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Center for Educational Policy Studies Journal
Revija Centra za študij edukacijskih strategij

The CEPS Journal is an open-access, peer-reviewed journal devoted to publishing research papers in different fields of education, including scientific.

Aims & Scope

The CEPS Journal is an international peer-reviewed journal with an international board. It publishes original empirical and theoretical studies from a wide variety of academic disciplines related to the field of Teacher Education and Educational Sciences; in particular, it will support comparative studies in the field. Regional context is stressed but the journal remains open to researchers and contributors across all European countries and worldwide. There are four issues per year. Issues are focused on specific areas but there is also space for non-focused articles and book reviews.

About the Publisher

The University of Ljubljana is one of the largest universities in the region (see www.uni-lj.si) and its Faculty of Education (see www.pef.uni-lj.si), established in 1947, has the leading role in teacher education and education sciences in Slovenia. It is well positioned in regional and European cooperation programmes in teaching and research. A publishing unit oversees the dissemination of research results and informs the interested public about new trends in the broad area of teacher education and education sciences; to date, numerous monographs and publications have been published, not just in Slovenian but also in English.

In 2001, the Centre for Educational Policy Studies (CEPS; see http://ceps.pef.uni-lj.si) was established within the Faculty of Education to build upon experience acquired in the broad reform of the national educational system during the period of social transition in the 1990s, to upgrade expertise and to strengthen international cooperation. CEPS has established a number of fruitful contacts, both in the region – particularly with similar institutions in the countries of the Western Balkans – and with interested partners in EU member states and worldwide.

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Revija Centra za študij edukacijskih strategij je mednarodno recenzirana revija z mednarodnim uredniškim odborom in s prostim dostopom. Namenjena je objavljanju člankov s področja izobraževanja učiteljev in edukacijskih ved.

Cilji in namen

Revija je namenjena obravnavanju naslednjih področij: poučevanje, učenje, vzgoja in izobraževanje, socialna pedagogika, specialna in rehabilitacijska pedagogika, predšolska pedagogika, edukacijske politike, supervizija, poučevanje slovenskega jezika in književnosti, poučevanje matematike, računalništva, naravoslovja in tehnike, poučevanje družboslovja in humanistike, poučevanje na področju umetnosti, visokošolsko izobraževanje in izobraževanje odraslih. Poseben poudarek bo namenjen izobraževanju učiteljev in spodbujanju njihovega profesionalnega razvoja.

V reviji so objavljeni znanstveni prispevki, in sicer teoretični prispevki in prispevki, v katerih so predstavljeni rezultati kvantitavnih in kvalitativnih empiričnih raziskav. Še posebej poudarjen je pomen komparativnih raziskav.

Revija izide štirikrat letno. Številke so tematsko opredeljene, v njih pa je prostor tudi za netematske prispevke in predstavitve ter recenzije novih publikacij.

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Editorial

Dear Reader

This issue of Center for Educational Policy Studies Journal brings us articles covering different areas of education, its challenges, and its practices. A relatively diverse content of discussion as well as assorted pedagogic practices reflected in the articles invites readers to a genuinely comparative journey in the education of our times. Durkheim would claim that they reflect the diverse concepts, interests, and investments in education in areas from pre-primary education, curricula questions, the role of visual art in and all the way to an investigation of cheating as a type of rationality in upper-secondary education in Slovenia and responses to compliments in language teaching in Iran. The spectrum covered by the issue is obviously wide, both in terms of content and geography.

Education is today, as it was in the times of Durkheim, obviously not the only agent of education in its environment but, as we know all too well also an arena structured by guiding principles of our pedagogical ideas, concepts and wider social rationalities.

In the first article, entitled Preschool Teaching Staff's Opinions on the Importance of Preschool Curricular Fields of Activities, Art Genres and Visual Arts Fields, authors Tomaž Zupančič, Branka Čagran and Matjaž Mulej present preschool teachers' and assistant teachers' opinions on the importance of selected fields of educational work in kindergartens. The article first highlights the importance of activities expressing artistic creativity within modern curriculums and then presents an empirical study that examines the preschool teachers' and assistant teachers' opinions on the importance of the educational fields, art genres, and visual arts fields. In their research hypotheses, the authors have presumed that preschool teachers find individual educational fields, individual art genres, and individual visual arts activities to be of different importance and thus stress some of them. In their research, they have demonstrated that the greatest importance in lived curriculum in Slovenia is attributed to movement and language, followed by nature, society, art, and mathematics. At the same time, within art genres, the greatest importance is attributed to visual arts and music and the least to audio-visual activities.

In the second article, authored by Janja Batič and Dragica Haramija and entitled *The Importance of Visual Reading for the Interpretation of a Literary Text*, the results of a research survey on the role of illustrations in the interpretation of literary texts are presented. The survey sample included students of primary education and preschool education, who were given the poem *Učenjak*

(Scholar) by Niko Grafenauer and asked to answer questions regarding the character's personality and appearance, the literary space, and other elements. The first group of interviewees was given the poem illustrated by Lidija Osterc and the second the same poem illustrated by Marjan Manček. The results of the research show that the illustration had a significant impact on the message conveyed by the poem, particularly when the illustrator added a context by presenting the character's environment (that was not explicitly given in the text). Moreover, the results demonstrated the need for the comprehensive reading of illustrated text, given that it is the interaction between the verbal and the visual that provides vital information necessary for the reader to understand the message of the literary work.

The third article is titled *Opportunity Makes the Cheater: High School Students and Academic Dishonesty*. Authors Andrej Šorgo, Marija Vavdi, Urška Cigler and Marko Kralj present the results of their research of cheating behaviour in Slovenian upper secondary schools. Their stated aim is to raise awareness of it and to lower the tolerance of such behaviour. To acquire information about it and opinions on such behaviour, they have compiled a questionnaire that targeted a university population of first-year students (N=323). The results revealed that cheating is treated as an acceptable practice in the schools in Slovenia, and almost all students at least occasionally indulge in some kind of academic misbehaviour. It seems that a culture tolerant or even supportive of such behaviour has been established among students, parents, and teachers, all working together to "help" students climb the ladder of "success". Cheating is most common in homework, but at the other end, even systems such as external exams are, in the eyes of students and authors, not immune to fraud.

The Use of Compliment Response Strategies among Iranian Learners of English: Researching Interlocutors' Relative Power and Gender, authored by Seyyed Hatam Tamimi Saʿd, reports on a study that investigated how Iranian EFL learners respond to compliments in English. The data collected by means of a discourse completion task (DCT) in a variety of situations that required the participants, 26 EFL learners (13 males and 13 females) to respond to compliments directed at them. The analysed (qualitatively and quantitatively) results indicated that, regardless of gender and power, the first three most frequent CR strategies were 'Acceptance', 'Combination' and 'Amendment'. These findings were then analysed in light of previous similar studies that revealed that the participants had followed their first cultural norms not only in using the strategies mentioned above but also in employing such strategies as 'Face Relationship', 'No acknowledgment' and 'Nonacceptance' very infrequently. Furthermore, study shows that males used more CR strategies compared to females.

The qualitative analysis of the semantic formulas of the CR strategies revealed that, by accepting a compliment, Iranian EFL learners sought agreement and consequently relied on positive politeness to foster rapport and solidarity.

In the article *Introducing Teacher Mentoring in Kosovo Schools – Potential and Challenges for Sustainability*, authors Eda Vula, Fatlume Berisha and Blerim Saqipi present the study that examined the lessons learned from the introduction of a teacher mentoring culture within a teacher professional development program in selected pilot schools in Kosovo. Four mentor teachers and four mentee focus groups were involved in the open interviews, and their portfolios were also examined. The results identified the important themes in terms of developing a school mentoring culture in a system that had lacked mentoring practices and was embarking on an ambitious curricular reform. The study revealed that the individual, collegial, and institutional dimensions are critical for the formation of a mentoring culture.

In the article*, Teachers' Attitudes towards Behaviour Patterns in Social Conflicts in Primorsko-Goranska County in Croatia*, authors Nataša Vlah, Lucija Jančec and Renata Čepić aim to research primary school teachers' attitudes towards behaviour patterns in social conflict. The authors see teachers' attitudes as particularly important while the primary school teacher is the role model for his/her pupils. In their research, they have applied a scale of attitudes toward social conflicts (Tatalović Vorkapić & Vlah, Mejovšek, 2012) to a stratified sample of 155 teachers in the Primorje-Gorski Kotar County, Croatia, measuring three patterns of behaviour: avoidance/adaptation, cooperation, and winning. According to the results, the teachers most frequently have positive attitudes toward a pattern of cooperation, and most seldom toward a pattern of winning. The winning pattern is negatively correlated with cooperation and positively correlated with avoidance/adaptation. In the conclusions, authors recommended systematic social skills training with the aim to raise the ability for managing conflict for a specific group of teachers.

Rajka Bračun Sova in the article *Art Appreciation as a Learned Competence: A Museum-based Qualitative Study of Adult Art Specialist and Art Non-Specialist Visitors* presents the results of her qualitative study that examined art appreciation by exploring two different groups of museum visitors: art specialists and art non-specialists. She conducted her research at Moderna galerija in Ljubljana. Twenty-three adults were recruited and accompanied during their visit to the museum. Participants were requested to "think out loud", which meant to talk about what they saw, thought, and felt about the artworks. There was a short interview conducted with each participant before entering the museum to gain insight into their art-related and museum-visiting experience.

The analysis of the data revealed that some processes of art appreciation were similar within the two groups. Both art specialists and non-specialists interact with museum objects physically and intellectually; they see the contents and formal qualities of the museum objects as a whole; they respond emotionally to artworks; appreciation includes their personal experience, and they search museum interpretation/information for their understanding. Some notable differences were also found. Art specialists respond to artworks with more understanding and are willing to put more effort into art appreciation, whereas art non-specialists respond with less understanding and put less effort into art appreciation. The paper focuses on the differences between the two groups; reflective and spontaneous appreciation of art, objective and subjective appreciation of art and the effort put into art appreciation. The paper ends with a discussion of the implications of the study for the teaching of art and museum education.

The current issue ends with a review of a book authored by Branka Baranović and her group of researchers from the Centre for the Study and Development of Education, Institute for Social Issues in Zagreb. The book is entitled: *Koji srednjoškolci namjeravaju studirati? - Pristup visokom obrazovanju i odabir studija* [What Do High School Students Plan to Study? - Access to Higher Education and Choice of Study]. The review of the book concludes with "[T]he research in question, the Croatian scientific community and political subsystem have gained a well-conceptualised and empirically supported interdisciplinary study of one of the most relevant questions of the present and future in Croatia as well as in Europe."

Slavko Gaber

Preschool Teaching Staff's Opinions on the Importance of Preschool Curricular Fields of Activities, Art Genres and Visual Arts Fields

Tomaž Zupančič*[1], Branka Čagran[2], and Matjaž Mulej[3]

∼ This article presents preschool teachers' and assistant teachers' opinions on the importance of selected fields of educational work in kindergartens. The article first highlights the importance of activities expressing artistic creativity within modern curriculums. Then, it presents an empirical study that examines the preschool teachers' and assistant teachers' opinions on the importance of the educational fields, art genres, and visual arts fields. In research hypotheses, we presumed that preschool teachers find individual educational fields, individual art genres, and individual visual arts activities to be of different importance; consequently, education in kindergarten does not achieve the requisite holism. The study is based on the descriptive and causal-non-experimental method. We have determined that the greatest importance is attributed to movement and language, followed by nature, society, art and mathematics. Within art genres, the greatest importance is attributed to visual arts and music and the least to audio-visual activities. Within visual arts, drawing and painting are considered to be the most important and sculpting the least. These findings can support future studies and deliberation on the possible effects on practice in terms of requisitely holistically planned preschool education.

Keywords: curriculum, preschool education, preschool teachers, requisite holism, visual arts activities

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Vrednotenje pomembnosti kurikularnih področij dejavnosti, umetnostnih zvrsti in likovnih področij med predšolskimi pedagoškimi delavci

Tomaž Zupančič*, Branka Čagran in Matjaž Mulej

∽ Prispevek predstavlja mnenja predšolskih pedagoških delavk (vzgojiteljic in pomočnic vzgojiteljic) o pomembnosti posameznih področij vzgojnega dela v vrtcu. Najprej osvetlimo pomembnost izrazno ustvarjalnih dejavnosti znotraj sodobnih kurikulumov. V nadaljevanju predstavimo empirično raziskavo, ki zajema mnenja vzgojiteljic in pomočnic vzgojiteljic o pomembnosti vzgojnih področij, umetnostnih zvrsti in likovnih področij. V raziskovalnih hipotezah smo predvideli, da vzgojiteljice in pomočnice vzgojiteljic različno vrednotijo pomembnost vzgojnih področij, umetnostnih zvrsti in likovnih področij. Raziskava temelji na deskriptivni in kavzalno-neeksperimentalni metodi. Ugotovili smo, da se največji pomen pripisuje gibanju in jeziku, sledijo pa narava, družba, umetnost in matematika. Znotraj umetnostnih zvrsti se največja pomembnost pripisuje likovnim in glasbenim dejavnostim, najmanjša pa avdiovizualnim. Znotraj likovnih področij sta za vzgojiteljice in pomočnice vzgojiteljic najpomembnejša risanje in slikanje, najmanj pomembno pa je področje kiparstva. Spoznanja raziskave lahko predstavljajo osnovo za naslednje študije in razmisleke o mogočih vplivih na prakso v smeri uresničevanja primerno celovito zasnovane predšolske vzgoje.

Ključne besede: kurikulum, predšolska vzgoja, vzgojitelj, zadostna in potrebna celovitost, likovne dejavnosti

Introduction

Art genres are of crucial importance in the preschool curriculum, which determines the content and work objectives in kindergarten. The fields determined by the Slovenian Curriculum for Kindergartens (Bahovec et al., 1999) are language, movement, nature, society, art, and mathematics. In planning and implementing actual activities, these fields should be represented as equally intertwined; they should supplement one another. Martin-Kniep, Feige and Soodak (1995) define such interdisciplinary connections as an example of holistic learning and integration that is derived from the complexity of the world, bridges the boundaries between the disciplines and, therefore, supports the holistic development of the child. The UNICEF publication Programming Experiences in Early Child Development (UNICEF, 2006) emphasizes that "A holistic approach to Early Child development, first and foremost, is the child's right" (p. 3), and states, "that this approach has been shown to be effective" (p. 4). A holistic approach and integrated approach to learning and intertwining of fields are important parts of different preschool curricula (Bose, 2010; Ministry of Education, 2012; Government of Saskatchewan, 2013; Devarakonda, 2013, etc.).

The importance of the intertwining of fields also lies at the core of the Slovenian Curriculum for Kindergartens:

> The term curriculum in the kindergarten was implemented as it is a broader and more comprehensive term than programme and as it represents a shift from the traditional emphasis on the content to the emphasis on the process of preschool education, on the complexity of interactions and experience that children learn from (Bahovec et al., 1999, p. 3).

One of the objectives of the curriculum is the "balanced offer of diverse fields and activities of preschool education in kindergartens" (Bahovec et al., 1999, p. 5). The curriculum-based principle of balance recommends that preschool teachers should provide diverse activities and facilitate all aspects of the child's development (Marjanovič Umek et al., 2011). It is important that the activities from different fields and thus the different aspects of the child's development and learning be horizontally linked, as it is especially characteristic of children that the aspects of their development are co-dependent and interlinked (Bahovec et al., 1999).

The individual fields of development are intertwined, as different psychological functions run parallel to each other and are connected (e.g. the child perceives, experiences and gets to know himself, the world surrounding him, different relationships from the emotional, intuitive, social and cognitive

aspect). Subject-specific objectives and individual activities in the kindergarten curriculum have to be read as an aid in the planning of concrete activities, which have to cover all areas of the child's development as equally as possible following the general principle of balance (Kroflič, 2001). Such intertwining, including art education, should lead to increased comprehension and requisite holism, which is more realistic than holism because it includes all and only essential viewpoints rather than all existing ones that are included in the concept of holism, which cannot be attained by human beings, not even in an interdisciplinary creative cooperation (Mulej & Kajzer, 1998, based on Mulej, 1979). The importance of art education is not emphasized only by art teachers, gestalt (i.e. holistic) psychologists and researchers of creativity, but also by general educators and educationalists.

The White Paper on Education (Krek & Metljak, 2011) emphasizes that achievements in important knowledge fields, which also includes different artistic fields, are usually not included in international studies of knowledge (TIMSS, PISA, PIRLS), even though they are an important part of knowledge and education. We also need to strive towards excellence in these fields (visual arts, music, etc.) (Krek et al., 2011).

The importance of art education

European policy is attempting to introduce more artistic content into school curricula: knowing and understanding art, critical evaluation, understanding the importance of cultural heritage (Ivon & Kuščević, 2013), understanding cultural diversity, abilities to express and develop one's identity through art and creativity are the fundamental objectives of cultural and art education (Bračun Sova & Kemperl, 2012). Kroflič (2007) emphasizes the educational value of the aesthetic experience in education.

> The key dimensions of an artistic experience, which ensure its status as one of the authentic forms of an individual's entry into relationships with his/her environment and his/her realisation of the truth of his/her own being are imagination, metaphor and narration [...] Engaging in art turned out to belong to the most efficient tools, not only for an individual's personal development, but also for ensuring quality of life (Kroflič, 2007, p. 27).

Artistic expression enables the child to develop various potentials: creativity, imagination, conceivability, sensitive perception, and conceptions. Early education is known for its creative approach (Jeffrey & Craft, 2004);

furthermore, art activities are important activities in which "the relation between teaching creatively and teaching for creativity is an integral one" (Jeffrey & Craft, 2004, p. 84). Art supports the multi-layered development of a child's cognition, from the coherence of adopted knowledge (i.e. the ability to connect parts into appropriately holistic realizations and actions), knowledge, and skills, to the development of imagination and aesthetic feelings (Efland, 2002).

Visual arts function in much the same way. Visual arts activities develop a child's understanding of the space that he/she inhabits. This comprehension of space is complex and intertwined. It encompasses, firstly, the three-dimensional Euclidian space and its symbolic representations on the surface. It also encompasses the social and cultural space that surrounds us. Visual arts activities also support the development of visual thinking (Arnheim, 2009), i.e. that part of thinking that deals with the visual: spatial relationships, distance, and overlapping. Visual arts activities enhance the development of the ability to communicate with the language of visual arts: colour and form relationships, compositions, rhythms, contrasts, and proportions (Didek, 1982; Butina, 1997; Eisner, 2002). Also supported are components of general development that enrich the child's emotional viewpoint and intelligence, develop divergent thinking, and contribute to the child's social, ethical and moral development (Herne, Cox, & Watts, 2009; Hickman, 2010).

Contemporary art education studies emphasize the importance of an early introduction into the world of art, the importance of scheduled planning, content planning (Lindstrom, 2011), understanding the process of learning art and being educated in art, and conducting studies in art education (Hickman, 2008; Addison, Burgess, Steers, & Trowell, 2010). Getting to know art should be requisitely holistic and therefore intertwined.

In Slovenian compulsory schools' syllabi, the time devoted to art (music, visual arts, and literature) is determined by the number of hours that are allocated to individual subjects, which, formally, also determines their importance and intertwining. The Slovenian Curriculum for Kindergartens is designed as an open syllabus (Kroflič, 2001; Zupančič, 2008). It provides directions for content and objectives for individual fields but not the number of daily or weekly hours. The frequency of teaching a field depends on preschool teachers; "a substantial share of direct professional decisions is of course transferred to the level of the kindergarten principals and the individual teacher, which is planned to lead to even more active innovations in public kindergartens in the future" (Kroflič, 2001, p. 24). Achieving the requisite holism thus largely depends on the requisite personal holism (Šarotar Žižek, 2012) of teachers and assistant teachers, as well as kindergartens' principals and kindergarten children's parents.

The number of individual activities, accordingly, depends on preschool teachers' inclinations toward individual fields of the curriculum. It stems from the teachers' 1) belief in the relative importance of fields within the curriculum, 2) the individual's level of qualification for implementing a field, and 3) personal affinities for individual fields. An additionally important question relates to their inclination towards the intertwining of fields. In open curriculum systems, teachers' opinions are, thus, even more important. In a previous study (Zupančič, 2012), we established that preschool teachers find environmental problems, which relate to protecting the environment and preserving natural resources, to be very important. They place them above the economic, political, and health issues of modern society. Hence, one may conclude they teach environmental content more frequently than visual arts.

Garvis and Pendergast (2011) studied the qualifications of preschool teachers for teaching individual art genres. They first emphasize that every preschool teacher is responsible for the daily implementation of visual arts activities. They further quote UNESCO's guidelines (Road Map for Arts Education, 2006) that especially emphasize the importance of art education. They note that art education is an essential component of general education; it requires appropriately qualified teachers. Their study (covering Australian preschool teachers) showed that more than 50% of respondents did not feel qualified to implement art activities, especially visual arts and music. Only 14% felt they were completely qualified and competent to implement music activities. No single teacher felt qualified to implement visual arts activities.

Denac (2010) studied Slovenian preschool teachers' perceptions of the importance of individual educational fields, specifically the teachers' interest in implementing various activities from the kindergarten curriculum. She established that teachers ranked these activities as follows (from the most to the least preferred): language, art, movement, nature, mathematics, and society. Within art, teachers expressed the highest interest in visual art, followed by music, dance, drama, and finally audio-visual activities (Denac, 2010). She did not investigate the intertwining of fields.

The importance of the intertwining of fields

Intertwining matters: it trains learners for connective observance, which supplements unavoidable, narrow specialization in a field, and helps people (in this case, teachers and children) perceive the broadness of influences and their connections that run into team synergies. Here are a few extreme examples: individually, sodium and chlorine are dangerous poisons, but in synergy they

make edible salt; hydrogen and oxygen are gases, but together they make water; together the bee and the flower give us honey, as they are co-dependent, and their lives are thus intertwined. Let us stress again: total holism, which many recklessly use the term "holism", cannot be achieved in human thinking and actions: it would completely cover all aspects, all connections between them and all synergies. Nature and life are too complex for the total holism of human insight, so people have always specialized in knowing: to understand/master a specific part of life-practice. The saying "my knowledge covers but a drop in the ocean, nothing more" applies; therefore, "one hand washes the other, both wash the face". Limiting the holism of approaches to a single chosen aspect is the other extreme, which is necessary for specialization, but also dangerous: it assumes that the ocean surrounding our drop does not exist or is at least not important or deserving our attention. This is obviously not correct. The middle way between the two extremes is the dialectical system as an intertwining of all essential and only essential viewpoints; it enables the requisite holism (Mulej, 1974; Mulej & Kajzer, 1998). What people choose to deem essential and what they leave aside as less essential or even completely unessential and unconsidered is the responsibility of the people making the choice (Figure 1).

Specialization:	*Requisite holism:*	*Total holism:*
limited to a single chosen aspect: fictitious holism and realism causing (dangerous) oversight of many facts	a dialectical system of all essential and only essential viewpoints: less dangerous for oversight, and feasible in practice	a system of completely all viewpoints: no oversight, but infeasible in practice, including in creative interdisciplinary cooperation

Figure 1. The law of requisite holism of approach

Among the actual characteristics, every specialist puts his/her chosen part of the characteristics of the same subject matter in the centre (e.g. the preschool curriculum). Each choice is important and exact, but only partially so, as it cannot explain the total truth or facts. The dialectical system is difficult to cover in empirical studies for methodological reasons; it is, however, possible (Čančer & Mulej, 2010). We could find no sources covering the present subject matter. The question remains for future theoretical, methodological, and empirical studies.

The empirical study

The study inquired which: 1) educational fields, 2) art genres, and 3) visual arts fields that teaching staff in preschool institutions find more or less important.

Research hypotheses

H1:   Preschool teachers find individual educational fields to be differently important; language, movement, art, nature, society, and maths are not found to be equally important; consequently, education in kindergarten does not achieve the requisite holism.

H2:   Preschool teachers find individual art genres to be differently important; dance, music, literature, visual arts activities, puppets, drama, and audio-visual activities are not found to be equally important; consequently, artistic actions in kindergarten do not achieve the requisite holism.

H3:   Preschool teachers find individual visual arts activities to be differently important; drawing, painting, sculpting, stamping, spatial designs, and art evaluation are not found to be equally important; consequently, visual arts actions in kindergarten do not achieve the requisite holism.

Methodology

The research method

This study is based on the descriptive and causal-non-experimental method.

Research sample, population

The studied population covers preschool teachers and assistant teachers in Maribor kindergartens (i.e. 231 preschool teachers and 264 assistant teachers, or a total of 495 teaching staff members) (source: Municipality of Maribor, the Social Activities Department; December 2012). The study comprised a random sample of 52 teachers and 51 assistant teachers, or a total of 103 teaching staff members, or 20.8% of the studied population. Surveying was conducted in November of 2012.

Half of the sample included preschool teachers and the other half assistant teachers. It is expected that almost one half (48.54%) of the sample completed high school (9 + 4 years), because this is required for assistant teachers. Denac (2010) established the same. The remaining 51.46% completed higher

education (a vocational three-year degree or a bachelor's degree). Two thirds of the respondents have ten or more years of work experience.

Process of data collection

We prepared a questionnaire. Its first part includes questions on years of service, educational degree and position (preschool teacher, assistant teacher). In the questionnaire's main part, respondents used a 10-point scale to rate the importance of individual aspects of the preschool curriculum; "1" represents the least important and "10" the most important aspect. In the first set of items, respondents rated the importance of educational fields from the Curriculum for Kindergartens (Bahovec et al., 1999): movement, language, art, society, nature, and mathematics. In the second set, they rated individual art genres per activities as determined by the curriculum: visual arts, music, dance, drama, literary, puppet, and audio-visual activities. In the third set, respondents rated the importance of visual arts fields. As the curriculum does not specify these fields, we adopted the prevailing artistic and art didactic experts' views (Berce Golob, 1993; Duh & Zupančič, 2003): drawing, painting, sculpting, stamping (graphics), spatial design, and the basics of aesthetic evaluation. The same fields are specified in Slovenian compulsory schools' syllabi. The outline is presented in Figure 2.
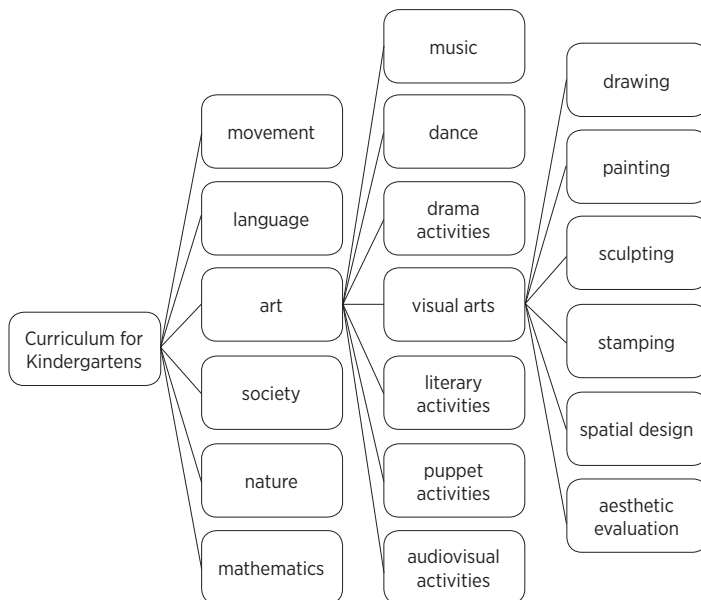
Figure 2. The presence of visual arts fields within art genres and fields of activity in the Slovenian kindergarten curriculum

Data-processing Procedures

Data were processed employing the following procedures: frequency distributions (f, f %) of categories of the controlled data of the respondents; means ($\bar{x}$) of the levels of importance of individual fields of the curriculum on a 1 to 10 scale; repeated measures ANOVA to test the differences between the curriculum fields' importance; a t-test of differences in rating the importance of curriculum fields related to the degrees of preschool teachers.

Results and discussion

The results are presented in three chapters; first, analysis of educational fields; second, analysis of art genres; and third, analysis of visual arts fields. Each chapter provides 1) distribution of means of the attributed fields' importance, 2) results of the analysis of differences of importance between fields, and 3) results of the analysis of ratings' differences related to staff's degrees.

Rating of importance of educational fields

Table 1. *Educational fields ranked according to the mean attributed importance ($\bar{x}$)*

Educational fields	$\bar{x}$
Movement	9.776
Language	9.514
Nature	9.048
Society	8.893
Art	8.737
Mathematics	8.601

Within the scale from 1 to 10, all fields are rated highly (Table 1), which means that teachers find all educational fields to be important. The most important fields are movement and language. These are also the activities most frequently implemented in practice and emphasized by the heads of kindergartens. Mathematics, which appeared in the kindergarten curriculum as an independent educational field only in the year 2000, is perhaps seen as a novelty that is still finding its way into the consciousness of teachers. Table 2 shows whether the differences from Table 1 are statistically significant.

Table 2. *Results of the repeated measures ANOVA testing the differences between six educational fields*

Educational fields	Mean	Standard Deviation	Wilks' Lambda Test	
	$\bar{x}$	s	F	P
Movement	9.776	0.641		
Language	9.514	0.927		
Art	8.737	1.357	24,203	0,000
Society	8.893	1.328		
Nature	9.048	1.240		
Mathematics	8.601	1.437		

The results of the Wilks' Lambda multivariate test show a statistically significant difference in importance (P=0.000) of educational fields. This confirms the hypothesis (H1) that teachers find educational fields to be differently important, which endangers the implementation of the requisite holism in education. Table 3 shows the differences between pairs of fields.

Table 3. *Results of the Bonferroni test for pairs of educational fields*

Educational fields		$\bar{x}_1 - \bar{x}_2$	P
Movement	Language	0.262	0.126
	Art	1.039	0.000
	Society	0.883	0.000
	Nature	0.728	0.000
	Mathematics	1.175	0.000
Language	Art	0.777	0.000
	Society	0.621	0.000
	Nature	0.466	0.016
	Mathematics	0.913	0.000
Art	Society	-0.155	1.000
	Nature	-0.311	0.209
	Mathematics	0.136	1.000
Society	Nature	-0.155	1.000
	Mathematics	0.291	0.485
Nature	Mathematics	0.447	0.000

The majority (9) of the pairs of educational fields show statistically significant differences concerning their attributed importance. The fields of movement and language stand out. There is no statistically significant difference between them, but they are statistically more important than the other fields (art, society, nature, and mathematics). Nature has a statistically higher rating than mathematics. Art's, society's and nature's importance are rated similarly. The results coincide with (unfortunately, still occasionally present) the views of educational fields that we can see in practice. Movement and living in nature and the development of language skills are important fields that enable the child's healthy development and present a basis for a successful life. Art is seen as a fun activity whose task is to relax the child. Society and nature are important but not as important as language and movement, while maths should be taught in school. Perhaps the terms that are used to denote these activities partially contribute to this, as the Slovenian preschool curriculum took over the terminology from school subjects (mathematics) and a different view of this activity might be reflected by a different term, e.g. numeracy (Ministry of Education, 2012). The holistic approach to a child's development and learning should be emphasized and to a greater extent included in their subjects by teachers of educational fields in preschool teacher training programmes.

Rating the importance of art genres

Teachers rated the importance of seven art genres as defined by the Slovenian Curriculum for Kindergartens: visual arts, music, dance, audio-visual, drama, puppets, and literature (Table 4).

Table 4. *Art genres ranked according to the mean attributed importance ($\bar{x}$)*

Art genres	$\bar{x}$
Visual arts	9.194
Music	9.019
Literature	9.010
Dance	8.301
Puppet	8.078
Drama	7.534
Audio-visual	6.709

Compared to educational fields (Table 1), the average attributed importance of art genres is lower. Visual arts activities were ranked the highest, followed by music and literary activities, while dance and puppet activities follow

and were both attributed average importance. Drama activities and audio-visual activities were ranked the lowest. It can be assumed, on the basis of this attributed importance, that among the art genres, visual arts (drawing, painting), music (singing, listening), and literature (listening to stories, storytelling) activities prevail in practical work in kindergartens. The low ranking of puppet activities was surprising, as all preschool didactics view the puppet as an ideal didactic means to be used in diverse situations. Audio-visual activities were found to be the least important, which (similar to mathematics) can be attributed to the fact that these are newer to the curriculum. Table 5 provides the results of verifying the statistical significance of the differences between the covered art genres.

Table 5. *Results of the repeated measures analysis ANOVA testing the differences between seven art genres*

Art genres	Mean	Standard Deviation	Wilks' Lambda Test	
	$\overline{x}$	s	F	P
Visual arts	9.194	1.067		
Music	9.019	1.221		
Dance	8.301	1.526		
Audio-visual	6.709	1.829	41.758	0.000
Drama	7.534	1.656		
Puppet	8.078	1.724		
Literary	9.010	1.264		

There are statistically significant differences in the ratings of the importance of the covered art genres (P=0.000). The hypothesis (H2) is thus confirmed. Teachers, therefore, also find art genres to be differently important. These are their chosen views, and the realization is subjective. Consequences include differences in children's knowledge and values, perhaps even long-term ones. Table 6 shows the results of the analysis of differences among all seven pairs of art genres.

Table 6. *Results of the Bonferroni test for pairs of art genres*

Art genres	Activities	$\bar{x}_1 - \bar{x}_2$	P
Visual arts	Music	0.175	1.000
	Dance	0.894*	0.000
	Audio-visual	2.485*	0.000
	Drama	1.660*	0.000
	Puppet	1.117*	0.000
	Literary	0.184	1.000
Music	Dance	0.718*	0.000
	Audio-visual	2.311*	0.000
	Drama	1.485*	0.000
	Puppet	0.942*	0.000
	Literary	0.010	1.000
Dance	Audio-visual	1.592*	0.000
	Drama	0.767*	0.000
	Puppet	0.223	1.000
	Literary	-0.709*	0.000
Audio-visual	Drama	-0.825*	0.000
	Puppet	-1.369*	0.000
	Literary	-2.301*	0.000
Drama	Puppet	-0.544*	0.002
	Literary	-1.476*	0.000
Puppet	Literary	-0.932	0.000

There are only four pairs of art genres for which no statistically significant differences were found. The first three are visual arts activities and music, visual arts activities and literary activities, and music and literary activities. The surveyed teachers attribute the highest importance to these genres (Table 4). The difference between the pairs of dance and puppet activities is also not statistically significant. To all other art genres, statistically significant different importance is attributed (P<0.001). Visual arts activities are ranked higher than dance, audio-visual, drama, and puppet activities. Music is ranked higher than dance, audio-visual, drama, and puppet activities. Dance is ranked higher than audio-visual and drama, but lower than literary activities. Audio-visual activities are ranked lower than drama, puppet, and literary activities, while drama activities are ranked lower than puppet and literary activities, and puppet activities are ranked lower than literary activities.

Rating the importance of visual arts fields

Teachers also rated the importance of individual visual arts fields: drawing, painting, stamping, sculpting, spatial design, and art evaluation (Table 7).

Table 7. *Visual arts fields ranked according to the mean attributed importance* ($\bar{x}$)

Visual art fields	$\bar{x}$
Drawing	9.495
Painting	9.379
Aesthetic evaluation	8.476
Spatial design	7.990
Stamping	7.981
Sculpting	7.845

Teachers rate drawing and painting as the most important; aesthetic evaluation is also rated high. Spatial design, stamping, and sculpting were attributed a slightly lower average importance (<8). These facts match the directions of art didactics and the prevailing practices in Slovenian kindergartens. Drawing best develops the child's visual perceptions and should be used the most frequently. Painting is an activity that (in addition to drawing) is used the most frequently in kindergartens, partially because the necessary materials (coloured pencils, crayons, etc.) are easy to use, and partially because of the child's desire and need to express him/herself with colours. The high rating of aesthetic evaluation surprizes us. As these activities are connected with visits to galleries and in-depth artistic knowledge, Slovenian preschool teachers avoided them in the past. The development of aesthetic feeling is however integral to requisitely holistic visual arts education, so this result of the study is positive. Table 8 shows the statistical significance of differences between individual visual arts fields.

Table 8. *Results of the repeated measures ANOVA testing the differences between six visual arts fields*

Visual art fields	Mean	Standard Deviation	Wilks' Lambda Test	
	$\bar{x}$	s	F	P
Drawing	9.495	0.906		
Painting	9.379	0.755		
Stamping	7.981	1.726	23.375	0.000
Sculpting	7.845	1.655		
Spatial design	7.990	1.671		
Aesthetic evaluation	8.475	1.513		

The Wilks' Lambda multivariate test shows a statistically significant difference (P=0.000) between the covered visual arts fields. On this basis, the hypothesis (H3) can be confirmed. The statistically significant differences of visual arts fields, as rated by preschool teachers, are professionally more justified, as drawing is the fundamental visual arts field that serves as a basis for all others. Nevertheless, the application of visual arts fields should be more harmonized in kindergartens in order to achieve the requisitely holistic children's development. Even more could be gained from their intertwining, such as an attempted sculpture based on a child's drawings. This applies not only to visual arts but also to other art fields, such as music (Sicherl Kafol, 2001). Table 9 shows the results of the analysis of differences between pairs of visual arts fields.

Table 9. *Results of the Bonferroni test for pairs of visual arts fields*

Visual art fields	Activities	$\bar{x}_1 - \bar{x}_2$	P
Drawing	Painting	0.117	1.000
	Stamping	1.515*	0.000
	Sculpting	1.650*	0.000
	Spatial design	1.505*	0.000
	Aesthetic evaluation	1.019*	0.000
Painting	Stamping	1.398*	0.000
	Sculpting	1.534*	0.000
	Spatial design	1.388*	0.000
	Aesthetic evaluation	0.903*	0.000
Stamping	Sculpting	0.136	1.000
	Spatial design	-0.010	1.000
	Aesthetic evaluation	-0.495	0.091
Sculpting	Spatial design	-0.146	1.000
	Aesthetic evaluation	-0.631*	0.002
Spatial design	Aesthetic evaluation	-0.485*	0.013

Pairs of visual arts fields with a statistically significant difference prevail again. Drawing is rated as statistically significantly more important than stamping, sculpting, spatial design, and art evaluation. Painting is found to be more important than stamping, sculpting, spatial design, and art evaluation. Sculpting and spatial design are evaluated lower than stamping and spatial design, stamping and art evaluation, and sculpting and spatial design. The results indicate a relation between the technical complexity of the implementation of an activity and the frequency of such implementation in working with children.

Less demanding art techniques are used in drawing and painting (pencil, crayons, etc.), while stamping or spatial design require more complex technical procedures. Preschool teachers feel less qualified to implement these activities. These results also indicate the need for a more holistic approach within the framework of art subjects during study years (Morley, 2014).

Conclusions

This empirical study, which addressed a random sample of preschool teachers and assistant teachers, revealed their perception of the importance of educational fields, art genres, and visual arts. The following basic results were obtained:

- As regards educational fields in kindergartens, the greatest importance, which is statistically significantly higher than others, is attributed to movement and language. Nature, science, and art are attributed a similar, but slightly lower importance; mathematics has the lowest average attributed importance.
- As regards art genres in kindergartens, visual arts, music, and literary activities are art genres without statistically significant differences; they are rated statistically significantly higher than others (i.e. dance, puppet and drama activities). Audio-visual activities have the lowest average attributed importance.
- Among visual arts fields, drawing and painting are rated the highest. There is no statistically significant difference between them; they are rated statistically significantly higher than the other visual arts fields. Spatial design, stamping, and sculpting enjoy a lower average attributed importance; there is no statistically significant difference between them. Art evaluation, however, is rated statistically significantly higher than any of them, (P<0.05), or with a tendency to be higher (0.05<P<0.10).

We, therefore, propose the following:

- The intertwining of activities should be researched in future theoretical, methodological, and empirical studies about preschool education. The requisite holism of preschool education might be excessively left to the requisite personal holism of teachers, their heads, assistants, and parents.
- The values, which education on all three levels provide to teachers, and their practical experience confirms, meet the modern needs for children to be creative.

- One may hope that these values will soon be transferred from the pre-school to the school phase of shaping children's personalities. Children are entering an innovative society and economy where creativity offers many more possibilities than passivity. Memory and knowledge no longer suffice.
- Furthermore, creativity enables both material and psychological prosperity and well-being, which, because of modern technologies, is becoming a condition for success.

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The Importance of Visual Reading for the Interpretation of a Literary Text[1]

Janja Batič*[2] and Dragica Haramija[3]

∼   In this paper, the two authors showcase the results of a research survey on the role of illustrations in the interpretation of literary texts. The survey sample included students of primary education and preschool education, who were given the poem Učenjak (Scholar) by Niko Grafenauer and asked to answer questions regarding the character's personality and appearance, the literary space, and other factors. The first group of interviewees was given the poem illustrated by Lidija Osterc and the other the same poem illustrated by Marjan Manček. The results showed that the illustration had a significant impact on the message conveyed by the poem, particularly when the illustrator added the context by representing the character's environment (which was not explicitly given in the text). Furthermore, the results showed the need for the comprehensive reading of an illustrated text, given that it is the interaction between the verbal and the visual that provides vital information necessary for the reader to understand the message of the dedicated literary work.

Keywords: picture books, illustrations, comprehensive reading (interaction), Grafenauer, Manček, Osterc, Pedenjped

Introduction

The time and space dedicated to visual arts in primary school education in Slovenia are frequently restricted to the subject currently referred to as "Visual Arts" though the point of the subject is, in fact, art education. Notwithstanding the unfortunate name of the subject, we need to reconsider the role of visual arts, not only with regard to teaching the Visual Arts subject, where the relation is clearly established but more so with regard to teaching subject matter from other subject areas. Visual arts may be a good starting point for effective teaching practices in other subject areas, which has been excellently illustrated by Karen Hosack Jansen (2014) through several practical cases. She makes artwork the basis of an interdisciplinary art project, describing the process of developing the project concept as follows:

> When you have decided which visual arts knowledge and skills you want to teach in a project, including which transferable key skills, you need to think about which work or works of art would make a suitable stimulus (as long as high-quality reproductions can be sourced) and which other subject areas might be taught under the umbrella of a thematic approach (2014, p. 76).

This is one of the possible ways of how to use or better include visual arts in various subject areas.

We frequently tend to forget or neglect the fact that pupils encounter works of art each time they discuss an illustrated literary text in their Slovenian class (it may be a picture book, an illustrated novel, etc.). The criteria on which language teachers select literary works to be discussed are often exclusively literary, and the analysis of the works is conducted at the level of the text. Hence, illustrations are regarded merely as highlights and additions rather than constituent parts of the book discussed. Since we are continuously exposed to a great deal of visual imagery—with visual information having become the main source of information—we need to consider whether such an analysis of illustrated literary works is still appropriate. Perry Nodelman elaborated on the relationship between text and pictures back in 1988, giving the two an equal position.

> Because they communicate different kinds of information, and because they work together by limiting each other's meanings, words and pictures necessarily have a combative relationship; their complementarity is a matter of opposites completing each other by virtue of their differences. As a result, the relationships between pictures and texts in picture

books tend to be ironic: each speaks about matters on which the other is silent (Nodelman, 1988, p. 221).

Authors of various surveys (e.g. Sipe, 1998; Nikolajeva, 2003) focused on the text-image relationship most frequently when analysing picture books that are a special type of multimodal books. According to Haramija and Batič, picture books comprise "three key ingredients: text, illustrations, and the content-form relationship between the text and the illustration" (2013, p. 23). What is particularly interesting in terms of the analysis is the verbal relationship or the interaction. Sipe notes that "[...] the relationship between two types of text – the verbal and the visual texts – is complicated and subtle" (1998, p. 97). He further observes that their relationship is synergistic, as "[...] the total effect depends not only on the union of the text and illustrations but also on the perceived interactions or transactions between these two parts" (Sipe, 1998, pp. 98–99). Nikolajeva (2003) identifies three types of interactions: symmetrical interaction (the text and the images tell the same story); complementary interaction (words and pictures fill gaps and missing information); enhancing interaction (pictures underline or say something more than the text or vice versa). The enhanced interaction can develop in two directions: when the said difference becomes significant, a counterpoint dynamic may develop (the meaning is beyond the scope of either level of communication alone), while an extreme form is contradictory interaction (pictures and words communicate ambiguous messages that require a higher level of mental effort from the reader). We can see the respective forms of interaction also with relation to a single illustration and corresponding text. The issue of the relationship between image and text is particularly interesting when we read a poem with a dedicated illustration. Most commonly, the illustrations in poetry collections are placed on the page facing the corresponding poem. The second option is to have the text integrated into the illustration itself. A picture book may include only one poem with each part of the poem being incorporated into its own illustration, such as in in *Where Do Dreams Go* (2008) by Lila Prap. The relationship between the visual and the verbal in the latter is so close that only comprehensive reading allows proper interpretation of the poem—the literary character is not mentioned in the text, only the illustration reveals that it is a boy. Furthermore, the illustration outlines the literary space, subject reality, and other elements.

Illustrations can, in fact, change the way we understand the text. They most frequently provide additional information on literary time, literary characters, mood, space and characters, subject reality, and events not mentioned in the text (Haramija & Batič, 2013, pp. 262–264). Illustrators frequently define

literary time by including in their illustration a clock, a calendar or seasonal references. In the cultures in which texts are read from left to right, people tend to translate the left–right placement to a before-after timeline of the events. This is particularly evident if the same literary character has been depicted in an illustration twice (e.g. two-sided illustrations), yet we do not understand that as there being two identical characters but rather as a representation of the timeline of the events that include movement. Nikolajeva notes (2003, p. 15):

> [...] the most often used and the most successful device to express move-
> ment within a single picture is what art critics call simultaneous suc-
> cession [...]. It implies a sequence of images, most often of a figure, de-
> picting moments that are disjunctive in time but perceived as belonging
> together, in an unequivocal order. The change occurring in each subse-
> quent image is supposed to indicate the flow of time between it and the
> preceding one.

When Nikolajeva refers to "each subsequent image" (2003, p. 15), we un-
derstand the subsequent image being the one placed to the right of the preced-
ing one. What is placed on the left takes place before and what is on the right
occurs after that.

Literary characters in shorter texts are normally given names but no de-
tails, so it is on the illustrator to define their appearance. The same thing ap-
plies to *space*. Nikolajeva points out: "While words can only describe space, pic-
tures can actually show it, doing so more effectively and often more efficiently.
[...] The verbal narrator forces the reader to 'see' certain details of the setting,
while ignoring others. Visual representation of the setting is 'non-narrated' and
therefore non-manipulative" (2003, p. 11). At the same time, the illustrator di-
rects the reader's/viewer's attention by changing the perspective and the focus.
An interesting "conflict" appears when the illustrator highlights the happen-
ing that is not explicitly mentioned in the text and puts the main event in the
background. We can find several examples of this in the picture book *Juri Muri
v Afriki* (*Juri Muri in Africa*) by Tone Pavček and Damijan Stepančič (2012). It
is a book about a boy who disliked washing himself, in which the illustrator
depicted the main event, in several of the illustrations, merely as a part of a
larger picture. How the reader will understand or interpret an illustration also
depends on their understanding of *symbols, signs*, and *context*. Reader's experi-
ence plays a crucial role in the interpretation of the context as well.

The above elements first and foremost refer to what has been represent-
ed but also to how it has been represented (e.g. movement implied by the place-
ment of visual elements within the composition). The reader's knowledge of

the basics of art theory (visual art elements, art composition methods, etc.) and various art techniques and their expressive potential is a fundamental prerequisite for the comprehensive reading of an illustrated text. Jane Doonan points out, "[O]nce children have been told and shown how lines and shapes and colours are able to refer to ideas and feelings, they can explore the dimension beyond what is literally represented" (1993, p. 8). This is only possible providing we teach the viewers (pupils) to become visually sensitive individuals that will interpret an illustration through what has been represented and how, including which visual art devices have been used.

The theoretical starting point was developed based on studying picture books that included a large number of illustrations of a dedicated text. The question we focused on was: what was the narrative power of a single illustration of a specific poem, or in other words, could a single illustration influence the interpretation of the corresponding poem and in what way?

Methodology

A survey,[4] the goal of which was to identify how an illustration can change the meaning of a poem, was conducted in June 2014. The convenience sample (n=301) included students of the Faculty of Education at the University of Maribor, Slovenia, majoring in preschool education (146 students or 48.5 per cent), and primary education (155 students or 51.5 per cent). During the survey, the respective students were enrolled in the first year of the 1st cycle (19.3 per cent), the second year of the 1st cycle (37.2 per cent), and third year of the 1st cycle (43.5 per cent). The sample included 279 female (92.7 per cent) and 22 male (7.3 per cent) participants. The participation in the survey was voluntary and anonymous. The students were divided into two groups and shown the illustrated poem *Učenjak* (Scholar) by Niko Grafenauer, which was projected on canvas. The first group (56.1 per cent of the students) was shown the poem illustrated by Lidija Osterc (hereinafter referred to as *Pedenjped A*), while the other group (43.9 per cent) was shown the same poem illustrated by Marjan Manček (hereinafter *Pedenjped B*). The students were then asked to fill in a questionnaire comprising open-ended questions (e.g. What is Pedenjped like? What kind of books does he read? etc.). Their responses were then grouped into categories, analysing the collected data with SPSS software,

4   The research survey is part of an extensive survey conducted among the students of the Faculty of Education (primary education, preschool education, and art education programmes) and of the Faculty of Arts (Slovenian language and literature), both at the University of Maribor. This discourse includes only the results of the survey among the students of primary and preschool education, as their curriculum includes subjects related to literature and artistic expression.

using descriptive statistics (frequency) and inferential statistics (chi-square test).

The criteria for the selection of the poem were literary (Niko Grafenauer is a renowned Slovenian poet) as well as artistic (the poem was illustrated by two prominent Slovenian illustrators: Lidija Osterc and Marjan Manček). Niko Grafenauer (b. 1940), an editor and a translator, who has been a member of the Slovenian Academy of Sciences and Arts since 2003, writes for both adults and children. His poetry is of particular importance within children's literature, though he has written two prose works for children as well.[5] Grafenauer has received a number of awards for his work, including the prestigious Prešeren Lifetime Achievement Award (1997) and Levstik Lifetime Achievement Award (2007). In her introduction to Slovenian children's literature, Marjana Kobe points out:

> [i]n the mid-1960s Niko Grafenauer (Pedenjped, 1966) took from the source of Slovenia's artistic poetry-making for children going back to Fran Levstik, announcing a boom in poetics deriving from the theory of play as a "symbol of the world". [...] At the same time, Niko Grafenauer and Saša Vegri opened new horizons for children's poetry by poetising existential questions (1996, p. 4).

In his article on contemporary Slovenian children's poetry (2006, p. 273), Igor Saksida substantiates Grafenauer's prime position within children's poetry during the time of modernism.[6] Furthermore, Saksida elaborates his idea in the article entitled "Methodology for Interpretation of Slovenian Children's Literature", pointing out that:

> Grafenauer's (1975) essay, "Igra v pesništvu za otroke" (Play in poetry for children) remains one of the most significant contributions to the understanding of linguistic procedures in quality children's poetry and in poetry in general. The author describes the development of children's poetry from its beginnings, with Levstik to the present. He identifies

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5   The most important children's works by Niko Grafenauer include *Secrets* (Skrivnosti), 2012 and other editions; *Frog Radio Station* (Žabja radijska postaja), 2011; *Three Geese and a Gander* (Troje gosk in en gosak), 2011; *Littleman Has a Tail Again* (Pedenjped ima spet rep), 2010; *Pointy and the Hallofly* (Špicmožic in Halomuha), 2009; *Free Entry into the Littleman Fairy Tale* (V Pedenjpravljico prost vstop), 2003; *Riddles* (Uganke), 2001; *When the Head Swims above the Clouds* (Kadar glava nad oblaki plava), 2000; *Mahaiana and Other Fairy Tales about Littlish* (Mahajana in druge pravljice o Majhnici), 1990; *Littlish* (Majhnica), 1987; *Old Ljubljana* (Stara Ljubljana), 1983; *Locomotive, Locomotive* (Lokomotiva, lokomotiva), 1981; *Skyscrapers, Sit Down* (Nebotičniki, sedite), 1980); *Carosaur* (Avtozaver), 1976.

6   Saksida notes that "[a]esthetic play is fundamental in modernist children's poetry, though not merely as the theme of the poem—it incorporates the following characteristics: play as a way of depicting the textual reality, that is, through illogical word combinations; inventing new words and violation of orthography rules; breakaway from depiction of human figure (in particular child) to equivocal descriptions of objects, body parts, and existential notions" (2006, p. 271).

(linguistic) play (or linguistic interpretation) as the determining factor in quality (aesthetically mature) poetry, which is the equal of literature for adults (Haramija & Saksida, 2013, p. 185).

The poetics principles he adheres to in writing his own poetry are the same principles he recognizes as the absolute quality marker in other children's poets. His strong attachment to the poetic tradition of Fran Levstik and Oton Župančič, the pioneers of Slovenian children's poetry at the turn of the 19th century, is also evident in the poetics of Grafenauer's poetry collection *Pedenjped*. The first edition of this lyrical children's poetry from 1966 included illustrations by Lidija Osterc and was soon followed by a revised edition in 1969 and a picture book with selected poems and illustrations by Marjan Manček in 1979. Between 1966 and 2014, 17 editions were published (including reprints), each time including a different set of poems about Pedenjped.[7] Pedenjped is a commonly recognized literary character among Slovenian children, which has remained popular throughout the nearly fifty years since its first appearance. In terms of its theme, the collection is homogenous, with a child's (i.e. Pedenjped's) perspective reflecting the daily life in the child's home environment, which is mostly associated with safety and play. Grafenauer has succeeded—and that is the main quality of all poems about Pedenjped—to introduce, through a child's perspective and emotions, the world of a contemporary child living in abundance and peace. The author himself proves this to be true by stating:

> Through Pedenjped I wanted above all to get close to a child's way of seeing things and events that they encounter daily and simultaneously merge that with my own childhood experiences and impressions emerging within me as I observe children today, so as to make the personality of this character as likeable as possible (Grafenauer, 1969, p. 67).

The author has succeeded in that, so this poetic pattern can be created still today—the author has been writing poems about this child next door for fifty years. In the first poem (entitled Pedenjped) the boy is described in detail: he is wearing a "pedenjsrajčka" (little shirt) and "pedenjhlače" (little pants), his hair is tousled, and he has dimples in his cheeks. The themes of the subsequent poems are about him putting on his clothes, washing, feeding, playing, and performing other activities. The titles of the collections indicate the morphological

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7   Poems about Pedenjped have been published (between 1966 and 2013) seventeen times, of which 15 collections entitled *Pedenjped* included different sets of poems, while two collections were given new titles, namely, *Littleman Has a Tail Again* (Pedenjped ima spet rep), and *Littleman of his Word* (Možbeseda Pedenjped).

structure including the word "pedenj"[8] which is used to describe something that is little (shirt, trousers, shoes), something that belongs to him (formed from a noun: mother, father; formed from a verb: help), or both (kingdom, pictures, speed train, bed), implying not only ownership but also function, e.g. *pedenjslika* (little picture) is not only a small picture but also a picture made by Pedenjped.[9] The poet uses interesting idioms (e.g. *biti mož beseda* (to be a man of one's word), *napokati se kakor boben* (be full as a tick)), and onomatopoetic expressions (e.g. in his poem entitled *Uspavanka* (Lullaby) he uses the words "trilili", "tralala", in the poem *Brzovlak* (Fast train) he uses "uuu", while his most onomatopoetic poem is entitled *Glasbenik* (Musician) using words, such as "svirili", "svirilili", "svirilaja" and combinations thereof). All his poems are lyrical poems with a conventional structure with four-line stanzas. The poet uses alternate rhyme or rhyming couplets, along with enjambment and personification (e.g. spoon is in a hurry) in nearly every poem. The respective poem is structurally similar to others.

Scholar

Pedenjped loves browsing through
big heaps of books of various kinds.
He reads aloud and nods his head
at notions from all sorts of minds.

Slouched o'er books at all times,
each page he studies with intent.
His noggin bobbing from insights,
he props his head up with his hands.

At home, he doesn't mind the jumble,
with 'la-la-la' his time he passes.
But if over a word he stumbles
at once he dons his reading glasses.
(Grafenauer, 1966, p. 23; translation by Dušan Rabrenovič)

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8   According to the Slovenian Normative Guide (2001, p. 1086), the word "pédenj" is defined as a prefix in a compound word meaning little, e.g. pédenjčlôvek is a little man.

9   In the poem *Brzovlak* (Fast train) it is clear throughout the poem that it is Pedenjped who is in fact a little speed train (pedenjbrzovlak): "po vseh štirih v noč sopiha […] Če pa je hudo zaspan,/ spet postane Pedenjped." (Grafenauer, 2011, p. 22) (translation: on all fours puffing into the night […] When he gets terribly sleepy,/ he is Pedenjped again.; Author's Note)

Lidija Osterc[10] (Image 1, Pedenjped A) complemented the poem with an illustration of a boy with bushy hair, round glasses, shorts, striped socks and pointy little shoes. His shorts and socks resemble the fashion from the first half of the twentieth century. He is standing in an upright position, holding in his hand the book titled ABECEDA (Alphabet) which is turned upside down. There is no representation of space, and the illustration is placed right next to the text. The boy's head is facing the left side. Judging by his body proportions, we can assume that it is a schoolboy rather than a preschool child. The boy in the picture appears to be "reading" or viewing the book with interest, though the letters on the cover being turned upside down indicate that he cannot actually read. The drawing by Lidija Osterc is in black and white, printed on a toned paper. The title of the poem is white, while the text is black. The use of achromatic colours arouses the feeling of aloofness and seriousness. However, the illustration does not provide any information on what "jumble" (the phrase in the Slovenian language is 'hišni hrup' which literally means "domestic noise"; author's note) is supposed to be.

Image 1. Niko Grafenauer and Lidija Osterc: Pedenjped. Ljubljana: Mladinska knjiga, 1966, p. 23

10 Lidija Osterc (1928–2006) has a degree from the Academy of Fine Arts and Design, and works as a painter and an illustrator. She has received three Levstik Awards for her illustrations: in 1964 for the illustrations in the picture book *Hišica iz kock* (House of Building Blocks) by Ela Peroci, in 1966 for the illustrations in Slovenian editions of fairy tales by the Brothers Grimm, namely, *Lonček, kuhaj!* (The Magic Porridge Pot) and *Sneguljčica* (Snow White) and the illustrations in *Desetnica* (The Tenth Daughter) by Frane Milčinski, and in 1969 for the illustrations in *Laponske pripovedi* (Tales from Lapland) by Robert Crottet, *Strašni lovec Bumbum* (Bumbum the Terrifying Hunter) by Tone Pavček, and *Očala tete Bajavaje* (Aunt Bajavaja's Specs) by Ela Peroci.
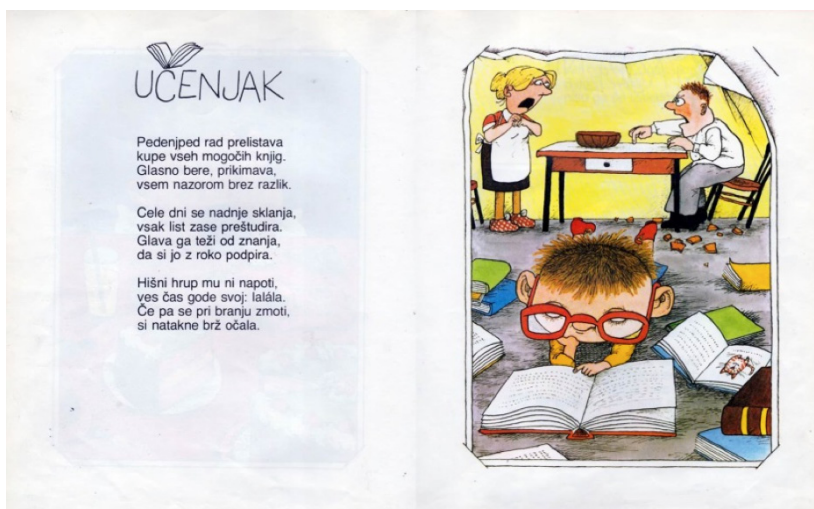
Image 2. Niko Grafenauer and Marjan Manček: Pedenjped. Ljubljana: Mladinska knjiga, 1979, no pagination

In his illustration, Marjan Manček[11] decided to place Pedenjped, a boy with a big head (his body proportions suggest he is a young, possibly preschool child), big red glasses, tousled brown hair, blue trousers, and red shoes, in the forefront. There is a thick open book before him. He is supporting his head with his right hand while his left index finger is pointing at the text. He is lying amid piles of books. In one of the open books, we can see a picture of a cat. The scene is depicted from below. In the background, we can see a table and two people. Standing on the left is a woman with open mouth, corners turned down, and hands joined tightly in front. On the right there is an angry-looking man tapping the table with his right index finger and there are shards under the table. Marjan Manček made a coloured drawing with yellow, green, blue, and red being the most prominent colours. The illustration has been "framed", so it looks like a photo in an album. The wrinkled top edge and a dog-ear on the top right corner imply the temporal distance of the represented scene, that is, a past event, the memory of which has been documented in a photo album. In addition, the "worn out" part of the illustration intensifies the tension of the scene happening behind Pedenjped. The illustration appears separately on the

11   Marjan Manček (1948) is a free-lance artist with a degree in English and History from the Faculty of Arts, University of Ljubljana, working mostly as a cartoonist (e.g. comic book *Hribci* (The Hillies)), illustrator, and film animator. He has received several awards for his work, one of the most prominent being the 2007 Levstik Award for lifetime achievement in illustration. In 1977, he received a Levstik Award for his illustrations of *Kozlovska sodba v Višnji gori* (The Goat Trial in Višnja Gora) by Josip Jurčič, and a Hinko Smrekar Award in 2009.

right-hand page while the poem is placed on the opposite page. The caron of the letter "Č" in the title is replaced by a drawing of an open book. The illustration by Manček accentuates the child's world (worm'seye view, strong chromatic colours) and the significance of the environment (family environment, the presence of books), while also depicting the "jumble" (parents' quarrelling or, more precisely, an angry, aggressive father and a scared mother).

Results and interpretation

The first thing we were interested in was to see how the students perceived Pedenjped's *character*. The most frequently recurring students' statements were "he likes to read or thumb through books" (45.5 per cent), "he is sophisticated, intelligent, learned" (34.9 per cent), "he is inquisitive and eager to learn" (27.9 per cent), "he likes to learn" (15.6 per cent), "he is playful, naughty, bratty" (14.6 per cent), and "he is a diligent and obedient child" (13.0 per cent). When asked about what kind of books Pedenjped liked to read, most students noted that he read "all kinds of books or various books" (82.4 per cent). Only a minor share of the students (24.3 per cent) specified or described the books in more detail (e.g. picture books, encyclopaedias, thick books). To the question as to whether Pedenjped actually read or not, nearly a third of the students (31.2 per cent) noted that Pedenjped did read, while others thought he did not read but rather pretended to read.

The analysis of the answers showed there was no statistically significant difference between the students who observed Illustration A (by Lidija Osterc) and those observing Illustration B (by Marjan Manček).

In describing his *appearance*, the most frequently observed feature was Pedenjped's eyewear, as 68.4 per cent of the students noted that he wore eyeglasses. Nearly half of the students described his haircut and/or hair length (47.5 per cent). Furthermore, 38.9 per cent of the interviewees described Pedenjped as a child or a young boy. Other references to physical features included his hair colour (17.9 per cent), size of his eyeglasses (11.3 per cent), details about his personal hygiene (referred to as messy and poor) (8.3 per cent), trouser details (8.0 per cent), shirt details (8.0 per cent), colour of his eyeglasses (7.6 per cent), ears (protruding and/or large) (6.6 per cent), his size (6.0 per cent of the students described Pedenjped as being a big boy), shoes details (5.6 per cent), his figure (slim) (5.3 per cent), and socks details (4.7 per cent). The results were analysed in view of the illustrations observed (A or B), which showed that none of the students in the group analysing the illustration by Lidija Osterc described the colour of Pedenjped's eyeglasses. In contrast, none of the students observing the

illustration by Marjan Manček characterized Pedenjped as being a big boy nor did they mention his socks. Statistically significant differences were also identified in some of the other questions (Table 1).

Table 1. *Description of appearance*

| | | Illustration | | | | | | χ² – test | |
| | | A – L. Osterc | | B – M. Manček | | combined | | | |
		f	f%	f	f%	f	f%	χ²	P
Describing the size of his eyeglasses	YES	3	1.8	31	23.5	34	11.3	34.861	0.000
	NO	166	98.2	101	76.5	267	88.7		
Describing the colour of his eyeglasses (red)	YES	0	0.0	23	17.4	23	7.6	31.883	0.000
	NO	166	100.0	109	82.6	278	92.4		
Describing his hair length or hairstyle	YES	96	56.8	47	35.6	143	47.5	13.355	0.000
	NO	73	43.2	85	64.4	158	52.5		
Describing the hair colour	YES	18	10.7	36	27.3	54	17.9	13.090	0.000
	NO	151	89.3	96	72.7	247	82.1		
Small boy, a child	YES	46	27.2	71	53.8	117	38.9	22.018	0.000
	NO	123	72.8	61	46.2	184	61.1		
Big boy	YES	18	10.7	0	0.0	18	6.0	14.953	0.000
	NO	151	89.3	132	100.0	283	94.0		
Large or protruding ears	YES	3	1.8	17	12.9	20	6.6	14.731	0.000
	NO	166	98.2	115	87.1	281	93.4		
Trousers details	YES	22	13.0	2	1.5	24	8.0	13.364	0.000
	NO	147	87.0	130	98.5	277	92.0		
Socks details	YES	14	8.3	0	0.0	14	4.7	11.468	0.001
	NO	155	91.7	132	100.0	287	95.3		
Messy, poor hygiene	YES	19	11.2	6	4.5	25	8.3	4.365	0.037
	NO	150	88.8	126	95.5	276	91.7		
Slim figure	YES	16	9.5	0	0.0	16	5.3	13.199	0.000
	NO	153	90.5	132	100.0	285	94.7		

Furthermore, we asked the students about their interpretation of the word 'jumble'. Their answers fell into two groups. According to the first group, the cause of the jumble was the boy's parents quarrelling, while the second group of answers considered the jumble to be a result of different sounds in the apartment (e.g. noises caused by dishes, pets). The difference between the answers from either group was statistically significant (Table 2).

Table 2. *Interpretation of the word 'jumble'*

| | | Illustration | | | | | χ^2 – test | |
| | | A – L. Osterc | | B – M. Manček | | combined | | | |
		f	f%	f	f%	f	f%	χ^2	P
Jumble as a result of parents quarrelling	YES	14	8.3	92	69.7	106	35.2	122.520	0.000
	NO	155	91.7	40	30.3	195	64.8		
Sounds in the apartment (dishes, pets, etc.)	YES	156	92.3	66	50.0	222	73.8	68.531	0.000
	NO	13	7.7	66	50.0	79	26.2		

We further inquired after the environment in which Pedenjped lived. The students most frequently described it as an environment in which one could not have some peace and quiet while the least frequent answer was that Pedenjped retreated to his own world due to the family situation. The difference between the answers from either group was statistically significant (Table 3).

Table 3. *Description of the environment*

| | | Illustration | | | | | χ^2 – test | |
| | | A – L. Osterc | | B – M. Manček | | combined | | | |
		f	f%	f	f%	f	f%	χ^2	P
Environment characterized by conflicts between parents.	YES	5	3.0	39	29.5	44	14.6	41.974	0.000
	NO	164	97.0	93	70.5	257	85.4		
Unsettled environment.	YES	6	3.6	41	31.1	47	15.6	42.568	0.000
	NO	163	96.4	91	68.9	254	84.4		
Environment with no peace and quiet.	YES	50	29.6	59	44.7	109	36.2	7.326	0.007
	NO	119	70.4	73	55.3	192	63.8		
Environment characterized by poor relationships, no parental love.	YES	14	8.3	37	28.0	51	16.9	20.535	0.000
	NO	155	91.7	95	72.0	250	83.1		
Friendly and stimulating environment.	YES	61	36.1	0	0.0	61	20.3	59.755	0.000
	NO	108	63.9	132	100.0	240	79.7		
Pedenjped's own world he retreats to due to parents fighting.	YES	2	1.2	17	8.3	19	6.3	17.142	0.000
	NO	167	98.8	115	123.7	282	93.7		

Discussion

One of the conclusions that can be made based on our survey results is that in describing Pedenjped's *character*, the interviewees drew mostly from the text of the poem rather than from the illustrations, as there were no statistically significant differences between the answers of the two groups of interviewees. Naturally, we cannot disregard other poems on Pedenjped, as the appearance and the features ascribed to him by the survey participants have appeared throughout the poet's entire oeuvre on Pedenjped, as illustrated by Marjan Manček. Pedenjped's physical appearance is defined through his clothes and shoes, tousled hair, protruding ears, dimples in his cheeks. His favourite foods include potica (traditional Slovenian nut roll), sweets, and ice-cream. What leads us to assume that he is a really young boy is his behaviour: he picks his nose, he cannot wipe his nose by himself, he plays imaginary games, he is angry at his own reflection in the mirror (he does not recognize himself), he is drawing on the walls, plays the flute out of tune. As a result, his brattiness and playfulness may sometimes appear to be disturbing, so Pedenjped gets the worst of it when he is, for example, sent to bed by his father for having drawn on the walls, his tummy aches because he has eaten too much candy, or is pricked by a cactus sting while watering it carelessly. Grafenauer intentionally highlights the characteristics, activities, and appearance we normally attribute to a small child.

Furthermore, the survey results showed that the visual component, i.e., the illustrations, played a key role in describing the *physical appearance*. There was a statistically significant difference between the descriptions delivered by the two groups of interviewees, based on the illustration they were given to observe. Students analysing the illustration of Pedenjped by Manček (B) noticed the boy's big red glasses more frequently than students from the other group, the reason being that they are a prominent feature in the illustration that can be noted immediately (their disproportionate size compared to the head, spatial plan, angle of viewing). Over a half of the students observing the illustration by Manček noted that Pedenjped was a small boy or a child. Their answer is hardly unexpected, considering the head-to-body ratio that resembles bodily proportions of a child. Furthermore, their answer makes even more sense when we consider that the students in question have known Pedenjped from other poems and illustrations. Over one tenth of the students noticed Pedenjped's large protruding ears, which Grafenauer had introduced in his poem titled *Pedenjped*, where he noted that they looked like two uncles angry with each other, whimsically sticking out (1966, p. 6). Grafenauer's Pedenjped is considered to be a canonical character in Slovenian children's literature, which is first

introduced to Slovenian children in preschool, or at the latest by the end of the first triennial of the primary school education during which children focus mostly on poems about Pedenjped.[12] The interviewed sample included students aged between 19 and 21, which means that they must have discussed the poems about Pedenjped with illustrations by Manček, as they were included in the then school readers.[13]

The character of Pedenjped as created by Lidija Osterc is very much different from Manček's Pedenjped, so it is understandable that students noticed different things when describing the former. They described the boy's hairstyle, trousers, and socks. The illustration features the whole body standing in an upright position, so it is easier for the viewer to notice the details. At the same time, Pedenjped is a character that is rather unusual and special from the contemporary point of view, as his clothes belong to the times when the poem was written (i.e. the past). Further, we can notice that the illustrator has created a stylized character whose features also appear in her other illustrations and are key ingredients of her visual language (e.g. *Naša bela mačica* (Our White Kitten) by Srečko Kosovel, 1969). Only a small portion of students characterized Pedenjped as messy, and they noticed his slim figure as well. None of them wrote that Pedenjped was a child. In fact, one tenth claimed that he was a big boy.

The most notable difference between the observations by the two groups regards Pedenjped's age. Pedenjped by Marjan Manček is considered a child by 53.5 per cent of the interviewees and big boy by merely 27.2 per cent of the interviewees. Pedenjped by Lidija is considered a big boy by 10.7 per cent of the interviewees, though none of the students observing the respective illustration characterized him as a child or a young boy (0.0 per cent). Moreover, since the size adjectives (i.e. big boy) also imply the character's age, the observed difference is of crucial importance for the poem's interpretation. The majority of the interviewees believe that Pedenjped does not in fact read but merely pretends to be reading. Furthermore, there is a huge difference between a big boy that cannot read and a little child that cannot read. Based on the activities indicated throughout the poem—thumbing through books, his 'noggin bobbing' (set phrase) from all the knowledge, him putting on his glasses when he stumbles over a word—we are made to assume that he does not understand

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12   The curriculum for the Slovenian Language (http://www.mizs.gov.si/fileadmin/mizs.gov.si/pageuploads/podrocje/os/prenovljeni_UN/UN_slovenscina_OS.pdf, pp. 21–22, accessed on 15.3.2015) suggests the following poems to be discussed in the second grade of primary school: *Dvojčka*, *Sladkosned*, *Trd oreh*. As regards the acquisition of knowledge pertaining to literary science, Niko Grafenauer has been listed as the author to be discussed when dealing with children's poetry.

13   It has been established that Slovenian libraries hold more copies of the picture book with Manček's illustrations than both issues of the book illustrated by Lidija Osterc.

the cause-and-effect relationship entirely. If he is unable to read something, his eyeglasses will not help either, and the same applies to the read text as well.

An analysis of survey results showed that the *environment* in which the character is set changes the context of the poem lyrics, thus affecting the interpretation of the poem. There was, in fact, a noticeable difference between the answers provided by either group of the students, depending on which illustration they were given to observe. Pedenjped by Lidija Osterc lives in a friendly and stimulating environment, which may at times be loud, but the jumble from the poem is mainly associated with noises in the apartments, such as clanking of the dishes, pet sounds and noises, and alike. Pedenjped as seen by Marjan Manček, in contrast, lives (listed according to the frequency of students' answers): in an environment with no peace and quiet, in an unsettled environment, in an environment characterized by parental conflicts, in an environment characterized by poor relationships without parental love. In this version, the students-interviewees interpreted the jumble from the lyrics as parent's quarrelling and noises from the apartment.

The interpretation of the poem and the cause-and-effect relations are given a new dimension when taking into consideration the visual component, i.e. the illustration. What affects the interpretation the most is the perceived age of the character and the environment he is set in. When the character is surrounded by an empty space, our understanding of the environment is based largely on the information derived from reading the text. The interpretation of the 'jumble' from the poem depends on the reader's experience (familiarity with the notion and their own experience). When the character is set in an environment that is not described in the text, it becomes a vital part of the context, which we cannot neglect when interpreting the poem. The illustration by Lidija Osterc does not affect the interpretation of the poem, as the message remains the same regardless of whether we read with the illustration in front of us or without it. Marjan Manček, in contrast, introduced the environment next to the character, which definitely affects the interpretation of the poem. The artist represented a family environment in his illustration, leading the reader to believe that jumble, in fact, implies quarrelling. The physical appearance of Pedenjped as represented by Manček has definitely become an inseparable part of the poet's character; in other words, it has become in itself a generally recognized feature of the canonical literary character.

The conclusion we can draw from the survey is that when reading an illustrated poem, we need to employ an integrated approach. In other words, we need to treat the visual and the verbal as equally important. That is particularly important when the interaction between the text and the image is such that the

latter complements the former. Frank Serafini (2011, p. 346) has developed a set of questions that teachers can use to guide their pupils through the analysis of the visual structures in a multimodal text, such as: Which are the dominant colours? What effect do they have on you as a reader? What is the artist trying to get you to look at through leading lines, colours, contrast, gestures, and lighting?

During their studies, Slovenian students of primary education and pre-school education acquire sufficient knowledge of literature (literary theory and literary history basics; children's literature forms, types and genres; reading canonical and contemporary works in children's literature and their analysis and interpretation) and visual expression (art theory basics, theoretical and practical knowledge of visual art techniques and their expressive properties). It is, therefore, safe to say that they are equipped with sufficient knowledge for the comprehensive reading of picture books and illustrated books. However, problems may arise in interdisciplinary integration. Hence, the question is how to prepare students (i.e. prospective teachers) to be able to think beyond disciplines and plan as well as introduce the comprehensive reading of illustrated texts. Their students or pupils will see the interaction between text and illustration only if they will be properly guided by their teacher by means of questions that will encourage them to explore, to search for answers in both text and illustration, to discern the expressive possibilities of art techniques and materials, to be sensitive to composition, and to provide information-based answers (each statement is supported by information from the text and/or illustration). Developing this type of reading will surely contribute to the improved visual literacy of children. According to Vasquez, Troutman and Comer, visual literacy is 'the ability to (a) read and interpret a visual image and (b) communicate information using visual representation' (2010, p. 2). A comprehensive reading of illustrated texts is a sound way to improve the visual literacy of students and pupils, which is why further research into comprehensive reading is absolutely imperative.

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Pomen likovnega branja ilustracije pri interpretaciji leposlovnega besedila[14]

Janja Batič*[15] in Dragica Haramija[16]

~ Avtorici predstavljata izsledke raziskave o vlogi ilustracije pri interpretiranju leposlovnega besedila. V raziskavo sta vključili študente razrednega pouka in predšolske vzgoje, ki so ob pesmi Nika Grafenauerja Učenjak odgovarjali na vprašanja o značaju in videzu lirskega subjekta, književnem prostoru idr. Prva skupina anketiranih je odgovarjala ob pesmi z ilustracijo Lidije Osterc, druga pa ob pesmi z ilustracijo Marjana Mančka. Rezultati so pokazali, da ilustracija bistveno spreminja sporočilo besedila, predvsem kadar ilustrator z upodobitvijo okolja (ki v pesmi ni eksplicitno določeno) dodaja kontekst. Rezultati kažejo na nujnost celostnega branja ilustriranih besedil, saj je interakcija med besedilom in ilustracijo tista, ki podaja ključne informacije za razumevanje sporočila literarnega dela.

Ključne besede: slikanice, ilustracije, celostno branje (interakcija), Grafenauer, Manček, Osterc, Pedenjped

Uvod

Prostor za likovno umetnost je v osnovnošolskem izobraževanju v Sloveniji običajno omejen na predmet, ki je trenutno poimenovan Likovna umetnost, čeprav je bistvo predmeta v likovni vzgoji. Kljub aktualnemu neposrečenemu poimenovanju predmeta moramo premisliti o vlogi likovne umetnosti, ne le pri poučevanju predmeta likovna umetnost, kjer je ta povezava jasno vzpostavljena, temveč predvsem pri poučevanju vsebin pri drugih predmetnih področjih. Likovna umetnost je namreč lahko izhodišče za učinkovito poučevanje vsebin različnih predmetnih področij, kar zelo učinkovito na praktičnih primerih predstavlja Karen Hosack Jansen. Raziskovalka likovno delo postavi kot temelj za medpredmetni likovni projekt, pri čemer proces njegove zasnove opiše takole (Hosack Jansen, 2014, str. 76): »Ko ste se odločili, katera znanja in spretnosti likovne umetnosti želite učiti v projektu, vključno s prenosljivimi ključnimi spretnostmi, morate razmisliti, katero likovno delo ali dela bi bila ustrezna spodbuda (ob predpostavki, da lahko zagotovite visoko kakovostne reprodukcije) in katera druga predmetna področja bi lahko poučevali pod tem tematskim sklopom.« To je eden od načinov, kako uporabiti ali bolje vključiti likovno umetnost v različna predmetna področja.

Pogosto pozabljamo ali spregledamo, da se učenci srečujejo z likovnimi deli vedno, ko pri pouku slovenščine obravnavajo leposlovno besedilo, ki je ilustrirano (slikanica, ilustrirana knjiga). Kriteriji izbora obravnavanega dela so pogosto izključno literarni, prav tako pa poteka tudi analiza obravnavanega dela na ravni besedila. Ilustracija je razumljena kot osvetlitev in dodatek, ne pa kot sestavni del izbrane knjige. Obdajajo nas številne vizualne podobe, tako je slikovna informacija prevzela osrednjo vlogo nosilca informacij, zato se moramo vprašati, ali je takšna obravnava ilustriranih leposlovnih besedil še vedno primerna. Perry Nodelman je že leta 1988 pojasnil razmerje med besedilom in ilustracijo ter ju postavil v enakovreden položaj (Nodelman, 1988, str. 221): »Ker besede in slike komunicirajo vsaka s svojimi vrstami informacij in ker skupaj določajo pomene ene drugim, je nujno njihovo ujemanje; komplementarnost med besedami in slikami je namreč odvisna od razlik, ki zaradi drugačnosti dopolnjujejo druga drugo. Rezultat je zveza med sliko in besedo v slikanicah, ki je ironična: vsaka namreč govori o tem, o čemer druga molči.«

Raziskovalci (npr. Sipe, 1998; Nikolajeva, 2003) so največ pozornosti odnosu med besedilom in sliko namenili znotraj proučevanja slikanic, ki so posebna oblika multimodalnih knjig. Slikanice imajo namreč »tri pomembne sestavine: besedilo, ilustracije in vsebinsko-oblikovni odnos med besedilom in ilustracijo« (Haramija & Batič, 2013, str. 23). Za proučevanje je še posebej

zanimiv vsebinski odnos oziroma interakcija. Sipe (1988, str. 97) pravi, da je »/…/ odnos med dvema vrstama besedila – verbalnim in vizualnim besedilom – zapleten in subtilen«. Odnos označi tudi kot sinergijski, saj »/…/ končni učinek ni odvisen samo od zveze besedila in ilustracije, ampak tudi na zaznani inter-akciji ali transakciji med obema deloma.« (Sipe, 1988, str. 98–99). Nikolajeva (2003) identificira tri vrste interakcij: simetrično (besede in slike pripovedujejo isto zgodbo); komplementarno (besede in slike med seboj zapolnjujejo vrzeli); stopnjevano (slike podčrtujejo in presegajo besedilo ali obratno). Stopnjevana interakcija se lahko razvija v dve smeri: kadar je ta razlika velika, se lahko raz-vije protislovna ali kontrapunktna dinamika (sporočilo presega sporočila obeh ravni komunikacije), v skrajni različici pa gre za nezdružljivo ali kontradiktor-no interakcijo (slike in besede tvorijo dvoumno sporočilo, ki zahteva od bralca več miselnega napora). Navedene vrste interakcij lahko opazujemo tudi znotraj posamezne ilustracije in pripadajočega besedila. Zanimivo vprašanje odnosa med besedilom in sliko se pojavi, kadar beremo ilustrirano pesem. V pesniških zbirkah so pesmi in ilustracije pogosto natisnjene tako, da je na eni strani be-sedilo, na drugi ilustracija, ali pa je besedilo vključeno neposredno v ilustracijo. Slikanica lahko vsebuje eno pesem, pri čemer je besedilo postavljeno tako, da so deli pesmi postavljeni vsak v svojo ilustracijo, kakor npr. v delu Lile Prap Kam gredo sanje (2008). Odnos med sliko in ilustracijo je v navedeni pesmi tako tesen, da si ni mogoče predstavljati interpretacije brez celostnega branja slikanice: literarni lik v besedilu ni omenjen, ilustracija pokaže, da je to deček, ilustracija poda tudi književni prostor, prikaže predmetno stvarnost itd.

Ilustracije lahko v slikanicah spreminjajo razumevanje besedila, in si-cer najpogosteje naslednje elemente: književni čas, literarne like, razpoloženje, prostor ter like, predmetno stvarnost in dogodke, ki v besedilu niso omenjeni (Haramija & Batič, 2013, str. 262–264). *Književni čas* ilustratorji pogosto določi-jo z upodobitvijo ure, koledarja, letnega časa. Prav tako o času govori kompozi-cija. V kulturi, kjer poteka branje od leve proti desni, mnogokrat enačimo od-nos levo – desno s časom dogajanja prej – potem. Takšni primeri so še posebej zgovorni, kadar je isti lik upodobljen v eni ilustraciji (npr. dvostranski) dvakrat, saj situacije ne preberemo kot prisotnost dveh enakih likov, temveč kot časovno zaporedje dogodkov, ki govori tudi o gibanju. Nikolajeva pravi (2003, str. 15), da je »/…/najpogostejše in najuspešnejše sredstvo za ponazarjanje gibanja v ilus-traciji tako imenovana simultana sukcesija /…/. Gre za zaporedje upodobitev človeške figure v časovno ločenih trenutkih, ki pa jih gledalec dojema kot celoto, ki se dogaja v strogo določenem zaporedju. Spremembe, ki se pojavijo v vsaki naslednji sličici, nakazujejo časovno razliko med prejšnjim in naslednjim pri-zorom.« Ko Nikolajeva govori o »vsaki naslednji sličici« (prav tam) razumemo,

da je to sličica, ki je postavljena desno od izhodiščne. Kar je upodobljeno na levi, se je namreč zgodilo prej, kar pa na desni, se dogaja za tem. *Literarni liki* so v krajših besedilih le poimenovani, ne pa tudi opisani, zato je ilustrator tisti, ki upodobi njihovo zunanjost. Enako je s *prostorom*. Nikolajeva (2003, str. 11) pravi: »Medtem ko besede prostor lahko le opisujejo, ga ilustracije dejansko kažejo, kar je neprimerno bolj učinkovito. /…/ Verbalni pripovedovalec bralca prisili, da določene podrobnosti v prostoru ,opazi', druge pa spregleda. Vizualni prikaz prizorišča je ,nepripovedeń' in kot tak nemanipulativen.« Hkrati ilustrator s spreminjanjem zornega kota in fokusa usmerja bralčevo/gledalčevo pozornost. Zanimiv ,konflikt' se zgodi, kadar ilustrator osrednji dogodek postavi v drugi plan, v prvega pa dogajanje, ki ga besedilo eksplicitno ne omenja. Več takih primerov je najti v slikanici Juri Muri v Afriki, o fantu, ki se ni maral umivati Toneta Pavčka in Damijana Stepančiča (2012), kjer ilustrator osrednji dogodek v več ilustracijah prikaže kot delček širšega dogajanja. Kako bo bralec razumel oz. prebral ilustracijo, je odvisno tudi od njegovega razumevanja *simbolov*, *znakov* in *poznavanja konteksta*, pri čemer je treba izpostaviti bralčeve izkušnje, ki vplivajo na njegovo interpretacijo.

Našteti elementi se v prvi vrsti nanašajo na to, kaj je upodobljeno, hkrati pa se **že nanašajo tudi na to, kako je upodobljeno (npr. enačenje gibanja s postavitvijo v kompozicijo).** Bralčevo poznavanje osnov likovne teorije (likovni elementi, načini likovnega komponiranja itd.), poznavanje značilnosti različnih likovnih tehnik in njihovih izraznih možnosti, predstavlja temeljni pogoj za celostno branje ilustriranega besedila. Jane Doonan izpostavi (1993, str. 8): »Ko otrokom povemo in pokažemo, kako lahko črte, oblike in barve prenašajo ideje in občutke, lahko raziskujejo razsežnosti nad tem, kar je dobesedno podano.« To je mogoče le, če gledalce (učence) vzgajamo v likovno občutljive posameznike, ki bodo pri interpretaciji upoštevali, kaj, kako in s kakšnimi likovnimi sredstvi je je v ilustraciji nekaj upodobljeno.

Postavljena teoretična izhodišča so izdelana ob proučevanju slikanic, za katere je značilno veliko število ilustracij, ki pripadajo besedilu. Postavlja se vprašanje, kakšno pripovedno moč ima ena sama ilustracija na besedilo pesmi oz. ali lahko in kako ena ilustracija vpliva na interpretacijo besedila.

Medtodologija

Raziskava,[17] s katero smo želeli ugotoviti, kako ilustracija spreminja pomen pesmi, je potekala v mesecu juniju leta 2014. Raziskovalni vzorec je bil priložnostni (n= 301). Vključeni so bili študentje Pedagoške fakultete Univerze v Mariboru, in sicer: smer predšolska vzgoja 146 študentov (48,5%) in razredni pouk 155 študentov (51,5%). Študentje so bili v času poteka raziskave vpisani v naslednje letnike prve stopnje študija: prvi letnik (19,3%), drugi letnik (37,2%) in tretji letnik (43,5%). V raziskavi je sodelovalo 279 žensk (92,7%) in 22 moških (7,3%). Sodelovanje v raziskavi je bilo prostovoljno in anonimno. Študentom smo na platno projicirali ilustrirano pesem Nika Grafenauerja z naslovom Učenjak. Študente, ki so sodelovali v raziskavi, smo razdelili v dve skupini. Prva skupina (56,1% vseh študentov) je dobila pesem Učenjak z ilustracijo Lidije Osterc (v nadaljevanju Pedenjped A). Druga skupina (43,9%) je dobila isto pesem, a z ilustracijo Marjana Mančka (v nadaljevanju Pedenjped B). Študente smo prosili, da izpolnijo vprašalnik, ki je vseboval vprašanja odprtega tipa (kakšen je Pedenjped, kakšne knjige bere Pedenjped itd.). Njihove odgovore smo nato združili v kategorije. Dobljene podatke smo analizirali s statističnim programom SPSS in jih obdelali na nivoju deskriptivne statistike (frekvence) in inferenčne statistike (hi-kvadrat preizkus).

Kriteriji za izbor pesmi so literarni (priznan slovenski pesnik Niko Grafenauer) in likovni (pesem sta ilustrirala dva vidna slovenska ilustratorja, Lidija Osterc in Marjan Manček).

Niko Grafenauer (1940) je bil urednik in prevajalec, od leta 2003 je član Slovenske akademije znanosti in umetnosti, piše za odrasle in otroke. V mladinski književnosti je posebej pomembna njegova poezija, napisal pa je tudi dve prozni deli za otroke.[18] Grafenauer je za svoje literarna dela prejel številne nagrade, posebej velja omeniti Prešernovo nagrado za življenjsko delo (1997) in Levstikovo nagrado za življenjsko delo (2007). V predstavitvi slovenske mladinske književnosti je Marjana Kobe (1996, str. 4) izpostavila: »Sredi 60. let je Niko Grafenauer (Pedenjped, 1966) segel k izvirom slovenskega umetniškega pesništva za mladino pri Franu Levstiku in napovedal razmah poetik, ki

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17   Predstavljena raziskava je del obsežnejše raziskave, ki smo jo izvedli med študenti Univerze v Mariboru, in sicer na Pedagoški fakulteti (smer razredni pouk, predšolska vzgoja in likovna pedagogika) in na Filozofski fakulteti (smer slovenski jezik in književnost). V tem prispevku predstavljamo le odgovore študentov razrednega pouka in predšolske vzgoje, saj imajo ti v učnih načrtih predmete s področja književnosti in likovnega izražanja.

18   Najpomembnejša mladinska dela Nika Grafenauerja so: Skrivnosti (2012 in več izdaj), Žabja radijska postaja (2011), Troje gosk in en gosak (2011), Pedenjped ima spet rep (2010), Špicmožic in Halomuha (2009), V Pedenjpravljico prost vstop (2003), Uganke (2001), Kadar glava nad oblaki plava (2000), Mahajana in druge pravljice o Majhnici (1990), Majhnica (1987), Stara Ljubljana (1983), Lokomotiva, lokomotiva (1981), Nebotičniki, sedite (1980), Avtozaver (1976).

izhajajo iz teorije igre kot ‚simbola svetaʻ. /…/ Sočasno sta Niko Grafenauer in Saša Vegri z upesnjevanjem bivanjskih vprašanj odpirala pesništvu za mladino nove razsežnosti.« Igor Saksida v članku Sodobna slovenska mladinska poezija (2006, str. 273) utemeljuje Grafenauerjevo osrednje mesto v pesništvu za otroke v obdobju modernizma.[19] Nadalje to tezo Saksida izpelje v članku Metodologija interpretacije mladinske književnosti na Slovenskem (Haramija & Saksida, 2013, str. 185): »Grafenauerjev (1975) esej Igra v pesništvu za otroke še vedno sodi med najpomembnejše prispevke za razumevanje besedilotvornih postopkov kakovostne mladinske poezije oz. književnosti nasploh. Avtor je očrtal razvoj mladinske poezije od njenih začetkov pri Levstiku do sodobnosti in igro (oz. jezikovno inovativnost) določil kot razločujočo potezo kvalitetne (estetsko dozorele) poezije, ki je enakovredna literaturi za odrasle.« V poetiki svojega pesnjenja se avtor drži načel, ki jih prepoznava kot najvišjo kvaliteto pri drugih otroških pesnikih. Močna navezanost na tradicijo poezije Frana Levstika in Otona Župančiča, začetnikov slovenske otroške posvetne poezije ob koncu 19. in začetku 20. stoletja, je vidna tudi v poetiki Grafenauerjeve pesniške zbirke Pedenjped. Zbirka lirske otroške poezije iz leta 1966 je bila najprej izdana z ilustracijami Lidije Osterc, leta 1969 je izšla dopolnjena izdaja, nato pa leta 1979 kot slikanica z izborom pesmi ter ilustracijami Marjana Mančka. Zbirka je med leti 1966 in 2014 izšla kar 17-krat z različnimi izbori pesmi o Pedenjpedu in njihovimi ponatisi.[20] Pedenjped je splošno prepoznaven literarni lik v slovenski otroški književnosti, katerega popularnost v petdesetih letih od prvega izida ne usahne. Tematsko je zbirka homogena, otroška (torej Pedenjpedova) perspektiva odslikava vsakdan v otrokovem domačem okolju, ki je večinoma povezano z varnostjo in igro. Grafenauerju je uspelo, in to je temeljna kakovost vseh pesmi o Pedenjpedu, skozi otroško perspektivo in otroška čustva predstaviti svet sodobnega otroka, ki živi v izobilju in miru. To potrjuje tudi pesnikova izjava (Grafenauer, 1969, str. 67): »S Pedenjpedom sem se hotel predvsem približati otroškemu načinu gledanja na stvari in dogodke, s katerimi se otrok srečuje v vsakdanjem življenju, obenem pa svoja lastna otroška doživetja kakor tudi vtise, ki nastajajo v meni, ko danes opazujem otroke, tako združiti med sabo, da bo oseba tega junaka kar najbolj privlačna.« Avtorju je to nedvomno uspelo, zato lahko pesemski vzorec nastaja še danes: avtor torej že petdeset let piše

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19 Saksida (2006, str. 271) zapiše: »Za modernistično mladinsko poezijo ključna je estetska igra, ki pa ni le tema pesmi; tako se v njej kažejo naslednje značilnosti: igra kot način oblikovanja besedilne stvarnosti, tj. nelogično povezovanje besed; izmišljanje novih besed in rušenje pravopisnih konvencij; odmik od prikaza človeškega lika (predvsem otroka) k mnogopomenskemu opisovanju predmetov, delov telesa in bivanjskih pojmov.«

20 Pedenjped je doslej (med leti 1966 in 2013) izšel 17-krat, in sicer 15-krat z različnimi izbori pesmi pod naslovom Pedenjped, dvakrat pa pod drugačnim naslovom, in sicer Pedenjped ima spet rep in Možbeseda Pedenjped.

pesmi o tem vsakdanjem majhnem otroku. Deček je v prvi pesmi z naslovom Pedenjped opisan: oblečen je v pedenjsrajčko, pedenjhlače, je skuštran, ima štrleča ušesa ter jamice na ličkih. Sledijo pesmi o njegovem oblačenju, umivanju, hranjenju, igri ipd. Že v naslovu zbirk vidna morfološka tvorba s prvim delom sklopa pedenj,[21] ki je oznaka za majhno (srajčko, hlače, čevlje) ali pripadajoče (tvorjeno iz samostalnika: mama, očka; tvorjeno iz glagola: pomoč), ali oboje hkrati (carstvo, slike, brzovlak, postelja), ki ne pomeni zgolj lastnine, ampak tudi funkcijo, npr. pedenjslika ni le majhna slika, temveč hkrati pomeni sliko, ki jo je naslikal Pedenjped.[22] Zanimiva je raba fraz (npr. biti mož beseda, napokati se kakor boben), in onomatopoetskih izrazov (npr. v Uspavanki trilili, tralala; Brzovlak uuu; največ jih je v pesmi Glasbenik svirili, svirilili, svirilaja in kombinacije).Vse pesmi sodijo v lirsko poezijo, imajo tradicionalno zgradbo s štiri-vrstičnimi kiticami, s prestopno ali parno zaporedno rimo, avtor skoraj v vsaki pesmi uporabi enjambement in personifikacijo (npr. žlici se preveč mudi), izbrana pesem je po strukturi podobna drugim.

Učenjak

Pedenjped rad prelistava
kupe vseh mogočih knjig.
Glasno bere, prikimava
vsem nazorom brez razlik.

Cele dni se nadnje sklanja,
vsak list zase preštudira.
Glava ga teži od znanja,
da si jo z roko podpira.

Hišni hrup mu ni napoti,
ves čas gode svoj: lalála.
Če pa se pri branju zmoti,
si natakne brž očala.
(Niko Grafenauer, 1966, str. 23)

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21   Primer v Slovenskem pravopisu (2001, str. 1086): »pédenj. prvi del sklopa; pédenjčlôvek *zelo majhen človek*«.

22   V pesmi Brzovlak je ves čas jasno, da je Pedenjped pravzaprav pedenjbrzovlak, ki (Grafenauer, 2011, str. 22) »po vseh štirih v noč sopiha /…/ Če pa je hudo zaspan,/ spet postane Pedenjped.«

Lidija Osterc[23] (slika 1, Pedenjped A) je besedilo dopolnila z ilustracijo dečka, ki ima košate lase, okrogla očala, kratke hlače, črtaste nogavice in zašiljene čeveljce. Njegove kratke hlače in nogavice spominjajo na oblačilno kulturo prve polovice dvajsetega stoletja. Postavljen je pokončno, v desni roki drži knjigo z naslovom ABECEDA. Knjiga pa je obrnjena na glavo. Prostor ni prikazan, ilustracija je umeščena ob besedilo pesmi. Deček je obrnjen z glavo proti levi strani. Glede na telesne proporce lahko sklepamo, da ne gre za majhnega otroka, temveč za šolarja. Deček v ilustraciji z zanimanjem ,bere' oz. gleda knjigo, a na glavo obrnjene črke na naslovnici knjige, ki jo drži v rokah, govorijo o tem, da ne zna brati. Lidija Osterc je naredila črno belo risbo, ki je postavljena na toniran papir. Naslov pesmi je oblikovan v beli barvi, besedilo v črni. Odsotnost kromatičnih barv vzbuja občutenje zadržanosti, resnosti. Iz ilustracije ne dobimo podatkov o tem, kaj je *hišni hrup*.

Slika 1. Niko Grafenauer in Lidija Osterc: Pedenjped. Ljubljana: Mladinska knjiga, 1966, str. 23.

23   Lidija Osterc (1928–2006) je diplomirala na Akademiji za likovno umetnost, bila je slikarka in ilustratorka. Za ilustracije je prejela kar trikrat Levstikovo nagrado, in sicer leta 1964 za ilustracije v slikanici Hišica iz Kock Ele Peroci, 1966. leta za ilustracije v knjigah bratov Grimm Lonček, kuhaj! in Sneguljčica in druge Grimmove pravljice ter Frana Milčinskega Desetnica, leta 1969 pa za ilustracije v knjigah Roberta Crotteta Laponske pripovedi, Toneta Pavčka Strašni lovec Bumbum in Ele Peroci Očala tete Bajavaje.
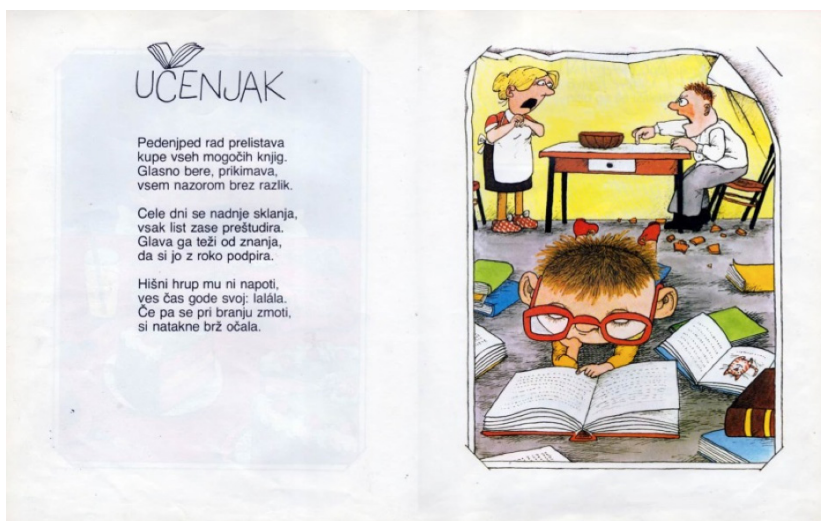
Slika 2. Niko Grafenauer in Marjan Manček: Pednjped. Ljubljana: Mladinska knjiga, 1979, brez paginacije.

Marjan Manček[24] (slika 2, Pedenjped B) je ilustracijo zasnoval tako, da je v prvi plan postavil Pedenjpeda, dečka z veliko glavo (proporci telesa asociirajo na mlajšega, predšolskega otroka), z velikimi rdečimi očali, rjavimi kuštravimi lasmi, modrimi hlačami in rdečimi čeveljci. Pred seboj ima odprto debelo knjigo. Z desno roko si podpira glavo, s kazalcem levice se pomika po besedilu. Okrog njega so postavljeni kupi knjig. V eni od odprtih knjig je ilustracija mačke. Prizor je upodobljen iz žabje perspektive, torej od spodaj navzgor. V ozadju je upodobljena miza, na levi strani stoji ženska z ukrivljenimi odprtimi usti in tesno sklenjenimi rokami pred seboj. Na desni strani je upodobljen moški z jeznim izrazom na obrazu, s kazalcem desnice tolče po mizi. Na tleh pod mizo so črepinje. Marjan Manček je izdelal kolorirano risbo, v kateri izstopajo rumena, zelena, modra in rdeča barva. Ilustracija je postavljena v okvir, in sicer je upodobljena kot fotografija v albumu. Po zmečkanem zgornjem robu in izmaknjenem zgornjem desnem vogalu sklepamo, da gre za časovno oddaljen prizor oz. dogodek, ki se je zgodil pred časom, spomin nanj pa je dokumentiran v albumu fotografij. Hkrati pa upodobitev zmečkanega dela ilustracije

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24 Marjan Manček (1948) je diplomiral iz angleščine in zgodovine na Filozofski fakulteti, deluje kot svobodni umetnik, ukvarja se predvsem z avtorskimi stripi (npr. Hribci), ilustracijami, karikaturami. Za svoje delo je prejel številne nagrade, s področja mladinske književnosti je najpomembnejša Levstikova nagrada za življenjsko delo leta 2007. Leta 1977 je prejel Levstikovo nagrado za ilustracije zgodbe Josipa Jurčiča Kozlovska sodba v Višnji gori, leta 2009 pa tudi Smrekarjevo priznanje.

potencira napetost dogodka, ki se odvija za Pedenjpedom. Ilustracija je v slikanici postavljena samostojno na desno stran, na levi se nahaja pesem. Naslov pesmi je oblikovan tako, da je namesto strešice nad črko (Č) postavljena odprta knjiga. Mančkova ilustracija poudari svet otroka (žabja perspektiva, močne kromatične barve), izpostavi pomen okolja (družinsko okolje, prisotnost knjig) ter prikaže *hišni hrup* (prepir staršev ali natančneje: jeznega, agresivnega očeta in prestrašeno mater).

Rezultati in interpretacija

Najprej nas je zanimalo, kakšen je Pedenjped po *značaju*. Najpogostejši odgovori študentov so bili: »rad bere ali lista knjige« (45,5 %), »je razgledan, pameten, učen« (34,9 %), »je radoveden, vedoželjen« (27,9 %), »se rad uči« (15,6 %), »je nagajiv, navihan, hudomušen« (14,6 %) in »je priden, ubogljiv otrok« (13,0 %). Na vprašanje kakšne knjige bere Pedenjped, je največ študentov odgovorilo, da bere »vse vrste oz. različne knjige« (82,4 %), manjši delež študentov (24,3 %) je našteval ali opisoval knjige (npr. slikanice, enciklopedije, debele knjige). Na vprašanje ali Pedenjped zares bere, je skoraj tretjina študentov (31,2 %) odgovorila, da Pedenjped bere, ostali pa so odgovorili, da ne bere zares oz. da se samo pretvarja, da bere.

Analiza je pokazala, da pri odgovorih ni statistično značilnih razlik med študenti, ki so opazovali ilustracijo A (avtorica Lidija Osterc) in tistimi, ki so opazovali ilustracijo B (avtor Marjan Manček).

Pri opisu *videza* so študentje najpogosteje opazili očala. Kar 68,4 % jih je zapisalo, da Pedenjped nosi očala. Skoraj polovica vseh študentov je opisovala obliko pričeske in/ali dolžino las (47,5 %). Kar 38,9 % vprašanih je zapisalo, da je Pedenjped otrok ali majhen deček. Ostali opisi so se nanašali še na: barvo las (17,9 %), velikost očal (11,3 %), opis higienskih navad (neurejen, brez higienskih navad, 8,3 %), opis hlač (8,0 %), opis majice (8,0 %), barvo očal (7,6 %), ušesa (štrleča ali velika ušesa, 6,6 %), opis velikosti (6,0 % študentov je zapisalo, da je Pedenjped velik fant), opis čevljev (5,6 %), opis postave (suha postava, 5,3 %) in opis nogavic (4,7 %). Rezultate smo analizirali glede na prikazano ilustracijo (A ali B) in ugotovili, da nihče od študentov, ki so ob branju pesmi opazovali ilustracijo Lidije Osterc, ni opisoval barve očal. Nihče od študentov, ki so ob branju opazovali ilustracijo Marjana Mančka, ni zapisal, da je Pedenjped velik fant, prav tako nihče ni opisoval nogavic. Statistično značilne razlike so se pojavile še pri nekaterih drugih odgovorih (tabela 1).

Tabela 1. *Opis videza*

| | | Ilustracija | | | | | | χ^2 – preizkus | |
| | | A – L. Osterc | | B – M. Manček | | skupaj | | | |
		f	f%	f	f%	f	f%	χ^2	P
Opisovanje velikosti očal	YES	3	1.8	31	23.5	34	11.3	34.861	0.000
	NO	166	98.2	101	76.5	267	88.7		
Opisovanje barve očal (rdeča)	YES	0	0.0	23	17.4	23	7.6	31.883	0.000
	NO	166	100.0	109	82.6	278	92.4		
Opisovanje dolžine las ali oblike pričeske	YES	96	56.8	47	35.6	143	47.5	13.355	0.000
	NO	73	43.2	85	64.4	158	52.5		
Opisovanje barve las	YES	18	10.7	36	27.3	54	17.9	13.090	0.000
	NO	151	89.3	96	72.7	247	82.1		
Majhen deček, otrok	YES	46	27.2	71	53.8	117	38.9	22.018	0.000
	NO	123	72.8	61	46.2	184	61.1		
Velik fant	YES	18	10.7	0	0.0	18	6.0	14.953	0.000
	NO	151	89.3	132	100.0	283	94.0		
Velika ali štrleča ušesa	YES	3	1.8	17	12.9	20	6.6	14.731	0.000
	NO	166	98.2	115	87.1	281	93.4		
Opisovanje hlač	YES	22	13.0	2	1.5	24	8.0	13.364	0.000
	NO	147	87.0	130	98.5	277	92.0		
Opisovanje nogavic	YES	14	8.3	0	0.0	14	4.7	11.468	0.001
	NO	155	91.7	132	100.0	287	95.3		
Neurejen, brez higienskih navad	YES	19	11.2	6	4.5	25	8.3	4.365	0.037
	NO	150	88.8	126	95.5	276	91.7		
Suha postava	YES	16	9.5	0	0.0	16	5.3	13.199	0.000
		153	90.5	132	100.0	285	94.7		

Študentom smo zastavili tudi vprašanje, kaj v pesmi pomeni *hišni hrup*. Odgovore smo razvrstili v dve skupini, in sicer hrup, ki nastane zaradi prepira, in hrup, ki nastane zaradi različnih zvokov v stanovanju (npr. ropotanje s posodo, zvoki domačih živali). Razlike med odgovori so statistično značilne (tabela 2).

Tabela 2. *Interpretacij pomena »hišni hrup«*

| | | Ilustracija | | | | | | χ^2 – preizkus | |
| | | A – L. Osterc | | B – M. Manček | | skupaj | | | |
		f	f%	f	f%	f	f%	χ^2	P
Hišni hrup nastane zaradi prepiranja.	YES	14	8.3	92	69.7	106	35.2	122.520	0.000
	NO	155	91.7	40	30.3	195	64.8		
Zvoki v stanovanju (posoda, domače živali ipd.)	YES	156	92.3	66	50.0	222	73.8	68.531	0.000
		13	7.7	66	50.0	79	26.2		

Zanimalo nas je tudi, v kakšnem okolju živi Pedenjped. Najpogostejši odgovor vprašanih je bil, da živi Pedenjped v okolju, kjer ni miru, najmanjkrat pa so študentje zapisali, da se, zaradi družinskih razmer zateče v svoj svet. Med odgovori so se pojavile statistični značilne razlike (tabela 3).

Tabela 3: *Opis okolja*

| | | Ilustracija | | | | | | χ^2 – preizkus | |
| | | A – L. Osterc | | B – M. Manček | | skupaj | | | |
		f	f%	f	f%	f	f%	χ^2	P
Okolje, v katerem se starša prepirata.	YES	5	3.0	39	29.5	44	14.6	41.974	0.000
	NO	164	97.0	93	70.5	257	85.4		
Neurejeno okolje.	YES	6	3.6	41	31.1	47	15.6	42.568	0.000
	NO	163	96.4	91	68.9	254	84.4		
Okolje, kjer ni miru in je glasno.	YES	50	29.6	59	44.7	109	36.2	7.326	0.007
	NO	119	70.4	73	55.3	192	63.8		
Okolje, kjer prevladujejo slabi odnosi, brez starševske ljubezni.	YES	14	8.3	37	28.0	51	16.9	20.535	0.000
	NO	155	91.7	95	72.0	250	83.1		
Prijazno in spodbudno okolje.	YES	61	36.1	0	0.0	61	20.3	59.755	0.000
	NO	108	63.9	132	100.0	240	79.7		
Svoj svet, v katerega se Pedenjped zateče zaradi družinskih razmer.	YES	2	1.2	17	8.3	19	6.3	17.142	0.000
		167	98.8	115	123.7	282	93.7		

Diskusija

Glede na rezultate raziskave lahko sklepamo, da so se pri opisovanju *značaja* anketirani naslonili predvsem na besedilo in ne na ilustracijo, saj se

odgovori med skupinama anketiranih statistično značilno ne razlikujejo. Pri
tem pa je potrebno omeniti tudi druge pesmi o Pedenjpedu, saj so podoba in
lastnosti, ki mu jih pripisujejo vprašani, opisane skozi celoten avtorjev opus o
Pedenjpedu, kakor jih je ilustriral Marjan Manček. Na Pedenjpedovo zunanjost
so vezana dečkova oblačila in obutev, skuštrani lasje, štrleča ušesa, jamice na
licu, rad je potico, slaščice in sladoled. Da gre res za majhnega dečka, smemo
sklepati iz njegovega vedenja: vrta si po nosu, tega si ne obriše sam, se igra
domišljijske igre, se huduje na svojo podobo v ogledalu (ne prepozna se), riše
po stenah, brez posluha igra na piščal. Posledično je njegova hudomušnost
in razigranost včasih moteča in jo slabo odnese, npr. oče ga pošlje za kazen
v posteljo, ker je porisal stene, boli ga trebuh, ker je pojedel preveč sladkarij,
zbode se na kaktusu, ki ga nepazljivo zaliva. Grafenauer izpostavlja torej tiste
lastnosti, dejavnosti in podobe, ki jo pripisujemo majhnemu otroku.

Raziskava je pokazala, da ima pri opisovanju *videza* vodilno vlogo slika
oz. ilustracija, saj se je med opisi anketiranih pokazala statistično značilna razli-
ka glede na opazovano ilustracijo. Pri Mančkovem Pedenjpedu (B) so študentje
pogosteje opazili velika rdeča očala, ki so na ilustraciji upodobljena tako, da jih
bralec/gledalec takoj opazi (velikost očal glede na glavo, prostorski plani, zorni
kot). Več kot polovica študentov, ki so opazovali Mančkovega Pedenjepeda, je
zapisala, da je je to majhen deček ali otrok. Odgovor ni nepričakovan glede na
sorazmerje glave in trupa, ki nakazuje proporce otroka. Odgovor študentov pa
je še bolj razumljiv, če privzamemo, da študentje lik Pedenjpeda poznajo tudi iz
drugih pesmi in ilustracij. Več kot desetina študentov je opazila velika ali štrleča
Pedenjpedova ušesa, ki jih Grafenauer omenja v pesmi Pedenjped (1966, str.
6): »Uhlja kot dva sprta strica/ muhasto štrlita v svet.« Grafenauerjev Peden-
jped je kanonski lik slovenske mladinske književnosti, ki ga spoznajo otroci na
Slovenskem večinoma že v vrtcu, najpozneje pa v prvem triletju osnovne šole,
kjer je poudarek predvsem na pesmih o Pedenjpedu.[25] Anketirana populacija
študentov je stara med 19 in 21 let, kar pomeni, da so v osnovni šoli gotovo
obravnavali Pedenjpeda z Mančkovimi ilustracijami, saj so le-te ponatisnjene
tudi v berilih.[26]

Lik Pedenjpeda, ki ga je ustvarila Lidija Osterc, se od Mančkovega
zelo razlikuje, zato je razumljivo, da so pri opisovanju videza podali študentje
drugačne opise. Opisovali so pričesko, hlače in nogavice. Figura je upodobljena

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25   V Učnem načrtu Slovenščina (http://www.mizs.gov.si/fileadmin/mizs.gov.si/pageuploads/
podrocje/os/prenovljeni_UN/UN_slovenscina_OS.pdf, str. 21–22, pridobljeno 15. 3. 2015) so za
drugi razred OŠ predlagane za obravnavo naslednje pesmi: Dvojčka, Sladkosned, Trd oreh. Ob
pridobivanju literarnovednega znanja je Niko Grafenauer naveden kot obravnavani avtor za
področje mladinske poezije.

26   Ob tem lahko ugotovimo, da je v slovenskih knjižnicah dostopnih veliko več izvodov slikanice z
Mančkovimi ilustracijami, kakor pa obeh izdaj Pedenjpeda z ilustracijami Lidije Osterc.

celopostavno in pokončno, zato je lažje opaziti podrobnosti. Hkrati pa je lik Pedenjpeda z vidika sodobnega časa nenavaden in poseben, saj njegova oblačila pripadajo času nastanka dela (torej preteklosti). Hkrati lahko opazimo, da je je ilustratorka ustvarila stilizirano podobo dečka, čigar značilnosti najdemo tudi v drugih avtoričinih ilustracijah, in so sestavni del njene likovne govorice (npr. Srečko Kosovel, Naša bela mačica, 1969). Majhen delež študentov je Pedenjpedu pripisal neurejenost, opazili so tudi suho postavo. Prav tako nihče ni napisal, da je Pedenjeped otrok, desetina jih je celo zapisala, da je velik fant.

Ključna razlika glede na videz med obema likoma je starost Pedenjpeda. Pedenjped Marjana Mančka je otrok za 53,5 % vprašanih in velik fant le za 27,2 % vprašanih. Pednjeped Lidije Osterc je velik fant za 10,7 % vprašanih, za nikogar, ki so opazovali tega, pa ni otrok ali majhen fant (0,0 %). Ker se velikost nanaša tudi na starost lika, je opažena razlika ključnega pomena pri interpretaciji pesmi. Večina vseh vprašanih namreč meni, da Pednjeped ne bere zares oziroma se samo pretvarja. Pri tem je seveda razlika, če ne zna brati velik fant ali majhen otrok. Iz dejavnosti, ki so v pesmi nakazane, da prelistava knjige, njegova glava je težka od znanja (stalna besedna zveza), natakne si očala, če ne bere pravilno, smemo sklepati, da še ne razume povsem vzročno-posledičnih zvez. Namreč če nekaj ne zna prebrati, mu tudi očala ne pomagajo, enako je z razumevanjem prebranega gradiva.

Analiza rezultatov je pokazala, da *okolje*, v katerem je upodobljen lik, spreminja kontekst besedila in vpliva na interpretacijo pesmi, saj se odgovori vprašanih razlikujejo glede na to, katero ilustracijo so opazovali med odgovarjanjem na zastavljena vprašanja. Pedenjeped Lidije Osterc živi v prijaznem in spodbudnem okolju, tudi v glasnem okolju, vendar vprašani hišni hrup povezujejo z zvoki iz stanovanja, npr. ropotanje posode, glasovi hišnih ljubljenčkov ipd. Pedenjeped Marjana Mančka živi (vrstni red glede na pogostost odgovorov): v okolju, kjer ni miru in je glasno, v neurejenem okolju, v okolju, kjer se starša prepirata, v okolju, kjer prevladujejo slabi odnosi in ni starševske ljubezni. Hišni hrup, ki ga omenja besedilo pa je v odgovorih povezan s prepirom staršev in z zvoki iz stanovanja.

Interpretacija pesmi in vzročno posledične zveze dobijo ob upoštevanju ilustracije nove razsežnosti. Najbolj na interpretacijo vpliva zaznana velikost (starost) lika in okolje, v katerem se Pedenjped nahaja. V primeru, ko je lik postavljen v prazen prostor, je razumevanje okolja omejeno predvsem na informacije, dobljene iz besedila. Razlaga besedne zveze *hišni hrup* se nanaša na izkušnje bralca (predhodno poznavanje besedne zveze in lastne izkušnje). V primeru, ko je lik postavljen v okolje, ki ga besedilo ne opisuje, je le-to pomemben del konteksta, ki ga pri interpretaciji pesmi ne moremo prezreti. Ilustracija

Lidije Osterc ne vpliva na interpretacijo pesmi, sporočilo je enako, če interpretiramo pesem brez ilustracije ali z obravnavano ilustracijo. Marjan Manček, ki ob otroku uvede tudi okolje, na interpretacijo nesporno vpliva: ilustrator je izrisal družinsko okolje in zaradi ilustracije pridamo besedni zvezi *hišni hrup* pomen prepira. Zunanja podoba Mančkovega Pedenjpeda je z leti postala nesporno povezana z literarnim likom, torej je postala sama po sebi prepoznaven znak kanonskega literarnega junaka.

Ugotovimo lahko, da moramo k branju ilustrirane pesmi, in seveda tudi drugih ilustriranih besedil, pristopati celostno. To pomeni, da je treba enakovredno brati besedila in ilustracije. Predvsem je celostno branje pomembno v primerih, ko gre za tip interakcije, kjer slika dopolni besedilo. Frank Serafini (2011, str. 346) je oblikoval vprašanja, s katerimi lahko učitelj učence usmerja pri analiziranju zgradbe likovnega dela v multimodalnem besedilu, npr. Katere barve so dominantne?, Kako učinkujejo nate kot na bralca?, V kaj te želi umetnik usmeriti skozi vodilne linije, barve, kontrast, geste in svetlost?

Študentje razrednega pouka in predšolske vzgoje v času študija dobijo ustrezna znanja s področja književnosti (osnove literarne teorije in literarne zgodovine, spoznavanje zvrsti, vrst in žanrov mladinske književnosti, branje kanonskih in sodobnih mladinskih besedil, analiza ter interpretacija le-teh) in likovnega izražanja (osnove likovne teorije, teoretično in praktično znanje o likovnih tehnikah in njihovih izraznih možnostih). Lahko bi rekli, da pridobijo vsa potrebna znanja za celostno branje slikanic in ilustriranih knjig. Težava se pojavi pri medpredmetnem povezovanju: kako torej usposobiti študente, da bodo presegli posamezno področje in pristopili k načrtovanju in realizaciji celostnega branja ilustriranih besedil. Učenci bodo doživeli interakcijo med besedilom in ilustracijo le, če jih bo učitelj oz. vzgojitelj usmerjal z vprašanji, ki spodbujajo raziskovanje, iskanje odgovorov v besedilu in ilustraciji, prepoznavanje izraznih možnosti likovnih materialov in tehnik, občutljivost za kompozicijo, podajanje informiranih odgovorov (učenci trditve podkrepijo z informacijo iz besedila in/ali iz ilustracije). Razvijanje tovrstnega branja bo gotovo vplivalo tudi na vizualno pismenost otrok. Vizualna pismenost je, kot jo opredelijo Vasquez, Troutman in Comer (2010, str. 2) »/…/ sposobnost (a) branja in interpretiranja vizualnih podob in (b) prenašanja informacij s pomočjo vizualnih reprezentacij«. Celostno branje ilustriranih besedil se kaže kot smiselna pot k boljši vizualni pismenosti učencev, zato so nadaljnje raziskave celostnega branja nujnost.

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Opportunity Makes the Cheater: High School Students and Academic Dishonesty

Andrej Šorgo*[1], Marija Vavdi[2], Urška Cigler[3], and Marko Kralj[4]

∽   The purpose of this study was to reveal data about cheating behaviours in Slovenian upper secondary schools, to raise awareness and to lower tolerance for such behaviour. To acquire information about demographics, cheating behaviour, and opinions on such behaviour, we compiled a questionnaire that targeted a university population of first-year students (N=323). From the results, it was revealed that cheating is a way of life in Slovenian schools, and almost all students at least occasionally indulge in some academic misbehaviour. It seems that a culture tolerant or even supportive of such behaviour has been established among students, parents and teachers, all working together to "help" students climb the ladder of success. The open question is whether all kinds of cheating are even recognized as such. Cheating is most common in homework, but at the other end, even systems such as external exams are not immune to fraud. At the moment, classic methods of cheating dominate. Differences between characters (e.g. gender) and educational institutions in most cases are non-existent or small, a finding that could aid in establishing measures to prevent cheating inside schools as institutions.

Keywords: cheating, academic dishonesty, secondary school

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Priložnost dela goljufa: srednješolci in akademske nečednosti

Andrej Šorgo*, Marija Vavdi, Urška Cigler in Marko Kralj

∿ Cilj študije je bil pridobiti podatke o goljufanju v šoli med slovenskimi srednješolci z namenom dvigniti zavedanje o tem pojavu in znižati toleranco do njega. Da bi pridobili ustrezne podatke o goljufanju in stališča o njem med srednješolci, smo sestavili vprašalnik, ki smo ga posredovali študentom prvih letnikov univerze (N = 322). Iz zbranih rezultatov lahko sklenemo, da je goljufanje »način življenja« v slovenskih srednjih šolah in da so dejansko vsi dijaki vsaj občasno udeleženi v kateri izmed oblik goljufanja. Ugotavljamo, da se je v šolah med dijaki, starši in učitelji razvila kultura, ki celo podpira goljufanje. Ravnanje opravičujejo s ciljem pomagati dijakom, da bi se laže vzpenjali po lestvici uspeha. Odprto ostaja vprašanje, ali so nekatere oblike goljufanja sploh prepoznane kot goljufanje. Goljufanje je najpogosteje prisotno pri domačih nalogah, vendar celo matura ni imuna na zlorabe. Razlik med spoloma in različnimi šolami nismo zaznali ali pa so te majhne. To spoznanje lajša vpeljavo ukrepov, s katerimi bi lahko zmanjšali število goljufij, povezanih z izobraževanjem v šolah.

Ključne besede: goljufanje, akademske nečednosti, srednja šola

Introduction

Academic cheating, academic dishonesty, and academic misconduct can be recognized as umbrella terms for a range of behaviour from copying an answer over a shoulder, to falsifying the results or presenting other's work as one's own. In a broad context, they are close to the corruption, recognized as a threat to academic integrity (Heyneman, 2004, 2014; Transparency International, 2013). All such behaviour has in common that the academically dishonest person gains real or perceived benefit from breaking established rules (Green, 2004). Definitions of academic dishonesty are not exact, nor is the list of behaviours (Burrus, McGoldrick, & Schuhmann, 2007), and definitions differ greatly across cultures (Magnus, Polterovich, Danilov, & Savvateev, 2002; Grimes, 2004; Šimić Šašić & Klarin, 2009). It is particularly easy to cross the line between family support and cheating in homework and home assignments (Bouville, 2010; Walker & Townley, 2012). Because of rapid developments in information and communication technologies (ICT), new forms of cheating are emerging (e.g., Selwyn, 2008; Hamlen, 2012; Trushell, Byrne, & Hassan, 2013).

The impetus behind the study was to gain insight into the phenomenon of high school cheating in Slovenia. That high school students cheat is common knowledge; however, academic studies are rare and exist mostly in the form of unpublished undergraduate theses. Where more rigorous studies do exist, the intention of such studies is not to quantify cheating behaviours, but to study teacher-student relationships (e.g. Peklaj, Kalin, Pecjak, Zuljan Valencic, & Levpuscek Puklek, 2012) or to focus on higher education levels (Pšunder, 2001; Gadpaille, 2004). In addition to academic curiosity, we would like to raise awareness about dishonest behaviour among high school students in attempts to lower the frequency and tolerance of such behaviour. Common knowledge is that problems in secondary education help cause the problems in higher education and subsequently into the labour market. In addition, tolerance even to the benign forms of school cheating can lead to erosion of academic integrity consisted of "honesty, trust, respect, fairness and responsibility" (Heyneman, 2014, p. 4), and "fundamental to the reputation of academic institutions" (p. 4).

Academic dishonesty cannot be regarded as a benign folk practice spanning the globe but as one of the threats to the reliability of grades and competences learned at school (Bouville, 2010). The real problem arises when final grades constitute entrance prerequisites for another educational level. As stated by Bouville (2010, p. 70), "If grades are used to decide who should be admitted to a top university, a smart and talented student, a student with a tutor, and a cheater will look the same even though the first is superior to the other two."

The Matura and the Vocational Matura, for example, are the high stakes school-leaving exams for secondary education that influence teaching in Slovenia (Pšunder & Harl, 2008). Matura enables candidates to enrol in all programmes of tertiary education, while the Vocational Matura enables candidates to enrol in vocational colleges and colleges but not in university courses (The National Examinations Centre, online). In cases in which there are more students than places offered, grades from the Matura or Vocational Matura are used at some faculties and colleges as exclusive selection criteria. The reported number of rule violations of exam guidelines at the external Matura is low. According to the reports of the Matura committee in 2012 and 2013, in each year, nine cases of cheating were reported among 8601 students enrolled for Matura in 2013, and 8617 in 2012 (The National Examinations Centre, online).

In the first part, our research was not hypothesis driven but exploratory in design. No prior hypotheses were set up. Our intention was to find answers to several research questions and to clarify differences between various groups (gender and type of school). In the second part, we were interested in finding connections between the frequency of academic misbehaviour as an outcome variable and the reasons for and opinions about cheating as predictor variables in addition to external demographic factors. As a theoretical background, the theory of planned behaviour was used (Ajzen, 1991, 2002).

The prior research questions were as follows:

- How frequently do secondary school students cheat?
- Which forms of cheating are more common than others?
- What are the most important reasons for cheating in schools?
- What are students' opinions of/attitudes toward cheating?
- How often do students cheat on external Matura exams?
- Are there differences in cheating between genders, subjects and types of school?

We were more interested in whole population results, and the search for differences was not a primary aim of our research. The practical reason was that knowledge about these can have academic value but is of little practical value in establishing measures to be taken against cheating inside schools as institutions. We can be aware of differences and can respect them but, for example, we cannot prepare separate rules for boys and girls to prevent misbehaviour.

Methods

The study was performed at the Faculty of Natural Sciences and Mathematics, University of Maribor, Slovenia. We gained the initial inspiration for

our work from a study conducted by Šimić Šašić and Klarin (2009) in Bosnia and Herzegovina and Croatia. Later, the initial study was adapted and changed for our purposes.

Data collection

Data were collected between December 2013 and January 2014 by the authors of the study. The questionnaire was administered to the students before or after lectures in a paper and pencil format. Students participated on the free-will basis, and anonymity was guaranteed because the collectors did not know the names of the participants and questionnaires were collected in a random order. The collected questionnaires were randomized and the data were transferred into spreadsheets. The target population comprised first-year students of different faculties at the University of Maribor, Slovenia. Using this design, we were able to collect responses from a variety of Slovenian secondary schools from the class of 2009–2013. Owing to our guarantee of anonymity and because their responses cannot harm their reputation or influence their careers, a high level of honesty was expected (Yardley, Rodriguez, Bates, & Nelson, 2009). Altogether, we received responses from 323 students: 117 males, 203 females, and three who did not answer; 244 (75.5%) had finished general secondary school with the general Matura exam, and 79 (24.5%) had finished technical schools with the Vocational Matura. The sample represents about 7.5% of all first-year students at the University of Maribor (N = 4281) and about 3.1% of all students participating at the Matura exams in 2013 (N = 7814) in Slovenia.

Instruments

A questionnaire was compiled with tables assessing their demographics, cheating behaviour, and opinions on such behaviour.

Forms of cheating

The instrument consists of 21 confirmative statements (items) describing various aspects of cheating (Table 1). We compiled statements from a pool of 17 statements from a study about cheating among Croatian and Bosnian and Herzegovinian students (Šimić Šašić & Klarin, 2009), to which some original statements were added. We asked students about the frequency of dishonest behaviour on a scale between very frequently (5) and never (1). The scale was not structured, and only five numbers were provided between extremes. This was

a difference from the study by Šimić Šašić and Klarin. They used a three-point scale (never, 1-2 times, more times). The instrument has good or even very good internal consistency (Cronbach's alpha = 0.88) (Field, 2009). As a summative measure of involvement in actual misbehaviour, we summed responses to 20 items. In such a case, someone who performs all types of misbehaviour very frequently will end up with the sum of 100, and someone who never exhibits such behaviour with the sum of 20. The statement "I have observed cheating in school" was excluded from the pool of actual cheating because it is passive in nature. Following Kolmogorov-Smirnov statistics (N = 323; Z = 1.84; p = 0.02), the distribution of the sums is normal with M = 43.30 and SD = 10.92 with a minimum = 21 and a maximum = 94.

Exploratory factorial analysis following initial checking for suitability of the data for such analysis was executed (KMO = 0.86; Barlett's test of sphericity = 2386.63, 210 df; p < 0.001). Principal component analysis with Varimax rotation was performed, and five factors explaining 58.2% of variance were extracted.

Reasons for cheating

To identify reasons for cheating 18 statements (Table 3) were provided, and students were asked to indicate the frequency with which they indulged in such behaviour on a scale between very frequently (5) and never (1). We used 18 statements from a 24-item scale used by Šimić Šašić and Klarin (2009). As in the case of types of cheating, the scale was not structured, and only numbers were provided. The difference from the study of Šimić Šašić and Klarin lay not only in the number of items but in the response format. They used a Likert-type format from totally disagree (1) to totally agree (5). In this way, we did not obtain information about intentions and attitudes but about actual behaviour according to the theory of planned behaviour (Ajzen, 1991, 2002). The instrument has good or even very good internal consistency (Cronbach's alpha = 0.89) (Field, 2009).

Cheating on the external Matura exams

To identify whether students were involved in cheating during Matura examinations, we used a two-tier question. The first question was: "Have you cheated during Matura exams?" and the second "Did you observe or get knowledge about cheating on the Matura exams?". In the first part of the question students answered with "yes" or "no", and if they answered positively, they were

asked to provide information about the subjects of cheating and forms of cheating used in an open response.

Opinions on cheating

Five statements concerning cheating were provided (Table 4). The response format was the Likert type on the following scale: totally disagree (1), disagree (2), neutral, do not care (3) agree (4), and totally agree (5). Our intention was not to prepare a one-dimensional instrument but that each statement should be explained separately. Because of the nature of the statements, reliability was not calculated, and only descriptive statistics was performed on the data. Differences were calculated as effect size (Field, 2009).

Statistical analyses

The data were checked for missing data and outliers prior to further analyses. Cases with a large number of empty fields were deleted. Normality was checked by use of the Kolmogorov-Smirnoff test at the 0.05 significance level. Where our data did not meet the assumption of normality, nonparametric statistics was performed to compare between groups (Erceg-Hurn & Mirosevich, 2008). Effect size was calculated with the equation $r = Z/\sqrt{N}$; where Z = Kolmogorov-Smirnov Z and $\sqrt{N}$ = square root of the sample size (Field, 2009, p. 550). Because of the structure of the instruments, no negative coding was necessary.

Where exploratory factorial analysis was performed, Principal Component Analysis with Varimax Rotation and Kaiser Normalization was chosen. Prior to the analysis, Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy and Bartlett's test of sphericity were used to check data suitability for further analysis. Due to the lack of a normal distribution, results from the Principal Component Analysis should be considered with caution (Basto & Pereira, 2012).

To find predictors of dishonest behaviour, linear regression analysis was executed. As a measure of dishonest behaviour, a sum of the 20 items from the Forms of Cheating instrument was used.

All statistical analyses were performed using SPSS° 21.0 software.

Results

Results are presented in the form of tables and accompanied by comments.

Table 1. *Forms and frequency of cheating among secondary school students. Results are ordered by decreasing values of Mean*

	Statement	N	Mean	SD	Med	Mod	GES	SES
1	I have observed cheating in school.	322	4.03	0.94	4	5	0.17	0.04
15	I have allowed schoolmates to copy my homework.	322	3.66	1.114	4	4	0.14	0.14
17	I have allowed schoolmates to copy answers during written assessments (tests).	322	3.41	1.038	3	3	0.01	0.14
16	I have whispered to classmates during oral or written assessments.	322	2.98	1.038	3	3	0.03	0.01
8	I have communicated with classmates during written assessment of knowledge.	319	2.77	1.055	3	2	0.03	0.00
3	I have helped other students to cheat.	322	2.75	1.105	3	2	0.11	0.01
12	I have copied homework, a presentation, an essay or something similar.	321	2.72	1.121	3	2	0.05	0.19
2	I have cheated in school.	322	2.55	0.934	2	2	0.04	0.02
14	I have used a cheat sheet during assessments.	320	2.51	1.136	2	2	0.07	0.05
4	During written knowledge assessment I have copied from others.	322	2.37	0.981	2	2	0.08	0.08
13	I have lent my cheat sheet to classmates.	320	2.35	1.238	2	1	0.03	0.02
10	I have lied to the teacher.	321	1.83	0.951	2	1	0.15	0.08
6	I have obtained test questions illegally before the test.	322	1.59	0.843	1	1	0.06	0.05
9	When knowledge assessment was announced, I have skipped school.	320	1.59	0.758	1	1	0.04	0.14
18	I have searched for a completed lab report on the internet and submitted it to the teacher.	322	1.56	0.892	1	1	0.17	0.04
19	I have copied a part or a whole essay from the internet and submitted it as my own work.	322	1.54	0.893	1	1	0.27	0.02
21	I have copied outlines to a mobile phone and used them during assessment.	322	1.54	1.008	1	1	0.14	0.02
11	I have counterfeited a grade or an apology for absence.	321	1.51	0.969	1	1	0.04	0.10
20	I have searched for correct answers using a mobile phone during assessments.	322	1.47	0.897	1	1	0.09	0.02
7	During evaluation, I have received or sent solutions to tasks with a mobile phone.	322	1.43	0.873	1	1	0.08	0.01
5	I have obtained a higher score with the help of acquaintances.	322	1.20	0.596	1	1	0.03	0.11

GES = values of effect size between genders; SES = values of effect size between general and professional secondary schools

Table 2. *Frequency of self-reported cheating (I have cheated in school) on a scale between never (1) and very frequently (5)*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	27	8.4	8.4	8.4
	2	151	46.7	46.9	55.3
	3	100	31.0	31.1	86.3
	4	28	8.7	8.7	95.0
	5	16	5.0	5.0	100.0
	Total	322	99.7	100.0	
Missing	System	1	0.3		
Total		**323**	**100.0**		

When searching for the type and frequency of cheating, it was revealed that the highest values (mode = 5) (Table 2) were given to the statement that they had observed cheating in school (N = 120, 37.3%). Only three (3) students (0.9%) reported that they had never observed it. In combination with the answer about direct involvement in cheating ("I have cheated in school"), for which only 27 students (8.4%) reported that they had never cheated and that others did it at least occasionally (Mod = 2) (Table 1), it was possible to draw the conclusion that academic dishonesty (cheating) is a "normal way" of functioning at higher secondary schools in Slovenia. Differences can be recognized in the frequency of types of cheating (Table 1). When the results were ranked, the question arose of whether if some forms of academic dishonesty are in reality even recognized as cheating by students. For example, the mode (2), median (2) and mean (2.55) of answers about personal involvement in cheating ("I have cheated in school") are lower than the values of six answers regarding different types of personal involvement: e.g. "I have allowed schoolmates to copy my homework." (Mod = 4; Med = 4; M = 3.66) (Table 1).

Reported use of mobile devices for cheating is rare and, at the moment, still unimportant, and classic methods are more common than e-cheating. The lowest scores go to the statement "I have obtained a higher score with the help of acquaintances."

Differences between genders (GES) and type of school (SES = general, technical/professional) (Table 1) calculated as effect sizes are in most cases insignificant or small, with values below 0.2 (Field, 2009). Only in one item ("I have copied part of or a whole essay from the internet and submitted it as my own work") does the value (0.27) fall to the rank of medium, and in favour of males.

Direct or indirect tolerance of misbehaviour by teachers cannot be directly identified from our study. Nevertheless, it seems that teachers are at least occasionally intentionally or unintentionally involved in dishonesty. From the finding that 13 students (4.1%) reported numbers 4 and 5 (very common) for obtaining tests illegally, it could be inferred that the involvement of teachers in cheating is probable. The involvement of some teachers in misbehaviour is additionally supported by the responses of 13.7% of students that they had obtained a higher score with the help of acquaintances.

Five factors were revealed explaining almost 60% of the variance, allowing the grouping of cheating behaviour in clusters. The first three factors have a Cronbach's alpha above 0.7, so their reliability can be recognized as satisfactory. In the first factor (17.3%), are grouped "classic" school cheating behaviour (e.g., using cheat sheets or copying). In the second factor (11.7%) are grouped the use of mobile devices and other persons not present in the classroom (e.g. obtaining test questions illegally); these can be recognized as obtaining help from others. In the third factor (10%), helping others can be recognized as the leading idea. The fourth factor (10%) can be called plagiarism, and in the fifth factor (9.5%) are severe violations of rules.

Table 3. *Reasons for cheating among secondary school students. Results are ordered by decreasing values of the Mean*

	Statement	N	Mean	SD	Med	Mod	GES	SES
17	I have cheated when there was lax supervision during knowledge assessment.	322	3.25	1.295	3.00	3	0.006	0.15
3	I have cheated because I wanted to achieve good grades.	323	3.17	1.226	3.00	3[a]	0.15	0.09
13	I have cheated when the seating order allowed it.	323	2.80	1.269	3.00	3	0.04	0.04
11	I fear punishment if I were to be caught while cheating.	320	2.79	1.375	3.00	1	0.22	0.05
7	I have cheated because I did not succeed in absorbing all the content.	323	2.78	1.185	3.00	3	0.08	0.15
18	I have cheated when there was poor organization of grading.	323	2.78	1.334	3.00	3	0.06	0.05
15	I have cheated when assessment was too heavy for me.	321	2.70	1.237	3.00	3	0.07	0.02
2	I have cheated because I ran out of time.	323	2.67	1.181	3.00	3	0.15	0.15

10	I have cheated because I wanted to help a classmate.	321	2.62	1.211	3.00	3	0.03	0.14
4	I have cheated because I did not want to bother studying.	323	2.58	1.298	2.00	2	0.22	0.06
14	I have cheated when grading was important.	321	2.48	1.263	2.00	1	0.06	0.003
1	I have cheated because of too many out-of-school activities.	323	2.10	1.093	2.00	1	0.01	0.03
16	I have cheated when the task was not announced in advance.	323	2.05	1.216	2.00	1	0.10	0.01
5	I have cheated for a teacher I did not like.	323	1.86	1.150	1.00	1	0.13	0.005
8	I have cheated because I had low grades.	323	1.65	.941	1.00	1	0.09	0.19
12	I have cheated because parents and relatives expected good grades from me.	321	1.60	.924	1.00	1	0.06	0.01
9	I have cheated because I couldn't get good grades otherwise.	323	1.59	.951	1.00	1	0.1006	0.01
6	I have cheated because other students were better than me.	323	1.29	0.618	1.00	1	0.03	0.04

GES = values of effect size between genders; SES = values of effect size between general and professional secondary schools

At the top of the perceived reasons for cheating are two statements (Table 3), which taken together give insight into why and when students cheat. The combined statement is as follows: "I cheated because I wanted to achieve good grades and there was lax supervision during knowledge assessment." At the bottom are three statements showing the relative unimportance of external pressure to fulfil the expectations of parents, low self-esteem, and the wish to compete with other students as incentives toward cheating. Fear of being caught and punished is high in some students, but most of them (mod = 1) do not have such feelings. Differences between genders (GES), type of school (SES = general, technical/professional) calculated as effect sizes are in most cases insignificant or small with values below 0.2 (Field, 2009).

We obtain better insight into the reasons when answers are grouped. Four factors explaining 61.1% of variance concerning the reasons for cheating were extracted (Table 3). Only the first three factors, with a Cronbach's alpha above 0.7, were considered to be reliable, while the fourth factor is most probably a construct of two unrelated answers. The first factor (20.5%) comprises three answers connected with flawed organization (modus = 3) (e.g. "I have cheated when there was poor organization of grading"), the impulse to help a

schoolmate and to a lesser extent with personal distress (e.g. "I have cheated when grading was important"). While the first three items are clearly connected and highlight opportunity and low-level risk as the background for flawed behaviour, the relations between the other items in the factor are not as clear. The second factor (18%) comprises personal distress related to reasons such as a shortage of study time, the prevalence of other interests over school duties, and poor organization of time. All items in the third factor (16%) are items with low frequency and are connected with external pressures and the drive to obtain better grades.

Regression analysis revealed that when the sum of cheating behaviours was used as the outcome and 18 items from the reasons for the cheating instrument (Table 3) used as predictors, about 60% of the variance (R^2= 0.595) is explained. Five items (data not shown) are positive predictors of cheating behaviour at the $p< 0.05$ levels. These items are as follows: "I have cheated because I did not want to bother studying."; "I have cheated with a teacher I did not like", "I have cheated because I wanted to achieve good grades", "I have cheated when the seating order allowed", and "I have cheated because I wanted to help a classmate". The statement "I fear punishment if I were to be caught while cheating" is, in contrast, a negative predictor of cheating behaviour.

Cheating on the external Matura exams

From 322 students, 306 (95%) reported that they had not cheated during these exams and 16 (5%) that they had. Numbers (320, 3 missing) in favour of dishonest behaviour are higher when students were asked if they had observed or had been informed about cheating during exams: 266 (82.4%) reported that they had not witnessed such behaviour and 54 (16.7%) that they had. Copying was reported in seven cases, use of cheat sheets in four cases and use of a mobile phone in two cases. Three cases are unclear. The most common forms of observed cheating were copying (21), cheat sheets (13), whispering or sign communication (11) and the use of technical devices (10) such as mobile phones, smart watches or a graphic calculator. Reported variants in the use of cheat sheets include sheets hidden in a lavatory, pencil cases, pens, clothes, calculators or even written on one's skin. Technically advanced communication with the use of the Internet is reported in one case. From the answers, it was possible to conclude that multiple choice tests are most vulnerable to cheating, because someone need only signal the number of the test item and one letter. It seems that in some cases the whole class was involved in such signalling.

Opinions on cheating

Table 4. *Opinions on academic cheating*

	Statement	N	M	SD	Med	Mod	GES	SES
3	Cheating is frequent because of the lack of serious consequences.	323	3.51	1.070	4	4	0.11	0.07
1	Cheating in school is ethically questionable.	322	3.16	0.964	3	3	0.05	0.11
5	Cheating is the natural state of human nature, so it must be expected.	323	3.06	1.151	3	4	0.13	0.001
2	Cheating in school is acceptable by society.	322	2.81	0.960	3	3	0.02	0.03
4	Cheating in school is acceptable because everyone does it.	323	2.80	1.038	3	2	0.02	0.04

GES = values of effect size between genders; SES = values of effect size between general and professional secondary schools

Table 5. *Regression coefficients of opinions as predictors and the sum of cheating behaviours as outcome*

Coefficients[a]					
Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
(Constant)	42.254	3.904		10.824	0.000
Cheating in school is ethically questionable.	-2.460	0.636	-0.221	-3.868	0.000
Cheating is the natural state of human nature, so it must be expected.	1.266	0.525	0.136	2.412	0.016
1 Cheating in school is acceptable by society.	1.355	0.630	0.120	2.151	0.032
Cheating in school is acceptable because everyone does it.	0.871	0.572	0.084	1.523	0.129
Cheating is frequent because of the lack of serious consequences.	-0.407	0.531	-0.040	-0.765	0.445

a. Dependent Variable: sum of cheating behaviours

The highest agreement (Table 4) occurred with the statement that cheating is frequent (mod = 4; med = 4) because of a lack of serious consequences. This response can be connected with the reasons for cheating (Table 3) and can be taken as an explanation for the first factor (Opportunity). However, the statement is a poor predictor of actual behaviour (Table 5) and can be, as

such, regarded as common knowledge. Also falling into the category of common knowledge not affecting behaviour is the statement "Cheating in school is acceptable because everyone does it", which can be regarded as a group norm (Rettinger & Kramer, 2009). In support of cheating behaviour, but to a lesser extent, can be added the opinion that cheating is the natural state of human nature, so it must be expected, and that cheating in school is acceptable by society. Overall, the list of provided opinions was not a good predictor of actual cheating behaviour ($R^2 = 0.153$). Among them, the best predictor of someone not cheating is the opinion that cheating in school is ethically questionable. The statement is negatively correlated ($r = - 0.320$, $p < 0.01$) with the sum of cheating behaviours, so we can assume that attitudes and values do prevent cheating in students. In all items, differences between genders (GES) and type of school (SES = general, technical/professional) (Table 5) calculated as effect sizes are in most cases insignificant or small, with values below 0.2 (Field, 2009).

Discussion

The finding that almost all high school students from our sample had at least occasionally cheated (91.4%) or had observed cheating (99.1%) during their high school years was higher than expected but is not a surprise and places Slovenian students in line with findings worldwide (e.g. McCabe, Trevino, & Butterfield, 2001; Šimić Šašić & Klarin, 2009; Galloway, 2012). From the differences in the reported frequency of different kinds of misbehaviour, cheating cannot simply be indicated as a unitary concept but instead as a family of related behaviours (Newstead, Franklyn-Stokes, & Armstead, 1996) and should be handled in follow-up studies at least by groups of related behaviours. The first group includes prevailing methods of cheating recognized as "classic", such as copying or the use of cheat-sheets. There is no fool-proof method against this kind of cheating, a finding that was revealed from the data about cheating on Matura exams for which strict measures against cheating are taken, and the consequences, if a student is caught, are severe.

According to Ajzen's theory of planned behaviour (1991), there should be three strands of actions to lower "classic" cheating. The first strand is to lower the level of tolerance for such behaviour (subjective norm) (O'Rourke et al., 2010). The second can be recognized as technical and involves the control and prevention of such behaviour and prevention by generating, for example, different variants of a test or seating order (perceived behavioural control). The third is in changing attitudes toward such behaviour (Rettinger & Kramer, 2009; Mayhew, Hubbard, Finelli, Harding, & Carpenter, 2009). Following

the recommendations of Heyneman (2004) to prevent corruption in education these include reforms to (i) educational structures, (ii) the processes of management and adjudication, (iii) the mechanisms of prevention and when wrongdoing occurs, (iv) the system of sanctions.

New methods with the use of mobile and electronic devices in the classroom are rare. Helping others can be recognized as the leading idea and important background reason for cheating. The real question that needs further elaboration and conclusion but which cannot be extracted from our study is what, in reality, is recognized as cheating by our students. For example, allowing someone to copy homework is most probably not regarded as cheating but as helping one's peers and simply follows from receiving help from parents, which is recognized by society as something positive and to be encouraged (Bong, 2008; Fan, Williams, & Wolters, 2012). Because classrooms in Slovenian schools are stable structures based on predominantly obligatory subjects and a student is assigned to a class at the beginning of schooling (which in reality means that a class can have the same members for nine years in elementary and three or four- years in upper secondary schools), strong peer-to-peer relations are established, which favour cooperative behaviour instead of competition among peers. Five of six cases with higher frequency in reports of cheating (Table 1) can be grouped as "altruistic cheating" (Green, 2004) because direct benefit for the cheater in terms of school success cannot be attributed to such behaviour (e.g. "I have allowed schoolmates to copy my homework."). Our study does not allow us to reach definite conclusions on this issue but clearly suggests the existence of a non-competitive culture and peer support among students. The difference between allowing copying and copying from others cannot be easily explained, but is probably a result of the grouping of higher-achieving students at university who were able to do their homework on their own and to offer assistance to their lower-achieving peers, who were not included in the observed population. Prevention of cheating in this group is probably the most difficult issue to be dealt with. It is known that cheating is lower in competitive cultures, but the question is whether it lies in our interest to transform a cooperative classroom culture into a competitive one. In our opinion, this will be a digression on the route towards cooperative society or enterprises. While copying during tests can be suppressed by stricter supervision, the issue is somewhat more difficult with homework assignments. Because most forms of such cheating are performed outside regular school classes or in breaks, regular control mechanisms are not applicable. One possible solution is to assign unique homework to each student, a measure that seems unlikely because of the additional workload for teachers, and the omission of exercises in gap-fill short answer formats.

Plagiarism comprises related behaviours, yet a clear definition of plagiarism is elusive (e.g. Wager, 2014). Plagiarism is not a new phenomenon but one that has become much easier with the use of the Internet (Selwyn, 2008; Lau & Yuen, 2014) and the cut-and-paste functions embedded in word processing software. In contrast, identification of plagiarism has become much easier with existing and emerging software. Studies at the undergraduate, graduate, and professional levels are numerous but are much rarer at secondary school levels (Ercegovac & Richardson, 2004; Sisti, 2007). The unanswered question that arises from our study is, if whether the copying of others' works is even recognized as cheating. The second order question is whether teachers recognize it either. It would be unrealistic to expect that individual teachers have sources for identifying every cause of plagiarism because they must in everyday practice handle hundreds of reports, homework, essays, and other material. The solution lies in clear definitions of unethical behaviour and in raising the ethical level of student behaviour.

Severe violations of rules, such as grade counterfeiting or corruption are in actual school practice rare. It is unrealistic to expect that they can be completely eradicated from schools, as is the case with other formats of unethical behaviour in society, such as doping in sport or drug abuse. The knowledge that something cannot be eradicated does not mean that it should be tolerated; instead, it calls for the establishment of well-defined honour codes of instructional culture bearing in mind that such a culture should not produce new inequities (Kennedy-Lewis, 2014).

Based on the revealed three-factor structure (Table 3), the most probable excuse of the statistical "ghost student" for cheating would be the statement: "I have cheated because I wanted to achieve good grades, but I did not have enough time to study, and the chance of being caught was low." Transferring this statement into something like, "I achieved good grades because of good time management and no need to cheat, even if I do not fear being caught" is beyond the reach of efforts by a single teacher (e.g. Reinhard, Dickhaeuser, Marksteiner, & Sporer, 2011). At the practical level, the simplest plan would be for teachers and institutions to reduce their tolerance of cheating and take action to prevent it. However, in reality, it would be even more important to change attitudes and norms so as to modify student behaviour in the direction of honest classroom practices. Changing adolescents' behaviour cannot be the responsibility of the school alone, but whole families (Brown-Wright et al., 2013), academic institutions (McCabe et al., 2001) or communities must be involved.

The figures for cheating on the external Matura exams are lower (5%) but far higher than the numbers in official reports from the Matura committee.

Because the consequences for a cheater are severe (exclusion from the Matura exam), it seems that the discrepancy between our numbers and the reported numbers is not merely a consequence of students' smart methods of cheating, but that (at least in some cases because of) cheating that has been detected is being ignored by teachers for emotional reasons or because of the effort required to deal with cheating students (Keith-Spiegel, Tabachnick, Whitley, & Washburn, 1998). At the narrative level, there are rumours supported by our research in one reported case that on several occasions a teacher did help students on tests. We cannot give a definitive answer on the issue of possible involvement by teachers, but we can speculate that helping students is a form of defence against losing their reputation or the reputation of their schools because of a higher number of students failing exams.

It was revealed that five opinions provided in our study (Table 4) were poor predictors ($R^2=0.153$) of actual cheating behaviour; therefore, no major conclusions can be extracted. Nevertheless, our findings do support the idea that students who agree with the idea that "Cheating in school is ethically questionable" will cheat less frequently. Potential cheaters are more commonly supporters of these opinions "Cheating is the natural state of human nature, so it must be expected", and "Cheating in school is acceptable by society". These findings call for additional effort by instructors and communities to change attitudes toward cheating.

Conclusions

The bad news revealed from our study is that cheating is a "way of life" in Slovenian schools: almost all students at least occasionally indulge in some academic misbehaviour. Even more, it seems a culture tolerant or even supportive of such behaviour that has been established among groups of students, parents and teachers – all working together to "help" students climb the ladder of success. The open question is whether all kinds of cheating are even recognized as such. Cheating is most common in homework but at the other end, even systems such as external examinations are not immune to fraud. At the moment, classic methods of cheating dominate, but penetration by e-cheating can be foreseen.

From the practical, cynical viewpoint, the good news from our study is that differences between characters (e.g. gender) and educational institutions in most cases are non-existent or small; this could help in establishing measures against cheating within schools as institutions. Teachers or institutions can be aware of differences and can respect them but, for example, they cannot prepare

separate rules based on characters or traits to prevent misbehaviour. Because of such minimal differences, actions addressing all involved can be prepared regardless of differences.

The present study has only scratched the surface to uncover some deep rooted problems, so additional studies are necessary for basis of establishing programmes to reduce the level of acceptability and its concomitant practices.

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The Use of Compliment Response Strategies among Iranian Learners of English: Researching Interlocutors' Relative Power and Gender

Seyyed Hatam Tamimi Sa'd[1]

∼   This article reports on a study that set out to investigate how Iranian EFL learners respond to compliments in English. The data were collected using a discourse completion task (DCT) consisting of a variety of situations that required the participants, 26 EFL learners (13 males and 13 females) to respond to compliments directed at them. The data were analysed both quantitatively and qualitatively. To this end, the participants' responses were coded according to a coding scheme adopted from Yu (2004) which identified six compliment response strategies (CRSs). The findings indicated that, regardless of or concerning gender and power (–P and =P), the first three most frequent CR strategies included "Acceptance", "Combination" and "Amendment". These findings were then analyzed in light of previous similar studies that revealed that the participants had followed their first cultural norms not only in using the strategies mentioned above but also in employing very infrequently such strategies as "Face Relationship", "No acknowledgment", and "Non-acceptance". As regards the role of gender, a Chi-square test was run which showed that males and females differed significantly in their use of CRSs. Furthermore, males used more CR strategies compared to females. The qualitative analysis of the semantic formulas of the CR strategies also revealed that, by accepting a compliment, Iranian EFL learners sought agreement and consequently relied on positive politeness to foster rapport and solidarity.

Keywords: Compliment response strategies, EFL learners, politeness, pragmatic competence

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Uporaba strategij odzivanja na pohvale iranskih učencev angleščine: raziskovanje sogovornikove relativne moči položaja in spola

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∽ V prispevku je predstavljena raziskava o odzivanju iranskih učencev angleščine kot tujega jezika na pohvale v angleščini. Podatki so bili zbrani s pomočjo diskurza zaključevanja nalog; naloge so vključevale različne situacije z neposrednimi pohvalami, na katere so se morali udeleženci – 26 učencev angleščine (13 moških in 13 žensk) – odzvati. Podatki so bili obdelani kvantitativno in kvalitativno. Odzivi udeležencev so bili kodirani na podlagi kodirne sheme, povzete po Yuju, ki identificira šest strategij odzivanja na pohvale. Izsledki kažejo, da ne glede na spol in moč položaja (– P in = P) tri najpogosteje uporabljene strategije vključujejo »sprejemanje«, »kombinacije« in »spremembe«. Ugotovitve so bile nadalje analizirane glede na predhodne podobne raziskave. Pokazalo se je, da so udeleženci sledili njihovi primarni kulturni normi, in to ne samo pri uporabi že omenjenih strategij, ampak tudi pri zelo redki uporabi strategij, kot so: »neposredni odnos«, »brez potrditve« in »nesprejemanje«. Vpliv spola je bil preverjen s hi-kvadrat preizkusom, ki je pokazal, da se med moškimi in ženskami pojavljajo statistično pomembne razlike pri uporabi strategij odzivanja na pohvale. Poleg tega so moški tudi več uporabljali strategije kot ženske. Kvalitativna analiza semantičnih formul strategij je prav tako pokazala, da so s sprejetjem pohvale iranski učenci angleščine iskali strinjanje in se posledično zanašali na to, da s pozitivno vljudnostjo spodbujajo trdnejši odnos in solidarnost.

Ključne besede: strategije odzivanja na pohvale, učenci angleščine kot tujega jezika, vljudnost, pragmatične kompetence

Introduction

Communicative competence has been long an inevitably necessary part of language teaching, with sociolinguistic competence occupying an overwhelmingly important position (Wolfson, 1981). In this regard, the way that different speech acts, such as requests, refusals, complimenting, and so on are encoded in various and, more importantly, the problems that confront language learners in their attempt to encode or decode those speech acts have attracted the attention of a myriad of researchers (Ahar & Eslami-Rasekh, 2011; Al-Khateeb, 2009; Cheng, 2011; Golato, 2002; Huth, 2006; Jucker, 2009; Nelson, Al-Batal, & Echols, 1996; Nelson, E1 Bakary, & Al Batal, 1996; Olshtain, 1993; Wolfson, 1981, to name only a few). Language learners' production of different speech acts and the demands on the learners that may prevent them from approximating native-speaker norms of realizing those speech acts have long been extensively investigated (Olshtain, 1993). Paying compliments has been evidenced to be a problematic aspect of language learning for second language (L2) learners, which justifies a consideration of this speech act in detail. Holmes and Brown (1987), for instance, stated, "Knowing whether a compliment is appropriate at all, as well as which linguistic strategy to select to express it, is part of the communicative competence learners need to acquire" (p. 528).

There is little doubt that studying speech act behaviour and, therefore, research on this aspect of interaction can be beneficial to our understanding of their nature. CR strategies have a special position in this regard. As Yu (2003) asserted, "Compliment responses are worthy of study because they are ubiquitous, yet frequently problematic speech acts. The fact that compliments are easily heard in everyday conversations indicates that responding to compliments is a common feature of discoursal activities" (p. 1687). According to Morkus (2009), compliments preserve the speaker's positive face, which is defined as "a person's need to be treated as an equal or insider" (Verschueren, 2003, p. 45). Two decades earlier, Holmes (1988) had referred to the same fact; that is, compliments are positive politeness strategies.

Reviewing the literature on compliments, Yu (2004) identified six mutually exclusive ways of responding to compliments. Some of these six strategies consist of some sub-strategies in which the super-strategies are carried out. The compliment response (CR) strategies are as follows (adapted from Yu, 2004):

Acceptance Strategies
According to Yu (2004, p. 118), "utterances that recognize the status of a preceding remark as a compliment" are called Acceptance Strategies, and the

following subcategories are subsumed under this main strategy:

- *Appreciation Token:* Utterances showing gratitude and appreciation as in the following example: *Thank you.*
- *Agreement:* Utterances showing the complimentee's agreement to the complimenter's utterance: *Yeah, I know that.*
- *Pleasure:* Utterances indicating that the complimentee is pleased with the complimenter's utterance: *I'm so glad about that.*
- *Association:* Utterances that include more than one subcategory mentioned above. *I'm so happy you liked it. Thank you.* (Pleasure + Appreciation Token)

Amendment Strategies

In this kind of CR strategy, the speaker tries to *amend* the complimentary force of the compliment offered. This might be done in the following ways:

- *Return:* Utterances that *reciprocate* the act of complimenting by offering or returning praise to the complimenter as the following examples show: *You're doing a great job as well.*
- *Downgrade:* Utterances that reduce or scale down the complimentary force of the praise. Consider the following examples: *…but it wasn't that good, come on!*
- *Upgrade:* Utterances that increase the complimentary force of the praise. For example: *It's always like that.*
- *Question:* Utterances that query the genuineness, appropriateness, or sincerity of the compliment. *Really?*
- *Comment:* According to Yu (2004, p. 188), this is a feature of those utterances that, "while accepting the force of a given compliment, do not accept credit for the accomplishment or attitude that is praised. Rather, the speaker impersonalizes the force of that compliment". *I always ask good questions.*
- *Transfer:* Utterances that redirect or switch the force of the compliment to the complimenter. *Actually, you helped me a lot.*
- *Association:* Utterances that include one or more of the Amendment subcategories mentioned above. *Really? But I think it was not that good.* (Question + Downgrade)

Non-acceptance Strategies

Speakers might sometimes prefer to "deny, question, or joke about the content of the compliment or avoid responding directly to the praise" (Yu, 2004, p. 119). Non-acceptance strategies include the following subcategories:

- *Disagreement:* Responses that do not agree with the statement of the

compliment or show that the compliment is excessive, uncalled-for, or unjustified. For instance: *No, that's not true.*

– *Question:* Utterances that call into question the quality of the compliment and do not agree with its full complimentary force. Consider the following example: *You're pulling my leg?!*

– *Diverge:* Utterances that pose other acts and call into question the quality of the compliment this way. *Anyway, I did it haphazardly.*

– *Association:* Utterances that include one or more of the Amendment subcategories mentioned above. *I don't believe it. Are you pulling my leg?* (Disagreement + Question)

Face Relationship-related Response Strategies

These include strategies that do not appear to, as in the above main strategies, accept, amend, or reject the compliment. Rather, they deal with the compliment within the interaction, not with the prepositional content of the compliment. *Yeah, that's what one is supposed to do in such situations.*

Combination Strategies

These constitute two or more of the compliment response strategies mentioned above. For example: *Thank you. But I don't think so.* (Acceptance + Disagreement)

No acknowledgment

Finally, speakers might choose to not respond to the compliment offered to him or her.

This study aimed to explore the complimenting behaviour of Iranian university EFL learners. More specifically, the present study set out to answer the following research questions:

1. What are the most and least frequent compliment response strategies by Iranian university EFL learners?

2. Do males and females differ in their use and choice of types of compliment response strategies?

3. Is there any significant difference between males and females in their frequency of use of compliment response strategies?

4. What compliment response strategies do individuals use in each power status; that is, in –P and =P?

Theoretical Background

Compliments are among the most frequently studied speech acts in pragmatic research (Yu, 2003). A large number of researchers have systematically investigated this speech act from various aspects and in different contexts (e.g., Ahar & Eslami-Rasekh, 2011; Al-Khateeb, 2009; Chen & Yang, 2010; Cheng, 2011; Golato, 2002; Holmes, 1988; Holmes & Brown, 1987; Huth, 2006; Johnson, 1992; Jucker, 2009; Mustapha, 2012; Nelson et al., 1996; Nelson et al., 1996; Rees-Miller, 2011; Tang & Zhang, 2009; Wolfson, 1981; Yu, 2003, 2004).

In this connection, in an early study, Wolfson (1981) examined the cross-cultural differences in realizing compliments, with a particular attention to American English as the starting point of comparison, concluding that, from a cross-cultural perspective, "Speech acts differ cross-culturally not only in the way they are realized but also in their distribution, their frequency of occurrence, and in the functions they serve" (p. 123). In the same vein, realizations of compliments that are said to vary from one culture to another have been examined. Holmes and Brown (1987), for instance, provided examples of how different culture realized compliments differently and, at times, this led to misunderstandings in cross-cultural communication.

Comparative studies of CR as utilized by speakers of different languages also abound. Nelson et al. (1996), for example, compared the realizations of compliment responses in English and Arabic and found that both the American and Syrian subjects of their study employed "Acceptance" strategies most frequently and "Rejection" strategies least frequently. The teaching of complimenting behaviour, whether explicitly or implicitly, has also been an area of research. Huth (2006), for instance, investigated the effect of teaching culture-specific compliments to American learners of German. Huth found that L2 learners are aware of the structural organization of compliments and apply their cultural norms when complimenting. Huth (2006) concluded that this "the inherently social nature of L2 interaction in the context of foreign language teaching" (p. 2025). Rees-Miller's (2011) study took gender as the departure point to compare men and women's ways of complimenting and the different settings in which they paid compliments. Recently, Mustapha (2012) attempted, by means of studying 1200 compliments in Nigerian English, to identify the defining characteristics that can be of help to those researching on compliments. Ahar and Eslami-Rasekh (2011) examined the effect on the gratitude of social status and the size of imposition among Iranian EFL learners and American native speakers. The results of their study indicated that the two variables mentioned above made Iranian EFL learners oversensitive, leading to pragmatic failure.

Studying compliments, especially if this is done in academic settings, can be of considerable significance as these are among the most common speech acts used on a daily basis. Furthermore, it has been found troublesome for L2 learners to appropriately pay compliments in an L2 (e.g., Holmes & Brown, 1987). As will be seen below, the focus of the current study was the interactants' relative power (P), and it was attempted that a full picture of how this factor can influence the utilization of CRs to be depicted. The participants' gender was also taken into account to examine how both genders respond to compliments.

Method

Participants

Participants of the current study included 26 Iranian BA language learners (13 males and 13 females) studying English as a Foreign Language (EFL) at Urmia University, Urmia, Iran. Their age range was 19 to 22 years. For a better comparison of the results, the number of male and female participants was equal.

Instrument

Research into the pragmatic areas of language has witnessed an extensive use of Discourse Completion Tasks (DCT) as the main data collection tool (Kasper & Dahl, 1991), although this method not been without critics (see e.g. Chaudron, 2005). Therefore, the data for this study were obtained by use of a DCT that consisted of 8 situations in which the complimentees were either inferior or equal to the complimenter and that dealt mainly with everyday academic life. To realize the interlocutors' relative power, the complimentees were supposed to be inferior to the complimentee in four of the situations (1, 3, 5 and 7) and equal to the complimentee in the four other situations (2, 4, 6, and 8). Following Jalilifar, Hashemian, and Tabatabaee (2011), relative power (P) was shown using -P for asymmetrical power relationships, for example a university professor and a student (where most often a professor is often deemed to be more powerful than a student), and =P for equal interlocutors, for example two university students (who are considered equal in terms of social power). Table 1 summarizes the information about the DCT. The DCT appears in Appendix A.

Table 1. *Description of Compliment Response Situations*

No.	Situation	Power	
1	Student's essay returned by professor	-P	Speaker < Hearer
2	Class presentation	=P	Speaker = Hearer
3	Student asking for exam postponement	-P	Speaker < Hearer
4	Students attending an academic seminar	=P	Speaker = Hearer
5	Classroom project accomplished successfully	-P	Speaker < Hearer
6	School conference coordinated well	=P	Speaker = Hearer
7	Professor asking for a PowerPoint presentation	-P	Speaker < Hearer
8	Proposal outline presented in class	=P	Speaker = Hearer

Procedure and data analysis

To collect the data, the researchers distributed the purpose-built DCTs among 26 EFL learners and required them to imagine themselves in the DCT's scenarios and to respond to the compliments as realistically, appropriately, honestly, and immediately as possible. The data were analysed both qualitatively and quantitatively. First, to identify the compliment response strategies employed by the participants in this study, the coding scheme was based on those CR strategies as identified by Yu (2004). These include six mutually exclusive strategies that can be used to respond to compliments in a socio-culturally appropriate way in various situations. This coding scheme along with examples of each strategy taken from the participants' responses appears in the Introduction above. The quantitative phase consisted of descriptive statistics elaborated on further below.

Results

The current study set out to investigate the complimenting behaviour of Iranian university EFL learners with the participants' gender and interlocutors' power status in focus. The findings are presented in this part.

Quantitative Results

Compliment Response Strategy Use

The first research question addressed the CR strategies employed most and least frequently by the participants. Figure 1 provides the answer to this question.
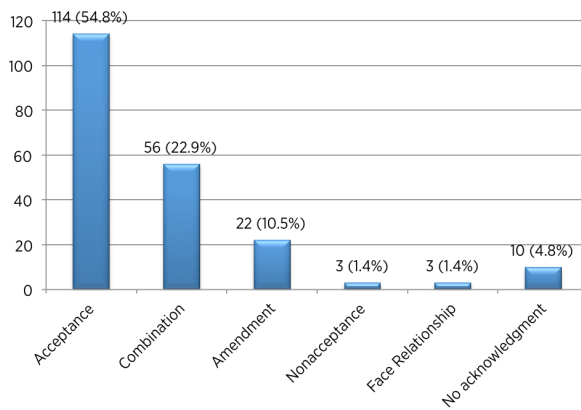
Figure 1. Compliment response strategy use

Figure 1 shows that the total number of CR strategies is 208 and that the first three most frequent CR strategies are "Acceptance" (114), "Combination" (56), and "Amendment" (22). Overall, these three strategies accounted for 92.2 per cent of the total number of strategies employed. This figure also shows that the least frequent CR strategies are "Amendment" and "Non-acceptance", both employed with the same frequency (3).

Compliment Response Strategy Use: Gender in Focus

The role of gender, the subject of the second research question, was also considered in this study, and males and females were compared with regard to how they responded to compliments. The distribution of CRs across gender is presented in Figure 2.
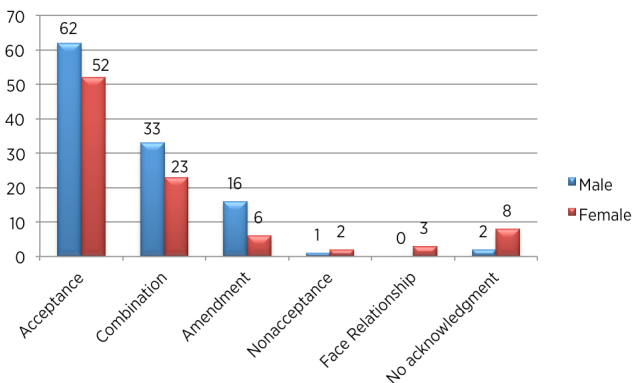
Figure 2. Compliment response strategy use across gender

As shown in Figure 2, both males and females used "Acceptance", "Combination", and "Amendment" CR strategies most frequently of all strategies. Furthermore, it can be seen that males outnumber females in all these three strategies. Males, as seen from Figure 2, used more strategies than females did (114 versus 94) and females used more "No Acknowledgment" strategies than males did (8 versus 2). Females also employed the "Face Relationship" strategy that males did not use at all.

As regards the role of gender in the use of CR strategies, addressed in the third research question, a Chi-square analysis was run which showed that there is a significant relationship between gender and the CRs employed, χ^2 (3.208) = 12.33, p = .03. The results are presented in Table 2.

Table 2. *Chi-square analysis of the role of gender in compliment response strategy use*

	Value	df	Sig.
Chi-square	12.33	3	.03

p < .05   Critical Value: 7.81

Qualitative Results

Compliment Response Strategy Use: Power and Gender in Focus
The CR strategies were also examined in light of the individuals' status; that is, the relative power status they have. This was dealt with in the fourth research question. In this connection, it was attempted to determine which CR strategies are used with what status and how frequently. Since the DCT used in the present study realized two power statuses of individuals (i.e., -P and =P), then the CR strategies employed in these two statuses were identified and reported in Tables 3 and 4.

Table 3. *Participants' CRS Use across Gender and for Unequal Status (S<H; -P; Sit # 1, 3, 5 & 7)*

CRS Status	Acceptance Strategies		Amendment Strategies		Non-acceptance Strategies		Face Relationship		Combination Strategies		No Acknowledgment	
	M	F	M	F	M	F	M	F	M	F	M	F
-P (S<H)	29	27	10	3	0	2	0	2	14	17	0	1
Total	56		13		2		2		31		1	

Note. CRS: Compliment response strategy; H=Hearer; M= Male; F= Female. S=Speaker; Sit= Situation.

Table 4 summarizes the results of CR strategy use across the power status of =P. In this status, both the speaker (complimenter or giver of the compliment) and the hearer (complimentee or receiver of the compliment) are equals.

Table 4. *Participants' CRS Use across Gender and for Equal Status (S=H; =P; Sit # 2, 4, 6 & 8)*

CRS Status	Acceptance Strategies		Amendment Strategies		Non-acceptance Strategies		Face Relationship		Combination Strategies		No Acknowledgment	
	M	F	M	F	M	F	M	F	M	F	M	F
=P (S=H)	33	25	6	3	1	0	0	1	9	16	2	7
Total	58		9		1		1		25		9	

Note. CRS: Compliment response strategy; H=Hearer; M= Male; F= Female. S=Speaker; Sit= Situation.

As can be seen from Tables 3 and 4, the first three most frequently used CR strategies are "Acceptance", "Combination" and "Amendment" in both power statuses of –P and =P. The CR strategy of 'No Acknowledgment' was used mainly when the complimenter and complimentee are equals (=P). This finding may be justified on the grounds that the participants did not wish to leave unanswered the compliment received from a higher status person, a university professor, for example, as this might have been deemed to sound impolite. In the same vein, the participants might not have found it impolite not to return a compliment, which explains, if not justifies, why compliments between equals were not acknowledged on some occasions.

Discussion

Briefly put, the results indicated that the first most frequently used CR strategies are "Acceptance", "Combination", and "Amendment". In addition, it can be seen from Figure 2 that in all these three CR strategies, males outnumber females. Males used more "Acceptance", "Combination", and "Amendment" strategies than females did. However, what both genders had in common in the use of these CR strategies is that these are the most frequent for both. In the same fashion, the least frequent CR strategies for both genders are the same: "Non-acceptance" and "No acknowledgment". Males, however, did not use "Face Relationship" while females did although very infrequently.

A comparative glance at the results obtained in the present study indicates that they are in line with some previous studies. For instance, the results of CR strategy use support Nelson, Al-Batal, and Echols (1996) in that the

Americans in this study employed "Acceptance" strategies, most frequently of other strategies. The results are also consonant with Yu (2004) whose comparative study of Chinese learners of English and American native speakers of English demonstrated the tendency of both groups to use "Acceptance" strategies most of all. In another study of CR behaviour, Chen and Yang (2010) found that the overwhelmingly common way of responding to compliment in Chinese, which is accepting a compliment, might stem from the influx of the Western cultural norms into Chinese society.

In the same vein and with the increasingly wide spread of the Western ethos, it might not be irrelevant to construe the way Iranian EFL learners have responded to compliments in this study as having roots in the native educational materials, that is, textbooks, videos and so on, to which most, if not all, learners of English are exposed throughout the process of learning English. The findings also stand in contrast to Tang and Zhang (2009) who found that Mandarin Chinese speakers used few "Accept" strategies and more "Reject" ones; Iranian EFL learners in the current study are, however, more similar to the Australian speakers in Tang and Zhang's (2009) study in that both groups, i.e. Iranians and Australians, employed more Combination Strategies.

In addition to congruities, there are inconsistencies between the findings of this study and other studies concerning the way males and females responded to compliments. For example, Al-Qahtani (2009) cited evidence based on which males were said to favour disagreement, and females favour questions in response to compliments. In contrast, the present study demonstrated that both genders tended more to accept a compliment than to disagree to or question it.

Examples of CRs Used by the Participants
In this part, examples of each CR strategy and sub-strategy as used by the participants are provided to cast more light on the way that the CR strategies mentioned earlier (Yu, 2004) have been employed.

Table 5. *Examples of CRSs Used by the Participants*

No.	Strategy	Sub-strategy	Semantic formula
1.	Acceptance	1. a) *Appreciation Token*	*Thank you, sir.* (S. #1)
		1. b) *Agreement*	*Yeah, I know that.* (S. #4)
		1. c) *Pleasure*	*I'm so glad about that.* (S. #2)
		1. d) *Association*	*I'm so happy you liked it. Thank you.* (Pleasure + Appreciation Token) (S. #5)
2.	Amendment	2. a) *Return*	a) *You're doing a great job as well.* (S. #6) b) *You're doing pretty well too.* (S. #6)
		2. b) *Downgrade*	*...but it wasn't that good, come on!* (S. #8)
		2. c) *Upgrade*	*It's always like that.* (S. #6)
		2. d) *Question*	a) *Really?* (S. #4) b) *Did you?* (S. #4)
		2. e) *Comment*	*I always ask good questions.* (S. #4)
		2. f) *Transfer*	*Actually, you helped me a lot.* (S. #6)
		2. g) *Association*	-
3.	Non-acceptance	3. a) *Disagreement*	a) *No, that's not true.* (S. #6) b) *I don't believe it.* (S. #5)
		3. b) *Question*	*You're pulling my leg?!* (S. #6)
		3. c) *Diverge*	-
		3. d) *Association*	-
4.	Face Relationship Related Response		a) *I had too much stress.* (S. #4) b) *Could you learn anything?* (S. #2) c) *I like to ask questions.* (S. #4)
5.	Combination		a) *Thank you. But was it that good?* (S. #8)
6.	No acknowledgment		a) [I just smile. I might say nothing to her.] (S. #6) b) [I just nod my head without saying anything.] (S. #4)

Note. S = Situation

Use of Politeness Markers in Compliments

Brown and Levinson (1987) construe compliments as "positive" politeness strategies. The CR strategies employed here, particularly the "Acceptance" strategies, were of a very frequent formulaic nature, revolving mainly around such expressions as "Thank you". This finding further corroborates Johnson's (1992) statement that "compliments are highly formulaic, both in their syntactic form and in the lexical items that carry the positive evaluation" (p. 52). One of the frequent politeness markers employed in the compliments here was the

use of the honorific "Sir" as a negative politeness strategy (Brown & Levinson, 1987) directed at a higher status complimentee to give him/her deference as the following examples indicate:

- *I'm happy you liked it, Sir.* (Sit #1; S<H)
- *Thank you, Sir.* (Sit #3; S<H)

Another politeness marker was the booster: the linguistic device that serves the purpose of intensifying an aforementioned statement (Watts, 2003). According to Watts, who discusses boosters under the label of "the structure of linguistic politeness" and who exemplifies them by citing "of course" and "clearly" (p. 169), boosters aim at "enhancing the force of the illocution in some way". In the following examples of compliment responses, words such as "so" and "very" function as intensifiers or boosters:

- *Thank you so much.* (Sit #2; S=H)
- *I'm so glad about that.* (Sit #8; S<H)

Intensification can be deemed to have been accomplished in another way: by use of "Combination" strategies. Necessarily, this increases the length of the response to a compliment, which consequently results in longer strings of interaction. In elaborating on this feature in English, Willis (2003) explicated that lengthier strings are more polite in English: "In English there is a broad generalisation that longer is politer" (p. 19). It is noteworthy, however, that although Willis discusses the speech act of request in this way, this "length" principle might be generalizable to compliments as well. The following example illustrates an appropriate CR strategy:

- *Thank you very much, Sir. I'll do my best.* (Sit #3; S<H)

The above response is appropriate and polite because first, the "Acceptance" strategy is intensified using "very" and second, it entails a promise ("doing one's best") that, according to Ogiermann (2009), appeals to the addressee's positive face. The following response, however, might not be considered polite in the same situation, as the response is short and lacks any intensification:

- *That's kind of you.* (Sit #3; S<H)

Conclusion

The current study sought to examine the complimenting response behaviour of Iranian university EFL learners. The study revealed that EFL learners, regardless of gender and relative power, used certain CR strategies. The

results also confirmed that the participants relied on certain lexical and syntactic structures to realize compliment responses in English. Iranian EFL learners' tendency to rely on positive politeness was evident through their extensive use of "Acceptance" strategy as a way of avoiding disagreement and seeking agreement with the complimentee, thereby establishing rapport and solidarity. In unequal statuses, however, some negative politeness markers were also used. The findings clearly showed the interplay of gender and power as two significant factors in speech act performance (here, responding to compliments).

Implications of Study

In line with other studies (Holmes & Brown, 1987), the findings of this study also indicated the highly formulaic nature of compliment responses. In practical terms, this might imply that language learners' lexical and syntactic repertoire be enhanced and their formulaic expressions that can come in handy in various situations be increased. This last issue has been documented by some scholars to be of significance in language teaching (Ellis, 2012). Holmes and Brown (1987) also emphasized the pivotal role of exposing learners to formulaic expressions in an L2 as exercises in complimenting and responding to compliments. Therefore, as Yu (2004) aptly pointed out, it is suggested that the current findings be taken into account by textbook writers, materials developers, language teachers and language learners. What is more, the findings might be of interest to both native English speakers and speakers of other different linguistic and cultural backgrounds who might be keen on finding out about the way Iranian speakers of English respond to compliments in English. A deep understating of pragmatic cross-cultural norms, differences and similarities is certainly a prerequisite for successful communication for both native speaker-non-native speaker interactions, for instance in cases involving native English speakers and Iranians, and non-native speaker-non-native speaker interactions, for example, Chinese speakers interacting with Persian native speakers. Such an understanding will certainly reduce the potential pragmatic failure witnessed in a plethora of cases (see, e.g. Yu, 2004).

Limitations and Suggestions for Further Research

The data were elicited by the means of a DCT, which (despite its specific advantages) is a data collection tool the use of which has been criticized mainly because it "may also elicit a narrower range of pragmatic performance than learners are capable of" (Chaudron, 2005, p. 781). It is, therefore, recommended that future research be carried out using other data gathering tools

such as role-plays especially because these can provide more reliable data since what students write on paper (here, DCT) might be substantially different from what they say in a speech. Future research can focus on comparing the results obtained here with those obtained in other languages and cultures. Therefore, comparative studies are highly recommended. European context can, for instance, be a rich source of data in this connection. Finally, a more technical suggestion concerns the role of the interactants' power (P) which was the focus of this study. The attention of future research can be shifted to the other two important factors in research on pragmatics: namely, the rank of imposition (R) and social distance (D).

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Appendix A: Discourse Completion Test (DCT)

Please read all the situations below carefully and write down the possible form of response you would use for each compliment in such natural settings.

Situation 1: A male professor returns your essay to you and he says, "Great job".
You would say: …………………………………………………………

Situation 2: You have given a presentation in the class. After class, one of your friends says, "Your presentation was great".
You would say: …………………………………………………………

Situation 3: You are not ready for the exam. You ask your professor to postpone the exam and she says, "I'll postpone it just because you are a good student".
You would say: …………………………………………………………

Situation 4: You and a friend of yours attend an academic seminar. After that, he says to you, "I liked the questions you asked in the seminar".
You would say: …………………………………………………………

Situation 5: You accomplish a classroom project successfully. Later, the professor says, "Your project was the best one in the university".
You would say: …………………………………………………………

Situation 6: You are coordinating a school conference with a classmate. She says to you, "Wow, you are really handling things very well".
You would say: …………………………………………………………

Situation 7: A professor asks you to a PowerPoint presentation for him. Later, he says, "Thank you. It was great".
You would say: …………………………………………………………

Situation 8: After you present your proposal outline in class, a classmate says to you, "I think you will really do a great job. I really enjoyed your presentation".
You would say: …………………………………………………………

Biographical note

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Introducing Teacher Mentoring in Kosovo Schools – Potential and Challenges for Sustainability

Eda Vula*[1], Fatlume Berisha[2], and Blerim Saqipi[3]

∽   This study examined the lessons learned from the introduction of a teacher mentoring culture within a teacher professional development program in selected pilot schools in Kosovo. Four mentor teachers and four mentee focus groups were involved in the open interviews, and their portfolios were examined. The important themes in terms of developing a school mentoring culture in a system that had lacked mentoring practices and is embarking on an ambitious curricular reform were identified. The study revealed that individual, collegial and institutional dimensions are critical in attempting to introduce the mentoring culture. The study concluded that mentoring is a mixed concept and is viewed as hierarchical but is, nevertheless, an important professional development tool for teachers who are facing the pressure of the reform. This formalized way, known as "Balkanization" culture, marks a critical step towards developing a collaborative school culture as the desired end point.

Keywords: mentoring, relationship, Kosovo, mentor, mentee

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Uvajanje učiteljevega mentoriranja v kosovskih šolah – možnosti in izzivi za trajnost

Eda Vula*, Fatlume Berisha in Blerim Saqipi

∼ V prispevku je predstavljena analiza izkušenj ob uvajanju kulture učitelj-skega mentoriranja v programu strokovnega razvoja učiteljev v izbranih pilotnih šolah na Kosovem. V odprte intervjuje so bili vključenih štirje učitelji mentorji ter štiri fokusne skupine mentorirancev in mentorirank. Poleg tega so bili analizirani tudi njihovi portfolii. Prepoznane so bile teme, ki so pomembne za razvoj kulture mentoriranja v šolah, v katerih tovrstna praksa ni dobro razvita, se pa šole spoprijemajo z ambicioznimi kurikularnimi reformami. Raziskava je pokazala, da so pri uvajanju kulture mentoriranja pomembne individualna, kolegialna in institucionalna dimenzija. Sklepna ugotovitev analize je, da je mentoriranje mešan koncept, prepoznan kot hierarhičen, kljub temu pa je pomembno orodje pri profesionalnem razvoju učiteljic in učiteljev, ki se spoprijemajo s pritiski reform. Formalizirana pot, poznana kot »balkanizacijska« kultura, zazna-muje kritični korak k razvijanju sodelovalne šolske kulture, kar je želena ciljna točka.

Ključne besede: mentoriranje, odnosi, Kosovo, mentor, mentoriranec

Introduction

In the previous two decades, mentoring practices have been used throughout the world to support school-based practices (Harrison, Dymoke, & Pell, 2006) and teacher educational reforms (Musanti, 2004). Through the sustained mentoring program, the mentor comprehensively assists the teachers in developing teaching practices, curricula, instructional techniques, and enhancement of their reflections on their work (Woosley & Tiarks, 2003). Moreover, the mentoring process is used to help build a strong professional culture of teaching and learning, while simultaneously improving the classroom teaching practices of all the teachers in the school (Hargreaves & Fullan, 2000). Through mentoring, special attention is also given to the student learning and outcomes reached (Mathur, Gehrke, & Hee Kim, 2012).

One of the greatest benefits of the mentors is the enhancement of the mentees' reflective practices, which helps them develop responsibilities, and build skills and self-confidence (Mathur, Gehrke, & Hee Kim, 2012). According to Hargreaves and Fullan (2000), mentors benefit from mentees by building new insights into their teaching, new relationships, enthusiasm, and commitments. Additionally, the mentorship experience within the school influences the improvement of the mentees classroom knowledge, their assessment, and reflective practices, and school-based practices in general (Fletcher & Strong, 2009; Mathur, Gehrke, & Hee Kim, 2012; Stanulis & Floden, 2009). Furthermore, Jewell (2007) and Hudson (2010) argue that besides the benefits on the personal and professional levels of the teachers as professional educators, the mentoring process positively influences the mentors and mentees relationships and collaborations toward solutions to work-related issues.

The traditional view of collegial teacher relationships reflects a school culture that Hargreaves portrayed as "Balkanization" (1994). In a Balkanized school culture, teachers work in sub-groups, insulated from each other, within the school community. Examples of such subgroups are secondary school subject departments, special needs units, or junior and primary divisions within the elementary school (Hergreaves, 1994). Each group has clear frames around its professional knowledge and status, content goals, instructional processes and assessment practices. Counteracting the Balkanized culture of collegial relationships and teacher individualism, Hargreaves defined the collaborative school culture as a critical factor in developing schools as organizations that are committed to continuous development and student learning (Hergreaves, 1994). Moving towards a collaborative school culture implies the needs to change the top-down culture of school functioning and adopting a school culture oriented

towards continuous development and change, whereby the school community believes in a shared vision.

At the beginning of the 21st century, Kosovo, the newest state of Europe, is undergoing major education reform movements. A history of fragmented teacher education has led Kosovo teachers entering their profession with different skills, strengths, and expectations. They are responsible for creating a sustainable knowledge-based society, human values, skills, and capacities for survival and success in the context of globalization. Additionally, they find themselves facing increased demands on the way they should shape their teaching practices. Consequently, the need for the professional development of the teaching profession arises constantly and is deemed to be a tool for helping teachers cope with the challenges of their teaching practices in a post-modern reality.

School autonomy in Kosovo has been decreasing in the last two decades. Examples of this are numerous and mostly they are not of a professional nature. The reasons for the reduction of school autonomy in the post-war Kosovo were of a political nature. The centralization of the educational management processes was seen as a tool to increase the control, as well as a way of monitoring, by the central authorities. Schools in Kosovo over the last two decades were faced with situations of prescribed curricula, receiving detailed standards and instructions as to what teaching should look like in the classroom and the decreasing need to undertake any development activity at the school level. Teacher professional development has been an activity driven by the state and provided on ad hoc bases, largely dependent on external project funding. Under such a context, mentoring practices in Kosovo schools have not been seen as any formal or informal expectation by the school community and education administrators. This situation started to change in 2008 when new legislation devolved education competencies from the central to the municipal and school levels.

In August 2011, the Ministry of Education, Science, and Technology (MEST) in Kosovo adopted a new Kosovo Curriculum Framework (KCF), which is considered to be an advanced and ambitious policy document requiring teachers to teach in ways they had not been taught before. KCF demands a competency-based approach to teaching, learning and assessment, and as such it will be an important contextual factor in the teacher development context in Kosovo in the coming years. Furthermore, the KCF provides that subject curricula be developed at the school level by teachers, implying the need for development activities at the school level as well as the need for advanced teacher skills. Of course, the success depends on how teachers perceive the change of the curriculum and how well the teachers are prepared to act as change agents and develop professionally to respond to the demands for new professionalism.

The mentoring practices that are examined in this study were introduced to school teachers as part of a teacher professional development program to aid the successful implementation of the education innovations in Kosovo.

Mentoring program in the context of Kosovo

As part of the implementation of the teacher licensing system and in light of upgrading teacher skills to implement the new curriculum, Kosovo teachers have had numerous opportunities for professional development. Such teacher development opportunities have been mostly donor-led and project-based. The European Commission IPA 2009 "Teacher Training and Capacity Building of Municipalities and School Directors in Kosovo" Project, in collaboration with MEST, has been one of the teacher training providers in the period of 2012-2014. The goal of the project has been to establish a system for professional development for all teachers in pre-university education. Furthermore, the project goal was to increase the collaborations between teachers, which would later contribute positively to an enhanced collaborative culture in Kosovo schools and result in an improved student learning experience. To date, the professional development activities of this project provided a comprehensive program for teacher learning opportunities, among which the teachers were introduced to the mentoring module. All of the teachers were introduced to it, while selected teachers were exposed to more in-depth training so that they can play the role of school mentor for their colleagues.

In Figure 1, a more detailed plan of the mentoring program is elaborated. Before introducing mentors and mentees to the four other modules targeting the skills development for the new curriculum implementation, the mentees and the mentors were introduced to the mentoring module in a workshop format with the purpose of developing collaborative structures and processes among teacher colleagues. Following the workshops, mentors received help in developing mentoring activities, starting with the identification of basic to specific needs, through the design of action plans and on-going reflective activities. The process was carefully monitored and recorded.
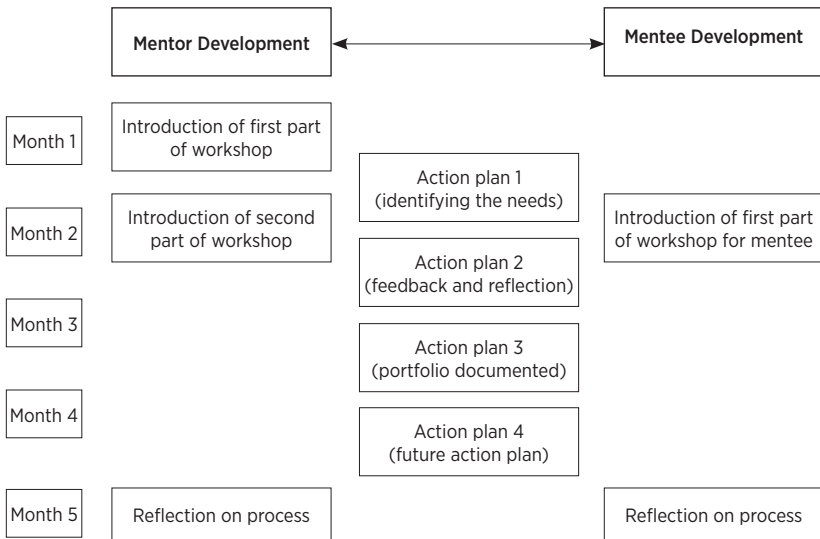
Figure 1. The mentoring module within the in-service training program

Methodology

This study examines the mentoring implementation process as part of the professional development program. The study focused specifically on the monitoring of the program in one gymnasium (academic secondary school) and one vocational education training (VET) secondary school in the municipality of Drenas. From the gymnasium, a total of 12 teacher participants (from which three female and nine male) were trained to play the role of a mentor, from a total of 78 teachers who, in addition to the mentoring module were also introduced to four other modules of the professional development program. Similarly, 16 VET teachers were mentors (seven female and nine male) and a total of 101 teachers were participating in the program. The data was collected in the field during the training process, mainly interviews with four mentors (two from each school) and two mentee focus groups (one from each school, a total of eight mentee teachers from the gymnasium and nine mentee teachers from the VET), and portfolios on which the mentors reflected throughout their activities. The interviews were facilitated by trainee members (workshop facilitators) and the authors of this paper. The interview questions were open-ended with the focus on the mentor and mentees' perceptions of the role of the mentoring program, the relationships and the collaborations between mentor and mentee and their reflective practices. The portfolios were designed as directed by the module trainees, with the focus on reflective writing on meetings

between mentor and their group of mentees. The data was collected over a period of six months. The four mentors for the study were randomly selected (two from each school), whereas the focus groups were the mentees of the selected mentors participating in the study, there were a total of 17 mentees. It is worth noting that all of the teachers participating in this study were subject teachers. Six of the gymnasium mentor teachers had experience in teaching for more than 13 years, four mentors had 9 to 13 years, and two mentor teachers had 4 to 8 years of experience. The VET school teachers had four mentors with more than 13 years of experience in teaching; two mentors 9 to 13 years, and ten mentors had 4 to 8 years of teaching experience.

Qualitative phenomenological data analysis was used. The approach to data analysis utilized the principles of content analysis. The process of data analysis included selecting, highlighting, and identifying the similar statements, phrases or words in the participants' records (portfolio) and in their interview transcripts. After the initial coding, the data was categorized into specific themes:

1.   *Mentoring, and the role of the mentors and mentees*;
2.   *Mentoring and professional collaboration between colleagues;* and
3.   *Mentoring and reflection.*

Findings

Mentoring and the role of the mentors and mentees

Wildman et al. (1992) emphasized that because mentoring is practiced in different circumstances at different schools, and because it involves personal interactions, "the role of mentoring cannot be rigidly specified". To the teachers of Kosovo, in the research setting, mentoring was a new concept. Most of the participants (mentors and mentees) of our study, in the beginning, saw mentoring as a process through which selected teachers were allowed to evaluate or criticize their teaching practices. Furthermore, the mentees were dejected about the fact that someone would visit them in the classroom while teaching. They saw the role of the mentor as an "inspector" who should assess their teaching practices and their communication skills with the students. One mentee from our focus group interviews expressed himself this way:

> *At the beginning, the mentor's presence in my classroom bothered me. With my pupils, I am used to feeling like a family, and of course also the pupils are not free to express themselves as usual.* Mentee (m)1 Focus Group (fg)1

Anyone who comes in the classroom, either observing or teaching, even if a pupil enters the classroom, it triggers tensions – there will be emotions on both sides. m2fg1

In contrast, the mentors also express their difficulties and their discomfort with their role as a mentor.

I have been working for 13 years in this school, and I have never attended a teaching classroom of my colleagues. I feel even more uncomfortable and disfavoured when thinking that my colleagues may think that I will misuse the process of mentoring. Mentor 2

Both the mentors and the mentees had difficulties accepting the mentoring process in their school. According to the participants, as a new approach, mentoring will take time and effort to be effectively applied in the school context. Moreover, it was seen that even though the mentors were capable and willing to work together with their colleagues-mentees, in some cases there were arguments between them, especially from teachers who consider themselves to be more experienced than their colleague-mentors.

When both the mentor and the mentee were asked to explain what they believe the mentors' role is, one experienced mentee teacher related the mentor's role only with "scientific" and "academic" knowledge:

The mentor must be better than I am professionally; he or she must have more academic knowledge. They must be better prepared than us, the mentees. m3fg1

The obviously noticed misunderstanding of the mentor's role was seen as a trigger for the mentors of our study, to try to change their behaviour and communication style with their mentees. After a few meetings, the mentors had with each other, and also the mentors with their group of mentees, there was much discussion on identifying the problems in their everyday teaching. Furthermore, they discussed the best solutions to solving the problem. This approach was a great step forward in easing the process of mentoring. Through sincere conversations, testing prejudgments, and searching out meanings, the mentors and the mentees as teachers become more critical in understanding their role (Jewell, 2007):

Every teacher must perform his/her work with dedication and professionalism. My colleagues and I should always be aware that in front of ourselves we have the pupils always observing us, who examine and value our daily commitments. Therefore, as mentors, it is our obligation to invite young teachers and also older colleagues to observe our classes so that we encourage them to be more demanding and engaging –so that we all learn together throughout our careers and to evaluate our work. Mentor 3

The mentors in our study claim that the mentoring process had a positive effect on their practices. Most of them observe a certain acceptance and respect for their work, and they say that they benefit from their role as a mentor in many aspects:

> *I have benefited a lot from working with the colleague mentees that I have in my group. Some of the benefits are: sharing of the experiences from my work; the building of self-confidence; progression of group work; I became a better planner, more sociable, and also I can notice that now I constantly reflect on my work.* Mentor 4

Both the mentors and their mentees of our study agree that the mentor's role, first of all, is to be a good friend, a facilitator, a supporter and someone that guides their colleagues. Additionally, they thought that the efficacy of mentoring is linked to the amount of time that the mentor and mentee work together and to the number of mentees involved for one mentor (Jewell, 2007). However, the main factor in the success of the mentoring process that was mentioned most frequently was the collaboration and learning from each other.

Mentoring and professional collaboration between colleagues

According to Musanti (2004), in many in-service professional development mentoring programs, the teacher plays a collaborative role. In our study, we find that mentoring is used as a tool for collaboration between colleagues. Immediately following the second workshop, we noticed that there was more flexibility in the communication between mentors and mentees. Mentoring has benefits specifically for the mentors (Banks, 2010), because in serving as a mentor, many skills were developed, such as collaboration, effective communication, planning, problem solving, and other factors. Researchers promote mentoring as a force for change to diminish isolation and promote teacher collaboration (Semeniuk & Worrall, 2000). "Integrating a mentoring and collaborative teacher role in a professional development program requires the construction of a network of interactions instead of the traditional dyadic relationship ascribed to mentoring role" (Musanti, 2004).

> *From the beginning, I have communicated softly with the teachers, I changed the misperception that I was going to be the one telling them what to do and will be the one creating the decision file in regards to their licensing or not. We clearly agreed that our mission here was to collaborate and find better ways of teaching and working with pupils.* Mentor 1

Building the relationship between mentors and mentees is the most important skill for the success of the mentoring process. Effective mentoring

depends on the affectivity of the "joint work" of the mentor and the mentee (Fischer & Andel, 2002). Thus, during the mentoring program, the mentors and mentees worked together on curriculum planning, classroom management, and on assessment procedures. One of the mentors writes in his portfolio:

> In the second phase, we started with the classroom observations, and then together we analysed what went well and what not. One of the teachers had asked me for advice on the drafting of a test. After we jointly prepared the test, we noticed positive changes in pupils' performance in it. I believe that the strongest part of this process is, indeed, the good and open communication between us. Mentor 3

One of the teaching weaknesses in the most of the schools in Kosovo is the orientation towards the theoretical aspect of teaching. One reason for this is the lack of laboratories in schools, the lack of teaching materials, and in most cases it is because of the gaps in the necessary pedagogical preparations of the staff. In his portfolio, a mentor describes how he discusses ways to bridge the gap between theory and practice with his group of mentees:

> Together with the teachers of my group, we have a plan for making video recordings that will help us to at least visually present experiments that we do not perform in the school in the absence of laboratories. Additionally, we discussed implementing the project work and other similar activities in our teaching that we were introduced to in Module 3 so that the pupils use the Internet for learning purposes and not only wasting their time on Facebook. Mentor 3

Collaboration within schools, however, is essentially an interdependent relationship based on mutuality and a shared task (Musanti, 2004). First of all, school-based mentoring has enabled teachers to admit that positive changes happen only if they share thoughts and tasks related to education with each other:

> In the past, we always talked about politics and sport. Now we talk about our educational activities. m3fg2

Mentoring and reflection

The educational reform, in general, does not have to follow the same predetermined linear scheme. In fact, educational transformations are related to the reflective thinking of both mentors and mentees. They develop their own thinking about their own practices with the aim of changing it according to students' needs (Galea, 2012). Thus, Donald Schon's theory of the teacher as a "reflective practitioner" can formally be established in the mentoring relationship (Fischer & Andel, 2002).

To examine the importance of reflection in the mentoring process, in this study, we analysed the reflections from their meetings held with their group of mentees, recorded in the portfolios of mentors. From the analysis of the portfolios, we found that teachers generally appreciate mentoring as a process. They believe that mentoring enables them to reflect on their work while simultaneously giving them the opportunity to discuss the possibility of resolving difficulties with the colleagues. Through critical reflection, teachers change their attitudes and develop new skills to advance the work of their students. Furthermore, during their reflective practices with their colleagues, they develop proposals to improve their teaching strategies.

Part of the process of 'reflection on practice' involves exposing the mentor's notice to his/her mentees. This is a form of validation in which a teacher's world of personal experiences is set alongside the world of a professional colleague's experiences (Harrison, Lawson, & Wortley, 2005).

One of the mentees was able to make a new decision about an assessment approach for his students after several meetings with his mentor. His reflection was expressed in this way:

> *The suggestions I received from my mentor in regards to the design of test assessment in chemistry were very helpful. The changes in the way the questions were developed/ designed made my students have better results in the test. I realized that if we want to assess objectively the students' levels of achievement, first we must pose correct, accurate and understandable questions.* m4fg2

As a result of regular meetings, the mentors and mentees engaged in the reflective processes for making more effective cooperation and sharing experiences. However, according to the participants, experience was not seen as the most important factor for the success in their teaching. In the school-based mentoring process, there were participants with greater experience and with superior qualifications in the role of the mentees and not as a mentor, yet they were good examples of lifelong learners. They are also very much engaged in the mentoring process, and their reflection and cooperation are crucial to the success in their professional development.

> *I have published many scientific papers in the field of physics, and I continue to pay attention to scientific achievement on the local and international levels. However, students require teachers who implement pragmatic teaching activities in the classroom, and allow them to use their knowledge in everyday life. I try to do this, and the possibility of collaboration with colleagues to find the best forms of teaching is quite necessary.* m5fg2

I have been an English teacher for 12 years. Over these years, I have used various methods of teaching that I have constantly analysed and reflected on if they brought results that I wanted. I can freely say that "experience is the best teacher"; however, I need to be assessed by others as well, the mentor or a colleague, so that also I take their suggestions since self-assessment is not enough to enable me to reach/ fulfil my long-term goals completely. m1fg2

One of the most common activities during the program was the observation, which in the beginning, was the main parameter used by the mentors and was often identified with the mentoring process. Mentors used a checklist to assess the mentees' teaching based on their needs discussed before observation. The observation was then followed by reflection from the both of them. The systematic discussion helped the reflection as a very important process within mentoring, which is a form of action-oriented inquiry, and it provides products that can be changes in practice (Harrison, Lawson, & Wortley, 2005). Critical conversations, reflections, and action are part of the mentoring. Such activities seemed to permit more opportunities for 'constructing' practice by both mentor and mentee, thereby increasing the opportunities for developing critical reflections on practice overall and engaging in the deeply reflective processes that are crucial to successful mentoring and professional growth (Harrison, Lawson, & Wortley, 2005; McCrary & Mazur, 2010).

Discussion and Recommendations

The aim of the mentoring program described in this paper was twofold: to develop school-based mentor's skills, and at the same time to encourage the collaboration between mentors and mentees in advancing the implementation of the modules offered by the in-service teacher development program. Even though mentoring is mostly defined as a practice that legitimizes the "best teachers" as mentors who are assumed to possess the "best practices" and authorized knowledge (Musanti, 2004), this study demonstrates that school-based mentoring needs to be seen as a process rather than an event (Abiddin & Hassan, 2012) with scheduled and regular meetings between mentors and mentees based primarily on peer collaboration. Based on the findings of this study, collaboration was the most significant value of the mentoring program. The participants believed that mentoring should be a process in which all teachers share understandings and values. Moreover, mentoring concerns the whole school (Sundli, 2007). The introduction of mentoring processes in schools isolated within a professional development program seems to be a good

start; however, this imposes restrictions on developing mentoring as a school culture feature that occurs on an on-going basis and mutual and peer relationships. Due to the immediate need for the adaptation of teachers to the new Kosovo Curriculum Framework, the policy documents require the planning of school activities, the professional development of teachers, as well as the strategic planning to be conducted within the school. As a result, the Ministry of Education, Science and Technology is constantly working toward the institutionalization of the process of the mentoring program, which is greatly supported by the municipality education leaders and school directors.

The design of this mentoring program in Kosovo embedded within itself certain features of hierarchical relationships between the mentor and mentee; therefore, it led to a confusion of mentoring and monitoring concepts among the teachers involved. The perception of mentoring within the monitoring framework appears to be a normal reaction given the traditional monitoring culture that had been embedded in Kosovo schools, within either school director mentoring of teaching quality or external monitoring that was coming either from municipal authorities or central ones.

Further development of mentoring processes in Kosovo schools should be resourced by addressing the personal, collegial, and institutional dimensions within which it is embedded, summarized in Table 1. These dimensions were of a dynamic nature and interacting during the piloting phase, very often resulting in tensions. It is critical that introducing the mentoring process in schools should be linked with the education policies and broader developments, such as introducing new curricula, while the personal, collegial and institutional dimensions are addressed in parallel and not consecutively.

Table 1. *The developing of sustainable mentoring culture in schools*

Personal dimension	Collegial dimension	Institutional dimension
Perception of mentoring mixed with monitoring elements; Viewing mentoring as expert job	Limited collegial collaboration in the past	Weak school culture; Unstructured provision of mentoring process; Weak links with education development processes

School structures embedding mentoring within its culture, by moving teachers to better understanding of mentoring concept as peer and mutual professional relationships

Most mentors and mentees were very enthusiastic to do the activities in their classrooms as a result of the mentoring process; however, others most appreciated the reflective writing of, in most cases more about general aspects of their professional tasks and the relationship between them, than for any specific situations related to other programs on teaching or assessment that were offered within the program. This discontinuity between mentoring and the other modules was related to the small amount of time for doing all the activities within the program. Mentors were responsible to learn and share experiences at the same time, and to plan the meetings with mentees. Thus, they could not manage the time to examine and reflect on their actions. We also found some confusion about the role of the school-based mentors. Some of them identified mentoring more as an observation of their mentees in their classrooms, and also a lack of understanding how to relate their work to the modules as a whole.

There is a need for more collaboration between schools and universities. The teachers express their need to have regular meetings with educational experts, because the mentoring of experienced teachers requires more knowledge on theory and teaching practices. All participants in our study, even those who are experienced teachers, agreed that they need mentoring, as a lifelong learning process and as a form of continuous professional development. The findings of this study provide insights that more emphasis should be placed on the preparation of mentors to support their colleagues, even them those are experienced teachers during the implementation of new modules and educational reform. This preparation work should be aimed at developing structures, mechanisms and a culture of peer mentoring at the school level. Therefore, the mentoring program which is being developed will be a critical step towards establishing a real peer mentoring and collaborative culture practices.

Acknowledgments

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Teachers' Attitudes towards Behaviour Patterns in Social Conflicts in Primorsko-Goranska County in Croatia

Nataša Vlah*[1], Lucija Jančec[2], and Renata Čepić[3]

∽   The aim of the empirical research is to determine primary school teachers' attitudes towards behaviour patterns in social conflict. A primary school teacher is the role model for his/her pupils, so in the context of the theory of hidden curriculum, the purpose of the study is determining a better understanding of teacher's needs for further conflict resolution training. A Scale of Attitudes toward social conflicts was applied to a stratified sample of 155 teachers in the Primorje-Gorski Kotar County, Croatia, measuring three patterns of behaviour: avoidance/adaptation, cooperation, and winning. According to the results, the teachers most frequently have positive attitudes toward a pattern of cooperation, and most seldom toward a pattern of winning. Winning is negatively correlated with cooperation, and positively correlated with avoidance/adaptation. The authors recommended systematic social skills training necessary for managing conflict for a specific group of teachers. The authors believe these findings could raise interest and awareness for further studies in the field of conflict studies in education.

Keywords: avoidance, cooperation, conflict resolution training, teachers, winning

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Stališča učiteljev do vzorcev obnašanja v socialnih konfliktih v Primorsko-Goranski regiji na Hrvaškem

Nataša Vlah*, Lucija Jančec in Renata Čepić

∼   Cilj empirične raziskave je ugotoviti stališča osnovnošolskih učiteljev do vzorcev obnašanja v socialnih konfliktih. Osnovnošolski učitelj je vzornik svojim učencem; tako je v kontekstu teorije skritega kurikuluma namen raziskave bolje razumeti učiteljeve potrebe za nadaljnja usposabljanja na področju razreševanja konfliktov. V raziskavi je sodelovalo 155 učiteljev iz regije Primorje - Gorski Kotar na Hrvaškem. Uporabljena je bila lestvica stališč do socialnih konfliktov, s katero so merili tri vzorce obnašanja: izogibanje/prilagajanje, sodelovanje in zmagovalno obnašanje. Glede na rezultate imajo učitelji najpogosteje pozitivno stališče do vzorca sodelovanja in najredkeje do vzorca zmagovalnosti. Ta je negativno povezana s sodelovanjem in pozitivno z izogibanjem/s prilagajanjem. Avtorji prispevka predlagajo načrtno usposabljanje za pridobivanje socialnih veščin, nujno potrebnih za obvladovanje konflikta za izbrane skupine učiteljev. Menijo, da bodo izsledki spodbudili zanimanje za nadaljnje raziskave na področju preučevanja konfliktov v izobraževanju.

Ključne besede: izogibanje, sodelovanje, usposabljanje za razreševanje konfliktov, učitelji, zmagovanja

Introduction

Many authors support the idea that teachers, through their behaviour in school, implicitly mediate their values and attitudes to their pupils (Gordon, 1982; McDiarmid, 1987; Verhoeve, 2008; Hodkinson, 2005; Weldon, 2010; Zembylas, 2011). By observing their teachers/models, pupils can learn new forms of behaviour, solidify pre-existing ones and (de)motivate themselves to perform (un)desirable behaviours. Accordingly, the fundamental question of our research paper is to obtain insight into the attitudes of primary school teachers towards behaviour patterns in situations of social conflict.

Experience, through which pupils learn the sum of conditionally parallel interaction processes that occur as part of interpersonal relations and everyday life with their teacher, through teacher's verbal and non-verbal behaviour, has a significant impact on shaping pupils' behaviour and character. Therefore, the relationship between pedagogical intention and pedagogical result (in curriculum terminology: educational output), can be understood only by accepting this invisible reality, the hidden curriculum (Bloom, 1972; Seddon, 1983; Cindric et al., 2010; Miljak, 2007; Bašić, 2000; Jančec, Tatalović Vorkapić, & Lepičnik Vodopivec, 2014). What is learnt through the hidden curriculum remains in memory for a longer time as it is pervasive and present throughout the entirety of one's education. Thus, the lessons of the hidden curriculum are part of daily experiences that become embedded (Husen & Postlethwaite, 1994, as cited in Dolar Bahovec, & Bregar Golobič, 2004).

The teacher's values and views do not always have to be clearly expressed in the tasks teacher sets, or in the formal curriculum, but can be also reflected in the teaching style, the manner in which a class is organised and in various other factors that influence the pupil's behaviour. However, in this paper, we are interested in one specific segment of the teacher's value system, the one that is most likely expressed through the hidden curriculum: teacher's attitudes toward behaviour in conflict resolution.
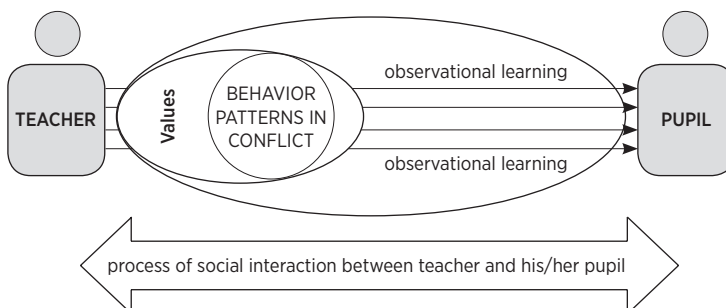
Figure 1. The theoretical model of teacher behaviour patterns in social conflicts

The structural definition of attitude states that an attitude is formed by an individual's beliefs and values and thus influences the intention behind a certain form of behaviour in a specific situation (Pennington, 1997). We understand these attitudes, as possible effects on pupils. Pupils learn from their social environment and are socialized through observational learning (Bandura, 1978, 1986), as a part of the hidden curriculum. Figure 1 gives a visual depiction of this theoretical model, with the one-way arrows representing observational learning, and the two-way arrow representing the process of social interaction between the teacher and his/her pupil. The purpose of the model is to clarify our theoretical understanding of teacher's attitudes towards behaviour patterns in social conflicts in the school and pre-school environments.

A social conflict is a legal form of exhibiting differences and normal elements of communication processes while also offering a possibility for personal and social improvement and representing an area of systematic scholarly research and effective management (Vlah, 2010). Therefore, conflict as a contradiction to our current values, expectations, and goals, whatever these might be, has to be dealt with in the context changes in attitudes and behaviours applied to the interactions between school teachers and pupils, colleagues, parents, and others. According to *conflict resolution theory* (Thomas & Kilman, 1977; Wilmot & Hocker, 1998; Weeks, 2000), social conflicts can be beneficial and useful if and when the participants of social conflicts have been quality prepared for constructive behaviour regarding their attitudes and communication skills (Galtung, 2000).

Conflict resolution theory (Weeks, 2000) is based on the values of the Western civilizational and cultural circle (Altras & Penda, 2005), which upholds values, such as respecting human and civil rights, preserving a healthy environment, creating a new order of freedom, safety and security, respecting cultural diversity, establishing cooperation in all areas among equal nations, freely expressing thought and creating all the necessary preconditions for the elimination of all forms of discrimination (based on gender, ethnic, confessional, social and other grounds).

With respect to conflict resolution theory, there are interesting findings of Basit et al. (2010), which point that certain attitudes and qualities are basic to successful conflict prevention and resolution.

Teachers have to treat their students properly and respect them as individuals. They need to be affectionate, leading as a role model and concerned for welfare of students. This concern is represented in tone of voice, facial expressions, and other everyday behavior. It will create an effective learning environment, prevent classroom conflicts and will help in coping with them effectively (Basit et al., 2010, p. 217).

Within this context, conflict resolution patterns are understood as theoretical constructs used to describe the most commonly applied behaviours in conflicts. Those behaviours are habits that those who perform them are not even always aware of. Behaviour patterns in conflict cited by Weeks (2000) differ according to levels of desirability or common utility and quality of future relationships as shown in Figure 2.

Level of common utility and quality of future relationships	Conflict resolution patterns
The highest level	*Cooperation*
Middle level	*Accommodation, compromise*
The Lowest level	*Winning and avoiding*

Figure 2. Conflict resolution patterns according to level of common utility and quality of future relationships (Weeks, 2000, according to Vlah, 2013, p. 34)

Every upper level is more functionally valuable for the quality of conflict management. Each upper level provides a more constructive long-term relationship between participants in the conflict. The *cooperation* pattern is at the highest level, which is reached when both sides in a conflict find a solution that meets some of their individual and common needs. The lowest level is reached when one side is defeated, in other words, when one side wins and the other loses and or when relations between two conflicted sides are terminated to mutual loss. *Winning* and *avoiding* belong to this level (Weeks, 2000). The behaviour above patterns are used in everyday life, and they affect the quality of interpersonal relations in different ways, thus also affecting the teachers who participate in pupils' lives every day.

According to Morris-Rothspupil and Brassard (2006), constructive conflict management strategies are important in maintaining a positive environment in the classroom; therefore, the teachers that scored low on avoidance were predicted to endorse the use of positive classroom management strategies (e.g., integrating, compromising) more than those that scored high on avoidance. However, the avoidant pattern was found to be the most frequent communication model between the teachers themselves (Fields, 1998), while the same author also discovered that teachers are of the opinion that collaboration is only necessary for situations of teacher-parent conflict. Frymier and Houser (2000) asked students about which communications skills they thought a teacher must possess in order to teach effectively. Students responded that they considered referential skills, ego support, and conflict management to be the most important for quality teaching. Therefore, Cornile, Pestle and Vanvy (1999) in their research with

156 elementary school teachers in the US, using *Rahim Organizational Conflict Inventory II*, determined that teachers' conflict management styles were different in all five styles of conflict management from those of a normative group of the business managers. No differences were found between responses of teachers in urban and nonurban schools. Teachers in urban schools reported being more likely to use dominating styles with their students' parents than with their peers. Based on these findings, the authors suggest continuing education for teachers to learn intentional ways of dealing with conflicts, both with peers and with students' parents. Jenkins, Ritblatt and McDonald (2008) measured 116 female preschool teacher's avoiding, cooperative and competitive conflict resolution styles using the *Thomas-Kilman Conflict Mode Instrument* in the US. Authors found out most educators (71 percent) favoured cooperative strategies over the other two, and competitive strategies were used less frequently by educators who had earned more units in child development.

There are few studies about teachers behaviour patterns in social conflict in Croatia. They have been previously researched as a competency in the context of the hidden curriculum. Earlier research carried out with students of preschool, and school education (Vlah & Pinoza Kukurin, 2012) shows that the cooperation pattern is well-accepted by students. At first glance, this could be interpreted as a desirable stance; however, since avoidance, adjustment and winning are also well-accepted, authors assumed that acceptance of cooperation is only declarative (Vlah & Pinoza Kukurin, 2012). Therefore, this study has shown that it cannot be said that students truly accept cooperation as a behaviour pattern in social conflict until they recognize the inadequacy of the patterns of avoidance, adjustment, winning and compromise for situations of social conflict. Thus, the authors are justified in broadening their arguments to encompass the thesis that teachers and educators should develop a cooperative attitude during their teacher training. Limits of previous research was an univariate scale that measured five social conflict behaviour patterns; thus, they recommend the usage of a measuring instrument with more measuring points when it comes to the further research of attitudes towards specific social conflict behaviour patterns.

The broader scientific purpose of this paper is to offer a contribution to the understanding of specific teacher's attitudes that theoretically could be a model for behaviour for their pupils. Thus, in the context of the theory of hidden curriculum, the applied purpose of the study is a better understanding of teacher's needs for further conflict resolution training.

The aim of this research is to identify primary teachers' attitudes towards social conflict behaviour patterns. According to recent studies, we assume that

the teachers' attitudes towards behaviour patterns in social conflict are mainly cooperative.

Methods

Sample

The research sample comprised 155 teachers from 17 schools across the Primorje-Gorski Kotar County. The representation of teachers by the school was mostly evenly distributed; thus, a minimum of 4 and a maximum of 15 teachers from each school participated in the research. The average age of the teachers was 40, and 96% of them were female. The average number of pupils in the classroom was 20, with the teachers leading 38 groups of first-graders (25%), 41 groups of second-graders (27%), 36 groups of third-graders (23%) and 28 groups of fourth-graders (18%), while 12 teachers (7%) taught mixed-grade after-school activities. On average, the majority of teachers had 15 to 19 years of work experience.

Data collection instrument

In order to measure attitudes towards the behavioural patterns in social conflicts, the Scale of Attitudes towards the behavioural patterns of adolescents in social conflicts was applied (Vlah, 2013; Tatalović Vorkapić et al., 2012). This scale had been constructed on a sample of adolescents (Vlah, 2013), and was applied to an adult sample for the first time in this study. It consists of a total of 22 data points grouped into three subscales: Cooperation (N = 7), Avoidance / Adjustment (N = 8) and Winning (N = 7). Respondents marked the degree of agreement or disagreement with a particular statement on a Likert scale of four levels (1 - strongly disagree, 2 - mostly disagree, 3 - agree, 4 - completely agree). During the construction of the scale, a satisfactory level of reliability for the Cooperation subscale type Cronbach alpha: (α = 0.84) was manifested. An example for a data point from each subscale is "Respect for the opinions of others in conflict situations is beneficial to everyone" for the Cooperation subscale, "It is best to skip awkward conversations and situations" Avoiding / Adjustment subscale (α = 0.74) "It is important to strive to become and remain a winner" Winning subscale (α = 0.83).

Data collection and analysis

The data were collected during the academic year of 2011/12 as a part of an inclusive research project that, apart from the attitudes towards behavioural patterns in conflict situations, dealt with the problems teachers experience in

dealing with the emotional difficulties and behavioural problems of primary school pupils. Upon obtaining all the administrative permits, the interviewers delivered the two-sided questionnaires in sealed envelopes to schools. The teachers filled out the form voluntarily anonymously in about 15 minutes, after which they sealed the questionnaire in an envelope and returned it for data processing. The data on this paper were analysed with a component analysis and by determining the fundamental results based on the average values for each of the three subscales on linear data point composites.

Results and discussion

The component analysis was used on the obtained results so as to reduce the larger number of variables to a smaller number of theoretically interpretable factors. The component analysis of the main components extracted six components with characteristic roots greater than 1, which carried 66.19% of the variance of the scale results. Given that the factors were not logically interpretable, the need existed to verify the simpler structure. The results of the Cattel's scree test implemented also indicated this, while suggesting a triple factorial structure up to the uniform decline of the characteristic roots after the third factor. With the aim of identifying theoretically interpretable factors without overlapping the same data points in different factors, we decided to examine the structure of the expected three components, upon which we then conducted an oblique oblimin rotation. The typical root for all of the three factors retained was greater than 1 (4.758; 3.298; 2.447), and the factors explained 50.014% of the variance results of the retained data points. Significant correlations between factors were found (r_{1-2} = -0.121; r_{1-3} = 0.219; r_{2-3} = -0.169). The statement that reads, "When someone makes me angry with their actions or words, then they deserve to be beaten" had a communality lower than 0.3 (.068) and was omitted from the further processing for determining the fundamental results. All other statement had sufficient communalities ranging from .303, the lowest, to .697, the highest. All statements in the matrix form had a saturation greater than .30 and there were no concurrent saturations on multiple factors in any of the observed statements.

As in previous studies (Vlah, 2013; Vlah et al., 2011), a triple factorial structure of a set of 22 statements was obtained.

Table 1. *The first factor of the matrix form in the factor analysis of the Scale of Attitudes towards social conflict - Avoidance/Adaptation*

Avoidance/Adaptation (N = 6, α = . 826)	
It is better to please others rather than risk an escalation (increase) of the conflict.	.595
Opposing those stronger than ourselves is not good.	.592
There is no need to start a conflict and thus displease the other person.	.675
It is not good to persistently seek a solution to the conflict, as this could only complicate the conflict.	.607
It is best to skip awkward conversations and situations.	.738
Even when something is bothering me, it is better to joke about it than to start a conflict.	.811
My needs and desires are usually not so important in a conflict that they would immerse me even more into the conflict, so it is best to resolve it as quickly and quietly as possible.	.756

The first factor, which is shown in Table 1, consists of the subscale statements of Avoidance/Adaptation and describes the pattern of Avoidance/Adaptation in social conflict with a teacher. It carries 22.656% of the variance. This is a pattern that is characterized by non-intervention in the conflict and an insufficient satisfaction of one's own needs and the needs of others in the conflict. It appears mostly out of fear of resentment or injuring the other parties involved in the conflict and is, in theory, considered undesirable because it does not give an opportunity to the involve parties to solve their unexpressed problems in the long run. Instead, the discontent caused by the failure to resolve the problems piles up and threatens to escalate through unconstructive behaviour such as violence or bullying.

Table 2. *The second factor of the matrix form in the factor analysis of the Scale of Attitudes towards social conflict - Cooperation*

Cooperation (N = 7, α = .838)	
It is always good to look for different ways to solve problems in the conflict.	.758
One should search for a solution that is truly acceptable and useful to everyone.	.799
A solution should be found that is truly acceptable and useful to everyone.	.773
In order to find the right solution to the conflict, it is always good to honestly discuss everything.	.735
In the long run, it pays off to share ideas regarding the resolution of the conflict with your opponent, even when you are angry with him / her.	.630
Acknowledging the opinion of the opponent in the conflict is beneficial to everyone.	.640
It is very important to respect the goals, values and desires of all parties in the conflict.	.717

The second factor (Table 2) carries 15.71% of the variance and it describes well the attitude toward reciprocity and mutually acceptable ways of meeting the needs of both the parties involved in the conflict: cooperation. This is a pattern that demands investing the most time, as well as the energy and willingness to respect the other parties in a conflict, together with a willingness to accept pluralism as a possible outcome of the conflict. This pattern requires a high amount of socioemotional maturity and knowledge about social skills in a conflict.

Table 3. *The second factor of the matrix form in the factor analysis of the Scale of Attitudes towards social conflict - Winning*

Winning (N = 6, α = .796)	
Winning the conflict now is more important than future relations with the conflicting party.	.622
Conflict is a struggle, and for a solution to be reached one side must win.	.749
It is important to strive to become and remain a winner.	.649
Trying to understand the other side in the conflict is an expression of weakness.	.512
The most important thing in a conflict is to prove that you are right and that others are wrong.	.809
It is good to try to completely defeat the opponent in the conflict.	.813

The third factor in the structure of this scale was formed from data points describing the imposition of one's personal dominance until the opponent finally realizes his/her own subjugation. In this pattern, which carries 11.651% of the variance, the tendencies toward exclusion and undemocratic behaviour in social conflicts were manifested because this pattern does not allow the possibility of multiple solutions in which the other party could take pleasure, as well. This form knows no compassion for the perceived opponent in the conflict.

As is evident from Tables 1, 2 and 3, satisfactory measures of Cronbach alpha reliability were obtained using the Scale of Attitudes towards social conflict in this sample of respondents: for the subscale Cooperation (α = .838), for the subscale Avoidance/Adjustment (α = .826) for the subscale Winning (α = .796).

Table 4. *Descriptive analysis of the average values and Spearmen correlations between the behavioural patterns in social conflicts*

	M	SD	Min	Max	Avoidance/Adaptation	Cooperation
Avoidance / Adaptation	2.296	.555	1.00	4.00	-	
Cooperation	3.670	.555	2.43	4.00	-.130	-
Winning	1.405	.448	1.00	4.00	.191*	-.262**

Note: M = the arithmetic mean of all the results, SD = deviation from the arithmetic mean of all results; Low = lowest result value, Max = maximum result value, * (p <0.05), ** (p <0.01)

According to the results in Table 4, the respondents consider Cooperation to be the most acceptable, and Winning the least acceptable behavioural pattern in social conflicts. Deviations from these average positions are very small. It is evident that the minimum value in the pattern of Cooperation indicates that there is not a single answer that fully rejects the pattern of Cooperation. Given the implications of this attitude on the hidden curriculum in schools, i.e. its interpretation from the professional angle of the teaching profession, this is a highly desirable result (Lave & Wenger, 1991, according to Miljak, 2007; Cornile et al., 1999; Altras Penda, 2005). A teacher who highly values Cooperation probably displays more cooperative behaviour. Cooperation demonstrates a low level of negative correlation with Winning, which means that accepting Cooperation indicates rejection of Winning and vice versa. This result confirms the principles of the conflict resolution theory (Wilmot & Hocker, 1998; Weeks, 2000). Thus, we can infer that it is unlikely that a teacher who is behaving cooperatively will also strive to defeat his/her opponent in the conflict.

According to the results from Table 4, Winning has a very weak positive correlation with Avoidance/Adaptation, which indicates that the acceptance of Winning means the acceptance of Avoidance/Adaptation and vice versa. This result also confirms the conflict resolution theory, according to which Winning and Avoidance/Adaptation are not very useful for building constructive relations in the future and achieving a good connection (Weeks, 2000). A teacher who approves of Winning as a strategy at the same time also avoids conflicts instead of resolving them constructively. This pattern combination is considered undesirable for teachers, in light of the messages that such behaviour can send to the pupils as part of the hidden curriculum (Rose & Doveston, 2008). These two theoretically undesirable behavioural patterns are less accepted in social conflicts among teachers than cooperation is.

Teachers who accept Avoidance/Adaptation and Winning should be involved in programmes that focus on developing social skills and transformation attitudes toward social conflicts, which is a practice that is common around the world (Tschannen-Moran, 2001; Welch, 1998). A total of 94 primary school teachers (60%) mostly agreed with statements affirming Avoidance/Adaptation, while ten (1.5%) teachers completely agreed with the Avoidance/Adaptation patter in social conflicts. After examining the responses for the pattern of Winning, it is observable that eight (5%) teachers generally agreed with statements affirming Winning, while one teacher completely agreed with them.

For the teachers who simultaneously expressed acceptance of Cooperation, Avoidance/Adaptation and Winning, it can be said that their acceptance of Cooperation is actually declarative, as was also ascertained in the study of Vlah and Pinoza-Kukurin (2012).

This study views attitudes towards social conflicts as one of the elements of everyday pedagogical practice (i.e. of the hidden curriculum) and suggests first improving the practice of primary education, and then the relevant theory. An indispensable guideline contained within this interpretation implies that what younger generations learn from the older ones, from their peers, and from their immediate environment in the context of observational learning theory is precisely which attitude patterns regarding social conflicts are acceptable.

This indicates the importance of focusing on the improvement of one's views on social conflicts, as they also influence that "something else", which pupils and young people largely adopt through education: the hidden curriculum (Seddon, 1983; Cindric et al., 2010; Miljak, 2007). It is possible to rethink the acceptable attitudes regarding social conflicts and improve them through the integration of professional content into teacher training programmes, which would improve future educators' competencies, knowledge and skills about the invisible, yet important patterns that pupils learn from their teachers. In addition to contemplating this issue within the context of teacher training, learning opportunities can also be made within the framework of lifelong learning for experienced teachers to reflect upon the elements of the hidden curriculum and how to utilize them to achieve maximum educational benefits, as such teachers are able to identify the importance of these elements in their everyday lives: in the growth and development of classes of pupils in their formative years, for whom the teacher is a model for learning (Čepić et al., 2015). Furthermore, we find it important to stress that, when it comes to learning from a model, not every teacher represents an equally efficient model to pupils. Pupils tend to imitate the model they find more competent, regardless of any perceived similarities to the one seen as incompetent. Furthermore, model efficiency also depends on the personality of the observer, e.g. easily frightened and anxious pupils more frequently imitate a model that displays fear than confident and self-assured pupils do (Vizek Vidović et al., 2003). This is one of the methodological issues that should be analysed in future studies. In addition, we suggest that future studies examine the causal relationship between teacher's behaviour in social conflicts and the behaviour of his/her pupils in order to obtain clear data on this issue.

When speaking of hidden curriculum, we are referring to a completely different curriculum: everything that is considered self-explanatory and is uncritically accepted in a pedagogical situation. Learning about the hidden curriculum raises questions on the very essence of knowing, learning and teaching. Discovering covert institutional meanings marks the end of the view of educators' and the teachers' positions as neutral and reveals the broader social influence of pre-schools and schools, educators and teachers who either participate

in the reproduction of social inequality or work to oppose it (Feldman, 1992 as cited in Dolar Bahovec & Bregar Golobič, 2004). Thus, we believe that lessons on conflict management during teacher training, as well during lifelong learning, are a very important part of the professional development of competent and modern teacher, which is also confirmed by previous the studies (Tschannen-Moran, 2001; Welch, 1998; Jenkins et al., 2008). Especially if contemporary education strives towards achieving a democratic environment and a respect for diversity. It is important to become aware of one's own values, attitudes and manifested behaviours that we utilize in solving different problems and in various everyday social situations (Čepić & Tatalović Vorkapić, 2015). These values are internalized and become part of one's personality through the experience of family life (upbringing), school (education, upbringing, socialization in peer groups) and the wider community (socializing into the norms of the sociocultural environment).

Conclusions

As a result of the stated research aim, it has been ascertained that, out of the three behaviour patterns in social conflict offered, teachers in the Primorje-Gorski Kotar County of Croatia accept the pattern of Cooperation the most, while accepting the conflict behaviour pattern of Winning the least. Winning is correlated negatively with Cooperation and positively with Avoidance/Adaptation. Given that theory presumes that the behaviour of teachers is an important influence on the hidden curriculum in classrooms, we hope that the contribution of this study will be to encourage further research.

We have discovered that a number of employed teachers exist who simultaneously accept both of the non-constructive behaviour patterns in social conflict: Winning and Avoidance/Adjustment. According to Conflict Management Theory, these teachers need further education about cooperative behaviour in conflict situations, so they should be involved in lifelong learning programmes that focus on building social skills in situations of conflict.

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Art Appreciation as a Learned Competence: A Museum-based Qualitative Study of Adult Art Specialist and Art Non-Specialist Visitors

Rajka Bračun Sova[1]

∾   Since Bourdieu, it has been argued that art appreciation requires "knowledge". The focus of this qualitative study was to examine art appreciation as a learned competence by exploring two different groups of museum visitors: art specialists and art non-specialists. The research was conducted at Moderna galerija in Ljubljana. Twenty-three adults were recruited and accompanied during their visit to the museum. Participants were requested to "think out loud", which meant to talk about what they saw, thought, and felt about the artworks. There was a short interview conducted with each participant before entering the museum to gain insight into their art-related and museum-visiting experience. The analysis of the data revealed that some processes of art appreciation were similar within the two groups. Both art specialists and art non-specialists interact with museum objects physically and intellectually; they see contents and formal qualities as a whole; they respond emotionally to artworks; appreciation includes their personal experience; they search museum interpretation/information for their understanding. Some noticeable differences were found. Art specialists respond to artworks with more understanding and are willing to put more effort into art appreciation, whereas art non-specialists respond with less understanding and put less effort into art appreciation. This paper focuses on the differences between the two groups; reflective and spontaneous appreciation of art, objective and subjective appreciation of art and the effort put into art appreciation. The paper ends with a discussion of the implications of the study for the teaching of art and museum education.

Keywords: art appreciation, adult museum visitors, art specialists, art non-specialists, competence

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Likovna apreciacija kot privzgojena zmožnost: muzejska kvalitativna študija odraslih obiskovalcev – poznavalcev in nepoznavalcev likovne umetnosti

Rajka Bračun Sova

Od Bourdieuja je znano, da likovna apreciacija (človekovo doživljanje oziroma razumevanje likovnih umetnin) zahteva »znanje«. Ta kvalitativna študija se osredinja na raziskovanje likovne apreciacije kot privzgojene zmožnosti, in sicer tako, da preučujemo dve različni skupini muzejskih obiskovalcev: poznavalce in nepoznavalce likovne umetnosti. Raziskava je potekala v Moderni galeriji v Ljubljani. Sodelovalo je triindvajset odraslih, pri čemer smo jih spremljali med njihovim obiskom muzeja. Udeležence smo prosili, da »mislijo na glas«, kar pomeni, da govorijo o tem, kar vidijo, razmišljajo in čutijo ob ogledovanju umetnin. Pred obiskom muzeja smo vsakega udeleženca tudi intervjuvali, da bi pridobili vpogled v njihove izkušnje, povezane z likovno umetnostjo in obiskovanjem muzejev. Analiza podatkov je pokazala, da so nekateri procesi doživljanja oziroma razumevanja umetnin pri obeh skupinah podobni. Poznavalci in nepoznavalci vstopajo v interakcijo z muzejskimi predmeti na fizični in intelektualni ravni; vsebino in formalne značilnosti doživljajo kot celoto; na umetniška dela se čustveno odzivajo; v svoja doživljanja umetnin vnašajo osebne izkušnje; v procesu razumevanja umetnin iščejo muzejsko interpretacijo oziroma informacije. Odkrili pa smo tudi nekatere opazne razlike. Poznavalci umetniška dela bolj razumejo in so pripravljeni vložiti več v doživljanje umetnin, medtem ko nepoznavalci umetniška dela manj razumejo in v doživljanje umetnin vložijo manj. V tem članku se osredinjamo na razlike med obema skupinama: reflektivno in spontano doživljanje oziroma razumevanje umetnosti, nepristransko in pristransko doživljanje oziroma razumevanje umetnosti ter vložek v doživljanje oziroma razumevanje umetnosti. Prispevek se konča s pomenom študije za šolsko poučevanje likovne umetnosti in muzejsko pedagogiko.

Ključne besede: likovna apreciacija, odrasli muzejski obiskovalci, poznavalci likovne umetnosti, nepoznavalci likovne umetnosti, zmožnost

Introduction

In Slovenia, research into art appreciation has started to develop. This paper takes as its starting point the fact that "museums are where the great majority of people in the West today encounter art" (McClellan, 2006, p. xiii) and thus presents a study that is conceptually and methodologically museum-based. The term "museums" is used here to refer to art museums (galleries) with most of their collections and exhibitions devoted to visual art objects. The research reported upon is a qualitative study of a group of art specialists and a group of art non-specialist adults responding to artworks in Moderna galerija in Ljubljana. An analytical framework, used for the analysis of interviews, relates to the association between art education and people's ability to appreciate and understand works of art.

This research continues with empirical evidence that showed that school support for learning about art is weak in Slovenia; the art curriculum is centred principally on art-making activities, with an obvious neglect of appreciation (Bračun Sova & Kemperl, 2012). This is problematic if we realize that people's interest in art is developed in (and beyond) school, as UK- and US-based studies and reports indicate (e.g. Hooper-Greenhill et al., 2001; Hooper-Greenhill & Moussouri, 2001; Zakaras & Lowell, 2008).

Current research into art appreciation in Slovenia does not go further than measuring the predominantly pre-determined levels of perception and reception of female and male pupils in school, whereby reproductions of artworks by modernist and contemporary artists, such as Paul Cézanne and Jorge Rodrigues Gerada, are used for observation (Duh, Zupančič, & Čagran, 2014; Duh & Korošec, 2014; Duh, 2014). There are also some methodological issues, for example, the absence of coding, categorizing and conceptualization in qualitative data analysis. The empirical literature in this paper, however, includes critical specifics about learning processes in museums as authentic places of art. The research is grounded in a more complex understanding of art appreciation as a learned competence and examines education-related differences in people's ability to appreciate works of art.

Framework for Understanding Art Appreciation as a Learned Competence

It was Bourdieu who first coined the concept "competence" when discussing the ability to enjoy and understand art. In his study of visitors to museums and art galleries, conducted in the 1960s, he determined that the level

of educational attainment and occupational status had a direct bearing on museum attendance and the quality of museum experience. He argued that the ability to enjoy and understand art is not self-evident, but "cultivated", that is learned: "[...] aesthetic pleasure presupposes learning and, in any particular case, learning by habit and exercise" (Bourdieu & Darbel, 1969/1991, p. 109).

The approach to art appreciation adopted for this paper is that presented by Olsen (1998, p. 66), who sees it as "not untrained perception, but the outcome of a long process of initiation and practice." Barrett (2007, p. 651) writes that art appreciation is an engaged activity that requires knowledge: "Appreciation is a complex act of cognition that is dependent on relevant knowledge of what is appreciated." Appreciation involves knowledge of various sorts, such as art-historical knowledge, historical knowledge, and other factors (see Hooper-Greenhill, 1999).

Some authors have researched the processes of seeing, experiencing and understanding art in a museum setting. Research first focused on art specialists (museum professionals with art background and experience: curators, educators and managers) and aimed to develop a model of ideal aesthetic experience (e.g. Csikszentmihalyi & Robinson, 1990). The comparative approach followed, whereby researchers compared art specialists and art non-specialists (e.g. Lachapelle, 1999). Then the interest in mixed visitors' processes of learning in art museums (e.g. Hooper-Greenhill & Moussouri, 2001; Hooper-Greenhill et al., 2001) and art non-specialists (e.g. Lachapelle, 2007; Lachapelle et al., 2009) started to grow, whereby the research approach moved from the comparative to the differentiated one. Today, museum visitor studies are being complemented by research into interpretive resources, made by curators, such as labels, guidebooks and tours, as well as architectural modes of communicating art in museums (e.g. Fritsch, 2011).

From these studies, some theories are relevant to our research into art appreciation. To begin with, they all take as their basic premise that artworks in museums are "primary evidence for establishing and furthering knowledge" and that museums provide "opportunities for the appreciation and understanding of heritage" (cf. ICOM, 2013). Museums are thus authentic places for appreciating art, where artworks are "objects of learning" (Tavčar, 2009, p. 78). Art objects have a "deliberately communicative and expressive function," but they can "also be read for their unintended messages" (Hooper-Greenhill, 1991, p. 99).

Csikszentmihalyi and Robinson (1990) identified four dimensions of seeing and experiencing artworks: intellectual, communicative, perceptive and emotional. They see appreciation as an interaction between the viewer, a work

of art and an artist, and stress that the viewer has to be skilled in appreciation in order to understand the work of art in all its dimensions.

Hooper-Greenhill and her research team, who asked individual adult visitors to Wolverhampton Art Gallery and Nottingham Castle Museum and Art Gallery to share their immediate thoughts about the artworks, determined that the ability to appreciate artworks was correlated to the visitor's personal background. The ability to talk about and understand how space is created in paintings, how colours are used to represent and communicate ideas and feelings and the ability to talk about and understand the subject matter, to mention a few examples of interpretive strategies, were affected by education, socio-economic status and interest in art (Hooper-Greenhill & Moussouri, 2001; Hooper-Greenhill et al., 2001).

The educational and other contexts of the museum experience are also discussed by Falk and Dierking (2013). The researchers of museums as learning places argue that the understanding and appreciation of art, history, science and other topics in museums is built on the interaction between the visitor's prior knowledge and experience, motivation, interests, attitudes, expectations, and identities ("personal context") and immediate social and physical environments ("sociocultural" and "physical contexts"). Lachapelle et al. (2003) focus on the role of knowledge in art appreciation. They define four kinds of knowledge: mediative, objectified, (re-)constructed and theoretical. Mediating knowledge is subject-centred; it is "the personalized body of knowledge that the viewer brings with him or her to the aesthetic encounter" (p. 85). Objectified knowledge is located in a museum object; "it is the knowledge that the work of art makes concrete and perceptible" (p. 86). Objects thus have explanatory power. The interaction of mediating knowledge and objectified knowledge produces constructed knowledge and is a result of experiential learning. The fourth type of knowledge is theoretical, which means contextual information about the artwork provided by the museum. It is needed in order to foster "not only aesthetic understanding but also aesthetic development" (p. 88). Whitehead (2012, p. 40) calls it "received knowledge" and sees it as an important part of learning in art museums.

In a study conducted at the National Gallery of Canada, Lachapelle (1999) used a cognitive framework to explore expertise-related differences in art viewers' strategies for responding to works of art. Ten adult participants (five art specialists and five art non-specialists) volunteered to share their insights about selected works of art. The research showed that the two groups used essentially the same psychological operations to interpret works of art. Noticeable differences were found in the content of those operations. Expert

participants made greater use of disciplinary knowledge in formulating their ideas about art objects, while non-expert participants relied, to a far greater extent, on their personal experiences as a source of knowledge to inform their understanding of artworks.

The theories described in this literature review are helpful in providing a framework for understanding the association between education/enculturation and people's ability to appreciate and understand works of art. We have found, however, that none of these studies addresses the problem by combining non-expert and expert participants and non-directed technique of examining their ability to appreciate art. The methodological framework of this study is presented in the next chapter.

Methodology:
Moderna galerija as a Site of Naturalistic Inquiry

I conducted my research at Moderna galerija in Ljubljana, which is a national museum of Slovenian modern art. Data was collected from January to June 2012 at a new permanent display entitled *20th Century: Continuities and Ruptures*. The exhibition begins with the topic the Entry of Modernism into Slovenian Art, marked by impressionists, and ends with the ten-day war for Slovenian independence in 1991, when New Collectivism designed, printed and hung a number of posters all over the capital. Between these two points, there is Expressionism, the New Objectivity, the Generation of the Independents, the Avant-Garde of the 1920s, Art of the Partisan Resistance, After Liberation: Socialist Realism and Modernism, a New Approach to Painting in the 1970s, Art Informel, Expressive Figurative Art, Neo-Constructivism, OHO, and in the 1980s: the New Image, Retro-Avant-Garde with Neue Slowenische Kunst (Irwin, Laibach, Sisters Scipio Nasice Theatre, New Collectivism), and the Alternative Culture. In the foyer, the Student Movement 1968–1972 is presented. The main innovations in this exhibition are the presentation of the avant-garde and the second reconstruction of the Trieste Constructivist Space (1927), the art of the Partisan resistance, photography, and an overview of the art system in Slovenia in the 20th century.

The display is arranged broadly chronologically with one integrated quasi non-chronological theme. In a separate leaflet and a guide book, there is an explanation of the display's expository logic, priming visitors to design their own itineraries according to their needs.

A qualitative approach was taken employing a combination of research methods, including in-depth interviews with art specialist and non-specialist

adult visitors responding to artworks (the "think out loud" technique), pre-visit short interviews about participants' backgrounds, observations and field notes. In order to analyse and interpret data, I used a mixture of ideas from the qualitative methodology theory, particularly the constant comparison method and the triangulation strategy (see Flick, 2009).

Twenty-three adults with different educational backgrounds were recruited and accompanied during their visit to the museum. The most important criteria for selecting participants was education: art specialists were defined as those participants who had professional university training in art and were normally involved in art-related careers, while art non-specialist were defined as participants with education and careers in any discipline except fine arts. I accessed potential interviewees in many ways. I started the recruitment during the two-week observation of museum visitors' behaviour in the gallery; individuals, who agreed to participate, were contacted again for the interview. I found some informants among my acquaintances: adult ex-students of art, older adult students at the Third Age University, and museum professionals. I also relied on contacts given by the interviewees themselves. As Rapley (2004, p. 17) writes, "recruitment routinely happens on an ad-hoc and chance basis."

Twelve art specialists and eleven art non-specialists participated: a student of art history in the upper grade, a student of art history in the final year of study, an unemployed art education teacher, an employed art education teacher, a researcher in the field of art history, a freelance artist with fine arts education, two journalists with art history education, three art museum curators, a teacher of maths, a retired architect, a researcher in the field of urbanism, an accountant soon to be retired, a manager in tourism, a retired sales representative, a retired marketing officer in the pharmaceutical industry, a retired medical nurse, a retired economist, and a retired analytics officer. Six participants were male; seventeen were female. They were between 22 and 81 years old.

Participants were individually requested to "think out loud", which means to talk about what they saw, thought and felt about the chosen artworks and the exhibition as a whole. The researcher's role was limited to prompting participants for further explanation where needed. Their verbal discourse was recorded using a digital recorder. Participants were free to choose the exhibits they wanted to visit, to determine the pace of the visit and time they wanted to spend at each exhibit and in the museum as a whole. Two exhibits were suggested by the researcher (if not previously chosen by the participant), to ensure to get the response of all participants to the same artworks: a figurative painting *Peasant Wedding* by Tone Kralj (made in 1926) and a non-figurative painting *Untitled* by Tomo Podgornik (made in 1976).

There was a short interview conducted with each participant before entering the museum, because the researcher was interested in the participants interest in art and museum-visiting experiences. Data from introductory interviews were combined with data obtained from interviews in the museum, and the researchers' observations and field notes, gathered at the end of each visit.

Results: Differences in Art Appreciation between Art Specialists and Art Non-Specialists

Different themes have emerged from the analysis of conversations. Participants talked not only about specific works of art but also about their ideas about art in general and experiences with museums. When looking at art objects in the museum, they responded on two levels. On one level they referred to the artwork: they commented on the visual qualities, the subject-matter, the technique, and other elements. By looking at certain figurative artworks they "travelled in time in space". On another level, they referred to themselves: they made all sorts of personal associations with the artworks, predominantly with the scenes depicted on paintings and presented in sculpture. Both object-related and subject-related responses were at times emotional. Participants were generally interested in the titles of the artworks and the name of the artist. The research indicated that participants would need more contextual information for a better understanding although when certain information is provided (e.g. Avant-Garde room), not all participants will use it.

In the following paragraphs, the differences in art appreciation competences between art specialists and art non-specialists will be presented. The findings are organized and analysed around three key themes. Each theme/category is illustrated with verbatim quotations.

Reflective appreciation, spontaneous appreciation

The response of art specialists was one of *reflective* recognition. This is an appreciative awareness of how the artwork is made to be viewed and understood. They responded to different dimensions of artworks and used the knowledge of art concepts and vocabulary when talking about artworks. For example, they not only mentioned colour but explained how colour is used to represent and communicate ideas and feelings. Art specialists not only described what they saw in artworks and looked for messages but also evaluated them. Some art specialists also critically talked about the relationship between the artwork and the museum.

One of the art specialists described this way of understanding artworks:

> Well, if I know the sculptor or painter, and I know what I can expect, then I am somehow predetermined (Int.11).

The appreciation of art non-specialists was one of *spontaneous* reaction, an intuitive and less-considered consideration of artworks. They do not possess learned strategies to appreciate art such as comparing styles, looking for symbols, and so on. They did observe and talk about the different characteristics of an artwork, but their approach was not so analytical. For example, they were less able to talk about how the visual qualities of artworks are combined to convey the meaning of the artwork. They enjoyed the artworks by making personal associations, and they used everyday language and experience, not related to the art, to describe what they see and feel. An example of Tone Kralj's painting *Peasant Wedding* (1932) illustrates this:

> I think that he [the painter] knew Breughel, knew Northern Renaissance painters, the Peasant Wedding. The figures are so down to earth, so powerful. You can see right away that they are somewhere in the country. Such a joyful ball (Int. 1, art specialist).

> I experienced exactly the same kind of wedding for real. When I was young, I saw it in a course book, or an art history book. I saw it, the painting, but now *it is appealing to me because I attended exactly the same type of wedding*. My brother's wedding, in 1980. In a small farm house that was crowded very much like this house here, the stove, everything was the same, everything but the masks, there were no masks if I remember correctly. The atmosphere was unique, super. Moreover, the musician who played music and games, boosting our emotions. We were so many that today I do not think this would be possible. Such a joy! Oh God, is it possible? This is how we were sitting (he shows: that close). Everything was tasty, delicious. I remember now. It was the same. And there were children next to the stove. That can't be true! It had come back to my memory when I came closer to the painting (Int. 16, art non-specialist).

These results correspond to Lachapelle's (1999) findings of experts using art-related types of information and non-experts using personal types of information when interpreting artworks.

Objective appreciation, subjective appreciation

Art non-specialists respond to artworks in a more *subjective* way. I define subjective appreciation as a personally involved action, whereby emotional affection does not enable the objective appreciation and understanding of an artwork. Some visitors were simply *not able to look at some artworks*. Here is an example of a 75-year-old visitor, who was not able to appreciate certain artworks made by Božidar Jakac:

> Božidar Jakac has some nice pictures too, but some are more, how shall I say, particularly those from the times of the Partisan resistance, representing horrors and the like, which I do not like to look at. Those were terrible times, and *I do not like them being pictured and I do not like to see them in a painting* (Int. 20).

One of the visitors explained that paintings "are not of the kind one would like to look at, because they trigger negative feelings" (Int. 19). It seems that the non-ability to appreciate and understand paintings is a result of some emotional involvement that predominantly relates to the person who is looking at the artwork, and not the artwork itself.

Another participant in the study, who is an art specialist, while looking at Zoran Mušič's painting *We Are Not The Last* reported upon an interesting experience of her mother. Her mother is an art non-specialist, but has a great interest in art and has some prominent Slovenian modernist artists in her private art collection at home (she also participated in the research).

> I have always liked Mušič. *We Are Not the Last* is a very, very… of course a terrible motif. We have one of his paintings at home. It pictures something like soil, but you can spot, it is blurred, a skull there. The skull can hardly be seen. One day, I had hung the picture on the wall above the TV, and I asked my mother: "Can you see there a skull like in *We Are Not The Last*?" She said: "Where?" I showed her where it was in the painting. She said: "I don't see it." I thought I was mistaken. *But since that moment I told her about the skull she has refused to have the painting hung on the wall. Even though she ca not see well! She doesn't see at all! But she doesn't want [to look at it], she doesn't want to have it there* (Int. 22).

The same visitor explained her way of appreciating art (see below). As an art specialist, she responds to artworks in a more *objective* way. (She described

it as 'non-personal'.) I define objective appreciation as a neutral action, where the viewer experiences the artwork with a certain degree of personal and emotional distance, which enables him/her objective construction of the meaning of the artwork. While art non-specialists report not being able to enjoy artworks, art specialists *are able to enjoy artworks* (they are interested in 'what the artist wanted to communicate').

> I like to immerse myself into certain [art historical] periods, although I know that bad things happened then. Here [resistance art] it is difficult not to think about what happened. There was war, *but I still like to look* [at artworks] (Int. 22).

Art specialists' appreciation is not based on personal attitudes, emotions or opinions, but relates to different aspects of an artwork. In this sense, they are able to appreciate artworks with more understanding of its function and meaning. It is the artwork that generates their ideas about the reality and their beliefs about what is good, true, fair, worthy, and so on. Let us see how the participant responded to the art of the Partisan resistance (why she 'likes to look'):

> I think, *I feel somehow responsible to* ... No matter what time the picture depicts, or no matter what kind of past injustice ... that may still be there … I feel *I should take time*, because some people have suffered. I think this is important, taking time, because terrible events should not happen again (like the one depicted by Mušič in *We are not the last)*. But they will, for sure. And then I do not know ... As a historian, I have always felt some kind of ... the Second World War has always interested me. I used to research the Holocaust (I used to read about it a lot). Those times are extremely heart-breaking. It breaks my heart hearing people say: "It was horrible, but now we are safe", And then you see that we are not. There was this war in Bosnia, not to mention it, but also the war in Vietnam and there is war elsewhere, in Congo or Soudan. And it makes me sad, and then I think that war will always be, that there is no salvation; through all history it has been like this (Int. 22).

In the same manner, she described her way of appreciating avant-garde art. Despite the idea of "militarism", which she "personally does not like", she still "likes these paintings" and "is interested in this art". She regards art in general as "something, which makes you think, which wakes you and makes the world move" (Int. 22).

Effort put into art appreciation

The research has showed that art specialists are willing to put more effort into art appreciation, whereas art non-specialists are not willing to do so. What does this mean?

Firstly, it seems that art specialists are open to different artistic styles and try to enjoy and also understand new kinds of art. They do have pre-formed interests ("What I like, when I get enchanted by an exhibition room, I can sit there for half an hour or so, what I do not like, I just pass by" (Int. 14)), but at the same time they seem to be interested in learning "something new":

> I could not say that I divide art into historical and contemporary art. But I think I prefer more traditional practices, that is painting, sculpture, graphic illustration, drawing, prints, more than contemporary art practices, for example, video installations. But occasionally *I do make an effort to see this art* as some sort of counterweight. And to expose myself as a viewer to something new – to something, I am not so familiar with (Int. 8).

Art non-specialists are less willing to accept different kinds of art. When they do not understand, they do not understand. A visitor looking at Matej Sternen's painting *Pigeons (Still-life)* had difficulties in "seeing" the pigeons and in understanding this impressionist painting as a modernist artwork:

> *One doesn't want to put effort into this.* With so much other beauty, that you can always find in galleries, there is no time, or it is not reasonable or possible for me to figure out what a painting is all about. What sort of impression he [the painter] wanted to achieve. Or: what he wanted to tell me. Or: what he wanted to leave behind him. What? [He reads the label.] Sternen, Pigeons, Still-life. Now I am angry because I cannot see the pigeon (Int. 16).

Another female art non-specialist visitor, aged 69, explained that her ability to learn is in a way limited. She is not so willing to learn about art anew:

> I do learn, but *I am not ready to learn just anything.* I have to be interested in it (Int. 18).

Secondly, the effort put into art appreciation also relates to the use of museum information for visitors' understanding. Although both art specialists

and art non-specialists showed the need for more contextual information, not all would use them in the same manner or to the same extent. It seems that art specialists would put more effort into reading museum texts and learning about artefacts than art non-specialists would, as the example of the Avant-Garde room showed (the room is fully walled with texts, images and artworks):

> During my last visit to this gallery, *I took time and read this* (Int. 22, art specialist).

> You need to have time to study all this. If one is interested, one will read it. [...] *Myself, I don't think that I would take time and read all this.* That I would come to this room only to read this, I do not think so. Not at my age! (Int. 18, art non-specialist).

> (The Trieste Constructivist Space, 1927)
> *Visitor*: How could this [artwork] merit so much effort and such a place [in the gallery]. (laugh)
> *Researcher*: Do you want to know why...
> *Visitor*: I keep asking myself the same question. I would need somebody to tell me.
> *Researcher*: We have some information here.
> *Visitor*: *Oh, I wouldn't make an effort to go through this* (int. 16, art non-specialist).

Thirdly, art specialists and art non-specialists also differ in museum participation. Art specialists not only visit art museum collections and exhibitions on a frequent basis but also revisit them, while art non-specialists invest less time and energy into visiting art museums.

Implications for the Teaching of Art and Museum Education

The results presented above have some implications for the teaching of art and museum education. They are discussed with references to certain literature.

Teachers should know that in order to appreciate historical and contemporary art, one needs understanding. The ability or competence to look with understanding at and respond to artworks is a learned competence. This research was conceptualized by examining two "extreme" groups of participants

– art specialists and art non-specialists – in order to show education-related differences in people's competence to appreciate works of art. Participants with specific knowledge of art responded to artworks with more understanding and were willing to put more effort into art appreciation, whereas participants with an "ordinary" artistic background responded with less understanding and invested less time and energy into seeing, experiencing and understanding art.

Barrett (2007, p. 639) writes that "art appreciation is generally assumed and often explicitly claimed to be *the* desired outcome of art education". Art education is therefore considered to be education for art appreciation, most notably for visiting art museum collections and exhibitions in adulthood. Teachers should be aware that museum-visiting in adulthood is not compulsory, but a "free-choice" activity (Falk & Dierking, 2000), similar to watching TV, reading literature, going to the theatre, and other forms of cultural engagement. This study involved adult participants who visit museums in their free time. The study confirmed that knowledge of art, interest in art and museum-visiting experiences shape the potential art museum visitor: his or her immediate understanding of artworks, openness to experience new art, actual use of museum information and general attitude towards museums.

This study also has some specific implications for museum educators. Educators in museums should be aware that not all visitors have the ability to engage in art appreciation processes equally. The "problem" of differences between reflective and objective appreciation on one side and spontaneous and subjective appreciation on the other side, revealed by this study, should be addressed in museums by interpretation (in its various forms), as already suggested by previous scholars (e.g. Lachapelle, 1999). Our results suggest that the general public would not put much effort into using it. However, this question remains open because the research in Moderna galerija has its limits as far as museum interpretation is concerned.

Conclusion

Key findings of the study into adult museum visitors and their art appreciation correspond to some previous museum-based research (e.g. Lachapelle, 1999; Hooper-Greenhill & Moussouri, 2001), which indicated that the visitor's ability to appreciate artworks relates to the level of his or her knowledge of art. The analysis of the research data has led us to conclude that there are similarities, but also dissimilarities between the two groups of adults participating in this study.

Art specialists respond to artworks reflectively and objectively, which leads to better understanding of an artwork, whereas art non-specialists

respond spontaneously and subjectively, which leads to a poorer understanding of an artwork. They also differ in the amount of effort put into appreciating and understanding different art, seeing and experiencing new art, making use of contextual information, and the time and energy put into art museum-visiting.

The aim of this qualitative museum-based study was not to present experiences of art-specialists as being the sole legitimate ones. After all, art non-specialists greatly outnumber people with expert artistic knowledge, and it should be of interest to museums to understand their ways of seeing, experiencing and understanding works of art. "Appreciation is a complex phenomenon deserving of continued research about if, when, and how learners achieve appreciation in their present lives, what and who they appreciate, and if it lasts through their lifetimes" (Barrett, 2007, p. 652). This study provides art educators and museum educators with some insights into the natural processes of art appreciation. Further research could be focused more on the educational potential of art museums' interpretive resources and the ways art museum professionals can facilitate the learning processes of museum visitors.

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Biographical note

RAJKA BRAČUN SOVA received a B.A. in art history (University of Ljubljana, Faculty of Arts), an M.A. in museum and gallery management (City University London), and a PhD in teacher education – art teaching (University of Ljubljana, Faculty of Education). She is an independent educator in culture. She teaches art history at the Third Age University and researches museum education (particularly education in art museums) and visual art didactics. She co-developed a study programme in museum education at University of Ljubljana, Faculty of Education. As an external collaborator of the faculty she is involved in the carrying out of some study subjects in the fields of museum education, history of art and aesthetic education.

Baranović Branka (Ed.) (2015). *Koji srednjoškolci namjeravaju studirati? – Pristup visokom obrazovanju i odabir studija* [What Do High School Students Plan to Study? - Access to Higher Education and Choice of Study]. Zagreb: Institut za društvena istraživanja. 302 p. ISBN 978-953-6218-68-4

Reviewed by Slavko Gaber

The book *Koji srednjoškolci namjeravaju studirati? – Pristup visokom obrazovanju i odabir studija* was written as a result of the project *Socijalni identiteti, pristup visokom obrazovanju i odabir studija* (Social Identities, Access to Higher Education and Study Selection). The work is published by *Institut za društvena istraživanja u Zagrebu* and contains 302 pages.

In the introduction to this publication, Baranović Branka, the editor of this well-structured work by various authors, writes: "the purpose of this book is to present the results of empirical research of the social, institutional and individual aspects of the decision of Croatian secondary school pupils regarding the continuation of their education on the level of higher education and their selection of study area" (ibid. p. 4).

The research that forms the basis for the preparation of the work in question was undertaken in 2014 in 98 secondary schools (grammar schools, three-year vocational schools and four-year vocational schools), involving a sample of 2,106 secondary school pupils. The project was executed by the Centre for the Study and Development of Education, Institute for Social Issues in Zagreb. The research group comprised: Dr Branislava Baranović (project leader), Dr Karin Doolan, Dr Ivana Jugović, Olgica Klepač, Dr Iva Košutić and Dr Saša Puzić. (cf ibid., 5). This research team wrote the individual chapters of the presented work, with the addition of two texts by foreign authors (Zgaga, Farnell).

The work has three parts.

1. In the first part, the texts address the social and theoretical frameworks of the analysis of access from the selection of study on the part of students from various social profiles, genders, etc. In this part, particular mention should be made of:

    a) Bourdieu's conceptual framework and theoretical practice as a point of departure for the study as a whole;

    b) the authors' emphasis on the social and gender dimensions of higher education in Croatia. This emphasis makes an important contribution to the relevance, focus and breadth of the treatment of the problem of equality both in socialist and capitalist society, as well as contributing to an analysis of the reproduction of inequality in the field of education.

2. The second part of the book contains texts presenting the empirical part of the research, extending from its conceptualisation to a presentation of a significant part of the results. Part of these results is still awaiting treatment, and in the future could represent the basis for similar comparative research in the region. The research presented here again confirms certain already classic theses regarding the link between the decision to continue studying, as well as the type and prestige of the study, and the cultural, social and economic capital of the study candidate's family. In addition to this type of capital, the researchers determine that the type of school attended by the candidate, as well as the teaching staff active in that school, are also of crucial importance.

3. The texts in the third part of the book deal with questions ranging from identification of the obstacles faced by aspiring students prior to continuing higher education study, to an insight into addressing social dimensions within the framework of the Bologna process and the care for higher education in the European Union and in other international organisations.

After a presentation of the obtained results concerning the interconnected personal, institutional and social factors that lead to decisions on whether or not to continue study and on the choice of study, the conclusion of the work systematically summarises the results of the study and documents the researchers' recommendations aimed at reducing the obstacles faced by various segments of youth in Croatia regarding equal access to higher education.

With the research in question, the Croatian scientific community and political subsystem have gained a well-conceptualised and empirically supported interdisciplinary study of one of the most relevant questions of the present and future in Croatia as well as in Europe. The work will be of use to researchers for their continued studies in the field of education and education policies, to students in the study area of education, and to school authorities in universities who will prepare mechanisms aimed at creating just and efficient education that is able to contribute to reducing the persistent reproduction of social inequality within the framework of higher education, a phenomenon that is also evident in other countries of the world. In its conclusion, the work identifies what the authors regard as systemic deficiencies that would need to be eliminated if the goal is to reduce the reproduction of inequality.

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