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Vsebina Contents

- | | |
|--|---|
| <i>Dr. Karmen Drljić,
dr. Vanja Riccarda Kiswarday</i> | 3 Prepletenost rezilientnosti in inkluzivnih kompetenc bodočih učiteljev
The Intertwining of Resilience and Inclusive Competencies in Future Teachers |
| <i>Urša Repič,
dr. Vlasta Hus</i> | 26 Okolju prijazno vedenje bodočih učiteljev razrednega pouka
Environmentally Friendly Behaviour of Pre-Service Elementary Teachers |
| <i>Dr. Erich Petlák</i> | 41 Samorefleksija kot osnova učiteljevega dela
Self-Reflection as Basis of a Teacher's Work |
| <i>Dr. Višnja Vekić-Kljaić,
Janja Lučič</i> | 55 Refleksija v izpopolnjevanju učiteljev refleksivne prakse
Reflective Practice towards Professional Development of Teachers |
| <i>Dr. Alenka Žbogar</i> | 69 (Meta)kognitivno-kritično šolsko branje književnosti
(Meta)cognitive-Critical Reading in Literature Class |
| <i>Dr. Mihaela Brumen,
Blaž Kavčič,
dr. Matjaž Duh</i> | 81 Pouk likovne umetnosti v angleščini pri tretješolcih
Fine Arts Lessons in English for Students in Third Grade |
| <i>Dr. Zrinka Šimunović</i> | 93 E-učenje v glasbenem izobraževanju
E-learning in Music Education |
| <i>Dr. Blaženka Bačlija Sušić,
dr. Diana Olčar</i> | 105 Emocionalna ekspresivnost glasbe – percepcija študentov
Emotional Expressiveness of Music – Students' Perception |

*Dr. Dušan Perić,
dr. Svetlana Lazić,
dr. Mirjana Matović*

120 Popularna glasba pri oblikovanju družbenih in kulturnih vrednot mladih
Popular Music in Young People's Social and Cultural Values Formation

*Dr. Helena Smrtnik Vitulić,
Katja Rojnik*

134 Izkušnje učencev s cerebralno paralizo v večinskih osnovnih šolah
Experiences of Students with Cerebral Palsy in Regular Primary Schools

*Dr. Snježana Dubovicki,
dr. Tomislav Topolovčan*

148 Metodološki pristopi vključevanja študentov s posebnimi potrebami
Methodological Approaches to the Inclusion of Students with Disabilities

*Dr. Ljiljana Leskovic,
dr. Karmen Erjavec*

166 Dojemanje kognitivne igre pri starejših med epidemijo covida-19
Perception of Cognitive Games in the Elderly during the COVID-19 Epidemic

*Anita Zenuni, MA,
Ljupčo Kevereski, PhD*

181 Vpliv večdimenzionalnih miselnih procesov na učne dosežke
Influence of multidimensional cognitions on academic performance

Prepletenost rezilientnosti in inkluzivnih kompetenc bodočih učiteljev

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POVZETEK – Inkluzivni vzgojno-izobraževalni sistemi so povezani z ustvarjanjem edukacijskih praks, usmerjenih v posameznika, ki temeljijo na znanstveno preverjenih smernicah, a so hkrati povsem personificirane in zato povezane s pedagoškim raziskovanjem. Inkluzija je proces, ki se z vsakim posameznikom edinstveno zasnove, pri čemer se sooča z neznanim. Zahteva optimistično naravnost, spodbudno in podporno okolje ter proaktivno delovanje. Na tej premisi smo postavili tezo, da študenti, bodoči učitelji, medtem ko izgrajujejo inkluzivne kompetence, posredno izgrajujejo tudi svojo rezilientnost. V študijo primera smo vključili 13 študentov Pedagoške fakultete Univerze na Primorskem in izvedli fokusne intervjuje. Pridobljene podatke smo besedno analizirali in nato uporabili analizo so-pojavnosti pojmov. Prepoznali smo 43 pojmov, 29 se jih je nanašalo na dejavnike rezilientnosti, 14 pa na dejavnike inkluzivnih kompetenc v izgrajevanju. Pojme rezilientnosti smo združili v tri kategorije, pojme inkluzivnih kompetenc v izgrajevanju pa v štiri kategorije. Ugotovili smo, da se pojmi kategorij rezilientnosti prepletajo s pojmi kategorij inkluzivnih kompetenc. Praktično pedagoško usposabljanje prispeva k izgrajevanju rezilientnosti študentov ob hkratnem razvijanju inkluzivnih kompetenc.

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KEYWORDS: inclusion, resilience, competencies, initial teacher education, future teachers

ABSTRACT – Inclusive educational systems are related to the creation of individual-oriented educational practices based on scientifically proved guidelines, but at the same time they are completely personified and thus related to pedagogical research. Inclusion is a process that is uniquely conceived with each individual and is associated with facing the unknown. It requires an optimistic attitude, a stimulating and supportive environment, and proactive action. On this premise, we put forward the hypothesis that while building inclusive competencies, students, future teachers, also indirectly build their resilience. We included 13 students of the Faculty of Education, University of Primorska, in the case study and conducted focus interviews. The data were analysed verbally, and the analysis of the co-occurrence of concepts was used. We identified 43 concepts, 29 related to resilience factors and 14 to inclusive competencies factors in formation. The concepts of resilience were grouped into three categories, and the concepts of inclusive competencies in formation into four categories. We found that the categories of resilience intertwine with the categories of inclusive competencies. Practical pedagogical training contributes to building students' resilience while developing inclusive competencies.

1 Uvod

Sleherno začetno izobraževanje mora biti usmerjeno v prihodnost in osredotočeno v ustvarjanje priložnosti za razvijanje aktivne vloge študenta, njegove zmožnosti etičnega presojanja ter zavzemanja za humanost v družbi (Resolucija o Nacionalnem programu visokega šolstva 2011–2020, 2011). Na tak način lahko študenti razvijejo kompetence, s katerimi bodo v prihodnje pripomogli k razvoju družbenokritičnega okolja, kar bo nadalje vplivalo na družbenoekonomski in socialni položaj celotne družbe (Resolucija o Nacionalnem programu visokega šolstva 2011–2020, 2011). V sodobni družbi znanje

temelji na (razvijanju) ustvarjalnosti in kreativnosti ter zmožnosti fleksibilnega delovanja, posledično ga je treba razvijati med celotno poklicno potjo (Blažič, 2021, str. 97). Zato je pomembno, da tudi študenti, bodoči učitelji, že med študijem izgrajujejo svojo rezilientnost oz. zmožnost prilagajanja na različne okoliščine. Prav s svojo zmožnostjo fleksibilnega delovanja učitelji lahko prispevajo k oblikovanju kakovostne šole in izvajanju kakovostnega učnega procesa (Čilić in Kovačević, 2021, str. 74). V tem smislu kompetence bodočih učiteljev vključujejo tudi socioemocionalne vidike le-teh.

Kompetence (bodočih) učiteljev zajemajo različne vidike učiteljskega poklica, ki so prisotni tako na individualni ravni kot na ravni šole, ravni lokalne skupnosti in med-disciplinarnega povezovanja (European Agency for Special Needs and Inclusive Education, 2015). Med ključne kompetence študentov, bodočih učiteljev, sodijo tudi inkluzivne kompetence. Ko uporabljamo termin kompetence študentov, bodočih učiteljev, se navezujemo na stališča, vrednote, želje, znanja in veščine, ki so pri študentu v procesu izgrajevanja. Pri tem se opiramo tudi na mnenje Daya (1999), ki opredeli kompetence za poučevanje kot minimalno raven znanj in veščin za poučevanje, ki jo mora doseči učitelj v začetnem izobraževanju, kar implicira nujnost po nadaljnjem profesionalnem razvoju. V tem smislu pomenijo kompetence za poučevanje izhodiščno točko oziroma izhodiščni potencial za nadaljnji razvoj. Začetno izobraževanje predstavlja namreč le prvi korak v profesionalnem razvoju učitelja.

V pričajučem prispevku najprej razčlenimo rezilientnost učiteljev ter jo povežemo z rezilientnostjo študentov, bodočih učiteljev. Nato analiziramo kompetence, pomembne za zagotavljanje kakovostne inkluzivne vzgoje in izobraževanja. V empiričnem delu pa skušamo ugotoviti, kako se omenjena koncepta medsebojno prepletata pri študentih, bodočih učiteljih.

1.1 Rezilientnost bodočih učiteljev

Poučevanje rezilientnosti učiteljev izhaja iz temeljne premise, da je pomemben element pedagoškega poklica učiteljevo čustveno doživljanje (Gu in Day, 2007) in da niso pomembne zgolj kompetence za pedagoško delo. Učitelj namreč mora najprej sprejeti sebe, oblikovati svojo identiteto in ohranjati lastno integriteto, da bi lahko vzpostavil stik in skupaj z učenci sooblikoval učečo se skupnost, v kateri je pripravljen sprejemati različnost (Palmer, 2001).

Rezilientnost učiteljev je kompleksen, dinamičen in večdimenzionalen koncept, ki so ga opredelili različni raziskovalci (Castro, Kelly in Shih, 2010; Gu in Day, 2007; Mansfield idr., 2012). Tvorijo jo med seboj prekrivajoče se dimenzije, to so profesionalna, čustvena, motivacijska in socialna (Mansfield idr., 2012). Ker je tudi proces, se znotraj rezilientnosti prepletajo učiteljevi osebni rezilientni viri, ki ob uporabi specifičnih strategij tvorijo rezilientni odziv (Mansfield idr., 2016). Rezilientnost učiteljev temelji na učiteljevi motivaciji in njegovih notranjih vrednotah, ki mu omogočajo ohranjanje čustvene trdnosti in pripravljenosti na uspešno soočanje s konstantnimi spremembami v delovnem okolju. Zajema tudi učiteljevo ciljno naravnost ter njegovo smiselno delovanje in udejstvovanje (Gu in Day, 2007, str. 1305). V tem smislu se lahko navežemo na opredelitev avtorjev Castro, Kelly in Shih (2010), ki rezilientnost opredelijo kot strategije za soočanje z različnimi izzivi, ki učitelju omogočajo, da spreminja negativne

vidike okolja. Izgrajevanje rezilientnosti učitelja je odvisno tudi od samega konteksta, znotraj katerega deluje (Mansfield idr., 2016), zato rezilientnost lahko opredelimo kot psihološki in socialni konstrukt (Gu in Day, 2007).

K izgrajevanju rezilientnosti prispevajo različni varovalni dejavniki (Masten in Wright, 2010), ki jih glede na opredelitev rezilientnosti različnih avtorjev (Mansfield idr., 2016; Gu in Day, 2007; Castro, Kelly in Shih, 2010) lahko razdelimo v tri poglavne sklope:

- osebne in profesionalne lastnosti,
- socialno-kontekstualna podpora ter
- tvorni pristop k izzivom.

Osebne in profesionalne lastnosti zagotavljajo učitelju ohranjanje ravnovesja med poklicnim in zasebnim življenjem (Gu in Day, 2013). Omogočajo mu razumevanje lastne vloge in globljega namena in pomena poklica, ki ga opravlja. Tako lahko svoje delo in odzive otrok nanj kontinuirano opazuje in o njih premišljuje, da bi svoje delovanje izboljšal. Osebne in profesionalne lastnosti zajemajo varovalne dejavnike, kot so: optimizem (Tait, 2008; Ee in Chang, 2010; Benders in Jackson, 2012; Mansfield idr., 2012), vztrajnost (Tait, 2008; Beltman, Mansfield in Price, 2011; Mansfield idr., 2012; Benders in Jackson, 2012), predanost poklicu (Gu in Day, 2013), naklonjenost vseživljenjskemu učenju (Sumsion, 2004); reflektivnost (Sumsion, 2004; Beltman, Mansfield in Price, 2011), doživljanje notranje uravnovešenosti in stabilnosti (Tait, 2008; Klusmann idr., 2008; Castro, Kelly in Shih, 2010) ter skrb za lastno dobro počutje, počitek in sprostitev (Beltman, Mansfield in Price, 2011; Paquette in Rieg, 2016). Socialno-kontekstualna podpora se nanaša na socialni kontekst, ki kot varovalni dejavnik deluje spodbudno pri izgrajevanju rezilientnosti učiteljev. Sem lahko uvrstimo različne oblike podpore, ki jih učitelji prejmejo od pomembnih drugih oseb (Bobek, 2002). Za učitelja se kot pomembna podpora izkaže predvsem podpora vodstva in kolegov učiteljev (Beltman, Mansfield in Price, 2011; Le Cornu, 2009). Za študente, bodoče učitelje, pa se je za pomembno izkazala podpora mentorjev (Beltman, Mansfield in Price, 2011; Le Cornu, 2009), visokošolskih učiteljev ter vrstnikov v obliki medvrstniške pomoči (Le Cornu, 2009). Ključnega pomena je, da je ta podpora kakovostna (Gu in Day, 2013) ter da učitelji doživljajo, da pripadajo skupni viziji, ki si jo delijo s kolektivom (Benders in Jackson, 2012). Poudariti je treba, da je tudi iskanje podpore in pomoči pomemben varovalni dejavnik (Castro, Kelly in Shih, 2010; Mansfield idr., 2012; Paquette in Rieg, 2016), ki obenem kaže na učiteljevo proaktivnost. Proaktivno soočanje s težavami in prevzemanje iniciativnosti sta namreč pomembna varovalna dejavnika tretjega sklopa, tj. tvornih pristopov k izzivom. Kažejo se v učiteljevem aktivnem delovanju kljub oviram, s katerimi se na svoji poklicni poti srečuje (Klusmann idr., 2008; Benders in Jackson, 2012), pa tudi v njegovi zmožnosti prilagajanja na različne okoliščine, tako da sprejme izzive ter poišče ustvarjalne rešitve zanje in jih tudi realizira (Arnup in Bowles, 2016). Navedeno se nadalje izraža v učiteljevem doživljanju samoučinkovitosti (Bobek, 2002; Howard in Johnson, 2005; Ee in Chang, 2010; Beltman, Mansfield in Price, 2011). Medtem ko sta prva dva sklopa varovalnih dejavnikov osredinjena na lastnosti oz. obstoječe stanje, predstavlja tretji sklop varovalnih dejavnikov aktivni in dejavni vidik posameznikove rezilientnosti.

1.2 Inkluzivne kompetence v izgrajevanju

V obdobju začetnega izobraževanja različni vidiki vzgojno-izobraževalnega procesa, s katerimi se v posameznih obdobjih profesionalnega razvoja ukvarja učitelj v praksi, pri študentu vzbudijo določeno zanimanje. Glede na fokus študentovega interesa, ki je bodisi usmerjen vase bodisi v otroke oz. samo pedagoško delo, poznamo različne stopnje profesionalnega razvoja, skozi katere gredo med začetnim izobraževanjem študenti, bodoči učitelji (Čotar Konrad, 2015, str. 120). Fuller (1974) opredeli tri stopnje profesionalnega razvoja učiteljev. Prva stopnja je stopnja preživetja, dilem in skrbi, ki je značilna predvsem za študente, bodoče učitelje. Na tej stopnji se študent ukvarja z vprašanji lastne primernosti in kompetentnosti za poklic. Na eni strani ima realistično podobo o učencih, po drugi pa nerealistično predstavo o vlogi učiteljev (Valenčič Zuljan idr., 2007, str. 28). Nadaljnji dve stopnji sta značilni za učitelje v praksi. Korthagen (2001) po drugi strani opredeli štiri pomembne stopnje profesionalnega razvoja, in sicer: stopnjo neizkušenosti, stopnjo preživetja, stopnjo obvladovanja poučevanja in stopnjo usmerjenosti v učence. Na prvi stopnji se študenti lažje identificirajo z učenci kot pa s samim učiteljem. Ob prvi neposredni pedagoški izkušnji pride do preobrata in nastopi stopnja preživetja. Študenti se takrat usmerijo vase, v svoje potrebe in probleme, začnejo se zanimati tudi za različne vidike poučevanja. Sledi stopnja obvladovanja poučevanja, ko postane študent obremenjen s situacijami, ki se nanašajo na konkreten proces poučevanja. Zadnja stopnja je stopnja usmerjenosti študenta v učence, v njihovo učenje, socialne in čustvene potrebe, potrebe po individualiziranem pristopu ipd. Čeprav zmorejo prepoznavati potrebe učenec, se morda nanje še ne bodo zmogli ustrezno odzvati (prav tam).

V okviru začetnega izobraževanja študenti, bodoči učitelji, začnejo izgrajevati tudi inkluzivne kompetence. Spoznavajo, da je za zagotavljanje inkluzivne vzgoje in izobraževanja pomembno razvijati zmožnost za vpeljevanje sprememb in prilagoditev na ravni vsebin, pristopov in oblik dela (UNESCO, 2005). Zagotavljanje inkluzivne vzgoje in izobraževanja se namreč izraža v učiteljevem praktičnem vsakodnevnem delu. Izhaja iz njegovih stališč in prepričanj o učenju ter njegovem konkretnem odzivu na ovire, s katerimi se srečujejo učenci v učnem procesu (Florian in Black-Hawkins, 2011). Predstavlja pa tudi priložnost za raziskovanje in oblikovanje novih učinkovitih načinov poučevanja ter s tem dviga kakovosti v vzgoji in izobraževanju (Kiswarday in Štemberger, 2017, str. 4). Tako od študenta, bodočega učitelja, kot od formiranega učitelja torej zahteva miselni preskok iz poučevanja za večino oz. nekatere na poučevanje za vse (Florian, 2009), saj je zapuščina segregativne ideje o vzgoji in izobraževanju še vedno močno prisotna, ne glede na to, da o inkluziji govorimo že dve desetletji.

Evropska agencija za izobraževanje oseb s posebnimi potrebami in inkluzivno izobraževanje (Borg Hunter, Sigurjónsottír in D'Alessio, 2011) opredeli in konkretizira štiri temeljna področja vrednot in kompetenc, ki naj bi jih izgrajeval učitelj. Ta področja so:

- ☐ spoštovanje raznolikosti,
- ☐ zagotavljanje podpore vsem učencem in visoka pričakovanja do le-teh,
- ☐ sodelovanje z drugimi in
- ☐ osebni profesionalni razvoj.

Nekatere raziskave (npr. Kozleski idr., 2009; Kiswarday in Štemberger, 2017) sicer kažejo na to, da učitelji izražajo negotovost glede znanj in veščin, ki se od njih

pričakujejo v inkluziji. Negotovost je močnejše izražena takrat, ko učitelji raznolikost razumejo kot oviro ter kadar dvomijo o tem, ali so dovolj kompetentni, da bi učencem s posebnimi potrebami (v nadaljevanju PP) nudili ustrezno podporo in jim zagotovili učne priložnosti (Young, McNamara in Coughlan, 2017). K negotovosti učiteljev lahko prispeva tudi odsotnost jasnega modela dobre inkluzivne prakse, kar pomeni, da je izvajanje inkluzivne vzgoje in izobraževanja prepuščeno motiviranosti posameznikov (Young, McNamara in Coughlan, 2017). Zato je ključnega pomena, da je učitelj oz. študent, bodoči učitelj, zmožen zavzeti stališče, da je za zagotavljanje inkluzivne vzgoje in izobraževanja soodgovoren ter da je sam lahko aktivni prinašalec sprememb, ki so rezultat lastne reflektirane pedagoške prakse (OECD, 2005). Le tako lahko postanejo tudi pobudniki in akterji inkluzivnih sprememb bodisi na ravni neposrednega pedagoškega dela bodisi na sistemski ravni (Pantić in Florian, 2015).

Področja inkluzivnih kompetenc, ki naj bi jih torej razvili študenti, bodoči učitelji, se med začetnim izobraževanjem nanašajo na (Ford, Pugach in Otis-Wilborn, 2001):

- predanost delu z učenci s PP,
- razumevanje posebnih potreb in prepoznavanje t. i. mitov o le-teh,
- razvijanje občutljivosti do slehernega učenca kot osebe in ne zgolj kot učenca s PP,
- odzivanje na posebne potrebe, prepoznavanje prioritete pri učencih, učinkovito poučevanje in zagotavljanje prilagoditev,
- sodelovanje z drugimi ter prepoznavanje pomembnosti lastne vloge v procesu vključevanja učenca s PP in nazadnje na
- zavedanje širšega političnega, socialnega in zgodovinskega konteksta, na katerem temeljita inkluzivna vzgoja in izobraževanje, kar jim bo omogočalo boljše razumevanje sedanjosti in smeri razvoja inkluzije v prihodnosti.

Pomemben vidik začetnega izobraževanja učiteljev je tudi praktično pedagoško usposabljanje (v nadaljevanju PPU), pri katerem se študent uči pedagoškega dela od mentorja učitelja in drugih strokovnih delavcev (European Agency for Special Needs and Inclusive Education, 2015). Ključnega pomena je, da ima PPU osmišljeno vsebinsko teoretično ozadje, saj le-to študentom, bodočim učiteljem, omogoča pridobivanje ustreznih spretnosti, ki jih ob kritično naravnani refleksiji dodatno izgrajujejo in jih po potrebi spreminjajo (Valenčič Zuljan idr., 2011, str. 35). V okviru PPU študenti, bodoči učitelji, začnejo izgrajevati inkluzivne kompetence, s pomočjo katerih bodo lahko ure sniževali inkluzivno vzgojo in izobraževanje.

2 Raziskovalni problem

Študente, bodoče učitelje, med študijem zagotovo ni mogoče pripraviti na vse izzive, s katerimi se bodo v praksi srečevali pri inkluziji (Drljić in Kiswarday, 2016; Florian, 2012), zato jih je potrebno spodbujati pri vseživljenjskem izgrajevanju inkluzivnih kompetenc. PPU predstavlja pomembno konkretno izkušnjo iz prakse, skozi katero študent, bodoči učitelj, postopoma spoznava, katere kompetence so ključne za

zagotavljanje kakovostnega vzgojno-izobraževalnega procesa, zato se začne tudi zanimati za njegove različne vidike (Korthagen, 2001). Pomembno izkušnjo pa nedvomno predstavlja tudi delo z otroki s PP, ki študenta postavi pred poseben izziv (Hutchinson in Martin, 1999; Booth, Nes in Strømstad, 2003). Če to študenti, bodoči učitelji, doživijo kot napor, jih le-ta lahko onemogoči pri izgrajevanju inkluzivnih kompetenc ali pa jim nasprotno da zagon, da se zmorejo na to odzvati rezilientno (Kiswarday in Drljić, 2015). S tem ko študenti na PPU izgrajujejo inkluzivne kompetence, posredno izgrajujejo tudi svojo rezilientnost. Se pravi, da ob izgrajevanju inkluzivnih kompetenc, ki poteka bolj ali manj zavedno, nevede izgrajujejo tudi svojo rezilientnost oz. svoje socialno-emocionalne veščine ter možnost za kakovostno opravljanje poklica v inkluziji. Naš namen je bil analizirati in poglobljeno razumeti, kako študenti, bodoči učitelji, doživljajo prepletenost rezilientnosti pri izgrajevanju inkluzivnih kompetenc. Fokusrali smo se na praktično pedagoško usposabljanje bodočih učiteljev, študentov Pedagoške fakultete Univerze na Primorskem.

3 Metodologija

3.1 Metoda

V kvalitativni raziskavi smo uporabili deskriptivno in kavzalno-neeksperimentalno metodo empiričnega pedagoškega raziskovanja, tako da smo najprej opisali posamezne pojave raziskovalnega problema, nato pa med njimi vzpostavili vzročno-posledično povezavo (Sagadin, 1993).

3.2 Vključeni v raziskavo

V študijo primera so bili vključeni študenti Univerze na Primorskem, Pedagoške fakultete (v nadaljevanju UP PEF). V fokusne skupine je bilo sprva povabljenih 17 študentov. Deloma smo sledili priporočilu avtorjev Klemenčič in Hlebec (2007, str. 34), ki predlagata, naj v fokusno skupino povabimo vsaj 30 % oseb več, kot jih dejansko želimo vključiti v raziskavo. Glede na pripravljenost študentov za sodelovanje v raziskavi smo jih na koncu vključili 13 (kar predstavlja 73,5 % vseh povabljenih). Vključene v raziskavo smo v glavnem izbrali slučajnostno, nekatere pa namensko. V fokusnih skupinah so tako sodelovali: štiri študentke 3. letnika visokošolskega strokovnega programa, 1. stopnje Predšolska vzgoja (v nadaljevanju študentke PV), tri študentke in en študent 3. letnika univerzitetnega študijskega programa, 1. stopnje Edukacijske vede (v nadaljevanju študentke oz. študent EV) in tri študentke in dva študenta 1. letnika magistrskega študijskega programa, 2. stopnje Razredni pouk (v nadaljevanju študentki oz. študenta RP). V raziskavi so bili zastopani tako študenti kot študentke, študent EV pa je imel status študenta s PP zaradi Aspergerjevega sindroma. Z opisanim izborom vključenih v raziskavo smo zadostili kriteriju teoretične in praktične relevantnosti (Mesec in Lamovec, 1998), z vključitvijo študenta s PP pa tudi kriteriju izjemnosti (Mesec in Lamovec, 1998).

3.3 Proces zbiranja podatkov

Uporabili smo tehniko spraševanja (Mesec in Lamovec, 1998) ter izvedli fokusne intervjuje, v okviru katerih je potekal pogovor med člani skupine o njihovem doživljanju prepletenosti rezilientnosti in izgrajevanja inkluzivnih kompetenc.

Zbiranje podatkov smo izvedli maja 2017 v prostorih UP PEF. Vključenim v raziskavo smo predstavili namen fokusnega intervjuja. Prosili smo jih za aktivno sodelovanje in iskreno izražanje stališč. Izvedli smo tri fokusne intervjuje glede na študijski program, ki so ga vključeni v raziskavo obiskovali v času raziskave. Vprašanja smo predhodno oblikovali.

3.4 Proces obdelave podatkov

Kvalitativne podatke smo obdelali s pomočjo programske opreme Atlas.ti. Uporabili smo besedno analizo in analizo sopojavačnosti. Pred tem smo najprej opravili prepis zvočnih zapisov fokusnih intervjujev. Sledilo je kodiranje prepisov ter oblikovanje pojmov glede na prepoznane kode. Izbrali smo pojme, ki so glede na teorijo in raziskave rezilientnosti in inkluzivnih kompetenc najbolj relevantni. S pomočjo hermenevitičnega pristopa smo skušali ugotoviti in pojasniti, v kakšnem odnosu so pojmi in kategorije med seboj. Tako smo oblikovali t. i. majhno kontekstualno teorijo (Mesec, 1998, str. 83).

4 Rezultati in interpretacija

Prepoznali smo 43 pojmov, ki smo jih smiselno združili v sedem kategorij. 29 pojmov se je nanašalo na različne vidike rezilientnosti študentov, 14 pa na njihove inkluzivne kompetence v izgrajevanju. Pojme, ki se nanašajo na rezilientnost študentov, smo glede na teoretični okvir združili v tri kategorije:

- osebne in profesionalne lastnosti (12),
- socialno-kontekstualna podpora (10) in
- tvorni pristopi k izzivom (7).

V kategoriji osebne in profesionalne lastnosti je bil najpogostejše omenjen pojem usmerjenost v profesionalni razvoj (12). Pomoč in podpora mentorice na PPU je pojem, ki je bil najpogostejše omenjen (15) v okviru kategorije socialno-kontekstualna podpora. V kategoriji tvorni pristopi k izzivom sta bila najpogostejše omenjena dva pojma, in sicer veščine prilagajanja (18) ter iskanje pomoči in podpore (18). Študentke PV so najbolj pogosto omenjale pojme, ki smo jih združili pod kategorijo osebne in profesionalne lastnosti (24), študenti RP pa pojme iz kategorije socialno-kontekstualna podpora (39). Medtem so študenti EV najpogostejše izpostavili pojme kategorije tvorni pristopi k izzivom (29).

Tabela 1*Rezilientnost študentov, bodočih učiteljev – pojmi in kategorije*

<i>Pojmi</i>	<i>Število citatov</i>	<i>Frekvence (%)</i>	<i>Kategorije</i>	<i>Pogostost kategorij glede na študijski program (št. citatov/frekvence v %)</i>
avtonomnost	4	1,83	osebne in profesionalne lastnosti	študenti študijskega programa PV (24, 43,64 %)
humor	1	0,46		
iznajdljivost	3	1,37		študenti študijskega programa RP (16, 29,09 %)
odprtost za nove izzive	7	3,20		
notranja motivacija	5	2,28		študenti študijskega programa EV (15, 27,27 %)
samonadzor	4	1,83		
organiziranost	1	0,46		Skupaj: 55, 100 %
samozavest	8	3,65		
usmerjenost v profesionalni razvoj	12	5,48		
ustvarjalnost	3	1,37		
vztrajnost	5	2,28	socialno-kontekstualna podpora	študenti študijskega programa PV (17, 20,24 %)
zaupanje drugih v posameznika	2	0,91		
doživljanje pomena sodelovanja s fakulteto	3	1,37		študenti študijskega programa RP (39, 46,43 %)
doživljanje pomena sodelovanja s koordinatorico PPU	10	4,57		
doživljanje pomena sodelovanja z mentorico na PPU	10	4,57		študenti študijskega programa EV (28, 33,33 %)
empatija	7	3,20		
pomoč in podpora mentorice na PPU	15	6,85		Skupaj: 84, 100 %
pozitivno doživljanje mentorice na PPU	7	3,20		
refleksija z mentorico PPU	5	2,28		
učenje z opazovanjem mentorice	8	3,65		
vzajemnost	14	6,39	tvorni pristopi k izzivom	študenti študijskega programa PV (25, 31,25 %)
zaupanje v podporo VIZ	5	2,28		
angažirano delovanje	17	7,76		študenti študijskega programa RP (26,32,5 %)
iskanje (alternativnih) rešitev	6	2,74		
iskanje pomoči in podpore	18	8,22		študenti študijskega programa EV (29, 36,25 %)
samorefleksija	13	5,94		
skrb za lastno dobro počutje	1	0,46		Skupaj: 80, 100 %
veščine prilagajanja	18	8,22		
zmožnost vzpostavitve distance do zahtevnih okoliščin	7	3,20		
Skupaj	219	100,00		

Pojme, ki se nanašajo na dejavnike izgrajevanja inkluzivnih kompetenc, smo razdelili v štiri kategorije. Prva kategorija, ki smo jo poimenovali izkušnje s posebnimi potrebami, vsebuje tri pojme. Najpogostejše je omenjen pojem pridobivanje prvih izkušenj dela z otroki s PP (13). Druga kategorija, ki smo jo poimenovali doživljanje otroka s PP in zanimanje za njegov razvoj, zajema dva pojma. Pojem doživljanje delovanja otroka s PP pa je le za en citat bolj pogosto omenjen (11) kot pojem interes za otroka in njegovo delovanje (10).

Tabela 2

Dejavniki izgrajevanja inkluzivnih kompetenc – pojmi in kategorije

<i>Pojmi</i>	<i>Število citatov</i>	<i>Frekvence (%)</i>	<i>Kategorije</i>	<i>Pogostost kategorij glede na študijski program (št. citatov/frekvence v %)</i>
osebne izkušnje s PP	2	1,43	izkušnje s PP	študenti študijskega programa PV (7, 31,82 %)
pretekle izkušnje z otroki s PP	7	5,00		študenti študijskega programa RP (7, 31,82 %)
pridobivanje prvih izkušenj z delom z otroki s PP	13	9,29		študenti študijskega programa EV (8, 36,36 %)
				Skupaj: 22, 100 %
doživljanje delovanja otroka s PP	11	7,86	doživljanje otroka s PP in zanimanje za njegov razvoj	študenti študijskega programa PV (7, 33,33 %)
				študenti študijskega programa RP (10, 47,62 %)
interes za otroka in njegovo delovanje	10	7,14		študenti študijskega programa EV (4, 19,05 %)
				Skupaj: 21, 100 %
dvom o lastnih pedagoških kompetencah	11	7,86	proces izgrajevanja inkluzivnih kompetenc	študenti študijskega programa PV (25, 43,10 %)
intuitivno delovanje	5	3,57		
odziv na otrokove čustveno-vedenjske potrebe	13	9,29		študenti študijskega programa RP (16, 27,59 %)
odziv na otrokove učne potrebe	15	10,71		študenti študijskega programa EV (17, 29,31 %)
postopno izgrajevanje znanja tekom študija	9	6,43		
pragmatično razumevanje inkluzije	5	3,57		študenti študijskega programa PV (25, 43,10 %)
potreba po času za utrjevanje znanja	9	6,43	potrebe študenta v procesu izgrajevanja inkluzivnih kompetenc	študenti študijskega programa PV (15, 39,47 %)
				študenti študijskega programa RP (12, 31,58 %)
potreba po konkretnih in natančnih smernicah za delo z otrokom s PP	17	12,14		študenti študijskega programa EV (11, 28,95 %)
potreba po varnosti	13	9,29		Skupaj: 38, 100 %
Skupaj	140	100,00		

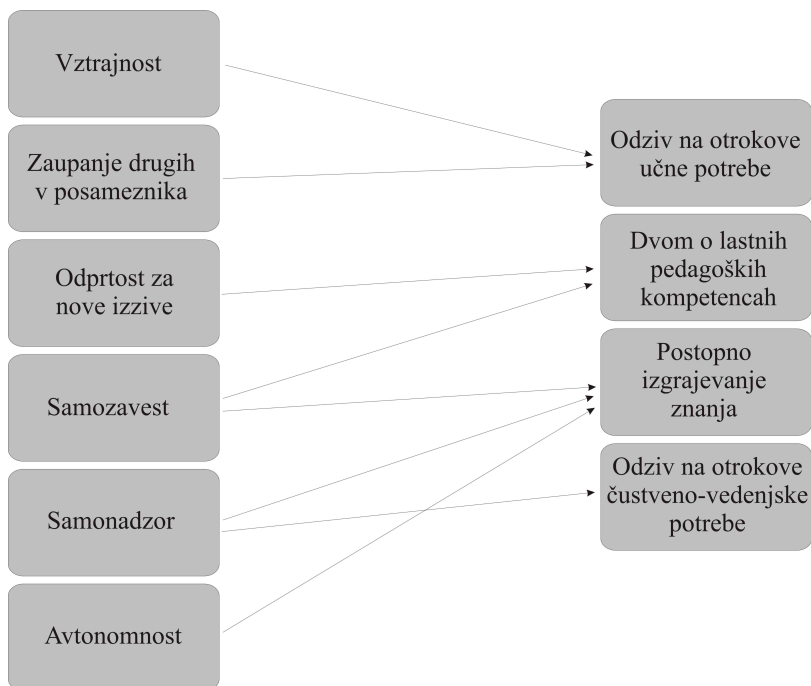
Proces izgrajevanja inkluzivnih kompetenc je ime tretje kategorije, ki vsebuje šest pojmov. Med temi je najpogostejše omenjen pojem odziv na otrokove učne potrebe (15). V četrto kategorijo potrebe študenta v procesu izgrajevanja inkluzivnih kompetenc smo združili tri pojme. Pojem potreba po konkretnih in natančnih smernicah za delo z otrokom s PP (17) je bil omenjen najpogostejše. Študenti študijskega programa RP so najpogostejše omenjali pojme iz kategorije doživljanje otroka s PP in zanimanje za njegov razvoj (10). Medtem ko so študenti študijskega programa PV najpogostejše omenjali pojme, ki so bili združeni v kategoriji izgrajevanje inkluzivnih kompetenc (25) in v kategoriji potrebe študenta v procesu izgrajevanja inkluzivnih kompetenc (15). Študenti študijskega programa EV pa pojme, ki so bili združeni v kategoriji izkušnje PP (8).

Z analizo sopojavnosti pojmov posameznih kategorij pridobljenih podatkov smo ugotovili, da se nekateri vidiki rezilientnosti prepletajo z nekaterimi dejavniki inkluzivnih kompetenc v izgrajevanju. Prepletenost pojmov obeh konstruktov podrobneje predstavljamo v nadaljevanju.

4.1 Prepletenost osebnih in profesionalnih lastnosti z dejavniki izgrajevanja inkluzivnih kompetenc

Slika 1

Prepletenost nekaterih pojmov kategorije osebnih in profesionalnih lastnosti s procesom izgrajevanja inkluzivnih kompetenc



Osebnostne in profesionalne lastnosti se z vidiki procesa izgrajevanja inkluzivnih kompetenc neposredno medsebojno prepletajo na različnih ravneh. Vztrajnost ter zaupanje drugih v posameznika se prepletata s študentovim odzivom na otrokove učne potrebe, kar kaže naslednji citat študentke PV: "Poskušala sem mu povedati na drugačen način. Ko sem videla, da me ne upošteva, da mu kaj ne gre, nisem šla kar stran, povedala sem mu na bolj razumljiv način." Odprtost za nove izzive ter samozavest se prepletata s študentovim dvomom o lastnih pedagoških kompetencah. Pripravljenost študenta, da se na otrokove potrebe odziva, je lahko pogojena s študentovo odprtostjo za nove izzive, kar predpostavlja, da pri vključevanju otrok s PP prepozna izziv. Odziv študenta na otrokove potrebe je lahko tudi pod vplivom študentovega dvoma o lastnih pedagoških kompetencah, zato je pomembno, da je kljub dvomu usmerjen v nove izzive. Odprtost za nove izzive je izpostavila študentka PV: "Mene je bilo strah, da bi šlo z njim [otrokom s PP, op. avt.] kaj narobe, bolj kot to, da sem z njim delala. Saj sem vedela, kaj narediti, samo nisem pa vedela, ali bi bila v tisti situaciji zmožna to narediti. Pogum, mislim, da bi to potrebovala." Avtonomnost in zmožnost študentovega samonadzora pa se prepletata s procesom izgrajevanja znanja tekom študija. Raziskava avtoric Skupnjak, Tot in Pahić (2018, str. 153) je pokazala, da je avtonomnost na delovnem mestu pomemben dejavnik, zaradi katerega se študenti, bodoči učitelji, odločajo za učiteljski poklic. S postopnim izgrajevanjem znanja študent gradi torej doživljanje lastne avtonomnosti in lahko sam izvede dejavnosti, ki jih še v prvem letniku ni zmožel samostojno izvesti. Slednje ponazarja citat študentke PV: "Zdaj sem bolj samostojna, v prvem letniku nisem imela občutka, da bi lahko vodila celo skupino, pa čeprav sem že delala z otroki. V tretjem letniku sem imela veliko boljši občutek, da dejansko zmorem nekaj narediti [...]." Posledica študentovega postopnega izgrajevanja znanja je poleg avtonomnosti lahko tudi njegova večja samozavest pri pedagoškem delu. Slednje je pojasnila študentka PV: "Lažje je kot v prvem letniku, ko si bil rajši tiho, ker nisi vedel, ali bi kaj naredil. Počutili smo se, da že znamo in da smo, no, vsaj jaz sem se čutila, pripravljeni iti delat v vrtec." Nazadnje se zmožnost študentovega samonadzora prepleta z njegovo zmožnostjo oblikovanja odziva na otrokove čustveno-vedenjske potrebe. S postopnim izgrajevanjem znanja študent čedalje bolj obvladuje lastne odzive in se zmore pri delu z otrokom samonadzorovati, kar je na PPU doživela študentka PV: "Meni se zdi, da smo tekom predavanj in predmeta izvedeli veliko, [...] kako sam sebe nadzorovat, kako delat z otroki s PP." Študentka študijskega programa RP pa je poudarila: "[...] včasih se mi zdi, da je potrebno kakšen komentar preprosto ignorirati in voditi naprej pouk."

4.2 *Prepletenost osebnih in profesionalnih lastnosti z izkušnjami s PP*

Pretekle izkušnje dela z otroki s PP (izkušnje, ki jih je študent pridobil v okviru PPU ali na drugačen način) lahko prispevajo k študentovi samozavesti pri delu z otroki s PP, kar je izpostavila študentka PV: "Jaz se na področju dela z otroki s PP čutim močna, ker sem že prej delala v razvojni skupini." Pridobivanje prvih izkušenj z otroki s PP v okviru PPU je usmerjeno predvsem v doživljanje otroka s PP, pri čemer se pri študentu lahko prej pojavi dvom o lastnih kompetencah kot pa prepričanje, da je kompetenten za delo z njimi. Pretekle izkušnje v kombinaciji z novimi izkušnjami z otroki s PP pa lahko okrepijo študentovo samozavest pri delu z njimi, predvsem kadar so te izkušnje pozitivne.

4.3 *Prepletenost socialno-kontekstualne podpore z doživljanjem otroka s PP in zanimanje za njegov razvoj*

Empatija ter pomoč in podpora mentorice na PPU se prepletata z interesom za otroka in z njegovim delovanjem. Interes za otroka in njegovo delovanje se prepletata torej s študentovo zmožnostjo vzpostavitve empatičnega odnosa z otrokom s PP. Pri tem se empatija ne izraža le v odnosu do konkretnega otroka s PP, temveč tudi v razumevanju vpliva njegovega vedenja in delovanja na celotno skupino. Na to kaže citat študentke EV, ki je na PPU sicer delala z odraslimi osebami s PP: "Jaz sem imela na PPU osebo z duševno motnjo. Biti moreš dober opazovalec, vsako spremembo opaziti, biti empatičen, gledati celostno – kako se počuti cela skupina, en je depresiven, en bo kmalu imel napad, ti pa moraš z vsemi delati, da bo počutje dobro." Interes za otroka in njegove potrebe je odvisen tudi od doživljanja pomoči in podpore mentorice, ki z začetnimi informacijami o otroku s PP v študentu ustvari občutek varnosti in hkrati vzbudi interes zanj, kar je razvidno iz citata študentke PV: "Nekaj informacij sem dobila od vzgojiteljice, veliko pa sem jih dobila, ko sem šla do tega dečka [...]. Povratne informacije sem dobila s tem, ko sem opazovala, kako se vede." Šele ko se v študentu vzbudi interes za otroka s PP in njegovo delovanje, se lahko usmeri v oblikovanje ustreznega odziva na zaznane učne ali vedenjske potrebe, kot v naslednjem citatu navaja študentka PV: "Bil je deček, ki je imel resne čustveno-vedenjske težave. Zadnji teden prakse sem se fokusirala nanj, skušala sem ga spodbujati z različnimi strategijami, se z njim pogovarjati, ker je to tudi moje področje študija in me zanima."

4.4 *Prepletenost socialno-kontekstualne podpore s procesom izgrajevanja inkluzivnih kompetenc*

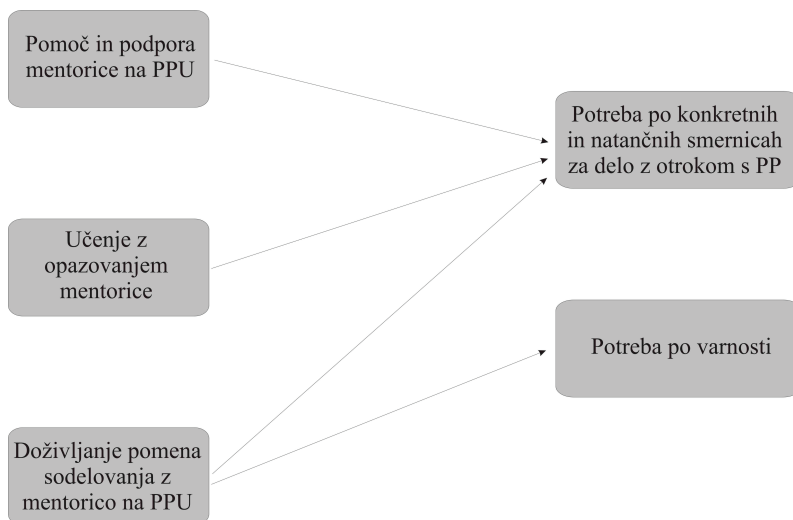
Doživljanje pomena sodelovanja z mentorico se prepleta s študentovim postopnim izgrajevanjem znanja ter odzivom na zaznane otrokove čustveno-vedenjske potrebe. Doživljanje sodelovanja z mentorico na PPU prispeva k študentovemu doživljanju, da med študijem izgraja znanje, kar mu omogoča, da je pri delu bolj samostojen. Hkrati z mentorico na praksi razvija sodelovalen odnos, kar je razvidno iz citata študentke PV: "Letos me je mentorica veliko spraševala, kako naj kaj naredimo, kaj jaz menim. Več znanja imamo." V sodelovanju z mentorico lahko študent oblikuje ustrezne odzive tudi na otrokove čustveno-vedenjske potrebe. Obvladovanje zahtevnega vedenja otrok (s PP) namreč študentom pogosto predstavlja zahtevno nalogo (Swennen in Korthagen, 2004; Paquet in Rieg, 2016). Izkušnjo sodelovanja z mentorico pri obvladovanju zahtevnega vedenja pa je ponazorila študentka RP: "Pri športni vzgoji je bilo tako, da sta dva učenca povzročala težave, prvi je imel avtizem, druga učenka pa vedenjske motnje [...]. Športno vzgojo smo ustavili. V razredu smo se potem pogovorili, da ni nič narobe s tem, če izgubiš. In sva z mentorico dopovedovali in večkrat ponovili [...]. Deček je potreboval veliko potrditev [...]." Odziv na otrokove čustveno-vedenjske potrebe pa se prepleta tudi s študentovim doživljanjem mentoričine podpore in pomoči. Študent lahko samostojno oblikuje ustrezne odzive na otrokovo zahtevno vedenje, a je v samem začetku pomembno, da mu pri tem nudi podporo in pomoč mentor. Študentu slednje pomaga, da otroka razume in se mu zna približati z občutkom za njegove potrebe, kar je razvidno iz citata študenta RP: "[...] Učiteljica mi je povedala, da ko deklica z

avtističnimi motnjami noče sodelovati, je bolje, da jo pustim, ker potrebuje nekaj časa. Včasih je lepo sodelovala, včasih pa je trmarila, ampak sem jo nekaj časa pustil, potem sem jo spodbujal, pa je šlo.” K doživljanju pomoči in podpore prispeva tudi doživljanje študenta, da se z opazovanjem mentorice uči. Kar ponazarja citat študenta RP: ” Od mentorice sem se naučil fint. Najprej preberi navodilo. Potem počakaj, šteje do sedem in če začne vsaj malo brat, bo vsaj pogledal, potem nadaljuj. Če vidiš, da se nič ne dogaja, če se ne bo odzval, preberi še enkrat, a ne več kot trikrat [...].”

4.5 Prepletenost socialno-kontekstualne podpore in potreb študenta v procesu izgrajevanja inkluzivnih kompetenc

Slika 2

Prepletenost nekaterih pojmov kategorije socialno-kontekstualne podpore in nekaterih pojmov kategorije potreb študenta v procesu izgrajevanja inkluzivnih kompetenc



Pomoč in podpora mentorice se prepleta s študentovo potrebo po konkretnih in natančnih smernicah za delo z otroki s PP, predvsem takrat, ko gre za potrebe otroka, ki jih študent doživlja kot zahtevne ali se pred njimi čuti ogroženega. S konkretnimi in natančnimi smernicami za delo z otrokom s PP zadovolji tudi lastno potrebo po strukturiranem učnem okolju, saj lahko predvidi zahtevne dogodke, kar v njem ustvarja občutek varnosti. Tako študent doživi tudi, da z mentorico na PPU sodelujeta. Vse to ponazarja citat študentke EV: “Šli smo na kratek sprehod z otroki, nekateri med njimi imajo tudi epileptične napade. S sabo so imeli zdravilo. O tem me je mentorica obvestila [...]. Deklica lahko pade vznak, dobi napad, [...]. Saj so vsi vedno zraven, tudi sama sem bila parkrat prisotna.” Prav tako se doživljanje pomena sodelovanja z mentorico na PPU prepleta s študentovo potrebo po varnosti ter potrebo po konkretnih in natančnih

smernicah za delo z otroki s PP. Študentova potreba po konkretnih in natančnih smernicah za delo z otroki s PP pa se pričakovano prepleta z njegovim učenjem z opazovanjem mentorice. Študent se lahko na nepredvidljive dogodke pripravi tako, da se konkretnih smernic za delo z otrokom s PP uči z opazovanjem mentorice in sprejme učiteljičine pristope kot ustrezne, kar v njem posredno zadovolji tudi potrebo po varnosti, kot ponašarja citat študenta RP: "Glede deklice z avtističnimi motnjami v prvem razredu pa nisem vedel, kako je, ampak glede na to, da sem vmes hospitiral, sem vedel, kako pač učiteljica reagira, in mi je bilo potem lažje." Na tak način študent doživlja, da se uči konkretnih pristopov in metod dela, ki jih lahko uporabi v konkretnih situacijah z otrokom. Obenem lahko to zanj predstavlja tveganje pri usvajanju inkluzivnih stališč, ki so lahko pri nekaterih učiteljih naravnana v pragmatično razumevanje inkluzije (Young, McNamara in Coughlan, 2017). Na sledenje kaže citat študentke EV, ki je bila nad delovanjem šole navdušena in je stališča o potrebi po zgolj specifičnih pristopih pri delu z otroki s PP prevzela v celoti: "To je taka specifična težava in bi morali na specifični način delat z njim."

4.6 Prepletenost socialno-kontekstualne podpore in izkušenj (z otroki) s posebnimi potrebami

Empatija kot pomemben element socialno-kontekstualne podpore se prepleta s študentovo osebno izkušnjo s PP. Osebnosti izkušnje s PP lahko v študentu vzbudijo empatijo do otroka s PP, s katerim dela na PPU, kar je mogoče razbrati iz citata študenta EV, ki ima Aspergerjev sindrom: "Pri meni se navzven ne vidi, da imam Asperger, ampak sem se dosti reakcij, čustev pa prenesenega pomena naučil. Tudi tisti fantek na PPU je tudi tak. [...]. Pri njem je zelo zanimiv predvsem odnos do družine [...]." Osebna izkušnja s PP študentu omogoča, da samostojno oblikuje ustrezní odziv na učne potrebe učenca, predvsem kadar gre za potrebe, sorodne študentovim. Izhajanje zgolj iz lastnih potreb pa lahko za študenta predstavlja past. Obstaja namreč nevarnost, da ne bo zmožgel narediti ločnice med tem, kaj so njegove potrebe oz. kakšne so te bile tekom šolanja na primarni ali sekundarni ravni, in kakšne so v resnici potrebe učenca, s katerim dela.

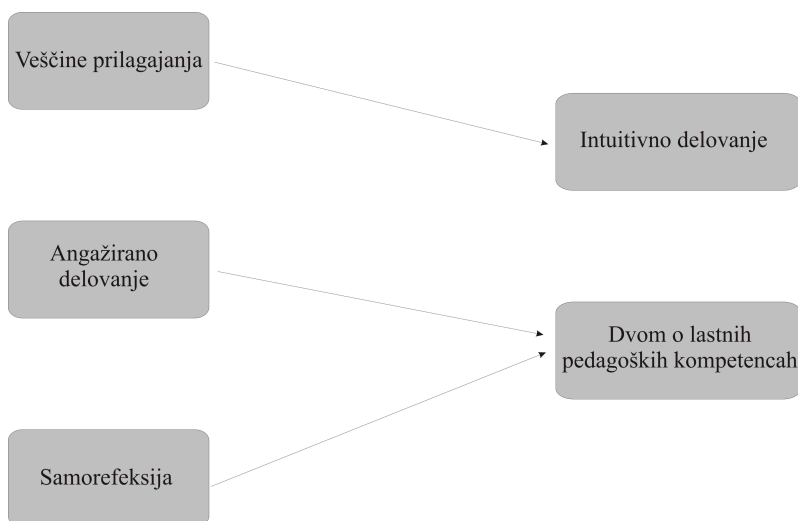
4.7 Prepletenost tvornih pristopov k izzivom in procesa izgrajevanja inkluzivnih kompetenc

Študentove veščine prilagajanja se prepletajo z njegovim intuitivnim delovanjem. Sprejemanje intuitivnih rešitev študentov na PPU je lahko v funkciji študentovega prilagajanja na različne nepredvidljive okoliščine. Intuitivno delovanje je značilno predvsem za študente, bodoče učitelje, ki še nimajo izgrajenih kompetenc, zato sprejemajo odločitve, ki temeljijo na lastnih občutkih (Korthagen, 2001). Zmožnost prilagajanja v različnih okoliščinah pa je tudi lastnost rezilientnega učitelja (Mansfield idr., 2012). Ta razkorak med veščinami prilagajanja kot rezilientno lastnostjo in intuitivnim delovanjem kot dejavnikom inkluzivnih kompetenc je razviden iz naslednjega citata študentke RP: "Sama mislim, da so v mojem razredu stvari temeljile predvsem na improvizaciji in fleksibilnosti. Tudi če sem si zastavila neke cilje, sem učno pripravo prilagodila glede na način dela v razredu, kakšna je bila klima, kakšne so bili volje učenci, mislim, da je bilo

kar nekaj takih dni, ko je bilo naporno. Zdi se mi pomembno, da se predvsem v prvem razredu raje ustavi delo in se z učenci pogovoriš v tistem momentu o napačnih stvareh, ker potem, če se taista stvar ponovi naslednjič, boš manj časa porabil za reševanje teh problemov in konfliktov.” Študentka PV pa je svoje sprejemanje intuitivnih odločitev opisala tako: “[...] če sem bila v stiku s tem dečkom, ko je imel izpad, sem odreagirala tako, kot se mi je takrat zdelo, kolikor sem imela znanja. Včasih sem poskušala kakšno stvar po lastnem občutku, pol sem videla, kaj je dobro in kaj ni. Po praksi, ko smo imeli še dodatne vaje, sem videla, da bi lahko kakšne stvari boljše naredila. Takrat se mi je zdelo v redu, ker je bilo to v mojih zmožnostih, je bilo učinkovito, ker sem ga umirila, vprašanje pa je, koliko se je on takrat naučil.” Veščine prilagajanja se povezujejo tudi s študentovo zmožnostjo samorefleksije, ki študentu omogoča, da prepozna slabosti intuitivnega delovanja in se uči, kako vplesti, integrirati in uporabiti nova spoznanja o delu z otrokom s PP. Potreba po samorefleksiji, s katero študent spoznava svoja šibka in močna področja, se prepleta z njegovim dvomom o lastnih pedagoških kompetencah v izgrajevanju. Dvom v lastne kompetence v izgrajevanju je za študenta pričakovan. Občutek, da na PPU spozna, da je na nekaterih področjih okrepljen, o drugih pa še dvomi, je razvidno iz citata študentke PV: “Naslednje leto bomo že delali, zato tudi sebe bolj opazuješ in razmišljaš, ali boš sploh pripravljen. Kar se tiče dela z otroki, se počutim, da bi lahko imela skupino, bolj je problem s starši in formalnimi stvarmi. Tega me je strah.” Dvom v lastne pedagoške kompetence obenem predstavlja spodbudo študentu, da angažirano pristopi k nalogam na PPU in išče načine, kako bi izgradil kompetence, ki jih še nima, kar je razvidno iz citata študenta RP: “Jaz sem bil malo bolj vedoželjen in malo bolj aktiven, vendar še vedno ni to to. Na primer nimaš tega občutka, kaj pomeni voditi razred. Tudi približno nisi pripravljen, mogoče bi morali malo bolj dati poudarka na to, da smo malo več sami aktivni, pa nas vključevati v vse zadeve.”

Slika 3

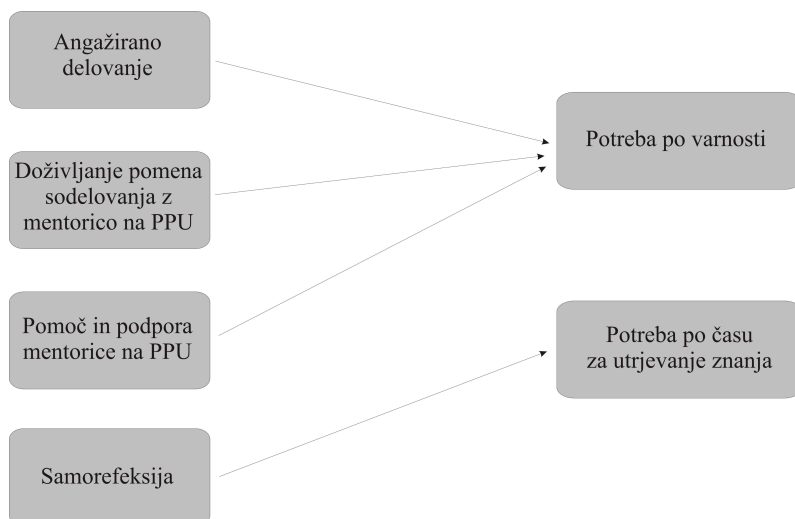
Prepletenost nekaterih pojmov kategorije tvornih pristopov k izzivom in nekaterih pojmov kategorije proces izgrajevanja inkluzivnih kompetenc



4.8 Prepletenost tvornih pristopov k izzivom in potreb študentov v procesu izgrajevanja inkluzivnih kompetenc

Slika 4

Prepletenost nekaterih pojmov kategorije tvornih pristopov k izzivom in nekaterih pojmov kategorije potrebe študentov v procesu izgrajevanja inkluzivnih kompetenc



Angažirano delovanje študenta se prepleta z njegovo potrebo po varnosti. Potrebo po varnosti lahko študent išče pri mentorici na PPU na način, da doživlja, z njo sodeluje, ali tako, da mu pomaga in ga podpira. Lahko pa v sebi prepozna vire moči in si tudi z lastnim angažiranim delovanjem zadovolji potrebo po varnosti, kar ponazarja citat študentke RP: “Za to [da se vnaprej pripravi na prakso, op. avt.] sem se odločila, ker sem vedela, da moram dva tedna samostojno poučevati. Rajši sem pripravljena, imam vsebine, teme že vse vnaprej pripravljene. Po prvem tednu opazovanja je sledilo dva tedna samostojnega poučevanja in mi je bilo lažje, tudi psihično, da sem bila vnaprej pripravljena, da sem vedela, v kakšen razred pridem, kakšna je mentorica, kakšna je klima na šoli.” Ob tem pa je potrebno poudariti, da se angažirano delovanje študenta in potreba po podpori in pomoči mentorja ter sodelovanje z njim ne izključujejo v smislu zadovoljevanja potrebe po varnosti, kvečjemu se prepletajo. Rezilientnost študenta soustvarjata tako njegova zmožnost angažiranega delovanja kot zmožnost iskanja pomoči in podpore v okolju (Le Cornue, 2009; Mansfield idr., 2016). Samorefleksija študenta, s pomočjo katere prepozna stvari, v katerih je dober, ter tiste, v katerih se mora okrepiti in izgraditi znanje, se povezuje s študentovo potrebo po času za utrjevanje znanja. Čas študentu omogoča, da izgrajeno znanje poglobi in do njega kritično pristopa, ga preizkuša v različnih okoliščinah ter razvija interes za nove teme. Obremenjenost s pomanjkanjem časa in potreba po reflektiranem razmisleku o tem, kaj študent že zna, prikazuje citat študentke PV: “Po mojem stvari dojemamo in opažamo drugače, kot smo jih pred dvema, tremi leti. Mogo-

če bi tudi za delo z otroki s PP rabili več časa, da bi se naučili, znanje poglobili in ga nato večkrat uporabili. Zdi se mi, da je bilo vse tako preveč na hitro.”

5 Sklep

V prispevku smo poudarili, da študenti v okviru začetnega izobraževanja izgrajujejo kompetence, s pomočjo katerih bodo lahko sprejemali informirane odločitve in prispevali k oblikovanju družbeno-kritičnega okolja. Zato jim mora le-to ponujati priložnosti za aktivno izgrajevanje kompetenc, kritično razmišljanje in refleksijo doživljanja izkušenj. Prav tako je pomembno, da spoznavaajo, da je ključen vidik učiteljskega oz. pedagoškega poklica čustveno doživljanje ter obvladovanje različno zahtevnih okoliščin, s katerimi se bodo v tem poklicu soočali. Izpostavili smo rezilientnost (bodočih) učiteljev, ki jo opredelimo kot posameznikove osebne in profesionalne lastnosti ter socialno-kontekstualno podporo okolja, ki se manifestira v proaktivnem soočanju s poklicnimi izzivi in prevzemanju iniciativnosti za ustvarjalne rešitve ter njihovo realizacijo. Med pomembnimi kompetencami, ki jih študent izgrajuje v okviru začetnega izobraževanja, so tudi inkluzivne kompetence. Pri tem študenti, bodoči učitelji, spoznavaajo, da je za zagotavljanje inkluzivne vzgoje in izobraževanja pomembno, da razvijajo tudi zmožnost za uvajanje različnih sprememb in sprejemanje pomembnih, avtonomnih odločitev, ki bodo lahko imele daljnosežne družbene učinke. Avtonomnost, ki jo lahko učitelj dosega pri svojem delu, je obenem tudi pomemben motivacijski dejavnik pri odločitvi za učiteljski poklic (Skupnjak, Tot in Pahić, 2021, str. 153).

Poudarili smo, da PPU predstavlja ključno konkretno izkušnjo, v okviru katere študenti, bodoči učitelji, izgrajujejo inkluzivne kompetence in hkrati posredno tudi lastno profesionalno rezilientnost. Rezultati raziskave so pokazali, da sta proces izgradnje inkluzivnih kompetenc in proces rezilientnosti tesno povezana. Izgrajevanje inkluzivnih kompetenc se namreč smiselno in recipročno prepleta na področju vseh treh kategorij, ki krepijo študentovo rezilientnost. V primeru osebnih in profesionalnih lastnosti je pomembno izpostaviti predvsem študentovo samozavest pri delu z otroki s PP, ki se na PPU krepi s pridobivanjem konkretnih izkušenj za delo z njimi ter z doživljanjem, da znanje, ki ga izgrajujejo, postaja kompleksnejše. Na PPU se v študentu začne tudi prebujati interes za otroka s PP, predvsem takrat, ko doživlja, da mu mentorica nudi podporo in pomoč. Slednje se nanaša na socialno-kontekstualni vidik rezilientnosti. Hkrati je pomembno, da zmore podporo in pomoč pri mentorici tudi sam poiskati, tako da z njo vzpostavi dialog. Skozi dialog lahko doživlja, da z njo sodeluje, kar ga okrepi z vidika doživljanja lastne zmožnosti samostojnega delovanja. Obenem zadovoljuje tudi svojo potrebo po varnosti. Tvorni pristopi k izzivom se lahko izražajo v študentovi zmožnosti prilagajanja različnim okoliščinam. Pri tem sicer tvega, da so njegove odločitve zgolj intuitivne narave. Zato je ključnega pomena, da o njih reflektira in prepoznava slabosti takega delovanja. Potreba po refleksiji se pri njem lahko prebudi tudi zaradi dvoma v lastne pedagoške kompetence, kar ga po drugi strani sili v angažirano delovanje. Na tak način razvija svojo avtonomnost in samo doživljanje moči vpliva na okoliščine, tako da odstranjuje ovire in vpeljuje spremembe v učno-socialnem okolju na PPU. Ugotavljam, da je prepletenost med posameznimi kategorijami rezilientnosti in inkluzivnih

kompetenc v izgrajevanju kompleksna in večplastna, saj gre v obeh primerih za večdimenzionalna koncepta.

Sklenemo, da je v inkluzivnem okolju rezilientni študent, bodoči učitelj, vseživljenjsko razvijajoči se profesionallec, ki se mora preizkušati v zmožnosti oblikovanja sebi prilagojenega učnega okolja, ki mu bo omogočalo optimalen izobraževalni, profesionalni in osebnostni razvoj. Hkrati ima priložnost, da ob sodelovanju in strokovni podpori mentorja in študijskih kolegov v učeči se skupnosti nenehno gradi lasten profesionalni razvoj in konstruktivno spreminja okolje, v katerega se vključuje, tako da je pozoren na novopridobljeno znanje, ki ga aplicira na potrebe otrok s PP, ter ustvarja varno, spodbudno in inkluzivno okolje za vse vključene.

Karmen Drljić, PhD, Vanja Riccarda Kiswarday, PhD

The Intertwining of Resilience and Inclusive Competencies in Future Teachers

Initial education should offer future teachers a variety of opportunities for their active involvement, competency building, critical thinking, and reflection on experiences. One of the important specific experiences is also practical pedagogical training, in which future teachers are faced with authentic pedagogical challenges. Among the key competencies of future teachers are also inclusive competencies that require a mental leap from teaching for the majority or some to teaching for all. At this point, it should be stressed that the inclusive competencies of students, future teachers, are still developing, so their formation is a process that does not end with the acquisition of higher education.

The model of good inclusive practice is still in formation; consequently, teachers and even more so students, future teachers, often feel insecure about the knowledge and skills expected of them in inclusion. An important element of the teaching profession is emotional experience and the ability to face various challenges. Therefore, it is also important to develop and strengthen the teachers' resilience, which they must begin building during the initial education. Teacher resilience is a complex, dynamic and multidimensional concept, and it manifests itself as proactively facing professional challenges and taking the initiative for creative, often innovative, solutions and their realization. Protective factors also make an important contribution to forming the resilience of (students, future) teachers, i.e.:

- personal and professional characteristics that enable (students, future) teachers to recognize their professional role and its importance for society;*
- the social-contextual support that (students, future) teachers experience and receive from the environment in which they operate; and*
- a constructive approach to the challenges expressed in the teachers' proactive action and their ability to constantly face even the most demanding challenges of their profession.*

Furthermore, inclusion is a process that is uniquely conceived with each individual; it is connected with facing the unknown, with getting to know and creating innova-

tions, uncertainty, cooperation with various experts. The resilience of (students, future) teachers is therefore important because the inclusion of children with special needs into regular forms of education and in society in general is an important social issue. This issue should also be addressed by directing the education of future teachers towards shaping an individual who will be able to respond professionally, reflectively, argumentatively, and critically to the challenges of inclusion. Thus, within the framework of initial education, the student, future teacher, develops into an individual who is able to form initiatives for the implementation of inclusive education. It therefore requires a positive and optimistic attitude, a stimulating and supportive environment, and proactive action. Based on this premise, we put forward the hypothesis that while building inclusive competencies, students, future teachers, also indirectly build their resilience. The latter also takes place within the practical pedagogical training, in which students, future teachers, gradually learn what competencies they need to work with children with special needs and for their inclusion in the educational process. It is crucial that they do not see the latter as a difficulty that deters them from further building inclusive competencies, but as a challenge to which they should respond proactively. Therefore, our aim was to understand how students, future teachers, experience the intertwining of resilience in building inclusive competencies.

In the qualitative research, we analysed verbally the data obtained through focus interviews and used the analysis of the co-occurrence of concepts to gain an in-depth understanding of the intertwining of resilience and inclusive competencies in formation. The data were processed using the Atlas.ti software. The study included 13 students from the Faculty of Education, University of Primorska, from the programmes Pre-school Teaching, Educational Sciences and Primary School Teaching. The group of interviewees was mixed-gender, and a student with Asperger syndrome was also included.

Based on the data analysis, we identified 43 concepts which were grouped into seven categories, according to the theoretical framework.

Three categories related to different aspects of student resilience. We named them "personal and professional qualities", "social-contextual support", and "creative approaches to challenges". Within the category of personal and professional qualities, we identified 12 concepts, among which the most frequently mentioned was the concept of focus on professional development, followed by self-confidence and openness to new challenges. In the interviews, the category of personal and professional qualities was most often mentioned by female students of the Preschool Teaching programme. In the context of social-contextual support, we identified 10 concepts; the most frequently mentioned was the concept of help and support of a mentor at practical pedagogical training, as well as reciprocity and the importance of cooperation with the coordinator and mentor at practical pedagogical training. This category was most often mentioned by Primary School Teaching students. Creative approaches to challenges was the third category, where we identified 7 concepts; the most frequently mentioned were adaptation skills, seeking help and support, and engaged action.

The concepts related to the student's inclusive competencies in formation were divided into four categories, i.e.: experience with disabilities; experiencing a child with special needs and interest in their development; the process of building inclusive competencies; the needs of the student in the process of building inclusive competencies. Experience with disabilities contains three concepts, among which the most frequently

mentioned is gaining the first experience of working with children with special needs. Experiencing a child with special needs and interest in their development includes two concepts that are almost equally mentioned in the interviews, namely, the concept of experiencing working with a child with special needs and the concept of interest in the child and their work. The process of building inclusive competencies contains six concepts, among which the most frequently mentioned is the concept of response to the child's learning needs, and often also the response to the child's emotional and behavioural needs. The last category, the needs of the student in the process of building inclusive competencies, includes three concepts, among which the most frequently mentioned was the need for specific and precise guidelines for working with children, followed by the need for safety.

By analysing the co-occurrence of concepts in individual categories of the obtained data, we found that some aspects of resilience are intertwined with some factors of inclusive competencies in formation. The intertwining between these aspects is presented in more detail below.

The intertwining of personal and professional characteristics with factors for building inclusive competencies is manifested at different levels:

- Perseverance and trust of others in the individual, which are intertwined with the student's response to the child's learning needs.
- Openness to new challenges and self-confidence, which are intertwined with the student's doubt about their own pedagogical competencies.
- Autonomy and the ability of the student's self-control, which are intertwined with the process of building knowledge during studies.
- Past experience with children with special needs, which significantly contributes to the student's self-confidence in working with them.
- Empathy and the help and support of the mentor at practical pedagogical training are intertwined with the interest in the child and their performance.
- Interest in the child and their needs, which also depends on the help and support of the mentor, who with the initial information about the child with special needs creates a sense of security for the student and at the same time arouses interest in them.
- Experiencing the importance of working with a mentor, which is intertwined with the student's gradual development of knowledge and the response to the perceived emotional and behavioural needs of the child.

The intertwining of social-contextual support and student needs in the process of building inclusive competencies is manifested at different levels:

- The help and support of the mentor is intertwined with the student's need for precise guidelines for working with children with special needs, especially when the student perceives the needs of the child as demanding or feels threatened by them.
- Also, experiencing the importance of working with a mentor at practical pedagogical training is intertwined with the student's need for safety and the need for specific and precise guidelines for working with children with special needs.
- The student's need for precise guidelines for working with children with special needs is, as expected, intertwined with their learning by observing the mentor.

- *The student learns specific guidelines for working with a child with special needs by observing the mentor, and accepts the teacher's approaches as appropriate, which indirectly satisfies the need for safety.*
- *An important element of social-contextual support is that empathy is also intertwined with the student's personal experience with special needs.*

Some concepts from the category of constructive approaches to challenges intertwine with some concepts from the category of the process of building inclusive competencies:

- *The student's adaptation skills are intertwined with their intuitive functioning.*
- *The need for self-reflection, with which the student learns about their weak and strong areas, is intertwined with their doubt about their own pedagogical competencies in formation.*
- *Doubt about one's own pedagogical competencies also provides an incentive for the student to engage in the tasks at the practical pedagogical training and look for ways to build competencies that they do not already have.*
- *Student engagement is intertwined with the need for security.*
- *Student self-reflection, through which one recognizes the things in which they are good at and those in which they must strengthen and build knowledge, relates with the student's need for time to consolidate knowledge.*

We thus find that the processes of forming inclusive competencies and resilience are closely linked, and that the formation of inclusive competencies is meaningfully and reciprocally intertwined in the area of all three categories that strengthen student resilience.

Thus, we can conclude that in an inclusive environment, resilient students are developing into future professionals who must test themselves in the ability to create a self-adapted learning environment that will allow them optimal educational and personal development. At the same time, they have the opportunity to constantly build their own professional development and constructively change the environment in which they participate, with the cooperation and professional support of a pedagogical mentor and study colleagues. They do so by paying attention to the newly acquired knowledge adapted to the needs of children with special needs, and by creating a stimulating and inclusive environment for everyone involved.

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Okolju prijazno vedenje bodočih učiteljev razrednega pouka

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Znanstveni članek

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KLJUČNE BESEDE: trajnostni razvoj, okoljska vzgoja, bodoči učitelji razrednega pouka, okoljska pismenost, okolju prijazno vedenje

POVZETEK – Okolju prijazno vedenje je kompleksna sestavina človekovega praktičnega delovanja v okolju, ko se človek ne le zaveda okoljskih problemov in izraža pripravljenost za aktivno ukrepanje, temveč se obnaša skladno z zahtevami naravnega okolja. V prispevku je predstavljena empirična raziskava, ki proučuje stopnjo okoljskega vedenja bodočih učiteljev razrednega pouka, ki so v študijskem letu 2019/20 obiskovali 4. letnik (1. stopnje) ali 1. letnik (2. stopnje) ene izmed treh slovenskih pedagoških fakultet. Raziskava ugotavlja, da anketiranci ocenjujejo pomembnost varovanja in ohranjanja okolja kot pomembno ali zelo pomembno. Njihova stopnja okoljskega vedenja je dokaj povprečna ($\bar{x} = 3,23$) in povezana z oceno pomembnosti ohranjanja in varovanja okolja: višja kot je ocena pomembnosti varovanja in ohranjanja okolja, višja je stopnja okoljskega vedenja; ne pojavljajo pa se razlike v stopnji okoljskega vedenja glede na univerzo, ki jo vprašani obiskujejo. Nadaljnja analiza je pokazala, da večina vprašanih meni, da pedagoška fakulteta, na kateri se šolajo, ni imela vpliva na njihovo okoljsko vedenje.

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KEYWORDS: sustainable development, environmental education, pre-service elementary teachers, environmental awareness, environmentally friendly behaviour

ABSTRACT – Environmentally friendly behaviour is a complex component of human practical action in the environment, when a person is not only aware of environmental problems and expresses a willingness to take active action, but also behaves in accordance with the requirements of the natural environment. The paper presents an empirical research that examines the level of environmental behaviour of future elementary school teachers who attended the 4th year (1st cycle) or 1st year (2nd cycle) of one of the three Slovenian faculties of education in the 2019/20 academic year. The survey finds that respondents rate the importance of protecting and preserving the environment as important or very important. Their level of environmental behaviour is fairly average ($\bar{x} = 3.23$) and is related to the assessment of the importance of preserving and protecting the environment: the higher the assessment of the importance of protecting and preserving the environment, the higher the level of environmental behaviour; however, there are no differences in the level of environmental behaviour according to the faculty the respondents attend. Further analysis showed that the majority of respondents believe that the faculty of education at which they study did not have an impact on their environmental behaviour.

1 Uvod

Naš planet pretresajo velike spremembe, kot so upad populacije rastlinskih in živalskih vrst, rast emisij in toplogrednih plinov, dvig povprečnih globalnih temperatur, preobsežna uporaba neobnovljivih virov, degradacija tal, urbanizacija, onesnaževanje, ustvarjanje "mrtvih območij" itd. (Gabrovšek, 2010; IUCN, Foresta Institute for Ocean and Mountain Studies, US, UNESCO, 1970). Slednje je posledica človekovega vpliva na okolje in vse to negativno vpliva na kakovost življenja na Zemlji in prihodnost bo-

dočih generacij (Kregar, 2017). Zaradi opisanega je postala skrb za okolje ena ključnih tem pri pogovoru za boljši jutri. Jasno je, da nobena država ni zmožna sama rešiti okoljskih problemov, ki se kažejo na globalni ravni, in da pot do družbe, ki se zavzema za trajnosti razvoj, ni enostavna (Lepičnik Vodopivec, 2006).

Na tem mestu je smiselno izpostaviti, da vsi ljudje vplivajo na okolje ne glede na kulturo, v kateri živijo. Posledice njihovih individualnih in skupinskih dejanj imajo vpliv na okolje. V vsakem danem trenutku je splošna kakovost okolja "velika mreža", ki je posledica vsakega od teh individualnih in skupinskih dejanj. Torej je enačba za izboljšanje okolju prijaznega vedenja enostavna: če enačbi dodamo več ljudi z osnovno stopnjo okoljske pismenosti, bo kakovost okolja narastla, če pa dodamo več ljudi z višjo stopnjo okoljske pismenosti, bo kakovost okolja še boljša. Tako je pomen okoljske pismenosti postavljen pred vrata vsakega izobraževalnega sistema (Roth, 1992).

Če vzamemo v zakup zgoraj predstavljeno enačbo okolju prijaznega vedenja, ki jo predstavi Roth, potrebujemo okoljsko pismene posameznike, ki delujejo v skladu z okolju prijaznim vedenjem. Med njimi so tudi učitelji in bodoči učitelji, ki se šolajo na univerzah. Le-ti imajo pomembno vlogo pri oblikovanju okolju prijaznega vedenja bodočih generacij.

Z okoljskim vedenjem mislimo na dejavnosti, s katerimi posameznik povzroča spremembe v okolju, ki so lahko tako negativne kot pozitivne. Glavna ločnica med okoljsko pismenostjo in okoljskim vedenjem je prvina aktivnosti. Ker pa je človek del okolja, je vsako njegovo dejanje označeno kot okoljsko vedenje (Poljanar Horvat, 2014). Zato okoljsko vedenje opredelimo kot "vedenje, s katerim človek spreminja razpoložljivost snovi in energije iz okolja, njegovo strukturo in dinamiko ekosistemov ali biosfere. S tem vpliva na kakovost življenja vseh živih bitij." (Poljanar Horvat, 2014, str. 10, po Stern, 2000).

Obstajajo okolju prijazna in okolju neprijazna vedenja. V raznovrstni literaturi lahko najdemo mnogo poimenovanj za okolju prijazno vedenje. Najpogostejše v okoljevarstveni terminologiji zasledimo ekološko vedenje, ekološko odgovornost, ekološko odgovorno obnašanje itd. (Poljanar Horvat, 2014, po Rojšek, 1987; Kirn, 2003). Okolju prijazno vedenje je "kompleksna sestavina človekovega praktičnega delovanja v okolju, ko se človek ne le zaveda problemov okolja in izraža pripravljenost za aktivno ukrepanje, temveč se tudi dejansko obnaša skladno z zahtevami naravnega okolja" (Poljanar Horvat, 2015 po Rojšek, 1987 in Kirn, 2003, str. 13).

Kot glavnega akterja smo v naši rešitvi izpostavili učitelja. Slednji ima pomembno vlogo pri vzgajanju in izobraževanju zanamcev v odgovorne in ozaveščene posameznike, ki bodo skrbeli za dobrobit našega planeta (McPherson Frantz in Mayer, 2013). Naj pojasnimo, učenci dnevno v šoli prebijejo od pet do osem ur. V času svojega bivanja tam načrtno in postopoma razvijajo navade, vezane na njih same in okolje. Posledično imajo učitelji pomembno vlogo pri izobraževanju učencev, tj. da so le-ti dejavni in odgovorni do okolja (Torkar, 2016).

Izjemnega pomena pri tem je učiteljeva strokovna izobrazba, zlasti ekološka izobrazba, v sklopu katere je nujno poznavanje okolja, okoljskih problemov, zavedanje posledic neustrezne skrbi za okolje, nujna je obveščenost o dogodkih v okolju ter pripravljenost in motiviranost učitelja za izvajanje svojih nalog. To so ključne komponente, ki pripomorejo k uspešni realizaciji ciljev in nalog okoljske vzgoje (Lepičnik Vodopivec,

2006). Hkrati “ne smemo spregledati pomena dejavnikov, kot so prepričanja študentov o učenju, poučevanju in drugih vidikih učiteljeve profesionalne vloge, saj značilnosti (prepričanja, znanje, izkušnje ipd.), ki jih imajo študenti ob začetku formalnega izobraževanja za učitelja, v veliki meri vplivajo na njihov nadaljnji razvoj. Omenjena prepričanja služijo kot filtri, skozi katere bodoči učitelji gledajo na nova znanja, jih interpretirajo in se odločajo, ali jih bodo uporabili pri svojem bodočem praktičnem delu. Zato je zelo priporočljivo, da preučujemo prepričanja bodočih učiteljev in jih upoštevamo pri načrtovanju njihovega izobraževanja.” (Depolli Steiner, 2018, str. 112).

“Slovenci smo dobili usmeritve tako v formalnem, neformalnem kot priložnostnem izobraževanju, ki stremijo k spoštovanju in upoštevanju načel trajnostnega razvoja, trajnostnemu delovanju in tako k dolgoročnemu oblikovanju trajnostne družbe.” (Potočnik in Hus, 2015, str. 86). Vendar premnoge raziskave ugotavljajo pomanjkljivosti pri izobraževanju in usposabljanju učiteljev na področju trajnostnega razvoja in vključevanju le-tega v poučevanje. Wolff, Sjoblom, Hofman-Bergholm in Palmberg (2017) trdijo, da je izobraževanje učiteljev dokaj neuspešno, kadar govorimo o trajnostnem razvoju. Čeprav različni politični dokumenti in strategije zahtevajo vključitev trajnostnega razvoja na vseh stopnjah izobraževanja, so univerze načeloma avtonomne in se zato lahko odločajo o obsegu vključevanja trajnostnega razvoja v izobraževanje in prakso. Zato ni skupnih modelov, kako vključiti trajnostni razvoj v univerzitetno izobraževanje učiteljev. Obstajajo tudi velike razlike v znanju in spretnostih predavateljev in drugih strokovnih delavcev, ki izobražujejo učitelje, pri vključevanju trajnostnega razvoja in poučevanju o njem v visokošolskem izobraževanju. Pathan, Bröcl, Oja, Ahvenharju in Raivio (2012, v Wolff idr., 2017) nadalje izpostavljajo, da ni jasnih navodil o tem, kako učiti bodoče učitelje o trajnostnem razvoju.

Besede v dokumentih očitno niso dovolj. Brez usposabljanja o trajnostnem razvoju ter vzgoje in izobraževanja za trajnostni razvoj se bodo bodoči učitelji težko naučili, kaj početi in zakaj. Če univerze in druge ustanove, ki izobražujejo bodoče učitelje, ne bodo upoštevale trajnostnega razvoja kot pomembne teme, obstaja veliko tveganje, da bodo bodoči učitelji vstopili na trg dela brez zadostnega znanja in veščin za poučevanje omenjene tematike. “Zaenkrat je izobraževanje za trajnostni razvoj teoretični koncept, ki ne vključuje ustreznih ukrepov, visoka okoljska ozaveščenost pa ni zagotovilo okoljsko zavednega in moralnega vedenja.” (Andevski, Maletaški in Banić, 2019, str. 173).

Bolj pozitivno stališče predstavljajo Ramos idr. (2015), ki so izvedli metaraziskavo 33 akademskih prispevkov iz različnih držav. Ugotavljajo, da lahko univerze in visokošolske ustanove implementirajo trajnostni razvoj v svoje institucije na tri načine: prvi način imenuje “ozelenitev kampusov”. Tovrstni način vključuje inovativen razvoj praktičnih rešitev in dejavnosti, ki spodbujajo trajnostni razvoj v vsakdanjem življenju študentov na kampusu. Primeri dejavnosti “ozelenitve kampusa” so pogosto povezani s potrošnjo, varčevanjem z energijo in vodo, zmanjšanjem odpadkov itd. Drugi način je dokaj samoumeven, saj vključuje poučevanje trajnostnega razvoja pri posameznih predmetih na fakulteti. Zadnji način pa postavlja študenta v vlogo raziskovalca in od njega pričakuje aktivno vlogo pri raziskovanju trajnostnega razvoja kot aktualne teme.

Vendar je slovenski sistem izobraževanja bodočih učiteljev naravnani predvsem k seznanjanju o raziskovalnem procesu, v manjši meri pa se ukvarja s pomembnostjo uporabe raziskovalnega dela bodočih učiteljev v praksi in motiviranjem prihodnjih učiteljev za ukvarjanje z raziskovalnim delom ter posledično razumevanjem prednosti,

ki jih raziskovalno delo prinaša. Zato "mora biti razvoj raziskovalne kompetence v izobraževanju prihodnjih učiteljev umeščen v širši kontekst, s ciljem izobraziti učitelje, ki znajo in so motivirani za ustvarjanje novega znanja s kolegi, izobraževanje pa mora potekati v okolju, ki spodbuja izvajanje smiselnih in uporabnih raziskav" (Saqipi in Vogrine, 2016, str. 101).

Zdi se, da je spodbujanje trajnostnega razvoja v visokem šolstvu še vedno zelo odvisno od navdušenosti posameznih oseb. Vendar pa Pathan idr. (2012, v Wolff idr., 2017) poudarjajo, da univerze in visokošolske institucije igrajo pomembno vlogo, ko usposablajo bodoče učitelje, da pridobijo veščine in kompetence, potrebne za implementacijo trajnostnega razvoja v njihovo življenje.

Na osnovi zgoraj navedenih teoretičnih znanj in ravnanj smo izvedli empirično raziskavo, s katero smo želeli ugotoviti stopnjo okoljskega vedenja bodočih učiteljev razrednega pouka. Pri tem nas je zanimalo: ocena pomembnosti varovanja in ohranjanja okolja; samoocena okoljskega vedenja in mnenje bodočih učiteljev razrednega pouka o vplivu fakultete na njihovo okoljsko vedenje.

2 Metodologija

Pri raziskovalnem delu smo uporabili deskriptivno in kavzalno-neeksperimentalno metodo pedagoškega raziskovanja. Raziskava je temeljila na kvantitativni raziskovalni paradigmi.

Na vprašalnik *Okolju prijazno vedenje bodočih razrednih učiteljev* je odgovorilo 159 anketirancev, ki so v študijskem letu 2019/20 obiskovali 4. letnik 1. stopnje ali 1. letnik 2. stopnje študijske smeri Razredni pouk. V raziskavo so bile zajete tri univerze v Republiki Sloveniji, in sicer Univerza v Mariboru, Univerza v Ljubljani ter Univerza na Primorskem. Z Univerze v Ljubljani je 48 anketirancev (30,2%), Univerze na Primorskem 49 anketirancev (30,8%), največji delež anketiranih študentov pa je obiskovalo Univerzo v Mariboru – 62 anketirancev, kar predstavlja 39% celotnega vzorca. V raziskavi je sodelovalo 156 (98,1%) žensk in 3 (1,9%) moški. Večji delež žensk je pričakovan, saj študijski program Razredni pouk povečini obiskujejo ženske.

Podatke smo zbrali z vprašalnikom, izdelanim v skladu s cilji raziskave. Pri izdelavi vprašalnika smo se oprli na študij relevantne literature.

Empirično raziskavo smo izvedli v mesecu aprilu in maju leta 2020. Po spletu smo študentom posredovali povezavo do spletnega vprašalnika, ki je bil anonimen. Predviden čas za izpolnitev le-tega je bil 10 minut. V analizo smo vključili 159 vprašalnikov, ki so bili izpolnjeni v celoti.

Vprašalnik so sestavljali štirje deli. Vsebina je bila sledeča:

- ☐ splošni podatki o anketirancu (spol, univerza, letnik in stopnja šolanja);
- ☐ anketirančeva ocena pomembnosti varovanja in ohranjanja okolja na 5-stopenjski lestvici od 1 (zelo nepomembno) do 5 (zelo pomembno);
- ☐ Likertova lestvica z 21 trditvami o okoljskem vedenju – anketiranci so morali podati samooceno lastnega okoljskega vedenja, in sicer so to stori-

li tako, da so označili na 5-stopenjski lestvici (od 1 do 5), v kolikšni meri izvajajo neko aktivnost: nikoli (1), redko (2), približno polovico časa (3), običajno (4), vedno (5);

- mnenje bodočih učiteljev razrednega pouka o vplivu fakultete na študentsko okoljsko vedenje.

Pridobljene podatke smo statistično obdelali s pomočjo statističnega programa SPSS. Podatki vprašalnika so obdelani na ravni deskriptivne in inferenčne statistike. Pri tem smo uporabili naslednje postopke: frekvenčno distribucijo (f , $f\%$) atributivnih spremenljivk, osnovno deskriptivno statistiko (aritmetična sredina, minimalna in maksimalna vrednost, standardni odklon), χ^2 -preizkus hipoteze neodvisnosti, Kullbackov 2¹. preizkus (kjer niso bili izpolnjeni pogoji za χ^2 -preizkus), Kolmogorov-Smirnov test, Kruskal-Wallisov test, Mann-Whitneyjev test (Cencič, 2009).

3 Rezultati in interpretacija

3.1 Analiza ocene pomembnosti varovanja in ohranjanja okolja

Tabela 1

Število (f) in strukturni odstotek ($f\%$) bodočih razrednih učiteljev po oceni pomembnosti varovanja in ohranjanja okolja

<i>Ocena pomembnosti varovanja in ohranjanja okolja</i>	<i>f</i>	<i>$f\%$</i>
1 – zelo nepomembno	0	0
2 – nepomembno	0	0
3 – niti pomembno niti nepomembno	2	1,3
4 – pomembno	54	34,0
5 – zelo pomembno	103	64,8
Skupaj	159	100,0

Iz tabele 1 je razvidno, da največ bodočih učiteljev razrednega pouka (64,8%) ocenjuje varovanje in ohranjanje okolja na 5-stopenjski lestvici kot zelo pomembno – ocena 5. Sledijo tisti, ki ocenjujejo pomembnost varovanja in ohranjanja okolja kot pomembno – ocena 4 (34%), najmanj pa je študentov, ki podajajo oceno 3 – niti pomembno niti nepomembno (1,3%). Nihče od anketirancev ni podal ocene 2 – nepomembno ali 1 – zelo nepomembno.

Namen ocene pomembnosti varovanja in ohranjanja okolja je bil bodoče učitelje razrednega pouka razdeliti v skupine za nadaljnjo analizo glede na podano oceno.

Dobljeni rezultati so v skladu z našimi pričakovanji. Odnos človeka do narave je namreč pomemben del prognoze za okoljsko ozaveščeno vedenje, zato mora biti pomembno orodje pri izgradnji vzgojno-izobraževalnih programov ter hkrati njihov cilj.

V prvi vrsti so učitelji tisti, ki poučujejo o pomembnosti vedenja v odnosu do narave (McPherson Frantz in Mayer, 2013). Slednji praviloma kažejo zanimanje za različne ekološke probleme in vprašanja ter se zavedajo pomembne vloge, ki jo imajo pri didaktičnem usposabljanju učencev ter krepitvi njihovega odnosa so okolja, zato se povečini čutijo motivirane in odgovorne pri svoji vlogi varovanja okolja (Pehoiu, 2019).

3.2 Analiza samoocene okoljskega vedenja

Sledi analiza rezultatov samoocene okoljskega vedenja bodočih učiteljev razrednega pouka. Sklop ocenjevalne lestvice okoljskega vedenja zajema šest dejavnikov. Analizirali smo naslednje dejavnike: varčevanje z naravnimi viri za osebno finančno korist; trajna potrošnja; prostočasne dejavnosti, povezane z naravo; recikliranje, "državljska dolžnost" do okolja in okoljski aktivizem oz. delovanje v skupni, katere cilj je varovanje okolja.

Tabela 2

Izidi osnovne deskriptivne statistike skupnih rezultatov posameznih dejavnikov okoljskega vedenja

<i>Sklop</i>	<i>n</i>	$\bar{x}$	<i>MIN</i>	<i>MAKS</i>	<i>S</i>
Recikliranje	159	4,31	2,50	5,00	0,662
Varčevanje z naravnimi viri za osebno finančno korist	159	4,08	2,50	4,75	0,528
Prostočasne dejavnosti, povezane z naravo	159	3,89	2,25	5,00	0,545
Trajna potrošnja	159	3,53	2,00	5,00	0,472
"Državljska dolžnost" do okolja	159	2,52	1,00	4,20	0,635
Okoljski aktivizem	159	1,36	0,67	2,67	0,465
Okoljsko vedenje	159	3,23	2,52	4,00	0,340

Iz tabele 2 razberemo vrstni red dejavnikov okoljskega vedenja od najvišje do najnižje ocenjenega dejavnika. Dejavniki imajo naslednji vrstni red: recikliranje ($\bar{x} = 4,31$), varčevanje z naravnimi viri za osebno finančno korist ($\bar{x} = 4,08$), prostočasne dejavnosti, povezane z naravo ($\bar{x} = 3,89$), trajna potrošnja ($\bar{x} = 3,53$), "državljska dolžnost" do okolja ($\bar{x} = 2,52$) in okoljski aktivizem ($\bar{x} = 1,36$).

Povprečna ocena okoljskega vedenja bodočih učiteljev razrednega pouka, ki v študijskem letu 2019/20 obiskujejo 4. letnik (1. stopnja) ali 1. letnik (2. stopnja), je $\bar{x} = 3,23$.

Prikazani rezultati so pričakovani, saj bodoči učitelji po navadi spodbujajo okolju prijazno vedenje v zasebni in družinski sferi, vendar se nekoliko manj osredotočajo na ozaveščanje javnosti, obračanje na oblasti in čiščenje javnih površin. Na splošno rezultati kažejo, da bodoči učitelji skrbijo in delujejo za okolje (Abramovich, Miedijensky in Assor, 2013). To potrjujejo tudi rezultati raziskave v Izraelu, ki kažejo, da imajo bodoči učitelji visoko okoljsko ozaveščenost, vendar je njihovo okoljsko vedenje povprečno ($\bar{x} = 3,17$) (Yavetz, Goldman in Pe'er, 2009). Podobno prikazujejo rezultati raziskave v Španiji. Tam bodoči učitelji, ki se šolajo na univerzi, nimajo zadostnega

okoljskega znanja, vendar imajo razmeroma pozitiven in odgovoren odnos do okoljskih problemov. Njihovo okolju prijazno vedenje bi na tristopenjski lestvici (podpovprečno, povprečno, nadpovprečno) označili kot povprečno (Alvarez-García, Sureda-Negre in Comas-Forgas, 2017).

Za celotno populacijo Slovenije velja, da ima dokaj dobro deklarativno okoljsko ozaveščenost, vendar sporno nesorazmerje med okoljsko ozaveščenostjo in relativno slabim dejanskim vedenjem do okolja (Špes, 2008). Torej se naše ugotovitve ne sklada-jo s pričakovanim okoljskim vedenjem, značilnim za Republiko Slovenijo.

V nadaljevanju bomo predstavili rezultate analize okoljskega vedenja glede na univerzo ter oceno pomembnosti varovanja in ohranjanja okolja.

Tabela 3

Izid Kruskal-Wallisovega testa okoljskega vedenja glede na univerzo

<i>Univerza</i>	<i>n</i>	$\bar{R}$	χ^2	<i>g</i>	<i>P</i>
Univerza v Ljubljani	48	77,99	0,136	2	0,934
Univerza v Mariboru	62	81,14			
Univerza na Primorskem	49	80,53			

Vrednost Kruskal-Wallisovega testa ni statistično pomembna ($\chi^2 = 0,136$, $g = 2$, $P = 0,934$). Med študenti, bodočimi učitelji razrednega pouka, se ne pojavljajo statistično pomembne razlike v samooceni okoljskega vedenja glede na univerzo, ki jo obiskujejo. Podatkov ne moremo posplošiti na osnovno množico. Za vzorec pa lahko ugotovimo, da so študentje, ki obiskujejo Univerzo v Mariboru ($\bar{R} = 81,14$), ocenili svoje okoljsko vedenje bolje kot študentje, ki obiskujejo Univerzo na Primorskem ($\bar{R} = 80,53$) in Univerzo v Ljubljani ($\bar{R} = 77,99$).

Pridobljeni rezultati so pričakovani, saj tuje raziskave pričajo o podobnih zaključkih. Alvarez-García, Sureda-Negre in Comas-Forgas (2017) so primerjali ekološke kompetence bodočih učiteljev, ki obiskujejo zadnji letnik študija, z dveh različnih univerz v Španiji. Rezultati raziskave so pokazali, da med programoma usposabljanja ni pomembnih razlik. Yavetz, Goldam in Pe'er (2009) pa so izvedli longitudinalno študijo, v kateri so primerjali okoljsko pismenost študentov na začetku in proti koncu študija, na treh fakultetah za poučevanje bodočih učiteljev v Izraelu. Tudi ti rezultati niso pokazali razlik med univerzami.

Tabela 4

Izid Kruskal-Wallisovega testa okoljskega vedenja glede na oceno pomembnosti varovanja in ohranjanja okolja

<i>Ocena pomembnosti varovanja in ohranjanja okolja</i>	<i>n</i>	$\bar{R}$	χ^2	<i>g</i>	<i>P</i>
3	2	66,25	32,617	2	0,000
4	54	51,31			
5	103	95,31			

Vrednost Kruskal-Wallisovega testa je statistično pomembna ($\chi^2 = 32,617$, $P = 0,000$). Med študenti, bodočimi učitelji razrednega pouka, se pojavljajo statistično pomembne razlike v samooceni okoljskega vedenja glede na oceno varovanja in ohranjanja okolja. S tveganjem, manjšim od 0,1 %, trdimo, da bi tudi v osnovni množici bodoči učitelji razrednega pouka, ki ocenjujejo pomembnost varovanja in ohranjanja okolja z oceno 5 ($\bar{R} = 95,31$), podali višjo samooceno okoljskega vedenja kot bodoči učitelji razrednega pouka, ki ocenjujejo pomembnost varovanja in ohranjanja okolja z ocenama 4 ($\bar{R} = 51,31$) in 3 ($\bar{R} = 66,25$).

Izvedli smo nadaljnjo analizo med različnimi podskupinami z Mann-Whitneyjevim testom. Rezultati parnih primerjav so prikazani v naslednji tabeli (tabela 5).

Tabela 5

Izidi Mann-Whitneyjevega testa okoljskega vedenja glede na oceno pomembnosti varovanja in ohranjanja okolja

<i>Ocena pomembnosti varovanja in ohranjanja okolja</i>	<i>n</i>	<i>$\bar{R}$</i>	<i>U</i>	<i>P</i>
3	2	28,75	53,500	0,982
4	54	28,49		
3	2	39,00	75,000	0,543
5	103	53,27		
4	54	50,31	1232,000	0,000
5	103	94,04		

Vrednost Mann-Whitneyjevega testa je pokazala statistično pomembno razliko med študenti, ki so ocenili pomembnost varovanja in ohranjanja okolja z oceno 5 in oceno 4 ($U = 1232,000$, $P = 0,000$).

S tveganjem, manjšim od 0,1 %, podatke posplošimo na osnovno množico in trdimo, da bi študentje, ki ocenjujejo pomembnost varovanja in ohranjanja okolja z oceno 5 (zelo pomembno) ($\bar{R} = 94,04$), ocenili svoje okoljsko vedenje bolje kot tisti študentje, ki ocenjujejo pomembnost varovanja in ohranjanja okolja z oceno 4 (pomembno) ($\bar{R} = 50,31$).

Medtem pa vrednost Mann-Whitneyjevega testa ni statistično pomembna med študenti, ki ocenjujejo pomembnost varovanja in ohranjanja okolja z oceno 3 (niti pomembno niti nepomembno) in oceno 4 (pomembno) ($U = 53,500$, $P = 0,982$), ter med študenti, ki ocenjujejo pomembnost varovanja in ohranjanja okolja z ocenama 3 (niti pomembno niti nepomembno) in 5 (zelo pomembno) ($U = 75,000$, $P = 0,543$).

Podatkov ne moremo posplošiti na osnovno množico.

Dobljeni rezultati ne presenečajo, saj odnos posameznika do nečesa ali nekoga motivira zaščitniško in požrtvovalno vedenje (McPherson Frantz in Mayer, 2013). Zato je smiselno, da tisti posamezniki, ki ocenjujejo pomembnost varovanja in ohranjanja okolja z višjo oceno, hkrati implementirajo okolju prijaznejše vedenje.

3.3 Analiza vpliva študija na fakulteti na študentovo okoljsko vedenje

Tabela 6

Število (f) in strukturni odstotek (f%) bodočih učiteljev po vplivu študija na fakulteti na študentovo okoljsko vedenje

<i>Vpliv študija na fakulteti na študentovo okoljsko vedenje</i>	<i>f</i>	<i>f%</i>
Da	22	13,8
Ne	137	86,2
Skupaj	159	100,0

Iz tabele 6 je razvidno, da 137 bodočih učiteljev razrednega pouka (86,2%) meni, da študij na fakulteti ni vplival na njihovo okoljsko vedenje, zgolj 22 študentov (13,8%), bodočih učiteljev razrednega pouka, pa meni, da je študij na fakulteti vplival na njihovo okoljsko vedenje.

Tabela 7

Izid χ^2 -preizkusa hipoteze neodvisnosti o vplivu študija na fakulteti na študentovo okoljsko vedenje glede na univerzo šolanja

<i>Univerza</i>		<i>Vpliv študija na fakulteti na študentovo okoljsko vedenje</i>		<i>Skupaj</i>
		<i>Da</i>	<i>Ne</i>	
Univerza v Ljubljani	f	8	40	48
	f%	16,7%	83,3%	100,0%
Univerza v Mariboru	f	10	52	62
	f%	16,1%	83,9%	100,0%
Univerza na Primorskem	f	4	45	49
	f%	8,2%	91,8%	100,0%
Skupaj	f	22	137	159
	f%	13,8%	86,2%	100,0%

Opomba: $\chi^2 = 1,919$, g = 2, P = 0,383

Vrednost χ^2 -preizkusa hipoteze neodvisnosti ni statistično pomembna ($\chi^2 = 1,919$, g = 2, P = 0,383). V vzorcu se ne pojavljajo statistično pomembne razlike med študenti razrednega pouka v njihovem mnenju, ali ima fakulteta vpliv na njihovo okoljsko vedenje glede na univerzo, na kateri se šolajo. Podatkov ne moremo posplošiti na osnovno množico. Iz vzorca lahko razberemo, da največji vpliv fakulteti na okoljsko vedenje študentov pripisujejo študenti Univerze v Ljubljani (16,7%), nato študenti Univerze v Mariboru (16,1%) in nazadnje študenti Univerze na Primorskem (8,2%).

Dobljeni rezultati ne presenečajo. Če povzamemo, zgolj 13,8% vprašanih meni, da je študij na pedagoški fakulteti vplival na njihovo okoljsko vedenje. To predstavlja manj kot sedmino vzorca. Zelo majhen vpliv fakultet potrjujejo tudi Yavetz, Goldman in Pe'er (2009), ki v svoji raziskavi ugotavljajo, da bodoči učitelji ne prepoznavajo pomembnega prispevka svojega študija k njihovem okoljskemu vedenju, odnosu ali znanju o okolju. Kot glavni dejavnik, ki je vplival na njihovo okoljsko pismenost, navajajo osebno rast, medtem pa so formalne in neformalne sestavine njihovega akademskega izobraževanja imele omejen učinek.

Slednje ugotovitve pojasnjujejo Pathan idr. (2012, v Wolff idr., 2017), ki v svojem prispevku izpostavljajo velike razlike v znanju in spretnostih predavateljev in drugih strokovnih delavcev, ki izobražujejo učitelje, pri vključevanju trajnostnega razvoja v visokošolsko izobraževanje in njegovem poučevanju. Nadalje ugotavljajo, da ni jasnih navodil o tem, kako učiti bodoče učitelje o trajnostnem razvoju. Izvedli so študijo, v katero so zajeli sedem univerz in deset višjih šol, ki usposablajo učitelje. Dognali so, da anketiranci, ki poučujejo na eni od teh ustanov, ne znajo odgovoriti na vprašanje, kako bi lahko visokošolsko izobraževanje zagotovilo pripravljenost učiteljev za poučevanje trajnostnega razvoja. Dodajamo še ugotovitve avtorjev Wang, idr. (2013), ki so preučevali vlogo univerz, ki sledijo iniciativi trajnostnega razvoja. Identificirali so pomembne dejavnike za okolju prijazno vedenje. Ti so motivacija, dojemanje učinkovitosti lastnih dejanj, formalna izobrazba, znanje o okoljskih problemih ter razlike v spolu. Hkrati so spoznali, da je ključni faktor za uspešno vključevanje trajnostnega razvoja v programe na univerzah, dolgoročno in kratkoročno, podpora vodstva univerze, dolgoročna finančna podpora temu cilju, razvoj primerne nadzorne skupine in vključevanje ciljev trajnostnega razvoja v obstoječo strukturo akademskega programa in administracijo na univerzah.

4 Sklep

S prispevkom smo želeli poudariti pomen okoljskega vedenja bodočih učiteljev razrednega pouka ter vpliv univerz nanj. Opravljeno empirično raziskavo je zato smotrno obravnavati kot vpogled v raziskovalno problematiko in prvi korak k bolj okolju prijaznemu vedenju bodočih generacij učiteljev razrednega pouka v Sloveniji.

Če dobljene rezultate povzamemo, lahko zaključimo, da bodoči učitelji razrednega pouka večinoma ocenjujejo pomembnost varovanja in ohranjanja okolja kot zelo pomembno (64,8%) ali pomembno (34%). Svoje okoljsko vedenje ocenjujejo kot dokaj povprečno ($\bar{x} = 3,23$); v samooceni okoljskega vedenja se ne pojavljajo statistično pomembne razlike glede univerze, na kateri se šolajo, vendar obstajajo statistično pomembne razlike glede ocene pomembnosti varovanja in ohranjanja okolja. Večinoma menijo, da pedagoška fakulteta, na kateri se šolajo, ni vplivala na njihovo okoljsko vedenje (86,2%).

Zavedamo se, da je za implementacijo sprememb, ki bi izboljšale okoljsko vedenje bodočih učiteljev, potrebna izvedba nadaljnjih študij: kot prvo je bila z metodološkega vidika izvedena kvantitativna raziskava, vendar je njen vzorec premajhen, da bi ga lahko posploševali. Zato bi bilo smiselno izvesti raziskavo, ki bi primerjala okoljska ve-

denja študentov na začetku in ob koncu njihovega šolanja na univerzi. Le tako bi lahko ocenili dejanski vpliv univerz na okoljsko vedenje študentov. Kot drugo pa je empirična raziskava merila samooceno okoljskega vedenja, kar pomeni, da so rezultati lahko pristranski, saj se anketiranci zavedajo ustreznih odzivov. Pri tem je treba poudariti, da so vprašani podali tudi okoljsko neodgovorne odzive pri nekaterih dejavnostih okoljskega vedenja, zato menimo, da njihovi odgovori niso bili nagnjeni k predsodkom. Kljub temu bi bilo umestno prihodnje raziskave usmeriti k merjenju njihovega dejanskega okoljskega vedenja, kar bi vodilo v bolj zanesljive empirične zaključke.

Urša Repič, Vlasta Hus, PhD

Environmentally Friendly Behaviour of Pre-Service Elementary Teachers

Today, humanity has found itself at a turning point. Our planet is being shaken by major changes, such as declining plant and animal populations, growing emissions and greenhouse gases, rising average global temperatures, overuse of non-renewable resources, soil degradation, urbanisation, pollution, the creation of “dead” areas, etc. (Gabrovšek, 2010; IUCN, Foresta Institute for Ocean and Mountain Studies, US, UNESCO, 1970). In the entire history of mankind, nature has never decayed at such a high rate as it does today. Humanity is undermining the foundations of its economy, survival, food supply, health, and quality of life across the planet (Watson, 2019).

It is important to understand that all people affect the environment, regardless of the cultural environment in which they live. The consequences of their individual and group actions have an impact on the environment. At any given time, the overall quality of the environment is a sum of actions resulting from each of these individual and group actions. Consequently, the equation to improve environmentally friendly behaviour is simple: if we add more people with a basic level of environmental literacy to the equation, the quality of the environment will improve; however, if we add more people with a higher level of environmental literacy, the quality of the environment will be even better. Therefore, the importance of environmental literacy is laid at the door of every education system (Roth, 1992).

If we consider the above equation of environmentally friendly behaviour presented by Roth, we need environmentally literate individuals who behave in an environmentally friendly way. Environmentally friendly behaviour means “a complex component of human practical action in the environment, when a person is not only aware of environmental problems and expresses a willingness to take active action, but also behaves in accordance with the requirements of the natural environment.” (Poljanar Horvat, 2015 after Rojšek, 1987 and Kirn, 2003, p. 13).

As a result, care for the environment has become one of the key topics in discussions for a better tomorrow. No country can solve the globally manifested environmental problems alone, and the path to society committed to sustainable development is not easy. Many experts believe that the best way to achieve a strengthened environmental mentality is through education (Lepičnik Vodopivec, 2006). Consequently, teachers

have an important role to play in educating students to be active and responsible to the environment (Torkar, 2016).

Therefore, the teacher's professional education is extremely important, especially ecological education, which requires knowledge of the environment, environmental problems, awareness of the consequences of inadequate care for the environment, information about environmental events, and the readiness and motivation of teachers to perform their tasks. These are key components that contribute to a successful realisation of the goals and tasks of environmental education (Lepičnik Vodopivec, 2006).

Wolff et al. (2017) emphasise that universities and higher education institutions play an important role in training future teachers in the skills and competencies needed to teach environmental and sustainable development topics. However, many research works identify shortcomings in the education and training of teachers in the field of sustainable development and in the integration of these topics into the teaching process.

Based on theoretical knowledge and behaviours, we conducted an empirical study to determine the level of environmental behaviour of future elementary teachers. We were interested in the following issues:

- ☐ *assessing the importance of protecting and preserving the environment;*
- ☐ *self-assessment of environmental behaviour (preserving natural resources for one's own financial benefit, behaving in accordance with sustainable consumption, carrying out leisure activities related to nature, proper waste management (recycling), performing "a civic duty" to the environment, involvement in environmental activism);*
- ☐ *and in the opinions of future elementary teachers about the impact of a university study programme on students' environmental behaviour.*

Data were collected with the questionnaire called Environmentally Friendly Behaviour of Future Elementary Teachers, which was answered by 159 respondents who attended the fourth year of the first cycle or the first year of the second cycle of the study programme Elementary Teaching in the 2019/20 academic year. The study included three universities in the Republic of Slovenia, namely the University of Maribor, the University of Ljubljana, and the University of Primorska.

The main findings are listed below.

Future elementary teachers rate the importance of protecting and preserving the environment using a 5-point scale from 1 (very insignificant) to 5 (very important) mostly as very important – point 5 and important – point 4. None of the respondents indicated points 2 – irrelevant or 1 – very insignificant.

The purpose of assessing the importance of protecting and preserving the environment was to divide future elementary teachers into groups for further analysis according to the given assessment.

The results obtained are in line with our expectations. People's attitude towards nature is an important part of the environmentally conscious behaviour forecast; therefore, it must be an important tool in designing educational programmes and their goals. Primarily, teachers are the ones who teach behaviour in relation to nature (McPherson Frantz and Mayer, 2013). They usually show an interest in various ecological issues and are aware of the important role they play in the didactic training of students and in

strengthening their relationships; therefore, they mostly feel motivated and responsible in their environmental protection role (Pehoiu, 2019).

The average score of the environmental behaviour of future elementary teachers was $\bar{x} = 3.23$. The results showed the following order of environmental behaviour factors (from the highest to the lowest rated factor): recycling, preserving natural resources for personal financial gain, nature-related leisure activities, sustainable consumption, “civic duty” to the environment, and environmental activism.

There are no statistically significant differences in the self-assessment of environmental behaviour among students – future elementary teachers, in terms of the university where they study. However, there are statistically significant differences according to the assessment of the importance of environmental protection and conservation. It seems that those respondents who rate the importance of environmental protection and conservation as point 5 (very important), on average, assess individual sets of environmental behaviour higher than the respondents who rate the importance of environmental protection and conservation as point 4 (important) and point 3 (neither important nor insignificant).

The results shown are to be expected, as pre-service teachers tend to promote environmentally friendly behaviour in their private and family spheres, while focusing slightly less on raising public awareness and cleaning public spaces. Overall, the results show that future teachers care for and take action for the environment (Abramovich, Miedijensky and Assor, 2013).

This is also confirmed by the results of the research in Israel, which states that future teachers have a high environmental awareness, but their environmental behaviour is average ($\bar{x} = 3.17$) (Yavetz, Goldman and Pe’er, 2009).

The survey in Spain shows similar results. In the present research, future teachers studying at university do not possess sufficient environmental knowledge; however, they have a relatively positive and responsible attitude towards environmental issues. Their environmentally friendly behaviour would be labelled as average on a three-point scale (Alvarez-García, Sureda-Negre and Comas-Forgas, 2017).

Empirical findings related to the opinion on the influence of the university on the student’s environmental behaviour showed that only 13.8% of the respondents believe that studying at university has influenced their environmental behaviour. There are no statistically significant differences in the sample of students in terms of their opinion on whether the university where they study has had an impact on their environmental behaviour.

The results obtained are not surprising. In short, only 13.8% of the respondents believe that studying at university has influenced their environmental behaviour. This is less than one-seventh of the sample. The very small influence of the university has also been confirmed by Yavetz, Goldman and Pe’er (2009), who find in their research that future teachers do not believe that their studies have had an important contribution to their environmental behaviour, attitude, or knowledge of the environment. They quote their personal growth as a major factor influencing their environmental literacy, while the impact of formal and informal components of their academic education is limited.

By summarising the obtained results, we can conclude that pre-service elementary teachers:

- *Mostly assess the importance of protecting and preserving the environment as very important (64.8%) or important (34.0%);*
- *Rate their environmental behaviour as average ($\bar{x} = 3.23$). There are no statistically significant differences in the self-assessment of environmental behaviour in terms of the university where they are being educated; however, there are statistically significant differences in their assessment of the importance of environmental protection and preservation;*
- *Mostly believe that the university where they study has not influenced their environmental behaviour (86.2%).*

In this paper, we wanted to emphasise the importance of the environmental behaviour of future elementary school teachers and the impact of universities on such behaviour. The empirical research performed should therefore be considered an insight into the research issues and the first step towards a more environmentally friendly behaviour of future generations of elementary teachers in Slovenia.

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Self-Reflection as Basis of a Teacher's Work

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KLJUČNE BESEDE: učitelj, učenec, samorefleksija, vprašalnik, metode samorefleksije

POVZETEK – Reforme izobraževalnih sistemov, inovacije v vsebini izobraževanja in poudarek na kakovosti izobraževanja učiteljev so področja, ki jim je treba nameniti posebno pozornost. Učitelji imajo še posebej odgovorno vlogo. Uporabiti morajo samorefleksijo, ki je osnova za izboljšanje učiteljevega dela, in s tem tudi sredstvo, ki vodi do učinkovitosti izobraževanja. V raziskavi proučujemo odnos učiteljev do izbranih področij samorefleksije. V ospredju je pogostost samorefleksije učitelja in pozornost vodstva šole, na kaj se učitelji osredotočajo in katere metode samorefleksije uporabljajo. Pomembno je, kako učitelji dojemajo vpliv samorefleksije o izobraževanju ali ovirah za bolj dosledno in sistematično poučevanje. Raziskavo smo izvedli na slovaških osnovnih šolah z učitelji osnovnih šol leta 2020.

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KEYWORDS: teacher; pupil, self-reflection, questionnaire, methods of self-reflection

ABSTRACT – Reforms of education systems, innovation in the content of education, and emphasis on the quality of teacher education are areas that receive special attention. Teachers have a particularly responsible role to play. They need to use self-reflection, which is the basis for teacher improvement and thus also a means leading to the effectiveness of education. Based on the research, the article describes the attitudes of teachers to selected areas of self-reflection. These relate to the frequency of self-reflection on the part of the teacher, the attention paid by the school management, what teachers focus on, and what methods of self-reflection they use. It is important to know how teachers perceive the influence of self-reflection on education, or barriers to more consistent and systematic teaching. The research was conducted at Slovak primary schools with primary school teachers in 2020.

1 Introduction

Of the many youth education strategies, attention was paid to developing the professional potential of teachers, including reflecting on their own performance (Brown and Race, 1995; Fullan, 2012; Muchacka, Kaleta-Witusiak and Walasek-Jarosz, 2013). Reflectivity in the educational process is basically as old as school itself (Dróžka, 2006; Razdevšek Pučko, 1996; Zupančič and Krajncan, 2019). In the current era of modernization and increasingly demanding knowledge requirements, it is becoming an integral part of education and extremely important for the new rationality of thinking and acting (Kohútová 2018; Meyer, 2009; Seyfried, Seel and Huber, 2006; Holcar Brunauer, Deutsch and Cankar, 2017).

What is self-reflection?

Reflection in pedagogy means thinking about the past pedagogical situation from the teacher's point of view, which is then illuminated and re-examined from all sides

so that we can better understand and consciously learn from it (Altrichter and Posch, 2007; Petlak and Hupkova 2004). Self-reflection describes the activity of thinking about oneself. This means analysing and questioning one's own thoughts, feelings and actions in order to find out more about oneself (Grüters, 2011). The ability to look at oneself objectively, not biased from the outside; to evaluate one's positive and negative aspects; to draw "growth points".

Reflection is a human skill that consists of introspection and of being aware of one's behaviour and actions. Self-reflection is like "looking in a mirror" and describing what you see. It is a way to evaluate yourself, your working methods, and the way you learn. Simply put, "reflection" means thinking about something (Muchacka, Kaleta-Witusiak and Walasek-Jarosz, 2013). Pedagogical reflection as a problem of theory has become a significant phenomenon in educational practice, thanks to Schön (1983) – he is the author of the term "reflective practitioner".

Reflective practice in teaching is arguably one of the most important sources of personal professional development and improvement. Effective teachers are first to admit that no matter how good a lesson is, their practice can always be improved. Teacher reflection is important because it is a process that helps teachers to collect, record, and analyse everything that happened in the lesson. It allows teachers to move from just experiencing, to understanding (Spalding, 2020).

Psychology also deals with pedagogical reflection. I present the theory of Karpov (2004) from several perspectives. It describes 3 types of reflectivity:

- situational reflectivity – it results from a specific situation;
- back reflectivity – focuses on the past;
- perspective reflectivity – future-oriented.

Day also mentions self-reflection in his work, saying that the ability to self-reflect is a necessary condition for self-understanding. He considers reflectivity to be a necessary condition for the professional development of every teacher (Day, 2003). These ideas are sufficient to understand the nature and significance of self-reflection. For a more comprehensive view, I emphasize the authors who write that a modern view of education means: self-reflection, critical thinking, and planning the educational process (Rubin, 2013; Petlák, 2020).

Klemp (2014) describes a more concise essence of reflection. He states that reflection is not just the simple process of thinking, but much more. It is based on the Latin word *reflectere*: *re* – back, *flectere* – bend, rotate. According to him, it is not just a matter of simple thinking, but of thinking, returning to the previous knowledge, which leads to new knowledge.

Teachers' attitudes towards self-reflection

Self-reflection must be a natural and daily part of a teacher's work. Reflective practice in teaching is arguably one of the most important sources of personal professional development and improvement. Effective teachers are first to admit that no matter how good a lesson is, their practice can always be improved. Teacher reflection is important because it is a process that helps teachers to collect, record, and analyse everything

that happened in the lesson. It allows teachers to move from just experiencing, to understanding. If they do not question themselves about what their experiences mean and think actively about them, research has shown that they will not make any changes and therefore will not improve (Johns, 2006; Spalding, 2020; Finlay and Gough, 2003).

However, a lot also depends on what “manner” of thinking the teacher has. They can be teachers with fixed mindsets who believe that their qualities are unchangeable, or teachers with growth mindsets who feel they can improve their qualities through effort (Dweck, 2007).

2 Method and research design

Research was conducted in 2020 using the questionnaire method. I examined the opinions and attitudes of primary school teachers on how they perceive self-reflection. I complemented the questionnaire method with interviews with teachers to get to know their views more comprehensively. The questionnaires were filled in by 452 teachers who were from all regions of Slovakia. The interview was conducted as a complementary method with 100 teachers who had filled in the questionnaire. I relied on several questionnaires: Cuestionario de satisfacción laboral del personal docente e investigador – Spain and Questionário Desenvolvimento Profissional dos Professores – a questionnaire by M. A. Flores, Portugal, which I adjusted according to the intentions and goals of the research. The questionnaire contained more than 50 items. For this article, I have selected only a part of the research results that are directly related to self-reflection. The results of the research are quite extensive and together take up more than 60 pages. In this article, I describe only selected research results.

Participants

In the qualitative research, I used a deliberate selection of 452 respondents – 410 women and 42 men. Feminization at primary schools is very significant. Gradually, however, it is beginning to change and men are also becoming interested in working at primary schools. This is related to salary adjustments, as the government has significantly increased the salaries of novice teachers. As a result, interest in teaching is beginning to grow. For the research, I selected teachers with 6 or more years of teaching experience to a maximum of 35 years of experience. The reasons behind the range of years are as follows: teachers with less than 5 years of practice do not have much need for self-reflection; they still use the innovative knowledge they gained through their teacher education studies. For teachers with 35 years of experience, the use of self-reflection is assumed, but as they begin to prepare for retirement, their motivation to innovate in education decreases. Originally, I wanted to evaluate the attitudes of teachers according to the length of teaching practice and gender. I did not notice any differences in opinions that would be statistically significant, so I present the results regardless of gender or length of practice.

3 Results

The results show that most teachers are aware of the importance of self-reflection. However, regardless of this positive evaluation, I consider the number 139 or 30.7% to be high. More than a quarter of teachers use self-reflection at random – occasionally. On the other hand, I consider the number 186 or 41.2% to be optimistic; it expresses the teachers' own dissatisfaction with the results of their work, which leads to self-reflection and creative thinking about the lesson. It follows that more than half of the teachers use self-reflection in their work.

Table 1

Frequency of self-reflection of pedagogical-didactic activities

<i>Frequency of self-reflection</i>	<i>n</i>	<i>%</i>
after each lesson	64	14.2
occasionally	139	30.7
if the teaching aims are not met	186	41.2
if there are good results	63	13.9

Selection from the teachers' statements: *"If a teacher does not apply self-reflection, it is impossible to teach creatively."*; *"Whenever I teach students the learning content well, I think about what I did well and what I can use in the next lessons."*; *"Self-reflection is a kind of reward that a teacher gives himself."*

Table 2

Attention paid to self-reflection by school management

<i>The school management and self-reflection of teachers</i>	<i>n</i>	<i>%</i>
school management is interested in self-reflection	242	35.5
school management is not interested in self-reflection	163	36.1
there is only occasional self-reflection	47	10.4

Self-reflection is considered important in schools; more than half the teachers said that the school management deals with teacher self-reflection and is interested in improving it as one of the means to increase teaching efficiency (242 or 35.5% and 47 or 10.4%, respectively). Of course, the figure 163 or 36.1% is not satisfactory and proves the need to increase attention.

The interviews showed that self-reflection is part of the work portfolio of most schools. Teachers' attitudes are regularly analysed at pedagogical meetings. Selection from the teachers' statements: *"At each pedagogical meeting, the school management analyses how creativity in the work of teachers and students has improved under the influence of the latest methods and forms of teaching."*; *"The results of the work of teach-*

ers who achieve good learning outcomes are shown at pedagogical meetings, while their approaches to teaching are also briefly described.”

However, in addition to these positive answers, other attitudes were also noted: “The school management does not interfere in the pedagogical-didactic activities of teachers. Only the students’ results are decisive.”; “According to the school management, self-reflection is the teacher’s personal matter.”

Teachers’ statements have shown that self-reflection is not a priority for all school leaders. If negative results are manifested, self-reflection becomes the “school programme”. The following statements speak about this: “Teachers work on their own, but if students are found to be lagging behind, then teachers’ approaches to teaching are evaluated at the school.”; “In case of students’ insufficient knowledge, the number of class observations will increase and the teacher’s methods of work will be analysed.”; “Questions of self-reflection are topical especially when the teacher is preparing for further education. The school management recommends that the teacher reflect on his/her teaching methods at work.” The respondents believe that self-reflection should be more systematic.

Self-reflection involves several areas; it can have a complex character, but it can also be focused only on a specific area in which the teacher wants to improve. As part of the research, I was interested in what teachers prefer.

Table 3

Self-reflection and its focus

<i>Focus of self-reflection</i>	<i>n</i>	<i>%</i>
focus on overall teaching innovation	112	24.8
focus on teaching methods and forms	80	17.7
focus on the methodology of a certain subject	72	15.9
focus on creativity	64	14.2
focus on evaluation	64	14.2
focus on classroom climate	48	10.8
other	12	2.6

The results show a prominent and desirable focus on the innovation of teaching methods and forms. The respondents also commented on other areas that were included in the questionnaire because they indicate major problems. Creativity in schools is not at the desired level; the diagnostic observations of students, etc., deserve more attention. In connection with increasing attention to the students’ quality of life at school, I was also interested in the attitude of teachers to the classroom climate. Although the results are basically satisfying, it should be noted that a higher percentage of the focus of self-reflection on creativity, diagnosis and evaluation, and on the classroom climate would be preferred. Table No. 3 shows the distribution of the focus of self-reflection on individual areas.

Selection from the teachers' statements: *"If we want to achieve better results, we must approach teaching comprehensively – that is, understand new tendencies, new methods and forms of work. Without it, progress is not possible."*; *"I approach teaching by modernizing everything I can, e.g., activities and methods, of which there are many today. I offer teachers ideas on how to teach effectively and well."*

With regard to the subjects, they most often mentioned a focus on mathematics and the Slovak language, which justified the shortcomings in mathematical and reading literacy determined by PISA. The focus of interest on these subjects is considered beneficial for self-reflection. Concerning creativity, evaluation, diagnosis and class climate, the teachers also mentioned their importance for the emotionality in teaching. This has been significantly appreciated in recent years. It is gratifying to know that it has also found its place in the self-reflection of teachers.

As "other" respondents stated: *"Neuroscience brings new perspectives and tasks for teachers, which will mark and change the work of the past."*; *"Self-reflection cannot be forced, it must come from the teacher himself."*

Table 4

Methods of self-reflection (open question – respondents stated their approaches)

<i>Methods of self-reflection</i>	<i>n</i>	<i>%</i>
self-observation and self-reflection	86	19.8
coordinating work with new literature	85	18.8
discussions with colleagues	73	16.2
interviews and questionnaires for students	69	15.3
mutual lesson observation	51	11.3
video recording the lesson	32	7.1
writing works for further education	25	5.5
use of webinars on the Internet	23	5.0
writing a pedagogical diary	4	0.9
other	4	0.9

The results clearly show the distribution of self-reflection methods, but even more so to what teachers attach the greatest importance in their improvement. The research confirmed the preference for classical approaches to self-reflection. In real practice, the methods of video recording and subsequent analysis, use of webinars, and writing works for further education are not used. This area, in particular, will need to be changed so that the quality of the teacher's work is ensured through consistent self-reflection. A small percentage of teachers who write a pedagogical diary is understandable, because in Slovakia such self-reflection is not used.

In another questionnaire and subsequently in the interviews, the following was recorded: *"My method of self-reflection is the positive evaluation of my work from the parents of pupils. I improve in self-reflection through informal conversations with colleagues."*

Table 5*Benefits of self-reflection*

<i>Benefits of self-reflection</i>	<i>n</i>	<i>%</i>
improvement of work	147	32.5
improving pupils' knowledge	137	30.3
benefits for the school	99	21.9
benefits for colleagues	64	14.2
other	5	1.1

The respondents expressed what they perceive to be the most significant benefits of using self-reflection. It is only right that they do not apply self-reflection only to their work, but perceive its significance and contribution in a broader context – its benefits for colleagues and the school.

Opinions differed in the questionnaires and interviews: “*Self-reflection cannot be narrowed down to the teacher alone – it has an impact on the overall success of the school and the team.*”; “*If you want to be a good professional in teaching, you have to realize several benefits of self-reflection.*”; “*A teacher who does not appreciate self-reflection cannot move forward.*”

Table 6*Results of self-reflection*

<i>Results of self-reflection</i>	<i>n</i>	<i>%</i>
more careful thinking about education	116	25.6
more careful thinking about selected problems	103	22.8
comparison of work with professional literature	79	17.5
getting rid of some doubts	60	13.3
contribution to a different lesson design	59	13.1
contributed to the development of my systematic self-education	35	7.7

These results confirm the main goals of self-reflection, i.e., thinking about education and areas where the teacher is not doing well in students' learning. I also consider other statements to be very important – a comparison of teaching procedures with the literature, getting rid of doubts, but especially a change in the teaching design. I consider this to be extremely beneficial, together with the benefit of systematic self-education.

It is often stated that self-reflection in teachers is not the subject of their attention and interest as would be desirable. The reason lies in various barriers, which are both objective and subjective. What do they consider to be barriers?

Table 7*The barrier to self-reflection*

<i>What does not support self-reflection?</i>	<i>n</i>	<i>%</i>
too much paperwork	99	21.9
difficult curriculum	98	21.7
focus on results, less on methods	90	20.0
self-satisfaction with work	79	17.5
formality of further education	64	14.2
problems in the continuing education of teachers	15	3.2
other	7	1.5

The answers of the respondents are perceived to be authentic. In the last 30 years, there have been several reforms in education in Slovakia that have not been successfully completed. With the change of government, the concept of education has also changed. It was also translated into demands on teachers – new learning content, new work planning method, a different system, student evaluations, etc. All this has had an impact on education and its results. The reality is that previous attempts to reform education have not brought about the desired results. None of the reforms were completed; the intentions of education always changed with the change of government. That is also why the Slovak education system, according to its own evaluations, does not achieve the desirable results.

A selection from the answers: *“Learning comes second; different plans and statistics come first.”*; *“Little attention is paid to teaching, and different kinds of testing are emphasized.”*; *“It is necessary to have clear and lasting visions in education, which will then also affect the self-reflection of work.”*

4 Discussion

The results show that teachers perceive and appreciate self-reflection as an important means of teaching, which helps them to improve and upgrade their teaching practice.

The analysis of the first area suggests certain reservations, as 41.2 % use self-reflection only if they fail to achieve the desired effect. On the other hand, it is gratifying to know that they use self-reflection even when they achieve good results and thus examine the essence of these good results through self-reflection.

However, the results of the survey show that there are some reservations in the school management. Not all school managements are interested in the self-reflection of their teachers. The fact that 36.1 % of schools do not pay attention to this is not considered optimal. Based on the above, it is recommended that the methodological and

subject commissions in schools deal with this issue more. This should be their task and they should also encourage school leaders to do so.

It is only right that teachers realize that self-reflection is not only about the teaching methodology, but also focuses on other aspects of education. This was reflected in the responses to the focus of self-reflection. The answers reflected its topicality, as special emphasis is being placed on the requirement to develop pupils' creativity and on the objective evaluation of the results of their learning activities. The same is being applied, e.g., to the classroom climate, because education is now beginning to greatly emphasize the pupil's quality of life at school, which is also influenced by the climate of the school and the classroom.

The methods and benefits of self-reflection according to the respondents' answers are a good reflection of reality. Despite this evaluation, however, it has been noted that newer, more progressive methods are insufficiently used, e.g., video, webinars, personal diaries, and the processing of self-reflection into written work as part of further education and career growth. It is on this aspect that the school management needs to focus more, so that their professional work is not just a formal fulfilment of tasks, but a real benefit for the teacher and for the team of teachers. It has not yet received the attention it deserves.

From the respondents' statement on how self-reflection contributed to their work, those that mention how it led them to work with professional literature, to take up further education, and especially that it changed the design of their lessons, are particularly important. Thus, self-reflection manifests itself not only in making the teacher "think", but also in leading him/her to further research. Self-reflection and action research constitute a whole that brings about better teaching.

Yes, there are factors that can inhibit self-reflection. These can be objective or subjective. The solution or removal of the objective factors is beyond the teacher's capacity (hasty and unverified education reforms, various new regulations, etc.). Of course, resignation would be a mistake. Schools and teachers must look for ways to deal with such influences and eliminate their undesirable effects on education. The subjective factors lie in the teacher himself/herself. It is the appreciation of self-reflection that is important for self-improvement. The survey shows that the respondents focused more on the external factors, and less on themselves. The research has shown that self-reflection is an important aspect of education and is appreciated by teachers. However, there are certain areas that need to be addressed in order to realize self-reflection as a permanent part of a teacher's work.

5 Conclusion

The findings of the research are quite positive and have shown the importance of self-reflection in educational work, but also in the opinions of teachers. During the interviews, however, it was noted that self-reflection deserves constant attention from us teachers. We must work towards making teachers realize that self-reflection is an important process in their pedagogical-didactic activities. It was assumed that when

teachers would talk about their self-reflection, they would most often say that they “think”, “compare”, “study”, “verify”, etc. That assumption was correct and necessary. However, it has been found that they approach self-reflection more or less spontaneously, sometimes without specific goals or a well-thought-out strategy. Such an approach cannot bring the desired result. According to several authors (Finlay and Gough, 2003; Buhren, Killus and Müller, 2002; Pachner, 2013), it is necessary for a teacher to approach self-reflection in the following sequence: *Reality – the “here and now” experience, the key aspects of thinking. Reflection – what I achieved, how I achieved it, what the result is. Factors – what influenced my progress, what I should change. Solution – how I can change, what options I have, what result I expect. Result – what my new experience is, what is new in my activity compared to the previous one, in which my attitudes have changed fundamentally.*

In conclusion, self-reflection significantly contributes to the professional growth of the teacher; it is a way to be innovative and up-to-date in one’s teaching. Self-reflection is not just self-focus, because the more I understand myself, the better I understand the behaviour and actions of others, i.e., pupils. A self-reflective teacher also educates self-reflective students by supporting their thinking, analytical approaches to the curriculum, etc. Self-reflection leads the teacher to humility and the knowledge that it is still possible to learn and improve. The research, as well as the author’s own practice, highlights the idea that we must also pay attention to preparation for self-reflection when educating future teachers. It not only contributes to increasing the quality of education, but also prevents the burnout syndrome.

Dr. Erich Petlák

Samorefleksija kot osnova (temelj) učiteljevega dela

V tem članku posvečamo pozornost razvoju poklicnega potenciala učiteljev, vključno z razmišljanjem o lastni uspešnosti (Brown in Race, 1995; Fullan, 2012; Muchacka, Kaleta-Witusiak in Walasek-Jarosz, 2013). Refleksija v vzgojno-izobraževalnem procesu je v osnovi stara kot šola (Dróžka, 2006; Razdevšek Pučko, 1996; Zupančič in Krajncan, 2019). V sedanji dobi modernizacije in vse večjih zahtev po znanju postaja sestavni del izobraževanja in izjemno pomembna za novo racionalnost mišljenja in delovanja (Kohútová, 2018; Meyer, 2009; Seyfried, Seel in Huber, 2006; Holcar Brunauer, Deutsch in Cankar, 2017).

Kaj je samorefleksija? Refleksija v pedagogiki pomeni razmišljanje o pretekli pedagoški situaciji z vidika učitelja, ki jo nato osvetlimo in preučimo z vseh strani, da jo lahko bolje razumemo in se iz nje zavestno učimo (Altrichter in Posch, 2007; Petlak in Hupkova 2004). Samorefleksija opisuje dejavnost razmišljanja o sebi. To pomeni analiziranje in preizpraševanje lastnih misli, občutkov in dejanj, da bi izvedeli več o sebi (Grüters, 2011). To je sposobnost, da drug na drugega gledamo objektivno, nepristransko od zunaj, da ocenimo svoje pozitivne in negativne vidike, da rišemo “točke rasti”.

Refleksija je človeška veščina, ki je sestavljena iz introspekcije in zavedanja svojega vedenja in dejanj. Samorefleksija je kot “pogledati se v ogledalo” in opisati, kar

vidimo. To je način, kako oceniti sebe, svoje delovne metode in način učenja. Preprosto povedano, refleksija pomeni razmišljati o nečem (Muchacka, Kaleta-Witusiak in Wala-sek-Jarosz, 2013). Pedagoška refleksija kot teoretični koncept je postala pomembna v vzgojni praksi po zaslugi Schöna (1983), ki je avtor izraza refleksivni praktik.

Refleksivna praksa pri poučevanju je nedvomno eden najpomembnejših virov osebnega strokovnega razvoja in izpopolnjevanja. Učinkoviti učitelji so prvi, ki priznajo, da je ne glede na to, kako dobra je lekcija, njihovo prakso vedno mogoče izboljšati. Razmišljanje učiteljev je pomembno, ker je to proces, ki učiteljem pomaga zbrati, zabeležiti in analizirati vse, kar se je zgodilo v lekciji. Refleksija učiteljem omogoča, da preidejo od zgolj doživljanja k razumevanju (Spalding, 2020).

S pedagoško refleksijo se ukvarja psihologija. Z več zornih kotov predstavljamo teorijo Karpova (2004), ki opisuje tri vrste refleksivnosti:

- situacijsko refleksivnost – izhaja iz določene situacije,
- povratno refleksivnost – usmerjena na preteklost,
- perspektivno refleksivnost – usmerjena v prihodnost.

Po Dayu je sposobnost samorefleksije nujen pogoj za samorazumevanje in samorazumevanje pa je nujen pogoj za profesionalni razvoj vsakega učitelja (Day, 2003). Te ideje zadostujejo za razumevanje narave in pomena samorefleksije. Za celovitejši pogled izpostavljamo avtorje, ki pišejo, da sodoben pogled na izobraževanje pomeni: samorefleksijo, kritično mišljenje in tudi načrtovanje izobraževalnega procesa (Rubin, 2013; Petlák, 2020).

Klemp (2014) bolj jedrnato opisuje bistvo refleksije. Navaja, da refleksija ni samo preprosto razmišljanje, je veliko več. Temelji na latinski besedi *reflex*: ponovno – vrnitev, *reflex* – upogniti, vrtenje. Po njegovem ne gre le za preprosto razmišljanje, ampak za razmišljanje, vrnitev na prejšnje, ki vodi k spoznavanju drugega, novega.

Kakšen je odnos učiteljev do samorefleksije? Samorefleksija mora biti naraven in vsakodnevni del učiteljevega dela. Refleksivna praksa pri poučevanju je nedvomno eden najpomembnejših virov osebnega strokovnega razvoja in izpopolnjevanja. Učinkoviti učitelji so prvi, ki priznajo, da je ne glede na to, kako dobra je lekcija, njihovo prakso vedno mogoče izboljšati. Razmišljanje učiteljev je pomembno, ker je to proces, ki učiteljem pomaga zbrati, zabeležiti in analizirati vse, kar se je zgodilo v lekciji. Učiteljem omogoča, da preidejo od zgolj doživljanja k razumevanju. Če se ne sprašujejo, kaj pomenijo njihove izkušnje, in o njih aktivno ne razmišljajo, ne bodo naredili nobenih sprememb in izboljšav (Johns, 2006; Spalding, 2020; Finlay in Gough, 2003). Veliko je odvisno tudi od tega, kakšno "nastavitev" razmišljanja ima učitelj. Lahko so učitelji s fiksno miselnostjo, ki verjamejo, da so njihove lastnosti nespremenljive, in potem učitelji z miselnostjo rasti, ki menijo, da lahko izboljšajo svoje kvalitete s trudom (Dweck, 2007).

V letu 2020 smo izvedli kvantitativno raziskavo z vprašalnikom. Preučili smo mnenja in stališča osnovnošolskih učiteljev o tem, kako dojemajo samorefleksijo. Metodo vprašalnika smo dopolnili z intervjuji z učitelji, da bi bolj celovito spoznali njihova stališča. Vprašalnike je izpolnilo 452 učiteljev iz vseh regij Slovaške, intervju kot dopolnilno metodo smo izvedli s 100 učitelji, ki so izpolnjevali vprašalnik.

V kvalitativni raziskavi smo uporabili namenski izbor 452 anketirancev – od tega je bilo 410 žensk in 42 moških. Feminizacija v osnovnih šolah je zelo pomembna. V razi-

skavo smo vključili osnovnošolske učitelje, ki imajo 6 ali več let pedagoških izkušenj in največ 35 let izkušenj. Prvotno smo želeli oceniti stališča učiteljev glede na dolžino pedagoške prakse in glede na spol. Razlik v mnenjih, ki bi bile statistično značilne, nismo opazili, zato rezultate predstavljamo ne glede na spol ali dolžino prakse.

Rezultati kažejo, da učitelji dojemajo in cenijo samorefleksijo kot pomembno sredstvo svojega dela, ki jim pomaga pri izboljšanju in nadgrajevanju poučevanja. Analiza prvega področja kaže na določene rezerve, saj 41,2 % anketirancev uporablja samorefleksijo le, če ne doseže nečesa po svojih zamislih. Po drugi strani pa je razveseljivo, da uporabljajo samorefleksijo tudi takrat, ko dosežejo dobre rezultate, in v njej preuči bisto dobrih rezultatov.

Vendar pa rezultati raziskave kažejo, da je pri vodenju osnovnih šol nekaj rezerv. Vodstva vseh šol niso zainteresirana za samorefleksijo svojih učiteljev. Identificirali smo 36,1 % šol, kjer temu ne posvečajo pozornosti. Na podlagi navedenega priporočamo, naj se v šolah s tem bolj ukvarjajo metodične in predmetne komisije. To je njihova naloga in k temu naj spodbujajo tudi vodje šol.

Pravilno je, da se učitelji zavedajo, da samorefleksija ni le metodologija poučevanja, ampak se osredotoča na druge vidike izobraževanja. To se je odražalo v odzivih na fokus samorefleksije. Odgovori so pokazali, da anketiranci uporabljajo samorefleksijo, ko namenjajo posebno pozornost razvijanju ustvarjalnosti učencev in objektivnosti vrednotenja rezultatov njihovih učnih dejavnosti.

Metode in koristi samorefleksije so glede na odgovore anketirancev dober odraz realnosti. Novejše, naprednejše metode, npr. videi, webinarji in blogi, premalo vključujejo samorefleksijo. Zato se morajo vodstva šol bolj osredotočiti na pedagoško delo, ki ne vključuje le formalnega izpolnjevanja nalog, ampak tudi samorefleksijo.

Od navedb anketirancev o tem, kako je k njihovem delu prispevala samorefleksija, so še posebej pomembne tiste, ki izražajo, da jih je usmerila v delo s strokovno literaturo, v nadaljnje izobraževanje, predvsem pa, da je spremenila zasnovo pouka. Tako se samorefleksija ne kaže le v usmerjanju učitelja k razmišljanju, temveč ga vodi tudi v nadaljnje raziskovanje. Samorefleksija in akcijsko raziskovanje sta za učitelja enotnost, ki prinaša boljše poučevanje.

Dejavniki, ki lahko zavirajo samorefleksijo, so lahko objektivni in subjektivni. Objektivni so lahko prenašane in nepreverjene reforme izobraževanja, razni novi predpisi itd. Subjektivni dejavniki so v učitelju samem. Za samoizpopolnjevanje je pomembno spoštovanje samorefleksije. Raziskava kaže, da so se anketiranci bolj osredotočali na dejavnike zunaj sebe, manj na sebe. Raziskave so pokazale, da je samorefleksija pomemben vidik izobraževanja in jo učitelji cenijo.

Ugotovitve raziskave so precej pozitivne in so pokazale pomen samorefleksije pri vzgojno-izobraževalnem delu. Intervjuji so pokazali, da si učitelji zaslužijo podporo v samorefleksiji. Učitelje moramo spodbujati in voditi k temu, da samorefleksijo dojemajo kot pomemben proces njihove pedagoško-didaktične dejavnosti. Predvidevamo, da učitelji, ko govorijo o svoji samorefleksiji, najpogosteje rečejo, da "razmišljajo", "primerjajo", "učijo", "preverjajo" itd. Vse to je pravilno in potrebno. Ugotovili pa smo, da k samorefleksiji pristopajo bolj ali manj spontano, včasih brez določenih ciljev in premišljene strategije. Takšen pristop ne more prinesiti želenega rezultata. V skladu z ugotovitvami različnih avtorjev (Finlay in Gough, 2003; Bühren, Killus in Müller,

2002; Pachner, 2013) ugotavljamo, da mora učitelj pristopiti k samorefleksiji po naslednjem zaporedju:

- 1. *realnost – izkušnja “tukaj in zdaj”*, ključni vidiki razmišljanja;
- 2. *refleksija – kaj sem dosegel, kako sem dosegel, kakšen je rezultat*;
- 3. *dejavniki – kaj je vplivalo na moj napredek, kaj naj spremenim*;
- 4. *rešitev – kako lahko spremenim, kakšne možnosti imam, kakšen rezultat pričakujem*;
- 5. *rezultat – kakšna je moja nova izkušnja, kaj je novega v moji dejavnosti v primerjavi s prejšnjo, v kateri so se moji odnosi temeljito spremenili*.

Samorefleksija pomembno prispeva k profesionalni rasti učitelja – je torej način, kako biti inovativen in sodoben v poučevanju. Samorefleksija ni samo osredotočenost, saj bolj ko učitelj razume sebe, bolj razume vedenje in dejanja drugih, tj. učencev. Samorefleksiven učitelj vzgaja tudi samorefleksivne učence, saj podpira njihovo razmišljanje, analitične pristope k učnemu načrtu itd. Samorefleksija vodi učitelja k ponižnosti in spoznanju, da se je še mogoče naučiti in izboljšati. Raziskava je pokazala, da moramo biti pozorni na samorefleksijo tudi pri izobraževanju bodočih učiteljev in jih nanjo pripraviti. Samorefleksija ne prispeva le k dvigu kakovosti izobraževanja, ampak tudi preprečuje sindrom izgorelosti.

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Reflective Practice towards Professional Development of Teachers

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KLJUČNE BESEDE: aktivnost, refleksija, sodelovanje, strokovni razvoj, učitelji razrednega pouka

POVZETEK – Strokovni razvoj učiteljev razrednega pouka je sestavni del zasnove šolskega učnega načrta. Spremenjene oblike strokovnega razvoja so postale nujne zaradi hitrih sprememb v znanosti in tehnologiji ter novih spoznanj o načinih učenja učencev in njihovih potrebah. Refleksivna praksa kot sodobna oblika strokovnega izpopolnjevanja učiteljev si prizadeva za preoblikovanje znanja, ki se zgodi, če so udeleženci aktivni, uporabljajo dialog in sodelujejo v timu strokovnjakov. Namen raziskave je bil preučiti mnenja in stališča učiteljev razrednega pouka o refleksivni praksi kot sestavnem delu strokovnega razvoja in vseživljenjskega učenja. Udeleženci raziskave so bili učitelji razrednega pouka iz Republike Hrvaške, ki so se med seboj razlikovali po delovnih izkušnjah in statusu v stroki ter napredovanju. Rezultati kažejo, da je refleksivna praksa priložnost za izboljšanje tradicionalnih oblik strokovnega razvoja učiteljev, ki jih lahko spodbudi k novim načinom vseživljenjskega učenja in bogatenja šolskega učnega načrta.

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KEYWORDS: activity, professional development, reflection, cooperation, primary school teachers

ABSTRACT – The professional development of primary school teachers is an integral part of the school curriculum design. Changed forms of professional development appear as a necessity due to the rapid changes in science and technology, and the new knowledge about how students learn and about their needs. Reflective practice as a modern form of teachers' professional development strives for the transformation of knowledge that occurs if participants are active, use dialogue, and cooperate in a team of experts. The aim of the research was to examine the opinions and attitudes of primary school teachers about reflective practice as an integral part of professional development and lifelong learning. The participants in the research were primary school teachers from the Republic of Croatia, with different work experience, and status and promotion in the profession. The results indicate that reflective practice is an opportunity to improve the traditional forms of professional development of teachers and can encourage them in new ways of lifelong learning and enrichment of the school curriculum.

1 Introduction

Primary school teachers in the Republic of Croatia have the obligation of continuing their professional development in accordance with the curriculum issued by the Ministry of Science and Education (Education in Primary and Secondary Schools Act, 2020). Professional development of teachers means learning to improve educational work (State Pedagogical Standard of the Primary Education System, 2008). Promotion to the title (mentor, advisor) is regulated by the Ordinance on the Promotion of Teachers, Professional Associates and Principals in Primary and Secondary Schools and Dormitories (2021).

Traditional forms of professional development, which are usually implemented, include the occasional participation of teachers in workshops, seminars, professional

gatherings or lectures. The topics of such forms of training can, but do not have to be the subject of their interest, or do not have to arouse the interest of teachers at all, as Miljak (2009) emphasizes; nor involve the application of new knowledge to the development of existing practice. Slunjski (2012) thinks similarly, emphasizing that these forms of training occur spontaneously, occasionally in different places, are not related to the space or time in which pedagogical practice occurs, and therefore are often not applicable.

The professional development of teachers in the traditional approach is understood instrumentally and is used to find quick solutions in the globalizing world of educational competition for the fastest possible learning outcomes. The emphasis is often on technical development, which may limit the nature of learning to achieve desirable outcomes instead of encouraging teachers to perceive the conditions in which they can work and which affect the nature of their work (Hardy and Rönnerman, 2011). When in-service training is geared to acting on teachers rather than working with them, it threatens to increase teachers' dependence on outside help because it has the characteristics of a hardly effective proactive approach. In the traditional approach to professional development, teachers are assessed as defined experts, dependent on external collaborators who transfer knowledge (knowledge transmission).

According to the National Framework Curriculum (2010), the new competencies that teachers need to develop emphasize creativity, innovation, problem solving, entrepreneurship, IT literacy, critical thinking development, dialogue, teamwork and collaboration. The modern approach to in-service teacher training should strive for a constructivist paradigm of knowledge acquisition (Vygotsky, 1987), which presupposes the activity of participants, a stimulating environment, or constant support they need to have in order to learn and develop professionally.

Reflective practice implies the active participation of all interested participants because it is not carried out on people but with people (Bognar, 2009), and the modern approach to understanding professional development relies on the participation and active building of knowledge of all participants (Salo and Rönnerman, 2013). The active participation of participants should enhance a sense of belonging and togetherness. In addition to participant activities, in recent literature dealing with the analysis of reflective practice (Razdevšek Pučko, 1996; Šagud, 2006; Mac Naughton and Hughes, 2009; Slunjski, 2012; Mlinarević, 2014; Rönnerman and Salo, 2014; Rönnerman and Edwards-Groves, 2015; Bognar, 2016; Zupančič and Krajncan, 2019) a supportive environment, positive relationships, open thinking, joint learning, interaction and communication are pointed out.

Glasswell and Ryan (2017) state that in the relevant scientific and professional literature, researchers equally use terms such as reflective practitioner, reflection, reflective process, and reflective pedagogical practice to define reflection processes. According to the above-mentioned authors, reflective practice includes conscious activity, looking backwards, metaphorically speaking, which implies awareness and interpretation of many segments of knowledge, problems, course of action and results. Guðjónsdóttir et al. (2017) explain how critical reflection is the ability of teachers to reflect on their pedagogical practice, review it, systematically evaluate it, and make decisions on how to act. Powel and Bodur (2019), in addition to the already mentioned features of the re-

flective process, state the intentionality and systematicity in the examination of teaching and learning in order to improve the practice and learning outcomes of students.

This research is in a way a preparatory study for the effective implementation of modern forms of professional development of teachers. It shows teachers' attitudes about reflective experiences and their recommendations for the future organization of reflective practicums to prevent bad experiences and motivate teachers to develop and change.

2 Research methodology

2.1 Aim and hypothesis of the research

The aim of the research was to examine the opinions and attitudes of primary school teachers about reflective practice as an integral part of professional development and lifelong learning. In accordance with the stated goal of the research, the following hypotheses were set:

- H1. Modern teachers are ready to switch from the paradigm of teaching (transmission of knowledge) to the concept of active learning (construction of knowledge).
- H2. Teachers have constructive recommendations for the future organization of professional development as a concept of active, collaborative learning.

2.2 Research participants

The survey was conducted during May 2021. There were 127 primary school teachers from the Republic of Croatia who participated in the research.

2.3 Research instrument

A questionnaire which consisted of seventeen questions divided into three parts. The first part of the questionnaire referred to the sociodemographic data of the respondents; the second part examined the attitudes of teachers about reflective experiences; the third part referred to the opinions and attitudes of teachers about the future plan of practising reflective practice. The questionnaire was available in digital form, was anonymous, and was filled in voluntarily by the respondents.

2.4 Research results

Sociodemographic data

The research was conducted with a total of 127 primary school teachers in the Republic of Croatia. 4 male participants (3.2%) and 123 female participants (96.8%) participated in the study.

The participation of teachers according to work experience is shown in Table 1, which shows the highest response of teachers, i.e., 59 (40.9%), who have 21 to 30 years of work experience, and the lowest, i.e., 7 teachers (5.5%) with 6 up to 10 years of service.

Table 1

Number of primary school teachers by years of service

<i>Years of service</i>	<i>N</i>	<i>%</i>
up to 5 yrs.	11	8.7%
6–10 yrs.	7	5.5%
11–20 yrs.	29	22.8%
21–30 yrs.	52	40.9%
30 years or more	28	22%
Total sum	127	100%

According to the status in their title, most teachers (61.4%) are not in the process of promotion, which can be seen in Table 2.

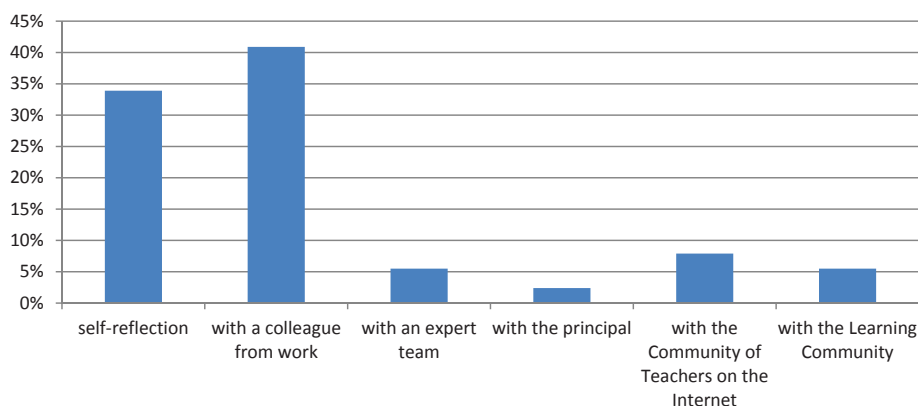
Table 2

Number of teachers by position

<i>Teacher by position</i>	<i>N</i>	<i>%</i>
Trainee teacher	6	5.2%
Teacher	78	61.4%
Teacher mentor	20	15.7%
Teacher advisor	20	15.7%
Teacher an excellent advisor	3	2.4%
Total sum	127	100%

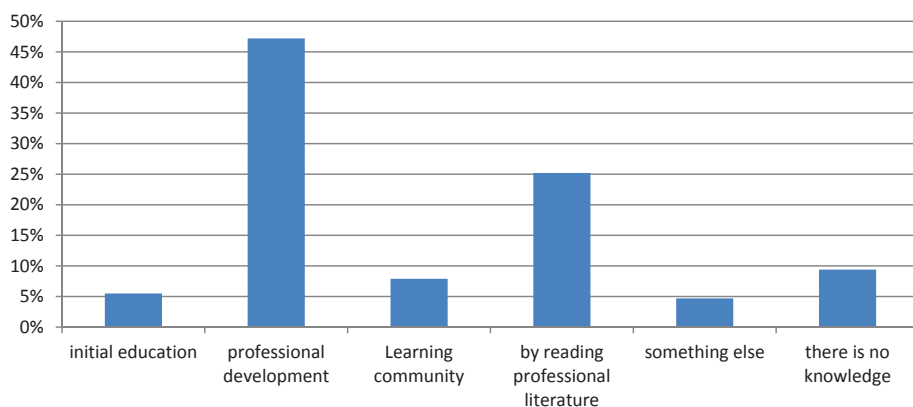
Descriptive statistics of selected dimensions of examined variables

Data from the second group of questions were selected, in which the attitudes and opinions of primary school teachers about reflective practice were investigated. When asked about the ways of practising reflective practice, the respondents answered (40.9%) that they mostly practise reflection with colleagues from work, and perform self-reflection (33.90%), which is shown in Graph 1.

Graph 1*How teachers practise reflection*

When asked about the methods of practising reflective practice, 8 respondents (6.3%) stated that they write a review of the pros and cons of the lesson, i.e., conduct self-reflection; 48 respondents (40.9%) review the lesson in a conversation with students; 56 respondents (44.1%) review the lesson in a conversation with colleagues; 6 respondents (4.7%) review the lesson in a conversation with a professional team; 4 respondents (3.1%) review the work performed in a conversation with colleagues involved in learning communities; 5 respondents (3.9%) practise something else.

Most respondents (47.2%) acquired knowledge about reflective practice during professional development, which can be seen in Graph 2.

Graph 2*Knowledge of primary school teachers about reflective practice*

Most respondents (38.6%) cite the acquisition of new knowledge, skills and competencies as an advantage of professional development through reflection, and 24.4%

mention the view of educational practice from different perspectives. Most respondents (29.1%) cite the experts' different systems of life values as obstacles; 18.9% of respondents cite the fear of negative evaluation; 10.2% of respondents cite discomfort caused by public exposure; 8.7% of respondents cite lack of trust in experts and 8.7% of respondents fear of the professional team's reaction (e.g., pedagogue, psychologist).

When asked about unpleasant experiences in relation to work colleagues during reflective practicums, respondents had the option of choosing from multiple choices. The results show that the majority of respondents (50.4%) experienced gossip and that 35.4% ignored the achievements of experts or members of the expert team.

Most of the respondents (34.6%) consider the school professional team to be the most responsible for the implementation of reflective practice; 30.7% of respondents think that teachers are personally responsible; 8.7% of respondents answered that the principal is responsible.

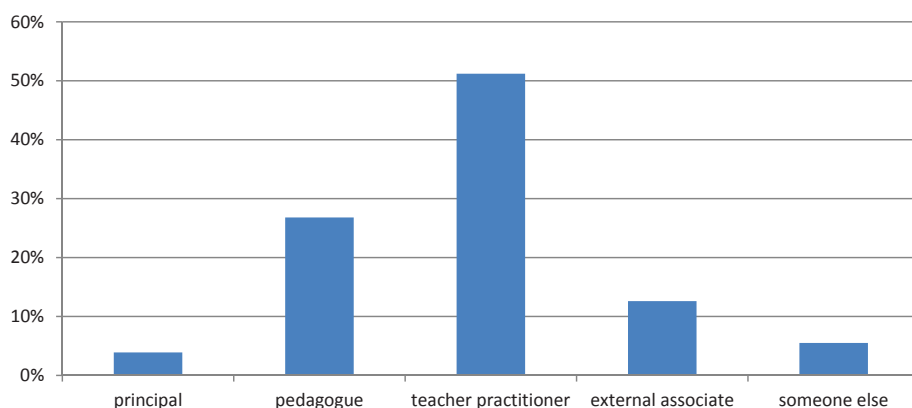
When asked about the outcomes of practising reflective teaching practice in the school where the respondents work, 41.7% of respondents answered that primary school teachers practise reflective practice, while 58.3% of respondents answered that reflective teaching practice is not practised in the school in which they work.

The third group of questions surveyed the attitudes and opinions of primary school teachers about the plan for the future regarding the organization of reflective workshops in schools. Most respondents (86.6%) express satisfaction and willingness to participate, while 13.4% of respondents are not ready.

Graph 3 shows the teachers' opinions about the future management of reflective practicums in school. Most teachers (51.2%) believe that the leader should be a practising teacher from their team.

Graph 3

Teachers' opinions about conducting reflective practicums

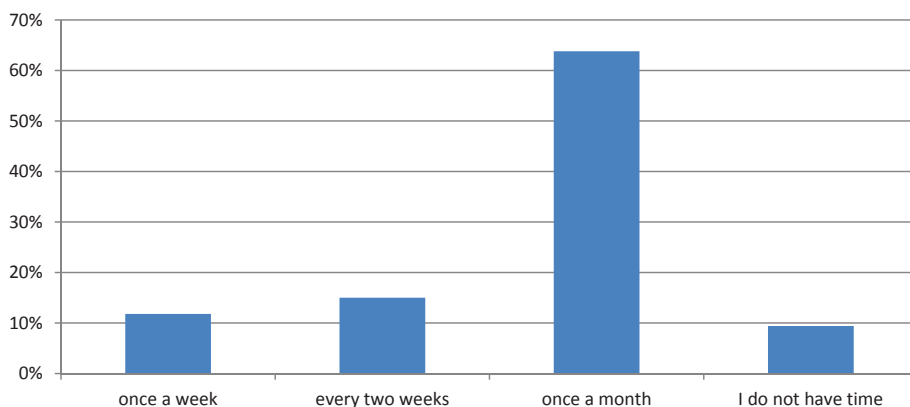


When asked about how to effectively improve knowledge about reflective teaching practice, most respondents (41.7%) prefer thematic workshops and 31.5% of respondents prefer modular education organized by the school.

Graph 4 shows the approximate timing of the organization of reflective practice among primary school teachers, where it can be seen that most respondents (63.8%) suggest organizing reflective practicums continuously once a month.

Graph 4

Time of organizing reflective practicums



When asked about choosing the content of reflections, i.e., the topic that teachers will deal with, most respondents (73.2%) estimate that the topics should be determined jointly by the teachers themselves, i.e., by the reflective practitioners who participate in the reflections. The results of the research did not show a statistically significant difference among research participants in their attitudes towards reflection in relation to gender, amount of work experience, and status or promotion in the profession.

3 Discussion

The relevance of the research is manifested in the need to seek new forms of professional development of primary school teachers, which is conditioned by rapid changes in science and technology, and the new knowledge about how children learn and about their needs. The school curriculum must take care of the needs and interests of students and prepare them for their contribution to the development of society (Igwebuike, 2014). The educational system is slowly adapting to these needs and primary school teachers, as important components of the system, expect support in their professional development from the school itself (principal, professional team), the Ministry of Science and Education, and the Agency for Education.

The results of the research show that more than half of the research participants (58.3%) still do not implement reflective practice. Igwebuike (2014) lists factors that hinder innovation, such as: insufficient financial incentives; ignorance of the relevant theory and unwillingness to face it; poor organization within the school; poor information about the goals and methods of innovation; conservatism of teachers who feel

threatened by change and innovation, and strive for the status quo. However, social life is characterized by change; society is dynamic and education is a means of preparing an individual for social life, that is, the constant changes that occur in various aspects. As a result of change, new approaches, practices and processes are emerging. Goodson (2014) points out that when curriculum change starts from the teacher, then external changes also occur; consequently, goodwill, a sense of purpose and passion on the part of the teacher can be assumed. It is encouraging that out of the total number of research participants, 86.6% express satisfaction with the possibility of participating in reflective workshops as a way of professional development. Teachers have a need to reflect and analyse their experiences, examine their values and pedagogical practice.

Teachers answered that they mostly practice reflection with colleagues from work and perform self-reflection. Thus, reflection can occur in groups as professional learning communities or individually as self-reflection (Powel and Bodur, 2019).

Undoubtedly, teachers appreciate opportunities to think together with colleagues, but they lack the experience to realize what it means to be reflective. Teachers mostly associate the experience of reflection with the conversation about teaching practice that they conducted with their colleagues, co-workers at school. Reflection involves conversation and discussion among participants that seek to reconstruct the meaning of specific situations and create a foundation for revising the plan (Mac Naughton and Hughes, 2009). Conversation reveals how an individual thinks, it expresses feelings and values. According to Senese (2017), interviews with co-workers ensure that teachers listen to each other, work in a team, and respect different perspectives. Reflective dialogue is creative, caring, and critical (Helleve, 2010), but reflection is much more than conversation. It includes thinking, reviewing, systematically evaluating, and making decisions about new activities.

Teachers also identify reflection with the evaluation of a lesson, and as a method of reflection they cite conversations with students who consider themselves participants in reflection. Evaluation is an important element of the curriculum and Igwebuike (2014) states the reasons why evaluation is necessary for individual participants, and emphasizes it in their work. It helps to determine the progress and development of students, motivate students, and diagnose their strengths and weaknesses in school activities. Evaluation also helps to determine the strengths and weaknesses of teachers but should not be equated with reflection. Mac Naughton and Hughes (2009) state that reflection has an evaluative aspect; it allows questioning and creating a clearer picture of life and work in a specific situation and the obstacles that arise, and assumptions about what else could have been done. Evaluation and critical reflection are certainly an integral part of the learning process, but they are two different concepts that involve different activities. Evaluation determines the value of an activity, and reflection raises awareness and interprets the activities, problems, course of action and results.

As the most effective form of acquiring knowledge about reflective practice in the future, teachers mentioned the organization of workshops, professional meetings and lectures. In these forms of professional development, the transmission of knowledge from the organizer to the participants prevails. Modern forms of professional development strive for the transformation of knowledge that occurs if participants are active, use dialogue, and collaborate in a team of experts. Organizing reflective practicums and giving teachers the opportunity to reflect on their professional work would raise aware-

ness of the values on which they build their professional practice, and prevent one of the most common obstacles mentioned in the research (experts' different systems of life values, mentioned by 29.1 % of surveyed teachers). Perhaps it would also reduce the negative climate in the school caused by the undesirable behaviours of colleagues (gossip, cited by 39.4 % of teachers). Rönnerman and Salo (2014) cite positive relationships among members and an atmosphere of trust and respect as prerequisites for conducting collaborative reflections.

Agreed rules clearly define desirable behaviours and a clear distribution of roles and functions representing the assumptions of constructive work (Mlinarević et al., 2003).

Organizing reflective practicums in schools would provide teachers with a continuous place and time (63.8 % of teachers prefer once a month) to clarify attitudes towards personal practice, and the attitudes and values on which it is built. Teachers need time to develop, master, and reflect on learning approaches; they should be provided with sufficient opportunities to engage in activities, collaborate with peers, exchange ideas, provide and receive information, and critically review work (Vrasidas and Glass, 2007).

Rönnerman and Salo (2014) emphasize the need for the time continuity of professional development within the school. Quality professional development requires systematic collection of documentation from pedagogical practice, reflections, and time. When they have enough time, teachers can critically reflect, discuss, and understand their own practice and pedagogical action (Salo and Rönnerman, 2013).

Šagud (2006) emphasizes the need to emancipate new forms of professional development that would enable a better understanding, connection, and exploitation of abstract theoretical knowledge with situations arising from direct professional practice. Reflective practicums would also enable teachers to start their personal development from personal problems in practice (which is preferred by 73.2 % of respondents). Critical reflection involves individual interpretation and reinterpretation of personal practice; it implies careful, thoughtful, considerate, prudent and selfless action. In this way, reflection participants become curious and open-minded about their daily educational practice and, using hermeneutic reasoning, wisely interpret practice and work to increase the wisdom of their daily practice (Mac Naughton and Hughes, 2009). Reflection can help teachers become aware of the moral, ethical and political aspects embedded in everyday practice; it improves teachers' practice but also the professional development of the community. Glasswell and Ryan (2017) interpret reflection as a highly personalized cognitive and metacognitive activity, but also as a social activity. Reflection must include the exploration of personal and social values without which judgment and action have no clear direction. According to the mentioned authors, reflection is a process that includes cooperation and systematic evaluation of experience, which leads to adaptation and empowered action.

The research also highlighted the problem of conducting reflective practicums. The results indicate that the respondents list their expert colleagues as the most desirable leaders of reflective practicums. In the literature (Erčulj and Škodnik, 2013; Rönnerman and Salo, 2014; Rönnerman and Edwards-Groves, 2015), experts from the faculty are proposed as leaders of reflective practicums as external associates, pedagogues, etc. According to Bogнар (2000), the leader should organize the discussion so that other

participants experience it as useful and enjoyable without excessive criticism, attack, or evaluation, taking into account the individual differences that exist among participants in their collaborative and communication skills.

Šagud (2006) thinks similarly, emphasizing that reflection is a collegial discourse in which participants are enabled to assume, check, err, correct, or independently and socially construct their pedagogical knowledge. Quality leadership should be focused on developing relationships, strengthening partnerships, developing a learning team (Slunjski, 2018). It includes a decision-making activity for the joint achievement of goals; motivation of participants; communication; social relations; cooperation; and a common vision. Successful leadership has a positive effect on participants, making them contribute willingly and enthusiastically to the achievement of goals. Leadership can be important for practitioners to discover personal thoughts, challenge theories, and share experiences with colleagues, which can contribute to increased self-confidence and the awareness that different knowledge is encountered and used in the development of practice (Rönnerman, 2015).

The conducted research confirmed that teachers are ready to switch to active, collaborative learning, which is a feature of reflective practice; that they have positive attitudes towards reflective practice and constructive recommendations for its future organization.

4 Conclusion

This research sought to find out whether modern teachers are ready to switch from the teaching paradigm (knowledge transmission) for which they were trained until recently, to the concept of active learning (knowledge construction), or whether the former paradigm is still a basic feature of the Croatian learning and teaching culture.

The research was aimed at questioning teachers' opinions about the peculiar nature of the context for professional learning and development by engaging in reflective practicums. The results of the research highlighted the importance of cooperation, conversations with experts, evaluation of teaching practice, colleagues as leaders of reflective workshops, and analysis of personal problems as elements of the future organization of reflective workshops. The need to reflect and analyse experiences, examining the values and pedagogical practice of teachers, encourages the organization of reflective practicums in the future, and provides opportunities for teachers to reflect on their professional work. Those who need to support teacher reflections are invited to critically consider how to support an environment conducive to sustainable and transformative learning. A research approach to in-service training would enable teachers to jointly discover and create (transform knowledge) rather than transfer existing knowledge (knowledge transmission).

The research has improved the area of teachers' professional development with empirical evidence that contributes to the design and implementation of their professional development through continuous discussions in reflective practicums.

The results of the research are a contribution to and incentive for changes in the school curriculum, as well as an incentive for scientists to conduct further research in this area.

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Refleksija v izpopolnjevanju učiteljev refleksivne prakse

Strokovni razvoj učiteljev razrednega pouka je sestavni del oblikovanja šolskega učnega načrta. Odraža se v celotnem kontekstu, v katerem je učni načrt sestavljen, oblikovan in izvajan. Učitelji razrednega pouka v Republiki Hrvaški se morajo trajnostno strokovno izpopolnjevati v skladu z učnim načrtom, ki ga sprejme Ministrstvo za znanost in izobraževanje. Strokovno izpopolnjevanje oziroma trajnostno strokovno napredovanje učiteljev pomeni učenje z namenom izboljšanja izobraževalnega dela.

Tradicionalne oblike strokovnega razvoja, ki se večinoma izvajajo, vključujejo občasno udeležbo učiteljev na delavnicah, seminarjih, strokovnih srečanjih ali predavanjih. Teme tovrstnih oblik izpopolnjevanja so lahko ali pa tudi ne predmet zanimanja učiteljev oziroma včasih sploh ne spodbujajo njihovega zanimanja ali uporabe novih znanj za razvoj obstoječe prakse. Te oblike izpopolnjevanja niso povezane niti s prostorom niti s časom, v katerem poteka pedagoška praksa, zaradi česar pogosto niso uporabne. Strokovni razvoj učiteljev v tradicionalnem pristopu se dojema instrumentalno in se uporablja za iskanje hitrih rešitev v globalizirajočem se svetu izobraževalnega tekmovanja za čim hitrejše učne izide. Spremenjene oblike poklicnega razvoja se zdijo nujne zaradi hitrih sprememb v znanosti in tehnologiji ter novih spoznanj o načinih učenja učencev in njihovih potrebah. Šolski učni načrt mora upoštevati potrebe in interese učencev ter jih pripraviti na njihov prispevek k razvoju družbe. Izobraževalni sistem se počasi prilagaja novim potrebam učencev, učitelji razrednega pouka pa kot pomembna komponenta sistema pričakujejo pri svojem poklicnem razvoju podporo same šole (ravnatelja, strokovnega tima), Ministrstva za znanost in izobraževanje ter Agencije za vzgojo in izobraževanje.

Refleksivna praksa kot sodobna oblika strokovnega razvoja učiteljev razrednega pouka si prizadeva za transformacijo znanja, do katere pride, če so udeleženci aktivni, uporabljajo dialog, sodelujejo v timu strokovnjakov in se ukvarjajo z vprašanji iz lastne prakse. Refleksivna praksa vključuje aktivno udeležbo vseh zainteresiranih udeležencev, podporo okolja, pozitivne odnose udeležencev, odprto razmišljanje, skupno učenje, interakcijo in komunikacijo. Konstruktivistična paradigma pridobivanja znanja, ki jo podpiramo v tem prispevku, predpostavlja aktivnost udeležencev, spodbudno okolje oziroma trajnostno podporo, ki jo učitelji morajo imeti, da bi se lahko učili in strokovno izpopolnjevali.

Namen raziskave je bil preučiti mnenja in stališča učiteljev razrednega pouka o refleksivni praksi kot sestavnem delu poklicnega razvoja in vseživljenjskega učenja. Raziskava je bila izvedena leta 2021. V njej je sodelovalo 127 učiteljev razrednega pouka iz celotne Republike Hrvaške. Za namen raziskave je bil izdelan vprašalnik, ki je vseboval sedemnajst vprašanj, razdeljenih na tri dele. Prvi del vprašalnika se je nana-

šal na sociodemografske podatke anketirancev, drugi del je preučeval stališča učiteljev do refleksivnih izkušenj, tretji del pa se je nanašal na mnenja in stališča učiteljev o prihodnjem načrtu izvajanja refleksivne prakse. Vprašalnik je bil na voljo v digitalni obliki, anonimen in so ga anketiranci izpolnjevali prostovoljno.

Raziskava je bila namenjena preizpraševanju stališč učiteljev o posebnosti konteksta za poklicno učenje in razvoj z vključitvijo v refleksivne praktikume. Učitelji morajo razmišljati in analizirati svoje izkušnje, preučevati svoje vrednote in pedagoško prakso. Izvedena raziskava je potrdila, da so učitelji pripravljeni preiti na aktivno, sodelovalno učenje, ki je značilnost refleksivne prakse, imajo pozitiven odnos do uvajanja refleksivne prakse in dajejo konstruktivna priporočila za njeno prihodnjo organizacijo. Učitelji nedvomno cenijo priložnost, da razmišljajo skupaj s kolegi, vendar jim primanjkuje izkušenj, da bi spoznali, kaj pomeni biti refleksiven. Rezultati raziskave so izpostavili pomen sodelovanja, pogovorov s strokovnjaki, vrednotenja pedagoške prakse, sodelavcev kot vodij refleksivnih praktikumov in analize osebnih problemov kot elementov prihodnje organizacije refleksivnih praktikumov. Natančneje, učitelji izkušnjo refleksije najpogosteje povezujejo s pogovorom o pedagoški praksi, ki ga izvajajo s kolegi iz službe. Pogovori s sodelavci zagotavljajo, da se učitelji med seboj poslušajo, delajo v timu in spoštujejo različne perspektive. Vendar, refleksija je veliko več kot pogovor, saj zajema razmišljanje, preizpraševanje, sistematično vrednotenje in sprejemanje odločitev o novih aktivnostih.

Učitelji refleksijo enačijo tudi z evalvacijo pouka. Refleksija ima evalvacijski vidik, saj omogoča preizpraševanje in ustvarjanje jasnejše slike življenja in dela v konkretni situaciji ter nastajajočih ovir in domnev, kaj bi še lahko naredili. Vrednotenje in kritična refleksija sta vsekakor sestavni del učnega procesa, ampak sta to dva različna pojma, ki vključujeta različne aktivnosti. Evalvacija določa vrednost določene aktivnosti, refleksija pa osvešča in interpretira aktivnosti, probleme, potek in rezultate določene aktivnosti.

Kot najučinkovitejše oblike pridobivanja znanja o refleksivni praksi v prihodnosti so učitelji navedli delavnice, strokovna srečanja in predavanja. Vendar pri omenjenih oblikah strokovnega razvoja prevladuje prenos znanja z organizatorjev na udeležence. Sodobne oblike strokovnega razvoja težijo k preoblikovanju znanja, ki se zgodi, če so udeleženci aktivni, uporabljajo dialog in sodelujejo v skupini strokovnjakov. Z organizacijo refleksivnih praktikumov in omogočanjem tega, da bi učitelji razmišljali o svojem poklicnem delu, bi dvignili zavest o vrednotah, na katerih gradijo svojo poklicno prakso, in odstranili eno najpogostejših ovir, omenjeno v raziskavi, to so različni življenjski vrednostni sistemi kolegov strokovnjakov, in zmanjšali negativno ozračje v šoli, ki ga povzroča nezaželeno vedenje kolegov. Organiziranje refleksivnih praktikumov v šolah bi učiteljem zagotovilo stalno mesto in čas za razjasnitev odnosa do osebne prakse, stališč in vrednot, na katerih le-ta temelji. Učitelji potrebujejo čas za razvoj, obvladovanje in razmišljanje o učnih pristopih, dati jim je treba dovolj priložnosti, da se vključijo v aktivnosti, sodelujejo s kolegi strokovnjaki, izmenjujejo ideje, dajejo in prejema informacije ter kritično ocenjujejo delo. Refleksivni praktikumi bi učiteljem omogočili tudi, da pri svojem poklicnem razvoju izhajajo iz osebnih težav v praksi. Refleksija lahko pomaga učiteljem, da se zavedajo moralnih, etičnih in političnih vidikov, ki so vpeti v vsakodnevno prakso, kar lahko izboljša učiteljsko prakso, pa tudi strokovni razvoj skupnosti.

Raziskava je izpostavila tudi problem izvajanja refleksivnih praktikumov. Rezultati kažejo, da anketiranci kot najbolj zaželeno vodje refleksivnih praktikumov navajajo svoje sodelavce, strokovnjake. Kakovostno vodenje naj bi bilo usmerjeno v razvoj odnosov, krepitev partnerstev in razvoj učečega tima, saj zajema odločanje za skupno doseganje ciljev, motiviranje udeležencev, komunikacijo, socialne odnose, sodelovanje in skupno vizijo. Uspešno vodenje pozitivno vpliva na udeležence, da voljno in zavzeto prispevajo k doseganju ciljev.

Tisti, ki naj bi podpirali refleksije učiteljev, so vabljeni, da kritično razmislijo o tem, kako podpreti okolje, ki spodbuja trajnostno in transformativno učenje. Raziskovalni pristop k strokovnemu izpopolnjevanju bi učiteljem omogočil skupno odkrivanje in ustvarjanje (transformacijo znanja) namesto prenosa obstoječega znanja (transmisija znanja). Rezultati raziskave so prispevek in spodbuda za spremembe v praksi šolskega kurikula ter spodbuda znanstvenikom za nadaljnje raziskovanje na tem področju.

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(Meta)kognitivno-kritično šolsko branje književnosti

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Znanstveni članek

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KLJUČNE BESEDE: (meta)kognitivno-kritično šolsko branje književnosti, problemsko-ustvarjalni pouk, metoda obrnjenega učenja, formativno preverjanje in ocenjevanje

POVZETEK – Šolsko branje literarnih del stremi k doseganju ciljev pouka književnosti, zlasti k usvajanju sistemskega in sistematičnega književnega znanja, razvijanju literarne zmožnosti (prim. Žbogar, 2019), književne kulture in splošne razgledanosti. Ker se tako (meta)kognitivno kakor kritično branje leposlovja pri pouku književnosti pomensko ne prekrivata povsem, pa vendar najpogosteje nastopata tesno skupaj, ga imenujemo (meta)kognitivno-kritično šolsko branje književnosti. Udejanja se preko problemsko-ustvarjalnega pouka književnosti. Glede na specifične in časovne omejitve dela v šoli priporočamo, da se kombinira z metodo obrnjenega učenja. Preverjanje in ocenjevanje znanja, pridobljenega preko problemsko-ustvarjalnega pouka, naj poteka v skladu s priporočili formativnega spremljanja, kar pomeni, da je pouk individualiziran, preverjanje pa temelji na pravočasnih, primerno pogostih, razumljivih, jasnih povratnih informacijah, povezanih z nameni učenja (učnimi cilji) in kriteriji odličnosti. Izhodišče, cilj in namen učenja/branja je znanje (in ne ocene).

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KEYWORDS: (meta)cognitive-critical school reading of literature, literature class, problem-based learning, flipped learning, formative evaluation and assessment

ABSTRACT – School reading in literature class aims to achieve the objectives of literature instruction, in particular to acquire systemic and systematic literary knowledge; to develop literary competence (cf. Žbogar, 2019), cultural competence, and general cultural knowledge. Since (meta)cognitive and critical reading of fiction do not completely overlap in literature lessons, and yet they often appear closely together, I called it (meta)cognitive-critical school reading of literature. It is implemented through the problem-creative teaching of literature. Given the specifics and time constraints of work at school, it is recommended to combine it with flipped learning. The examination and assessment of knowledge obtained through problem-creative literature class should be carried out in accordance with the recommendations of formative evaluation and assessment. Instructions are individualized and the examination is based on prompt, regular, appropriately frequent, comprehensible, clear feedback related to the purposes of learning (learning objectives) and the criteria of excellence. The starting point, goal, and purpose of learning/reading is knowledge (not grading).

1 Uvod

Branje književnih besedil pri pouku slovenščine mora v skladu z Zakonom o organizaciji in financiranju vzgoje in izobraževanja omogočati splošno izobrazbo in pridobitev poklica vsemu prebivalstvu, čim višjo raven izobrazbe čim večjemu deležu prebivalstva ob ohranjanju že dosežene ravni zahtevnosti ter omogočati razvoj in doseganje čim višje ravni ustvarjalnosti čim večjemu deležu prebivalstva. Šolsko branje književnosti se od pristočnega loči tudi po “sistematičnosti in organiziranosti bralnega procesa, v prizadevanjih, da bi bralci dojemali čim več relevantnih sestavin literarnih besedil, pridobili potrebno bralno izkušnost in razumevanje ter bralne strategije”

(Krakar Vogel, 2020, str. 32). Pri pouku slovenščine sicer spodbujamo tudi druge vrste branja književnosti, ki so bolj ali manj formalizirane, kot npr. bralna značka, tekmovanje za Cankarjevo priznanje, pa tudi neformalno oz. prostočasno branje književnosti.

Različne vrste branja se med seboj ločijo po svoji zahtevnosti, ciljih in namenu. Šolsko branje stremi k doseganju ciljev pouka književnosti, kakor jih predvidevajo učni načrti, zlasti k usvajanju sistemskega in sistematičnega književnega znanja, razvijanju literarne zmožnosti (prim. Žbogar, 2019), pa tudi književne kulture in razgledanosti. Šolski kanon temelji na izbranih kakovostnih in reprezentativnih delih slovenske in svetovne književnosti. Prostočasno branje ni podvrženo opisanim kriterijem in zahtevam, posledično je manj regulirano in formalizirano, bolj je podvrženo osebnim interesom in preferencam mladih bralcev, saj ti v prostem času berejo predvsem za zabavo, razvedrilo in sprostitev. V prostem času pogostejše posegajo po lahkotnejšem čitvu, tudi trivialni literaturi, ki jo razumemo kot estetsko, moralno in funkcionalno razvrednoteno literaturo (prim. Hladnik, 1983). Proces, načini, cilji in nameni branja v prostem času niso formalizirani in regulirani, seveda niso niti preverjeni niti ocenjevani znotraj šolskega sistema, zato lahko ostajajo na ravni prvotnih čustveno-doživljajskih odzivov na prebrano. Šolsko branje leposlovja mora prvotne doživljajske odzive poglobljati in nadgrajevati. To poteka na več spoznavno-sprejemnih ravneh, odvisno od recepcijskih, kognitivnih in domišljajskih sposobnosti učencev, stopnje šolanja in vrste vzgojno-izobraževalne ustanove, narave literarnega besedila, pa tudi ciljev pouka, predvsem razmerja med doživljajskim, (meta)kognitivno-kritičnim in ustvarjalnim branjem. Šolsko branje leposlovja delimo na doživljajsko, kritično in ustvarjalno (prim. Žbogar, 2014a), pri čemer stremimo k sistematičnemu spodbujanju kognitivnih in metakognitivnih procesov. Ker se tako (meta)kognitivno kakor kritično branje pri pouku književnosti pomensko ne prekrivata povsem, pa vendar najpogostejše nastopata tesno skupaj, tovrstno šolsko branje književnosti imenujemo (meta)kognitivno-kritično branje. Udejanja se kot povzemanje, vrednotenje in branje med vrsticami, uspešno ga razvijamo s spodbujanjem raziskovalnega, izkustvenega, problemsko-ustvarjalnega učenja, učenja z odkrivanjem, sodelovalnega (skupinskega) učenja in ob podpori multimedijskega učenja. Tem načinom, oblikam in metodam dela pri pouku književnosti rečemo problemsko-ustvarjalni pouk književnosti. V problemsko-ustvarjalnem pouku književnosti se zdijo učinkovitejše formativne oblike preverjanja in ocenjevanja znanja.

2 Material in metode

Uporabljena je kvalitativna metodologija: analiziramo slovenske in izbrane tuje znanstvene prispevke s področja kritičnega mišljenja, problemskega oz. problemsko-ustvarjalnega pouka ter formativnega spremljanja. Izsledke s področja splošne in specialne didaktike književnosti, psihološka spoznanja o naravi učenja in mišljenja pri divergentnem in konvergentnem mišljenju ter spoznanja s področja preverjanja in ocenjevanja znanja v luči formativnega spremljanja apliciramo na pouk slovenščine (književnosti). Nanizamo metode in oblike formativnega preverjanja in ocenjevanja znanja, primerne za problemsko-ustvarjalni pouk književnosti.

3 Rezultati

Slovenski pouk književnosti poleg kompetenčnega pristopa intenzivneje vgrajuje tudi t. i. sistemski pristop (prim. Krakar Vogel in Blažić, 2013). Kompetenčni pristop izhaja iz izkustvenega pouka, pri čemer izkušnje razumemo kot "zaznave in doživetja, predelane v celovitem procesu usvajanja ob pomoči simboličnih oblik; na podlagi te predelave se pri posamezniku utrdijo v nove vzorce razumevanja in ravnanja in se izrazijo v stališčih posameznika" (Jank in Meyer, 2006, str. 245). Učenje torej razumemo kot "proces izgrajevanja miselne strukture, v katerem učenec umešča nova spoznanja v obstoječe pojmovne mreže, tj. jih povezuje z obstoječimi pojmovanji, le-ta pa zaradi novih spoznanj prilagaja, spreminja ali na novo organizira" (Rutar Ilc, 2005 v Rupnik Vec in Kompare, 2006, str. 84). Pri pouku književnosti to pomeni, da analizo književnega besedila izpeljujemo iz t. i. doživljajskega branja (Žbogar, 2014a, str. 551–552), tj. iz bralčevih vtisov, občutij, čustev, izkušenj, ki se porajajo v učencu ob vživljanju v literarni svet, nadgrajujemo pa z (meta)kognitivno-kritičnim branjem. Aktivira se ob ponovnem (večkratnem) interpretativnem in logično-analitičnem branju literarnega besedila. Tako učenje terja samostojno raziskovalno delo učencev, pa tudi smiselno uporabo kontekstualnih podatkov. Prvotni doživljajski bralni odziv učenci preko reševanja vaj in nalog, vprašanj in književnih problemov osmišljajo in nadgrajujejo z objektivnimi, kritičnimi, razumskimi (logično-analitičnimi) vpogledi v literarno besedilo. To lahko nadgradimo tudi z različnimi (po)ustvarjalnimi postopki, kar je v skladu z načeli konstruktivističnega učenja. Konstruktivistično naravnani pouk zahteva miselno dejavnega dijaka, ki znanje gradi oz. konstruira z lastnim naporom (Marentič Požarnik, 2003), torej s samostojnim raziskovalnim in/ali ustvarjalnim delom. Slednje se pri pouku književnosti najintenzivneje udejanja preko problemsko-ustvarjalnega pouka (Žbogar, 2007, str. 55–66, Žbogar, 2013, str. 93–119), ki izhaja iz književnega problema (kognitivne neznanke oz. kognitivnega konflikta): dijaki ga rešujejo relativno samostojno. Pri tem se udejanjata zlasti dve didaktični načeli: problemskost (Žbogar, 2014b, str. 20–23) in ustvarjalnost (Žbogar, 2014b, 25–26). Namen takega književnega pouka je "iskanje novih rešitev in/ali poti, preseganje uporabe prej naučenih pravil, postopkov in strategij za doseganje cilja" (Marentič Požarnik 2000; Woolfolk, 2002 v Rupnik Vec in Kompare, 2006, str. 255), kar olajša doseganje procesnorazvojnih ciljev, zlasti razvijanja zmožnosti branja in interpretiranja književnih besedil, literarnega raziskovanja, kritične aktualizacije, razvijanja (splošne) sporazumevalne zmožnosti in kulturne zmožnosti, zmožnosti medpredmetnega povezovanja, pridobivanja književnega znanja in širjenja spoznanj o književnosti, ter njihovo umeščanje v širši kulturnorazvojni kontekst. S tem spodbujamo kritično razmišljanje o prebranem in vrednotenje literarnih besedil (kar razumemo kot zmožnost problemskega razmišljanja), pa tudi ustvarjalnost (katerega predpogoj je razvita zmožnost vrednotenja in sintetiziranja spoznanj).

4 Razprava

Književno znanje – teoretično, zgodovinsko in znanje pomožnih ved – pouk književnosti razvija sistematično in sistemsko (Žbogar, 2014b, str. 23–25), izhajajoč iz zna-

nja posameznosti (reprodukcije, obnovitve informacij, njihovega prepoznavanja). Od posameznosti sistematično prehajamo k razvijanju literarnega sistema, kar vodi k razvejanemu splošnemu književnemu znanju (torej poznavanju in razumevanju vzročno-posledičnih razmerij med literarnovednimi podatki). Leta 2003 smo raziskovali korelacijo med književnim znanjem in literarno zmožnostjo med 2,39 % tretješolcev srednjih šol (med 153 dijaki 3. letnika štirih slovenskih gimnazij). Da bi povečali zanesljivost in veljavnost rezultatov, so bile anketirane tako gimnazije iz obrobja kot iz osrednje Slovenije. Prvi del raziskave je preverjal njihovo teoretično znanje o pripovednih vrstah. Prag za t. i. odlično znanje je bil 88 % doseženih točk. Ta prag je v gimnazijah, vključenih v raziskavo, dosegla več kot polovica anketirancev. Sklepali smo, da odlično literarnovedno znanje o literarnih vrstah in zvrsteh vpliva tako na doživljanje literature kakor tudi na bralni interes in literarni okus gimnazijcev. Poleg tega smo predvidevali, da bodo znali svoje odlično znanje o pripovednih vrstah uporabiti ob branju neznanega besedila. Zato so bili v nadaljnji proces anketiranja, ki je zajemal preverjanje njihovega doživljanja, bralnega interesa in literarnega okusa, pa tudi zmožnost uporabe znanja o pripovednih vrstah (potekalo je s pomočjo dveh neznanih besedilih (enega odlomka in ene novele)), vključeni le tisti, ki so na testu iz literarnih vrst dosegli več kot 88 % točk. Izkazalo se je, da na vsečnost literarnega besedila vpliva predvsem njegov motivno-tematski ustroj ter jezikovno-slogovna podoba, medtem ko zaokroženost besedila in ideja besedila na vsečnost posebej ne vplivata. Anketiranci so v branje prejeli dve Bartolovi besedili z ljubezensko tematiko (odlomek iz romana *Alamut* in novelo *Nesrečni ljubimec* iz zbirke *Al Araf*). Novela v nasprotju z romanom ni bila pozitivno sprejeta. Na vprašanja v zvezi z odlomkom so dobro odgovarjali: večinoma so pravilno navajali število nastopajočih literarnih oseb, število dogodkov, večina je pravilno odgovarjala tudi glede kraja (ne pa časa) dogajanja. Nasprotno novele – kar je spričo njihovega odličnega literarnoteoretičnega znanja presenetljivo – večina ni brala kot zaokrožene enote – tak naj ne bi bil ne začetek ne konec. Kljub odličnemu znanju o noveli so jo opredeljevali kot odlomek iz romana. Na vprašanje, koliko oseb nastopa v besedilu, je pravilno odgovorila večina. Iz raziskave je mogoče sklepati, da bralec z razvito literarno zmožnostjo in ustreznim literarnovednim znanjem besedilo lažje, pa tudi hitreje razume, ga zato bere z večjim interesom, kar zvišuje verjetnost, da mu bo prebrano besedilo tudi všeč. Raziskava je pokazala, da je treba zahtevnejše literarno besedilo pri pouku obravnavati poglobljeno in temeljito. Iz tega smo razvili priporočilo o t. i. branju z razumevanjem/za razumevanje in priporočilo po večkratnem tesnem branju (zahtevnejših) literarnih besedil. Sklepali smo, da (pre)zahtevne vsebine, za obravnavo katerih v šoli ne namenimo dovolj časa, lahko sprožijo odpor do branja, posledično pa nizko bralno kulturo. Raziskava je nakazala, da tretješolci teoretično sicer bolje poznajo pojem novela (slabše pojem roman), a znanja ob branju neznanega literarnega besedila ne znajo uporabiti. Sklepali smo, da niti odlično literarnovedno znanje ne pripomore k izboljšanju literarne zmožnosti, pač pa je – če želimo literarno zmožnost sistematično razvijati – treba pri pouku književnosti nameniti dovolj časa poglobljenemu delu z literarnimi besedili. Ti indikatorji so nas vodili k spoznanju, da na recepcijo literarnih besedil vplivajo tako literarnovedno znanje kakor tudi kompetence. Na podlagi tega smo razvili problemsko-ustvarjalni pouk književnosti (Žbogar, 2013), katerega osrednji bralni model naj bo (meta)kognitivno-kritično šolsko branje književnosti, ki ga je mogoče uspešno spodbujati preko metode obrnjenega učenja. Prepričani smo, da bo tovrstno poučevanje književnosti pripomoglo tudi k dvigu bralne kulture odraslih.

O kritičnem mišljenju v šoli mdr. razpravljata Rupnik Vec in Kompare (2006). Navajata, da je kritično mišljenje lahko razumljeno neformalno (v okviru retorike in argumentacije) ali znotraj vzgojno-izobraževalne tradicije kot (Rupnik Vec in Kompare, 2006, str. 14):

- vrsta veščin (interpretativnih, analitičnih, evalvacijskih, veščin sklepanja, razlaganja in samoevalvacije),
- vrsta procedur (raziskovanja, reševanja problemov in odločanja) ali kot
- vrsta miselnih procesov, kamor sodijo razvrščanje, sklepanje, opazovanje, vrednotenje itd.

Naše razumevanje (meta)kognitivno-kritičnega šolskega branja literature se prilega kritičnemu mišljenju kot veščini reševanja problemov. Podobno ga razume Sternberg (2004, v: Rupnik Vec in Kompare, 2006) navaja, da vsako kritično mišljenje terja različne korake, ki vodijo od prepoznavanja problema, opredelitve narave problema, miselne predstavitve problema, določanja miselnih in fizičnih virov, potrebnih za rešitev, oblikovanja strategij reševanja problema, obvladovanja rešitve do ovrednotenja rešitve (Rupnik Vec in Kompare, 2006, str. 24). Kritično mišljenje je torej zmožnost, ki se je priučimo in jo lahko razvijamo vse življenje. Po Wadeju (1995, v Rupnik Vec in Kompare, 2006) so značilnosti kritičnega misleca naravnost na zastavljanje vprašanj in raziskovanje, zmožnost opredeljevanja pojmov in problemov, zmožnost raziskovanja dokaznega gradiva za posamezno razlago, analiziranja predpostavk in naravnosti v posameznih sklepih, izogibanje emocionalnemu zaključevanju ter pretiranemu ponostavljanju, dopuščanje in upoštevanje različnih interpretacij dogodkov in pojavov ter dovoljevanje nedorečenosti, odprtosti (Rupnik Vec in Kompare 2006, str. 28–31). Model problemsko-ustvarjalnega pouka književnosti, kakor je razvit v delu *Iz didaktike slovenščine* (Žbogar, 2013), se prilega veščinam kritičnega mišljenja po Halpernu (1996), ki jih razume kot “strategije, s pomočjo katerih posameznik odkriva načine, da bi dosegel cilj” (Rupnik Vec in Kompare, 2006, str. 31), kar vključuje veščine pomnjenja, razumevanja, določanja veljavnosti sklepov, analize argumentov, razmišljanja kot intuitivni znanstvenik, razumevanja in uporabe verjetnosti, odločanja, načrtovanja in reševanja problemov ter ustvarjalnega mišljenja (Rupnik Vec in Kompare, 2006, str. 31–34). Da je ustvarjalnost pomemben člen kritičnega mišljenja, opozarja članek Nekateri dejavniki spodbujanja ustvarjalnosti v vzgoji in izobraževanju: “Ustvarjalnost je pomembna za napredek posameznika in družbe, pri čemer se pomembna vloga pripisuje tudi vzgojno-izobraževalnim institucijam. Učitelji naj bi se zavedali svoje odgovorne vloge pri prepoznavanju, negovanju in spodbujanju ustvarjalnosti slehernega otroka.” (Štemberger in Cenčič, 2016, str. 28).

Književni problem se sicer lahko osredotoča na etična in družbena vprašanja, povezana z motivno-tematskim in idejno-sporočilnim ustrojem literarnega besedila, kot so npr. razmerja med generacijami, etična vprašanja v romanu, moč oblasti in svoboda posameznika, odnos med materjo in sinom, erotična ljubezen v času zgodovinskih prelomnic, s čimer spodbujamo zlasti interpretativni pristop k literarnemu besedilu ter izbrane določilnice literarne zmožnosti, kot sta npr. literarna empatija in družbena kritičnost. Tako je pogosto zasnovan tematski sklop na maturi. Glede na opisano raziskavo iz leta 2003 pa se zdi, da je v šoli premalo takih književnih problemov, ki bi odpirali literarno-zgodovinska in literarnoteoretična vprašanja. Tovrstni problemi namreč narekujejo uporabo tudi (in predvsem) književnega znanja, npr. vprašanje razmerja med romantičnimi

in realističnimi prvinami v Tavčarjevem *Cvetju v jeseni*, adaptacije antičnih motivov v renesančni svetovni književnosti, romantičnih idej v književnosti slovenske moderne, podobnosti in razlik med tradicionalnim in sodobnim sonetom na primerih Prešernove in Jesihove poezije. Učenec, soočen s književnim problemom (kognitivnim konfliktom, kognitivno neznanko), z lastnim raziskovalnim delom prihaja do spoznanj, uporablja najprimernejše raziskovalne metode, ki ga utegnejo privedi do rešitve problema, pri tem pa razvija (meta)kognitivno-kritično mišljenje, torej posebne “makrosposobnosti” (Rupnik Vec in Kompare 2006, str. 38), preko katerih razvija kognitivne strategije. V nadaljevanju jih povzemamo po avtorjih Rupnik Vec in Kompare (2006, str. 38–43) in jih prirejamo za pouk književnosti. Učenci morajo književni problem najprej zaznati in biti dovolj motivirani za njegovo reševanje. Najprej aktivirajo predznanje, ki jim pomaga pri reševanju, nato premišljeno posplošujejo (razmišljajo o posplošitvah) ter se izogibajo poenostavljanju, znanje in kompetence prenašajo v nove problemske situacije (se jih poslužujejo ob analiziranju neznanih književnih besedil), razvijajo lastno mnenje o prebranem (pri čemer vzpostavljajo kritično distanco do mnenja vrstnikov), s svojimi mnenji, stališči, prepričanji pa seznanjajo tudi vrstnike in učitelja. Lastna stališča o prebranem literarnem delu znajo primerno in razvito utemeljevati zlasti z znotrajliterarnimi argumenti, upoštevajoč načela praktične stilistike (jasnost, jedrnatost, prepričljivost, natančnost, ustreznost, slovnična pravilnost). Tvorijo smiselna in nedvoumna besedila o literaturi (npr. razlagalni spis, predesejske besedilne vrste, esej, seminarsko nalogo, projektno nalogo, raziskovalno nalogo ipd.). Opirajo se na verodostojne, zanesljive vire in literaturo: so sposobni izbirati relevantne informacije ter ločevati bistvene podatke od nebitvenih. Znajo ovrednotiti različne strokovne poglede na književni problem in utemeljeno pojasniti, s katerimi se strinjajo (bodisi v celoti bodisi deloma). Pri raziskovanju književnega problema učenci odpirajo nova vprašanja, si jih zapisujejo in o njih diskutirajo z učiteljem ter vrstniki, pri čemer se v književni problem še dodatno poglobljajo. Pri tem tvorijo različne možne rešitve ter jih presojujejo v luči stroke (npr. skušajo najti argumente v prid tezi, da je Makinovo delo *Knjiga kratkih večnih ljubezni* roman oz. zbirka kratkih pripovedi, presojujejo, koliko je osrednjih literarnih oseb v Jančarjevi noveli *Smrt pri Mariji Snežni*). Zagovarjajo lahko tezo, da nastopata dva osrednja literarna lika (Turbin in Semjonov), ali pa tezo, da gre za postmodernistično idejo ponavljanja življenjske usode. Pri tem se poslužujejo kritičnega branja, kar pomeni, da novelo prebirajo iz različnih perspektiv, se do prebranega etično opredeljujejo, prav tako se opredeljujejo do ravnanja literarnih oseb in se vanje vživljajo. S tem razvijajo literarno empatijo: skušajo npr. razumeti, zakaj je Semjonov storil samomor, kaj ga je v to prisililo, kako je okolica sprejela to njegovo nerazumno dejanje. V razredu diskutirajo o tem, kako ravnati v podobnih okoliščinah, kaj so se naučili iz prebranega (še tako neugodne življenjske okoliščine se lahko v nasprotju z našimi pričakovanji ugodno razpletejo; samomor Semjonova je bil nespameten in nerazumen). Poslužujejo se meddisciplinarnega povezovanja. V primeru Jančarjeve novele ponovijo znanje zgodovine: osvetlimo zlasti okoliščine v Evropi ob koncu prve in druge svetovne vojne. K razumevanju novele prispeva znanje o beli gardi, Rdeči armadi, oktobrski revoluciji. Ob dialoškem sklepanju, tj. primerjanju perspektiv, interpretacij in teorij, presojujejo interpretacijo Jančarjeve novele, sugerirano v Branjih 4: “Novelo motivira ideja o ponavljajoči se usodi, ki pa si ob ponovitvi izbere novo, drugačno možnost.” (Ambrož idr., 2003, str. 268). To jih vodi k dialektičnemu sklepanju, tj. vrednotenju perspektiv, interpretacij in teorij, npr. v debati se soočijo zagovorniki teze, da v noveli nastopa ena glavna oseba (Turbin

se preimenuje v Semjonova), ter zagovorniki teze, da gre za dve različni literarni osebi (Turbin in Semjonov imata le podobni življenjski usodi). V osnovni šoli preučujejo različne interpretacije *Uvoda h Krstu pri Savici* (posebej Črtomirove krivde), v gimnaziji pa različne interpretacije njegovega sprejetja krščanske vere. Boris Paternu npr. zagovarja tezo, da Črtomir ni kriv, kriv je napadalec Valjhun (gre za postopek romantične ironije) (Paternu, 2006), Dimitrij Rupel meni, da je Črtomir kriv, ker je bil sprejem krščanstva neizbežen, saj je bil sprejem zahodnega kulturnega kroga v skladu z razvojnimi družbenimi težnjami (Paternu, 2006, str. 71). Učence spodbudimo k razmisleku, ali je njihova simpatija na strani upornišva (v skladu s Paternujevo interpretacijo, da lahko zbudi tudi zavest o zlu in tragiki, celo slepoti bratomornega boja), ter vprašanjem, ali to napovedujeta končna kvartina in naslov zadnjega dela pesnitve. Kakor navaja Paternu (2006), daje Krst najbrž že z naslovom slutiti zasuk uporniške zgodbe v nasprotno smer. Poudarja, da gre za zgodbo o spreobrnitvi obeh glavnih oseb. V tej spreobrnitvi je najti versko in moralno zadoščenje (Paternu, 2006). Učenci primerjajo dve nasprotujoči si kritiki ob izidu te Prešernove pesnitve. Katoliški kritik je leta 1904 zapisal "Bog nam daj Črtomirov!", liberalni kritiki pa so ga označili za negativnega junaka in v njem odkrivali nemoč in krivdo, pravo katastrofo slovenskega narodnega značaja ("junak volkodlak") (Paternu, 2006, str. 58–77). V *Uvodu* je Črtomir premočrten epski junak, in to z mitičnim ozadjem bogov in črtov nad oblaki, na koncu Krsta pa je notranje razklan, novodobni junak, ozaveščena osebnost, ki ne more več scela sprejeti vere, rešuje Bogomilo, a ni zadoščen v svojem novodobnem individualnem dvomu. Je izrazit predhodnik protislovnih in kriznih osebnosti moderne literature, ne več osebnost romantične poeme (pač pa romana) (Paternu, 2006, str. 58–77).

Ker se problemsko-ustvarjalni pouk književnosti osredotoča predvsem na učenje/branje z razumevanjem in učenje/branje za razumevanje, ne pa toliko na memoriranje dejstev in podatkov, se tradicionalne metode preverjanja in ocenjevanja znanja ne obnesejo. Koristna izhodišča za sodobnejše oblike preverjanja in ocenjevanja znanja ponuja formativno spremljanje (prim. Holcar Brunauer idr., 2016). Učence na začetku usvajanja nove snovi seznanimo s kriteriji, oblikami ocenjevanja, tudi nameni učenja (za znanje in ne za ocene), opišemo postopke in obdobja ocenjevanja, pričakovane dokaze znanja, predstavimo morebitne alternativne načine ocenjevanja. Priporoča se vključevanje učencev v procese samoevalvacije in vrstniškega ocenjevanja ("kaj je dokaz mojega učenja, kako vem, da sem se naučila, kako ocenjujem svojo uspešnost glede na postavljene kriterije" (Holcar Brunauer idr., 2016, str. 10)). Učitelj mdr. presoja stopnjo razvitosti kritičnega mišljenja pri posameznem učencu ter razvoj/napredek učenčevih raziskovalnih sposobnosti. V tem prispevku se osredotočamo zlasti na pisne oblike in načine preverjanja in ocenjevanja znanja, ki so lahko npr. kompleksne simulacije, raziskovalne naloge in raziskovalni projekti, kar omogoča korekcijo znanja in učenje med samim preverjanjem in ocenjevanjem znanja, npr. s samoevalvacijo in vrstniško evalvacijo; pa tudi esej, razlagalni spis, dnevnik branja, dnevnik raziskovalnega dela, miselni vzorec, PPT-predstavitev. V dokazih znanja poleg rešitve književnega problema upoštevamo tudi uporabljene raziskovalne metode, raziskovalne postopke, sposobnost kritične analize književnega problema, pa tudi ubeseditiv (jezik v rabi).

Preverjanje vključuje učiteljeve kakovostne povratne informacije v opisni obliki (prim. Holcar Brunauer, 2016, str. 6–7). Povratne informacije naj bodo pravočasne in primerno pogoste, razumljive, jasne, povezane z nameni učenja (učnimi cilji) in kriteriji

odličnosti. Kakovostne povratne informacije so torej konkretne, specifične in uporabne. Ob Pettersonovem romanu *Konje krast*, v katerem nastopa glavni junak Trond, ki se sooča z dejstvom, da je njegov oče za vedno zapustil družino, morajo npr. učenci v eseju predstaviti, kako se Trondovo razpoloženje od začetka do konca odlomka spreminja, ter pojasniti, kako te spremembe odražajo jezikovno-slogovna sredstva (prim. navodila za interpretativni esej na maturi iz slovenščine na jesenskem roku 2013). V primeru, da učenec napiše le kratek komentar Trondovega odnosa do očeta, je smiselno v povratno informacijo vključiti tudi predlog, kako esej izboljšati, in to s konkretnimi pojasnili (npr.: Predstaviti razpoloženje pomeni razstaviti razpoloženje glavne literarne osebe tako, da pojasniš, kaj se je spremenilo in kako. Opišeš, kako se je Trond spremenil v svojem bistvu, pa tudi kako se je spremenil njegov duševni ustroj. Pojasniš, kako se to odraža v rabi jezika, npr. navedeš, da so povedi proti koncu odlomka krajše, saj Trond zaradi žalosti ne zmore več veliko govoriti, poleg tega personifikacije, metafore in komparacije izražajo njegovo nemoč in stisko ...).

Učitelj je v problemsko-ustvarjalnem pouku, ki stremi k (meta)kognitivno-kritičnemu branju književnosti, v vlogi organizatorja ustvarjalne in raziskovalne dejavnosti učenca, je moderator, mentor, svetovalec, strokovnjak, ocenjevalec, usmerja k delu z viri, je zgled in načrtovalec dela. Problemsko-ustvarjalni pouk se tvorno dopolnjuje z metodo obrnjenega učenja, imenovano tudi zvrnjenega učenja/obrnjene učilnice (*flipped learning/flipped classroom*). Nova učna snov je po tej metodi predstavljena v kratkem, največ 7-minutnem videoposnetku, učenci se z njo najprej srečajo preko individualnega dela: literarno besedilo preberejo individualno, samostojno doma opravijo tudi nižje stopnje analize, npr. besedilo motivno-tematsko razčlenijo, zberejo enostavnejše literarnozgodovinske in literarnoteoretične informacije, kot so npr. bibliografski podatki o avtorju, definicije literarnih pojmov, v šoli pa se posvečajo zlasti analizi odnosov, jezikovno-slogovni in idejno-sporočilni analizi ter povezovanju informacij, njihovi sintezi in vrednotenju. Pri učni uri, ki lahko poteka v živo ali na daljavo (online), se več časa nameni zahtevnejšim delom analize literarnega besedila (od analize odnosov do analize struktur in organizacijskih načel, sinteze v obliki izdelave izvirnega sporočila, izdelave sistema abstraktnih odnosov in komentiranja). Upoštevajoč izsledke avtoric Pucko in Pečjak (2016, str. 55–70), ki sta pri učencih v srednji šoli preučevali branje s papirja in e-branje, svetujemo, da učitelji za analizo literarnega besedila pripravijo učne liste, ki si jih učenci doma natisnejo in jih rešujejo na papirju. Njuni izsledki namreč kažejo, da “pri branju s papirja in z računalniškega zaslona med dijaki ni prišlo do pomembnih razlik v hitrosti branja, bralnem razumevanju, zaznani samoučinkovitosti, interesu ter težavah pri branju. Do pomembnih razlik je prišlo le v hitrosti odgovarjanja na naloge – dijaki, ki so imeli besedilo natisnjeno, so za odgovarjanje porabili manj časa.” (Pucko in Pečjak, 2016, str. 55). Samostojna analiza elementov (motivov in tem literarnega besedila) tako lahko poteka izven šolskega prostora (in časa), učne ure pa so namenjene zlasti razlagi težjih motivno-tematskih, idejno-slogovnih in jezikovno-slogovnih mest, pa tudi raziskovanju, sodelovalnemu delu, izmenjavi mnenj, projektnemu delu, reševanju problemov, diskusiji ... Med poukom poglobljamo spoznanja o prebranem, intenzivno delamo na odprtih vprašanjih in zahtevnejših nalogah. Prednosti obrnjenega učenja so v fleksibilnem učnem okolju (prostorsko in časovno), možnostih diferenciacije književnih vsebin (glede na to, kaj razloži učitelj, kaj učenci raziščejo sami, kaj delajo individualno, kaj v skupinah, kaj obravnavamo pri pouku, kaj učenci naredijo samo-

stojno doma, o čem diskutirajo ipd.) in razvijanju (meta)kognitivno-kritičnega šolskega branja književnosti. Najpogostejše oblike dela pri problemsko-ustvarjalnem pouku so individualno delo, delo v dvojicah ali skupinah. Priporoča se sproščeno vzdušje, učenci naj imajo občutek svobode in varnosti, sprejetosti, odnosi naj bodo odprti in demokratični. Pogosti metodi sta pogovor in diskusija, pri čemer naj bo učitelj pozoren, da učenci vadijo zborni izreko, da so vsi dejavni in da delo poteka časovno ekonomično.

Alenka Žbogar, PhD

(Meta)cognitive-Critical Reading in Literature Class

School reading of literary works aims to achieve the objectives of literature instruction, in particular to acquire systemic and systematic literary knowledge; to develop literary competence (cf. Žbogar, 2019), cultural competence, and general cultural knowledge. The canon of school literary texts is based on selected quality and representative works of Slovenian and world literature. School reading of literature deepens and upgrades the pupil's first experiences and responses. This takes place at several cognitively receiving levels, depending on the relationship between experience, cognitive, metacognitive, critical and creative perception. This is developed by promoting research, experiential, problem-creative learning, learning through discovery; reflecting our own reading processes; collaborative (group)work; as well as multimedia learning. The problem-creative teaching of literature stems from the original experience of responding to reading, i.e., from experiential learning, but taking into account that overemphasizing experience over the literary system may lead to non-systematic and dispersed literary knowledge. (Meta)cognitive-critical reading is therefore recommended. Since (meta)cognitive and critical reading do not completely overlap in literature lessons, and yet they often appear closely together, I called it (meta)cognitive-critical school reading of literature. It is implemented through summarizing, evaluating and reading between the lines; conducting literary research, experiential learning, problem-creative learning, learning through discovery, collaborative learning and multimedia learning. This is activated when a literary text is read multiple times in a logical and analytical way. Such learning also requires the independent research work of pupils, as well as the meaningful use of contextual data. The experience and first reading response is upgraded by pupils through the solving of exercises and tasks, questions and literary problems with objective, critical, rational (logical-analytical) insights into the literary text. It can also be upgraded through various (post)creative processes, as recommended by the principles of the constructivist paradigm of learning. Constructivist-oriented instruction requires an active student who builds or constructs knowledge with his/her own effort (Marentič Požarnik, 2003), i.e., through independent research and/or creative work. My understanding of the (meta)cognitive-critical school reading of literature fits critical thinking as a problem-solving skill. It is similarly understood by Sternberg (2004, as cited in Rupnik Vec and Kompare, 2006) who states that each critical thinking requires different steps leading from identifying the problem, identifying the nature of the problem, identifying the mental and physical resources needed to solve it, developing problem-solving strategies, managing the solution, all the way to evaluating the solution (Rupnik Vec and Kompare,

2006, p. 24). Critical thinking is therefore an ability to learn and to develop. According to Wade (1995, as cited in Rupnik Vec and Kompare, 2006), the characteristics of a critical thinker are the ability to ask questions and explore; the ability to identify concepts and problems; the ability to explore evidence for individual interpretation; to analyse assumptions and orientations in individual conclusions; to avoid emotional closures and to simplify; to allow and take into account different interpretations of events and phenomena; and to permit inconsaider, openness (Rupnik Vec and Kompare 2006, pp. 28–31). When solving a literary problem, students thoughtfully generalize (think about generalizations) and avoid simplifying; transfer knowledge and competences into new problem situations (they use them when analysing unknown literary texts); develop their own opinions on reading (creating a critical distance to the opinions, beliefs, and knowledge of peers and the teacher). They can justify their views appropriately and develop them, in particular by means of intra-literary arguments, taking into account the principles of practical stylistics (clarity, conciseness, persuasiveness, precision, relevance, grammatical correctness). They form meaningful and unambiguous texts on literature (e.g., an interpretive essay, pre-essay, seminar paper, project paper, research paper, etc.). They rely on credible, reliable sources: they are able to select relevant information and distinguish essential data from non-essential data. They can evaluate different professional views on the literary problem and explain using a reasonable view with which they agree. When researching a literary problem, they raise new questions, discuss them with teachers and peers, and so delve further into the literary problem. In doing so, they form different possible solutions and judge them in the light of literary history and theory. When the literary problem focuses on ethical and social issues, related to the motif-thematic and conceptual-messaging structure of the literary text (e.g., relationships between generations; ethical issues in the novel; the power of individual freedom; the mother-son relationship; erotic love at historical turning points), a particularly interpretive approach to the literary text and selected literary features, such as literary empathy and social criticality, are promoted. Such themes are often included in the national school-leaving exam, called Matura. However, there seems to be a lack of historical and theoretical literary problems. Examples of such knowledge-based problems are: the relationship between romantic and realistic features in Tavčar's novel *Cvetje v jeseni*; the adaptation of ancient motifs into Renaissance literature; romantic ideas in the Slovenian literature of the "moderna" period; similarities and differences between the traditional and the contemporary sonnet in Prešeren's and Jesih's poetry. This kind of problem-creative literature class focuses primarily on learning/reading with understanding and learning/reading for understanding, rather than on the memorization of facts and data; therefore, the traditional methods of evaluating and grading knowledge do not work. Formative evaluation and assessment appear to be more effective. At the beginning of the discussion of a new topic, we inform the pupils of the criteria, the forms of assessment, including the purposes of learning (for knowledge and not for assessment); we describe the procedures and periods of assessment, the expected evidence of learning, and present possible alternative methods of assessment. It is recommended to involve pupils in self-evaluation and peer-evaluation processes: "What is proof of my learning?", "How do I know that I have learned how to assess my performance according to the criteria set?" (Holcar Brunauer, 2016, p. 10). Teachers assess the degree of development of critical thinking in each pupil and the development/progress of the pupil's research abilities. This paper focuses in particular on written forms and methods of ex-

amination and assessment of knowledge, for example, complex simulations; research tasks and research projects; enabling knowledge correction and learning during the examination and assessment of knowledge itself, e.g., self-evaluation and peer evaluation; essay, reading log, research journal, thought pattern, PPT presentation. In addition to the solution of the literary problem, the evidence of learning takes into account the research methods used, the research procedures, the ability to critically analyse the literary problem, as well as the use of language. Verification includes the teacher's quality feedback in descriptive form (cf. Holcar Brunauer, 2016, pp. 6–7). Feedback should be prompt, regular and appropriately frequent, comprehensible, clear, and related to the learning intentions (learning objectives) and criteria of excellence. Problem-creative literature class is constructively complemented by a reverse learning method, also called flipped learning/flipped classrooms. According to this method, the new learning material is presented in a short, maximum 7-minute video, and pupils first become familiar with it through individual work: they read the literary text individually at home. In literature class, the process of analysis is spent on more demanding parts of the literary text (from the analysis of elements to the analysis of structures and organizational principles; to synthesis, analysis of an abstract relationship system, and commentating). In particular, we focus on the language and style of the text, on ideas and messages, as well as on the synthesis of insights and evaluation. Taking into account the findings of Pucko and Pečjak (2016, pp. 55–70), who studied paper reading and e-reading in secondary school, teachers are advised to draw up learning sheets for the analysis of literary text that pupils can read and solve on paper (not online).

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Pouk likovne umetnosti v angleščini pri tretješolcih

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Znanstveni članek

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KLJUČNE BESEDE: CLIL, likovna umetnost, tuji jezik, raziskovalni instrument, poučevanje

POVZETEK – V prispevku predstavljamo rezultate študije primera, ki vključuje analizo stališč tretješolcev ($N = 24$) in njihovih učiteljev, v procesu uveljavljanja pristopa CLIL v slovenski vzgojno-izobraževalni prostor. S poglobljeno kvalitativno analizo stališč učencev in učiteljev smo ovrednotili potencial pristopa CLIL, ki zadeva izkušnje z izvajanjem pouka likovne umetnosti, podane v tujem jeziku na razredni stopnji. Za pridobitev empiričnih podatkov je bil razvit instrumentarij (v obliki učne priprave). Rezultati kažejo, da so tretješolci pristop CLIL sprejeli pozitivno, bili so notranje motivirani za takšen načina dela in tudi sami izražali željo po nadaljnjem učenju po pristopu CLIL. Z različnimi vizualnimi pripomočki in demonstracijami so v večini dosegli zastavljene učne cilje likovne umetnosti in tujega jezika.

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ABSTRACT – The paper presents the results of a case study, which includes an analysis of the attitudes of eight-year-old students ($N = 24$) and their teachers, in the process of implementing the CLIL approach in the Slovenian educational practice. With a qualitative analysis of the attitudes of students and their teachers, the potential of the CLIL approach was evaluated concerning the in-class experience of fine arts lessons taught in a foreign language. Instruments (in the form of lesson plans) were developed to obtain the empirical data. The results showed that eight-year-old students accepted the CLIL approach positively, were internally motivated, and expressed their desire to continue learning using the CLIL approach. With various visual aids and demonstrations, most of them achieved the set learning outcomes of fine arts and a foreign language.

1 Uvod

Globalno in evropsko izobraževalno okolje spodbuja učitelje tujih jezikov k iskanju sodobnih učnih pristopov, ki bodo v 21. stoletju izboljšali in nadgradili obstoječe tujejezikovne kompetence učencev in jih usposobili za aktivno komunikacijo v različnih kontekstih.

Eden izmed takšnih učnih pristopov je CLIL (angl. *Content and Language Integrated Learning*): vsebinsko in jezikovno integrirano učenje, ki omogoča doseganje ciljev jezikovnih in nejezikovnih učnih vsebin (Barwell, 2005, str. 143).

Pristop CLIL je poznan pod različnimi izvedbenimi različicami. V zadnjem času se pojavljata tudi termina "trdi" (angl. *hard*) in "mehki" (angl. *soft*) CLIL (Ball, 2009; Lipavac Oštir in Lipovec, 2019), pri čemer so pri "hard" različici učni cilji osredotočeni izključno na vsebino predmeta, ki se poučuje v tujem jeziku, pri mehkejši različici CLIL-a pa je vsebina podrejena jezikovnim ciljem (Dalton-Puffer, 2011). *Različice spodbujajo izkustven in problemsko zasnovan pouk na višjih ravneh mišljenja, razvijajo tujejezikovne komunikacijske veščine, krepijo strokovno pismenost* (Brumen, Kolbl Ivanjšič

in Pšunder, 2015, str. 29), medkulturnost, timsko delo, medpredmetno povezovanje ter intenzivno sodelovanje učiteljev različnih strokovnih področij z učitelji tujega jezika.

Razširjenost pristopa CLIL v Sloveniji raziskuje več avtorjev (Lipavic Oštir in Lipovec, 2019; Pevec Semec, 2015), ki ugotavljajo, da se ga v Sloveniji ne uporablja pogosto. Vključujejo ga v vrtcih (Brumen in sod., 2017) in osnovnih šolah (Lipavic Oštir idr., 2010; Lipavic Oštir, Lipovec in Rajšp, 2015; Pevec Semec, 2015; Smajla, 2019). V srednjih šolah in gimnazijah je bilo izvedenih zelo malo raziskav (Jazbec in Lovrin, 2015). Nadaljnji razvoj pristopa ovira še slovenska zakonodaja, ki v šoli določa rabo slovenščine kot učnega jezika in rabo jezika obeh narodnostnih manjšin (Jazbec in Lovrin, 2015), tuj jezik kot delovni jezik pa je mogoč le pri pouku tujega jezika. Navedene raziskave navajajo ugodne učinke pristopa CLIL na razvoj kognicije učencev, njihovega receptivnega in produktivnega tujejezikovnega besedišča ter motivacije. Njegovo pogostejšo uvedbo v šolsko prakso preprečujejo zahteve (npr. čas in napor za pripravo ustreznih gradiv, CLIL metodologija, strokovni besednjak za posamezna predmetna področja, formalizirana usposobljenost), s katerimi se pri pristopu CLIL srečujejo učitelji, in druge ovire (npr. nekompetentnosti izvajalcev pristopa, pomanjkanje podpore s strani vodstva).

Šolski kurikulum podpira različna strokovna področja z vsebinami in dejavnostmi, kjer bi lahko vključili integrirano poučevanje tujega jezika.

V prispevku se osredotočamo na poučevanje likovne umetnosti. Z vizualno-jezikovnimi interakcijami, kjer učitelj nazorno pokaže na primer slikanje po platnu in vse podkrepi s (tuje)jezikovnim vnosom, bo učenec iz konteksta razumel (estetsko) dogajanje, skušal upravljati z vsebino, analiziral, prestrukturiral, izražal občutja, stališča in vrednote (Balek idr., 2010). Znanje in izkušnje bo povezal z novo izkušnjo umetnosti v tujem jeziku. Oblikoval bo pomembne emocionalne, intelektualne, (tuje)jezikovne, motorične in osebne dejavnike, ki omogočajo ustvarjalnost, domišljijo in kritično izgradnjo znanja (Coyle, Hood in Marsh, 2010). Schander, Balma in Massa (2013, str. 410) trdijo, da "umetniško izražanje ne spodbuja samo naših čutov in čustev, vključuje tudi naše zmožnosti poslušanja, govora, branja in pisanja". Umetnost spodbuja učenje na več načinov, predvsem spodbuja motivacijo učencev.

V domači in tuji literaturi primanjkuje raziskav, ki se delno povezujejo s pristopom CLIL in njegovo implementacijo v pouk likovne umetnosti, kot ga poznamo v slovenskem šolskem sistemu. Članki se večinoma nanašajo na raziskave, ki vključujejo umetnost v pouk tujega jezika, in ne na pouk likovne umetnosti v tujem jeziku ali pa vključujejo pristop CLIL na drugih predmetnih področjih.

Raziskave (Anagnostou, Griva in Kasvikis, 2016; Naddeo, 2019; Tsantari, 2016) navajajo pozitivne učinke pristopa CLIL pri pouku likovne umetnosti. Pristop CLIL je prispeval k izboljšanju predmetno specifične terminologije učencev, izboljšal njihove komunikacijske zmožnosti in znanje o zgodovini likovne umetnosti in v angleščini ter medkulturno razumevanje. Učencem je omogočil tujejezikovno sporazumevanje v smiselnih situacijah (Varkuti, 2010), prilagajanje v kontekstualiziranih dogodkih, s čimer so se izkustveno in ustvarjalno približali umetnostnemu, zgodovinskemu in ideološkemu razvoju likovne umetnosti.

Avtorici Pladevall-Ballester in Vallbona (2016) sta raziskovali učinek, ki ga ima izpostavljenost pristopu CLIL na razvoj in dosežke receptivnih zmožnosti pri angleščini

kot tujem jeziku v osnovni šoli. Ugotovili sta, da ni bistvenih razlik pri bralnih zmognostih v angleščini, v slušnih zmognostih so razlike značilne. Izvedba pristopa CLIL je bila popolnoma nova za učitelje, kar je vplivalo na njihov način poučevanja.

V Sloveniji je bil v šolskih letih 2008/09 in 2009/10 izveden projekt *Sporazumevanje v tujih jezikih/Uvajanje tujega jezika (UTJ) in jezikovnega/medkulturnega uzaveščenja (JIMU) v prvo vzgojno-izobraževalno obdobje OŠ*, kjer so različni avtorji predstavili pouk različnih predmetnih področij v tujem jeziku. Balek idr. (2010) so povezali tuji jezik s predmetom likovna vzgoja in predstavili tri učne priprave za poučevanje likovne umetnosti s pristopom CLIL ter refleksijo učnih ur s strani izvajalcev. Refleksije predstavijo, da učenci s tujim jezikom niso imeli težav in so likovne naloge opravili brez večjih težav, odzivali so se na navodila in dosegli zastavljene cilje učne ure. Vendar pa rezultati projekta niso zaživel v slovenski šolski praksi, čeprav medpredmetno povezovanje vključujejo različni kurikularni dokumenti (npr. Učni načrt za tuji jezik v 2. in 3. razredu OŠ, 2013). Vključno z že navedeno problematiko in neuporabo pristopa v redni šolski praksi avtorici Lipavic Oštir in Jazbec (2009, str. 116) navajata, da so dejavniki nerazširjenosti pristopa CLIL v slovenskem šolstvu med drugimi tudi neinformiranost o pristopu, pomanjkanje didaktičnih materialov in izobraževanja za učitelje. Na podlagi teh ugotovitev je, kot odgovor na izpostavljeno problematiko, nastala naša raziskava.

2 Metode

Namen prispevka je predstaviti rezultate študije primera, v sklopu katere bo predstavljena analiza stališč tretješolcev in njihovih učiteljev v procesu uveljavljanja pristopa CLIL v slovenski vzgojno-izobraževalni prostor. Analiza njihovih stališč bo pokazala, kako anketiranci zaznavajo, razumejo in sprejemajo vsebine likovne umetnosti, ki so predstavljene s tujim jezikom in skozi tuji jezik, ne pa zgolj v tujem jeziku (Eurydice, 2006). S poglobljeno kvalitativno analizo stališč učencev in učiteljev smo želeli ovrednotiti potencial pristopa CLIL, ki zadeva izkušnje z izvajanjem pristopa CLIL na razredni stopnji, in podati priporočila za izboljšanje obstoječe šolske prakse.

V Sloveniji je pristop CLIL aktualen didaktični pristop učenja in poučevanja jezikovnih in nejezikovnih vsebin (Lipavic Oštir in Jazbec, b. l.), a še vedno v fazi pridobivanja podpore s strani učiteljev in staršev, čeprav Učni načrt za obvezni tuji jezik v 2. in 3. razredu OŠ (2013, str. 18) izrecno podpira vključevanje pristopa CLIL v pouk tujega jezika. Z namenom prikaza možnosti hkratnega usvajanja ciljev likovne umetnosti in ciljev tujega jezika s poučevanjem po pristopu CLIL je bilo v letu 2020 objavljeno magistrsko delo z naslovom *Poučevanje likovne umetnosti v tujem jeziku na razredni stopnji* (Kavčič, 2020). Razvit je bil didaktični pripomoček za poučevanje tujega jezika pri pouku likovne umetnosti po pristopu CLIL. Kot študija primera je bila izvedena raziskava v tretjem razredu OŠ, katere namen je bil preučiti stališča učencev do razvitega instrumentarija oz. pripomočka, stališča učitelja, ki je uro spremljal oziroma opazoval, ter stališča izvajalca po izvedeni učni uri po pristopu CLIL. Razviti instrumentarij oz. didaktični pripomoček je nastal kot rezultat teoretičnega razmisleka (Coyle idr., 2010) na osnovi ciljev in vsebin Učnega načrta za likovno umetnost v tretjem razredu osnovne

šole (Kocjančič idr., 2011) ter na osnovi ciljev in vsebin, ki se povezujejo z Učnim načrtom za tuji jezik v 2. in 3. razredu osnovne šole (Pevec Semec idr., 2013). Poučevanje dvodimenzionalnega koncepta, na primer poučevanje nejezikovne vsebine s pomočjo tujega jezika, kjer gre za nezavedno raven pridobivanja znanja ter hkratnega usvajanja vsebine in jezika, je ključni koncept didaktične poti in vodi k miselnim aktivnostim učencev, k spodbujanju višjih kognitivnih ravni mišljenja ter posledično k motivaciji za nadaljnje učenje tujega jezika (Kampen, Admiraal in Berry, 2016).

Hipoteze v raziskavi so izražene v obliki raziskovalnih vprašanj. V raziskavi sta bili zastavljeni dve temeljni raziskovalni vprašanji:

- *RV1*: Kako tretješolci sprejemajo izvajanje pouka likovne umetnosti v tujem jeziku po pristopu CLIL?
- *RV2*: Ali bodo tretješolci dosegli cilje določenega področja likovne umetnosti kljub izvajanju predmeta v tujem jeziku?

Instrumentarij za pridobitev empiričnih podatkov je bil razvit v mesecu novembru in decembru 2019. Učenci so bili s pristopom CLIL seznanjeni prvič. Podatki so bili pridobljeni s pomočjo praktične izvedbe ur likovne umetnosti v angleščini kot tujem jeziku, analize likovnih izdelkov otrok z vidika likovnega motiva, likovne naloge in likovne tehnike ter s pomočjo polstrukturiranega intervjuja s tretješolci in polstrukturiranega intervjuja z učiteljico, ki je prisostvovala uri. Rezultati so bili analizirani z uporabo metode družboslovno-humanističnega raziskovanja (Gerring, 2001) ter kavzalne neeksperimentalne in dokumentacijske metode pedagoškega raziskovanja.

Razviti instrumentarij (v obliki učne priprave) obsega deset učnih enot pouka likovne umetnosti v angleščini kot tujem jeziku (kiparstvo, arhitektura, grafika, slikarstvo, risanje). Pet učnih enot (10 ur) je bilo izvedenih na šoli. Učne priprave sledijo smernicam modela 4C: content, cognition, communication in culture (Coyle, Hood in Marsh, 2010). Poudarjajo vključevanje vsebine, komunikacije, kulture in kognicije v pouk nejezikovnih predmetov. Predstavili bomo nekatere skupne ugotovitve in podrobnejšo analizo ene izmed teh učnih enot. Poučevanje različnih predmetnih področij v tujem jeziku, še zlasti likovne umetnosti, po pristopu CLIL je v Sloveniji premalo raziskano, poznano in uporabljeno. Preizkušen instrumentarij predstavlja dober primer učne prakse. Učitelji tujega jezika, ki potrebujejo pomoč pri nejezikovnih vsebinah predmeta likovna umetnost, ga lahko uporabijo za izpostavljene vsebine, vezane na likovno umetnost, in za tujezikovno besedišče, povezano z njo. Instrumentarij je v pomoč tudi učiteljem razrednega pouka, ki potrebujejo pomoč pri poučevanju tujega jezika, saj je v učni pripravi izpostavljen jezikovni del, ki vsebuje nabor jezikovnih struktur v angleščini za poučevanje likovne umetnosti.

V raziskavi, ki je bila izvedena na eni izmed štajerskih primestnih osnovnih šol, ki jih pokriva Zavod Republike Slovenije za šolstvo, je bila uporabljena *kvalitativna metoda znanstvenega pedagoškega raziskovanja*, ki je temeljila na študiji primera.

V raziskavi je bilo uporabljeno *namensko vzorčenje*. Vključenih je bilo 24 učencev tretjega razreda osnovne šole, od tega 11 dečkov (48,8%) in 13 deklic (54,2%). Z namenskim vzorčenjem smo v raziskavi spremljali učinkovitost posameznih načrtovanih in izvedenih postopkov (Vogrinc, 2008).

3 Rezultati in interpretacija

Kot ilustracijo izvedenega pristopa CLIL smo izbrali prvo izvedeno učno enoto (ki-parstvo). Učna enota se je glasila "*statičen/dinamičen*" in je sledila cilju izdelave človeške figure v gibanju iz gline. Učna enota je bila zasnovana tako, da se pri sporazumevanju uporablja le angleščina. Pri razlagi pojmov, ki učencem niso znani, učitelj s pomočjo vizualne podpore, konkretnih materialov, gestike, demonstracije in imitacije uporablja angleščino. Učenci s konkretno izkušnjo, s pomočjo izkustvenega učenja (Marentič Požarnik, 2000), v čim bolj naravnem okolju pridobivajo in usvajajo jezikovne cilje tujega jezika. Hkrati usvajajo cilje predmeta, v našem primeru likovne umetnosti. Tretješolci so morali iz gline izdelati človeško figuro v gibanju. Za usvajanje likovnega motiva in tujejezikovnega besedišča učne enote so učenci v poglobljeni uvodni motivaciji usvajali termin "*still*" (statičen) in "*in movement*" (dinamičen). Učenci so najprej na tablo pod ustrezen termin razporejali različne fotografije skulptur in ljudi. Vsak izmed njih je izbral fotografijo in jo imitiral. Vsak učenec se je za rabo jezika opredelil samoiniciativno (ali v angleščini ali v slovenščini). Učenci so v pogovoru uporabljali osnovno angleško besedišče za opisovanje podobnosti in razlik. Nato so sodelovali pri igri "*dan/noč*", kjer so zamenjali besedi "*dan*" s "*static*" in "*noč*" z "*dynamic*". Učenci so namesto počepov in vstajanja izvajali gibanje – pri besedi "*static*" so stali pri miru, pri besedi "*dynamic*" so predstavili gibanje (imitirali so skulpturo v gibanju). Po uvodni motivaciji so učenci pogledali fotografije znanih likovnih del (npr. Metalec diska, Miron, 470–440 pr. n. št.; kip Brooksa Robinsona (Joseph Sheppard, 2011); Doug Flutie (Harry Webber, 2008)), ki so prikazovale statične in dinamične skulpture. Ob vsaki fotografiji so skupaj z učiteljem določali, ali je kip statičen ali dinamičen, hkrati pa so se morali opredeliti, zakaj tako mislijo. Učitelj je učencem postavljал enostavna vprašanja v angleščini.

Sledila je demonstracija likovne tehnike, pri kateri je učitelj pri oblikovanju z glino uporabljal preproste likovne termine v angleščini, kot so: *kneading*, *adding*, *taking*, *shaping*, *sculpting*. Zelo pomemben je način učiteljeve demonstracije tehnike. Vsaka beseda, ki jo je izrekel, in vsak gib, ki ga je opisal v angleščini, je moral biti podkrepjen z zelo nazornim in konkretnim gibom oziroma demonstracijo, da so učenci razumeli predstavljeno situacijo v tujem jeziku (Brumen, 2000, str. 162). Usvajanje likovnih terminov v angleškem jeziku je težavno, a je s konkretnim prikazovanjem (včasih morda celo s pretiranim prikazovanjem) lažje in učinkovitejše. Likovna umetnost olajša usvajanje in razumevanje tujejezikovnega besedišča.

Tretješolcem so bili nato predstavljeni kriteriji in navodila za delo. Vsak kriterij in napotek je bil podkrepjen z vizualno podporo. Razumevanje navodil in kriterijev je bilo sproti preverjano. Ta del je časovno zahteven, a se je z vsako izvedeno učno enoto krajšal, saj so tretješolci z vsako novo učno enoto hitreje razumeli, kaj jim je bilo povedano v angleščini. Na podlagi fotografij in demonstracije so učenci samostojno izdelali človeške figure v gibanju. Učitelj jih je sproti spremljal in jim dajal napotke o njihovem delu (v angleščini).

Izdelavi figure iz gline je sledilo likovno vrednotenje (Duh in Herzog, 2012, str. 19). Učenci so svoja dela razporedili pred tablo in jih vrednotili ter skušali odgovarjati na učiteljeva vprašanja. Ob koncu učne enote je bil z učenci in učiteljico razrednega pouka, ki je uro opazovala, izveden polstrukturirani intervju, narejen je bil zapis lastne refleksije.

je in po kriterijih ocenjena uspešnost usvojenih likovnih in tujejezikovnih ciljev glede na izdelke učencev.

Po izvedbi učne enote kiparstvo v angleščini pri tretješolcih ugotavljamo, da je učencem takšen način poučevanja všeč. Na tristopenjski lestvici je večina učencev (79,17%) označila, da se je počutila dobro. Aktivnosti so jim bile zanimive, zabavne (15 učencev), ker radi delajo z glino (10 učencev). En učenec je navedel, da mu je bila aktivnost všeč zato, ker je bila zahtevnejša od ostalih; en učenec se ni mogel odločiti, zakaj mu je bila všeč. Tretješolci bi takšen način pouka ponovili (100 % učencev). Najbolj všeč jim je bilo izdelovanje kipcev iz gline (73,08 % učencev).

Rezultati pri ostalih učnih enotah (arhitektura, grafika, slikarstvo, risanje) so bili podobni. Ob zaključnem intervjuju smo ugotovili, da se je delež učencev, ki so bili negotovi glede uporabe jezika, nekoliko zmanjšal. Le 5 učencev je zapisalo, da bi bilo dobro, da bi učitelj govoril slovensko. Sklepamo, da je anketiranim učencem takšen način pouka všeč in bi z njim nadaljevali, saj, kot so sami zapisali, pridobijo nova znanja in usvojijo strokovno terminologijo. To nakazuje, da so bili učenci notranje motivirani za takšen način dela in tudi sami izražajo željo po nadaljnjem učenju po pristopu CLIL. Samorefleksija izvajalca in evalvacija učiteljice razrednega pouka, ki je uro opazovala, kaže, da so splošni vtisi o učni enoti pozitivni, učenci so v večini izvedli likovno dejavnost in tudi končni produkt dejavnosti je bil v skladu s pričakovanji. Učenci so bili sprva negotovi, na začetku so govorili le v maternem jeziku. Potrebovali so nekaj časa, da so začeli sodelovati. Uvodna motivacija z igrami, aktivno vključevanje učencev (Brumen, 1998, str. 254), podkrepitve izvajalca (demonstracija, vizualni pripomočki) so pripomogli k razvoju "aha" efekta. K razumevanju je pripomogla tudi pomoč drugih učencev, ki so sovrstnikom prevajali v slovenščino. V nadaljevanju so učenci dobro sodelovali.

Glede na Učni načrt za tuji jezik v 2. in 3. razredu OŠ (2013) so učenci sledili ciljem slušnega razumevanja in ciljem govornih zmožnosti v angleščini. Večja debata se med učenci ni mogla razviti, saj šele razvijajo govorne zmožnosti v angleščini, vendar so učenci iz ure v uro začeli povezovati svoje znanje, niso se več bali odzivanja in govora v tujem jeziku, angleščino so začeli uporabljati v različnih situacijah. Učenci so sprejeli drugačen način poučevanja likovne umetnosti ter večinoma usvojili cilje slušnega razumevanja in govornih zmožnosti v angleščini in cilje likovne umetnosti.

Opazovalka ugotavlja, da je znanje angleščine med učenci raznoliko, da so učenci v 10 učnih urah likovne umetnosti v angleščini pristop sprejeli; opazna je razlika med prvo in končno učno enoto. Ob koncu so bili samostojnejši, odgovarjali so bolj suvereno, si med seboj pomagali, razlagali in prevajali. Učenci so se dobro neverbalno in verbalno odzivali ter kljub tujemu jeziku dosegli cilje likovne umetnosti. Učenci, ki so bili pred tem bolj v ozadju in bolj tihi, so med učno uro likovne umetnosti v angleščini prevzemali veliko večjo vlogo kot jo sicer. Trije učenci, dva izmed njih sta tujca, ki v razredu redko sodelujejo, so tokrat veliko bolj sodelovali. Učenci so se počutili varnejše, saj so bili s sovrstniki na enaki ravni znanja in v enaki situaciji.

Pri likovnem ustvarjanju so tretješolci v večini uporabili prikazano tehniko z vlečenjem gline iz valja, ki so jo nato oblikovali v človeško skulpturo. Le manjšina učencev je uporabila svojo tehniko in so človeško figuro oblikovali tako, da so posamezne dele sestavljali v celoto. Učenci so dosegli cilje likovne umetnosti te in ostalih učnih enot.

Sledili so demonstraciji in v večini primerov tudi navodilom ter se trudili, da usvojijo kriterije (Duh in Kač Nemanič, 2018, str. 43).

Izvajalec takšen način dela za nekoga, ki se prvič sooča s poučevanjem po pristopu CLIL, ocenjuje kot naporen, a z vsako uro lažji. Pristop CLIL je eden od pristopov, ki od učitelja in učencev zahteva veliko energije. Učenci usvajajo tuji jezik na način, ki je veliko bolj "naraven" za učence in podoben učenju prvega, maternega jezika.

4 Sklepne ugotovitve

Predstavljeni pristop CLIL je spajanje dveh različnih didaktik, likovne in tujejezikovne. Pripomore k celovitemu, avtentičnemu, izkustvenemu in aktivnemu načinu učenja, ki se odziva na potrebe globalizirane družbe in tudi posameznika. Omogoča razumevanje nove učne vsebine in izgradnjo znanja po konstruktivističnih načelih (Kampen idr., 2016). V študiji primera so tretješolci novi pristop poučevanja sprejeli pozitivno. Bili so motivirani za delo. Opazen je bil napredek pri razvijanju motoričnih spretnosti, pri delu z različnimi likovnimi materiali in pripomočki ter pri končnih likovnih izdelkih. Sodelovali so pri razumevanju navodil v angleščini in se nanje odzivali. Doseženi vsebinski in tujejezikovni cilji govorijo v prid razvoju komunikativnih zmožnosti, jezikovni spontanosti, motivaciji za učenje jezikov in njihovi rabi. Rezultati so skladni z drugimi raziskavami (Pladevall-Ballester, 2018; Loenzo, Casal in Moore, 2010) o uporabi pristopa CLIL pri pouku na razredni stopnji. Študija primera je omejena z izvedbo le pri instrumentariju v obliki učne priprave, čeprav je kljub temu dober pokazatelj učne situacije. Izvedena je bila na manjšem vzorcu ter le pri enem predmetu.

Analiza stališč učencev, izvajalca in učiteljice odpira nova vprašanja in kaže nadaljnje možnosti raziskovanja. Učitelji razrednega pouka ali učitelji tujega jezika, ki imajo opravljen modul dodatnega strokovnega izpopolnjevanja za poučevanje tujega jezika na razredni stopnji, bi lahko v rednem osnovnošolskem programu izvajali pristop CLIL dlje časa, na večjem vzorcu, pri različnih učnih predmetih in bi svoje izkušnje lahko primerjali s samooceno tako učencev kot učiteljev ter s pomočjo kontrolne skupine, kar bi dalo vpogled tako na področju izvedbe pristopa CLIL kot tudi v povezavi z učiteljevim profesionalnim razvojem.

Mihaela Brumen, PhD, Blaž Kavčič, Matjaž Duh, PhD

Fine Arts Lessons in English for Students in Third Grade

Global and European education encourages foreign language (FL) teachers to seek effective learning and teaching approaches that will improve and upgrade the existing FL competences of students in the 21st century and train them to actively communicate in different contexts. One such approach might be CLIL – content and language integrated learning that enables the learning of specific subject contents through the simultaneous learning of a (foreign) language (Barwell, 2005). There is a lack of research

related to the CLIL approach and its implementation in the teaching of fine arts. The studies that do exist mostly refer to the research that covers art in foreign language classes and do not introduce art lessons taught in an FL, or incorporate the CLIL approach in other subject areas (e.g., maths, geography, sport).

The purpose of this paper is to present the results of a case study, introducing an analysis of the attitudes of eight-year-old students (Grade 3) and their teachers in the process of implementing the CLIL approach in fine arts education in the Slovenian educational practice. The analysis of their viewpoints showed how respondents had perceived, understood, and accepted the contents of fine arts taught in an FL (Eurydice, 2006). With an in-depth qualitative analysis of the attitudes of students and teachers, the potential of the CLIL approach in fine arts classes was evaluated, and some recommendations for its integration into the existing school practice are introduced. In Slovenia, the CLIL approach is a trendy didactic approach (Jazbec and Lipavic Oštir, 2009), but is currently in the phase of gaining support from teachers, administration, and parents, although the national Curriculum for Compulsory Foreign Languages in Primary Schools (2013) explicitly supports the inclusion of CLIL in FL education. To show the possibility of a simultaneous achievement of fine arts and foreign language objectives by using the CLIL approach, a master's thesis (Kavčič, 2020) entitled *Teaching Fine Arts in Foreign Languages at the Primary Level* was published. As part of the master's thesis, a didactic instrument was developed. Some parts of the instrument are presented in the paper.

Two basic research questions were asked in the research:

- How do eight-year-old students in Grade 3 accept the teaching of fine arts in an FL following the CLIL approach?
- Would students in Grade 3 achieve the outcomes of fine arts education although it was taught in an FL?

The research instrument for obtaining empirical data was adapted from the master's thesis. It is based on the CLIL approach (Coyle et al., 2010) and on the objectives, standards, and contents of the Curriculum for Fine Arts Education in Primary School (Kocjančič et al., 2011), and on the Curriculum for Foreign Languages in Primary School (Pevc Semec et al., 2013). The data were obtained through the practical implementation of art classes in English as an FL; the analysis of children's art products from the viewpoint of art motif, art task and art technique; and through a semi-structured interview of students and a semi-structured interview with the primary school teacher who observed the class. The results were analysed using the method of social science research (Gerring, 2001) and the causal non-experimental, descriptive research method based on a case study. The research was carried out at a Slovenian primary school. Students were introduced to the CLIL approach for the first time. 24 third-grade primary school students were included, of whom 11 were boys (48.8%) and 13 were girls (54.2%). In the research, we monitored the efficiency of individual planned procedures and CLIL procedures with dedicated sampling (Vogrinc, 2008). As an illustration of CLIL implemented in Grade 3, we chose the sculpture unit (Kavčič, 2020). The unit focused on the static/dynamic aspect and pursued the objective of making a human figure in motion from clay. In the lesson only English as an FL was used with students. In explaining concepts unfamiliar to students, the teacher used English with the help of visual support, concrete materials, gestures, demonstration, and imitation. Through

concrete experience, with the help of experiential learning (Marentič Požarnik, 2000), students acquire FL objectives in the most natural environment possible. Third-graders had to make a human figure in motion out of clay. To master the artistic motif and the FL vocabulary of the unit, the students learned the terms *still (static)* and *in movement (dynamic)* in the introductory part of the lesson. Students first classified various photographs of sculptures and people on the board. Each of them chose a photo and imitated it. Each student decided to use the language on their own initiative (either English or Slovene). Students used basic English language structures in the conversation to describe similarities and differences.

The students then participated in a “Day/Night” game and imitated a sculpture in motion. Then students looked at photographs of famous works of art (e.g., *Disc Thrower*; Miron 470–440 BC; *Statue of Brooks Robinson*, Joseph Sheppard, 2011); *Doug Flutie*, Harry Webber, 2008), which introduced static and dynamic sculptures. With each photo, they determined whether the statue was static or dynamic, and explained why they thought so. The teacher asked the students simple questions in English. This was followed by a demonstration of art techniques in which the teacher used simple art terms in English when designing with clay, such as: *kneading*, *adding*, *taking*, *shaping*, *sculpting*. The way the teacher demonstrated the technique was important. Every word he uttered and every movement he described in English had to be supported by a very clear and concrete movement or demonstration, so that the students understood the presented situation in an FL (Brumen, 2000, p. 162). Artistic evaluation of clay figures followed. Students presented their art works in front of the board and evaluated their work.

A semi-structured interview with third-grade students showed that they liked the art lesson in English. On a three-point scale, most students (79.17%) “felt well”. They perceived the activities as interesting and fun (15 students) because they liked working with clay (10 students). One student stated that he liked the activity because it was more challenging than the others. All 24 students (100%) would want to repeat this method of teaching. The most-liked activity was making clay statues (73.08% of students).

The results of other learning units (architecture, graphics, painting, drawing) were similar. In the final interview, the proportion of students who were uncertain about the English language use decreased slightly. Only 5 students wrote that the teacher should have spoken in Slovene. The interview revealed that the students liked the CLIL approach and would continue with it, because, as they said, they gained new knowledge and professional terminology. This indicates that the students were internally motivated for this way of learning and they expressed a desire to continue learning using the CLIL approach. The teacher’s self-reflection and the evaluation of the primary school teacher who observed the lesson showed that the general impressions of the unit were positive, that the students performed the art activities, and that the final products of the activity were in line with expectations. The students were insecure at the first art lessons, initially speaking only in their native language. It took them some time to get involved. The introductory motivation through active involvement of students (Brumen, 1998, p. 254) and the teacher’s scaffolding strategy (demonstration, visual aids) helped to develop the “aha” effect. The help of other students who interpreted into Slovene also contributed to the understanding of the content. Consequently, the students cooperated well.

In accordance with the Curriculum for Foreign Languages in Primary School (2013), students pursued the objectives of listening comprehension and the objectives of speaking skills in English. A deep discussion could not be developed. The students were developing speaking skills in English, however, they started to connect their knowledge through lessons and were no longer afraid to respond in an FL. The difference between the first and the final unit was noticeable. Through the process, they answered more confidently, helped each other, explained, and translated. The students responded non-verbally and verbally, and achieved the objectives of fine arts education despite FL use. Students who had previously been more in the background took on a much bigger role during the English art class than usual. Three students, who are immigrants and rarely participate in the class, participated more this time around. The students felt safer as they were on the same language level as their peers.

In the case study, eight-year-old students were motivated during CLIL fine arts lessons. They made progress in developing motor skills, working with a variety of art materials and aids, and in their final art products. They understood instructions in English and responded to them. The achieved content and FL objectives speak in favour of the development of communication, linguistic spontaneity, motivation to learn languages and their use. The results are consistent with other research (Pladevall-Ballester, 2018; Loenzo, Casal and Moore, 2010) of including the CLIL approach in classroom teaching.

The case study opens up new questions and shows further possibilities for research (implementation of the CLIL approach in a regular primary school programme; using a larger sample; conducting research in different subjects; comparing teachers' experiences).

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E-learning in Music Education

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KLJUČNE BESEDE: e-učenje, glasbeno izobraževanje, modeli učenja, teorije učenja

POVZETEK – Pouk na daljavo se je prvič pojavil v 18. stoletju, in sicer kot pouk, namenjen manjšemu številu učencev, ki niso mogli obiskovati rednega pouka. Danes je učenje na daljavo podprto z visoko razvito tehnologijo, z njim se zaradi trenutnih epidemioloških razmer srečuje večina učencev po vsem svetu. Pouk, ki temelji na e-učenju, predvideva učenje in poučevanje na daljavo s pomočjo elektronskih medijev z možnostjo učenja na sinhroni in asinhroni način. Tako kot ostali načini učenja tudi e-učenje temelji na pedagoških teorijah in modelih učenja, kot so biheviorizem, kognitivizem, konstruktivizem in konektivizem. Tehnološki napredek je glasbenemu izobraževanju omogočil dostopnost tehnologije za učenje glasbe. Pa vendar se zdi, da neformalno glasbeno izobraževanje v primerjavi s formalnim hitreje in bolj uspešno vključuje tehnologijo za izboljšanje učnega procesa in učenja. Prispevek postavlja e-učenje v okvir pedagoških teorij in modelov in poskuša razložiti, katera področja vključujejo e-učenje pri pouku glasbe. Izpostavlja prednosti in pomanjkljivosti vstopa tehnologije v glasbeno izobraževanje.

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KEYWORDS: e-learning, music education, learning models, learning theories

ABSTRACT – Distance learning first came into practice in the 18th century as a way of teaching intended for a smaller number of students who could not attend regular classes. Today, distance learning, assisted by highly developed technology, is intended for most students worldwide due to the current epidemiological situation. Teaching based on e-learning involves distance learning and teaching using electronic media with the possibility of learning in synchronous and asynchronous ways. Like other forms of education, e-learning finds its foundations in pedagogical theories and learning models such as behaviourism, cognitivism, constructivism, and connectivism. In the field of music education, the changes caused by technological advances have made the technology intended for learning music accessible. However, it seems that non-formal music education uses the benefits of technology to improve the teaching and learning process in a faster and more successful way than the formal music education. In this paper, e-learning will be placed in the framework of pedagogical theories and models together with an attempt to explain what e-learning includes in music teaching. The advantages as well as the disadvantages of technology implementation in music education will be highlighted.

1 Introduction

Due to changes caused by the coronavirus (COVID-19) pandemic, we are witnessing that the question “How much technology is (should be) used in teaching?” is now being replaced by the question “How to effectively apply technology in teaching?”. Can we imagine teaching at any level of education today without the use of technology? Moreover, when exactly did that turning point happen? Although the greater demand and use of information and communication technology (ICT) for educational purposes has been influenced by recent events, the entry of technology into teaching has not happened overnight, and the need for this type of teaching has always existed. The begin-

nings of the implementation of technology in education can be traced back to the introduction of the concept of open distance education, which appeared as a new system of teaching in the 18th century. According to Matijević (2000), distance learning is carried out between a teacher and a learner who are not in the same room or place (Dubovicki and Balen, 2018). Such communication takes place with the help of media, such as a letter, telephone, fax, radio, television or computer, and involves a highly sophisticated knowledge representation as well as the ability to learn independently. The first distance learning was correspondence teaching in which the teacher and the student exchanged materials through the postal service, waiting several weeks for mutual replies (Miller, 2014). The University of London was the first university in the world to offer graduate education through distance learning in 1858 (Price, 2020). With the introduction of radio and television in education at the beginning of the 20th century, we can talk about the technology of distance multimedia education. With the emergence of the Internet in 1990, the computer, satellite television and mobile telephony entered not only our everyday life but also made a grand entrance into education. Researching the new ways of education with the help of online connections, a virtual space was created in which teachers and students communicated with the help of computer technology (Čukušić and Jadrić, 2012). Today's distance learning relies mainly on communication via the Internet, so the term itself is replaced by new versions such as e-education, which Bubaš (2005) defines as a mixed use of the Internet and computer technologies for the implementation of distance education. Jay Cross (2004) was one of the first to use the term e-learning, and this term refers to forms of learning in which the communication between students and teachers mostly takes place through digital devices and is considered one of the ways of e-education. Additional terminology for e-learning can often be found in the professional and scientific literature, e.g., expressions such as Internet learning, networked learning, web learning, tele-learning and virtual learning.

In the last decade alone, e-learning has undergone several major changes: from computer-aided instruction through the intelligent tutoring system and smart classrooms to m-learning or mobile learning (Liping et al., 2009). The aforementioned changes occurred in a short period of only 50 years, and the time period between each new change is getting shorter. As an example, we can analyse the audio compact disc (CD), which was patented as a medium for storing and recording music in the 1970s, and today, fifty years later, almost no computers have a disc drive for that medium. Likewise, a music player or a CD player is more valuable today as a museum artefact than as a conventional music listening device. Such an accelerated transformation also requires the rapid adjustment and adaptation of the pedagogical framework of e-learning to new circumstances that would serve as a theoretical support for lesson planning in teaching based on e-learning. Today's students in general-education schools are digital natives; they use digital language almost as their second mother tongue and they were born into the world of the Internet, computers and video games. While today's teachers can be called digital immigrants, who are more or less enthusiastic about the new technology, but are still faithful to the time and habits of the past (Prensky, 2001). The conclusion is that students with their knowledge and experience in the digital world surpass the knowledge and experience of digital immigrants, i.e., of (most of) their teachers.

2 Features of teaching based on e-learning

Learning as a process is defined ambiguously with respect to different scientific approaches. According to Pastuović (1999), learning results in a permanent change of the learner through his/her own mental activities. According to Vizek Vidović et al. (2003), learning as a psychological process is manifested for the most part by a permanent and acquired change in the actions of the individual. Taylor and Mac Kenney (2008; according to Bogнар, 2016) place more emphasis on learning as a process, and less on the result that emerges through students' experiences and activities. The definition of learning by Cindrić et al. (2010) is also based on the descriptions by which learning is defined as a change and a process, with the addition that through learning students are able to do what they could not do before learning. A broader description of learning includes the cognitive, motor and affective areas of the learner and the acquisition of certain knowledge, skills, habits, values and attitudes (Matijević and Topolovčan, 2017).

E-learning is a term that can be explained in several ways and as with learning in general there is no single widely accepted definition. The prefix *e-* before the word learning can mean learning with the use of electronic devices or, more broadly, the use of the Internet or web technologies (Bognar, 2016). Some authors emphasize the mobility of e-learning when defining it, including Engelbrecht (2005; according to Čukušić and Jadrić, 2012) who describes e-learning as distance learning and teaching with the assistance of electronic media with the possibility of learning whenever and wherever. Due to the time distance, e-learning can take place synchronously and asynchronously. In synchronous e-learning, teaching takes place live but via electronic media and the Internet, while in asynchronous e-learning, the students access the learning content when they want and how much they want. Furthermore, the organization of e-learning can be implemented as formal, non-formal or informal learning (Bognar, 2016) with guidance (teachers, instructors), with the use of a computer, or a mixed model that includes all of the above.

3 Pedagogical theories and e-learning

Cognitive science research studies the characteristics of learning in humans and intelligent systems such as computers by observing the ways of acquiring and using knowledge, e.g., learning, memorizing, problem solving, decision making, etc. Planning and learning activities are adapted to students and their circumstances. Learning can be studied through theories and models of learning such as behaviourism, cognitivism and constructivism, which represent a traditional and more homogeneous approach (Čukušić and Jadrić, 2012), but also through some newer theories with a more open and diverse approach, such as connectivism (Siemens, 2004). All these theories and models of learning have contributed or will contribute to the creation of materials for the organization of e-learning and are important for the further development and understanding of learning; they will be described as such below.

According to the behaviourist approach developed in the early 20th century, learning is based on external behaviour that followed as a response to a stimulus. It does not study the processes that occur within the learner, such as thinking, information processing, emotions, etc. (Matijević and Topolovčan, 2017), because it is impossible to measure these internal processes; however, it does study the reaction expressed in behaviour that is measurable and as such can serve as proof of learning. Researcher Burrhus Frederic Skinner, who studied this approach to learning, felt that it did not happen fast enough in practice, so he devised the use of electronic learning devices and programmed teaching, in which content was broken down into smaller parts after which students solved tasks and progressed according to their success in solving them (individualization of learning) (Bognar, 2016).

Behavioural learning theory finds its place within e-learning in the part relating to the shaping of learning strategies. According to Ally (2004, pp. 20–21), the implications that behavioural learning theory has for e-learning are visible in establishing clearly outlined learning outcomes, checking achievement levels, the order in which learning content is presented, and providing timely feedback to students. The connection between behavioural theory and e-learning in music education is manifested in accomplishing independent learning skills among students so they are able to self-evaluate the achievement of the set outcomes. It can also be observed in the division of teaching content into more concise parts; from the more familiar and simpler parts to the unknown and more complex parts, including the teacher's timely feedback on what has been accomplished, combined with precise and clear instructions for procedures that will additionally improve the student's performance.

As behavioural learning theory dealt mainly with external behaviour as the outcome of learning, the question of the role of the mind and cognitive processes in the learning process soon arose. There are several answers to this question, and the theory that studies it developed in the first half of the twentieth century under the name of the cognitive model of learning.

According to cognitivist theory, learning is the active acquisition of new knowledge that leads the student from a passive to an active state. Learning takes place in the form of insight, information processing, memory and perception, where the student processes and organizes information and stores it in sensory, short-term and long-term memory. Cognitive theory initiated a programme of technological learning in the 1960s and the development of intelligent teaching systems. This way of learning occurs with the help of computer technology in communication between students and the intelligent system. The system evaluates the learning success according to the model set in advance. The student's performance is compared to that model and the feedback is sent to the student by the system in order to help the student during the second performance (Selwyn, 2011). This way of learning is especially popular in adult education, as well as for learning military skills based on computer simulations. According to Gertner and Van Lehn (2000, according to Selwyn, 2011), such intelligent teaching systems are based on a computer-controlled problem-solving system that encourages students to independently create new knowledge on the basis of several small incentives; this enables learning by doing, not only learning by being instructed.

Cognitivist theory is evident in e-learning in music education in the use of video and audio content by which musical instrument teachers encourage their students to

study the performances of top artists. In this way, students can study certain parts of their performance in shorter sequences and thus gradually work on improving their own.

Constructivist theories of learning portray learning as an active process in which the student is not only a passive recipient and supplier of information but also a creator of his/her own vision of the world based on individual research, prior knowledge, and both personal and professional experience. Lock and Johnson (2015) link constructivist learning theory and online collaborative learning by triangulating interactive ways of learning: student-student, student-content, and student-teacher interaction. According to Ally (2005), the connection between the constructivist approach and e-learning is visible in encouraging students to think, to link available information with personal experience, and to learn in a collaborative way; it is also visible in the role of teachers as guides through the learning process, using examples from the student environment and multiple levels of knowledge. E-learning in music education relies on content that is available online. Sometimes these contents are accessed according to the teacher's instructions, but students often explore on their own, guided by their own preferences and experience. By doing this, students can choose examples of their peers' performances, but also collaborate with them. During this process, reflection plays an important role that will emphasize the difference between mere browsing (surfing) and a critical study of content.

Connectivism, according to Siemens (2004), is a new model of learning that adapts to the rapid changes of our society where learning is no longer just an individual and personal activity in which the way of learning and working changes under the influence of the network environment. Learning according to connectivism includes diversity of opinion, connecting sources of information, noticing connections between different areas and ideas, placing the emphasis on knowledge acquisition skills along with accurate and currently valid knowledge (Siemens, 2004, p. 5). This learning model describes very well the e-learning that has been going on for the last year in music education. Students should learn how to critically observe, connect and select the most relevant and useful things from the vast offer of content and sources of information. In these circumstances, the teachers' focus is on developing skills that involve how to learn, not just what.

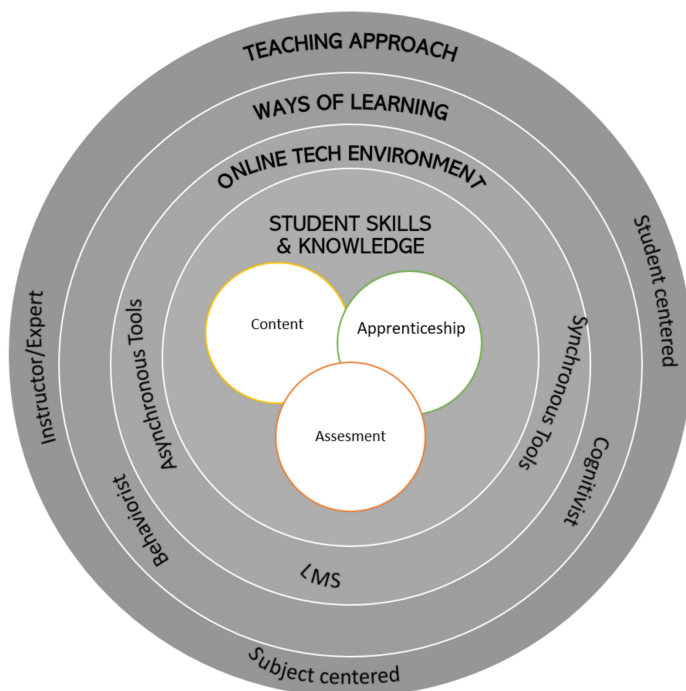
4 Organization of e-learning in music education

The need to set and establish a framework for e-learning models is highly emphasized today and it requires synchronized and systematic research and verification conducted by scientists and experts in order to build an effective and sustainable model of e-learning in music education as soon as possible. To support these efforts, Johnson (2020) proposes a conceptual model for teaching music online (Figure 1). In this model, areas of online music teaching are divided according to the learning approach, learning methods, environment, and expected learning outcomes. The approach to online learning, according to Carmody and Berge (2005), should cover five areas of learning: physical, social, emotional, intellectual and spiritual, which consequently imposes the need

to use several different approaches. Thus, in the learning approach where the student is the centre of learning, the emphasis will be on involving the student in the choice of activities and ways to achieve the predetermined learning goals as successfully as possible. It is firstly important to set the goals and then to organize the planned activities (reading scores, listening to other performers, playing a song, etc.) accordingly. Sometimes the learning content will also be at the centre of learning, e.g., a new piece of sheet music, or new ways and techniques of playing a particular instrument will be at the centre, which is a frequent and challenging instance in music education.

Figure 1

Conceptual model for teaching music online (Johnson, 2020)



E-learning can take place in a synchronous and asynchronous way, and through the Learning Management System (LMS). The model and ratio of using these three methods depends on the creator of e-learning, in this case the teacher, and his or her ability to navigate in each of them. The synchronous e-learning mode is most commonly used in teacher-student communication at a given time, using a variety of live video or audio streaming tools. Video communication is possible via social networks (e.g., Viber, Skype) or video applications (e.g., Zoom, Google Meet) which, in addition to audio and video, provide screen sharing options; in doing so, these applications also enable the sharing of sheet music as well as synchronized editing of music. Unlike synchronized tools, the asynchronous approach to e-learning involves access to online learning content whenever, wherever. These aids include tools and programs for recording sound

and videos, and also provide Internet servers for storing and sharing files. All of these are very suitable for demonstration and a consecutive review of techniques and skills in the performance of music, but also for archiving and sharing materials with other students.

LMS provides a platform for storing content, communicating with students, tracking students' progress and evaluating students (e.g., Loomen, Merlin, Teams, Edmodo, Google Classroom). They usually include noticeboards for fast communication, the option to publish video and audio content, a calendar, a forum, quizzes and tests, a chat feature, and the option to hold a video conference. They also provide the monitoring of students' progress through evaluation rubrics and folders. In a word, these systems represent an e-classroom or virtual classroom and a safe place for communication between all students and teachers on the Internet.

The outcomes that the student will achieve at the end of a certain educational period are placed at the very centre of learning.

The acquisition of music content in e-learning can be adapted to the available time and to the current knowledge and abilities of the students themselves. The students access the contents repeatedly and at a time that suits them, choosing the parts they want to practice more and eventually master. Evaluation as an indispensable part of learning and teaching should be approached systematically and consistently in e-learning also. It can range from the evaluation of what has been learned, for which students can prepare a video of playing/singing given compositions that the teacher then evaluates with the help of evaluation rubrics, through the self-evaluation of students, in which the students listen and review their own work in order to improve, to peer evaluation through forums and groups where views and opinions are exchanged.

5 Pros and cons of e-learning in music education

There are numerous positive outcomes of using technology in teaching and learning music. Some of them are: allowing students to progress according to their own abilities; developing problem-solving skills; saving time spent in learning and teaching; archiving materials and their own work; providing the option of additional repetitions in addition to training students for independent learning (Nart, 2016). Technology can help in an individualized approach to each student and provide equal opportunities for all. The role of the teacher changes from the role of the only source of knowledge to the role of instructor and advisor through the learning process. However, targeted planning of the use of technology is important, in which students would not only be passive observers and recipients, but also active musicians and music creators.

Negative circumstances in the use of technology in music education can be divided into technical and user-related disadvantages. Technical disadvantages refer to how well-equipped the schools are with special computer parts, computer programs with instructions in the mother tongue, the high cost of individual programs and licences (Nart, 2016). User-related disadvantages include teachers' lack of knowledge about the

use of music computer programs as well as the lack of methodological frameworks for planning and conducting technology-assisted teaching.

The specific characteristics of conventional music education cannot be completely replaced by e-learning because music education is multidimensional, and includes a physical element (holding the instrument) and a high artistic level that can be achieved only with live collaboration between professionals and students.

6 Conclusion

Distance learning is not a new concept, but its extreme popularity can be attributed to the latest circumstances due to the epidemic that has affected almost the entire world. Technology has been implemented in formal education as a teaching aid in recent decades, while it has taken on a leading role in non-formal education. Due to the already mentioned circumstances, its role is rapidly changing and it is becoming more of a need, and less of a tool that might or might not be used in teaching. E-learning involves structured work with technologies in learning and communication between teachers and students that are spatially (sometimes even temporally) separated. Like other types of learning, e-learning can also be studied through theories and models of learning that are important for understanding and further developing e-learning. Formal music education in the Republic of Croatia has the potential for the realization of e-learning and the use of good practice examples offered by non-formal music education.

Whether this is a technical problem (the equipment of music schools), or a problem of the teachers' competence and motivation – and to what extent – remains a question for further research. It will certainly be necessary to take into account both the negative and positive opinions of teachers who, more or less, use technology in their teaching. In this way, scientists and technology designers can generate technological tools that will help future musicians to master their skills, develop their profession, and, moreover, push formal music education towards the future.

Dr. Zrinka Šimunović

E-učenje v glasbenem izobraževanju

Pred kratkim so se strokovnjaki spraševali, koliko sodobne tehnologije naj bo vključene v pouk, danes pa se sprašujemo, kako jo učinkovito uporabljati pri pouku. Spremembe se niso zgodile nenadoma, lahko pa rečemo, da jih je pospešila pandemija, saj se je z njo povečala potreba po novih oblikah poučevanja in učenja. Pojem pouka na daljavo se je pojavil že v 18. stoletju kot dopisna oblika, v okviru katere sta učitelj in učenec gradivo izmenjevala preko pošte. V 20. stoletju sta v izobraževanje vstopila radio in televizijski sprejemnik, ki sta prinesla tehnologijo multimedijskega izobraževanja na daljavo. Leta 1990 so v vsakodnevno življenje in izobraževanje vstopili internet in z njim računalnik, satelitska televizija in mobilna telefonija. Današnji pouk se tako v

živo kot na daljavo opira na sporazumevanje po spletu, zaradi česar raste tudi število pojmov, povezanih s tehnologijo. Po Bubašu (2005) se e-izobraževanje lahko definira kot sinhrona uporaba spleta in računalniške tehnologije. E-učenje med prvimi navaja Cross (2004), nanaša pa se na obliko učenja, v katerem se večina sporazumevanja med učencem in učiteljem odvija s pomočjo digitalne tehnologije. V strokovni literaturi lahko srečamo tudi druge podobne pojme, kot so spletno učenje, učenje na omrežju, tele-učenje in virtualno učenje. V zadnjem desetletju je e-učenje napredovalo od t. i. računalniško podprtega poučevanja (ang. Computer Aided Instruction), sistema inteligentnega poučevanja (ang. Intelligent Tutoring System), pametnih razredov (ang. Smart Classrooms) do m-učenja ali mobilnega učenja (ang. Mobile Learning). Nепrestane spremembe zahtevajo tudi hitro prilagajanje izobraževalnega sistema in usklajevanje pedagoško-didaktično-metodičnega okvirja e-izobraževanja kot podpore pouku, ki temelji na e-učenju. E-učenje je izraz, za katerega v literaturi obstaja več definicij. Pomeni lahko učenje z uporabo elektronskih naprav, v širši definiciji pa uporabo spleta oziroma spletne tehnologije (Bognar, 2016), poučevanje na daljavo s pomočjo elektronskih medijev z možnostjo učenja kadarkoli in kjerkoli (Engelbrecht, 2005; po Čukušiču in Jadriču, 2012). Časovno lahko poteka neposredno po elektronskih medijih in spletu ali pa asinhrono, pri čemer učenec pristopa k vsebinam e-učenja, ko mu ustreza. Organizacija e-učenja je lahko formalna, neformalna ali informalna in se lahko izvaja ob vodstvu predavatelja, po računalniku ali v obliki mešanega modela.

Pri oblikovanju in organizaciji gradiva za e-učenje nam lahko pomagajo teorije in modeli učenja (Batič, 2021, str. 4). Bihevioristični pristop zagovarja individualizacijo učenja in predlaga oblikovanje učnih strategij glede na učne rezultate, preverjanje stopnje doseženega, vrstni red predstavitve učnih vsebin in zagotavljanje pravočasnih povratnih informacij učencem. Povezanost te teorije in e-učenja v glasbenem izobraževanju je možna na področju samoocenjevanja učencev po izvedbi skladbe, pri delitvi učnih vsebin na manjše dele in pri dajanju hitrih povratnih informacij učitelja s predlogi za izboljšanje izvedbe (Zadnik, 2021, str. 54). Kognitivistična teorija postavlja učenca v aktivno vlogo raziskovalca, ki proučuje, obdeluje in organizira informacije. Naslanjanje na kognitivistično teorijo je v e-izobraževanju vidno pri uporabi video in avdio vsebin, s katerimi učitelj instrumenta učenca spodbuja k spoznavanju vrhunskih glasbenikov, zgodovinskih izvedb glasbenih del in novih tehnik igranja. Učenci lahko posnetke poslušajo ali gledajo po delih in tako postopoma izpopolnjujejo svoje sposobnosti izvajanja glasbenih del. Konstruktivizem, močno povezan z e-učenjem, je aktiven proces, v katerem si učenec ustvari svojo vizijo sveta na podlagi lastnega raziskovanja, znanja in preteklih izkušenj. Učence spodbuja k povezovanju informacij, dostopnih na spletu, k raziskovanju izvedb glasbenih del po lastnem okusu, izvedb njegovih vrstnikov ter k sodelovalnemu učenju in muziciranju. Pri tem načinu e-učenja bo učitelj z refleksijo poudaril razliko med neorganiziranim in površnim pristopom v primerjavi s kritičnim in sistematičnim raziskovanjem spletnih vsebin. Konektivizem, novi model učenja, se prilagaja hitrim družbenim spremembam. Zanj je značilno, da učenje ni več individualna oziroma osebna dejavnost, ampak vključuje povezovanje različnih mnenj in virov informacij. Poudarja se povezovanje interdisciplinarnih področij in idej ter usvojitve bistvenih znanj. E-učenje se v glasbenem izobraževanju zadnje leto odvija večinoma po spletu. Velika ponudba vsebin in virov informacij zahteva od učenca kritično razmišljanje, izbor in povezovanje koristnih vsebin, kjer je najbolj pomembno,

kako in ne samo kaj se naučiti. Vloga učitelja kot vodje procesa pridobivanja veščin je pomembna in nezamenljiva.

Vzpostavitev modelov e-učenja v glasbenem izobraževanju zahteva sinhronizirano in sistematično znanstveno in strokovno delo. V ta namen je področja e-učenja potrebno razdeliti glede na pristop k učenju, načine učenja, okolje in pričakovane učne rezultate (Johnson, 2020). Vsa področja e-učenja morajo težiti k postavljenemu cilju, pri čemer bo kdaj v središču učenec, drugič pa učni rezultat ali vsebina. Ko sta v središče učenja postavljena učenec in učni rezultat, se poudarja vključevanje učencev v izbor aktivnosti in načinov doseganja zadanih učnih ciljev, npr. branje partitur, poslušanje izvedb, igranje skladb ipd. Pri pouku instrumenta je v središču učenja pogosto vsebina, npr. nov notni zapis ali novi načini in tehnike igranja, kar je ravno tako način za doseganje ciljev e-učenja.

Obstaja več načinov uporabe e-učenja v glasbenem izobraževanju, najbolj pogosto govorimo o sinhronem in asinhronem učenju ter učenju preko sistema LMS oziroma sistema za upravljanje učenja (ang. Learning Management System). Pri sinhronem učenju se uporabljajo različna digitalna orodja za neposredno video in avdio sporazumevanje, npr. družbena omrežja (Viber, Skype) ali video aplikacije (Zoom, GoogleMeet), ki omogočajo delitev zaslona. Navedeno je uporabno pri sinhroniziranem urejanju notnih zapisov. Asinhroni način omogoča pristop k vsebinam kadar koli in kjer koli. S pomočjo orodij in programov za zvočno in video snemanje ter spletnih strežnikov za shranjevanje materiale z ostalimi učenci in se jih arhivira. Sistemi za upravljanje učenja nadomeščajo pravo učilnico z virtualno in omogočajo shranjevanje vsebin, sporazumevanje z učenci ter spremljanje in ocenjevanje učencev (npr. Loomen, Merlin, Teams, Edmodo, GoogleClassroom). Njihova uporaba je široka in vključuje oglasne table za hitro sporazumevanje, možnosti objavljanja video in avdio vsebin, koledar, forume, kvize in teste, klepetalnice, možnosti izvedbe videokonference in spremljanje učencev po rubrikah in mapah za ocenjevanje.

E-učenje je v glasbenem izobraževanju mogoče individualno prilagajati učenčevi trenutni sposobnosti in njegovemu znanju ter razpoložljivemu času. Do vsebin lahko pristopa večkrat, ko mu ustreza, temam pa lahko nameni več časa, predvsem če se želi vanje poglobiti (Habe, 2018). Ocenjevanje kot pomemben del učenja je tudi pri e-učenju neizogibno, potrebno ga je načrtovati in dosledno izvajati. Snemanje lastnih izvedb je primerno tako za ocenjevanje kot samoocenjevanje učencev. S pripravo rubrik za ocenjevanje bosta učitelj in učenec ocenila napredek ter prepoznala možnosti in prostor za izboljšanje izvedbe. Pri ocenjevanju na ravni razreda je mogoče oblikovati skupine za izmenjavo mnenj in jih nato deliti po forumu v virtualni učilnici.

Prednosti uporabe tehnologije tako pri učenju kot poučevanju glasbe stroka šele odkriva in prepoznava. Govorimo o možnostih napredovanja učencev glede na lastne sposobnosti, razvoju sposobnosti za reševanje problemov, prihranku časa pri učenju in poučevanju, arhiviranju materiala in lastnih del, možnosti večkratnega ponavljanja in o usposabljanju za samostojno učenje. Vloga učitelja je, da kot vodja in svetovalec s ciljno uporabo tehnologije pri učnem procesu usmerja učenca k samostojnosti, pri čemer učenec ni pasiven opazovalec, temveč aktiven ustvarjalec glasbe.

Tehnologija ima v glasbenem izobraževanju tudi svoje negativne strani. Glasbene šole se srečujejo s pomanjkljivo programsko in tehnično opremljenostjo ter visoko ceno in nedostopnostjo programov v maternem jeziku. V praksi se srečujemo z nizkim strokovnim znanjem učiteljev pri uporabi glasbenih računalniških programov in pri metodah za organizacijo in izpeljavo pouka s pomočjo tehnologije. Glavna pomanjkljivost e-učenja v glasbenem izobraževanju pa je v tem, da ne more zamenjati klasičnega učenja instrumenta in petja, saj je le-to večdimenzionalno in vključuje fizično sodelovanje (postavljanje glasu, drža instrumenta) ter tako omogoča umetniško raven poustvarjanja.

Vprašanje uporabe tehnologije in e-učenja v formalnem glasbenem izobraževanju je vsekakor zanimiva tema za bodoče raziskovanje, v katero je potrebno vključiti učence in učitelje različnih starostnih skupin. Zavedamo se, da je prihodnost družbenega razvoja usmerjena k tehnologiji in njeni uporabi na vseh družbenih področjih, tudi v glasbenem izobraževanju. Raziskave na to temo so pomembne za iskanje rešitev, kako tehnologijo uvesti v glasbeno izobraževanje in tako izkoristiti prednosti e-učenja.

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POVZETEK – Čustvena ekspresivnost pri izvajanju glasbe je eden najpomembnejših dejavnikov, ki vplivajo na kakovost in vrednost glasbenega izvajanja. S pomočjo prilagojenega vprašalnika (Lindström idr., 2003) smo preučevali koncept ekspresivnosti študentov glasbe, izraznost v njihovi vsakdanji praksi in pri študiju glasbe ter povezavo med izraznim nastopom in navdušenjem. Rezultati raziskave kažejo, da večina študentov ekspresivnost povezuje s čustvi, ceni izraznost in poskuša zavestno izražati čustva pri izvajanju glasbe. Čeprav njihovi učitelji posvečajo dovolj časa vadbi izraznosti pri pouku, študentje dajejo večji poudarek vadbi tehničnih veščin. Ugotovili smo, da obstaja povezava med časom, ki ga je učitelj porabil za poučevanje izraznega izvajanja, in časom, ki so ga študentje porabili za vadbo izraznosti, ter pozitivna korelacija med navdušenjem in ekspresivnim izvajanjem glasbe. Za nadaljnji razvoj in razumevanje tako teorije kot glasbeno-pedagoške prakse se od učiteljev kot metodikov pričakuje, da poznajo obstoječe načine ter da najdejo nove načine prenašanja in spodbujanja čustvene izraznosti pri izvajanju glasbe pri študentih.

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ABSTRACT – Emotional expressiveness during music performance is one of the most important factors influencing the quality and value of musical performances. The customized questionnaire by Lindström et al. (2003) was used to examine students' conceptualization of expressivity, the expressivity in their daily practice and study of music, and the relationship between expressivity and flow experience. The results of the research indicate that the majority of students associate expressivity with emotions, and try to consciously express emotions while performing. Although their teachers devote enough time to expressiveness in class, they spend more time practicing technical skills. A correlation has been established between the time a teacher spent teaching expressive performance and the time the students spent practicing expressiveness. There is also a positive correlation between enthusiasm and expressive student performance. In order to further develop and understand both theory and music-pedagogical practice, teachers as methodologists are expected to know the existing ways of transmitting and encouraging students' expressivity during performance, and to find new ones.

1 Uvod

Većina glazbenika i glazbenih pedagoga ekspresivnost smatraju najvažnijim aspektom izvodaćevih vještina (Lindström, Juslin, Bresin i Williamon, 2003; Laukka, 2004; Juslin, 2013; Juslin i Isaksson, 2014) koji za njih ujedno predstavlja i najveći izazov. Upravo je ekspresivnost glazbenika pri glazbenoj izvedbi ono je što određenu glazbenu izvedbu čini vrijednijom u odnosu na drugu i radi koje su slušatelji često spremni izdvojiti i vrijeme i novac kako bi ju čuli. Promatrajući ekspresivnost kao najvažniju karakteristiku izvedbe (Laukka, 2004; Woody, 2000), glazbeni pedagozi nastoje pronaći različite strategije u prenošenju te poticanju ove vrijednosti kod učenika i studenata glazbe.

Uz ekspresivne značajke, visoka razina glazbene izvedbe bez sumnje zahtjeva i visoku razinu tehničkih vještina za koju je potrebna ustrajna i redovita vježba. Uz primjenu različitih parametara poput intenziteta, tempa, osjećaja za vrijeme, artikulacije i drugih elemenata pri izvođenju klasičnog djela (Goebel i sur., 2008), kao osobito značajna komponenta ekspresivne ili izražajne izvedbe, ističe se njezin emocionalni aspekt. Sistematsko proučavanje emocionalne ekspresivnosti počelo je relativno nedavno (Juslin, 2001). Iako se ranije smatrala misterijem te se izbjegavala u područjima kao što su muzikologija ili psihologija glazbe, u posljednje vrijeme pridaje joj se sve veća pozornost.

Značajan doprinos razumijevanju samog pojma izvođačke ekspresivnosti predstavlja definiranje ovog fenomena u okviru tzv. GERMS modela (Juslin, 2003). Prema ovom modelu ekspresivnost je multidimenzionalni konstrukt koji se može promatrati s pet temeljnih aspekata: *G – Generativna pravila* (engl. Generative rules) služe razjašnjavanju glazbene strukture promjenom tempa, dinamike, artikulacije i slično; *E – Emocionalna ekspresija* (engl. Emotional expression) služi za prenošenje emocija slušateljima manipuliranjem izvođačkih značajki kao što su tempo i dinamika; *R – Slučajne fluktuacije* (engl. Random fluctuations) koje odražavaju ljudska ograničenja u motoričkoj preciznosti; *M – Principi kretanja* (engl. Motion principles) – prema kojima bi neki aspekti izvedbe (primjerice promjene tempa) trebale biti oblikovane u skladu s prirodnim modelima ljudskog pokreta ili “biološkog pokreta” i *S – Stilaska neočekivanost* (engl. Stylistic unexpectedness) – prema kojima izvedba može biti izražajna na način da se pri javljanju i izražavanju emocija u glazbi često odstupa od uobičajenih izvođačkih konvencija (Juslin, 2003).

Fokus ovoga rada usmjeren je na emocionalni aspekt glazbene ekspresivnosti, kao jednog od najvažnijih aspekata ekspresivnog izvođenja (Juslin, 2003; 2013). Polazeći od glazbe kao ekspresivnog medija koji izvođaču pruža mogućnost neverbalne komunikacije i izražavanja emocija, neki autori taj odnos između glazbe i ljudskog izraza nazivaju “jezikom emocija” (engl. “language of emotions”) (Eerola i Vuoskoski, 2013; Mithen, 2006, str. 24). Stoga je razumljivo da se uz izraz ekspresivnost često kao istoznačnica koristi izraz emocionalna ekspresivnost, koji ujedno pretpostavlja da glazba izaziva emocije kod slušatelja. Naime, utvrđeno je da su upravo emocionalni učinci glazbe najvažniji razlog radi kojeg ljudi sudjeluju u glazbenim aktivnostima (Juslin i Laukka, 2004; Sloboda i O’Neill, 2001) te da, s druge strane, slušatelji upravo to očekuju i žele čuti u glazbi (Gabrielsson i Lindström, 1995).

S obzirom na razliku u izvoru emocija u glazbi te načinu na koji ih pojedini glazbeni događaj može izraziti i dočarati, ono što se odnosi na jedan određeni izvor emocija ne mora vrijediti za drugi. Neke emocije mogu biti izazvane strukturnim karakteristikama glazbe (Juslin, 2003), dok druge primjerice mogu odražavati osobne asocijacije izvođača (Sloboda i Juslin, 2001). Istraživanja u kojima su izvođači instruirani da isto djelo izvedu pokušavajući izraziti različite emocije, pokazalo je da se skoro pri svakom aspektu izvedbe koristi tempo, osjećaj za vrijeme, dinamika, intonacija, artikulacija, vibrato, timbar i drugo (Gabrielsson i Juslin, 2003).

Bez obzira na važnost koju glazbeni pedagozi pridaju ekspresivnom izvođenju, ekspresivne vještine učestalo se zapostavljaju u glazbenom obrazovanju (Persson, 1993; Rostwall i West, 2001; Juslin, Karlsson, Lindström, Friberg, i Schoonderwaldt, 2006). Provedena istraživanja ukazuju da se tijekom ranog glazbenog obrazovanja malo po-

zornosti posvećuje poučavanju ekspresivnog načina izvođenja, a slična je situacija na konzervatorijima, odnosno glazbenim akademijama (Karlsson i Juslin, 2008; McPhee, 2011). To se može pripisati stajalištu prema kojem se ovaj fenomen opisuje kao oblik složenog, tzv. prešutnog znanja (engl. *tacit knowledge*) koje je nastavnicima često teško prenijeti na učenike (Juslin, 2003; Juslin, Karlsson, Lindström, Friberg i Schoonderwaldt, 2006).

Kao tri temeljna pristupa u prenošenju vještina ekspresivnog izvođenja s nastavnika na učenika/studenta Woody (2006) navodi zvučno modeliranje, verbalno opisivanje konkretnih glazbenih svojstava i verbalno predstavljanje mentalnih slika. Pritom smatra da razina njihova korištenja od strane nastavnika prije svega ovisi o njegovom uvjerenju u tumačenju i shvaćanju prirode glazbene ekspresivnosti (Laukka, 2004). Tako primjerice dok neki smatraju da verbalne upute o mogućnostima glazbene izvedbe dovde do simulirane ekspresivnosti kojoj nedostaje potrebna emocionalna komponenta, drugi smatraju da se pri sposobnosti ekspresivne izvedbe radi o urođenom talentu koji se ni na koji način ne može naučiti. Kao ključ uspjeha ističe se i nastavnikovo korištenje sva tri navedena načina u obrazovnoj praksi u različitim omjerima i u međusobnoj povezanosti. Naglašava se da ukoliko su studenti svjesni važnosti ekspresivnog izvođenja i nalaze korisnima nastavnikove upute, od nastavnika se osobito očekuje da studentu olakša stjecanje ovih vrijednosti (Woody, 2006). Navedeni pristup u skladu je sa stajalištem koje kao temeljnu strategiju poučavanja koja dominira u glazbeno-pedagoškoj praksi u prenošenju vještina ekspresivnog izvođenja s nastavnika na učenika ističe nastavnikov verbalni izraz, govor (Young, Bunvell i Pickup, 2003).

S obzirom na ekspresivnost kao važan element glazbene izvedbe (Williamon, 2014; Woody, 2000), važno je razvijati razumijevanje ovog fenomena u kontekstu glazbenog obrazovanja kako kod nastavnika tako i kod učenika i studenata glazbe.

Uz navedenu usmjerenost na emocionalni aspekt ekspresivnog izvođenja, problem ovog rada bio je ukazati na te ispitati povezanost ekspresivnosti i zanesenosti. Zanesenost (engl. *flow*) je stanje intrinzične motivacije u kojem je osoba potpuno uronjena u zadatak radi aktivnosti same a ne zbog vanjske nagrade (Csikszentmihalyi, 1975/2000). Zanesenost ovisi o ravnoteži između razine izvođačkih vještina osobe i izazova predstavljenog u zadatku. Ukoliko nečija vještina nadmašuje izazov, rezultat je dosada dok u slučaju kad izazov premašuje nečiju vještinu, ono rezultira anksioznošću. Tijekom zanesenosti osoba je u potpunosti koncentrirana na zadatak što dovodi do drugih uobičajenih karakteristika zanesenosti: spajanja svijesti i aktivnosti, gubitak samosvijesti, promijenjenog osjećaja za vrijeme i osjećaja kontrole (Csikszentmihalyi, Abuhamedh i Nakamura, 2005; Nakamura i Csikszentmihalyi, 2002).

Tako primjerice glazbenici pri tzv. grupnoj zanesenosti koja ih može inspirirati da sviraju na način koji inače nebi mogli postići pri samostalnom izvođenju (Sawyer, 2006), govore o umu grupe u duhovnom smislu koji kanalizira "istinu izvan njihovog svjesnog razmišljanja" (Seham, 2001, str. 64). Na povezanost emocionalnog ekspresivnog izvođenja sa stanjem zanesenosti ukazuje i nalaz da glazbeni izvođači kao jedan od ključnih prediktora sklonosti postizanja stanja zanesenosti pri glazbenoj izvedbi navode njihovu želju za doživljajem i izražavanjem osjećaja putem glazbe (Bloom i Skutnick Henley, 2005).

Dogantan-Dack (2014, str. 14) navodi: “Ne znam za nijednu tradiciju izvođenja gdje izvođač može skrenuti svoj fokus s muziciranja na značajno vrijeme bez negativnog utjecaja na ekspresivnost izvedbe”. Neki autori s druge strane smatraju da optimalna izvedba zahtijeva stanje opuštene koncentracije (Williamson, 2004) ili zanesenosti koje može biti nespojivo s doživljavanjem određenih emocija. Ono što izvođač predstavlja u glazbenoj izvedbi obično nije sama emocija, već njen “izražajni oblik” (Juslin i Lindström, 2016). Drugim riječima to je “kontrolirani emocionalni angažman” (Foxcroft i Panebianco-Warrens, 2012). Nadalje, istraživanja su pokazala da je količina dnevnih vježbi pozitivan prediktor zanesenosti kod pijanista (Marin i Bhattacharya, 2013) te se stoga očekuje da će postojati povezanost između zanesenosti tijekom izvođenja i vremena utrošenog na vježbanje tehničkih vještina i ekspresivnosti.

S obzirom na sve navedeno, u ovom istraživanju se žele ispitati problemi konceptualizacije ekspresivnosti kod studenata glazbe, ekspresivnost u svakodnevnoj praksi te povezanost ekspresivnosti i zanesenosti. Vezano za te probleme, formirane su sljedeće hipoteze:

- Ispitati koncepciju ekspresivnosti studenata glazbe
 - *H1*: Očekuje se da će ekspresivnost uglavnom biti konceptualizirana u smislu emocija.
- Ispitati ekspresivnost u svakodnevnoj praksi
 - *H2*: Karakteristika koju studenti najviše cijene kod izvođača je ekspresivnost.
 - *H3*: Većina studenata pokušava svjesno izraziti emocije dok izvodi glazbu.
 - *H4*: Većina studenata osjeća se slobodno interpretirati muzičko djelo prema vlastitim preferencijama.
 - *H5*: Većina studenata voljela bi više vježbati ekspresivno sviranje.
 - *H6*: Postoji povezanost između vremena koje ispitanici provode u uvježbavanju ekspresivnosti i vremena koje njihov nastavnik posvećuje vježbanju ekspresivnosti.
- Ispitati povezanost ekspresivnosti pri izvođenju glazbe sa zanesenosti
 - *H7*: Postoji povezanost između zanesenosti tijekom izvođenja i vlastite samoprocjene ekspresivnog sviranja.
 - *H8*: Postoji povezanost između zanesenosti tijekom izvođenja i svjesnog izražavanja emocija.
 - *H9*: Postoji povezanost između zanesenosti tijekom izvođenja i vremena utrošenog na vježbanje tehničkih vještina i ekspresivnosti.

2 Metoda

U provedenom istraživanju sudjelovalo je 90 studenata Muzičke akademije u Zagrebu ($N = 90$). Prosječna dob ispitanika bila je 19,5 godina (16–33) pri čemu je 52% ispitanika bilo ženskog spola.

U istraživanju je korišten prilagođena verzija upitnika Lindström i suradnika (2003) koji se sastojao od 33 čestice. Upitnikom je ispitivano mišljenje studenata i percepcija studenata o glazbenoj ekspresivnosti. Prilagođeni upitnik se sastojao od tri djela:

- konceptualizacija ekspresivnosti,
- ekspresivnost u svakodnevnoj praksi i
- ekspresivnost u poučavanju glazbe. Pitanja su bila različitog tipa, od otvorenih pitanja do procjena postotaka ili čestine.

Zanesenost u izvođenju je mjerena sa *Švedskim upitnikom sklonosti zanesenosti* (*Swedish Flow Proneness Questionnaire – SFPQ*; Ullen i suradnici, 2012) koji je prilagođen za mjerenje zanesenosti u glazbenoj domeni. Izvorni SFPQ mjeri koliko često ispitanik doživljava zanesenost tijekom posla, rutinskih poslova i slobodnog vremena. S obzirom da je ovo istraživanje provedeno sa studentima glazbe, skala je prilagođena mjerenju zanesenosti tijekom izvođenja glazbe. SFPQ se sastoji od sedam čestica, primjerice “Kada izvodite glazbu koliko se često događa da vam je ... dosadno?”. Sudionici procjenjuju svaku česticu na Likertovoj ljestvici, u rasponu od “1 – nikad” do “5 – svaki dan ili gotovo svaki dan”. Opća zanesenost izračunata je kao aritmetička sredina svih čestica. SFPQ je već korišten na uzorku hrvatskih studenata i pokazao je primjerenu pouzdanost (Olčar, 2019). Koeficijent unutarnje konzistencije (Cronbachov α) na ovom uzorku iznosi 0.69.

3 Rezultati

1. Problem: Studentska konceptualizacija ekspresivnosti

Tablica 1

Studentska percepcija ekspresivnosti u glazbi

Kategorije	% odgovora
“Sviranje s osjećajem” (npr. “svirati s osjećajem”, “svirati sa srcem a ne mozgom”, “staviti svoje srce u glazbu”)	42
“Prenošenje osjećaja” (npr. “prenijeti emociju publici”, “dirnuti slušaoca”, “pobuditi osjećaje i emocionalne reakcije”, “transformirati emocije i raspoloženja u tonove”, “izraziti osjećaje slušatelja”, “izazvati osjećaj emocija zvukom”)	13
“Fokus na samu glazbu” (npr. “koristiti dinamiku, naglaske i drugo”, “stvarati glazbu iz nota”, “imati neko mišljenje o djelu”, “svakom detalju u glazbi pružiti značajnu ulogu”)	38
Nisu odgovorili	7

Kako bismo ispitali percepciju ekspresivnosti studenata glazbe, prvo pitanje upitnika bilo je otvorenog tipa na kojem su studenti mogli sami definirati što za njih znači ekspresivno sviranje. Većina hrvatskih studenata (Tablica 1) ekspresivnost povezuje s emocijama pri čemu veći dio ispitanika (42 %) pod time podrazumijeva općenito svira-

nje s osjećajem, dok manji dio ispitanika (13 %) pod ekspresivnošću podrazumijeva uspostavljanje komunikacije s publikom putem izražavanja emocija pri izvođenju glazbe. Uz to, s obzirom na dobivene rezultate, dosta je prevalentna percepcija studenata da to znači fokusirati se na samu glazbu (38 %).

Rezultati se djelomično razlikuju od onih dobivenih u istraživanju od Lindström i suradnika (2003) na studentima iz Engleske, Italije i Švedske gdje studenti u najvećoj mjeri povezuju ekspresivnost s “prenošenjem emocija” na slušatelja publiku (44 %) što je kod nas bilo rangirano na trećem mjestu. Na drugom mjestu u istraživanju Lindström i suradnika (2003) je “fokus na samu glazbu” što je kod nas također na drugom mjestu. Na zadnjem mjestu kod stranih studenata je sviranje s osjećajem (16 %). Iako odgovori pokazuju različiti uzorak, i u stranom i u našem istraživanju je ekspresivnost povezana s emocijama, samo što kod nas studenti naglašavaju sviranje s osjećajem, dok strani studenti naglašavaju prenošenje osjećaja.

Da većina ispitanika pod glazbenom ekspresivnošću podrazumijeva izražavanje emocija, potvrđuju i rezultati koji ukazuju da 78 % ispitanika smatra da se putem glazbe najviše izražavaju emocije. U nešto manjem ali i dalje visokom postotku studenti smatraju da glazba može izraziti zvukovne obrasce (65 %), ljepotu (61 %), psihološko uzbuđenje ili opuštanje (60 %), iskustva koja se ne mogu opisati riječima (57 %), religioznost (53 %), osobne karakteristike (50 %), događaje i objekte (45 %), fizičke aspekte (41 %), socijalne uvjete (35 %) te muzičke običaje (29 %). Može se zaključiti da studenti više daju važnost internalnim faktorima (emocije, psihološko uzbuđenje...) nego li eksternalnim (zvukovni obrasci, muzički običaji...). Po tome su rezultati u skladu s onima od Lindstrom i suradnici (2003).

2. Problem: Ispitati svakodnevnu praksu vezanu za ekspresivnost

Tablica 2

Karakteristika izvođača koje ispitanici najviše cijene

	<i>Ekspresivnost</i>	<i>Tehničke vještine</i>	<i>Prisutnost na pozornici</i>	<i>Osobni stil</i>	<i>Osjećaj za ritam</i>	<i>Teorijsko znanje</i>
Rang	1	2	3	4	5	6

Prema rezultatima prikazanim u Tablici 2 ispitani studenti iz Hrvatske najviše cijene ekspresivnost izvođača, a najmanje teorijsko znanje. Takvi su i rezultati istraživanja Lindstrom i suradnici (2003) na studentima glazbe iz Italije, Engleske i Švedske. Na veliku razliku u shvaćanju glazbene ekspresivnosti ukazuje razlika u rangiranju tehničkih vještina izvođača. Dok ih studenti iz Hrvatske stavljaju na drugo mjesto studenti iz navedenih zemalja ovu karakteristiku izvođača stavljaju na peto mjesto. Nadalje, studenti iz Hrvatske puno manje cijene osobni stil izvođača (4), dok je stranim studentima ova vrijednost na drugom mjestu, nakon glazbene ekspresivnosti izvođača.

Tablica 3*Procjena čestine ekspresivnog sviranja*

	<i>Nikad</i>	<i>Rijetko</i>	<i>Često</i>	<i>Uvijek</i>
Pokušavate li svjesno izraziti emocije dok izvodite glazbu?	9%	16%	52%	23%
Ako svjesno izražavate određenu emociju, osjećate li tu emociju dok svirate?	–	14%	71%	15%
Vjerujete li da izražavate određenu emociju dok svjesno o njoj razmišljate?	2%	26%	57%	15%
Osjećate li se slobodno interpretirati muzičko djelo prema vlastitim preferencijama?	2%	28%	61%	9%

Navedeni rezultati prikazani u Tablici 3 ukazuju da je većina ispitanih studenata u svojoj svakodnevnoj praksi često usmjerena na izražavanje emocija tijekom izvedbe. Dok ukupno 75% ispitanika smatra da često (52%) ili uvijek (23%) svjesno izražava emocije pri izvođenju glazbe, čak njih ukupno 86% procjenjuje da isto tako često ili uvijek osjeća tu emociju dok svira. Uz to, ukupno 72% ispitanika smatra da često ili uvijek izražava određenu emociju upravo dok svjesno o njoj razmišlja. Važno je isto tako istaknuti da se ukupno 70% studenata često ili uvijek osjeća slobodno pri interpretaciji glazbe u skladu sa svojim osobnim preferencijama, a ne preferencijama nastavnika. Slični su rezultati dobiveni u istraživanju Lindstromi suradnika (2003), iako se tamo čak nešto više (86%) studenata osjeća većinom slobodno interpretirati djelo prema svojim preferencijama.

Tablica 4*Deskriptivna statistika i tablica korelacija promatranih varijabli*

		<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>
Vlastita samoprocjena ekspresivnog sviranja	r	–	0.21*	0.07	–0.04	0.04	0.35**
	p		0.04	0.48	0.71	0.72	0.001
Svjesno izražavanje emocija	r		–	0.17	0.004	0.05	0.21*
	p			0.13	0.97	0.63	0.05
Vrijeme utrošeno na vježbanje ekspresivnosti	r			–	0.36**	–0.13	0.03
	p				0.001	0.25	0.75
Koliko nastavnik podučava ekspresivnost	r				–	–0.01	0.01
	p					0.92	0.96
Vrijeme utrošeno na vježbanje tehničkih vještina	r					–	–0.01
	p						0.95
Zanesenost tijekom sviranja	r						–
	p						
Aritmetička sredina		6.44	2.87	48.86%	61.93%	58.28%	4.09
Standardna devijacija		1.88	0.91	21.14	23.14	21.63	0.47
Raspon		0–10	1–4	0–100%	0–100%	0–100%	1–5

Prema rezultatima prikazanim u Tablici 4 može se vidjeti da studenti na skali od 0–10 procjenjuju svoju ekspresivnost pri izvođenju glazbe $M = 6.44$ ($sd = 1.86$), što je relativno visoko. Uz to navode da više vremena provode za uvježbavanje tehničkih vještina (58.28 %) nego na uvježbavanje ekspresivnog sviranja (48.86 %). Studenti navode da ih nastavnik podučava ekspresivnom izvođenju u prosjeku 62 % vremena, te ih većina (86 %) procjenjuje tu količinu dovoljnom. Unatoč tome, 76 % studenata svjesno je važnosti ekspresivnosti pri izvođenju glazbe te bi željelo više vremena trošiti na uvježbavanje ekspresivnog izvođenja. Pri usporedbi dobivenih rezultata s rezultatima istraživanja Lindström i suradnika (2003) studenti iz Engleske, Italije i Švedske, strani studenti provode sličnu količinu vremena u uvježbavanje tehničkih vještina (55 %) i na uvježbavanje ekspresivnog sviranja (51 %).

Prema dobivenim rezultatima prikazanim u tablici 3. postoji povezanost između vremena koliko je nastavnik poučavao ekspresivno izvođenje i vremena koje su studenti proveli u uvježbavanju ekspresivnosti no ne postoji povezanost vremena provedenog u vježbanju tehničkih vještina sa vremenom provedenim u vježbanju ekspresivnosti ili koliko je nastavnik poučavao ekspresivnost.

3. Problem: Ispitati Povezanost glazbene ekspresivnosti i zanesenosti glazbom

Studenti procjenjuju da vrlo često doživljavaju zanesenost tijekom sviranja ($M = 4.09$; $SD = 0.47$; raspon = 1–5). Zanesenost tijekom sviranja se pokazala povezanom s vlastitom samoprocjenom ekspresivnog sviranja ($r = 0.35$; $p < 0.01$) i sa svjesnim izražavanjem emocija tijekom sviranja ($r = 0.21$; $p < 0.05$). Zanesenost tijekom sviranja nije se pokazala povezana ni s vremenom utrošenim na vježbanje ekspresivnosti ($r = 0.03$; $p = nz$) ni s vježbanjem tehničkih vještina ($r = -0.01$; $p = nz$). Također, vrijeme utrošeno na vježbanje ekspresivnosti i na vježbanje tehničkih vještina se isto tako nisu pokazala povezanim ($r = -0.13$; $p = nz$).

4 Rasprava

Prvi problem ovog rada bio je ispitati koncepciju ekspresivnosti studenata glazbe. Pretpostavljeno je da će studenti konceptualizirati glazbenu ekspresivnost prvenstveno kroz emocije (H1) što je i potvrđeno. Najviše studenata pod ekspresivnošću podrazumijeva sviranje s osjećajem te na pitanje što glazba može izraziti u najvećoj mjeri navode osjećaje. Svi navedeni rezultati u skladu su s GERMS modelom (Juslin, 2003) po kojem je glazbena ekspresivnost multidimenzionalni fenomen od kojih je jedna od sastavnica prenošenje i pobuđivanje emocija. Općenito je prihvaćeno stajalište da glazba može i izraziti emocije i izazvati emocionalne reakcije kod slušatelja (npr. Gabrielsson, 2001–2002; Juslin i Sloboda, 2010) što podupiru i novija istraživanja iz neuroznanosti (Koelsch, 2014; Vuilleumier i Trost, 2015). To je također i u skladu s navedenim pristupom glazbi kao ekspresivnom mediju koji izvođaču pruža mogućnost neverbalne komunikacije i izražavanja emocija opisujući ga pritom kao “jezik mocija” (Eerola i Vuoskoski, 2013; Mithen, 2006).

Drugi problem ovoga rada bio je ispitati svakodnevnu praksu vezanu za ekspresivnost. Rezultati ovog istraživanja pokazuju da većina studenata glazbe cijeni ekspresivnost, pokušava svjesno izraziti emocije dok izvodi glazbu i osjeća se slobodno u interpretaciji glazbenog djela što potvrđuje hipoteze H2, H3 i H4. Dobiveni rezultati sukladni su onima koje su dobili Lindstrom i suradnici (2003) na studentima konzervatorija u Engleskoj, Italiji i Švedskoj.

Prema rezultatim provedenih istraživanja ekspresivnost predstavlja jedna od najvažnijih aspekata glazbene izvedbe (Juslin, 2013; Woody, 2000) što očito naši studenti prepoznaju i cijene. Procjenjuju da više vremena provode uvježbavajući tehničke vještine te bi voljeli više vježbati ekspresivnost (H5). Studenti procjenjuju da oko 62 % vremena nastavnici podučavaju ekspresivnost, što ukazuje da nastavnici na Muzičkoj akademiji u Zagrebu imaju pozitivno stajalište spram podučavanja ekspresivnog izvođenja kod studenata koji su isto tako svjesni važnosti ekspresivnosti pri izvođenju glazbe. Iako strana istraživanja pokazuju da je ekspresivno izvođenje jedva podučavano u ranom glazbenom školovanju, a tek djelomično na konzervatorijima (Karlsson i Juslin, 2008; McPhee, 2011), dobiveni rezultat je u skladu sa stajalištem prema kojem razina podučavanja ekspresivnog izvođenja prije svega ovisi o uvjerenju te tumačenju i shvaćanju nastavnika (Laukka, 2004).

Rezultati pokazuju da postoji povezanost između vremena koliko je nastavnik podučavao ekspresivno izvođenje i vremena koje su studenti proveli u uvježbavanju ekspresivnosti čime je potvrđena hipoteza (H6). To bi značilo da nastavnikovo naglašavanje važnosti ekspresivnosti, potiče vrednovanje i vježbanje ekspresivnosti kod studenata. Danas su glazbene akademije prije svega usmjerene na obrazovanje budućih reproduktivnih umjetnika pri čemu se osobita pozornost usmjerava na razvoj praktičnih vještina i tehničke spretnosti budućih glazbenika dok se vrlo malo pažnje posvećuje kreativnim i stvaralačkim aktivnostima u okviru njihovog glazbenog obrazovanja (Bačlija Sušić, Habe i Kudek Mirošević, 2019). Ovaj nam podatak ukazuje koliko je bitno da nastavnici to osvješćuju i potiču kod studenata. S druge strane, pokazalo se da ne postoji povezanost vremena provedenog u vježbanju tehničkih vještina sa vremenom provedenim u vježbanju ekspresivnosti ili koliko je nastavnik podučavao ekspresivnost. Za očekivati bi bilo da je vrijeme provedeno u vježbanju ekspresivnosti negativno povezano s vježbanjem tehničkih vještina, ali očito nije tako. To nam govori da studenti i dalje vježbaju svoje tehničke vještine, uz vježbanje ekspresivnih, vjerojatno ovisno o djelu na kojem rade.

Treći problem bio je ispitati povezanost ekspresivnosti i zanesenosti. Pokazalo se da studenti vrlo često doživljavaju zanesenost tijekom sviranja što je u skladu s ranijim istraživanjima (Olčar, 2019). Zanesenost i ekspresivno sviranje su se pokazali pozitivno povezanim (H7) kao što smo i očekivali s obzirom da je za izražajnu izvedbu potrebna duboka koncentracija (Dogantan-Dack, 2014). Zanesenost tijekom sviranja se pokazala povezanom s vlastitom samoprocjenom ekspresivnog sviranja (H8) što je također u skladu s očekivanjima. Naime, emocionalni angažman izvođača s obzirom na glazbu koju izvodi može imati presudnu ulogu u pripremi izražajne izvedbe (Van Zijl i Sloboda, 2011), no on treba biti kontroliran jer nekontrolirani emocionalni angažman može remetiti usmjerenu koncentraciju koja je izvođačima potrebna za spontane, kreativne i izražajne izvedbe (Foxcroft i Panebianco-Warrens, 2012). Dobiveni rezultati svjesnog izražavanja emocija studenata tijekom izvođenja glazbe mogu se povezati sa stajalištem

koje navode Bloom i Skutnick Henley (2005) prema kojem se kao jedan od ključnih prediktora sklonosti postizanja stanja zanesenosti pri glazbenoj izvedbi ističe želja izvođača da doživi i izrazi osjećaje putem glazbe.

Zanesenost tijekom sviranja nije se pokazala povezana ni s vremenom utrošenim na vježbanje ekspresivnosti ni s vježbanjem tehničkih vještina (H9). Takvi rezultati nisu u skladu s očekivanjima (Marin i Bhattacharya, 2013), no moguće je da s obzirom na to da su svi ispitanici studenti Muzičke akademije koji već imaju razvijene vještine, praktična iskustva i s lakoćom postižu stanje zanesenosti te se stoga ta povezanost nije pokazala značajnom.

5 Zaključna razmatranja

Iako su provedena brojna istraživanja o odnosu između glazbene strukture i emocionalnog izraza, odnosno o tome kako različiti čimbenici u glazbenoj strukturi glazbenog djela utječu na percipiranu emocionalnu ekspresiju, neki autori smatraju da ovo područje s aspekta izvođača, još treba biti istraženo (Van Zijl i Sloboda, 2011). Za razliku od tradicionalnog uvjerenja prema kojem prenošenje vještina ekspresivnog načina izvođenja na učenika i studenta brojni nastavnici još uvijek smatraju oblikom složenog, tzv. prešutnog znanja koje je teško prenosivo (Juslin, 2003; Juslin i sur., 2006), nastavnici trebaju biti upoznati s postojećim načinima prenošenja ovih vrijednosti (Woody, 2006). Isto tako, od njih se očekuje da tijekom svog glazbeno-pedagoškog rada ujedno pronalaze i nove načine njihovog poticanja te prenošenja na učenike i studente jer “dobar metodičar mora ne samo poznavati postojeće nastavne metode, nego treba umjeti prema konkretnim prilikama i odgojnim potrebama izumiti i nove” (Polić, 2006, str. 23).

Daljnja istraživanja u ovom području doprinijela bi obogaćivanju i razumijevanju teorije vezane uz ovaj problem, odnosno znanstveno utemeljenom razumijevanju ekspresivnog izvođenja što bi isto tako imalo daljnje implikacije na glazbeno-pedagošku praksu i prenošenje ovih vještina i sposobnosti na učenike i studente glazbe.

Blaženka Bačlija Sušić, PhD, Diana Olčar, PhD

Emotional Expressiveness of Music – Students’ Perception

When observing music as an expressive medium that, in addition to the possibility of nonverbal communication, provides the performer with the ability to express emotions, the concept of expressiveness is often implied and identified with the emotional aspect of performance.

It has been found that the emotional effects of music are the most important reason for participating in musical activities (Juslin and Laukka, 2004; Sloboda and O'Neill, 2001). At the same time, listeners expect and appreciate most such an emotional performance from the performer (Gabrielsson and Lindström, 1995). Although it represents one of the most important aspects of quality performance, the transmission and promo-

tion of these values is neglected in educational practice, especially at the lower level of music education (Karlsson and Juslin, 2008; McPhee, 2011).

An important contribution to the conceptualization of the very concept of performance expressiveness is a multidimensional construct – the so-called GERMS model (Juslin, 2003), which observes the concept of expressiveness through five fundamental aspects. In addition to the emotional aspect that emphasizes emotional expression and the transmission of emotions to listeners (emotional expression), this model also includes: understanding the concept of the structure of the musical piece (generative rules); limitations regarding motor precision and the technical aspect of performance (random fluctuations); its principles of movement in accordance with the natural, biological model of human movement related to changes in tempo; and the stylistic aspect (stylistic unexpectedness) that gives the performer the opportunity to diverge from stylistic conventions in expressing emotions during performance.

With the aim of improving understanding and finding new ways of transmitting and promoting expressive performance among music students, the paper examines their opinion and perception of performance expressiveness. As the most important factor influencing the transmission and promotion of emotional expressiveness to pupils and students of music education, the teacher's interpretation and understanding of the concept of musical expressiveness is emphasized (Laukka, 2004). The approach to this problem is twofold. On the one hand, it is seen as a form of complex, so-called tacit knowledge which is difficult to pass on to students (Juslin, 2003; Juslin et al., 2006) when understanding giftedness as an innateness that cannot be taught (Woody, 2006). On the other hand, given the importance of the emotional expressiveness of musical performance (Williamon, 2014; Woody, 2000), it emphasizes the need to understand this phenomenon in the context of music education and find new ways of promoting it among pupils and students. Taking into account the emotional engagement of performers and their desire to experience and express feelings through music (Bloom and Skutnick Henley, 2005), the performers' emotional expressiveness in relation to the state of flow is observed in the research. In a state of flow, the person is fully concentrated on the task, which leads to a combination of consciousness and activity, loss of self-awareness, an altered sense of time and sense of control (Csikszentmihalyi et al., 2005; Nakamura and Csikszentmihalyi, 2002).

Within the theoretical framework, the research paper starts from the following problems: the concept of expressiveness of music students, expressiveness in performing music in their daily practice, and the connection between expressiveness in music performance and flow. The adapted questionnaire by Lindström, Juslin, Bresin and Williamon (2003) was used in the research to examine students' opinions and perceptions of musical expressiveness. The questionnaire consists of three parts:

- conceptualization of expressiveness,
- expressiveness in everyday practice, and
- expressiveness in teaching music.

In addition, a Swedish questionnaire (SFPQ; Ullen et al., 2012) was used to measure flow, which was adapted to measure flow during music performance. The sample included 90 students of the Music Academy in Zagreb ($N = 90$) with an average age of 19.5 (ages 16–33), with 52 % being female.

The obtained results concerning the first research problem indicate that in the conceptualization of the concept of musical expressiveness the students focused on the emotional aspect of expressive performance, which includes performing with emotions and expressing emotions through musical performance.

This is consistent with the multidimensional GERMS model (Juslin, 2003) which emphasizes, as one of the components of expressive performance, the emotional aspect of expressiveness, and which is also recognized in recent research in neuroscience (Koelsch, 2014; Vuilleumier and Trost, 2015).

The second problem examined by this research paper is everyday practice related to expressiveness. The results show that most music students appreciate expressiveness, try to consciously express emotions while performing music, and feel free to interpret a piece of music.

The results obtained are consistent with those obtained by Lindstrom et al. (2003) among conservatory students in England, Italy and Sweden. According to research, expressiveness is one of the most important aspects of musical performance (Juslin, 2013; Woody, 2000), which is in line with the opinions and values of our student participants. They estimate that they spend more time practicing technical rather than expressive skills, and that they would like to practice expressiveness more. Students estimate that teachers spend about 62% of the time teaching expressiveness, which indicates that teachers at the Music Academy in Zagreb have a positive attitude towards teaching expressive performance to students.

Although some research shows that expressive performance is barely taught in early music schooling, and only partially at conservatories (Karlsson and Juslin, 2008; McPhee, 2011), the obtained result is consistent with the view that the level of teaching expressive performance depends primarily on the beliefs, interpretation and understanding of teachers (Laukka, 2004).

The results show that there is a correlation between the time a teacher spent teaching expressive performance and the time the students spent practicing expressiveness. It can be concluded that the teacher's emphasis on the importance of expressiveness promotes the evaluation and practice of expressiveness in students. Today, music academies are primarily focused on the education of future reproducing artists, with special attention focused on the development of practical and technical skills of future musicians, while very little attention is paid to creative activities within their music education (Bačlija Sušić et al., 2019). Because of that, it is important for teachers to make students aware of expressive skills and encourage them. On the other hand, it has been established that there is no correlation between the time spent practicing technical skills and the time the teacher spent teaching expressiveness. A negative correlation was expected between the time spent in expressiveness training versus technical skills training, but the results did not confirm it. Students most likely continue to practice their technical skills in addition to practicing expressive skills, probably depending on the nature of the musical piece they are working on.

The third problem was to examine the association between expressiveness and flow. It has been shown that students very often experience flow while playing, which is in line with previous research (Olčar, 2019).

Flow and expressive playing proved to be positively related as we expected, given that expressive performance requires deep concentration (Dogantan-Dack, 2014). Flow while playing proved to be related to the self-assessment of expressive playing.

Namely, the emotional engagement of the performer during the music performance can play a crucial role in the preparation of expressive performance (Van Zijl and Sloboda, 2011). According to Foxcroft and Panebianco-Warrens (2012), it needs to be controlled because uncontrolled emotional engagement can disrupt the focused concentration that performers need for spontaneous, creative and expressive performances.

Although the obtained results indicate that students and teachers at the Music Academy in Zagreb recognize the importance of the emotional aspect of expressive performance, it is still necessary to further promote an understanding of the importance of this phenomenon. This is especially important in the contemporary context in which the audience's interest in classical music is declining.

Therefore, in order to satisfy the interests of the audience, which expects the performer to be emotionally expressive during the performance (Gabrielsson and Lindström, 1995), it is important to constantly work on finding new ways to promote expressive performance in music students. Given the results of previous research, which show that very little attention is paid to teaching expressive performance to students during early music education, and only partially at conservatories (Karlsson and Juslin, 2008; McPhee, 2011), that kind of performance needs to be developed from the very beginnings of music education. It is important to develop an awareness of the importance of these values among music students as future music pedagogues, who will later encourage and develop expressive performance among their own students. Teachers at higher education institutions are expected to introduce students to the existing ways of transmitting and promoting these values to their future students, and to find new teaching methods and ways to encourage expressive music performance.

The obtained results have implications for education in terms of the development and understanding of theory, and a better understanding and recognition of the importance of expressive performance in contemporary music-pedagogical practice.

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Popular Music in Young People's Social and Cultural Values Formation

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KLJUČNE BESEDE: popularna glasba, družbeni vpliv, mladostniki, faktorska analiza

POVZETEK – Glasba ima pomembno vlogo v človeški komunikaciji in pri oblikovanju kulturnih konceptov. Cilj te študije je bil ugotoviti družbeni vpliv popularne glasbe na mladostnika in standardizirati instrument za kvantifikacijo tega vpliva. Vzorec je sestavljalo 361 srednješolcev, starih od 16 do 18 let. Začetna analiza je bila izvedena na podvzorcu 220 udeležencev. Sprva je bil vprašalnik sestavljen iz 35 postavk, na koncu pa smo jih obdržali le 12. Metrične značilnosti prečiščenega vprašalnika smo preizkusili s potrditveno analizo na novooblikovanem vzorcu 141 anketirancev. Izdelan je bil vprašalnik z 12 postavkami z visoko veljavnostjo in zanesljivostjo. Izločili smo dve komponenti (dve neodvisni lestvici) – negativni in pozitivni družbeni vpliv glasbe. Primerjava skalarnih vrednosti med anketiranci različnega spola je pokazala, da ženske natančneje prepoznajo pozitivne in negativne vplive glasbe.

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KEYWORDS: popular music, social impact, adolescents, factorial analysis

ABSTRACT – Music has an important role in human communication and formation of cultural concepts. This study aimed to identify the social impact of popular music on the adolescent, and standardize an instrument for the quantification of that impact. The sample involved 361 high school students aged 16–18. The initial analysis was conducted on a sub-sample of 220 participants. Initially, the questionnaire consisted of 35 claims/items, but finally only 12 of them were retained. The metric characteristics of this refined questionnaire were tested through confirmatory analysis on a newly formed sample of 141 participants. A 12-item questionnaire of high validity and reliability has been created. Two components (two independent scales) have been extracted – the negative and positive social impact of music. A comparison of the scalar values of the participants of different gender revealed that females identify the positive and negative impact of music more accurately.

1 Introduction

Music has an important role in human communication and formation of cultural concepts (Tarrant, North and Hargreaves, 2001a; Tarrant et al., 2001b; Tarrant, 2002). It contributes to erasing a number of differences – ethnic, psychological, physical and even age differences (Clarke, De Nora and Vuoskoski, 2015). Music causes emotional reactions of listeners, including rational and irrational ones. Imagination and empathy create a positive relation with the degree of sadness that one feels (Vuoskoski and Eerola, 2015), and can even contribute to the creation of a “virtual person” (Livingstone and Thompson, 2009; Watt and Ash, 1998). The life of a modern person is characterized by the global presence of music – from intimate listening to music (on one's smartphone, for example) to experiencing public live events (Clarke, De Nora and Vuoskoski, 2015). Fast technological development has significantly contributed to this global presence of music. Even if it can be listened to on any occasion, music is consumed spontaneously and has a subordinate role in the pedagogical concept of a society (Sakai, 2013).

Although it is important to people of all ages, music has a special role in the life of the young, as it should help them create a positive and acceptable social identity (Tarrant, 2002) and can be seen as a learning method, too (Habe, 2018). Adolescent and adult music genres differ, which is the result of individual and social characteristics (Dobrota and Reić Ercegovac, 2017; Drovenik Adamec et al., 2020; Lonsdale and North, 2009; Rentfrow and Gosling, 2003; Soley and Spelke, 2016). This paper deals with identifying the social impacts of music (positive and negative) on the young. These impacts are difficult to evaluate as their effects are manifested in the form of immaterial variables (opinions, attitudes, habits). Researchers need valid instruments for the quantification of these phenomena. That is why the initial research task of this paper was the evaluation of the metric characteristics of such an instrument used in the analysis of certain impacts of music on the young.

The cultural context of music was widely discussed in comparative and cross-cultural studies (Athanasopoulos, Tan and Moran, 2016; Fernández de Juan, 2016), in empirical and case studies (Clarke, De Nora and Vuoskoski, 2015; Whitaker, 2016), as well as in experiments about the impact of music on the members of different groups (Clements-Cortés, 2017; Flores, Van Niekerk and Le Roux, 2016; Kim and Stegemann, 2016; Soley and Spelke, 2016). Most studies were based on qualitative methods, and the impact of music was analyzed primarily from the sociological perspective. The studies have shown that all music expressions and impacts are the result of the listeners' (and viewers') overall experience acquired through a rousps interaction of different media (Tan et al., 2013, p. 2). In most empirical studies music was treated as a general concept, without a separate analysis of its two specific manifestations (popular/entertaining and artistic/elite music). Such an approach was adopted in this study too, i.e., music was treated as a global multidimensional phenomenon which is a priori believed to have a complex impact on the personalities of the young.

2 Method

2.1 *Sample and study design*

The study included 361 randomly selected students (209 girls and 152 boys) of secondary schools from Novi Sad (the capital of the Serbian province of Vojvodina). All respondents are aged 16–18. In the first phase, 220 randomly selected participants completed the initial questionnaire related to some social aspects of music. These items were recorded in previous papers researching similar problems. After a comparative content analysis of the most frequent questions, 35 claims/items were chosen for the needs of this study that comprised the initial questionnaire (Table 1). The examinees expressed their opinion of each claim by selecting the proper position on a five-point Likert-type scale. Position 1 marked the lowest, and position 5 the highest level of agreement. The scale reliability analysis confirmed that the questionnaire has good internal concordance. The acquired Cronbach's Alpha was higher than the theoretically recommended value of 0.7 (De Vellis, 2003).

Table 1*Results of the scale reliability analysis for the initial questionnaire of 35 items*

<i>N</i>	<i>Items / Variables</i>	<i>Cronbach's Alpha if Item Deleted</i>
1	When I hear popular music, my first thought is folk music.	0.739
2	I pay great attention to the text when listening to a song.	0.722
3	The rhythm of a song is what attracts me the most to listen to it.	0.725
4	I equally listen to domestic and foreign performers.	0.728
5	If I like the melody of a song, I am not interested in the lyrics.	0.739
6.	It is important that each song has a hidden message (hidden meaning).	0.714
7	It is important to me to hear the explanation from the song's author about its origin.	0.714
8	When I hear popular music, my first thought is domestic pop music.	0.728
9	The video is very important to fully experience and understand a song.	0.718
10	I noticed that there are many songs that promote violence.	0.709
11	I often share my impression regarding a song's lyrics with someone.	0.710
12	The message of the song lyrics is very important for understanding reality.	0.706
13	Music helps me be more tolerant towards bad interpersonal relationships.	0.710
14	It is important for celebrities to openly talk about personal experiences of violence.	0.716
15	Great attention should be paid to the choice of music when working with children.	0.717
16	I listen to music constantly (throughout the day).	0.720
17	Music is mandatory in my moments of rest.	0.717
18	Children should only listen to music appropriate for their age.	0.722
19	When I hear popular music, my first thought is foreign pop music.	0.729
20	I like listening to music during physical activity or while doing something.	0.732
21	Children should be allowed to listen to grown-up music.	0.730
22	It happens that I recite lyrics instead of singing them.	0.725
23	I can identify with the characters from the song that I am listening to.	0.712
24	I most often listen to music in the car or on public transport.	0.738
25	Song lyrics should encourage my involvement in relationships.	0.706
26	It is important that my favorite singer is the same gender as me.	0.723
27	I regularly follow the private life of my favorite singers.	0.719
28	I listen to music very rarely (almost never).	0.729
29	The style of my favorite singer impacts my lifestyle.	0.723
30	I can identify the songs that promote violence between the lines.	0.714
31	The style of my favorite singer significantly impacts how I dress.	0.730
32	Parents have the strongest influence on the creation of music taste.	0.728
33	Children should be prohibited from listening to domestic folk music.	0.721
34	Children should be prohibited from listening to foreign pop music.	0.722
35	Society and the school environment have a stronger impact on the music taste of the young than their parents.	0.724
Cronbach's Alpha		0.737

After gathering the data, an explorative factorial analysis was conducted, which confirmed good metric characteristics only for 12 items. As the remaining 23 statements did not have good metrics, they were excluded from the questionnaire. The largest number of variables were left out due to commonality lower than 0.3, and a smaller number were left out due to a simultaneous saturation of both extracted factors. A stable two-component model was created using the 12 items retained, which was tested by confirmative factorial analysis conducted on a new sample ($N_2 = 141$). The second sample was formed from randomly selected high school students from Novi Sad. Both factorial analyses (explorative and confirmative) resulted in very similar factorial matrices, which is why the final validation of the 12 variables instrument and its scale reliability analysis were conducted on a unified sample ($N_{\text{total}} = 361$).

2.2 Statistical analysis

The gathered data were processed using descriptive and comparative statistical procedures. The portable IBM SPSS v.21 application (License Stats Prem: 761b17d-cfd1bf20da576 by Hearne software) was used for a complete statistical analysis. The validity of the multi-items questionnaire was assessed by factor analysis (the model of Principal Components Analysis – PCA), with the direct oblimin method of rotation and Kaiser normalization. The mean and standard deviation were calculated using a unified database for both factors. Apart from the complete sample, norms were also calculated separately for genders. An independent t-test was used to test the significance of the differences between arithmetic means according to the criteria of gender (male/female). All the conclusions were realized on the 0.05 level of significance ($p \leq 0.05$).

3 Results

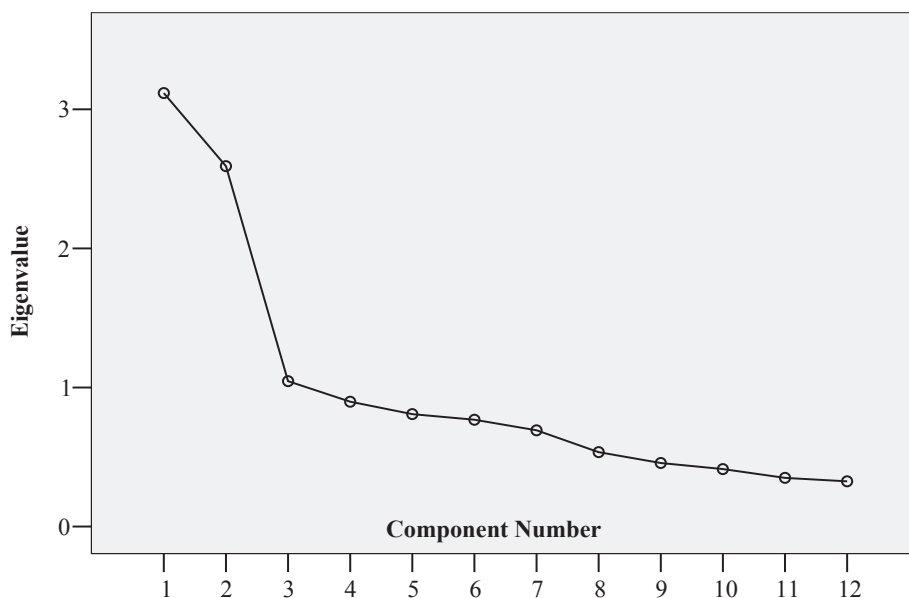
For the purpose of explaining the latent structure of the purified 12-item questionnaire, a factor analysis of the main components (PCA) was conducted. The explanation of the main components was preceded by the evaluation of data suitability for the factor analysis. By inspecting the correlational matrix gained from the initial sample ($N_1 = 220$), many coefficients of 0.3 value and higher have been recorded. The Kaiser-Meyer-Olkin Measure of Sampling Adequacy (KMO) was 0.72, which significantly exceeded the 0.6 value recommended by Kaiser (1970 and 1974). The Bartlett's test of sphericity (Bartlett, 1954) also indicated a statistical significance of the gained factorial model ($\chi^2 = 573.485$; $p = 0.000$). These data have indicated that the initial correlational matrix has good factorability.

The main components analysis gained after oblimin rotation has revealed the presence of three components with eigenvalues over 1. The scree plot (Figure 1) indicated that the breaking point is located after the third component. Based on the Cattell criterion (1966), we decided to retain only two components that were above the scree point. This decision was supported by the results of a parallel two-component analysis, the characteristic values of which exceed the corresponding values of the statistic threshold

(Watkins, 2000) gained using an equally large random numbers matrix (12 variables x 220 subjects).

Figure 1

Scree plot for results obtained in initial sample ($N_1 = 220$)



This two-component solution explained the total of 44.88 % of the variance, where the first component contributed 23.85 % and the second 20.03 %. All the communalities were over 0.3, which meets the recommended statistical criterion (Pallant, 2013; Thurstone, 1947) significant for a variable to be retained in the system. Following the oblimin rotation, each of the 12 variables had substantial factorial significance for only one of the two main components.

The same PCA procedure was also repeated in a confirmative analysis realized on a new sample ($N_2 = 141$). KMO and Bartlett's test have confirmed high factorability of the correlation matrix ($KMO = 0.744$; $\chi^2 = 443.962$; $p = 0.000$). The two-component solution in this group explained the total of 47.56 % of the variance (the contribution of the first component was 25.97 %, and of the second 21.59 %). All the communalities were higher than 0.3 in the confirmative analysis as well, which is another evidence of the significant contribution of all 12 items for explaining the total variability.

The most significant for the final validation of the questionnaire were the data regarding the structure of the extracted components (Table 2).

Table 2*Oblimin-rotated factor loadings of the explorative and confirmative PCA*

Variable	Loading on (Pattern Matrix)					
	Explorative Analysis			Confirmative Analysis		
	Factor 1	Factor 2	Communalities	Factor 1	Factor 2	Comunalities
No. 31	0.745*	0.025	0.558	0.761*	-0.095	0.579
No. 26	0.697*	0.006	0.486	0.738*	0.055	0.553
No. 29	0.687*	0.239	0.547	0.722*	0.117	0.546
No. 28	0.631*	-0.198	0.424	0.654*	-0.140	0.435
No. 20	-0.575*	0.188	0.355	-0.642*	0.067	0.410
No. 27	0.565*	0.282	0.435	0.614*	0.220	0.443
No. 12	0.059	0.736*	0.550	0.094	0.802*	0.662
No. 25	0.037	0.698*	0.492	0.094	0.738*	0.563
No. 11	-0.169	0.682*	0.482	-0.170	0.645*	0.431
No. 13	-0.159	0.609*	0.386	-0.132	0.692*	0.484
No. 07	0.166	0.540*	0.329	0.078	0.577*	0.345
No. 23	0.032	0.468*	0.302	0.039	0.502*	0.306

Remark: * Statistically significant coefficients of correlations

Both pattern matrices gained from the two sub-samples clearly show that the same 6 variables that saturated the first factor have been abstracted (the following numbers in Table 1: 31, 29, 27, 28, 20 and 26):

- ☐ The style of my favorite singer significantly impacts how I dress;
- ☐ The style of my favorite singer impacts my lifestyle;
- ☐ I regularly follow the private life of my favorite singers;
- ☐ I listen to music very rarely (almost never);
- ☐ I like listening to music during physical activity or while doing something;
- ☐ It is important that my favorite singer is the same gender as me.

The remaining 6 variables had a significant influence only on the formation of the second factor (the following numbers in Table 1: 12, 25, 13, 11, 07 and 23):

- ☐ The message of the song lyrics is very important for understanding reality;
- ☐ Song lyrics should encourage my involvement in relationships;
- ☐ Music helps me be more tolerant towards bad interpersonal relationships;
- ☐ I often share my impression regarding a song's lyrics with someone;
- ☐ It is important to me to hear the explanation from the song's author about its origin;
- ☐ I can identify with the characters from the song that I am listening to.

The hierarchical relation of the factors was almost identical in both matrices. Minor differences were related only to the order of certain variables within the same factor.

Both factor analyses (explorative and confirmative) resulted in very low inter-factorial correlation coefficients (for the sample N_2 the coefficient is 0.052 and for the sample N_2 0.066). This indicates that the obtained factors are relatively independent, meaning that the questionnaire contains two scales that can be separately applied in similar research.

By analyzing the content of the 6 variables that saturated the first factor, it can be noticed that they are predominantly related to the effects of music as a communication media. In that sense, the social factor can be singled out as the pivotal point of interpreting the nature of their relations, which points to the perception of music through non-musical content. Putting music into a secondary focus compared to its non-music dimension indicates superficiality in listening, participating and thinking about music as a part of everyday activities. Thus, the first factor of the MSI questionnaire was labeled the Negative Social Impact of Music (NSI). The remaining 6 variables have also been interpreted through the sociological factor, but they point to the influence of music through the dimension of music, meaning that the song lyrics are the basis of its semantic focus. From that standpoint, the second factor was labeled the Positive Social Impact of Music (PSI).

Considering the great similarity of correlation matrices acquired through the explorative and confirmative factor analysis, the merging of the two groups of examinees (N_1 and N_2) was conducted in the final phase of instrument validation, and the PCA procedure was realized on the complete sample ($N_{\text{total}} = 361$). The data have definitely confirmed the high factorability of the two-component solution ($KMO = 0.735$; $\chi^2 = 1008.915$; $p = 0.000$) and have determined the hierarchical value of the variables significant for explaining the extracted factors. Once again, six of the same variables saturated the first (NSI) and the second (PSI) factor. The communalities of all 12 variables were statistically significant. Two components of the final matrix explained 45.14% of the total variance combined, where the first component contributed 24.60% and the second 20.54%. Even though the contribution of both extracted factors for explaining the total variability was rather uniform, NSI definitely retained the first hierarchical position. This indicates that the majority of young people clearly recognize the negativity coming from the music industry, and that these negative features better explain the variability between the opinions and the attitudes of the participants.

Out of the 6 variables that significantly influenced the formation of the factors, scalar averages were calculated for the NSI and the PSI (Table 3). By comparing the scalar averages, it was noticed that significantly lower values were recorded for the NSI. While the averages for the NSI were below 1.5 (apart from the group of men), the averages for the PSI were in all cases above 2.7. This indicates that the adolescents (included in this study) correctly value the social influences of music and that they are able to determine well the difference between the showmanly (popular and socializing) and the pedagogical (semantic) influence of music.

The average scalar values attained for the NSI and PSI show a statistically significant difference in relation to gender. A comparison of the scalar values revealed that females identify the positive and negative impact of music more accurately. A statistically significant lower mean for NSI was calculated for females, while at the same time a higher mean was calculated for PSI.

Table 3*Scale descriptives for different groups (gender)*

Sample	N	NSI Scale		PSI Scale	
		Mean	SD	Mean	SD
Total	361	1.43	0.564	2.89	0.760
Male	152	1.67	0.681	2.71	0.522
Female	209	1.33	0.478	2.96	0.825
t-test:		t = 5.419	p = 0.000	t = -2.936	p = 0.004

Remarks: SD – Standard Deviation; NSI – Negative Social Impact; PSI – Positive Social Impact

4 Discussion

A very stable, easy-to-use questionnaire was created with the help of the standard protocol for the validation of research instruments. After explorative and confirmative factor analyses, high statistical parsimony has been achieved. In both analyses the same two factors with a stable and clear structure were extracted. Measurement of the scale reliability has shown that there is a high interdependence of all items (12 statements) in the final version of the questionnaire. On the basis of empirical data, approximate scores have been determined (Mean and Standard Deviation) for different groups of examinees in relation to gender. These data could be important for comparing the results of this study with potential future studies in order to show how the instrument functions in different cultural contexts.

According to the content, this instrument could be marked as a questionnaire for analyzing the social impact of music (MSI-Q). It identifies two factors (components) – negative (NSI) and positive (PSI) impact. Both components are covered by 6 short and simple statements, which makes the instrument easy to use with large samples. The content of the items that saturate the extracted factors reveals that music has a very complex impact on adolescents. More and more untypical ways of consuming music are constantly appearing: music is watched and retold, and listening to melodies and rhythm has become only one dimension of the music experience. Music does not only induce an immediate emotional response, but it plays an important role in creating one's entire lifestyle. This two-factor structure corresponds to certain previous studies which have also, using the qualitative method, recognized two major impacts of music – positive and negative (Clarke, De Nora and Vuoskoski, 2015; Dobrota and Reić Ercegovac, 2017; Long et al., 2012; North and Hargreaves, 2008). Its impact was assessed through preferences, work productivity and the therapeutic context, where the lyrics strongly influence the feelings of (un)pleasantness (Dobrota and Reić Ercegovac, 2017; Lesiuk, 2005; Mohamadi et al., 2012; Ransom, 2015).

Since the MSI-Q instrument has shown good validity and high correspondence of the information it has provided with the results of previous studies, it seems justified to

discuss the conclusions of this study not only in terms of methodology and measurement theory, but also in a wider psychosocial and cultural context. This research has confirmed the importance of music in students' everyday lives. In spite of the strong influence of music on emotions, it has been noted in this study that some of the examinees are capable of recognizing and distancing themselves from the negative messages of modern music. Females are more successful at recognizing these negative social impacts of music. They have proved to be more aware of the hidden negative messages of modern music and ready to condemn them.

The young feel rather than understand the problem they encounter which makes them susceptible to the negative impacts of modern music (Alexander et al., 2015; Cugmaz et al., 2017; Miranda, 2013). This explains the higher hierarchical value of the negative component (NSI) that determines the major part of the entire variability. A large number of the examinees have revealed that they are significantly influenced by the lifestyles of their favorite musicians, that they look up to them and imitate them even while choosing their clothes. It has also been noted that it is important for the examinees that their favorite musician is of the same sex as they are. Such an important role of musicians in promoting modern music and its social impact has also been recorded in previous studies (Clarke, De Nora and Vuoskoski, 2015). This impact is primarily explained by the fact that the performers wear symbols which enable strong emphatic identification. However, this also supports potentially negative aspects in creating the lifestyles of the young – from the general system of values to the clothes they wear. The young “want” to live someone else's life and to escape from their social milieu. Mass media have an extremely important role as they are becoming a potent means of informal learning with broad reach.

Although 88 % of the examinees have rejected the claim that they very rarely listen to music, the question remains: do they really know what it means to listen to music? The questionnaire has shown that most of the examinees listen to music while they are doing exercises or performing their daily activities. Although some authors claim that there is a spontaneous connection between music and movement and that music is an inherent element of human nature (De Nora, 2007; Vuoskoski and Eerola, 2015), the fact that the examinees mostly listen to music while they are doing something else, indicates that nowadays music has become a means of “covering” silence. This once again stresses the non-musical context of the everyday presence of music in the lives of students, and emphasizes its significance in building human relationships and adopting socio-cultural concepts.

The content of the claims relating to the semantic factor (here marked as PSI) clearly point out the ways in which the messages of popular music reach listeners. Besides the lyrics, the examinees consider the circumstances in which a song was made to be very important. This is in line with the findings of certain previous studies which have pointed out the use of different multimedia in the music industry, whose purpose is to explain, as intricately as possible, the motifs and the entire process of making a particular song (Ransom, 2015; Sakai, 2008; Tan et al., 2013). Through these elements and with the help of the performers' dramatic interpretations, hidden and potentially harmful messages are communicated. These messages are usually not explicit and immediately grasped. The importance of lyrics has been emphasized in some of the claims in the questionnaire, such as: “Music helps me be more tolerant towards bad inter-

personal relationships” or “Song lyrics should encourage my involvement in relationships.” Apart from influencing the way of solving problems in interpersonal relationships (romantic or violent), these messages can influence the entire system of values and attitudes towards mass culture. Through the dimensions of the PSI factor, modern music expands its impact to a wider socio-historical context, which has also been noted by previous studies (Clarke, De Nora and Vuoskoski, 2015; Dobrota and Reić Ercegovac, 2017; Long et al., 2012; North and Hargreaves, 2008; Ziv, Hoftman and Geyer, 2012). These studies have emphasized that music information can be correctly received and interpreted, whether as a developmental function of promoting group cohesion or as promotion of trite behavior through encouraging trivial thought models.

5 Conclusion

This research represents a step forward towards the perception of music as a complex system of information. A valid instrument (MSI-Q) constructed for this study indicates that it is possible to recognize the negative and positive effects (components) of popular music. Both components are covered by 6 short and simple claims which makes the instrument easy to use with adolescents. The component of negative impact (NSI) has a higher hierarchical position and explains a significantly larger part of the entire variability. Females notice negative impacts more clearly and evaluate them more severely. The significantly lower scalar averages of NSI indicate that the young have a negative attitude towards the majority of elements in modern music (although they listen to it a lot). It seems that nowadays the young consume music as a by-product and that they do not have a clearly defined taste in music or established mechanisms which would enable them to make a selection of high-quality music contents. The main characteristics of music (melody, rhythm, harmony) have the purpose of attracting attention and of being used as potential manipulative media. The results of the study reveal that the young recognize music more as a socio-cultural rather than an aesthetic phenomenon. For that reason, it is important that more attention is paid to music education, not only through the system of formal education, but also through the wider cultural influence of society at large.

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Popularna glasba pri oblikovanju družbenih in kulturnih vrednot mladih

V prispevku obravnavamo možnosti prepoznavanja pozitivnih in negativnih družbenih vplivov glasbe na mlade. Takšne vplive je težko oceniti, ker se njihovi učinki kažejo v obliki mnenj, stališč in navad. Številni raziskovalci so iskali kakovostne instrumente za kvantificiranje teh pojavov, zato je bila prvotna naloga oceniti metrične značilnosti takih instrumentov, ki bi jih lahko uporabili pri analizi določenih učinkov glasbe na

mlade. V večini empiričnih raziskav se glasba obravnava kot splošen pojem, brez ločenih analiz njenih dveh posebnih pojavnih oblik (popularna/zabavna in umetniška/elitna glasba). Tak pristop smo sprejeli tudi avtorji prispevka, ki glasbo obravnavamo kot globalni večdimenzionalni pojav, za katerega se "a priori" domneva, da ima kompleksen vpliv na osebnost mladih.

Kriza vrednot sodobne družbe se zrcali v vseh plasteh človekovega delovanja, tudi na področju vzgoje in izobraževanja (Zadnik, 2021, str. 53). Glasba ima pomembno vlogo pri človeški komunikaciji in oblikovanju družbenih in kulturnih konceptov (Tarrant, North in Hargreaves, 2001a; Tarrant idr., 2001b; Tarrant, 2002), vendar nekateri avtorji opozarjajo, da te procese moti in zavira prevladujoči trend tradicionalnega tipa poučevanja (Kundačina in Nikolić, 2013, str. 97–98). Prispeva k izbrisu številnih razlik – etničnih, psiholoških, fizičnih in celo starostnih (Clarke, De Nora in Vuoskoski, 2015). Glasba sproža čustvene odzive poslušalcev, vključno z racionalno in iracionalno perspektivo. Domišljija in empatija ustvarjata pozitiven odnos s stopnjo žalosti, ki jo človek čuti (Vuoskoski in Eerola, 2015), in lahko celo prispevata k ustvarjanju "virtualne osebe" (Livingstone in Thompson, 2009; Watt in Ash, 1998). Za življenje sodobnega človeka je značilna globalna prisotnost glasbe – ta zajema oblike od intimnega poslušanja glasbe (na primer na pametnem telefonu) do doživljanja na javnih dogodkih in živo (Clarke, De Nora in Vuoskoski, 2015). Hiter tehnološki razvoj je pomembno prispeval k tej globalni prisotnosti glasbe. Tudi če jo je mogoče poslušati ob kateri koli priložnosti, se glasba poraja spontano in ima podrejeno vlogo v pedagoškem konceptu družbe (Sakai, 2013). Čeprav je pomembna za ljudi vseh starosti, ima posebno vlogo v življenju mladih, saj jim pomaga pri ustvarjanju pozitivne in sprejemljive družbene identitete (Tarrant, 2002), mogoče jo je razumeti tudi kot učno metodo (Habe, 2018, str. 9), kot učinkovito didaktično orodje in s tem v zvezi se poroča o učinkih sistematičnega in načrtnega poslušanja glasbe na učno učinkovitost (Habe, 2018, str. 10). Mladostniki in odrasli poslušajo različno glasbo, kar je posledica individualnih in družbenih značilnosti (Drovenik Adamec, Blažič in Kovačič, 2020, str. 55–56). V prispevku obravnavamo in ugotavljamo družbene vplive glasbe (pozitivne in negativne) na mlade. Te vplive je težko oceniti, saj se njihovi učinki kažejo v obliki nematerialnih spremenljivk – mnenj, stališč, navad. Raziskovalci potrebujejo veljavne instrumente za količinsko opredelitev teh pojavov. Zato je bila začetna raziskovalna naloga te raziskave ocena metričnih značilnosti takšnega instrumenta, uporabljenega pri analizi nekaterih vplivov glasbe na mlade. Kulturni kontekst glasbe je obravnavan v številnih primerjalnih in medkulturnih študijah (Athanasopoulos, Tan in Moran, 2016; Fernández de Juan, 2016), v empiričnih študijah in študijah primerov (Clarke, De Nora in Vuoskoski, 2015; Whitaker, 2016), pa tudi v poskusih o vplivu glasbe na člane različnih skupin (Clements-Cortés, 2017; Flores, Van Niekerk in Le Roux, 2016; Kim in Stegemann, 2016; Soley in Spelke, 2016). Večina študij je temeljila na kvalitativnih metodah, vpliv glasbe pa so analizirali predvsem s sociološkega vidika. Študije so pokazale, da so vsi glasbeni izrazi in vplivi rezultat splošnih izkušenj poslušalcev (in gledalcev), pridobljenih z dinamično interakcijo različnih medijev (Tan idr., 2013, str. 2). V večini empiričnih študij je bila glasba obravnavana kot splošen pojem, brez ločene analize njenih dveh posebnih manifestacij (popularna/zabavna in umetniška/elitna glasba). Takšen pristop smo sprejeli tudi v tej študiji in smo glasbo obravnavali kot globalni večdimenzionalni pojav, za katerega "a priori" velja, da ima kompleksen vpliv na osebnost mladih.

V raziskavo je bilo vključenih 361 naključno izbranih dijakov (209 deklet in 152 dečkov) srednjih šol iz Novega Sada, starih od 16 do 18 let. V prvi fazi je 220 izbranih udeležencev izpolnilo začetni vprašalnik o nekaterih družbenih vidikih glasbe. Anketiranci so izrazili svoje mnenje o vsaki trditvi z izbiro ustreznega odgovora na petstopenjski Likertovi lestvici. Odgovor 1 je označeval najnižjo, odgovor 5 pa najvišjo stopnjo strinjanja. Analiza zanesljivosti lestvice je potrdila, da je vprašalnik dobro sestavljen. Cronbachov Alpha koeficient je bil nekoliko višji od teoretično priporočene vrednosti 0,7.

Z analizo vsebine šestih spremenljivk, ki zajemajo prvi dejavnik, lahko opazimo, da so le-te povezane predvsem z učinki glasbe kot komunikacijskega medija. V tem kontekstu lahko socialni dejavnik izpostavimo kot osrednjo točko interpretacije narave njihovih odnosov, kar kaže na dožemanje glasbe preko neglasbenih vsebin. Postavitev glasbe v sekundarni fokus glede na njeno neglasbeno dimenzijo kaže na površnost pri poslušanju, sodelovanju in razmišljanju o glasbi kot delu vsakdanjih dejavnosti. Zato je bil dobljeni prvi dejavnik vprašalnika označen kot negativni družbeni vpliv glasbe (NSI – Negative Social Impact). Preostale spremenljivke smo tudi interpretirali skozi sociološki dejavnik, vendar kažejo vpliv glasbe skozi dimenzijo glasbe, kar pomeni, da so besedila osnova njenega semantičnega žarišča. S tega vidika je drugi dejavnik označen kot pozitiven družbeni vpliv glasbe (PSI – Positive Social Impact).

Ugotavljamo, da danes mladi dojemajo glasbo kot stranski produkt in nimajo jasno opredeljenega okusa za glasbo ter vzpostavljenih mehanizmov, na podlagi katerih bi lahko prepoznali kakovost glasbenih vsebin. Glavne značilnosti glasbe (melodija, ritem, harmonija) so namenjene pritegnitvi pozornosti in uporabi kot potencialno manipulativnega medija. Rezultati te raziskave tudi razkrivajo, da mladi glasbo prepoznavajo veliko bolj kot družbeno-kulturni in ne kot estetski pojav. Iz tega razloga je pomembno, da večjo pozornost namenjamo glasbeni vzgoji, vendar ne le preko formalnega izobraževalnega sistema, temveč tudi s širšim kulturnim vplivom na družbo kot celoto.

Rezultati nas usmerjajo v razmišljanje, da raziskava predstavlja korak naprej v dožemanju glasbe kot zapletenega sistema informacij. Veljavni instrument (MSI-Q), zgrajen za to študijo, kaže, da je mogoče prepoznati negativne in pozitivne učinke (komponente) popularne glasbe. Obe komponenti sta zajeti v kratkih in preprostih trditvah, zaradi česar je instrument enostaven za uporabo pri mladostnikih. Komponenta negativnega vpliva (NSI) ima višji hierarhični položaj in pojasnjuje bistveno večji del celotne variabilnosti. Dekleta jasneje opazijo negativne vplive in jih strožje ocenijo. Znatno nižje skalarno povprečje NSI kaže, da imajo mladi negativen odnos do večine elementov sodobne glasbe, čeprav ji namenijo veliko časa. Zdi se, da danes mladi dojemajo glasbo kot stranski produkt in da nimajo jasno opredeljenega glasbenega okusa ali vzpostavljenih mehanizmov, ki bi jim omogočili izbiranje visokokakovostnih glasbenih vsebin. Namen glavnih značilnosti glasbe (melodija, ritem, harmonija) je pritegniti pozornost in jo uporabiti kot potencialno manipulativni medij. Rezultati študije razkrivajo, da mladi glasbo veliko bolj prepoznajo kot družbeno-kulturni pojav in ne kot estetski. Zato je pomembno, da se glasbeni vzgoji posveti več raziskovalne pozornosti, tako v lokalnem kot tudi v globalnem kulturnem kontekstu.

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Experiences of Students with Cerebral Palsy in Regular Primary Schools

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KLJUČNE BESEDE: cerebralna paraliza, večinska osnovna šola, vključenost, učitelji, starši, učenci

POVZETEK – V prispevku se osredotočamo na izkušnje učencev s cerebralno paralizo v prvih petih razredih večinske osnovne šole, kot so jih zaznali učitelji ($n = 27$) in starši ($n = 23$) ter so jih zase opisali trije učenci s cerebralno paralizo. Starši in učitelji so izpolnili spletni vprašalnik, z učenci s cerebralno paralizo pa smo izvedli polstrukturirani intervjuju. Večina staršev in učiteljev ter vsi učenci so vključitev učencev v razred ocenili kot (zelo) dobro. Starši in učitelji so izpostavili pomembne predhodne (npr. informiranje drugih otrok in staršev o cerebralni paralizi) in aktualne dejavnike (npr. interakcije s sošolci), ki so prispevali k vključitvi otroka v razred, vsi učenci pa so kot pomembne za vključitev izpostavili medosebne odnose s sošolci. Največ težav pri šolskem delu so učitelji in učenci s cerebralno paralizo prepoznali na psiho-fizičnem, socialno-emocionalnem in verbalnem področju. Večina staršev, učiteljev in učencev je poročala o dobrem sodelovanju z drugimi strokovnjaki na šoli.

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ABSTRACT – The present study focuses on the experiences of students with cerebral palsy in the first five grades of regular primary schools, as perceived by teachers ($n = 27$) and parents ($n = 23$), and as described by three students themselves. The parents and teachers completed an online questionnaire, and semi-structured interviews were conducted with the students with cerebral palsy. Most of the parents and teachers, as well as all of the students, rated the student's involvement in the classroom as (very) good. The parents and teachers highlighted important past factors (e.g., informing other students and parents about cerebral palsy) and current factors (e.g., interactions with classmates) that contributed to the student's inclusion in the classroom, while all of the students highlighted their relationships with classmates. Most problems with schoolwork were identified by the teachers and the students with cerebral palsy in the psychophysical, socioemotional and verbal domains. Most of the parents, teachers and students reported good cooperation with other professionals in the school.

1 Introduction

Cerebral palsy is a movement and postural or coordination disorder that occurs as a result of non-progressive damage to the brain of a developing foetus or an infant (Sonček.org, n. d.). About two-thirds of people with cerebral palsy have speech, behavioural, visual and hearing impairments, while half of them have cognitive impairments ($IQ < 70$). Learning and emotional difficulties are also common. In one-third of these children, cerebral palsy is associated with epilepsy (Brossard-Racine, 2012; Horber et al., 2000; Radšel and Jekovec Vrhovšek, 2014; Terzić et al., 2012). In some individuals, cerebral palsy may manifest itself in a very mild form, while in others it appears in a more severe form (Schenker, Coster and Parush, 2006). In Slovenia (Vrlič Danko, 2005) and worldwide (Sellier et al., 2016), the incidence of cerebral palsy is reported to be approximately 3 per 1000 live births.

Children with special needs may be referred to an appropriate education programme (ZUOPP, 2011). This is also the case for children with cerebral palsy. Those children (with cerebral palsy) who are able to successfully participate in regular schools may be enrolled in a regular primary education programme with adapted implementation and additional professional support (Mori, 2002). Children with cerebral palsy who are enrolled in such a programme may receive additional professional help designed to overcome their deficits, barriers or disruptions (ZUOPP, 2000). Children with severe cerebral palsy may be assigned a temporary or permanent companion during the implementation of the compulsory and extended primary education programme. This companion provides support in work organisation, writing and moving around the classroom, as well as in establishing contact with other professionals who monitor the child's development (Zobec, 2012).

When working with special needs students, teachers should be adequately trained to recognise their behavioural characteristics and learning specifics, and should cooperate with parents and other professionals (Mijanović, 2019, p. 141). "When teachers and parents cooperate, children aspire to achieve more [...]" (Berčnik and Devjak, 2018, p. 65). The results of a survey on the quality of cooperation between teachers and parents in Slovenian primary schools (Kalin et al., 2009) show that both teachers and parents are aware of the importance of mutual cooperation. Intihar and Kepec (2002) summarised the findings of several studies (e.g., Becher, 1986; Conoley, 1987; Epstein and Henderson, 1992) that emphasise the importance of cooperation between teachers and parents for improved academic achievement of students, development of learning and working habits, better participation in the classroom, development of self-esteem and social skills, building a quality relationship with the school, etc. It is important that teachers and parents express mutual respect for each other and demonstrate a genuine interest in the student, which is the basis for any quality cooperation with others (Štemberger, 2013, p. 6).

The present study was one of the first in Slovenia and worldwide to focus on the experience of students with cerebral palsy in regular primary schools from the perspective of different assessors (teachers, parents and the students themselves). We were interested in detailed information on how teachers, parents and students perceived the student's or their own involvement in the classroom, what problems teachers and parents perceived regarding student's schoolwork and how the students themselves described their problems, and how teachers, parents and students interacted with other professionals involved in teaching (e.g., with a special and rehabilitation pedagogue).

2 Method

2.1 Sample

The study included 27 teachers (93 % female) who taught students with cerebral palsy in regular primary schools, 23 parents of students with cerebral palsy, and three students (adolescents with cerebral palsy). The latter were two boys, aged 11 and 12, who attended fifth and sixth grade of regular primary school, respectively, and a 16-year-old girl who attended the first grade of regular secondary school. The adoles-

cents reported their school experiences retrospectively, that is, for the period during which they attended the first five grades of regular primary school. The majority of the teachers (20 or 74.1 %) had taught students with cerebral palsy for one year, while four teachers (17%) had taught such students for two years, two teachers (7%) for three years or more, and one teacher (4%) for less than one year.

2.2 Procedure

We obtained information about students with cerebral palsy in the first five grades of regular primary schools from the University Rehabilitation Institute – Soča in Slovenia. We then contacted the relevant school principals, who gave teachers and parents access to online questionnaires to complete within a month. After obtaining the consent of the parents and adolescents, we conducted interviews with the three adolescents with cerebral palsy, which we recorded and then transcribed verbatim. Anonymity of the data obtained from the teachers, parents and adolescents was ensured.

2.3 Instruments

The questionnaires for the teachers and parents included data on gender and questions on the characteristics of the student's experiences in class, the domains in which the student had difficulties in school, and the characteristics of cooperation between the student, parents and other school professionals. The semi-structured interview for the adolescents involved questions about their inclusion in class, difficulties with school work, and cooperation with teachers and other school professionals. The content of the questionnaire and interview are described in more detail in the results.

2.4 Data analysis

Data from the questionnaires were processed using SPSS Statistics 22.0. Basic descriptive statistics were calculated for ordinal and interval data, and teacher and parent responses on an interval scale were compared using the Mann-Whitney test because the data were not normally distributed (Shapiro-Wilk test, $p < 0.00$). The responses in the interviews with adolescents were analysed using the content analysis method (Vogrinc, 2008).

3 Results and discussion

3.1 Inclusion of students with cerebral palsy in the classroom

Regarding the inclusion of students with cerebral palsy, we asked the teachers/parents: "In your opinion, how well was the student/your child included in the class?". The answers were given on a 4-point scale (1 – very well, 2 – well, 3 – poorly, 4 – very

poorly). The majority of the parents (70%) judged that their child had been included in the class “very well”, while this rating was given by far fewer teachers (26%). Some 26% of the parents and 56% of the teachers judged that the students/their child had been included “well”. Only one parent chose the rating “poorly”. Of the teachers, three judged that the student had been included in the classroom “poorly” and two gave the rating “very poorly”. There were also statistically significant differences between the groups of teachers and parents in assessments of the success of the student’s/their child’s inclusion in the classroom (Mann-Whitney $U = 166.500$, $p = 0.00$): the parents ($Me = 2.00$) rated their child’s inclusion in the classroom statistically significantly better than the teachers rated the inclusion of their students ($Me = 1.00$).

We asked the adolescents: “How well do you think you were accepted in the class?”. All three adolescents responded that they had been accepted well in their class.

The teachers, parents and adolescents described in their own words the experience of the student’s/their child’s/their own inclusion in the class. The teachers’ and parents’ results are presented in Table 1, and the adolescents’ responses are presented below.

Table 1

Factors highlighted by the teachers and parents as important for the inclusion of students with cerebral palsy in the classroom

<i>Factors of inclusion</i>	<i>Factor description</i>	<i>Teacher</i>		<i>Parent</i>	
		<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>
Preliminary factors influencing the student’s easier inclusion in the classroom	Prior acquaintance with classmates	3	11.1	4	18.2
	Personality of the student	6	22.2	2	9.1
	Age of classmates	1	3.7	1	4.5
	Informedness of classmates about cerebral palsy	1	3.7	5	22.7
	Informedness of parents about cerebral palsy	/	/	2	9.1
Current factors that reflect the student’s inclusion in the classroom	Socioemotional domain				
	Acceptance by classmates	13	48.1	9	40.9
	Help from classmates	8	29.6	4	18.2
	Interaction with peers	7	25.9	3	13.6
	Equal relationship	3	11.1	/	/
	Close friendship	2	7.4	/	/
	Educational domain				
	Involvement in school activities	8	29.6	/	/
	Student’s attitude towards school	4	14.8	4	18.2
	Student’s success/failure at school	1	3.7	2	9.1
	Other factors	1	3.7	2	9.0

The results show that the teachers and parents emphasised both preliminary factors that influenced the student’s ease of inclusion in the classroom and more current fac-

tors of inclusion. Among the preliminary factors of the student's/their child's inclusion in the classroom, the teachers (11 responses) and parents (14 responses) pointed to prior acquaintance with classmates (e.g., Teacher 20: "*They were together already in kindergarten, so they were connected.*"), the student's/their child's personality (e.g., Teacher 24: "*The student was pretty introverted, had trouble socialising.*"), and the information that classmates and their parents' had about cerebral palsy (e.g., Parent 5: "*In class, the classmates were told why he cannot do certain things as they do.*").

Among the important current factors in the inclusion of a student with cerebral palsy in the classroom, the teachers and parents highlighted two domains: the socioemotional domain (22 responses from the teachers and 16 responses from the parents) and the educational domain (15 responses from the teachers and 8 responses from the parents). Within the socioemotional domain, the teachers highlighted the acceptance of the student by classmates (e.g., Parent 3: "*She was very well accepted in class.*"); interaction between the student and classmates (e.g., Parent 8: "*In the lower grades they played with her.*"); help provided to the student by classmates (e.g., Teacher 18: "*They helped him when he needed help.*"); the equal attitude of classmates towards the student with cerebral palsy (e.g., Teacher 2: "*The classmates accepted her as an equal.*"); a close friendship between the student and a classmate (e.g., Teacher 11: "*He had a best friend.*"). Among the educational factors that contributed to the successful inclusion of a student with cerebral palsy in the classroom, the teachers and parents highlighted the student's/their child's participation in class/school activities (e.g., Teacher 3: "*She was involved in all activities.*"), attitude towards school (e.g., Teacher 5: "*He was actively involved in class.*"), and success/failure at school (e.g., Teacher 26: "*The student did not catch up with his classmates in school.*").

The adolescents were asked two questions about their perceptions of their inclusion in the classroom: "How included do you feel?" and "How would you otherwise rate your contacts/interactions with classmates in your first five years of primary school?" All three adolescents described their inclusion as good. In assessing inclusion, they all emphasised acceptance by classmates (e.g., Adolescent 1: "*I also got along well with classmates in the first grade.*").

The results obtained from the parents, teachers and adolescents show that the inclusion of students with cerebral palsy proceeds well in most primary schools. However, special attention should be paid to factors that are important before the student enters the classroom. Among all of the factors, the adolescents emphasised the importance of being accepted by classmates. Various authors (e.g., Košir, 2012, p. 105; Peček and Lesar, 2006) have found that the condition for students' acceptance in the classroom is a good class atmosphere, where a sense of belonging, solidarity and care for others prevails. Consequently, it is particularly important to pay attention to this when working with students (with cerebral palsy).

3.2 Problems of students with cerebral palsy regarding school work

In order to identify the problems of students with cerebral palsy at school, we asked teachers: "In which three domains does a student with cerebral palsy have the most problems?". Parents answered the question: "In which school subject do you notice that

your child has the most problems?”. The adolescents replied to the following questions: “What causes you the most problems at school?” and “In which subjects do you have problems?”. The teachers’ and parents’ responses are shown in Table 2.

Table 2

Domains and school subjects in which students with cerebral palsy had the greatest problems

Problematic domains	Description of the problem	Teachers on the domains in which students had the greatest problems		Parents on the school subjects in which students had the greatest problems	
		<i>f</i>	%	<i>f</i>	%
Psychophysical characteristics	Tiredness	11	40.7	1	4.3
	Pace of schoolwork	2	7.4	/	/
Socioemotional domain	Social relations	10	37.0	/	/
	Dependence	2	7.4	/	/
	Fear of failure	2	7.4	/	/
Verbal skills	Speech	5	18.5	/	/
	Oral presentations	3	11.1	/	/
Motor domain	Movement	9	33.3	/	/
	Sports	5	18.5	/	/
	Problems with hands	4	14.8	/	/
	Problems with writing	8	29.6	2	8.7
Cognitive skills	Abstract thinking	2	7.4	4	17.4
Mathematics	Concrete knowledge	3	11.1	15	65.2
	Spatial representations	7	25.9	5	21.7
	Arithmetic	4	14.8	2	8.7
	Geometry	3	11.1	4	17.4
Languages	Foreign languages	2	7.4	4	17.4
	Difference between phonetics and spelling	/	/	2	8.7
	Slovenian language	/	/	4	17.4
	Reading	/	/	1	4.3
Other subjects	Visual art	2	7.4	2	8.7
	Technical education	/	/	2	8.7
	Physics	/	/	1	4.3
Absence of problems	/	/	/	2	8.7
Other	Other	4	14.8	4	17.4

The teachers named the domains in which the student with cerebral palsy had the most problems as follows: psychophysical characteristics (11 responses), the soci-

oemotional domain (11 responses), verbal skills (8 responses), the motor domain (9 responses), cognitive skills (2 responses) and specific problems manifested mainly in mathematics, foreign languages and other subjects (21 responses).

In terms of psychophysical characteristics, the teachers mainly emphasised the student's fatigue (e.g., Teacher 23: "*Fatigue. Although he never complained, there were signs of fatigue in the second half of the lesson.*"), which is consistent with the fact that students with cerebral palsy often also have a weak physical constitution and are less physically active, so they are often physically tired (Sonček.org, n. d.).

In the socioemotional domain, teachers emphasised the difficulties that the student with cerebral palsy had in establishing social contacts with peers (e.g., Teacher 16: "*The student had difficulties in socialising with peers.*").

In the domain of verbal skills, speech and oral presentation were mentioned by the teachers as problematic (e.g., Teacher 23: "*At the beginning, he had problems with oral presentation, but with encouragement his performance improved.*"). Speech problems in people with cerebral palsy occur mainly due to poor control of the muscles in the oral cavity, which makes it more difficult for some of them to express themselves (Sonček.org, n. d.).

In the domain of motor skills, the teachers emphasised the student's problems with movement (e.g., Teacher 17: "*Problems with movement.*"), related difficulties in sports activities (e.g., Teacher 1: "*Sports activities.*") and problems with fine motor skills (e.g., Teacher 4: "*Fine motor skills: the student had problems with all activities related to writing, drawing, dressing and other skills.*"). The basic feature of cerebral palsy is the inability to control motor activities (Sonček.org, n. d.). This was also recognised by the teachers in our research on students with cerebral palsy.

Among problems with cognitive skills, the teachers highlighted the development of abstract thinking in students with cerebral palsy (e.g., Teacher 25: "*She has difficulty with more abstract content.*"). Consistent with the teachers' reports, Haskell and Barret (1993) also found that many people with cerebral palsy have problems with more abstract thinking.

Regarding specific problems, both the teachers (3 responses) and the parents (15 responses) mentioned that the most common problems were in mathematics (e.g., Parent 15: "*It is common knowledge that it is very difficult to understand mathematics when suffering from cerebral palsy.*"). When describing specific problems in mathematics, problems with spatial representation and orientation were mentioned more frequently, while some respondents highlighted problems in geometry and arithmetic. Similar observations have been made by Vrlič Danko (2005), who notes that students with cerebral palsy have more difficulties in learning mathematics.

The parents (11 responses) reported problems in language subjects to a greater extent than the teachers (2 responses). In foreign languages, especially English, the parents indicated difficulties their child had in writing words because phonetic pronunciation differs from what is written (e.g., Parent 22: "*Maybe in writing English words because he writes by ear or by pronunciation.*"). In Slovenian language, on the other hand, they pointed to problems with fine motor skills due to which their child had problems writing (e.g., Parent 6: "*In Slovenian, because of writing problems.*"). Reading and writing

problems, as well as problems with fine motor skills, were also found in Vrlič Danko's (2005) study of students with cerebral palsy.

Both the teachers and the parents also mentioned problems in visual arts (2 teacher responses and 2 parent responses), mainly related to the use of assistive devices (e.g., Teacher 19: "*Problems with visual arts, use of assistive devices, except for drawing.*"). Vrlič Danko (2005, p. 90) similarly found that students with cerebral palsy have difficulties with drawing.

Two parents answered that they did not notice any problems with their child (e.g., Parent 3: "*So far, because our child is in the first grade and there are no noticeable differences between students.*"). Parent assessment of this kind can be related to research findings (Vrlič Danko, 2005) indicating that some students with cerebral palsy do not show major problems in perceptual-motor and cognitive functioning and do not have learning difficulties.

The adolescents who participated in the study reported that they had the most problems with fine motor skills (e.g., cutting, drawing, writing, using geometric tools) in schoolwork. In relation to specific subjects, all three adolescents highlighted mathematics problems due to difficulty using geometric tools (e.g., Adolescent 2: "*Using a compass in maths.*") and arithmetic problems (e.g., Adolescent 3: "*In some maths problems, seemingly logical processes and calculations; well, I am not a 'logician'.*"). Two of the adolescents also mentioned problems in fine motor skills (e.g., Adolescent 2: "*In fine motor skills, precision in drawing, cutting.*").

The overall results regarding the domains and school subjects in which students with cerebral palsy had the most problems show that motor problems are most directly related to cerebral palsy, with some additional problems compounding these primary difficulties (e.g., in the socioemotional domain, psychophysical characteristics, verbal and cognitive skills). Other studies (e.g., Horber et al., 2000) also report problems in students with cerebral palsy that affect not only the motor domain but other domains as well. Therefore, when planning a support programme for a student with cerebral palsy, it is necessary to take into account his/her specific problems and abilities, and to construct an individualised work plan.

3.3 Cooperation with other professionals in working with a student with cerebral palsy

The teachers, parents and students involved in the survey also rated their cooperation with other professionals. The parents and teachers answered the question: "How would you rate your cooperation with...?". Responses were given on a 4-point scale (1 – very good, 2 – good, 3 – poor, 4 – very poor).

The results indicated that the parents rated cooperation with the special and rehabilitation pedagogue (Me = 1.00) and the teacher (Me = 1.00) as "very good" and cooperation with others (school management, other teachers, and "other") as "good" (Me = 2.00). The teachers rated cooperation with parents (Me = 1.00) and the special and rehabilitation pedagogue (Me = 1.00) as "very good" and cooperation with others (students, other teachers, school management) as "good" (Me = 2.00). Thus, the given

assessments indicate (very) good cooperation between teachers, parents, special and rehabilitation pedagogues and other parties involved in the process. The assessments of the teachers and parents regarding the cooperation with school management, special and rehabilitation pedagogues, supervisors and “other parties involved” did not differ significantly (Mann-Whitney U test, $p > 0.05$).

Regarding cooperation with others, we asked the adolescents the following questions: “How would you describe working with teachers in the first five grades of primary school?” and “In the first five grades, did you cooperate with anyone who helped you learn, such as a special and rehabilitation pedagogue? How would you rate that cooperation?”. All three adolescents rated cooperation with teachers as relatively good. Two responded that they got along with teachers well (e.g., Adolescent 2: “*I got along with teachers well.*”), and one adolescent indicated that the quality of the relationship depended on the particular teacher (Adolescent 3: “*I got along very well with some, but a little less with others.*”). The adolescents mentioned the provision of help (Adolescent 2: “*When I needed something, they came to my rescue.*”) and equal treatment (Adolescent 3: “*I liked that they did not make a distinction between me and my classmates.*”). All three adolescents described a positive relationship with the special and rehabilitation pedagogue who helped them with school work (e.g., Adolescent 3: “*Towards the end, we also worked on materials that my classmates were working on in a regular lesson.*”).

The results show that the parents, teachers and adolescents all rated cooperation with others as relatively good. This is encouraging, as good cooperation between all those who work with students in the school context is a prerequisite for quality work with them (e.g., Marentič Požarnik, 2003).

4 Conclusions

The responses from the teachers, parents and adolescents involved in the survey indicate that the inclusion of students with cerebral palsy is proceeding well in the majority of regular primary schools. The parents and teachers pointed to some factors contributing to good school inclusion that take place before the student enters the class (e.g., informing other students in the class and their parents about the characteristics of cerebral palsy) and some factors that are expressed during the student’s ongoing participation in the class (e.g., acceptance by classmates). Relationships with classmates are also important for all adolescents. The teachers, parents and adolescents emphasised major problems encountered by the student/child (or themselves) in mathematics, languages and art, as well as problems that are either directly (e.g., motor problems) or indirectly (e.g., socioemotional problems) related to cerebral palsy. The teachers, parents and adolescents reported that they were mostly satisfied with the cooperation with other professionals in the school. The teachers’ and parents’ assessments did not differ significantly in terms of satisfaction with the cooperation with other professionals.

The results obtained, which involve various informants, provide new insights into the school experiences of students with cerebral palsy in regular primary schools. These findings can help to better plan and implement work with students with cerebral palsy,

taking into account not only the motor dimension, but also the socioemotional aspect of education. When working with students with cerebral palsy, their individual characteristics, problems and abilities should be taken into account, as people with cerebral palsy differ greatly from one another.

The study could be improved by including a larger number of students, who could report on their current school experience rather than past experiences (in the first five grades of primary school). Interviews could also be conducted with some teachers and parents to obtain more in-depth information on the experience of students with cerebral palsy in school.

Dr. Helena Smrtnik Vitulić, Katja Rojnik

Izkušnje učencev s cerebralno paralizo v večinskih osnovnih šolah

Cerebralna paraliza je motnja gibanja in drže, ki nastane kot posledica nenapredujoče okvare možganov razvijajočega se ploda ali dojenčka (Sonček.org, b. d.). Za približno dve tretjini oseb s cerebralno paralizo so značilne govorno-jezikovne motnje, vedenjske motnje ter motnje vida in sluha, za približno polovico znižane kognitivne sposobnosti ($IQ > 70$), pogoste pa so tudi učne težave in težave na področju čustvovanja, tretjina otrok s cerebralno paralizo pa ima pridruženo epilepsijo (Brossard-Racine, 2012; Horber idr., 2000; Radšel in Jekovec Vrhovšek, 2014; Terzić idr., 2012). Pri nekaterih osebah se cerebralna paraliza lahko izrazi v zelo blagi obliki, pri drugih pa v težji (Schenker, Coster in Parush, 2006). V Sloveniji (Vrlič Danko, 2005) in v svetu (Sellier idr., 2016) je pogostost cerebralne paralize prepoznana pri približno 3 otrocih na 1000 živorojenih otrok.

V Zakonu o usmerjanju otrok s posebnimi potrebami (ZUOPP, 2011) je zapisano, da otroke s posebnimi potrebami lahko usmerimo v enega izmed ustreznih vzgojno-izobraževalnih programov, kar velja tudi za otroke s cerebralno paralizo. V program večinskega osnovnošolskega izobraževanja s prilagojenim izvajanjem in dodatno strokovno pomočjo so lahko vključeni otroci (tudi s cerebralno paralizo), ki so se zmožni uspešno vključiti v večinsko šolanje (Mori, 2002). Ko se otroci s cerebralno paralizo vključijo v večinsko šolanje, imajo možnost dodatne strokovne pomoči, ki je namenjena premagovanju njihovih primanjkljajev, ovir oz. motenj (ZUOPP, 2000). Težje in težko gibalno oviranim otrokom, med katere uvrščamo tudi del otrok s cerebralno paralizo, se lahko v času izvajanja obveznega in razširjenega programa osnovne šole dodeli stalnega ali začasnega spremljevalca (ZUOPP-1, 2011). Ta otroku pomaga pri organizaciji dela, pisanju in premikanju po prostoru, povezuje pa se tudi s pedagoškimi in svetovalnimi delavci ter po potrebi tudi z drugimi strokovnjaki, ki spremljajo otrokov razvoj (Zobec, 2012).

Učitelji naj bi bili za delo z učenci s posebnimi potrebami ustrezno usposobljeni, da prepoznajo vedenjske značilnosti in učne posebnosti, pri delu z učenci naj bi izbrali učinkovite učne metode, dobro naj bi sodelovali s starši, z drugimi učitelji, s šolskimi svetovalnimi delavci ter z drugimi specializiranimi strokovnjaki in institucijami (Berčnik in Devjak, 2018; Mijanović, 2019; Štemberger, 2013; Vovk Ornik, 2016). Intihar in

Kepec (2002) navajata ugotovitve različnih raziskav (npr. Conoley, 1987; Epstein in Henderson, 1992), ki kažejo na pomen dobrega sodelovanja med učitelji in starši, da je otrok učno uspešen, razvija učne in delovne navade, sodeluje pri pouku, razvija samospoštovanje in socialne spretnosti, vzpostavlja kakovosten odnos do šole idr.

Raziskava, opisana v tem prispevku, je ena prvih v svetu in pri nas, ki vključuje izkušnje s poučevanjem otrok s cerebralno paralizo, kot so jih zaznali učitelji in starši ter jih zase opisali učenci s cerebralno paralizo (triangulacija virov podatkov).

V raziskavi nas je zanimalo:

- kako so učitelji/starši/učenci sami zaznali učenčevo/otrokovo/svoje vključevanje v razred,
- katere težave so učitelji oz. starši zaznali pri šolskem delu učenca oz. njihovega otroka in kako so svoje težave opisali učenci sami in
- kako so učitelji/starši/učenci sodelovali z drugimi strokovnjaki, ki so bili vključeni v poučevanje (npr. s specialnim in rehabilitacijskim pedagogom).

V raziskavi je sodelovalo 27 učiteljev (93 % ženskega spola), ki so poučevali otroke s cerebralno paralizo v večinski osnovni šoli, 23 staršev otrok s cerebralno paralizo in trije mladostniki s cerebralno paralizo (obiskovali so 5. in 6. razred osnovne šole ter 1. letnik srednje šole), ki so svoje izkušnje s šolanjem v prvih petih razredih osnovne šole opisovali "za nazaj". Otroke s cerebralno paralizo je večina učiteljev (20 oz. 74,1 %) poučevala eno leto, 4 učitelji (17 %) dve leti, 2 učitelja (7 %) tri leta, en učitelj (4 %) pa manj kot leto dni.

Pred izvedbo raziskave smo na Univerzitetnem rehabilitacijskem inštitutu – Soča pridobili informacije o učencih s cerebralno paralizo, ki so bili vključeni v prvih pet razredov večinske osnovne šole. Nato smo prošnjo za sodelovanje v raziskavi naslovili na ravnatelje osnovnih šol, ki so jih obiskovali otroci s cerebralno paralizo. Po pridobljenem soglasju smo dostop do spletnih vprašalnikov posredovali učiteljem otrok s cerebralno paralizo in staršem, katerih otrok se je šolal v enem od prvih petih razredov večinske osnovne šole. Trije starši otrok s cerebralno paralizo so soglašali, da z njihovimi otroki (sicer že mladostniki, ki so se šolali v večinski osnovni šoli) izvedemo intervjuje, s tem pa so soglašali tudi vključeni mladostniki sami. Vsak intervju z mladostnikom smo posneli in ga dobesedno prepisali. Učiteljem, staršem in mladostnikom smo zagotovili anonimnost pridobljenih podatkov.

V raziskavi smo uporabili dva vprašalnika – za učitelje in starše, in polstrukturirani intervju za vključene tri mladostnike. Vprašalnika za učitelje oz. starše sta v prvem delu vključevala podatke o spolu, sledila pa so vprašanja o otrokovi vključitvi v razred, področjih, na katerih je imel v šoli težave, in njihovem sodelovanju z drugimi strokovnimi delavci šole (npr. s specialnim in rehabilitacijskim pedagogom). Nekatera vprašanja so bila odprtega tipa, vprašanja o kakovosti vključevanja otrok v šolo in o sodelovanju z drugimi strokovnjaki pa so vključevala 4-stopenjsko lestvico (1 – zelo dobro, 2 – dobro, 3 – slabo in 4 – zelo slabo). Za mladostnike smo oblikovali polstrukturirani intervju z vprašanji o tem, kako so se vključili v razred, na katerih področjih so se soočali s težavami pri šolskem delu ter kakšno je bilo njihovo sodelovanje z učitelji in drugimi strokovnimi delavci šole.

Rezultati so pokazali, da so starši, učitelji oz. mladostniki otrokovo oz. svojo vključitev v razred ocenili kot (zelo) dobro. Med učitelji in starši smo ugotovili statistično pomembne razlike v ocenah vključitve otroka s cerebralno paralizo v razred (Mann-Whitney preizkus: $U = 166,500$, $p = 0,00$). Starši ($Me = 2,00$) so otrokovo vključitev v razred ocenili bistveno bolje kot učitelji ($Me = 1,00$). Starši in učitelji so izpostavili podobne dejavnike/pogoje, ki so bili pomembni za vključenost otroka s cerebralno paralizo v razred: nekaterim dejavnikom/pogojem za uspešno vključevanje otroka v razred je bilo potrebno zadostiti že pred njegovim prihodom v razred (npr. informiranje sošolcev in njihovih staršev o značilnostih cerebralne paralize), drugim pa v času otrokove vključenosti v razred, tj. na socialno-emocionalnem (npr. interakcija otroka z vrstniki) in izobraževalnem (npr. oblikovanje otrokovega odnosa do šole) področju. Vsi mladostniki, ki so poročali o svojih izkušnjah vključevanja v razred, so med dejavniki dobre vključenosti izpostavili dobre odnose s sošolci (npr. da so jim sošolci nudili pomoč). Iz odgovorov staršev, učiteljev in mladostnikov je torej razvidno, da vključevanje otrok s cerebralno paralizo v večinske osnovne šole poteka dobro, a je pri tem posebno pozornost potrebno nameniti različnim dejavnikom – tako tistim, ki so ključni že pred otrokovim vstopom v razred, kot tistim, ki omogočajo aktualno udeležanje socialno-emocionalnih vidikov otrokovega delovanja v razredu oz. povezanost/sprejetost s strani sošolcev.

Učitelji, starši in mladostniki so izpostavili različne težave otrok s cerebralno paralizo pri njihovem izobraževanju; nekatere so bile bolj neposredno povezane s cerebralno paralizo (npr. težave na področju motorike), druge pa so bile bolj posledica primarnih težav, kot so npr. težave na psiho-fizičnem področju (utrujenost, hitrost pri šolskem delu), težave na področju verbalnih sposobnosti (govor, govorni nastopi) in težave na socialno-emocionalnem področju njihovega delovanja (socialni stiki, nesamostojnost, strah pred neuspehom). Največ težav pri šolskem delu so učitelji, starši oz. mladostniki s cerebralno paralizo prepoznali pri matematiki, jezikih in likovni umetnosti.

Tudi drugi avtorji (npr. Brossard-Racine, 2012; Horber idr., 2000; Terzić idr., 2012) poročajo, da imajo mnogi otroci s cerebralno paralizo tako primarne težave z motoričnim delovanjem kot tudi njim pridružene težave, ki se kažejo na različnih področjih (npr. pri čustvovanju). Glede na pridobljene rezultate bi se bilo pri poučevanju otrok s cerebralno paralizo v večinski šoli potrebno usmeriti tako na primarne težave, ki jih s prilagajanjem metod in oblik dela pri otroku lahko nekoliko omilimo, kot tudi na pridružene težave, ki jih lahko celo odpravimo (npr. na socialno-emocionalnem področju). Socialno-emocionalno področje delovanja učencev lahko učitelji in drugi strokovni delavci načrtno spodbujajo z učenjem vzajemnega medsebojnega sprejemanja in spoštovanja, poudarjanjem skrbi za druge in drugim delovanjem, ki omogoča kakovostno (so)bivanje v razredu.

Učitelji, starši oz. mladostniki so ocenili, da so (bili) večinoma (zelo) zadovoljni s sodelovanjem z drugimi strokovnimi delavci, vključenimi v izobraževanje. Primerjava ocen učiteljev in staršev glede sodelovanja z vodstvom šole, specialnim in rehabilitacijskim pedagogom, spremljevalko in "drugimi udeleženci" ni pokazala statistično pomembnih razlik (Mann-Whitney U-preizkus, $p > 0,05$). To je spodbudno, saj je dobro sodelovanje med vključenimi v delo z otrokom pogoj za kakovostno delo z njim (npr. Marentič Požarnik, 2003). Tudi drugi avtorji (npr. Epstein in Henderson, 1992, v: Intihar in Kepec, 2002; Kalin idr., 2009) so poudarili pomen sodelovanja učencev s

strokovnimi delavci, ki prispeva k razvijanju učenčevih učnih in delovnih navad, sodelovanju pri pouku in učni uspešnosti.

Pridobljeni rezultati omogočajo nova spoznanja o izkušnjah šolanja otrok s cerebralno paralizo v večinskih osnovnih šolah, ki so jih podali različni udeleženci. Ta spoznanja lahko pripomorejo k bolj kakovostnemu načrtovanju in izvajanju dela z otroki s cerebralno paralizo, ki upošteva ne le motorični, ampak tudi izobraževalni in socialno-emocionalni vidik izobraževanja. Pri delu z učenci s cerebralno paralizo bi bilo potrebno upoštevati njihove individualne značilnosti, saj se otroci s cerebralno paralizo med seboj precej razlikujejo po svojih posebnostih in zmožnostih.

Raziskavo bi lahko izboljšali tako, da bi vanjo vključili večje število udeležencev, s katerimi bi izvedli intervju, učenci pa bi lahko poročali o aktualnih izkušnjah šolanja in ne le opisali izkušnje "za nazaj". Intervjuje bi lahko opravili tudi z nekaterimi učitelji in starši ter na ta način pridobili več informacij o izkušnjah s šolanjem otrok s cerebralno paralizo.

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Methodological Approaches to the Inclusion of Students with Disabilities

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KLJUČNE BESEDE: *ustvarjalnost, invalidnost, inkluzija, visokošolsko poučevanje, pozitivna klima*

POVZETEK – Skozi prizmo izobraževalnih pravic za vse in vključitve vseh udeležencev učnega procesa se kreativno visokošolsko poučevanje šteje za prevladujoče področje. O še vedno premalo ozaveščenem družbenem vidiku inkluzije priča tudi majhna udeležba študentov invalidov v visokoškolskem kontekstu. Koristi kreativnega poučevanja kažejo na posebne elemente inkluzije, ki jih je mogoče uporabiti v visokoškolskem poučevanju z uporabo kreativnih tehnik. Ta študija predstavlja primer visokošolskega poučevanja, ki bi lahko vodilo k doseganju predpogojev za popolno vključenost z vključevanjem humanističnega pristopa, kreativnih učnih metod, različnih vrst medijev, medsebojnega sporazumevanja ter pozitivnega in demokratičnega ozračja. Rezultati razkrivajo perspektivo univerzitetnih profesorjev, strokovnjakov s sedmih znanstvenih področij, in študentov pedagoških smeri o možnostih popolne inkluzije študentov s posebnimi potrebami v visokošolsko izobraževanje. Pri tem je poseben poudarek dan morebitnim omejitvam in spodbudam, ki lahko (ne) omogočijo ustvarjanje dodatnih predpogojev, pomembnih za doseganje opolnomočenja in vključevanje študentov s posebnimi potrebami.

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ABSTRACT – Through the prism of educational rights for everybody and the inclusion of all participants in the teaching process, creative university teaching is considered to be the dominant field. Insufficient participation of students with disabilities in the university context also testifies to the still insufficiently recognized social aspect of inclusion. The benefits of creative teaching point to specific elements of inclusion that can be applied in university teaching through the use of creative techniques. This study provides an example of university teaching that would lead to the achievement of preconditions for full inclusion through the humanistic approach, creative teaching methods, different types of media, mutual communication, and a positive and democratic climate. The results reveal the perspective of university professors, experts from seven scientific fields, and students of the Teacher Education study program on the possibilities of full inclusion of students with disabilities in university teaching. In doing so, a particular emphasis is placed on the possible limitations and incentives that can make it (im)possible to create the additional preconditions important for the successful inclusion of students with disabilities.

1 Introduction

The global initiative, which has been promoting the principles of inclusive access at all levels of education for years (Milenović, 2011), is considered particularly important in the university context. Inclusive education has been supported by the global initiative to promote the right to education for everybody (UNESCO, 2005), thus making it a priority policy in higher education (Farnell and Kovač, 2010). Inclusive education is on its way to achieve the status of the basic paradigm of the modern educational system (Kovačević, 2010; Bouillet and Bukvić, 2015; Drobnič, 2018), or, as Dyson and Millward (2000) call it, a kind of “organizational paradigm”. Insufficient participation of students with disabilities in the university context also testifies to the still insufficiently

recognized social aspect of inclusion (Imaniah and Fitria, 2018). With regard to the importance of inclusive education in Australia, it has been emphasized that the measures promoting inclusive education at the international level, as well as at the level of each country, should be understood within the specific social context in which such people live and most often find themselves in a disadvantage (Armstrong and Cairduff, 2012).

For many years, pedagogues have been emphasizing the importance of the inclusion of persons with disabilities (Romstein, 2010; Vican and Karamatić Brčić, 2013; Romstein and Sekulić-Majurec, 2015; Jurčević Lozančić and Kudek Mirošević, 2015; Martan, 2018), most of them focusing on the teaching process in primary schools (Karamatić Brčić, 2011; Borić and Tomić, 2012; Karamatić Brčić, 2012; Karamatić Brčić, 2013; Rudelić, Pinoza Kukurin and Skočić Mihić, 2013; Vican, 2013; Kudek Mirošević, 2015; Nikčević- Milković and Jurković, 2017; Nikčević-Milković, Jurković and Durdov, 2019). There is still a lack of researchers writing about and researching the topic of inclusion of students with disabilities in university teaching (Merino and Ruiz, 2005), especially in the Croatian context.

Many authors who focus their research topic on inclusion (Bouillet, 2010; Romstein, 2010; Karamatić-Brčić and Viljac, 2018; Zrilić, 2018) often emphasize the importance of distinguishing integration from inclusion. Integration occurs as a contrast to the process of segregation, and inclusion requires a higher level than mere physical involvement in the teaching process. An inclusive approach requires the engagement of all participants in the teaching process, so that all the individual interests and needs of each student, as well as the requirements of educational practice, can be met (Suzić, 2008; Zrilić, 2018). One cannot emphasize a uniform view on inclusion; there are different perspectives that are not always equivocal (Romstein, 2010, p. 85). Two of them stand out in particular, i.e., the individual and the social, which question inclusion (more precisely, its effects) in relation to the life of the individual and society. More recently, there is mention of “reverse” inclusion (Romstein, 2015).

In order to create an inclusive culture, it is important to focus on the attitudes of all those involved in an inclusive educational context, particularly the attitude of the teacher (Emmers, Baeyens and Petry, 2019, p. 140). Studies demonstrated that teachers’ attitudes towards the inclusion of students with disabilities are positively influenced by their sense of self-efficacy as an experienced teacher (Emmers, Baeyens and Petry, 2019; Hosford and O’Sullivan 2016).

They generally show that most teachers have a positive attitude towards the inclusion of children with special needs in the regular education system; they want to contribute to inclusive education and are open to the idea of further education, as well as to investing in the lifelong learning process (Karamatić-Brčić and Viljac, 2018; Kovačič et al., 2021). It is interesting to observe how first to fourth grade teachers believe that they are more educated and competent for student inclusion, while this is not the case among teachers of higher grades, although both share a positive attitude towards implementing inclusive education, but they deal with these professional challenges differently (Nikčević-Milković, Jurković and Durdov, 2019).

Nevertheless, the results of several other studies (Hemmings and Woodcock, 2011) show that younger teachers feel that their initial education did not sufficiently prepare them for teaching students with different disabilities. Furthermore, there are differences

of opinion between students and teachers regarding inclusion (Bouillet and Bukvić, 2015). In this regard, final-year students, as well as teachers already working in schools, consider themselves less competent to work with students who require certain adjustments in education than first- and third-year students who consider themselves much more competent to do so.

Even though the number of people with disabilities who opt for university studies is on the rise, their success rate, compared to students without disabilities, is lower. The percentage of those who never complete their studies is increasing from year to year, with about 30–40% of students dropping out of their studies (Consolvo, 2002). The successfulness of one's studies may depend on many other factors, some of which are related to disabilities (Bošković, Ilić-Stošović and Skočić-Mihić, 2017).

It has been emphasized that higher education is needed in the field of inclusion, especially when it comes to universities that educate future pedagogues and psychologists who will need to apply specific competencies in their daily work (Sanahuja, Benet and Raquel, 2020). It has also been indicated that it is very easy to achieve this with the help of an online classroom, through the open online course MOOC (Sanahuja, Benet and Raquel, 2020). That way, attention is drawn to future teachers who will first face such challenges in the education system (García and Gonzalo, 2014). Higher education is considered to be the key to high quality, as well as a direct facilitator of inclusion (León, Ricardo and Gómez, 2007; Low, 2007; Sanahuja, Benet and Raquel, 2020). In order to be more successful, we need to reconceptualize education in the university context so that we can make a significant shift in inclusive education (Outhred, 2011). Studies suggest that inclusive education has become one of the most important factors in reflecting the quality and success of the teaching process (Podmore, Meade and Hendricks, 2000; Moss and Dahlberg, 2008; Romstein, 2015).

Through the prism of equal educational rights and full inclusion of all participants in the teaching process, creative university teaching is considered dominant. The benefits of creative teaching point to specific elements of inclusion that can be applied in university teaching through the use of creative techniques.

Earlier research on creative university teaching shows that by encouraging students' creativity we bring about a democratic social climate, a pleasant atmosphere, the suppression of fear and boredom; we release pleasant emotions and humor; we encourage the development of imagination and divergent thinking (Dubovicki, 2019a; Dubovicki, 2019c; Dubovicki, 2016). For these reasons, creative university teaching is considered a starting point for the inclusion of students with disabilities.

Exploring this issue, we will try to use a new methodological approach in which we plan to carefully explore the opinions of experts from different fields of science, which would provide insight into the current state of inclusion of students with disabilities. Also, it is possible to predict the future (un)successful involvement of students with disabilities in the university context, which has not been sufficiently researched so far.

2 Methodology

The aim of this research was to determine *whether creative university teaching contributes to the better inclusion of students with disabilities?* In order to answer the research question, the following was required:

- *Identify possible restrictions that make difficult/prevent the inclusion of students with disabilities in university teaching, in the opinion of university professors and students of teacher education;*
- *Identify potential benefits that would greatly facilitate the inclusion of students with disabilities, in the opinion of university professors and students of teacher education;*
- *Explore possible contributions of creative university teaching to the inclusion of students with disabilities, in the opinion of university professors and students of teacher education;*
- *Determine whether there are differences of opinion between experts from different scientific fields on the inclusion of students with disabilities;*
- *Determine whether there are differences of opinion between experts and students in relation to any question raised.*

Research design and procedures

The research was conducted during the 2019/2020 academic year; it used *two Delphi methods* conducted among experts $N = 14$, i.e., university professors, and an *interview* conducted among students, $N = 61$. Students orally agreed to participate in the research voluntarily. It should be emphasized that we were not able to use the same research instrument among students because we do not consider students to be experts in any of these seven areas.

Research ethics

During the research, we made sure to consider the research ethics, and not ask questions that could affect the individual's privacy. Participants voluntarily agreed to participate in the research, and were provided with an appropriate explanation of the research process and its purpose. The research fully guarantees anonymity since the individual results were not stated, nor were the individual values compared; all of the data were grouped together.

Participants

The Delphi method was used in research specifically to select experts from as many different fields of science as possible. The criteria for selecting the experts were primarily focused on including as many scientific fields as possible. Seeing that the Faculty of Education, Josip Juraj Strossmayer University of Osijek (hereinafter FOOZOS), and the Faculty of Teacher Education, University of Zagreb (hereinafter UFZG), are faculties in which different fields are represented, including the field of science, an additional criterion was met that contributed to a holistic approach. Social Sciences, Humanities, Natural Sciences, Technical Sciences, Biomedicine and Healthcare, Art, and Interdisci-

plinary Areas of Knowledge have been included, so the research could cover as many areas of science as possible, i.e., as many as 7 (Table 1).

Table 1

Experts from different scientific areas

<i>Faculty</i>	<i>Scientific areas</i>	<i>Experts N = 14</i>
Faculty of Education, Josip Juraj Strossmayer University of Osijek	Social Sciences	Expert A
	Humanities	Expert B
	Natural Sciences	Expert C
	Technical Sciences	Expert D
	Biomedicine and Healthcare	Expert E
	Art	Expert F
	Interdisciplinary Areas of Knowledge	Expert G
Faculty of Teacher Education, University of Zagreb	Social Sciences	Expert H
	Humanities	Expert I
	Natural Sciences	Expert J
	Technical Sciences	Expert K
	Biomedicine and Healthcare	Expert L
	Art	Expert M
	Interdisciplinary Areas of Knowledge	Expert N

Experts were asked to sign a consent form via e-mail in order to participate in the research; they were familiarized with the Delphi method, and with the problem to be discussed. Prior to the online communication, a preliminary interview was conducted with the experts explaining to them the Delphi method, and the definitions of creativity and inclusion that are the starting points of the research. All experts agreed to participate in the research, and it was agreed that the Delphi method would be implemented via electronic mail. Experts' anonymity was guaranteed so that there was no possibility of influencing one another. In addition, particular consideration was given to respecting four important elements related to research ethics: *competence, voluntariness, full disclosure, and understanding*.

Participants' anonymity is guaranteed by the fact that the paper presents the group opinions of experts, and their names are listed in the table as: Expert (A, B, C, D, E, F, G, H, I, J, K, L, M and N) which in no way reveals their identities.

The first Delphi method was performed at FOOZOS, with $N = 7$ ($M = 2$, $F = 5$) experts from seven different fields of science (seen in Table 1); the second Delphi method was simultaneously conducted at UFZG among the same number of experts, $N = 7$ ($M = 3$, $F = 4$), who covered the same scientific fields. This uniformity was very important as we wanted to compare the results at two different faculties and two different universities, as well as the (dis)agreement of experts belonging to the same scientific field.

Ethics were respected at all stages of the research, complying with the principles governing the *Delphi method*.

The second part of the research is related to the implementation of a group, *semi-structured interview* conducted among students of the 2nd year of Teacher Education studies in Osijek (FOOZOS), N = 61. A total of 61 participants were included in the interview (M = 1, F = 60). The average age of participants is 19.92. This sample of students was chosen because all 61 students attended the elective course Creativity in Teaching in the 2019/2020 academic year. For the above reasons, they are the most competent to participate in researching this issue.

3 Results and interpretation

The first part of the research refers to the Delphi methods.

The first Delphi method was implemented at FOOZOS, with 7 experts from seven different fields of science (see Table 1). The selected experts were asked to give their opinions on the following questions:

- Can you list some of the possible limitations that make difficult/prevent the inclusion of students with disabilities in university education and some possible benefits that would greatly facilitate their inclusion?
- In your opinion, does creative university teaching contribute to the inclusion of students with disabilities?

The Delphi method was implemented in 3 rounds because the experts were almost uniform in their answers from the beginning, and there were no major modifications compared to the original answer. In relation to restrictions, experts state that it is necessary to know the student's *type and degree of disability*, as well as the *study program*; for example, for students with impaired vision, the teaching materials need to be adapted to their needs.

“Additional involvement of teachers in the preparation of supporting materials is essential. Delivering this kind of teaching can certainly have an impact on the dynamics, because it can sometimes slow down the teaching process.” (Expert C)

The limitations mentioned by the experts primarily relate to: *spatial barriers* at the faculties (ramps, elevators); *didactic and methodological aids*: Braille typewriter, the teachers themselves (insufficient adaptation; unwillingness of teachers to participate in the process of inclusion; insufficient education); *insufficient number of services for use* by students with disabilities at the faculty; and *insufficient number of associations* that work with students with disabilities.

“Restrictions on the inclusion of students with disabilities in university teaching largely depend on the type of disability and the profession to which such a student is directed. Some forms of disabilities will not significantly affect the participation in classes or subsequent activities in the chosen field of work. But it is precisely this relationship between the type of disability and the future profession that can be a major aggravating element. A student who has difficulties with visual impairment will find it difficult to fully participate in a class that is focused on visual sensations. While such a form of

impairment may not create difficulties in the field of music education and vice versa.” (Expert F)

“Regardless of wishes and goodwill, objectively speaking, it is very difficult for some study programs, or even impossible, to carry out the inclusion of students with disabilities because of the type of studies, that is, the type of future jobs for which students are being trained. Of course, precedents and exceptions are always possible.” (Expert D)

According to experts, the *benefits* of the inclusion of students with disabilities are as follows: *equal right to education; greater employment opportunities after graduation; acquiring specific competencies* for both students and teachers (sign language, Braille, volunteering ...); *strengthening empathy; collaboration with various peers; strengthening social competencies; student “assistant”,* and others.

The last question referred to the opinion of experts *on the contribution of creative university teaching to student inclusion*. All experts (100 %) agreed on the matter, and some of the reasons they listed were: a new approach to learning and teaching, the development of divergent and critical thinking.

“Creative university teaching certainly contributes, because creativity implies the creation of something new, but also the ability to cope with new situations, so the creativity of teachers is extremely important in facilitating the inclusion process. Creativity is necessary in all segments and in particular teaching, because, depending on the specifics of each subject, the teacher needs to adapt; adjust the preparation, teaching methods and forms of work; find some substitute solutions (substitute goal, curriculum, degree of help, quantity, time, presentation of content, degree of participation and demonstration), so that students with disabilities can participate in all stages of the class. Teachers are also expected to come up with creative solutions to some problems (for example, provide or create a sound ball for students with visual impairment for Physical Education classes; create cards for a student with autism that serve as specific visual-cognitive complementary methods to PECS and TEACCH; provide a space in the classroom where a student with ADHD can go during class to listen to music, solve a puzzle, paint for fractional therapy, or use adult coloring books). Teachers need to be engaging, authentic, and relate content to real life as much as possible through demonstrations, examples, socially useful learning; attract the attention of all students; devise alternative means of communication if the student’s speech is incomprehensible, etc.” (Expert A)

“I believe that creative teaching contributes to a teaching process that does not exclude students with disabilities. Moreover, any integration of students with disabilities into “normal” teaching in the classrooms, laboratories and training rooms that we have and use on a daily basis, which, as a rule, are not adapted to their needs, certainly requires creative solutions and additional efforts from both students and teachers.” (Expert D)

The second Delphi method was implemented at UFZG, with 7 experts from seven different fields of science as participants (Table 1). The Delphi method was implemented in 3 rounds because experts were almost uniform in their answers from the beginning, and there were no major modifications compared to the original answer.

The experts named some of the main flaws as follows: *material conditions; difficult to attend fieldwork for some courses; large groups of students; monotonous teaching; insufficient education of professors and student representatives; negative attitude of*

other students; prejudices; lack of knowledge of a wide range of human behavior modalities and legislation.

“Legislation – regulations, laws that are not enforceable in reality; e.g., in some colleges there are no enrolment restrictions, but in the future, those students are then unable to find jobs.” (Expert H)

Kiš-Glavaš (2009) and Barišin, Bednjak and Vuletić (2011) wrote about the rigidity of the education system (especially in Croatia), which mostly impedes rather than promotes inclusion, especially in the university context. They pointed out its incompatibility with market needs, but also the insufficient capacity to continue education at the higher education level, as well as a lack of employment opportunities, as Expert H warned us.

Below are some of the experts' comments in which we can see that the experts are quite focused on the teaching process and on various specific disabilities. Also, possible adjustments were noticed by university professors that are moving in the direction of creating an inclusive atmosphere.

“Some forms of teaching are held in schools (methodical exercises) and support should be provided during methodical exercises that take into account the needs of students with disabilities (including transportation needs).” (Expert J)

“Some of the barriers are large groups and predominantly long hours of sitting in on lectures that are mostly held in the form of frontal teaching, and do not encourage active student participation. The focus of the classes is on visual PowerPoint presentations and auditory presentations (which excludes people with visual or hearing impairments). The availability of literature also represents a huge a problem for blind and partially sighted students.” (Expert M)

Some teachers perceive the advantages of adjusting the existing teaching process to contemporary technologies.

“As a teacher in the course's IT group, I find it important to allow students with disabilities to use their computers in the best possible way. There are possibilities of using operating systems for facilitating reading, listening to the content on-screen, and using a computer mouse. As far as I know, the Faculty of Teacher Education does not currently have any devices for displaying text from a computer screen in Braille, but I believe that they would be purchased if the need arose.” (Expert K)

In this section, we can look back at the previous empirical analyses (Pacheco, Yoong and Lips, 2020) which included research on young people with visual impairments and their use of digital technology (social media and mobile devices), all of which were used by this group of students to manage problems. This provided some very significant results in which the visually impaired students used all of the mentioned resources the same way as those without impairments.

The last question also addressed the opinions of experts regarding the *contribution of creative university teaching to the inclusion of students*. Six of the seven experts (85.72 %) agreed on the matter, while one expert had a different opinion which does not completely exclude the possibility of the contribution of creative teaching, but primarily emphasizes multidimensional teaching (see Expert I's comment).

“I would rather we talked about devised models of multidimensional teaching that would, in addition to academic, scientific and professional elements, also have caring and acting ones. Education is not only focused on instrumental effects; it is even more focused on ensuring a humane and just community of people. No one should remain “outside” of society, because in that case, society does not exist. Education, especially academic teaching, is there to remind us of that obligation.” (Expert I)

Some of the reasons listed by other experts were: *great contribution to the realization of the set learning outcomes of individual courses; contribution to the development of divergent and critical thinking; the implementation of different teaching methods.*

“The creative approach to university teaching offers many solutions that would certainly help the inclusion of students with disabilities. First of all, because such teaching is aimed at the use of creative and experimental learning methods, thereby broadening the range of approaches and offering new opportunities for students with disabilities, which in this case are applicable to their specific individual needs.” (Expert M)

“I suppose that creative teaching can contribute to the inclusion of students with disabilities, because if we apply different methods and ways of working in the teaching process, it is certainly more likely that some of them will be suitable for the capabilities of students with disabilities.” (Expert N)

The second part of the research is related to the implementation of a group, semi-structured interview conducted among students of the 2nd year of Teacher Education studies in Osijek (FOOZOS), N = 61. The students answered the same questions as the experts. It is important to emphasize that we could not use the same research instrument among students because we do not consider students to be experts in any of the seven areas mentioned above.

The reasons that would *make the inclusion of students with disabilities difficult*, according to the students, are: *the equipment of institutions; possible fear of prejudice from other students; stereotypes; lack of confidence; lack of acceptance, diversity and values; lack of courses in which students could participate freely; lack of learning materials and assistive technologies; insufficient support from peers, professors and other employees.* Students also state that *most professors are not qualified to work with students with disabilities*, and that they feel discouraged from working with them, and may be afraid of the process itself. One part of the students (21.31 %) states that one of the aggravating factors is certainly the *financial* one.

“University education is difficult for students with disabilities because the premises are not adapted to their needs, and even if they are, it is very inconvenient because of the limited space. They also need a teaching assistant to help them move around the building and keep track of classes. The specific problem in our country relates to finances, since there are not enough funds available for teaching assistants and for the materials needed by students. With sufficient resources and materials, the teaching process would be significantly easier, and thus more interesting.” (2nd year student of Teacher Education studies, FOOZOS)

Some of the *benefits* that would contribute to facilitating the inclusion of students with disabilities are *assistants*, which would be a relief for both the professor and the student; group work where the student could socialize with others, contribute with ide-

as, join forces in problem solving; *collegiality; a helping hand; a means of communication between students and the professor, but also with each other.*

“The inclusion of students with disabilities is a challenge for both professors and the students. But nothing is impossible. Initially, there may be prejudice from other students, which might discourage a student with a disability and make them feel less valuable, but this may not necessarily be the case. Every beginning is difficult and so is inclusion, but it is important that everyone accepts the challenge and that they work together to ensure a friendly atmosphere and a trust-based relationship. Assistants would be of great help as they would assist both the student with disabilities and the professors.” (2nd year student of Teacher Education studies, FOOZOS)

Interestingly, as many as 78.79% of students state that inclusion would be easier via a *creative approach* to teaching where the student *could come up with ideas, reach different solutions jointly, and with whose help it would be possible to provide a comfortable emotional and democratic social climate.*

“Creative teaching would contribute the most to the inclusion of students with disabilities – working in pairs, in groups; using various multimedia tools; using creative techniques and workshops. The student would feel accepted, equally important and valuable, and it would be easier for him/her to follow class contents. Through various creative methods, the student with disabilities would be able to express his/her abilities, which would be impossible in a regular teaching process.” (2nd year student of Teacher Education studies, FOOZOS)

4 Discussion

Some of the prejudices that a teacher may have toward people with disabilities, which have been emphasized by experts and students, are partly evident in previous research (Ainscow, 1999; Imaniah and Fitria, 2018). Some of the findings of this research, which indicate some of the reasons for having difficulties with the inclusion of students with disabilities, have been confirmed by the results of certain previous studies (Fleischer, Adolfsson and Granlund, 2013; Hosford and O’Sullivan, 2016; Moríña, 2017; Emmers, Baeyens and Petry, 2019)

After the implementation of the two Delphi methods, it has been observed that there were no significant differences in the opinions of experts; moreover, there were no significant differences in the responses of experts from the same scientific fields. From the above, we can conclude that the experts consider the inclusion of students holistically, in the context of university teaching, and less so within their scientific field. Experts point out that the specificity of the subject determines the level and depth of adaptation and preparation for inclusion. The different organization of teaching also contributes to this.

“The specificity of some courses makes it impossible for students with certain types of disabilities to achieve the learning outcomes assigned to those courses, which also applies to some study programs (for example, kinesiology exercises for students with physical disabilities) or courses related to music (for example, for students with hear-

ing impairments) and it is necessary to consider possible alternatives to achieving these learning outcomes.” (Expert J)

Students, on the other hand, focused more on the overall quality of life and study of students with disabilities, stating that certain problems can also be found in the transportation of people who have difficulty moving or are unable to move at all. Public transport is not adapted to their needs, nor are some buildings. Another problem is the adaptation of literature to blind people. Most often, the only solution to all problems for students with disabilities is a good professor or assistant who would be willing to adapt the content and create an atmosphere in which everyone would feel accepted.

“I think that if the rest of the students accepted disabled persons just as they are, they would immediately feel better and more relaxed; if the students would support them and hope that they could do all the same things they do; if the students respected their opinion as much as the opinions of others; if the students would make sure that they did not feel less valuable and would commend their hard work, thus motivating them that anything is possible... I find that this approach and attitude towards such people can greatly facilitate and improve the process of inclusion.” (2nd year student of Teacher Education studies, FOOZOS)

Despite positive perceptions regarding the needs of educational inclusion, it is still not taking place at the level where the needs have been identified in practice. The education systems of countries across Europe and the world recognize the importance of the concept of educational inclusion for overall social development, whereby educational inclusion becomes a requirement of contemporary educational policies (Forlin and Chambers, 2011; Karamatić Brčić, 2012; Jordan and McGhie-Richmond, 2014; Sailor, 2015).

The successfulness of inclusion can also depend a great deal on a new curriculum approach, which would be neither restrictive for the professor nor the student (open curriculum), and which would focus on newer methods, new competencies that are in line with the requirements of contemporary educational reforms (Michailakis and Reich, 2009; Karamatić Brčić, 2012; Zrilić, 2018).

Some of these ideas could also apply to teacher education curricula, since teachers are the ones that will encounter some form of disability in their students at least once during their working lives, and it is important for them to be properly educated in that field.

In doing so, we could follow the guidelines provided by Booth and Ainscow (2011). They proposed the following values: *equity, compassion, trust, honesty, beauty, respect for diversity, non-violence, joy, right, participation, wisdom, courage, love, hope, community and sustainability*. Also, we could follow the guidelines in the form of ideas mentioned by Infante (2010). He suggests some aspects that should be integrated into the training of education professionals, such as: *generating and fostering spaces of critical discussion in teacher training courses; coming to a more complex definition and conceptualization of inclusion; and seeking new ways to address the evaluation of school performance*.

The challenge of inclusive education in the global university context is often in the focus of interest of contemporary researchers. “However, as more students with disabilities successfully complete their early schooling, the need to move towards inclusive practices within higher education has increased” (Moriña, 2017, p. 3). Focusing on university teaching, it is important to use a holistic approach that provides greater chances

of meeting the interests and needs of students with disabilities, as well as aiming the teaching process and activities towards the student (Matijević and Radovanović, 2011).

The results of this research show the existence of a considerable awareness among all research participants about the importance of the inclusion of students with disabilities. They understand that this is an effort of all participants in the teaching process, but also of external factors that can sometimes be difficult to influence. While listing some of the advantages and disadvantages that make inclusion difficult, research participants mentioned some of the conditions that are important in encouraging creative teaching. They also made suggestions for possible ease of inclusion, stating just some of the key factors for encouraging creativity, such as: *democratic climate; the dominance of pleasant emotions; stimulating critical and divergent thinking; finding new ideas; active teaching* (type of teaching in which students are primarily active); *creative problem solving; fluency; elaboration* and more.

The benefits of creative university teaching, previously identified by numerous studies (Dubovicki, 2013, 2016), overlap with the responses of participants, who clearly state that these benefits are *one of the main prerequisites for encouraging and ensuring the inclusion of students with disabilities*. Also, some of the most important aspects of creativity cited by Torrance (1967) are also mentioned by the research participants: *problem; sensitivity; flexibility; fluency; originality; ability to create unusual or new ideas or solutions; elaboration; redefinition*.

If we take this result and add the research results where 100% of the experts and 100% of the students emphasized that they believe that *creative university teaching directly influences the empowerment of the inclusion of students with disabilities*, we can say that we have fully answered our research question.

5 Conclusion

This study reveals a gap between the actual needs and the current situation in the area of the inclusion of students with disabilities in university teaching. Also, there is an existing gap between theory and practice at all levels of education, culminating at the university level. In order to change the current state of affairs, it is inevitable to implement, in the current curriculum, a model which contains inclusion as a topic that needs additional space and encouragement from both teachers and students.

At this point, it is possible to ask the following question: do universities that educate future teachers have a sufficient number of experts who are continuously involved in this problem? If not, it is necessary for the universities to make extra efforts to educate their staff, and to ensure the best possible conditions for successful inclusion. Also, given the results of this research, it is evident that the investment in creative university teaching could constitute a pathway that will provide the initial steps for enabling the inclusion of students with disabilities. As proof of that, 78.79% of students state that inclusion would be easier via a creative approach. Moreover, the research results show that 100% of the experts and 100% of the students emphasized that they believe that creative university teaching directly influences the empowerment of the inclusion of students with disabilities.

It is necessary to discuss how shifting university teaching towards an inclusive setting would require designing policies, strategies (especially creative ones), processes, and actions that contribute to ensuring the success of all students.

Dr. Snježana Dubovicki, dr. Tomislav Topolovčan

Metodološki pristopi pri inkluziji študentov s posebnimi potrebami

Globalna pobuda, ki že vrsto let promovira načela vključujočega pristopa na vseh stopnjah izobraževanja, je za univerzitetno stopnjo še posebej pomembna. Manjše število študentov s posebnimi potrebami v univerzitetnem kontekstu kaže na še vedno premajhno ozaveščanje družbenega vidika vključenosti. Pedagogi že precej dolgo opozarjajo na pomen inkluzije invalidnih oseb (Romstein, 2010; Vican in Karamatić Brčić, 2013; Romstein in Sekulić-Majurec, 2015; Jurčević Lozančić in Kudek Mirošević, 2015; Martan, 2018), pri čemer se večina njih navezuje na pouk v osnovnih šolah (Karamatić Brčić, 2011; Borić in Tomić, 2012; Karamatić Brčić, 2012; Karamatić Brčić, 2013; Rudelić, Pinoza Kukurin in Skočić Mihić, 2013; Vican, 2013; Kudek Mirošević, 2015; Nikčević-Milković in Jurković, 2017; Nikčević-Milković, Jurković in Durdov, 2019). Še vedno je premalo raziskovalcev, ki pišejo o vključevanju invalidov v univerzitetno izobraževanje in ga raziskujejo (Merino in Ruiz, 2005), zlasti na Hrvaškem. Čeprav je očitno, da narašča število študentov invalidov, je uspeh pri študiju nižji v primerjavi s študenti, ki niso invalidni. Raziskovalno in praktično zanimivo je ugotoviti, da se odstotek tistih, ki nikoli ne zaključijo študija, iz leta v leto povečuje in da približno 30–40 % študentov študij opusti (Consolvo, 2002). Iz teh razlogov je poudarjena potreba po visokem izobraževanju na področju inkluzije, zlasti na tistih fakultetah, ki izobražujejo bodoče pedagoge in psihologe, ki bodo morali uporabljati posebne kompetence pri svojem vsakodnevnem delu (Sanahuja, Benet in Raquel, 2020). V zvezi s tem je pozornost namenjena bodočim učiteljem in vzgojiteljem, ki se prvi v izobraževalnem sistemu soočajo s tovrstnimi izzivi (García in Gonzalo, 2014). Vzgoja in izobraževanje na visokošolski ravni veljata za ključ do visoke kakovosti in kot neposredna pomoč pri vključevanju (León, Ricardo in Gómez, 2007; Low, 2007; Sanahuja, Benet in Raquel, 2020). Da bi bili čim bolj uspešni, je navedeno, da je treba ponovno vzpostaviti vzgojo in izobraževanje v univerzitetnem kontekstu, da bi naredili pomemben premik v inkluzivnem izobraževanju (Outhred, 2011). Vse več avtorjev (Podmore, Meade in Hendricks, 2000; Moss in Dahlberg, 2008; Romstein, 2015) navaja, da je inkluzivno izobraževanje postalo eden pomembnejših dejavnikov, ki odražajo kakovost in uspeh učnega procesa. Skozi prizmo pravice do izobraževanja za vse in popolne vključenosti vseh udeležencev v učni proces se kreativno univerzitetno poučevanje šteje za prevladujočega. Prednosti ustvarjalnega poučevanja kažejo na posebne elemente vključenosti, ki jih lahko uporabimo v visokošolskem poučevanju z uporabo ustvarjalnih tehnik. Prispevek predstavi primer visokošolskega poučevanja, ki bi ga vodilo uresničevanje predpogojev za popolno vključitev, s predstavitvijo humanističnega pristopa, posebnih ustvarjalnih metod poučevanja, različnih vrst medijev, dvosmerne in krožne komunikacije ter prijetnega in demokratičnega ozračja. Očitno je, da obstaja razlika med resničnimi potrebami in trenutnimi razmerami na področju vključevanja invalidov v univerzitetno pouče-

vanje. Obstoječi razkorak med teorijo in prakso so opazili na vseh stopnjah izobraževanja s tem, da je bil največji na visokošolski ravni. Da bi spremenili trenutno stanje, je neizogibno uvesti model v sedanji kurikulum posameznih učiteljskih študij, ki vključuje inkluzijo kot temo, ki potrebuje dodaten prostor in spodbudo tako s strani učiteljev kot študentov samih. Tu je mogoče postaviti vprašanje, ali imamo danes na fakultetah, ki izobražujejo bodoče učitelje, zadostno število strokovnjakov, ki se nenehno ukvarjajo s tem vprašanjem. Če temu ni tako, se morajo fakultete še dodatno potruditi pri izobraževanju svojih kadrov in zagotoviti najboljše možne pogoje za najuspešnejšo vključitev. K raziskovanju te problematike smo pristopili z novim metodološkim pristopom za potrebe, ki je bil skrbno načrtovan za preizkušanje mnenj strokovnjakov z različnih področij znanosti, kar bi omogočilo vpogled v trenutno stanje vključenosti študentov s posebnimi potrebami ali pa bi predvidelo morebitne prihodnje (ne)uspešne vključitve študentov s posebnimi potrebami oz. invalidov v visokošolski kontekst. Ta pristop je novost v raziskovanju. Cilj raziskave je ugotoviti, ali prispeva ustvarjalno visokošolsko poučevanje k boljši vključenosti študentov s posebnimi potrebami. Za pridobitev objektivnih rezultatov smo v raziskavi uporabili metodo Delphi, s pomočjo katere smo pridobili mnenja univerzitetnih profesorjev, strokovnjakov s sedmih znanstvenih področij, učiteljev in študentov o možnostih polne vključitve študentov s posebnimi potrebami v visokošolska okolja. Metoda Delphi, ki spada v futurološke raziskovalne metode (danes se v svetu uporablja nov izraz "futures studies"), je metoda, s pomočjo katere ne le lahko ugotovimo obstoječe stanje, ampak na podlagi mnenj strokovnjakov lahko predvidevamo možne prihodnje izzive ali iščemo ideje za ublažitev ali popolno odpravo možnih ovir za polno vključitev študentov s posebnimi potrebami v univerzitetno izobraževanje. Merila, na podlagi katerih so izbrani poskusi v prvi vrsti povezani z zadovoljstvom, zajemajo več znanstvenih področij. Glede na to, da sta Pedagoška fakulteta Univerze Josipa Jurja Strossmayerja v Osijeku in Učiteljska fakulteta Univerze v Zagrebu fakulteti, na katerih so zastopana različna področja znanosti, so bila ustvarjena dodatna merila, ki prispevajo k celostnemu pristopu. Članek torej vključuje strokovnjake z naslednjih sedmih znanstvenih področij: družboslovja, humanistike, naravoslovja, tehničnih ved, biomedicine in zdravja, umetnostnega področja in interdisciplinarnega področja znanosti. Raziskava je bila izvedena v študijskem letu 2019/2020. V raziskavi sta bili uporabljeni dve metodi: Delphi, izvedena je bila med strokovnjaki ($N = 14$), univerzitetnimi profesorji, in intervju, ki je bil izveden med študenti ($N = 61$). Pomembno je poudariti, da istega raziskovalnega instrumenta med študenti ni bilo mogoče uporabiti, ker ne štejemo študentov za strokovnjake na katerem koli od navedenih sedmih področij. Strokovnjake smo po elektronski pošti prosili za soglasje za sodelovanje v raziskavi, pojasnili postopek metode Delphi in problem, ki se ga raziskuje. Pred spletno komunikacijo je bil izveden predhodni razgovor s strokovnjaki, v katerem smo pojasnili metodo Delphi ter opredelitve ustvarjalnosti in vključenosti, na katerih temelji raziskava. Vsi strokovnjaki so se strinjali z raziskavo, hkrati pa so se strinjali, da je treba metodo Delphi izvesti po elektronski pošti. Anonimnost strokovnjakov je zagotovljena, tako da ni možnosti vplivanja drug na drugega. Poleg zgoraj navedenega je bila posebna pozornost namenjena spoštovanju štirih pomembnih elementov, povezanih z raziskovalno etiko, ki so kompetenca, prostovoljstvo, popolna informiranost in razumevanje. Anonimnost anketirancev zagotavlja dejstvo, da članek predstavlja skupno mnenje strokovnjakov, njihova imena pa so v študiji navedena z imenom Strokovnjak, ki mu je dodana velika tiskana črka (A, B, C, D, E, F, G, H, I, J, K, L, M in N), kar nikakor ne more

razkriti njihove identitete. Prva raziskava z metodo Delphi je bila izvedena na Pedagoški fakulteti v Osijeku in je vključevala sedem strokovnjakov s sedmih različnih znanstvenih področij, druga raziskava z drugo metodo Delphi pa je bila hkrati izvedena na Učiteljski fakulteti v Zagrebu z enakim številom strokovnjakov ($N = 7$), ki delujejo na istih znanstvenih področjih. Ta enotnost je bila pomembna zaradi primerjave rezultatov z dveh različnih fakultet in dveh različnih univerz, pa tudi zaradi (ne)soglasja strokovnjakov z istega znanstvenega področja. Na vseh stopnjah raziskave smo spoštovali etiko in zakone, po katerih se izvaja metoda Delphi. Rezultati raziskave kažejo, da je bilo s pomočjo obeh metod Delphi ugotovljeno, da ni bistvenih razlik v mnenjih strokovnjakov, ni pa bistvenih razlik tudi v odzivih strokovnjakov z istih znanstvenih področij. Iz navedenega lahko sklepamo, da so strokovnjaki na integracijo študentov gledali celostno, v okviru univerzitetnega pouka, in manj v okviru svojega znanstvenega dela. Kar je izpostavil del strokovnjakov, se nanaša na nespecifične oblike poučevanja, s čimer se v celoti strinjamo. Na drugi strani so študentje več pozornosti namenili splošni kakovosti življenja in študiju študentov s posebnimi potrebami, pri čemer so ugotovili pri prevozu oseb, ki se težko premikajo ali se sploh ne premikajo, nekatere težave. Javni prevoz jim ni prilagojen, prav tako nekatere stavbe. Druga težava je prilagajanje literature slepim osebam. Najpogostejše je edina rešitev za vse težave študentov s posebnimi potrebami dober profesor ali asistent, ki bo imel voljo prilagoditi vsebino in ustvariti vzdušje, v katerem se vsi počutijo sprejete. Kljub pozitivnemu dojemanju potreb po izobraževalni vključenosti se še vedno ne pojavlja na ravni, na kateri so bile potrebe opredeljene v praksi. Predpostavka uspešne vključitve je lahko v veliki meri odvisna od novega pristopa k učnemu načrtu, ki ne bi bil omejujoč niti za učitelja niti za učenca (odprt kurikulum) in bi se osredotočal na novejša metode, nove kompetence, ki so v skladu z zahtevami sodobnih reform. Rezultati te raziskave kažejo pomembno zavedanje vseh udeležencev raziskave o pomenu vključevanja študentov s posebnimi potrebami. Zavedajo se, da so za to potrebna prizadevanja vseh udeležencev učnega procesa, upoštevati pa je potrebno tudi zunanje dejavnike, na katere je včasih težko vplivati. Med prednostmi in slabostmi, ki ovirajo integracijo, so udeleženci našli nekatere pogoje, ki so pomembni za spodbujanje ustvarjalnega poučevanja, in navedli tudi nekatere ključne dejavnike za spodbujanje ustvarjalnosti kot predloge za pomoč pri vključevanju, kot so: demokratično vzdušje, premagovanje prijetnih čustev, spodbujanje kritičnega in divergentnega mišljenja, iskanje novih idej, aktivno poučevanje (poučevanje, pri katerem so učenci predvsem aktivni), ustvarjalno reševanje problemov, tekoče delo, izpopolnjevanje in drugo. Lahko rečemo, da se koristi ustvarjalnega univerzitetnega poučevanja, ki so jih prej ugotovljale številne študije (Dubovicki, 2013, 2016), prekrivajo z odzivi udeležencev, v katerih je očitno, da so te ugodnosti navedene kot eden glavnih predpogojev za spodbujanje in zagotavljanje vključenosti invalidov. Udeleženci raziskave omenjajo tudi nekatere najpomembnejše vidike ustvarjalnosti, ki jih omenja Torrance (1967): občutljivost za problem, prilagodljivost, fluentnost, izvirnost: sposobnost ustvarjanja nenavadnih ali novih idej ali rešitev, ustvarjanje, redefiniranje. Temu dodamo še rezultat. Obstajajo tudi rezultati raziskav, v katerih je 100 % strokovnjakov in 100 % študentov poudarilo pomen ustvarjalnega visokošolskega poučevanja, ki neposredno vpliva na krepitev vključenosti študentov s posebnimi potrebami, in lahko rečemo, da imamo tako v celoti zajete odgovore na naše raziskovalno vprašanje. Na podlagi rezultatov te raziskave je jasno, da je lahko vlaganje v ustvarjalno visokošolsko poučevanje pot, ki bo zagotovila začetne korake pri vključevanju študentov s posebnimi potrebami.

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Dojemanje kognitivne igre pri starejših med epidemijo covid-19

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KLJUČNE BESEDE: kognitivne igre, starejši, ohranjanje spomina, medgeneracijsko druženje, epidemija
POVZETEK – V zadnjih dveh desetletjih na področju raziskovanja kognitivnega staranja pridobivajo na pozornosti didaktične ali kognitivne igre kot vadbene intervencije za odpravo starostnih primanjkljajev. Ker manjkajo študije, ki bi s kvalitativnim in kvantitativnim pristopom merile percepcijo kognitivne igre v času epidemije covid-19 pri starejših, je bil cilj te študije ugotoviti, kako so starejši nad 70 let zadovoljni z igro in kakšna je učinkovitost in uspešnost igranja kognitivne igre pri ohranjanju spomina in medgeneracijskem druženju, zabavi in užitku v igranju v času epidemije covid-19. Rezultati so pokazali, da so bili starejši statistično značilno bolj zadovoljni z igro v drugem valu epidemije covid-19 kot v prvem. Višje izobraženi so bili bolj zadovoljni z igro. Udeleženci s simptomi blage do izrazite depresije so pri reševanju nalog imeli več težav v primerjavi s tistimi, ki niso imeli simptomov depresije, in bili so slabše motivirani za igranje igre. Največ zadovoljnih udeležencev je bilo med tistimi, ki so živeli sami ali s partnerjem.

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KEYWORDS: cognitive games, the elderly, memory preservation, intergenerational socializing, epidemic

ABSTRACT – In the last two decades, didactic or cognitive games have gained attention in cognitive aging research as training interventions to address age-related deficits. In the absence of studies measuring older people's perceptions of games during the COVID-19 epidemic using a qualitative and quantitative approach, the aim of this study was to determine older people's satisfaction with games and the effectiveness and efficiency of playing cognitive games to maintain memory, intergenerational socializing, fun and enjoyment during the COVID-19 epidemic. The results showed that the elderly in the second wave were statistically significantly more satisfied with the games than in the first wave. Individuals with higher levels of education were more satisfied with the games. Participants with symptoms of mild to severe depression had greater difficulty completing the tasks, compared to those who did not have symptoms of depression, and were less motivated to play the game. The most satisfied participants either lived alone or with a partner.

1 Uvod

Število starejših na svetu hitro narašča. Demografske projekcije za Slovenijo kažejo, da se bo zlasti po letu 2025 začelo število starejših nad 80 let izredno hitro povečevati, v obdobju 15 let (2015–2030) se bo dvignilo kar za 43 %, kar pomeni, da se bo z leti povečevalo število incidenc starejših s kognitivnimi težavami (SURS, 2018). Predvideva se, da se bo v Evropi leta 2060 število starejših nad 65 let podvojilo in naraslo na 151 milijonov prebivalcev, še posebno v državah v razvoju (SURS, 2018). S staranjem namreč človeški organizem fizično in psihično upada, kar lahko privede do nenadnih sprememb zdravstvenega stanja. Starostniki so zaradi tega bolj dovzetni za bolezni in okužbe, kar posledično lahko privede do slabših izidov zdravljenja (Skela-Savič, 2017). V letu 2020 in 2021 se je zdravstvena situacija starejših zaradi pandemije covid-19 še poslabšala. Ker so starejši tudi bolj ranljivi za družbeno osamljenost, saj

so funkcionalno odvisni od družinskih članov in podpore skupnostnih služb, so stroge socialne omejitve, uvedene za preprečevanje širjenja covida-19, pri številnih starejših sprožile dodatno osamljenost (Lee idr., 2020).

Za spopadanje s staranjem prebivalstva so vlade in organizacije po vsem svetu predlagale različne smernice, kot so "uspešno staranje" (Rowe in Kahn, 1997), "aktivno staranje" (Foster in Walker, 2015) in "zdravo staranje" (Svetovna zdravstvena organizacija, 2015). Namen teh smernic je spodbuditi politiko in aktivnosti posameznih organizacij in družbe kot celote, da se v večji meri zavzema za ohranjanje sposobnosti kognicije in telesnih funkcij starejših, spodbujanje njihove participacije v družbi ter promocijo kompetenc in znanja starejših (Lu idr., 2017). V ospredju je zamisel o upočasnitvi kognitivnega staranja, tj. s starostjo povezanih kognitivnih sprememb, ki vplivajo na pozornost, delovanje, spomin, jezik in vizualno-prostorsko funkcijo (Clay idr., 2009; Drag in Bieliauskas, 2010; Craik in Rose, 2012; Turgeon idr., 2016). V zadnjih dveh desetletjih na področju raziskovanja kognitivnega staranja pridobivajo na pozornosti didaktične igre kot vadbene intervencije za odpravo starostnih primanjkljajev (Lu idr., 2017). Didaktična igra vključuje določen cilj in nalogo, pravila in vsebine pa so tako izbrane, organizirane in usmerjene, da spodbujajo določene dejavnosti, ki pomagajo pri razvijanju sposobnosti in učenju (Pečjak, 2009, str. 13). Didaktične ali kognitivne igre postajajo vse pomembnejše kot pedagoško orodje za starejše, saj se strokovna javnost vedno bolj zaveda, da igranje iger "prikliče izziv, podobe, nagrade ali navdušenje nad neznanim" (Nulkar, 2016, str. 121). Primernost namiznih iger je večja v primerjavi z video igrami, saj starejša populacija ni večša uporabe multimedijско oblikovanih iger in v manjši meri poseduje ustrezno IKT (Blažič in Rončević, 2009, str. 153).

Pregled obstoječih raziskav in raziskovalnih predlogov je pokazal, da so igre na splošno namenjene vnaprej določenim kognitivnim vajam z uveljavljenimi izzivi, ki so dokazali njihov napredek (Neto idr., 2018), manjkajo pa študije, ki bi s kvalitativnim in kvantitativnim pristopom merile dojemanje starejših v smislu sprejemanja igre, urjenja spomina in medgeneracijskega druženja, še posebej v času epidemije covida-19. Zato je bil cilj te študije ugotoviti, kako so starejši nad 70 let zadovoljni z igro in kakšna je učinkovitost in uspešnost igranja kognitivne igre z namenom ohranjanja spomina in medgeneracijskega druženja, zabave in užitka v igranju v času epidemije covida-19.

2 Teoretično ogrodje

2.1 Staranje, osamljenost in socialna izoliranost

Pri večini ljudi staranje vodi do sprememb v omejeni in selektivni pozornosti (Foster in Walker, 2015). Zaradi teh sprememb so starejši ljudje bolj dovzetni za negativne učinke omejene pozornosti, zato s težavo menjavajo izvedbo nalog (Kray in Lindenberger, 2000). Zmanjšanje delovnega spomina zaradi staranja vpliva na izvršilno delovanje, ki zahteva veliko količino informacij za podporo ciljno usmerjenemu vedenju (Wang idr., 2011). Tudi zmanjšana hitrost zaznavanja pri starejših vpliva na njihovo izvršilno uspešnost (Turgeon idr., 2016). Poleg tega starostni upad spomina še posebej vpliva na spominsko sposobnost med iskanjem in priklicem informacij (Park idr., 2002). Dru-

ga večja sprememba je starostno zmanjšanje zmogljivosti jezikovnih sposobnosti. Ta upad starejšim osebam otežuje razumevanje stavkov in priključ besedila zaradi velike skladenjske zapletenosti teh nalog (DeDe idr., 2004). Obstoječe študije so pokazale, da starost vpliva tudi na vizualno-prostorske sposobnosti, kot so vizualno-prostorska pozornost, spomin in usmerjenost.

Obstoječe raziskave tudi dokazujejo, da sta socialna izoliranost in osamljenost starejših pomembna družbena problema. O osamljenosti govorimo, kadar je posameznikovo omrežje družbenih odnosov manjše ali manj zadovoljujoče, kot si želi. Osamljenost ne pomeni, da so drugi ljudje fizično odsotni, ampak pomeni odsotnost globljih in trajnejših socialnih stikov z drugimi ljudmi. Posameznik občuti osamljenost kot odsotnost emocionalnih stikov, zato pogreša predvsem intenziven emocionalni odnos in intimnost (Hvalič Touzery, 2010). Ramovš (2003, str. 113) navaja, da so številni avtorji potrdili, da osamljenost s starostjo narašča, še posebej po 60. letu, in da je osamljenost starih ljudi v današnjem razvitem svetu najbolj množična in najbolj pereča socialna motnja.

2.2 Staranje in kognitivne igre

Na področju raziskovanja kognitivnega staranja so igre dobivale pozornost kot vadbene intervencije za odpravo starostnih primanjkljajev (Lu idr., 2017). Elementi, ki določajo kakovost kognitivne igre, so: vsebina vaj, ki je sestavljena iz prilagojenih in prilagodljivih nalog (Lachman, 2006), dobro zasnovane interakcije (Schmiedek idr., 2010) in dostopnost igre za starejše (Lindenberger idr., 2008; Schmiedek idr., 2010). Obstajajo posebne didaktične igre za starejše, ki so na splošno namenjene vnaprej določenim kognitivnim vajam z uveljavljenimi izzivi in so pod določenimi pogoji uspešne (Neto idr., 2018), in obstajajo t. i. "običajne" igre za starejše, med katerimi prevladujejo digitalne in so namenjene predvsem razvedrilu, zanemarjajo pa spodbujanje kompetenc, kot so motivacija, poglobitev, prisotnost, izziv, radovednost in druga čustva (Nacke, 2009). Igre lahko pozitivno vplivajo na naslednje ravni učinkov (Wiemeyer in Kliem, 2012, str. 43):

- fiziološka raven: glede na namen usposabljanja imajo lahko igre pozitiven učinek na fiziološke funkcije različnih sistemov, kot so kardiovaskularni, kardiorespiratorni ali imunski sistem;
- psihološka raven: igre lahko podpirajo poseben način kognitivnih izkušenj in učenja – z reševanjem privlačnih nalog, doživljanjem spremenljivih učnih okoliščin, ponavljanjem poskusov reševanja težav, takojšnjim pridobivanjem povratnih informacij in obdelavo osnovnih informacij se okrepijo kognitivne funkcije;
- senzorično-motorična raven (vedenje): v kakovostni igri se izvajajo naloge, ki krepijo posameznikove izkušnje, osnovne ali posebne senzorično-motorične sposobnosti in pridobljene in prenesene sposobnosti (npr. večšine reakcije in ravnotežja);
- družbena interakcija in komuniciranje: ker je lahko v igro vključenih več ljudi, podpirajo druženje in komuniciranje tudi na medgeneracijski ravni.

Korist kognitivnih iger ne sme biti omejena na preprosto formulo "resen namen + motivacija", temveč mora biti dan poudarek tudi na ponudbi novega in vznemirljivega načina zabave, ki spodbuja duševne sposobnosti in daje podporo obstoječim

in nastajajočim socialnim omrežjem tako znotraj generacij kot med njimi (Wiemeyer in Kliem, 2012, str. 43). Ker je za izvršno funkcijo oziroma za delovanje starostnika pomembno delovanje spomina, sklepanje in reševanje problemov, se bomo v študiji osredotočili na delovanje spomina (Hwang idr., 2011). Namreč, kognitivne igre lahko izboljšajo spomin in pomagajo pri starostnih boleznih, kot je demenca. Spodbujanje možganov s številkami, črkami, barvami itd. lahko izboljša delovanje možganov. Igranje iger s prijatelji in družino ima lahko tudi družbene koristi. Doslednost pri igranju iger, ki omogočajo tudi druženje, lahko preprečuje osamljenost, ki je med starejšimi prebivalci pogosta (Opp in Stars, 2018). V primeru inovativnega didaktičnega pristopa prepoznajo prednosti igre tudi mlajše generacije (Duh in Kač Nemanič, 2018). Zato smo v naši študiji skušali ugotoviti:

- učinkovitost in uspešnost igranja v pomenu vpliva na spomin in medgeneracijsko druženje,
- dodatne prednosti igre (zabava in užitek) in
- sprejemanje igre (zadovoljstvo).

3 Metoda

Raziskava je temeljila na kombinaciji kvantitativnega in kvalitativnega deskriptivnega pristopa z anketiranjem in poglobljenimi intervjuji starejših. Udeleženci raziskave so bili starejši nad 70 let, ki živijo na območju osrednje Slovenije, jugovzhodne Slovenije in Gorenjske. Študija je bila izvedena v dveh delih med epidemijo covid-19 v Sloveniji. V prvem delu oziroma valu epidemije (od 01.04. do 30.05.2020) je v raziskavi sodelovalo 50 starejših oseb. V drugem delu raziskave oziroma v drugem valu (od 01.12.2020 do 31.01.2021) so v raziskavi sodelovale iste osebe ($N = 50$), vendar smo poleg ponovnega anketiranja o uporabnosti kognitivne igre izvedli še 16 poglobljenih intervjujev, da bi dobili natančnejši vpogled v dojemanje igre pri starostnikih.

V kvantitativno raziskavo je bilo z metodo snežne kepe, ki je običajna v takšnih raziskavah (Wiemeyer in Kliem, 2012), vključenih 50 starejših v starosti od 70 do 85 let, od tega sedem moških in 43 žensk, 11 z osnovnošolsko/poklicno šolo, 12 jih je imelo srednjo izobrazbo, 10 višjo ali visoko izobrazbo, 12 univerzitetno (prva in druga stopnja) in 5 znanstveni magisterij in doktorat. Večina udeležencev je živela v lastni hiši, 11 jih je živelo v stanovanju, 2 živita v domu starejših občanov. Med udeleženci je bilo 26 vdov, 4 osebe so razvezane. Od tega jih je 30 bivalo samih, 18 jih je živilo s partnerjem, 2 sta živela v skupnosti (dom starejših občanov), nihče izmed anketirancev pa ni živel v razširjeni družini.

Intervjuvance za izvedbo poglobljenih intervjujev smo izbrali iz skupine anketirancev na osnovi njihovih značilnosti (spol, starost, različna izobrazba, bivanje) in možnosti dostopa, saj nekateri starejši zaradi strahu pred okužbo z virusom niso upali oziroma želeli sodelovati.

Za ugotavljanje osamljenosti in depresivne motnje ter morebitne njune povezanosti smo uporabili anketni vprašalnik, ki je bil sestavljen iz treh delov. Prvi del vključuje socialno-demografske značilnosti anketirancev, drugi del pa meri prisotnost depresije,

ki temelji na mednarodni geriatrični lestvici depresivnosti, ki zajema 30 trditev (D'Ath idr., 1994), pri čemer v primeru zbranih 0–10 točk pomeni, da depresija ni prisotna, v primeru zbranih 11–20 točk pomeni, da je depresijo blaga, 21 ali več točk pa pomeni prisotnost izrazite depresije. Tretji del meri zadovoljstvo z medgeneracijsko igro, ki temelji na anketnem vprašalniku, ki so ga razvili Zagal idr. (2006).

Poglobljeni intervjuji vključujejo vprašanja, ki so vsebovala naslednje ključne teme:

- učinki igre za ohranjanje in izboljšanje spomina in medgeneracijsko druženje,
- dodatne prednosti igre (zabava in užitek) in
- sprejemanje igre (zadovoljstvo).

Raziskava je potekala v okviru projekta EIT Health InnoStars' RIS 2020 (Medgeneracijske družabne igre). Anketiranje je potekalo v oteženih razmerah epidemije covid-19, saj smo morali upoštevati vse zaščitne ukrepe. V prvem delu oziroma v prvem valu so bili sodelujoči najprej seznanjeni s potekom raziskave in so podali prostovoljno privolitev za sodelovanje v raziskavi. Nato so bila predstavljena pravila igre in njen potek. Igra vključuje kartice s črno-belimi fotografijami z vprašanji, ki se povezujejo z vsebino manjših kartic, ki so razdeljene na tri vrste kartic z različnimi nalogami: oranžne, modre in zelene kartice, vključuje še krog s kazalcem, s katerim naključno izbiramo naloge in osebno kartico s šestimi polji. Na oranžnih karticah so fotografije s predmeti iz preteklosti in nekaj fotografij današnjega časa. Zelene kartice se navezujejo na izkušnje, občutja, misli, spomine, asociacije in poglede, modre kartice so namenjene prosti asociaciji oz. brskanju po spominu, ki ga igralec priključ ob pogledu na fotografijo. Udeleženec igre je bil povabljen, da opiše, kar vidi na karticah. Po koncu igre je udeleženec izpolnil anketni vprašalnik o zadovoljstvu z igro. Udeležence raziskave smo prosili, da po lastni presoji uporabljajo igro in nam v drugem delu raziskave ponovno podajo svoje zadovoljstvo z igro. V drugem valu smo ponovno izvedli anketiranje, obenem pa dodatne intervjuje s 16 sodelujočimi v raziskavi.

Podatki poglobljenih intervjujev so bili analizirani s tematsko analizo, ki je najpogostejša analiza za kvalitativne podatke in se uporablja za iskanje skupnih vzorcev v zbirki podatkov (Rubin in Rubin, 2005). Podatki anketiranja so bili analizirani z osnovno opisno statistično analizo in redukcijo podatkov za skupno zadovoljstvo. Zadovoljstvo z igro med prvim in drugim valom ter kategoričnimi spremenljivkami smo merili s t-testom za odvisne vzorce (parni t-test). Z χ^2 -testom (za preverjanje povezanosti med dvema opisnima spremenljivkama, od katerih ima vsaj ena več kot dve vrednosti) smo preverili povezanost med skupnim zadovoljstvom (prvi in drugi val skupaj) in izobrazbo ter bivanjem. Statistično analizo smo izvedli s statističnim programom SPSS 24.0.

4 Rezultati

4.1 Anketiranje

Tabela 1 prikazuje podatke povprečnih vrednosti in standardnega odklona za zadovoljstvo z igro. Pri vseh trditvah obstaja statistično značilna razlika v zadovoljstvu med

prvim in drugim valom. V prvem valu so anketiranci najnižje ($\bar{X} = 3,48$; $SD = 1,06$) ocenili trditev, da igra omogoča, da o soigralcih izveš tudi nove stvari, najvišje ($\bar{X} = 4,60$; $SD = 0,80$) pa trditev, da je bilo na nekatera vprašanja težko odgovoriti. V drugem valu je najnižjo oceno ($\bar{X} = 3,48$; $SD = 1,06$) dobila trditev, da so kartice, pisava in fotografije primerne velikosti in dobro vidne, najvišjo oceno ($\bar{X} = 4,69$; $SD = 0,47$) pa trditev, da je igra izobraževalna. Med vsemi anketiranci je priljubljenost igre narasla v zimskem času (drugem valu).

Tabela 1

*Povprečne vrednosti zadovoljstva z igro med prvim in drugim valom (parni t-test) (N = 50)**

<i>Trditve o zadovoljstvu</i>	<i>Prvi val</i>		<i>Drugi val</i>		<i>Sig.</i>
	$\bar{X}$	<i>SD</i>	$\bar{X}$	<i>SD</i>	<i>p-vrednost</i>
Kartice, pisava in fotografije so primerne velikosti in dobro vidne.	3,55	1,05	3,48	1,06	0,043
Pri igri sem spoznal/-a tudi kaj novega.	3,72	0,92	4,01	0,60	0,001
Z igro smo s soigralci vzpostavili prijetno vzdušje.	3,96	0,94	3,80	0,93	0,001
Igra se mi zdi časovno predolga.	3,76	0,99	3,89	0,92	0,001
Igra omogoča, da o soigralcih izveš tudi nove stvari.	3,48	1,06	3,59	1,05	0,001
Igra se mi zdi primerna za vse generacije.	4,34	0,55	4,49	0,74	0,001
Igra je izobraževalna, z njo lahko utrjujem tudi spomin.	4,48	0,63	4,69	0,47	0,001
Na nekatera vprašanja je bilo težko odgovoriti.	4,60	0,80	4,55	0,51	0,001
Najbolj všeč so mi bila vprašanja modrega sklopa.	4,03	0,68	4,14	0,69	0,001
Igra je vsesplošno uporabna.	4,24	0,79	4,48	0,63	0,001

Opomba: * 1 – zelo nezadovoljen, 5 – zelo zadovoljen

Tabela 2 kaže, da so najbolj zadovoljni anketiranci z višjo izobrazbo.

Tabela 2

Skupno zadovoljstvo z igro glede na izobrazbo (N = 50)

<i>Izobrazba</i>	<i>Zadovoljstvo (v%)</i>				
	<i>Zelo nezadovoljen</i>	<i>Nezadovoljen</i>	<i>Ne morem se odločiti</i>	<i>Zadovoljen</i>	<i>Zelo zadovoljen</i>
Osnovnošolska ali poklicna	6	4	4	4	4
Srednješolska	2	2	1	10	9
Višješolska	0	0	0	10	10
Univerzitetna (prva in druga stopnja)	0	0	2	14	8
Znanstveni magisterij in doktorat	0	0	0	6	4

Tabela 3 kaže, da je več kot polovica (61 %) anketiranih, ki živijo sami, zadovoljna ali zelo zadovoljna z igro ob prvem in drugem valu. Več kot tretjina (37 %) anketiranih starejših je zadovoljna ali zelo zadovoljna z igro.

Tabela 3

Skupno zadovoljstvo z igro glede na način bivanja (N = 50)

Način bivanja	Zadovoljstvo (v%)				
	Zelo nezadovoljen	Nezadovoljen	Ne morem se odločiti	Zadovoljen	Zelo zadovoljen
Živim sam.	0	2	4	33	21
Živim s partnerjem.	0	2	2	5	29
Živim z otroki/vnuki.	0	0	0	0	0
V domu starejših občanov.	0	1	0	1	0

V tabeli 4 so prikazani rezultati bivariantne analize med kategoričnimi spremenljivkami in zadovoljstvom ob prvem in drugem valu. Tabela kaže, da obstajajo statistično značilne razlike v zadovoljstvu z igro med prvim in drugim valom glede na izobrazbo, depresijo in način bivanja. Višje izobraženi starejši so bolj zadovoljni z igro. Bolj depresivni starejši so manj zadovoljni z igro. Tisti, ki živijo sami, so bili bolj zadovoljni kot ostali anketiranci.

Tabela 4

Bivariantne povezave med skupnim zadovoljstvom in kategoričnimi spremenljivkami

Zadovoljstvo	Sig.	Izobrazba	Depresija	Način bivanja
Zadovoljstvo ob prvem valu	p-vrednost	0,004	0,001	0,005
Zadovoljstvo ob drugem valu	p-vrednost	0,007	0,001	0,005

4.2 Poglobljeni intervjuji

Analiza rezultatov poglobljenih intervjujev je pokazala, da so bili intervjuvanci soglasni, da je igra primerna za urjenje in ohranjanje spomina ter kakovostno preživljanje prostega časa. Večina je dejala, da je igra zelo zabavna in primerna za mlajše in starejše generacije. Glede na vlogo igre pri ohranjanju in izboljšanju spomina ter medgeneracijskem druženju, dodatne prednosti igre ter sprejemanje igre lahko intervjuvance razdelimo v dve skupini. Značilnost prve skupine, ki obsega deset intervjuvancev, je jasno izraženo zadovoljstvo z učinki igre na ohranjanje in izboljšanje spomina ter medgeneracijsko druženje in kakovostno preživljanje časa v času epidemije covida-19, uživanje in pogosto igranje. Druga skupina intervjuvancev, ki je vključevala šest intervjuvancev, je tudi jasno izrazila uporabnost igre, a je bila manj zadovoljna in jo je manj uporabljala zaradi nemotiviranosti oziroma depresije.

Prva skupina: Zadovoljneži

Učinki igre na ohranjanje in izboljšanje spomina

Več kot polovica intervjuvancev je opisala igro kot pripomoček za ohranjanje spomina, pozornosti, prepoznavanje, računanje in prostorsko orientacijo. "Vsak dan si več podatkov zapomnim. Več vadim, hitreje rešim nalogo," je dejala Janka, ki ima 77 let in univerzitetno izobrazbo. Trije intervjuvanci so menili, da igra vpliva tudi na dvig samozavesti in razpoloženje. Tipična izjava je bila izjava Nade, ki je stara 74 let in ima višješolsko izobrazbo: "Ja, veste, boljše volje sem, ko rešim nalogo, bolj vesela sem. Dan je potem lepši. Vidim, da spomin lahko vzdrži." Intervjuvancem se zdi igra zahtevna, a kljub temu primerna, ko se je navadiš. Rok, 79 let, z višješolsko izobrazbo, je dejal: "Kar nekajkrat sem si moral igro preskusiti, da sem jo osvojil [...], zato je zdaj lažje."

Intervjuvancem prve skupine je predvsem všeč sklop nalog, ki je namenjen brskanju po spominu. Povezovanje preteklosti in sedanjosti v nalogah jim je vrnila upanje, da lahko s treningom naredijo kaj zase. Izjava Marine, ki je stara 78 let in ima višješolsko izobrazbo: "Ja, naloge so v redu. Dobro je tudi to, da nekaj dobrega naredim za sebe. [...] Pogledaš fotografijo, ki te pelje v preteklost, in imaš na dlani odgovor. Preprosto jo povežeš s sedanjostjo."

Medgeneracijsko druženje

Več kot polovica intervjuvancev je poudarila, da je potrebno vzdrževati medgeneracijsko sodelovanje. Zdi se jim primerno in pomembno, da mlajšim generacijam prenašajo svoje izkušnje. Dejali so, da je to najboljši vir informacij, tj. "učenje na preteklih izkušnjah" (Olga, 78 let, višješolska izobrazba).

Nekaj intervjuvank je posebej opozorilo na pomembnost predstavljene igre v času epidemije. Ena je dejala, da je igra prišla pravi čas kot naročena. Navajali so, da so obiski bližnjih potekali drugače. "Ni bilo vse podrejeno gospodinjskim pravilom. Da smo se lahko skupaj sedli in poleg igre tudi kakšno človeku prijazno besedo, misel rekli. Igra nas je zbližala," je dejala Rozalija, ki je stara 81 let in ima srednješolsko izobrazbo.

Zabava in sprejemanje igre

Več kot polovica intervjuvanih meni, da je igra dejavnost, ki jo posameznik izvaja zaradi lastnega zadovoljstva, zabave ne glede na končni izid. Dva intervjuvancata sta posebej izjavila, da se po igri boljše počutita. "Vidim, da me igra zabava, in čas hitro mineva," je dejal Iztok, star 82 let, z magisterijem.

Druga skupina: Nezadovoljneži

Učinki igre na ohranjanje in izboljšanje spomina

Šest intervjuvancev druge skupine je imelo načeloma pozitiven odnos do igre in so bili prepričani, da je igra primerna, vendar hkrati menijo, da zahteva veliko časa in je razmeroma težka. Zadovoljstvo z igro in njena priljubljenost sta bila manjša, s tem pa je bila prisotna tudi manjša uporaba. Za to skupino je značilno, da imajo intervjuvanci razvito blago ali izrazito depresijo, saj so pogosto osamljeni, brezvoljni in črnogledi.

Tipična je bila naslednja izjava Petra, 76 let, s srednješolsko izobrazbo: "Igra je že dobra, ampak kaj ti bo igra, če ti ni do igranja in druženja. Za igro moraš imeti čiste misli in voljo." Intervjuvanci te skupine imajo težave s pešanjem spomina, zato raje gledajo televizijo, kjer večkrat poslušajo iste novice. "Na televiziji večkrat čez dan ponovijo stvari. V poročilih. To je dobro! Lažje se zapomnim stvari," pravi Blaženka, 79 let, s srednješolsko izobrazbo.

Intervjuvanci so navajali, da so jim naloge zelenega in modrega sklopa, namenjene ohranjanju spomina, pretežke za reševanje, ker imajo težave s priklicem. Špela, stara 75 let, s srednješolsko izobrazbo, je dejala: "Najtežje si je bilo zapomniti stvari, ki jih našteva soigralec, potem jih moraš sam ponoviti v enakem vrstnem redu in v nasprotnem vrstnem redu, ponoviti le prve črke besed, ponoviti zadnje črke besed."

Medgeneracijsko druženje

Tudi v drugi skupini se je intervjuvancem zdela igra primerna za medgeneracijsko povezovanje, a so jo zaradi depresije redko, če sploh, igrali. Večina teh intervjuvancev je poudarila, da so pogosto osamljeni. Način življenja, osebne značilnosti in izgube v življenju so ključni razlogi za občutek osamljenosti. Tončka, 78 let, s srednješolsko izobrazbo je svoja občutja opisala s sledečimi besedami: "Hudo je, da se nimaš s kom pogovoriti, ko so dnevi temačni in tako dolgi. Vem, da igra povezuje ljudi med seboj, pa kaj, če jih ni, epidemija nam je vzela prav vse."

Zabava in sprejemanje igre

Člani druge skupine so sicer dejali, da je igra lahko prijetna in zabavna, a niso motivirani, da bi jo igrali. Izjava Silve, 78 let, z višješolsko izobrazbo: "Igra te lahko čisto prevzame, sprosti, zabava in še se kaj novega naučiš. [...] Jaz ne morem. [...] Včasih sem sama nase jezna, da ne morem splavat iz depresije."

5 Razprava

Uporaba kvantitativnega in kvalitativnega pristopa v raziskavi je omogočila, da smo dobili razmeroma veliko podatkov – v kontekstu življenja starostnikov v času epidemije covid-19, ko smo imeli znatno otežen dostop do starejših – in poglobljeni uvid v mnenja in čustva starejših. Raziskava je pokazala, da je igra primerna za urjenje in ohranjanje spomina ter kakovostno preživljanje prostega časa z medgeneracijskim povezovanjem. Večini udeležencev se zdi igra izobraževalna, zabavna in primerna za vse generacije, saj je omogočala izvajanje ključnih učnih metod, kot so igra vlog, simulacija, samostojno in skupinsko raziskovanje preteklosti (Potočnik, 2010).

Raziskava je pokazala, da se je zadovoljstvo z igro statistično značilno povečalo v drugem valu. Izjave intervjuvancev kažejo, da lahko vzrok pripišemo dejstvu, da so udeleženci raziskave potrebovali kar nekaj časa, da so usvojili pravila igre. Poleg tega so imeli pozimi več časa za igranje. Udeležencem se je zdel čas, ki so ga preživeli skupaj z drugimi pri igranju igre, bolj prijazen, kar lahko povežemo s trditvijo, da se je povečala socialna povezanost med generacijami, ki se nanaša na odnose med ljudmi in

na vezi, ki povezujejo posameznike s skupinami med seboj (Bengston in Oyama, 2007), in omogoča emocionalno spodbudno okolje (Čagran idr., 2009). Preživljanje prostega časa z medgeneracijskim pristopom ne zadovoljuje samo starejših, temveč tudi otroke (Smole idr., 2016).

V raziskavi smo potrdili statistično značilne razlike med zadovoljstvom z igro v prvem in drugem valu glede na izobrazbo, depresijo in način bivanja. Višje izobraženi starejši so bili bolj zadovoljni, kar je potrdila tudi kvalitativna raziskava. To lahko vsaj delno razložimo z dejstvom, da so višje izobraženi tudi bolj zdravi in imajo manj kognitivnih težav (Börsch-Supan idr., 2011) ter lažje rešujejo naloge, kar jim poveča zadovoljstvo. Ti udeleženci so ocenili igro kot primerno za izobraževalne namene s ciljem utrjevanja spomina. Zdelo se jim je zelo pomembno, da se izobražujejo z igrami in "nekaj naredijo zase". Izobraževanje starejših v tretjem življenjskem obdobju je pomembno, ker se na eni strani zmanjša zunanja socialna mreža, na drugi strani pa poveča potreba po zmanjšanju kognitivnega upada (Kranjc idr., 2013).

Raziskava je pokazala, da je zadovoljstvo z igro odvisno od obolevnosti za depresijo. Udeleženci s simptomi blage do izrazite depresije so pri reševanju nalog imeli večje težave v primerjavi s tistimi, ki niso imeli simptomov depresije, in bili slabše motivirani za igranje igre. Po izjavah sodeč, se jim je igra zdela težka, niso mogli slediti navodilom, sproti so pozabljali stvari, pretežko se jim je bilo zapomniti zaporedje reševanja nalog. Depresijo spremljajo pobitost, obupanost, črnogledost, zaradi česar prizadete osebe v ničemer ne uživajo in se ničesar ne veselijo ter pogosto izgubijo željo in zanimanje za hobije (Kabza in Meyendorf, 2005), v našem primeru za igranje igre.

Največ zadovoljnih udeležencev je med tistimi, ki bivajo sami ali živijo s partnerjem. Manj zadovoljna sta anketiranca, ki živita v domu starejših občanov, kar povezuje mo z izjavami anketirancev, da jim domače okolje nudi več svobode in zapolnitev časa z opravili, saj hiša oziroma stanovanje nista omejena le na ozek bivalni prostor, ampak vključujeta tudi širše bivalno okolje, v katerem posameznik biva (Kerbler idr., 2017, str. 18).

Uspešnost igre na eni strani in omejitve, ki jih narekujejo ukrepi za zaježitev epidemije, na drugi strani nas silijo k razmišljanju o možnosti širjenja uporabnosti igre. Z vključevanjem mlajših svojcev in prostovoljnih organizaciji ter posredovanjem igre v elektronski obliki bi lahko zajeli večje število starejših, ki bi lahko z uporabo igre ohranjali spomin in bolj kakovostno preživljali prosti čas ter krepili medgeneracijsko povezanost.

6 Zaključek

Študija je pokazala, da so bili starejši bolj zadovoljni z igro v drugem valu epidemije covida-19 kot v prvem. Višje izobraženi so bili bolj zadovoljni z igro, kar je potrdila tudi kvalitativna raziskava. Udeleženci s simptomi blage do izrazite depresije so imeli pri reševanju nalog večje težave v primerjavi s tistimi, ki niso imeli simptomov depresije, in so bili manj motivirani za igranje igre. Največ zadovoljnih udeležencev je bilo med tistimi, ki bivajo sami ali s partnerjem.

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Perception of Cognitive Games in the Elderly during the COVID-19 Epidemic

To address the aging population, governments and organizations around the world have proposed various guidelines, such as “successful aging” (Rowe and Kahn, 1997), “active aging” (Foster and Walker, 2015), and “healthy aging” (World Health Organization, 2015). The aim of these guidelines is to encourage the policies and activities of individual organizations and of society as a whole for maintaining the cognition and bodily functions of older people, to promote their participation in society, and to support the skills and knowledge of older people (Lu et al., 2017). At the forefront is the idea of cognitive aging as age-related cognitive changes that affect attention, function, memory, language, and visuospatial function (Clay et al., 2009; Drag and Bieliauskas, 2010; Craik and Rose, 2012; Turgeon et al., 2016). In the last two decades, didactic games have gained attention in the field of cognitive aging research as exercise interventions to address age-related deficits (Lu et al., 2017). Didactic play involves a specific goal and task, and the rules and content are chosen, organized, and directed to promote specific activities that aid in skill development and learning (Pečjak, 2009, p. 13). As educational tools, games for older people have become more important as the professional community increasingly recognizes that play “evokes images and feelings of challenge, reward, or excitement for the unknown” (Nulkar, 2016, p. 121). The suitability of board games is related to the fact that the elderly population is not skilled in the use of multimedia-designed games due to a lack of ICT knowledge (Blažič and Rončević, 2009, p. 153).

A review of existing research and research proposals has shown that games are generally intended for predefined cognitive exercises with established challenges that have demonstrated their progress (Net et al., 2018), but studies that measure older people’s perceptions through a qualitative and quantitative approach are lacking in relation to the uptake of games, memory training and intergenerational socializing, particularly during the COVID-19 epidemic. Therefore, the aim of this study was to find out how effective and efficient playing cognitive games is in preserving memory and intergenerational socialization, how fun and enjoyable it is, and how satisfied older people over 70 are with playing games.

In the field of cognitive aging research, games have received attention as exercise interventions to address age-related deficits (Lu et al., 2017). Empirical studies suggest some components that enable cognitive exercise games, such as exercise content consisting of adapted and adaptive tasks (Lachman, 2006), well-designed interactions (Schmiedek et al., 2010), and accessibility of exercises (Lindenberger et al., 2008). There are special didactic games for the elderly, which are usually designed for pre-determined cognitive exercises with set challenges and are successful under certain conditions (Net et al., 2018); then there are the so-called normal games for seniors, among which digital ones predominate and are primarily intended for entertainment, but neglect the promotion of competencies such as motivation, immersion, presence,

challenge, curiosity, and other emotions (Nacke, 2009). Games can have a positive effect on the following levels (Wiemeyer and Kliem, 2012, p. 43):

- *Physiological level:* depending on the training objective, games can have a positive effect on the physiological functions of various systems, e.g., the cardiovascular, cardiorespiratory or immune systems;
- *Psychological level:* games can support a particular type of cognitive experience and learning. Cognitive functions are strengthened by solving attractive tasks, experiencing alternate learning situations, repeating solution attempts, receiving immediate feedback, and processing basic information;
- *Sensorimotor level (behaviour):* in a high-quality game, tasks are solved that strengthen individual experience, basic or specific sensorimotor skills, and acquired and transferred skills (e.g., reaction and balance skills);
- *Social interaction and communication:* games play an important role in social interaction and communication, as more people can be involved in the game, thus supporting socialization and communication also on the intergenerational level.

The benefits of cognitive games should not be limited to the simple formula of “serious purpose + motivation”, but should focus on providing a new and exciting type of entertainment that promotes mental skills and supports existing and emerging social networks, both within and between generations (Wiemeyer and Kliem, 2012, p. 43). As memory function, reasoning and problem solving are important for executive function or functioning in older people, this study will focus on memory function (Hwang et al., 2011). Indeed, card and board games can improve memory and help with age-related diseases such as dementia. Stimulating the brain with numbers, letters, colours, etc. can improve brain function. Playing games with friends and family can also have social benefits. Consistently playing games that also provide social contact can prevent the loneliness that is common among elderly residents (Opp and Stars, 2018). Therefore, in our study, we sought to determine:

- the effectiveness and efficiency of play in terms of its impact on memory and intergenerational socializing,
- the added benefits of play (fun and enjoyment), and
- the acceptability of play (satisfaction).

The research was based on the combination of a quantitative and qualitative descriptive approach with surveys and in-depth interviews with older people. The participants in the research were over 70 years old. The study was conducted in two parts during the COVID-19 epidemic in Slovenia. In the first part or wave of the epidemic (from 1 April to 30 May 2020), 50 elderly people participated in the research. In the second part or wave of the epidemic (from 1 December to 31 January 2021), the same people participated in the research ($N = 50$), but in addition to re-surveying the usefulness of cognitive games, we conducted 16 in-depth interviews to take a closer look at older people's perceptions of games.

The quantitative survey, using the snowballing method commonly used in such studies (Wiemeyer and Kliem, 2012), included 50 older people aged 70 to 85, 7 men and 43 women, 11 with primary/vocational school degrees, 12 with secondary school degrees, 10 with university or college degrees, 12 with university degrees (first and second cycle), and 5 with scientific master's and doctoral degrees. Most participants live in their

own house, 11 live in a flat, and 2 live in a nursing home. Among the participants, 26 were widows and 4 divorced. Of these, 30 live alone, 18 live with a partner, 2 live in a community (nursing home), and none of the respondents live in an extended family.

Respondents for the in-depth interviews were selected based on their characteristics (gender, age, different education, place of residence) and access to the elderly, as many were reluctant or unwilling to participate for fear of a COVID-19 infection.

The in-depth interviews included questions covering the following key themes:

- the effects of the game in maintaining and improving memory and intergenerational socialization,
- the additional benefits of the game (fun and enjoyment), and
- the acceptability of the game (satisfaction).

Using a quantitative and qualitative approach to the research enabled us to obtain a relatively large amount of data – in the context of older people's lives during the COVID-19 epidemic – and a deep insight into older people's opinions and feelings. Research has shown that the game is suitable for exercising and preserving memory, and for providing good leisure time activities with intergenerational connections. Most participants find the game educational, entertaining and suitable for all generations.

The survey found that game satisfaction increased statistically significantly in the second wave. Respondents' statements indicate that the reason for this was that they had already mastered the rules of the game, spent more time playing the game as it was winter and they did not engage in activities outside the home, such as in the garden, and also had more intergenerational contact with relatives. Participants perceived the time spent together as more human and friendly, which can be related to the claim that intergenerational social cohesion has increased, which refers to interpersonal relationships and the bonds that link individuals (Bengston and Oyama, 2007).

In the study, we confirmed statistically significant differences in game satisfaction in the first and second waves with regard to education, depression, and lifestyle. Higher educated seniors are more satisfied with the game in both the first and second waves, which was also confirmed by qualitative research. This can be explained, at least in part, by the fact that the more highly educated are also healthier and have fewer cognitive problems (Börsch-Supan et al., 2011). These participants rated the game as suitable for educational purposes with the aim of consolidating memory.

Research has shown that satisfaction with the game depends on the severity of depression. Participants with symptoms of mild to severe depression had greater difficulty solving the tasks compared to those who did not exhibit symptoms of depression, and were less motivated to play the game. Judging by the statements, the game seemed difficult to them; they could not follow the instructions; they kept forgetting things; it was too difficult for them to remember the order of solving the tasks.

The most satisfied participants either live alone or with a partner. Respondents living in a retirement home are less satisfied, which we relate to respondents' statements that the home environment gives them more freedom and time to fill with various tasks, as the house or flat is not limited to a narrow living space, but also includes the person's wider living environment (Kerbler et al., 2017, p. 18).

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Influence of multidimensional cognitions on academic performance

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tnje, učni dosežki, motivacija

POVZETEK – Pričujoča raziskava želi dokazati, da veliko različnih stvari, med drugim samozavest posameznika, način učenja, podajanje snovi, ocenjevanje znanja, tesnoba, izogibanje učenju zaradi morebitnih neuspehov ter dvoumen nadzor vplivajo na končni uspeh in vrednotenja znanja študentov. Raziskava je bila izvedena z metodo ankete, v kateri so študenti v vprašalnikih individualno in brez nadzora poročali o različnih preučevanih spremenljivkah pri svojih ocenah na fakulteti. Ciljna skupina raziskovanja je štela 200 študentov. Izбира preučevanega vzorca je delovala na principu metode dostopnosti. Raziskava je pokazala, da samozavest, osredotočenost na usvajanje znanja in visoko vrednotenje šolanja vplivajo pozitivno na učno udejstvovanje študentov, po drugi strani pa tesnoba, izogibanje učenju zaradi morebitnih neuspehov ter dvoumen nadzor vplivajo negativno. Študenti, ki so glede na vprašalnike pokazali višji nivo karakteristik kognitivnih adaptacij in prilagoditev, so tudi tisti, ki so imeli boljši učni uspeh in študijsko udejstvovanje, študenti z nižjim nivojem istih kognicij pa slabši uspeh in študijsko udejstvovanje.

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KEYWORDS: Adaptive cognitions, impeding cogni-
tions, school achievement, motivation

ABSTRACT – The present study aims to demonstrate that the effects of self-esteem, ways of learning, the evaluation of the school, anxiety, failure avoidance and insecure control all have either a positive or negative impact on grades in general and on students' final grade assessment, which is evaluated at the end of the academic year. The study was conducted using the survey method in which students provided self-report information on the variables under study in their classes at the faculty. The target group of the research included 200 students. The sample was selected according to the convenience method. Research has demonstrated that self-esteem, focused learning, and academic assessment positively influence student academic performance, while anxiety, failure avoidance, and insecure control negatively influence student academic performance. Students who have shown higher level in these characteristics (adaptive cognitions) in the survey are the students who have better academic performance and students with lower level in these characteristics have shown weaker academic performance on academic success.

1 Introduction

Motivation can be conceptualized as the energy and drive to learn and work effectively and achieve the required potential in school, while engagement is the behavior that follows from this energy and drive. Motivation is referred to as multi-dimensional: it measures impulsive and deliberate action; it has to do with intrinsic and extrinsic factors and observes causes of behavior.

Motivation is one of the key psychological concepts in education. Many researchers have demonstrated that motivation is linked to various educational outcomes, such as curiosity, persistence, learning and performance (Ryan and Deci, 2000). Therefore, the question why some students are motivated to achieve results in education while others

are unmotivated is an important one. Thus, it is necessary for educators and parents to determine factors that result in achievement and high motivation in order to be better equipped in facilitating academic success of students and to avoid factors that lead to low motivation.

There are a number of factors that influence academic performance, but one of the most influential is motivation. Motivation is also referred to as academic engagement and is a “cognitive, emotional, and behavioral indicator of students’ investment in and commitment to education” (Trucker et al., 2002). It is clear that students who are not motivated to succeed will not work hard. In fact, some scholars have suggested that motivation alone affects academic achievement, and all other factors affect achievement only through their effects on motivation (Trucker et al., 2002).

A lot of research argues that students who have intrinsic motivation drives use cognitive strategies and self-regulatory processes more than students who rely on extrinsic motivation drives (Anderman et al., 1997). We have also seen a deep learning approach associated with higher degrees of involvement and intrinsic interest in learning when outcomes occur continuously as a result of intrinsic factors (ability and effort), whereas we assume that outcomes are a result of extrinsic factors (such as positive effects toward surface learning acquisition) (Deci and Ryan, 1985).

The latest theoretical contribution to our understanding of motivation and engagement pertains to motivation drives. Motivation drive refers to the student’s focus on the task at hand (focus on learning), or on how they complete the task (focus on performance). In this discussion, the focus of students on learning is particularly important. Focus on learning refers to the student’s tendency to feel successful and to obtain satisfaction in what they are determined to complete (Dweck, 1986).

Students who are focused on learning are motivated to master skills rather than become better than others. They see tasks more as a skill and failure is considered a diagnostic remark that can lead to later improvement (Middleton and Midgley, 1997). Due to this effort and drive, students focused on learning do not feel threatened by failure because failure reflects more their effort rather than their ability. As a result, they respond to obstacles and pressure with more effort and proactive strategies rather than self-harm, such as self-handicapping or withdrawal and disengagement (Martin et al., 2003).

Focus on learning is positively related to the practice of mastery strategies and negatively related to avoidance strategies. It is important to note that students who are focused on learning are flexible in the face of obstacles because they see weak performance or failure as a reflection of their efforts and strategies and therefore respond with more efforts and better strategies. Thus, focus on learning seems to be a critical element of student motivation.

Mastery-oriented students are optimistic and have a stronger sense of self-efficacy (Martin, 2001). This brings into consideration the issue of self-efficacy. Students with high self-efficacy tend to develop and try alternative actions when they are initially unsuccessful, perform better in class due to higher effort and persistence, and handle problematic situations more cognitively and emotionally efficiently (Bandura, 1997).

Students with low self-efficacy tend to focus on their weaknesses and perceive situations as more difficult than they actually are (Bandura, 1997). We can say with some

confidence that self-efficacy is important to a student for their motivation. Students who have a strong sense of self-efficacy are energetic in completing their tasks (i.e. they are motivated and engaged). Evidence supports this claim: self-efficacy and self-confidence have been linked to outcomes such as self-regulation, effort, persistence and achievement (Pintrich et al., 1996). Self-efficacy is, therefore, important for the motivation and engagement building model that we are developing.

Another way of conceptualizing self-efficacy is the expectation aspect: students who feel that they are able to master school tasks also have positive expectations of success. The largest portion of students' self-efficacy related to academic outcomes pertains to their motivation and achievements. What further contributes to students' motivation and their engagement is their evaluation of a task. Moreover, the interaction of expectation and evaluation of a particular task predicts their motivation and commitment, and through evaluation, students are more motivated and committed to complete the tasks. This interaction has been conceptualized in appreciation and expectancy theory (Eccles et al., 1998).

Another important component of motivation and engagement is an appreciation of the school and the value of the task within the school. When students see the relevance of what they are learning, they are prone to be more engaged in those courses and achieve a higher level of performance. Evaluation of the school is also important for educational flexibility in the sense that it is related to persistence for challenges (Martin, 2001), and this persistence that differentiates those students who abandon tasks early from those who are able to overcome more difficult academic challenges. Evaluation of the school may strengthen students for difficult times in order to predict objectives for continued study in the future (Martin, 2001). Our model of motivation can be extended to include school appreciation and persistence for this reason.

Students who avoid failure tend to be troubled and motivated by fears of failure, live with self-doubt, and are uncertain about their ability to avoid failure or succeed (Covington and Omelich, 1979). While these students often work harder and succeed, they may also be negatively affected by obstacles as it confirms their doubts about their uncertain abilities and control.

In essence, they lack educational flexibility. Often, as a response to fear of failure, students avoid it and may actively hinder or impede their chances of success (e.g. postpone learning, avoid learning until the last minute, or don't learn at all) so that they have a justification for why they are not as successful. This justification serves them as a protective mechanism since they may blame their poor performance more than their potential lack of ability (Covington and Omelich, 1979).

Students who accept failure (often referred to as helpless learners) have surrendered even without making any effort to avoid failure. These students are generally not engaged in their studies and express a helplessness model of motivation (Abramson et al., 1978). In many cases, students who accept failure actively sabotage their chances of success by making no effort. These students lack motivation. However, it is not very easy to understand what motivates students. Many studies have been conducted in this area, leading to the development of several theories of motivation.

2 Methodology

The research was conducted with the survey, where students gave self-reports in surveys on the studied variables in their grades in the faculty. The target group of the research is about 200 students of the Faculty of Physical Culture and Sports at the private institution “AAB” College in Kosovo, academic years 1, 2, 3 and 4.

2.1 Sampling

A group of 200 students from the private institution “AAB” College in Prishtina participated in the study. The sample was selected according to the convenience method. The age group of students was between 18 and 22 years old. A total of 167 male and 33 female students participated in the study.

2.2 Measurement instruments

The Motivation and Engagement Scale scale (MES) for students was used to collect data for the study. The scale was developed by Australian psychologist Dr. Andrew Martin in 2001. MES, is an instrument that measures student motivation and engagement in sport. It assesses motivation using three adaptive cognitive dimensions (reinforcing thoughts), three adaptive behavioral dimensions (reinforcing behaviors), three impeding cognitive dimensions, and two maladaptive behavioral dimensions of disengagement and self-harm. Each of these factors consists of four items – thus, it is an instrument that included 44 items. For each item, students choose one of the items on the scale, beginning with “strongly agree” and ending with “strongly disagree”. MES collects demographic data of the participants such as name, gender, age, and grade point average. The scale consists of 44 items, 4 items for each of the 11 factors of motivation and Engagement Mechanism. The study includes only the factors related to adaptive cognitive dimension and maladaptive behavioral dimension.

2.3 Research hypotheses

Research hypotheses (sub-hypotheses) include:

- *H1: Adaptive cognitive dimension and maladaptive behavioral dimension are important for overall school achievements.*
- *H1.1: Adaptive cognitive dimensions (self-efficacy, mastery orientation and evaluation) are positively related to school achievements. When adaptive cognitive dimensions increase, school achievements increase as well.*
- *H1.2: Impeding cognitions (anxiety, failure avoidance, insecure control) are negatively related to school achievements. When impeding cognition increases, school achievements decrease.*

2.4 Data analysis

In order to complete the study, data analysis methods include descriptive statistics (measures of central tendency, distribution and correlations), and scientific methods of summarising and transforming results. SPSS 21.0 statistical software was used for data processing. Descriptive level of analysis of variables was used together with correlations.

3 Results and discussion

3.1 Correlations between self-efficacy and final grade and achievements

Table 1 shows that there is a high level and significant correlation between self-efficacy level and student's final grade ($p = 0.000$, $r^2 = 0.686$). Among the remaining students, 13.5% were low achievers, 53.5% were average achievers, and 33% were high achievers. Regarding self-efficacy, 11.9% showed low self-efficacy scores and 88.1% showed high self-efficacy. 98.4% of excellent students showed high self-efficacy scores and only 1.6% of them have low self-efficacy scores. For the average performing students, the scores are similar to the excellent students and only 4% of the group showed low level of self-efficacy. Among the low performing students, 68% show low level of self-efficacy while only 32% of the group show high level of self-efficacy.

From this review of the results, we can conclude that the majority of students who have high levels of self-efficacy perform averagely or excellently, while students with lower levels of self-efficacy perform poorly. These correlations of the variables indicate that self-efficacy plays an important role in students' academic achievements, which shows that an increase in self-efficacy positively affects students' achievements.

Table 1

Correlations of self-efficacy with final grades (n = 200)

	<i>Low</i>	<i>Average</i>	<i>Excellent</i>	<i>Total</i>
Low self-efficacy	68.0%	4.9%	1.6%	11.9%
High self-efficacy	32.0%	96.0%	98.4%	88.1%
Total	13.5%	53.5%	33.3%	100.0%

Note: $p = 0.000$, $r^2 = 0.686$

3.2 Correlations between school's evaluation and students' final grades

In this second case, we find that there is a high-level and significant correlation between the school's evaluation and students' final performance. The analyses show that there is a statistically significant correlation between the school's evaluation and students' final grades ($p = 0.000$; $r^2 = 0.686$).

In the case of the evaluation of the school, we have presented an identical situation of the distribution of the scores of the respective groups of students. 11.9% showed that they rated the school low, and 88.1% showed a high rating. Also 98.4% of excellent students showed high appreciation and only 1.6% of them showed low appreciation. Students with average performance showed approximately similar values, with 96% of them showing high appreciation of the school and only 4% of the group showing low appreciation. As for low achieving students, 68% of them showed low level of appreciation while only 32% of the group showed high level of appreciation of the school (Table 2).

From this review of the results, we may conclude that the majority of students who show high levels of school evaluation, and expressed the attitude that what they learn in school is relevant and useful to their lives achieved average or excellent performance, while the students who showed low levels of appreciation also achieved low levels of performance. In this regard, we can conclude that school appreciation plays an important role in final school performance, suggesting that increasing appreciation positively affects student performance.

Table 2

Correlations between evaluation of the school and final grades (n = 200)

	<i>Low</i>	<i>Average</i>	<i>Excellent</i>	<i>Total</i>
Low valuing	68.0%	4.0%	1.6%	11.9%
High valuing	32.0%	96.0%	98.4%	88.1%
Total	13.5%	53.5%	33.3%	100.0%

Note: $p = 0.000$, $r^2 = 0.686$

3.3 Correlations between mastery orientation and final grades

The analyses show that there is a highly significant and statistically important correlation between mastery orientation and final student performance ($p = 0.000$, $r^2 = 0.667$) (Table 3). Mastery orientation also showed that the excellent students are more than 98% satisfied with what they have learned and have clear ideas about what they perceive as new knowledge and skills they have learned in school. In this case, too, the proportion of average-performing students showing high levels of mastery orientation is slightly lower than that of excellent students. Low-performing students exhibited low levels of mastery orientation 68% of the time. As with the previous variables, mastery orientation plays an important role in students' final performance.

From the review of these three dimensions, including self-efficacy, evaluation of school, and mastery orientation, which belong to the adaptive cognitive dimensions, we conclude that they play a significant role in school performance. This implies that high levels of adaptive cognitive dimensions contribute to higher student achievement and vice versa.

Table 3*Correlations between mastery orientation and final grades (n = 200)*

	<i>Low</i>	<i>Average</i>	<i>Excellent</i>	<i>Total</i>
Low mastery	68.0 %	5.1 %	1.6 %	12.4 %
High mastery	32.0 %	94.9 %	98,4 %	87.6 %
Total	13.5 %	53.5 %	33.3 %	100.0 %

Note: $p = 0.000$, $r^2 = 0.667$

3.4 The relationship between anxiety and school success

In the case of the anxiety dimension, which is defined as a certain level of apprehension regarding school work, especially during the period before exams or certain exams, the statistical values show this dimension has no significant statistical relationship with school achievement ($p = 0.867$; $r^2 = 0.039$). Overall, 64 % of the students showed a high level of anxiety and 36 % showed a medium level of anxiety. Among students with high, average, and low achievements, the percentage of high level anxiety is almost the same. The fact that students with different levels of success show similar levels of anxiety suggests that in our sample, school success does not change regardless of anxiety level.

This conclusion implies that whatever the students' level of concern, and despite their concern about failing exams, this does not determine their ultimate success.

3.5 The relationship between avoiding failure and school success

The failure dimension also showed no significant effect on final success. The values ($p = 0.630$, $r^2 = 0.071$) show that the statistical relationship is insignificant. Looking at the distribution of the percentage of students with success at different levels of failure avoidance, we see that there is an almost even distribution of school success, but also of different levels of failure avoidance. The percentage of students who demonstrated high levels of failure avoidance ranges from 45 % to 50 % among students with low, average, and high levels of success.

This shows that despite the manifestation of different levels of avoiding potential failures at school, this has no relationship with the final school success.

3.6 The relationship between insecure control and school success

Insecure control, which is about the level of worryiness among students on how to improve at school and how to avoid school failure has no significant relationship with the school success ($p = 0.403$, $r^2 = 0.089$). In the case of insecure control the distribution of students with low and high levels of control does not differ significantly among groups of students with low, average, and high success.

Regardless of how concerned students may be about avoiding a repeat of failure in schoolwork, this is not a good indicator from which we can infer their success in school.

Regarding the three dimensions of cognitive inhibition factors, namely anxiety, failure avoidance, and insecure control, we did not find a positive or negative relationship with school success in any case, therefore, we can conclude that cognitive inhibition factors have no influence on students' school success in our sample.

4 Conclusions and recommendations

Our research results show the relevance of the motivation dimension on student athletes' performance. Despite the fact that the learning process itself is a complex phenomenon subject to the influence of many different factors, the study has shown that there are several motivational dimensions that influence the final performance of students.

The model used in the study to determine the influence on student performance in sport includes only a limited number of variables that influence final student performance. A more comprehensive study that would include other factors in multifactor models would certainly yield, with greater accuracy, the effect size of motivation dimensions on student achievement.

The data obtained can be used by all those involved in the learning process to understand the relevance of motivation dimensions so that their didactic-professional work can steer students' performance towards higher achievement.

Based on our research findings and the conclusions drawn from the research methods used in the study, we can make the following recommendations:

- Since the adaptive cognitive and behavioral dimensions (adaptive cognitive dimensions: self-efficacy, school evaluation and mastery orientation) have positive effects on students' achievements in sports, they need to be taken more seriously and their development promoted in schools.
- In working with students, it is important to reduce the development of impeding cognitions (anxiety, failure avoidance, uncertain control).
- In order to have a higher reliability of the obtained results, we recommend to include a much larger sample than in the present study.
- A longitudinal study that would examine motivation dimensions and measure school achievements in order to investigate cause-and-effect relationships.

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Vpliv večdimenzionalnih miselnih procesov na učne dosežke

Različne študije zagovarjajo, da študenti s prirojenimi oziroma notranjimi motivacijskimi sposobnostmi uporabljajo kognitivne strategije in procese samoregulacije veliko bolj kot študenti, ki se zanašajo na zunanje motivatorje. Priča smo bili intenzivnim uč-

nim pristopom, ki so povezani z višjim nivojem vključenosti in s prirojenim zanimanjem za učenje. Rezultati so bili znova in znova posledica notranjih faktorjev (spodobnost in trud), čeprav je bilo v osnovi predvidevano, da bodo rezultati pokazatelj zunanjih faktorjev, kot so na primer pozitivni učinki pri površinskih pridobivanjih znanja.

Najnovejši teoretični doprinos k našemu razumevanju motiviranosti in prizadevanja se nanaša na motivacijske sposobnosti. Motivacijske sposobnosti so tako študentova koncentracija na dano delo (osredotočenost na usvajanje znanja) oziroma kako študent opravi delo (osredotočanje na izvedbo). V tej diskusiji je osredotočenost na usvajanje znanja izrednega pomena ter v ospredju našega zanimanja. Osredotočenost na usvajanje znanja se nanaša na študentovo tendenco, da se želi počutiti uspešnega in da z učenjem občuti zadovoljstvo pri tem, kar želi doseči.

Študenti, ki so osredotočeni na usvajanje znanja, se učijo zato, da bi razvili nove sposobnosti, namesto da bi bili boljši od drugih. Delo in naloge vidijo kot treniranje svojih sposobnosti, neuspeh pa je za njih bolj kot nekakšen diagnostični zaznamek, ki lahko vodi k poznejšemu izboljšanju. Zaradi takšnega truda in motivacijskih sposobnosti študentje nimajo občutka ogroženosti in strahu pred neuspehi, saj se zavedajo, da neuspeh odraža njihov trud, ne pa tudi njihovih sposobnosti. Posledično se odzivajo na ovire in pritiske s povečanim trudom in s proaktivnimi strategijami namesto s kaznovanjem samih sebe (sem spadajo na primer lastna sabotaža, umik in izguba zanimanja).

Osredotočenost na usvajanje znanja je pozitivno povezana s prakticiranjem strategij obvladovanja nekega znanja in negativno s prakticiranjem strategij izogibanja. Pomembno je vedeti, da so študentje, ki so osredotočeni na usvajanje znanja, fleksibilni glede ovir; saj vidijo svoje slabše rezultate ali neuspehe kot odraz njihovega (pomankanja) truda in slabših strategij in se zato odzovejo z implementiranjem večjega truda in boljših strategij. Tako se osredotočenost na usvajanje znanja kaže kot kritičen element v študentovi motivaciji. Študenti, ki želijo obvladovati neko snov, so optimistično naravnani in imajo močnejši občutek za lastno učinkovitost, kar je odprlo zanimanje za omenjeno učinkovitost tudi pri raziskavah. Učinkoviti študenti znajo ustvariti in testirati nove alternativne pristope, ko njihova začetna uspešnost ni na pričakovani ravni. Tudi v učilnici delujejo bolj zaradi večjega truda in vztrajnosti, s problematičnimi situacijami pa se spopadajo bolj uspešno tako kognitivno kot čustveno. Študenti z nizko učinkovitostjo posvečajo pozornost svojim šibkim točkam in vidijo težke situacije bolj pereče, kot te v resnici so. S kar nekaj samozavesti lahko rečemo, da je lastna učinkovitost posameznika pomemben faktor motivacije pri študentu. Učinkoviti študenti so energični in si želijo zaključiti delo, saj imajo tako motivacijo kot zanimanje. Tudi konkretni dokazi podpirajo to trditev, saj sta lastna učinkovitost in samozavest povezani s samo-regulacijo, trudom, vztrajnostjo in dosežki. Učinkovitost je torej pomembna za model, ki ga gradi pričujoča raziskava, in sicer gre za kombinacijo motivacije in zanimanja.

Še en način konceptualizacije učinkovitosti je vidik pričakovanja. Študenti, ki se počutijo, da lahko obvladujejo naloge in delo, imajo pozitivna pričakovanja o uspešnem končnem rezultatu. Največji delež študentove učinkovitosti v povezavi z učenim uspehom je odvisen od njihove motivacije in dosežkov. Na motivacijo in zanimanje vpliva tudi njihovo lastno vrednotenje nalog in dela. Interakcija med pričakovanji in vrednotenjem dela lahko pravzaprav predvidi posameznikovo motivacijo in zanimanje, saj so študenti z večjo motivacijo in večjim zanimanjem bolj pripravljeni uspešno zaključiti delo. Ta interakcija je bila konceptualizirana v teoriji cenjenja in pričakovanja.

Še ena pomembna komponenta motivacije in zanimanja je vrednotenje šole in nalog, ki jih šolanje zahteva. Ko študenti pri predmetu vidijo relevantnost znanja, ki ga morajo usvojiti, so bolj dovzetni za zanimanje in udejstvovanje pri teh tematikah in dosegajo tudi boljše rezultate. Visoko vrednotenje šole je pomembno tudi za izobrazbeno fleksibilnost v smislu, da je povezano z vztrajnostjo pri izzivih in da je ta vztrajnost tisti faktor, ki ločuje študente, ki nad nalogami in delom obupajo, in tiste, ki so sposobni premagati ovire pri težjih učnih podvigih. Vrednotenje šole lahko pomaga posamezniku pri osmišljanju težkih časov, saj s predvidevanjem prihodnjih ciljev zasnujemo načrt za doseganje teh ciljev. Naš model motivacije se tako lahko razširi in doda zraven še koncept vztrajnosti in vrednotenja šole.

Pričujoča raziskava želi dokazati, da veliko različnih stvari, med drugim samozavest posameznika, način učenja, podajanja snovi, ocenjevanje znanja, tesnoba, izogibanje učenju zaradi morebitnih neuspehov ter dvoumen nadzor vpliva na končni uspeh in vrednotenja znanja študentov. Raziskava je bila izvedena z metodo ankete, v kateri so študenti v vprašalnikih individualno in brez nadzora poročali o različnih preučevanih spremenljivkah pri svojih ocenah na fakulteti. Ciljna skupina raziskovanja je štela 200 študentov s privatne institucije, in sicer z AAB visoke šole v Prištini. Izbira preučevanega vzorca je delovala na principu metode dostopnosti. Starost ciljne skupine je zajemala posameznike med 18. in 22. letom starosti, skupno pa je pri raziskavi sodelovalo 167 moških in 22 žensk. Za pridobivanje končnih podatkov je bila uporabljena Lestvica motivacije in udejstvovanja (v izvirniku *Motivation and Engagement Scale*, teorija, ki jo je razvil dr. Andrew Martin), v nadaljevanju "lestvica". Lestvica je inštrument, ki pomaga meriti motivacijo in udejstvovanje študentov, uporabili pa smo jo na področja športa. Motivacija se oceni s tremi prilagoditvenimi kognitivnimi dimenzijami (krepitvene misli), tremi prilagoditvenimi vedénjskimi dimenzijami (krepitveno vedénje), tremi motenjskimi kognitivnimi dimenzijami in dvema neprilagoditvenima vedénjskima dimenzijama, ki temeljita na umiku in lastnemu sabotiranju. Vsak od teh faktorjev vsebuje nadaljnje štiri lastnosti, kar pomeni, da ima inštrument skupno 44 lastnosti. Pri vsaki lastnosti se je študent odločil za enega od elementov na lestvici (elementi so prehajali z ene strani, kjer se je nahajala trditev "se popolnoma strinjam", na drugo, kjer se je nahajala trditev "se absolutno ne strinjam"). Lestvica je pridobila tudi demografske informacije udeležencev, kot so ime, spol, starost in povprečna ocena. Lestvica vsebuje skupno vsega skupaj 44 lastnosti, 4 lastnosti na 11 faktorjev mehanizmov motivacije in udejstvovanja. Raziskava je vsebovala samo tiste faktorje, ki so se dotikali prilagoditvenih kognitivnih dimenzij in neprilagoditvenih vedénjskih dimenzij.

Naša hipoteza je predvidevala, da so prilagoditvene kognitivne dimenzije in neprilagoditvene vedénjske dimenzije izredno pomembne za splošni učni uspeh.

Rezultati kažejo, da je velika korelacija med nivojem lastne učinkovitosti in študentovo končno oceno ($p = 0.000$, $r^2 = 0.686$). Pri študentih se je izkazalo, da je 13.5% takih z nizkimi rezultati, 53.5% takih s povprečnimi rezultati in 33% takih z visokimi rezultati. Pri lastni učinkovitosti 11.9% študentov kaže nizke vrednosti, 88.1% pa visoke vrednosti. Kar 98.4% študentov z visokimi rezultati je pokazalo visok nivo učinkovitosti, samo 1.6% pa ima nizek nivo. Pri študentih s povprečnimi rezultati so vrednosti pravzaprav podobne tistim od študentov z visokimi rezultati, samo 4% celotne skupine teh študentov pa ima nizek nivo učinkovitosti. Pri študentih z nizkimi rezultati so bile vrednosti sledeče, 68% jih ima nizek nivo učinkovitosti in 32% visokega.

Pregled rezultatov nam pokaže, da lahko izluščimo naslednje trditve: večina študentov, ki ima visok nivo učinkovitosti, dosega visoke ali povprečne rezultate, medtem ko imajo študenti z nižjo učinkovitostjo nižje rezultate. Te korelacije spremenljivk kažejo, da igra lastna učinkovitost pomembno vlogo pri študentovih šolskih dosežkih, in da povišanje učinkovitosti pozitivno vpliva na omenjeno aktivnost. Ugotovili smo, da je velika korelacija med vrednotenjem šole in študentovim končnim učnim uspehom ($p = 0.000$; $r^2 = 0.686$). V primeru vrednotenja šole smo prikazali identično situacijo z distribucijo ocen pri zgoraj omenjenih skupinah študentov (visoki, povprečni in nizki rezultati). 11.9 % vseh študentov je pokazalo, da imajo nizko vrednotenje šole, 88.1 % pa visoko. 98.4 % študentov z visokimi rezultati je pokazalo visoko vrednotenje šole, med njimi le 1.6 % nizko. Študenti s povprečnimi rezultati so pokazali približno enake rezultate, kar 96 % jih šolo vrednoti visoko, 4 % pa nizko. Pri študentih z nizkimi rezultati jih 68 % vrednoti šolo nizko, 32 % pa visoko.

Pregled rezultatov nam pokaže, da lahko izluščimo naslednje trditve: večina študentov, ki vrednoti svojo šolo visoko, ima tak tudi odnos do naučenega, saj ocenjujejo usvojeno znanje kot relevantno in uporabno na različnih nivojih življenja, ta skupina pa obsega tako študente z visokimi rezultati kot tiste s povprečnimi. Študenti z nižjimi rezultati pa imajo nizko vrednotenje šole. Te korelacije spremenljivk kažejo, da igra vrednotenje šole pomembno vlogo pri študentovih končnih ocenah, in da povišanje vrednotenja pozitivno vpliva na dosežke. Rezultati kažejo, da je statistično velika korelacija med obvladovanjem znanja in študentovo končno oceno ($p = 0.000$, $r^2 = 0.667$). Anketa študentov z visokimi rezultati je pokazala, da jih je več kot 98 % zadovoljnih s tem, česar se naučijo, da je novo usvojeno znanje jasno podano in da ga tekom šolanja obvladujejo. Tudi v tem primeru so številke pri študentih s povprečnimi rezultati, ki imajo visok nivo obvladovanja znanja, malo nižje od tistih pri študentih z visokimi rezultati. V 68 % primerih so študenti z nizkimi rezultati pokazali nizko obvladovanje tem in znanja. Kot pri prejšnjih spremenljivkah se je tudi tukaj pokazalo, da obvladovanje znanja igra pomembno vlogo pri študentovih končnih ocenah.

Pregled vseh treh zgoraj omenjenih prilagoditvenih kognitivnih dimenzij, ki obsegajo učinkovitost, vrednotenje šole in obvladovanje znanja, nam pokaže, da vse dimenzije igrajo pomembno vlogo pri učnem uspehu. To pomeni, da visok nivo prilagoditvenih kognitivnih dimenzij pripomore k višjemu učnemu uspehu in obratno.

Naša raziskava je pokazala, da posameznikova samozavest, osredotočenost na usvajanje znanja in visoko vrednotenje šole pozitivno vplivajo na udejstvovanje in delovanje študentov. V enaki meri pa tesnoba, izogibanje učenju zaradi morebitnih neuspehov ter dvoumen nadzor vplivajo na študente negativno. Študenti, ki so v anketi pokazali visok nivo prilagoditvenih kognicij, so tudi študenti, ki imajo visok uspeh in udejstvovanje, študenti z nizkimi vrednostmi pa imajo nizek uspeh in šibkejšo udejstvovanje.

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 - Za članke v zbornikih: priimek in ime avtorja, leto objave, naslov članka, podatki o knjigi ali zborniku, strani. Primer: Razdevšek Pučko, C. (2013). Usposabljanje učiteljev za uvajanje novosti. V: Tancer, M. (ur.). Stoletnica rojstva Gustava Šliha. Maribor: Pedagoška fakulteta, 234–247.
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