienė R., Žalys V., 2009, Muzikinis folkloras kaip šiuolaikinės kaimiškosios kultūros dalis. *Ekonomika ir vadyba: aktualijos ir perspektyvos*, 3(16). P. 239–248;
3. Stoškuvienė R., 2004, Muzikinio ugdymo tradicijų – Lietuvoje, Latvijoje, Estijoje – bendrumai ir skirtumai. *Tiltai*, 20. P. 129–133.

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4. Stoškuvienė R., 2004, Etnomuzikos puoselėjimo ir išlikimo tendencijos moksleivių muzikiniame ugdyme. *Meno ir žmogaus sąveika: kūryba, interpretacija*, tarptautinės mokslinės konferencijos pranešimai (balandžio 21–22 d.), Vilnius: Lietuvos muzikos akademija, P. 233–240;
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## INFORMACIJA APIE AUTORIŲ:

**Rasa Stoškuvienė** 1994–1998 m. studijavo Šiaulių Universiteto Pedagogikos fakultete (muzikos pedagogiką) bei įgijo bakalauro kvalifikacinį laipsnį ir vidurinės mokyklos muzikos mokytojo kvalifikacinį laipsnį.

1998-2000 m. Šiaulių universiteto Pedagogikos fakultete baigė muzikos pedagogikos studijų programą bei įgijo socialinių mokslų (edukologijos) magistro kvalifikacinį laipsnį ir gimnazijos muzikos mokytojo kvalifikaciją.

Nuo 1998 m. praktikuojanti muzikos mokytoja.

Nuo 2005 m. Šiaulių universiteto gimnazijos muzikos mokytoja metodininkė.

Nuo 2002 m. modernizuoto folkloro grupės *Kitava* įkūrėja bei meno vadovė.

Moksliniai interesai: etnomuzikinio ugdymo problematika; naujų etnomuzikos raiškos formų taikymas pamokinėje bei popamokinėje veikloje, modernizuotų folkloro raiškos formų sklaidos galimybės.

Adresas: Dainų 33, Šiaulių universiteto gimnazija, LT-78236, Šiauliai, Lietuva.

El. paštas: [kupoliukai@delfi.lt](mailto:kupoliukai@delfi.lt)

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Rasa Stoškuvienė

## MOKSLEIVIŲ ETNOMUZIKINIŲ NUOSTATŲ UGDYMAS MODERNIZUOTOMIS FOLKLORO RAIŠKOS FORMOMIS

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K. J. Vasiliausko leidykla *Lucilijus*,

Lyros g. 14–25, LT–78288 Šiauliai.

El. Paštas: [info@lucilijus.lt](mailto:info@lucilijus.lt), tel./faksas (8 41) 421 857.

Interneto adresas <http://www.lucilijus.lt>.