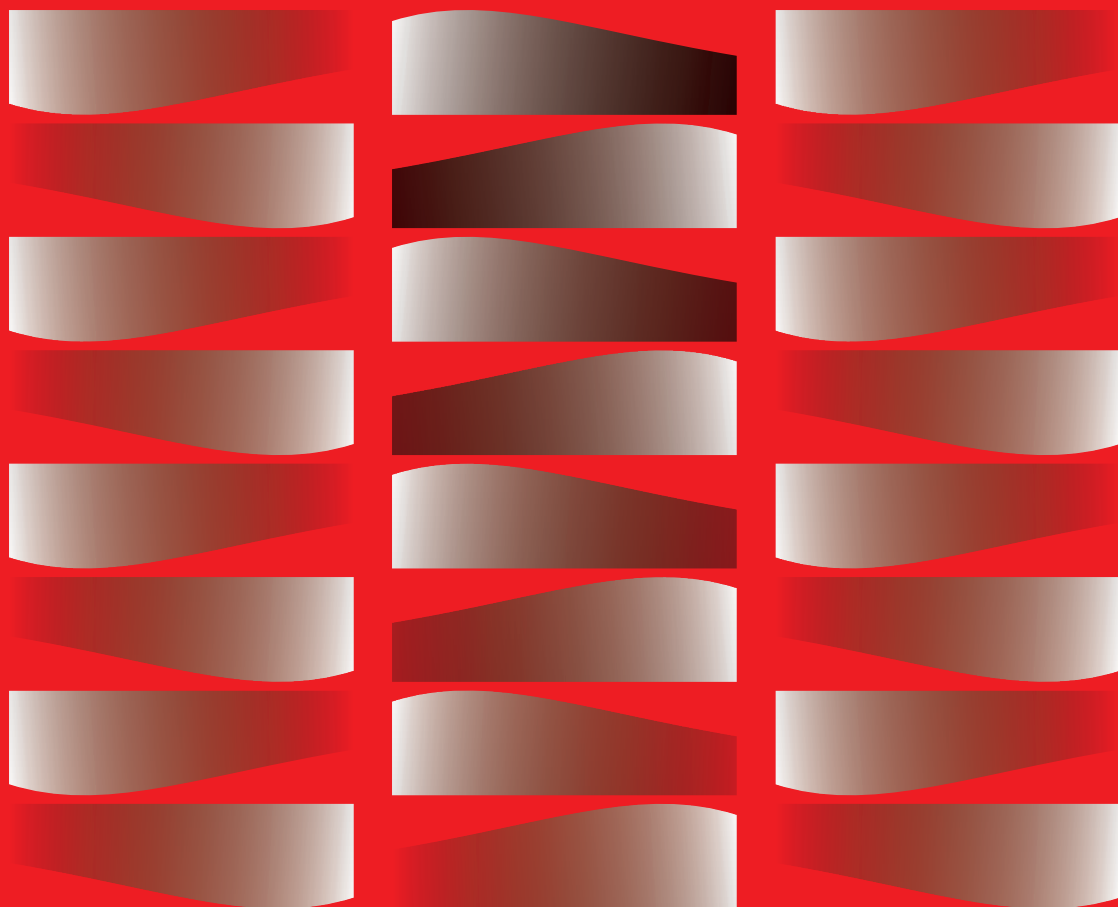


STUDIA SCIENTIFICA
FACULTATIS PAEDAGOGICAE
UNIVERSITAS CATHOLICA RUŽOMBEROK



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**STUDIA SCIENTIFICA
FACULTATIS PAEDAGOGICAE
UNIVERSITAS CATHOLICA RUŽOMBEROK**



Ružomberok 2023

**STUDIA SCIENTIFICA FACULTATIS PAEDAGOGICAE
UNIVERSITAS CATHOLICA RUŽOMBEROK**

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Predhovor

Vedecké štúdie v predloženom časopise STUDIA SCIENTIFICA FACULTATIS PAEDAGOGICAE (č. 3/2023) predkladáme neobvykle v anglicko-poľskej jazykovej mutácii. Spoločná novovzniknutá spolupráca, ktorá vznikla v rámci univerzitných pracovísk zo Slovenska, Česka a Poľska nadobudla aj hmotnú podobu. V rámci scientometrických ukazovateľov v tomto vedeckom časopise predstavujeme 16 príspevkov, ktorými prispelo 22 autorov (v autorstve/spoluautorstve). Práve títo autori a autorky pôsobia na šiestich univerzitách a na 10 pracoviskách orientovaných na pedagogiku a psychológiu, špeciálnu pedagogiku, liečebnú pedagogiku, výtvarnú tvorbu a edukáciu a na masmediálnu a marketingovú spoluprácu.

Obsahová náplň daného čísla časopisu je špecifická hľadáním vzťahu medzi človekom a pomocou, ktorú potrebuje; človekom využívajúcim umenie, človekom monitorujúcim dejinné súvislosti v prospech rozvíjania vzdelávania. Autori sa zhostili neľahkej úlohy, prezentovať možnosti a častokrát aj limity v kontexte spomenutých súvislostí v teoretickom, výskumnom, ako i praxeologickom rozmere. Samotné texty možno diferencovať do dvoch tematických celkov. Príspevky v prvom celku predstavujú človeka ako styčný objekt, ktorému je poskytovaná pomoc, podpora z rôznorodých dôvodov (*S. Bellová; V. Belková; Z. Dudek; Z. Fábry Lucká; A. Hryniewicka; B. Kováčová; B. Kožík Lehotayová; J. Kulbaka; M. Magová; V. Belková; B. Vodičková*). Ďalšie príspevky poukazujú na človeka, ktorý je tvorcom a zároveň aj aktívnym sprostredkovateľom výtvarného a/alebo literárneho umenia v prospech vlastnej alebo spoločnej existencie (*X. Bergerová; S. Benčíč; P. Biarincová; N. Dadíková; J. Doaré; L. Hajduk; A. Križan; D. Valachová; M. Ševčovič; H. Stadlerová; D. Taylor*).

Vedecké štúdie predstavujú aktuálne témy v súvislosti s rozširovaním si odborných a profesijných kompetencií, ktoré rezonujú v súčasnom svete a zároveň sú inšpiračnými pre rozvoj výskumnej činnosti v jednotlivých študijných odboroch.

Doc. PaedDr. Barbora Kováčová, PhD.

Preface

The scientific studies in the submitted journal “STUDIA SCIENTIFICA FACULTATIS PAEDAGOGICAE” (No. 3/2023) are unusually presented in the English-Polish language mutation. The joint newly formed cooperation, which was created within the framework of university workplaces from Slovakia, the Czech Republic and Poland, has also acquired a tangible form. Within the scope of scientometric indicators in this scientific journal, we present 16 articles contributed by 22 authors (in authorship/co-authorship). It is these authors who work at six universities and at 10 workplaces focused on pedagogy and psychology, special pedagogy, therapeutic pedagogy, creative work and education, and mass media and marketing cooperation.

The content of a given issue of the magazine is specific by searching for the relationship between a person and the help one needs; a person using art, a person monitoring historical contexts for the benefit of developing education. The authors undertook the difficult task of presenting the possibilities and often the limits in the frameworks of the mentioned contexts in the theoretical, research, and praxeological dimensions. The texts themselves can be differentiated into two thematic units. The contributions in the first unit present a person as a liaison object to whom help and support is provided for various reasons (*S. Bellová; V. Belková; Z. Dudek; Z. Fábry Lucká; A. Hryniewicka; B. Kováčová; B. Kožík Lehotayová; J. Kulbaka; M. Magová; V. Belková; B. Vodičková*). Other contributions point to a person who is a creator and at the same time an active mediator of visual and/or literary art for the benefit of their own or shared existence (*X. Bergerová; S. Benčíč; P. Biarincová; N. Dadíková; J. Doaré; E. Hajduk; A. Križan; D. Valachová; M. Ševčovič; H. Stadlerová; D. Taylor*).

Scientific studies represent current topics in connection with the expansion of professionalism and competences, which resonate in the contemporary world and are also inspirational for the development of research activities in individual fields of study.

Doc. PaedDr. Barbora Kováčová, PhD.

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Integrovanie vizuálnej gramotnosti vo výtvarnom vzdelávaní

Integrating Visual Literacy in Art Education

Daniela Valachová

Abstract

The article deals with the topic of literacy and visual literacy in the context of theoretical anchoring and characteristics. We adhere to generally accepted definitions of literacy and further develop our theory at the level of visual literacy as a new, contemporary concept of visual arts education at the present times.

Keywords: Literacy. Visual literacy. Education. Art education.

Introduction

The concept of visual literacy has been emerging for the last fifty years as the answer to various developing styles of communication and as the influence of visual media, too. The mentioned terminus technicus is not newly emerged, however, in our territory it appears less commonly. Visual literacy as a scientific term was used for the first time in 1969 at the first national conference on visual literacy (Rochester, USA). The main content of the conference was to enforce the concept of visual literacy and related educational fields. It is necessary to emphasize the fact that the origin of the term visual literacy developed together with the media and modern society expansion. We might claim that visual literacy and the need to understand it is rather old. We consider the explanation of basic characteristics of visual literacy and possibilities/limits of integration into art education to be the alpha and omega, that might support art education teachers to accept the mentioned concept and to involve it in their teaching.

Visual literacy as the basis for learning

The term Visual literacy was, according to the International Visual Literacy Association, created in 1969 by John Debes, who defines it this way: Visual literacy refers to a group of vision-competencies a human being can develop by seeing and at the same time having and integrating other sensory

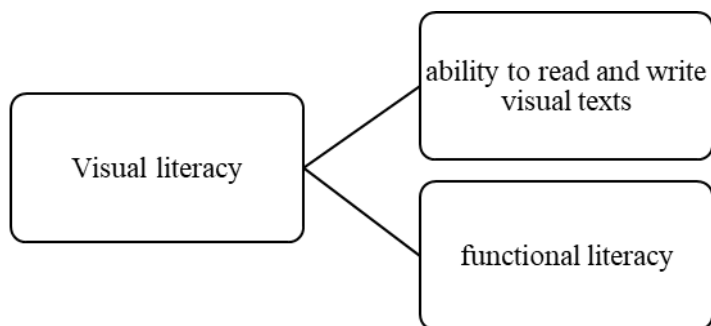
experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visible actions, objects, symbols, natural or man-made, that he encounters in his environment. Through the creative use of these competencies, he is able to communicate and he is able to comprehend and enjoy the masterworks of visual communication. Such as the term literacy, visual literacy is a dynamic and constantly changing term, too.

The influence of images increases in society. A word is not the information bearer anymore, an image has become the medium and that increases the need to develop visual literacy. With globalization and rise of the post-modern times and pluralism in various spheres the need to develop ability to decrypt visual images of different cultures and subcultures also expands. To develop visual literacy via artistic and verbal interpretations by searching for associations among visual culture, artworks of contemporary artists and social, cultural and philosophical-aesthetic questions despite the fact that such focused art tasks are more demanding. To comprehend and to bring traditional and new techniques, media and design, closer. To support creative work with images and visual signs (Minichová, 2020).

Visual literacy in the system for obtaining literacy

There are various definitions which describe the characteristics of visual literacy. We might define them in two basic divided groups that we depict in the graphic elaboration.

Scheme 1: Defining visual literacy



Source: own elaboration

Most general definitions describe visual literacy as the ability to read, write and create visual images. These definitions appertain to a reading literacy better than the ability to conclude the meaning of visual images. These definitions are generally accepted.

However, the concept of visual literacy has a greater direction heading towards functional literacy. Visual literacy refers to a group of visual skills that one can develop using the simultaneous observation and apperception of other sensory experience and the integration of these perceptions. According to Vančát (2002), currently, visual literacy is understood to be a defense from manipulative social effects of visual communication, mainly in media and advertisement.

Development of the mentioned abilities is fundamental for standard learning processes. When the defined abilities are developed, they enable a visually literate person to distinguish and to interpret visual actions, objects, natural and artificial symbols that he meets with in his surroundings. Thanks to the creative use of these skills, one can communicate with others. They also enable one to appreciate the quality of visual communication, to comprehend and to enjoy it.

Visual literacy involves the set of abilities, from simple identification, naming what one sees, to complex interpretation on contextual, metaphoric and philosophical levels. Objective understanding is the premise of much of this literacy, but subjective and affective aspects of knowing are equally important. Visual literacy usually begins to develop as a viewer finds his own relative understanding of what he confronts, usually based on specific and circumstantial evidence. It eventually involves considering the intentions of the maker, applying systems for thinking and rethinking one's opinions, and acquiring a body of information to support conclusions and judgments (Yenawine, 1997).

To exist in visual culture

Visual literacy in such domain definitely is perceived as a competence necessary for „survival“. Fulková (2013) claims that visual culture is represented as a set of mutually overlapping spaces, fluctuating in a constant movement without a specific and fixed center. The complexity of definitions of this phenomenon is related to a great field in which visual literacy is applied. The domains of **visual arts, art culture and visual culture** represent the expanding interest of art education in the area of an interest. Art education, as perceived traditionally, was primarily dealing with relations to arts, meaning art culture which also included folk art artifacts, productive art and everyday aesthetics. One of the current challenges for art education is specially the interest expansion in the area of visual culture, including the creative industry expressions, communication via media and advertisement (Vančát, 2002).

The existence of a human being in visual culture points out the possible inter-linkage with other fields, other branches. Visual literacy enables us to read meanings in their wide spectrum of visually perceived elements, from natural to artificial ones. Thus, it is complicated to define the term. From the

position of art education, which is part of the Art and culture educational area according to current curriculum documents, it seems evident that art education with its interests covers visual literacy, in arts and in visual culture as well.

The issue of visual literacy in the pedagogical context also includes, for example, mathematics, physics, IT (Kuřina, 2009), geography (Řezníčková, 2010). In the referred-to fields, visual literacy is seen as an ability to read scientific visual texts and to understand the information they contain (diagrams, maps...).

There occurs a very specific situation in the field of visual literacy when art education and technical fields overlap. In both, visual literacy is connected with the skill of mental manipulation with visual imagery and space imagination. Within the history of art education, the connection was prominent, mainly as an integral part of the subject of drawing listed in the curriculum from 1953.

Cultural significance of the subject in its development brought a great variety of strategies of expressing into which, through excursion, a student's thinking acquires greater flexibility (Čarný, 2020). Gradually, this connection in the content of the subject disappeared and was preserved only in connection with the topics of architecture and spatial artwork. To this day, however, pedagogues refer to cooperation with art education while exploring the declining abilities of modern students to mentally manipulate the visual imagery and spatial imagination ability (Molnár and Tláškal, 2012).

Conclusion

Different definitions of visual literacy describe the phenomenon that the competence of a visually literate individual does not stay isolated within a specific object, field, but ought to be used in one's everyday life and be applied on the world which surrounds it (the concept of persuasive communication). Thus, the interest in visual literacy ought not to be isolated, but on the contrary, it ought to expand as a model of contemplation about facts and situations that may be applied in any kind of one's life situation.

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Oko, obraz a farba

Eye, Picture and Color

Xénia Bergerová

Abstract

The paper gives priority to the painter's point of view regarding the issue of vision, color and the essence of colorisms. It brings forward the message of a unique work of art that analyzes the issue of color throughout the history of European art, penned by the Polish art historian Maria Rzepińska. The text also tackles the issue of color in contemporary visual art.

Keywords: Painting. Picture. Colour. Colourism. Visual arts.

The picture, as a visual phenomenon, became a dominant feature of the 20th century. That is why it is said that the 20th century was the century of the picture. The picture was later joined by images created by other media. The second half of the 20th century belonged to the images created by new technical means. Moving images improved over time, static photography in the classic black-and-white version advanced to a technically more perfect form of color photography capable of competing with painting. Digitization has taken the world of visual media by storm. The image has become a truly everyday part of our visual consciousness, and its urgency seems to be increasing. Thanks to the image, light and color, we are able to express our feelings more accurately, we perceive natural changes, changes in the atmosphere, but also psychological states and moods. *Properties do not live in objects, they only form bridges between them* (Rovelli, 2022, p. 88-89).

Color is a living agent that awakens our feelings and ideas, it is an open gate to the world of visuality, the eye is an apparatus that conveys our perceptions to the brain. It is the brain that brings us the answers we are looking for. It would certainly be interesting to find out how scientists - experts in the fields - would respond to questions related to vision (some opinions would certainly be contradictory). We are thinking of the world of optics, physics, we are thinking of ophthalmologists, psychologists, astronomers, and naturally also painters, architects, photographers, or cameraman. It is likely that their answers would be the same in their essence, just expressed in a different language. Since we are mainly focused on painting, we will highlight different civilizational stages and important characteristics of painting to

indicate their richly intertwined range of phenomena and transformations. We will try to find connections with time periods as well as the characteristics of individuals. Visuality and color will be a decisive aspect in this regard. The dynamics and changes in painting will be seen through the transformations of the relationship between the painting and the painter. We will attempt at indicating how color brings about (more or less) conscious lessons and inspirations (whether transformed or not, hidden or free). A lesson on the paintings of ancient Egypt and Crete is hidden in the captivating exterior of the Orient. Delacroix and the romantics of the 19th century were strongly attracted by the symbiosis of the natural and the artificial, the old and the new, the distant and the near. These lessons are visible in Gaudi, or in fragile Klee, “rich” Matisse, and also in many works of German expressionists and Russian avantgardes (Bergerová, 2013). *It is our own short-sightedness that makes us see the world as unchanged* (Rovelli, 2022, p. 108).

The search for finest nuances can become a dominant feature of, even an obsession, for some painters. A truly exceptional example in the history of painting, foreshadowing the future of painting, is the series of paintings of the cathedral in Rouen, as well as the Haystacks, or the later series of *Lekien* by Claude Monet. The scales of chromatic colors were newly conceived at that time, truly nuanced and vibrating. Monet admits in one of the letters that, while watching over a dying woman, he caught himself observing the slight contrasts and changes of color on her motionless face. The painter's mind reacted automatically. Maria Rzepińska, the author of the exceptional work *History of Color in European Painting (Historia koloru w dziejach malarstwa europejskiego)*, considers such confessions of the painter to be the most authentic. According to the author, it is Monet's extreme prudence and readiness of the eye to register a color tone that is the most authentic feature of a painter. Rzepińska notes that the course of color, as a primary phenomenon in the construction of pictorial space, is different compared to classical painting. In classical painting the perception comes directly from the viewer's eye to the depth of the picture surface. The author's stunning work is the first attempt at grasping the topic of color and colorism in the literature. *The world is falling apart into a plethora of viewpoints that does not allow for a single global view* (Rovelli, 2022, p. 88).

The work of the Polish art historian, with its precision of research and persistence in “searching”, the complexity and span of the contexts are the priorities of the author's journey in the thicket of difficult-to-grasp web-like constructions offered by the nature of art and the times. The vastness of the issue and the variety of aspects help the reader to uncover the essence of the painting itself. The author opens the way for the reader to discover the truth of painting. It draws our attention to connections with scientific fields of today (that began to be studied in the 19th century). Without them, the world of color and vision would still not be united. Her work also fundamentally helps

the development of the terminology necessary for research and reflection on the painting, as well as the process of creation. Her scientific knowledge was significantly aided by her artistic sensibility and artistic intuition, which is also reflected in Rzepińska's verbal-literary domain. Rzepińska brought fitting literary equivalents for artistic phenomena. Ad illustrandum: “Bonnard continues to amaze us with harmony that we have not encountered before, with a milky iridescence that reminds us of Murano glass, with some perverse valer, or with the distribution of dominants ... He also rejects the classic Cézanne scheme of warm light and cool shadow. In his nudes, the lights are usually white and the shadows are orange (Rzepińska, 2009). Why study the work of an unknown art historian of the 20th century is an important question to ask. Before I got to know Rzepińska's work, I began to wonder more intensively about the topics she refers to during my studies at the Academy of Sztuk Pięknych (ASP) in Krakow. The color was her go-to topic throughout her life, she herself noted the openness of the work with the promise of its further additions. The phenomenon of color and colorism are present in the individual artistic programs of painters and movements of the 20th century and is also an important chapter of Polish painting in the 20th century (Rzepińska, 2009).

In the arts, the phenomenon of color lives its life even behind the “enclosure” of visual arts. For example, color is often talked about in music, of course in a metaphorical way. The color of a human voice, a musical instrument, or an orchestra ... No kind of visual art can do without color, both optical and material, and can be perceived even in black and white graphics and drawing (Ševčovič, 2021; Ševčovič, 2022). Color is also present in different forms of poetry and literature. We talk about color in its absolutely pure form, as is present in nature, when light is broken down into a spectrum - in the laboratory, in Gothic cathedrals, where the effect of stained glass creates an exceptional coloristic climate.

Color is an essential component of a painting, it is very often a decisive part of its organism. The color decides on the degree and form of expression, as well as the character and the degree of originality of the work. The color creates the illusion of space and compositional division of the painting, can help the feeling of dynamism and rhythm, often creates important contradictions - contrasts. The material used for a painting and a method chosen have their own impact, because they are often the determining basis of the painting, the materiality is built up by the layers of the painting. This was usually the case in the classical periods, while in the more recent periods, starting with Impressionism, the immediacy, the choice of a color tone at the direct command of the eye came to the forefront. With regard to the “sinusoid” of the history of painting, the mimetic function of art makes its comeback over and over again. The means and methods of its implementation correspond to the level of visibility and perception of the time. The perception and character of the transposition of three-dimensional space into a surface depends on color immensely, as it lies in complex internal and

external relationships, its concept reveals the integrity of the painting (Bergerová, 2022). *The world is a play of perspectives, much like mirrors that exist only in the reflection of one in the other* (Rovelli, 2022, p. 89).

The mimetic possibilities of painting appeared quite naturally in the peak stylistic periods of art. There are a lot of examples in the final period of Roman culture, leading to naturalism. A very fine example is the period of the Renaissance. After the climax, when the Renaissance painters had all the tools for the “perfect depiction” at their disposal, almost simultaneously, Mannerism begins. Mannerism subjectivizes artistic expressions in general, renounces repeating the significant achievements of Renaissance realism, and gives preference to the artist's imagination, changes and dramatizes proportionality and color. Under this new direction, the art detaches itself from the “truth” of the eye, color dramatizes the motif of the painting. Centuries later the same thing manifests itself in the works of surrealists (Dali) as well as in postmodernism. Photorealism develops from the imitative possibility brought about by photos. Concepts of color - coloration do not always have to reflect the aesthetic, psychological, or even philosophical-theological point of view. Its essence is probably deeply rooted in our human visuality. In painting, there are countless fascinating examples in which the size of the painting's reference almost overlaps with the meaning and effect of the color.

In the second half of the 20th century and also today, the concept of process is becoming more and more relevant, not only in painting, but also in other visual, spatial, movement manifestations of art e.g. land art (Biarincová, 2022) and action art (Valachová, Muchová 2022; Kováčová 2022).

The present does not create unequivocal stylistic prerequisites for prioritizing color, which in the past led to the formation of contemporary collective opinion - style, direction, trend ... Today, we could talk about open spaces with no boundaries, directly calling for subjectivism and various excesses. “The world we live in is a continuous interaction - it is a mess of interaction” (Rovelli, 2022, p. 78).

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**Nové, klasické a historické techniky z oblasti grafiky
radené do edukačného procesu budúcich
výtvarných pedagógov**

**New, Classical and Historical Techniques in the Field
of Printmaking Advised in the Educational Process
of Future Art Teachers**

Martin Ševčovič

Abstract

The paper focuses primarily on the tracking of a wide range of classical printmaking techniques, divided according to the method of printing, the material of the matrix and the method of realization of relief in them. It has the ambition to select a set of those practices that are implemented in the educational process when teaching future art teachers, in the field of graphic media. It also offers insight into new strategies and methods of printing that are increasingly encountered today.

Keywords: Printmaking. Graphic techniques. Future art teachers. Educational process.

We are constantly witnessing the expansion of the set of perceptions of the concept of graphics, especially of what it represents, into a sphere closely linked to computer technologies and the new possibilities it has brought. This new sphere, with its possibilities, seems to have taken a back seat to what the word graphics originally meant. The field of print making in particular has made amazing advances in the last century, which has had the effect of triggering an avalanche of information that is increasingly easily and cheaply available to populations all over the world. It was the adoption of the principle of making an imprint that contributed to the development of knowledge in the past in a world where information was very difficult to spread. Over the following centuries, we trace the emergence of dozens of technological processes that were used to craft the matrices so that they could best reflect the intentions of the authors. A set of so-called printmaking techniques emerged, some of which we still incorporate in the educational process. They work on a completely different principle than we are used to with other art media. And this is a key reason why, even in the twenty-first century, society is investing in educating itself about the process of creating

relief in the matrix and then imprinting it into the final graphic sheet. In this case, the element of multiplication does not play a key role, but how the individual is able to use tools to intervene in the material, without the possibility of directly observing the results of the trace being created, which is obvious in other artistic media such as drawing or painting (Bergerová, 2019, 2022). To achieve the desired result, he is forced to think differently and manage actions. But not only the set of mediums of printmaking itself has undergone a transformation, but also the repertoire of the entire artistic language. Biarincová (2022, p. 81) writes: *"In twentieth-century art, the repertoire of artistic language has been greatly enriched and expanded to include the perception of a work of art through all the senses, so to speak. Particularly within the language of authorial artistic strategies, intermedia and multimedia, other senses besides visual perception began to be involved: auditory, olfactory, gustatory and various kinds of skin perception or tactile."* In printmaking, we see the penetration of the medium across other art media, what Benca et al. (2011) has termed as *"Transmediality...the ability to interact across media"* (2011, p. 190). Works are created that transcend the defined boundaries of the medium when the author works with multiple strategies and the result is at the border of several artistic types. The ability to interact and adapt and assimilate with the environment of other art forms does not result in its merging, disappearance or loss of any of the significant features of printmaking, which are, imprint, matrix, print, trace and others. They become problematic when they need to be classified and defined. *"According to Gombrich the art historian should come to terms with the fact that we will never be able to give a satisfactory answer to some questions related to the creation and emergence of a work of art"* (Mikš, 2010, p. 101). What still remains valid, as with other artistic media, is their role, which could be called a form of communication, a need for expression. As Valachová writes (2016, p. 38): *"Expression in all its forms has two basic poles. On the one hand, it is the sensory perceptible form and on the other hand, it is the meaning that is expressed in this sensory perceptible form"*. The interplay of the expression of the form and the power of the content as if nullified external distractions and focused only on the transmission of the information it carries, thus guaranteeing its - their successful transmission. We could say that it is a kind of spice to ensure the transmission of such important topics that must not go unnoticed. Here we have already come to the question of interpreting and decoding content that can represent a vast network of different events. *"The experience of emotions and the way in which these emotions are expressed by a person in relation to himself or herself, but also to others, form a complex network of a particular event and the way of looking at it. This network is characterized by the fact that it contains events and experiences that a person expresses with the use of expression and through the chosen medium (drawing, movement, music, ...)"* (Kováčová, 2021, p. 150). The works that attract attention faster due to the present expressiveness are found in the

principle form of artistic expression, which is drawing, through its application and appearance from classical graphic techniques, in experimental positions to action manifestations, where it can be perceived more expressively. In terms of meaning, we can perceive different levels of emotionality, even brutality, which are communicated through a variety of techniques and artistic strategies carrying elements of gestuality, spontaneity, and processuality. *"Our conception of the artistic language of painting, music, or sculpture, or literature, as well as the more frequently emphasized historicity, to some extent distort a more open but also more personal perception of signs and qualities, not only of those artifacts in which expressivity is dominant. A narrowed view, or something like a habit, in connection with expression - expressivity, or expressionism, somehow automatically leads us to works that, with their signs, attract attention more quickly"* (Berger, 2021, p. 11). The art historian Ivins (2009) aptly summarized this whole phase of the development of printmaking as follows: *"Without graphics, we would have little of our modern sciences, technologies, archaeologies, and ethnologies today - because they all depend on information conveyed through precisely repeatable visual or pictorial claims."* (Sturken and Cartwright, 2009, p. 198). In terms of the development of the medium, woodcut is considered to be the oldest technique. Due to the development and needs of the society, other technological processes were added to create relief in the graphic plate, which was then printed mostly on paper (Grabowski, Fick, 2009). Nowadays, we can say that traditional printmaking techniques, by perfecting new image reproducing technologies, have been completely transferred to the sphere of free visual arts. Mostly they are used as a communication medium, between the artist and his audience through the imprint. This implies that the function of printmaking techniques has not changed, only the form and especially the content. As Michálek notes (2016) *"Graphics can be called artistic designs and realisations that use graphic means. However, graphic means are understood not only as an image, but also as text or other elements of visual communication. Highlighting the internationality of the word graphic, we can say that there are significant differences in the way this word is viewed, causing some confusion. Based on this fact, contemporary publications often distinguish not only between free and utilitarian graphics, but also its other shades of meaning"* (Michálek, 2016, p. 8). Nowadays, we do not speak of printmaking only as the art of printing, which was rather based on the assumption of mastery of individual techniques. Emphasis has begun to be placed on the identification of the significant features of printmaking, on the basis of which we are able to include artefacts in the field of the graphic medium. On the basis of the observed features, we are able to find a connotation to the graphic medium. We focus our attention on the area that Vrbanová (2011) defines as *"Graphics based on classical techniques - an autonomous art form based on the author's creation and processing of a matrix using various techniques ranging from drawing, painting, through traditional relief printing or intaglio techniques,*

to the creation of the author's electronic "immaterial" matrix, from which the author subsequently mechanically prints or hand-prints multiples - author's copies of the original work" (Benca et al., 2011, p. 24). It is the group of practices based on classical graphic techniques that tends to be a steppingstone when teaching future art educators. It is a vast group of different craft practices that have evolved over the centuries, each enriching the set of printmaking mediums in some different way. Not all of them are still in use today. They are most often divided according to the method of printing and according to the material of the matrix and the method of creating relief in it (Ševčovič, 2021, 2022). We decided to look at the issue from two perspectives. The first one on the basis of classical graphic techniques (Table 1) and the second one on the basis of other graphic methods, whose emergence has been observed in the last decades and are becoming more and more natural parts of the realization of the print (Table 2).

Table 1. Division of classical graphic techniques according to the printing method in the educational process of future art teachers.

<i>division of classical graphic techniques according to the printing method</i>		<i>in the educational process of future art teachers</i>		
printing method	graphic techniques	classified	unclassified	
<p>intaglio</p> <p><i>A printing technique where the image is created by incising or etching a design into a metal or plastic plate.</i></p>	engravings	dry point	dry point	
		scratched engraving (mezzotint)	scratched engraving (mezzotint)	
		copper engraving		copper engraving
		steel engraving		steel engraving
		boot engraving		boot engraving
		stamp engraving		stamp engraving
	etchings	line etching	line etching	
		grain etching (aquatint)	grain etching (aquatint)	
		chalk etching		chalk etching
		etched etching		etched etching

<p>relief printing</p> <p><i>A printing technique where the image is created by cutting away the parts of the printing block that are not to be printed.</i></p>	woodcut		woodcut	
	xylography			xylography
	linocut		linocut	
	linen engraving		linen engraving	
	stone engraving			stone engraving
	cement engraving			cement engraving
	photoxylography			photoxylography
	embossed technique			embossed technique
	metal engraving			metal engraving
	metalcut			metalcut
	leadcut			leadcut
	lead engraving			lead engraving
	callgraph		callgraph	
<p>printing from a flat surface</p> <p><i>A printing technique where the image is created by drawing a design directly onto a flat stone or metal plate using a greasy substance that is resistant to water. The plate is then wet with water and inked, and the ink only adheres to the drawn lines.</i></p>	lithography	pen lithography		pen lithography
		chalk lithography		chalk lithography
		washed lithography		washed lithography
		scratched lithograph		scratched lithograph
		photolithography		photolithography
		autograph		autograph
	algraphy			algraphy
	offset			offset
	collotype			collotype
<p>screen printing</p> <p><i>A printing technique where the image is created by forcing ink through a stencil onto the paper.</i></p>	screen printing (serigraphy)			screen printing (serigraphy)

Source: own elaboration

Table 2. *New printing methods in the present.*

<i>New printing methods in the present</i>	
Digital Printmaking:	A printing technique where the image is created using a digital file and printed directly onto the paper using a digital printer. The incorporation of digital technologies, such as computer-aided design (CAD) software, laser cutting machines, and large format digital printers, has allowed for new and innovative printmaking processes to emerge. Digital printmaking has also made it possible for artists to produce high-quality prints in smaller quantities, making printmaking more accessible and affordable for a wider range of artists and collectors.
Eco-friendly Printmaking:	The trend towards environmentally conscious practices has also impacted the printmaking industry. Artists are exploring ways to create prints using sustainable materials, such as recycled paper and non-toxic inks, and are finding new techniques for reducing waste and minimizing the environmental impact of their printmaking processes.
Experimental Printmaking:	Many contemporary printmakers are pushing the boundaries of traditional printmaking techniques, using non-traditional materials, combining multiple techniques, and exploring new ways of creating prints. This has led to a rich and diverse range of printmaking styles and techniques, including 3D printing, digital printmaking, and installation-based printmaking.
Collaborative Printmaking:	The collaborative aspect of printmaking, where multiple artists and printmakers work together to produce a print or series of prints, has gained popularity in recent years. This allows for the creation of works that reflect the diverse perspectives and experiences of multiple artists, and can result in some truly unique and innovative prints.

Source: own elaboration

As we have the opportunity to observe, only a narrow group of classical graphic techniques is implemented in the educational process of teaching future art teachers. It should be pointed out that it does not indicate the choice that future art educators encounter during their studies at a university focused on fine arts. It is a group that is found in programs of study in teaching and educational sciences. According to the method of printing, we observe the representation of only two printing methods, namely printing from height and printing from depth. The classification of screen printing and surface printing is only included in the general theoretical knowledge of the medium. This gives room for a renaissance of some practices and their reintroduction into the educational process, especially in the parts focusing on experimentation and pushing the boundaries of the medium. Becoming familiar with as wide a range of craft practices as possible can help future art educators to gain new ground on which to build new artistic strategies, but also tasks for the educational process, through which they can enrich students' thinking in the creation of a visual trace.

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Intermediální umělecké projekty v profesní přípravě učitelů primárního a preprimárního vzdělávání

Intermedia Art Projects in Vocational Training of Primary and Pre-primary Education Teachers

Hana Stadlerová, Daniela Taylor

Abstract

Vocational training of future teachers of primary and pre-primary education strives to prepare future teachers to succeed in pedagogical practice as best they can. That is why they should have the opportunity to connect theory and reflected practical experience, not only within pedagogical practices. One of the possibilities is intermediate artistic projects offered to students of the Faculty of Education, Masaryk University, Brno, within didactic preparation and independent disciplines. They provide students with additional knowledge, help to gain experience, and emotional experience. Implemented intermediate projects are also a source of valuable research data. Their analysis revealed essential conclusions that can improve the training of future teachers.

Keywords: Teacher training. Intermedia projects. Experience. Reflection.

Introduction

Vocational training within the study programmes Teacher Training for Kindergartens and Teacher Training for Primary Schools have certain specifics. One of them is that students do not specialise in only one field. The pre-primary and primary education teacher should be competent to implement the learning objectives given to him by the curricular documents, which cover all disciplines included in the educational areas. The results of their professional training include various institutions (primarily pedagogical faculties) and their workplaces. The knowledge and skills that students acquire at these workplaces are, in a sense, isolated. It is assumed that the connection of specific field knowledge and experience within didactic and psychological fields will occur within the didactic training. Another opportunity should be in the continuous teaching practice of students. Individual pedagogical faculties have a differently structured study for the named study programmes; therefore, it is essential to examine their functionality and look for a possible space for possible innovation, which, for example, will support an integrative approach in the named levels of education.

The concept of pre-primary and primary education and vocational training

As already indicated, vocational training must be designed so that graduates of the study programmes Teacher Training for Kindergartens (Bachelor degree), Preschool Pedagogy (Master degree) and Teacher Training for Primary Schools (Master degree) can succeed in practice and be competent at a given level to implement educational goals with children. They should be equipped with professional field knowledge skills and transform the curriculum into teaching methods to meet the expected goals. These are given by valid curricular documents (Educational Framework), which also introduce us to the concept of education in general.

One of the principles common to pre-primary and primary education is the need to learn in context. Education should be directed to acquiring the necessary competencies, which should be obtained and developed in close connection with the content of the given educational areas. That also applies to education through Art education and Music education, which are part of pre-school and primary levels and are integrated into the educational areas of the Framework Educational Programme for Preschool Education (FEP PE) and the Framework Educational Programme for Basic Education (FEP BE). As curricular documents support content integration, it offers opportunities to integrate such projects into vocational training. Thus, students can actively learn about the connection (integration) of educational content at the level of topics, thematic areas, or educational fields. As the FEP BE (2021, p. 15) says, the super-subject approach to education should be strengthened.

That is also made possible by individual educational areas; in the case of Music and Art education, it is the curriculum of the educational areas of Art and Culture. In its introductory description, we can read that "at the first stage of basic education, pupils become acquainted through the means of expression and the language of music and fine arts, but also dramatic and literary arts. They learn to work creatively with them, to use them as a means of self-expression. They get to know the laws of creation, get acquainted with selected works of art, learn to understand and interpret the statements communicated by the work of art due to their experience" (FEP BE, 2021, p. 87). They need to be able to see specific content behind the subject matter and realise that Art education, in this sense, offers something more than just relaxation or the creation of pleasing decorations. The curriculum that this area of education represents is defined in a very general way, which gives teachers some freedom in decision-making. Still, the text is incomprehensible and difficult to grasp for many Art teachers at primary and pre-primary levels. This fact is already confirmed by the conclusions of research devoted to the functional dictionary of primary education teachers by Hazuková (2005). Recent research by Janík et al., (2011), Štěpánková (2016, 2020), Šobáňová (2012, 2016), Uhl Skřivanová & Tauberová (2014) and Sztablová (2016) also shows that the problem persists.

In the case of Music education, the situation is similar. Although children are surrounded by music, they often accept it passively, just as a sound background. The Music education process should enable children to have active and creative contact with music, contribute to their overall personality formation and develop their musicality, musical abilities, skills, and habits. It should also stimulate their comprehensive musical activity within the activity concept of elementary Music education. Music education at the primary level and music activities at kindergarten should develop children's musical abilities and practice their musical skills to listen to music, perform, and create even though it is only in its elementary form. In practice, however, there is an insufficient grasp or even understanding of the activity concept of Music education, where predominately more passive forms of teaching with a one-sided focus of lessons is used, such as "mere" singing, passive listening and others, up to theoretically focused classes. In pre-school education, in some cases, musical moments and activities tend to be self-serving; without the active expression of the children themselves, there is not enough space for their expression through experience, feelings and thoughts.

Therefore, it is essential to acquaint students with examples of good practice and allow them to experience a DIFFERENT Art education or Music education than the ones they met as pupils of primary education, unfortunately, sometimes met during their teaching practice experience as part of their university studies. For example, one will be built on an interdisciplinary approach with integrative overlaps into other fields. Vocational gathered experience and emotional gained experience linked to theory can have other positive consequences for the quality of vocational training and, therefore, teaching education. They can offer a way to understand the curricular documents, their terminology, educational goals. They also provide an opportunity for self-knowledge and changes in self-esteem, which is diverse in the case of artistic disciplines.

Intermedia projects – an opportunity for change

If we think about interdisciplinary projects, we can find inspiration in art. Prehistoric rituals used various artistic expressions. The term Intermediality was first used in the early nineteenth century by the poet Samuel Taylor Coleridge, which was taken over from him in the 1960s by Dick Higgins, who continued to work with the term. Intermediality examines the interrelationships of different media, and by combining them, completely new work is created, the parts of which can no longer be separated. An example can be happening (event, chance), which does not primarily lead to creating a permanent work but has the nature of an event documented by, for example, a recording, statement, script, photograph, video (Baleka, 2002, p. 124). Musical improvisations and dramatic expression can also be a part of action forms of expression, which is

documented by some happenings by John Cage (1912–1992), Allan Kaprow (1927–2006), Milan Knižák (1940) and others.

Intermedia projects offer creators to experience something new unusual; through creation, they can learn that it is possible to connect all means of artistic expression. The connection of artistic, musical, and dramatic activities strengthens the effects of perception, especially emotional expression. Intermedia projects thus support a holistic perception of the world enable the creators of self-expression, a unique response to the stimuli of the inner and outer world. These characteristics align with the concept of Art education, which we call Artephiletics. It has been outlined in Art pedagogy since the 1990s. The theory of Artephiletics is connected with the personality of Jan Slavík, with whom he theoretically defined this concept (1997).

The main principles of Artephiletics are reflective dialogue, educational motives and the connection between exploring the world with self-knowledge. As Slavík (2011) states, the educational process should include an expressive and reflective component. In the expressive part, the content is constructed through their own creation: to express what they want and need, to own satisfaction, as best they can; to express oneself communicatively and impressively (social or communicative dimension of creation), to combine cultural demands (taste, aesthetic, stylistic and artistic needs) in a given way of expression with the possibilities of the material of creation (cultural dimension of creative work). In the reflective component, we should gain an insight into the subject of the work in its personal, social and cultural dimension (it is about understanding something and communicating about it. According to Stehlíková Babyrádová (2016, p. 37), emotional expressions are associated with various types of expression – for example, means of expression of body language, facial expressions, gestural hand movements and others. The dynamic expression in drawing and painting is expressed primarily by the exaggeration of shape and colour and the spontaneously shaped manuscript. Therefore, the emotional expression should allow the creator to describe an intense experience. It is a musical, artistic, dramatic experience. Their reflections bring various forms of cognition. Thus, Music education also offers space for applying different activating educational methods and principles, e.g., using Musicophiletics overlap.

As with Artephiletics, this is a relatively "new" specific approach, the goal of which is personal development through musical art. In lessons drawn up with the Musicophiletics approach, there is a creative, experiential and reflective conception of music and artistic, musical activities. Combining expression and reflection distinguishes itself from commonly drawn up Music lessons. Musicophiletics works primarily with pleasant experiences from music and owns artistic creation; it aims at self-knowledge, getting to know others and the world in the context of art and culture, where the basis is the use of sound, music and the human relationship to them. "Musicophiletics

aims at cognition and self-knowledge through reflective dialogue" (Friedlová et al., 2020, p. 11).

In contrast to music therapy, this is not a therapeutic or diagnostic intention; it is a concept of reflective, feedback knowledge of oneself through experiences with a strong tendency to positively tune the overall experience (Holzer & Drlíčková 2012). We can observe similar tendencies in Drama education, where drama skills are also developing through Dramaphiletics. Its activities use some principles of drama therapy. They are based on the content of dramatic art, using its means, such as improvisation, role entry, interpretation and simulation. It serves personal development and achieves psychological and pedagogical goals (Valenta, 2007).

For the practice of art objects, it is essential to keep in mind that emotional experience is a selective part of the situation and that individual people may have different experiences from the same situation. The actors of the creative process should have the opportunity to comment and reflect on them (Slavíková, Slavík & Eliášová, 2019). Future teachers must be acquainted with these tendencies in Art education through theory and have the opportunity to experience them themselves, to have reflected experiences that will become the starting point for cognition and their professional development.

Conditions for the implementation of intermediate projects

Therefore, we can look for an answer to whether there are conditions in the professional training of teachers for kindergartens and the first stage of primary school, how to implement integrated units. The didactics of Art education is included in the study plan of Primary School Teacher Training in the seventh and eighth terms; in these terms, students also train in the didactics of Music education. At the same time, continuous pedagogical practices take place in faculty training schools. This enables functional cooperation of workplaces in vocational teaching training and the creation of joint projects. The situation is different in pre-school education. Didactic subjects meet within the bachelor's study only in the fourth term, including the discipline Reflected Practice for Art Projects and Reflected Practice for Didactics of Music Education. Only the Didactics of Music education reflects musical activities that students can implement in continuous pedagogical practice in the fifth term.

A new challenge is the inclusion of Artephiletics into pre-school education within the master's form of study; while teaching the didactics, teachers from the Department of Art Education, Music Education, and Drama Education participate. Intermedia projects can thus implement the intentions described in the curricular documents. They can offer students an experiential form of education, provide stimuli for new teaching strategies, and provide arguments and the defence of education in pre-primary and primary education.

Experts are still trying to justify the benefits of aesthetic education. They understand them, for example, as an essential space for the development of social and emotional learning. In the *Collaborative for Academic, Social and Emotional Learning*, this is defined as a process in which individuals acquire skills, attitudes, and values to achieve social and emotional competencies (2017). Professional publications show (Durlak et al., 2011; Hawkins et al., 2008; Greenberg et al., 2017) that they can significantly contribute to a student's school success, shape their moral values and attitudes, but also satisfied and responsible behaviour towards society and the environment in which they live. The development of social and emotional learning is supported by some educational strategies, such as Service-learning, based on experiential learning. Students do not accept knowledge passively but teach each other and active approach. The concept proposed by Taylor (2002) relates this form of learning to responsible individual behaviour. At the same time, it contributes to the participation of students in improving the social and environmental situation (Mikošková, 2021). This strategy builds on similar principles to the proposed intermedia projects that have taken place in the pre-primary and primary education training. It also benefits from the experiences and research of the authors of the text from the project "*Improving the quality of pupils' education, development of key competencies, areas of education and literacy*". This research sought answers to questions concerning the contribution of Music and Art education to the development of expected competencies, mainly social and civic competencies (Stadlerová, Taylor & Tomanová, 2019). It has thus been confirmed that Art education does not have to contribute only to the development of visual literacy or digital competence.

Activity-oriented Music education also offers opportunities for the development of various competencies. It is, therefore, necessary to offer such content that not only develops the musical potential of children but also teaches them to master playing musical instruments, cultivate vocal skills or acquire field knowledge. It is possible to express oneself non-verbally or to perceive, experience, or interpret the emotional expression by musical means. We also understand this as a challenge for vocational training and the subsequent transformation of Music education into pre-primary and primary education (Taylor, 2019, 2021; Jiříčková, 2021). Musicophiletics, Artephiletics and Dramaphiletics overlaps are one of the ways to achieve interconnected principles in a modern holistic approach in pre-primary and primary education. Ways to acquire this have also become the goal of research. The following text will present its partial result.

Intentions and partial results of the research survey

The research took place in the autumn term of 2021 (the research group consisted of nineteen students in the first year of the master's degree programme in Preschool pedagogy in a combined form of study). These were

practising teachers who had at least one year of experience in kindergarten; the group members did not know each other very well. Didactics teachers of Art, Music and Drama education took part in the block teaching of the subject. The lessons took place in their presence, so they had the opportunity to get to know their colleagues' concepts, actively participate in activities, or monitor their progress. The source of research data thus became field notes on the course of observation activities and written records of student reflections and individual interviews conducted during the examination period within the review of individual creative activities. The research was qualitatively focused, looking for answers to the questions: *How will the intermedia concept of teaching affect group relationships? How do the offered activities motivate students to authentic self-expression? How do they experience the creative process, and what does it bring them? How did the creation contribute to their self-knowledge? Did the intermedia projects bring changes in the students' relationship to the individual fields?*

The data analysis revealed categories that we will try to interpret and illustrate with specific statements of students. The first can be described as social interaction. In all intermedia projects, students had the opportunity to cooperate, consult, exchange new experiences, share experiences, etc. The first meeting brought many interesting situations and students' reactions who met their classmates for the first time. The pandemic affected the vocational training of many and the associated distance learning and online communication involving their social contacts. That is why an activity was included in which each member of the group was to meet the others, make eye contact, shake hands with the other and say their name three times. The activity was received with different feelings; it caused some students to worry that they were leaving their comfort zone, they were insecure, even for some, the activity was unpleasant. Others, however, stated that they overcame their initial fears and ultimately that it was an enriching event for them, the beginning of a new relationship. The involvement of teachers also contributed to overcoming the initial uncertainty of the students, thus "breaking the ice" (K.V.). There were also reactions that the handshake associated with other manifestations of nonverbal communication was not pleasant for some; the students perceived them as an intervention in their personal space.

Social interactions were also accompanied by creative activities on which students could collaborate. They show how sensitive they react to verbal and non-verbal expressions, how they are suddenly able to perceive the restlessness and insecurity of the other, to establish an effort to empathise with their experience. The following statement confirms these facts: "It was very interesting to focus back on the individual meetings and their course. Perceive dominance or submissive, touch the other, watch their expression (whether they liked it or not). Such micro-conversations took place with some girls" (L.H.). The students also benefited from this experience in the field of art; they noticed how the work affects, for example, the harmony of the gesture,

the choice of instrument, material and its application. As part of their artistic creation, the students also realised what the creator is experiencing when intervening in their work. They can be motivated by trying to help another or by assigning an art task. In the case where, for example, they were to create a collage serving self-presentation, they also had the opportunity to subsequently complete a colleague's work to tell them artistically what makes it interesting to them. However, the students did not make much use of this possibility, as it said, "We did not want to interfere in the works of others and thus disrupt their integrity (...), but at the same time we evaluated that we (some) would like to see someone write a message to us or they drew something, and thus gave us feedback on how they perceive us personally" (D.S.). Through this activity, there was self-knowledge and getting to know others. Although the students were always able to comment on the course of the activity after the end of the activity, many experiences were commented on only in their individual written reflections, which they processed with a certain time interval and "safe".

Another category can be described as a course of reflection. For many students, it was not easy to talk about their feelings in front of others at first. Over time, there was a change, as evidenced by the following statement: "Gradually, I began to take it as something that strengthened me and where I could improve, so such reflections became more pleasant for me, also because I gained more confidence in the team of classmates and teachers" (J.P.). It is also clear from the statements that the students sensitively accept how the mediation of experiences took place: "It suited me that during the subsequent reflections we were all equal. No one took on the role of teacher or moderator. Everyone was given as much space to express their thoughts as they needed, they were in no hurry, I was not under pressure, and I knew that no one would evaluate or comment on my opinion" (K.S.). The feeling of security was strengthened by the discussion in the circle, which "reduces social distance, promotes equality between all involved, more draws everyone into the game" (J.K.).

Sometimes there were also expressions of low confidence in the reflections, for example, when it came to musical improvisations or art. Students are often referred to as "specialists", so it is essential to motivate them with a broader range of creative tools and allow them to choose what and how they will create. Satisfaction from other professional activities will then be beneficial not only for their self-evaluation but subsequently also for the quality of the activities they offer in kindergarten. The choice is essential even in the case of the expected communication; the students knew about the possibility of not performing if they had no need or the situation was not pleasant for them. There was also a comment on the time possibilities of intermediate projects. The time limit and the effort of the teachers to offer students the broadest possible range of creative options could also bring

unpleasant feelings: Of course, I was again very nervous about the presentation of our work to others" (Z.L.).

The more the students positively evaluated the individual task, which was motivated by the theme of light. They appreciated the opportunity to find their way of self-expression; many activities became an opportunity to share creative experiences with family members and friends who could be involved in the creative process. The opportunity to create in the chosen space and time was also crucial for them. Individual projects were also reflected, which enriched the creator themselves and brought them impulses to think and introspect.

Feedback was also crucial for intermedia project leaders. It brought stimuli to design or change their content to guide students not to feel controlled or manipulated. The final evaluations also highlight the connection between theory and practice; the students appreciated the beneficial diverse range of activities and the effort to lead them sensitively. Thus, intermedia projects can become effective vocational training, not only for pre-primary education. The artistic experience brought about by music, art or drama cannot be accompanied by indifference, but it should appeal to a person somehow. The evaluation shows that the students were not indifferent to the intermedia projects, and we can state that they enriched them with new knowledge and experience.

Conclusion

The training of future teachers is a complex but also open process. It brings challenges for the changes that will result from examining the current situation and moving towards more functional models. It is impossible to prepare a finished teacher, but it is possible to shape their professional competencies, so they succeed when they enter the pedagogical practice and actively contribute to changes in education. However, professional expertise and a positive attitude for children are not enough. In the case of artistic disciplines, the situation's complexity is also influenced by the position of education in pre-primary and primary education. More importantly is the quality of the teacher, who is an expert in the goals of education and the means of their fulfilment. Kindergarten and primary school education should make use of the curriculum of all educational areas, including those based on art and culture. It is not just a matter of educating only artistic dispositions and the individual's knowledge and skills. They can also bring something extra – such as what "phyletic" principles offer. If we allow students to be part of intermedia projects, we will accept them as co-creators who want to enjoy their course and have the need to reflect, understand and know the implemented activities; we can all contribute to qualitative changes in their professional training through experiential learning.

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Dieťa s vývinovými ťažkosťami v materskej škole

Child with Developmental Difficulties in Kindergarten

Barbora Vodičková

Abstract

The paper deals with the issue of developmental difficulties in children in the context of mainstream education in kindergarten. It is based on the WHO definition of developmental difficulties. These are conditions that put a child at risk of suboptimal development, which may be social, medical or other disadvantages. From this perspective, it is a diverse range of issues in children that educators may encounter in kindergarten. Such children are often a challenge for educators. This paper presents qualitative research in which six case studies of children with diverse developmental difficulties in kindergarten were processed. It outlines the various challenges these children face. As well as need to focus on the child with developmental difficulties in kindergarten from different aspects: biological, developmental, psychological, pedagogical and social (family, school, community), which requires a non-categorical, multi-disciplinary and coordinated approach.

Keywords: Kindergarten. Child with developmental difficulties. Qualitative research.

Introduction

WHO (2012) states that no universally accepted definition of developmental pathology in childhood exists. Developmental Difficulties is a term that encompasses conditions that place a child at risk of suboptimal development or that cause a child to have a developmental deviation, delay, disorder or disability. WHO specialists (2018) confirmed that millions of young children are not reaching their full developmental potential for various reasons. Black et al. (2017) further specify that 250 million children under the age of five in low- and middle-income countries are at risk. Limits to children's development include poverty, malnutrition, limited stimulation, general social neglect, illness and health disadvantage, accidents, family insecurity and violence, child caregivers' mental health pathologies, and environmental circumstances. Matušková et al. (2021) write that developmental difficulties result from a wide range of disadvantaging conditions for the development of a child's psychomotor functions. They also define (2021, p. 3)

them as "a general term for a continuum of confirmed functional deviations from the population and physiological norms of psychomotor development in early childhood, manifested by the delayed, uneven, atypical achievement of developmental indices in functional areas of psychomotor development, of varying severity." Early recognition of developmental difficulties in children allows for implementing preventive and therapeutic approaches, and early intervention (Hurt et al., 2018), which is a crucial step in problem-solving.

Developmental Difficulties in Children in Mainstream Education in Kindergarten

Preschool age is the age of habitual entry into kindergarten. It begins with a period of adaptation, after which the child becomes a fully-fledged 'kindergartener', able to cope with this environment's social and educational challenges. Mainstream education in kindergarten is a space where children with different levels of development from different families and educational backgrounds come together. Children in mainstream education in kindergarten may have limitations in functioning and in developing their full developmental potential for various reasons, based on disadvantaging conditions. In this context, we are talking about children we know in advance about the unfavourable circumstances for their development, diagnosis or disadvantage. These children are usually granted the status of a child with special educational needs in kindergarten and the benefits that follow from it. According to Hall et al. (2019), 1.8% of children in Slovak kindergartens have been granted the status of a child with special educational needs, which the authors interpret as a low number. For other children in kindergarten, developmental deviations manifest themselves gradually over time with increasing demands and developmental challenges in this environment. These may be of a transient quality that can be corrected with time, maturation or professional intervention. WHO (2012) states that children can exhibit differences across a broad spectrum of healthy development without necessarily having a specific disorder or disability. Choo et al. (2019) write that developmental delays are common in early childhood and occur in 10-15 per cent of children. A developmental delay is defined as a developmental deviation from normative developmental milestones in cognitive, language, social, emotional, and motor functioning (WHO, 2012). In other children, progressively more severe developmental delays, atypical or patchy functional impairments in particular domains of development may be a harbinger of a more complex severe problem. They may also be a manifestation of future physical and mental health disorders that have not yet fully manifested symptomatology (Matušková et al., 2012). It happens that such children, who the paediatrician or the parents have not caught, are identified by the kindergarten teachers. Based on the child's gradually manifesting symptoms,

a long-term diagnosis process "spins a carousel". Due to the dynamics of child development, it is not always possible to clearly categorize a child's diagnosis. In recent practice, this meant that the child was not qualify for support measures in kindergarten. This wasted time for early problem-solving and setting up support measures in the child's natural environment, which kindergarten undoubtedly is. The new setting of five levels of support measures in the school environment should prevent this.

WHO recommends a non-categorical approach (WHO, 2012). This non-categorical approach aligns with the International Classification of Functioning, Disability and Health, Children & Youth Version (ICF-CY, WHO, 2007). Through the ICF, it is possible to define an individual's functioning independently of the medical diagnostic category (Castro, Pinto, & Maia, 2011). Deep knowledge of the functioning and needs of the child, family and community is often more important than the diagnostic category (WHO, 2012).

It is important to discuss what educators encounter regarding developmental difficulties in children in the mainstream kindergarten setting. In principle, we can talk about different groups of children's problems, the enumeration of which can never be definitive. These may be:

- neurodevelopmental nosological units, such as attention deficit hyperactivity disorder; developmental dyspraxia; delayed and disrupted speech development, so-called developmental dysphasia; autistic spectrum disorders; developmental learning disorders, although in the nursery, we speak more of their predictors. Fetal Alcohol Spectrum Disorders (FASD) also fall into the category of neurodevelopmental disorders, which can be likened to an umbrella under which several separate diagnoses are specified (Astley, 2004; Mitašíková, Vodičková, 2022a). The less physically obvious diagnoses within FASD, which are more likely to manifest at the level of the child's neurobehavioural profile, are often still unrecognised at an early age, and the child falls through the professional support system (May et al., 2014).
- other overt health disadvantages (in addition to those described above). These include intellectual disability, sensory, somatic, genetic, long-term chronic illness, multiple disabilities, etc.
- more specific diagnoses listed in ICD-10 under Mental and Behavioural Disorders. These are mainly emotional and social functioning disorders with onset specific to childhood (e.g. reactive attachment disorder in children, electric mutism, tic disorders, etc.) (see ICD-10, NCZI, 2021).
- the socially disadvantaged environment in which the child grows up. As WHO (2012) states, poverty fundamentally affects the developmental trajectory of young children and these children and their development are marked by the toxic stress of deprivation.
- the child's different linguistic and cultural environment. Gallová-Kriglerová and Chudžíková (2013) write that a child from a different cultural and linguistic background does not have the basic patterns of how to function

in a new country. This is an overall change in the cultural code that he or she needs to learn to accept and, therefore, may manifest different functional impairments at the level of different developmental domains.

- premature birth of the child. We specifically draw attention to borderline preterm infants, the so-called Late Preterm Infants. These are infants born at 34.0/7–36.6/7 weeks of gestational age. These babies form a unique group among all preterm babies. This population of babies is often overlooked due to their birth size compared to very preterm babies but is still vulnerable due to physiological and structural immaturity. These babies may have good postnatal adaptation but also a range of postnatal complications related to breathing, suckling, swallowing and subsequent failure to sleep, also possible later neurobehavioural sequelae. Several studies have reported an increased risk of developmental delay in these children (Karnati, Kallkonda, & Abu-Shaweesh, 2020; Chovancová, 2010).
- new phenomena of the time, such as war, the effects of pandemics, trauma, and the excessive use of digital technologies. WHO (2012) also cites the nurturing environment of parents with mental disorders and poor social relationships in children's immediate caregiving environment as risks to child development. A child's early experiences influence the neural organisation, behaviour, and children's innate characteristics and/or the environment in which development occurs. Negative experiences interfere with the quality of children's early experiences and, thus, with the development of their skills. They have a negative impact on children's adaptation to different environments, the acquisition of new skills, as well as on interpersonal functioning and the father-mother-child relationship (Elbers et al., 2018).
- the cumulative effect of multiple adverse circumstances. For example, a child may have an FASD diagnosis and also have been traumatized by multiple foster home placements in early childhood (Mitašíková and Vodičková, 2022b). Or a child may have a confirmed neurodevelopmental disorder or other medical disability and simultaneously be confronted with a different linguistic and cultural code, which may hinder his or her developmental opportunities.
- the unclear, categorised issue of children who display functional developmental differences.

Developmental difficulties in children are a heterogeneous issue in terms of the circumstances of causes and disabling conditions for development, the spectrum of diagnoses, medical, social and other disadvantages, manifestations and changes in the course of child development (WHO, 2012; Choo et al., 2019;) as well as quite uniquely manifested functional deviations in each child (Lollar, Evans, & Hartzell, 2012; ICF-CY, 2007; Matušková et al., 2021).

Case studies of Children with Developmental Difficulties in the Preschool Period in Relation to the Kindergarten Environment

As part of our interest in the issue of developmental difficulties in children in mainstream nursery education, we conducted a longitudinal qualitative research study (2015-2021). We compiled six case studies of children with identified diverse developmental difficulties. This form provided us with a broad insight into the issues of specific children, also their relational ecosystem. We also had the opportunity to explore the issues of these children directly in the field of kindergarten, in different situations, both alone and in a peer group. To preserve anonymity and respect GDPR, we concealed the children's and families' identities and obtained informed consent (Vodičková, 2022).

The *aim of the research* was:

- to know and characterize the issues of six specific children with developmental difficulties, their trajectory of psychomotor development over time, their personal, family and school history, and the child's framework of professional interventions. In this context, we consider the child's three main ecosystemic relational systems, the family and the kindergarten, and the specialists providing professional interventions to the children, inseparable.
- to summarize the data obtained and describe individual children's cases descriptively.

The *research methods* based on which we compiled descriptive case studies of children were: structured and narrative interviews with the children's parents; semi-structured interviews with kindergarten teachers and other predominantly clinical professionals intervening with the children; participant observation of the children directly in play activities in the kindergarten classroom or special room; observation of guided classroom activities and social interactions between children and adults; analysis of the products of the children's activities; examination and analysis of documents from other professionals (predominantly clinical, with parental consent); and retrospective examination and analysis of the researcher's field notes.

The *choice of children* was both deliberate and accessible. The characteristics of the participants are detailed in Table 1. In the Difficulties column, please note that for some children, the extent of their difficulties manifested over time and we did not have complete information at baseline.

Inclusion criteria: preschool children with identified developmental difficulties in mainstream kindergarten, assumption of cooperation with the family for at least a year.

Exclusion criteria: children under three years and over seven years, children without significant developmental difficulties, and children outside mainstream education (special kindergarten, homeschooling, children on extended parental leave).

Table 1

Case study	Gender of the child	Age	Type of kindergarten	Difficulties
No.1	girl	3	privat	susp. ASD -presence of some features, delayed speech development
No.2	boy	5	state	susp. ADHD, dyslalia multiplex, developmental dyspraxia, Late Preterm Infant
No.3	boy	5	privat	Susp. ADHD, congenital heart disease after surgery, Preterm Infant
No.4	boy	6	privat	susp. ADHD, child from a different cultural and linguistic background, moved to Slovakia at the time of the pandemic, child with increased possibility of playing computer games, child without contact with biological father
No.5	girl	5	privat	defiant behaviour in kindergarten and emotional dysregulation in affect, traumatisation by hospital stay
No.6	girl	5	state	overall developmental delay (multiple developmental domains affected-speech, motor, cognitive), susp. FASD, adoption of the child due to lack of interest of the biological parents in the child, disruption of the relational bond, the child was placed in 5 families before the final family

Abbreviations: ASD – autism spectrum disorder; FASD – fetal alcohol spectrum disorder; ADHD – attention deficit hyperactivity disorder.

The *limitations of the research* are the subjective view of the researcher and the available sample of children from upper and middle-class families from the capital city.

Results and discussion

As part of more extensive work, we provide detailed descriptions of case studies of observed children over time, in which the issues of the children in question are comprehensively captured in relation to their psychomotor development, family and school history, and the interventions provided, also documented with visual material (Vodičková, 2022). As we show in the table and according to the basic definition of WHO (2012), it is evident that the issue of developmental difficulties in children in early childhood and preschool age is very diverse and unique for each child and not transferable in this context. Through detailed analysis and comparison of individual cases,

we have extracted some fundamental common discourses that we would like to draw attention to in this paper. The research revealed that:

1. *the children faced several problems simultaneously, which may have had a cumulative adverse effect on their development, or several adverse circumstances were interrelated and mutually influencing each other.*

1a) The children had suspected (not yet diagnostically confirmed) comorbidities. For example, in case study No. 3, the child had a medical disadvantage based on a congenital heart defect and was born prematurely, and at the same time, was strongly suspected of having ADHD. Marshall et al. (2020) write that children with the cardiovascular disease face physical, psychosocial, and neurodevelopmental challenges concurrent with or caused by the condition, with significant consequences for their quality of life. In case study No. 2, the child had a confirmed diagnosis of developmental dyspraxia, concomitant dyslalia multiplex and suspected ADHD. The association of possible co-occurrence of dyspraxia and concurrent ADHD is reported by (Gibbs, Appleton, Appleton, 2007).

1b) In addition to the suspected comorbidities in the children related to their medical condition, there were other concurrent risk factors such as traumatic experience (case study 5, 6), social disadvantage, disadvantage based on different language and cultural background, being raised by only one parent, (case study 4). The child in case study 6 originally came from a socially disadvantaged background, went through five foster families before reaching the final adoptive family, is likely to have FASD and appears to have predictors of future mathematical difficulties.

1c) Some children (case study No. 4, No. 5, No. 6) faced significant adaptation difficulties and barriers (professional incompetence of teachers, teacher turnover, teacher fear, absence of a professional staff member in the kindergarten, lack of cooperation between the kindergarten and the clinical specialist) in the kindergarten environment. Two children, despite the initial efforts of the kindergarten, were eventually withdrawn from the kindergarten by their parents due to maladaptive behaviour on the recommendation of the kindergarten. The kindergartens declared they did not feel competent to provide the children with professional care. Parents looked for new possibilities to place their children in another kindergarten with fewer children or with a professional staff. One child (case study No. 6), after attending a state-run kindergarten for two years, was eventually enrolled in a special kindergarten by the mother, already after the completion of the research. In this context, Balážová (2022), in her thesis, presents the pitfalls of educating a child with Down syndrome in a mainstream kindergarten from the perspective of female teachers.

In the context of this discourse, the need to see the issue in a broader context was revealed. Various developmental disadvantaging conditions have a cumulative effect on the child's developmental trajectory. In addition to the primary problems, children faced various other added difficulties, including

various barriers emerging in kindergarten. In this sense, Bronfenbrenner defined the Bio-ecological Model of child development with its proximal (primary caregivers-parents, kindergarten teachers) and distal environments (the broader social and environmental environment) fundamentally influencing the child's developmental trajectory in both a plus and minus sense (Bronfenbrenner and Ceci, 1994; Ertem 2011).

2. not a single child, at the time of the examination, had been granted the status of a child with special educational needs in kindergarten. We identified the following reasons:

2a) Unclear manifestation of symptoms necessary for a clear diagnosis. This is due to the dynamics of development and the gradual manifestation of difficulties in children, although the very early diagnosis of some developmental disorders in early childhood is improving (Matušková et al., 2021; Kapalková et al., 2010; Kapalková and Kaletová, 2020; Vlasblom et al., 2019). Matušková et al. (2021) report clinical manifestation of suspected physical and mental health disorders and/or the impact of adverse conditions already affecting development. Often, developmental difficulties are detected in the kindergarten based on the demands of the kindergarten environment on the child (Choo et al., 2019). For the child in case study No. 1, the difficulties were identified by the kindergarten teacher. The parents were willing to address the child's problems professionally, but there was a long wait and pending clinical confirmation or refutation of ASD; the child was diagnosed with delayed speech development. The child in case study No. 2 was diagnosed by the doctor with developmental dyspraxia, and the child in case study No. 3 was diagnosed with congenital heart disease. Neither of these children had a clearly clinically confirmed diagnosis of ADHD, although both were suspected of having ADHD. We are aware that the sample size is too small and that many other children with, e.g. speech impairment and ASD, are already diagnosed in pre-school. Also, children with intellectual, sensory or physical disabilities are clearly diagnosed very early. This issue, however, has not been investigated. We see a risk in that many children go unnoticed in the school environment and do not receive professional support. Some children's difficulties, such as those from a different linguistic and cultural background in case study No. 4, did not fall into any category of special educational needs. Many children are at so-called risk, which, however, by early intervention, may not develop into severe disorders (case study No. 5). According to Hall et al. (2019), listing specific categories of disadvantage is not and can never be exhaustive. This loses the chance to intervene early in kindergarten for the benefit of all children who require increased levels of support. The new setting of five levels of support measures in the school environment should prevent this.

2b) Disagreement of the parents with the child's diagnosis in the relevant counselling facility in the Department of Education and the related process of child integration according to the legislation in force. Regarding the child in case study No. 3, the parents have made it clear that they do not

want the child to be integrated and disagree with granting the status of a child with special educational needs due to the bureaucratisation of the process.

2c) *Non-availability of diagnostics in the relevant counselling facility in the Department of Education.* None of the children in the research sample was clients of a counselling facility under the Department of Education. Even when parents approached the relevant facilities, they had long waiting times or preferred older children. Hall et al. (2019) confirm the understaffing of these counselling facilities. Diagnosis of preschool children in our research tended to be the domain of the health sector and clinical professionals or lacked seamless trans-agency continuity in addressing children's issues.

3. *it is necessary to focus on the child with developmental difficulties in kindergarten from different aspects, biological, developmental, psychological, pedagogical and social (family, school, community), which requires a non-categorical, multidisciplinary and coordinated approach.*

A non-categorical approach, in addition to a strictly medical one, is recommended by the WHO itself. Deep knowledge of the functioning and needs of the child, family and community is often more important than a diagnostic category (WHO, 2012). This non-categorical approach is consistent with the International Classification of Functioning, Disability and Health, Children & Youth Version (ICF-CY, WHO, 2007). Through the ICF, it is possible to define an individual's functioning independently of the medical diagnostic category (Castro, Pinto, & Maia, 2011). It has emerged as necessary that the setting of support for a child in kindergarten is possible based on: 1. the analysis and creation of an individualized developmental functional profile of the child. 2. identifying the child's subsequent needs and barriers from the school and family environment. According to the ICF-CY, the child's participation in his/her environment is an important part of his/her health (ICF-CY, 2007). The prevailing deficit definition of special educational needs attributes the causes of these needs to the child's disadvantage or disability or the child's family. This, however, diverts attention away from barriers on the part of the school or education system (Hall et al. 2019). The identification of barriers and the collaboration of educators and professional staff to remove them supports the child with developmental difficulties to progress. In case studies No. 1 and No. 3, the children in the nursery had a professional staff member. In both cases, it was a private kindergarten. Compared to the children in case studies No. 2, 4, 5, and 6, these children had better conditions in kindergarten, even though they were not formally integrated. For example, in case study No. 1, the child was introduced to visualisation aids for daily activities made for him by his teacher in collaboration with a professional staff member. In case study 3, the teachers, based on the recommendations of the professional staff member, incorporated simple strategies into their daily work (e.g. applying effective communication strategies with a particular child, adapting the classroom space, not being concerned with trifles, accepting the child's free movement during educational activities as long as it was not disruptive for other children). Often these were subtle phenomena that the

professional staff member or teachers identified through careful observation and, based on what they found, implemented supportive measures towards the specific child.

The research also indicated that the children were under the care of several clinical professionals, mainly from the health department, as an essential part of the care of these children. The problem was the poor interaction between the different professionals with each other and also with the nursery school, which was confusing for parents. We believe that the new reform of the counselling facilities in the Department of Education will strengthen better continuous, coordinated, and multidisciplinary care for these children in synergy with the family, the kindergarten, and the specialist departments.

Conclusion

Children with developmental difficulties are a challenge for kindergarten teachers. Danz (2019) argues that educational discourse is dominated by an image of the person that emphasizes strengths, resilience, and competence above all. It is also important to look at the other side, that is, the vulnerability, vulnerability and fragility of the child, and to recognize that educational actors are dealing with children whose weaknesses cannot be transformed into strengths in an instant. Kováčová et al. (2020) point out that, for example, unprepared teachers can exacerbate problem behaviour.

In pre-primary education, teacher work should shift towards a rich learning community characterised by sufficient learning opportunities for all children (Florian, Black-Hawkins, 2011). In envisioning such conditions in the education of young children, the teacher needs the collaboration of a qualified teaching assistant or professional staff member who can support all children in the classroom who currently need it, not just those with special educational needs status. From our perspective, modern pre-primary education, inclusion and early intervention cannot be separated in the nursery. They are mutually supportive and intertwined. Stakeholders (teachers, parents, professional staff and specialists) should cooperate effectively to benefit the child. The most crucial goal of education is to find ways to support the development of each individual's full potential (Mitašíková, 2020). Kováčová (2022) talks about the responsiveness of institutions to the inclusive trend.

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Šikanovanie na základných školách z pohľadu učiteľov základných škôl

Bullying in Primary Schools from the Perspective of Primary School Teachers

Slavomíra Bellová

Abstract

One of the most common types of aggressive behavior among school-aged children is bullying which is no longer just a matter of the army, prison, or the lives of people in borderline life situations. It is not infrequently encountered by pupils and teachers in our schools as well. Nowadays, this phenomenon is moving from the age of adolescence and puberty to increasingly younger age groups - even to the younger school age or pre-school age. This paper deals with the issue of bullying among pupils of younger school age. The aim of the presented contribution is to present the experiences of primary school teachers with bullying among pupils and to map what forms of prevention they use in their practice.

Keywords: Bullying. Aggressive behaviour. Prevention of bullying.

Introduction

Pupils in the first grade of elementary school are a vulnerable group in terms of bullying, as they cannot fully evaluate what they are exposed to with their intellect. It may happen that in the family environment of some children there are aggressive patterns of behavior that the children uncritically accept and act according to what they see. In our schools, situations are appearing more and more often, the solution of which requires cooperation with experts such as school psychologists, special pedagogues, pedagogues, educators. Among these problems, we include, among others, the aforementioned aggression and bullying. Most educators are aware of the situation and know that it is necessary to deal with this problem. Many educators are of the opinion that the current social climate, changes in the ranking of recognized values, growing egoism of individuals and the breakdown of family and group ties play a major role in the development of bullying and aggressive behavior. In the following lines, we will therefore focus on the influence of the environment on the aggressive behavior of pupils.

The influence of the environment on pupils' aggressive behaviour

The social environment by its influence on the individual causes his transformation into a unique personality. This influence takes place through social channels, which are found in the family, in acquaintances and also in the social group to which the person belongs. This is where the individual acquisition of attitudes, habits, values and verbal skills takes place. The high level of tolerance of violence in the culture, through the upbringing from parents and the aggression offered through television and movies also contribute to the reinforcement of aggression (Heretik, 1999). Children and youth are saturated with violence offered through computer games, magazines and the aforementioned television. In this climate, the young person does not develop compassion, pain and understanding for suffering. The feeling of experiencing guilt is doformed along with the conscience (Kolář, 2005). Violent and also aggressive behavior in a child does not occur overnight, and even after one encounter with violence. It is a long-term transformation that is conditioned by social experience, i.e. social imitation. The child imitates the behavior models of people in his social environment. In the first place, these are parents, older individuals or peers. The child absorbs their behavior based on their social learning. It adopts their system of behavior in specific situations, takes over their opinions, attitudes and often inappropriate expressions (Hanuliaková et al., 2016).

Acquiring behaviour patterns, ways of communicating and opinions is a long-term process. It requires regular interaction and time. This rule also applies in the other direction. If a society wants to re-educate a person with wrong habits, it is a long run. It requires a lot of effort, exertion and patience. There is a high probability that what the child acquires in the environment in which he grows up, he will take with him into his adult life.

The influence of the family environment, especially if we are talking about a failing family, has negative effects on the child. A child in such a family experiences low interest from parents, humiliation, indifference, emotional coldness, physical punishment, etc. A child who comes from such a family shows signs of increased irritability and expressions of anger even at small stimuli (Šimegová, 2007).

The influence of peers in the issue of aggression and bullying also has its justification. It cannot be ruled out that what children have observed in their parents, they bring as equipment to the peer group. In the case of a family in which violent behavior occurs, we are talking about the generational transmission of aggressive behavior. If the child then finds himself in a party or group, he has ideal conditions to further practice and adopt such behavior, which includes bullying. With this equipment, he then enters into relationships at school and in the class he attends.

Bullying manifests itself in a direct form: physical attacks, insulting nicknames, swearing, taunting, harsh orders from the aggressor to do a certain

thing against the victim's will, stealing things, etc. Bullying can also manifest itself in indirect forms, e.g. by overlooking and ignoring the victim (Metodické usmernenie č. 7/2006-R). Kováčová (2014) operates with the term latent aggression - it means hidden or unseen in the sense that it is not physical violence against a person. This latent form of aggression is carried out either verbally or non-verbally with the sole aim of causing harm. It is carried out both covertly and indirectly. The most common manifestation of this form of hidden aggression is slander, i.e. spreading false and often negative information about the victim.

So we see a causal connection between the social environment in which the child grows up and his behavior. However, it is not a rule that a child from a socially weaker background must automatically be prone to aggressive behaviour.

Occurrence of bullying in the school environment and its prevention

This paper focuses on the issue of bullying and its occurrence in the school environment.

Our aim was to find out the experiences of primary school teachers of the first level with bullying among pupils and what forms of prevention they use in their practice. Data were collected through Google forms, an online questionnaire was filled in by 178 respondents. The largest group of teachers according to the length of teaching experience was those whose length of teaching experience was in the range of 1-5 years, 29.8% of the respondents. This was followed by respondents 16.9% with teaching experience ranging from 6-10 years. The least represented category was educators with 26-30 years of teaching experience – 7.3%.

We were interested in whether the respondents involved in our survey had personal experience of bullying. Based on the responses, it was found that 129 respondents had already personally encountered bullying among pupils and 49 respondents stated that they had not yet had personal experience of bullying. In the questionnaire survey, we investigated the types and forms of bullying that teachers had encountered. The responses showed that psychological and verbal bullying was the most prevalent among pupils. Among pupils, this manifests itself in insults, name-calling, teasing and ridicule. As many as 109 respondents mentioned this option. Threatening, intimidation and blackmailing were also numerous, cited by 60 respondents, as well as deliberate disregard or exclusion from the group, cited by 61 respondents. Pétiová (2016) conducted research where she focused on the most common forms of bullying. Our intention was to look into the current situation (in 2022) and see what changes have occurred in the area of bullying in the school environment. In terms of results for comparison, Pétiová(2016) also reported in her research that the most common forms of bullying were just name calling, insults, ridicule and

ironic remarks. 69 respondents have encountered manifestations that belong to physical bullying during their teaching practice, namely hiding or destroying personal belongings. Another such manifestation was punching, kicking or scratching, which was mentioned by 51 respondents in the questionnaire. Five respondents reported that they had encountered serious types of bullying such as fractures and pupils' knocked-out teeth.

We were also interested in how the teachers found out about bullying among pupils. More respondents – 59 - said that they found out about bullying mainly from pupils. The option that they found out about bullying most often through their own discovery was indicated by 45 respondents, and 20 teachers indicated that they found out about bullying from the parents of pupils, while the fewest respondents indicated that they found out about bullying from their colleagues.

We also focused our attention on ways, practices of dealing with bullying. Most of the respondents – 110 said that they solved the situation by personally talking to the victim and then to the aggressor. Contacting the parents of the parties involved is another common practice, 104 respondents indicated this practice. Finding witnesses was chosen by 67 respondents and providing protection for the victim by 62 respondents. According to our survey sample, a less used procedure for dealing with bullying is contacting a pedagogical-psychological counselling centre or the police, which is largely related to the forms and manifestations of bullying reported by teachers. Thirty-six of the respondents keep records of bullying.

In our survey, we also focused on the different forms of bullying prevention used at the school where the respondents who took part in our survey work. The largest number of respondents – 147, indicated that they also take pedagogical supervision in the corridors, cafeteria, and playground as prevention. Another frequently used form of prevention is classroom lessons, used by 127 respondents. Other forms of prevention used include lectures or discussions, indicated by 107 respondents, and more intensive communication with parents is used as a form of prevention by 89 respondents. The least used forms of prevention are class trips, indicated by 54 respondents, and competitions and games, used by 46 respondents.

We were also interested in whether respondents thought they were sufficiently informed about the issue of bullying. More than half of the respondents, 101, thought that they were sufficiently informed about the problem of bullying in schools and 72 of the respondents said that although they were informed about the issue, they did not think they were sufficiently informed.

Last but not least, we also asked whether the respondents were aware of any of the projects that are dedicated to and help prevent bullying in schools. The most well-known prevention programme among the respondents was a project called „Stop násiliu a šikane“, which was known to 73 respondents, the second well-known programme was "Zdravie a bezpečnosť na cestách", which 49 respondents had encountered during their work experience, and 52

respondents gave the answer that they did not know any of the programmes mentioned above, which was also the second most frequent answer to this question. Only two respondents indicated that they were familiar with and had encountered the „Zippiho kamaráti“ program.

Emmerová (2021) states that in order to implement effective preventive action, it is necessary to monitor the occurrence of undesirable phenomena, to forecast the likelihood of the occurrence of the phenomenon in question, and to think through the choice of methods and forms of action in primary and secondary prevention in the school environment. Bellová, Siváková, Tišťanová (2019) state that it is advisable in the relationship not only teacher-pupil, but also parent-child, to create clear rules, maintain open communication and, last but not least, to understand the child.

Conclusion

Due to the facts found based on the results of the questionnaire, we recommend applying the following procedures in practice:

- before enrolling a pupil in primary school, instruct parents about the internal regulations of the school, which do not allow aggressive behaviour,
- maintain regular communication with the pupils' parents, not only about the pupil's performance but also about the pupil's behaviour,
- to strengthen friendly relations in the classroom and between classes through various social and sporting events,
- to have regular class lessons aimed at allowing pupils to express their observations and attitudes about the school,
- giving pupils the opportunity to contact a competent person if they are victims or witnesses of aggressive behaviour,
- encourage the school to engage in prevention programmes or to set up its own programme,
- support and assist teachers with short teaching experience in solving problems, including those related to bullying.

We should counteract aggression and bullying educationally by creating a positive atmosphere in schools and classrooms, by creating a real emotional environment - something that is extremely lacking in schools at the moment, by using group and cooperative teaching methods, by teaching pupils to resolve conflicts with each other, and so on. These are also ways of eliminating aggression from our schools. Jablonský (2006) writes about many educational aspects. If they were appreciated in schools, this would be reflected not only in the area of knowledge but also in behaviour.

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Vplyv učiteľa na podporu písania začínajúceho školáka

The Teacher's Influence on the Writing Support of Beginning Schoolchildren

Blanka Kožík Lehotayová

Abstract

The research study is related to the period of initial writing in elementary school, which in the teaching of writing focuses on mastering the writing of graphic shapes, not written letters. This period is extremely important for the subsequent writing of complete graphemes, and thus also for the overall learning of the pupil. The research focuses on identifying the writing support of pupils after entering the first year of primary school, which is implemented by primary school teachers in Slovakia. In the study, we present selected research findings of quantitative research using a questionnaire in which 275 primary education teachers participated. The research findings present teachers' statements about supporting the student's writing based on knowledge of the current level of graphomotor development, which may or may not eliminate the student's writing difficulties. Based on this, the research findings initiated the need for a deeper investigation focusing on knowing and interpreting the relationships between the variables. Specific indicators on pedagogical decisions to support student writing identified by quantitative research create a range of topics for subsequent qualitative research.

Keywords: Teaching writing. The teacher. Student of the first year of elementary school. Writing support. Support techniques.

Introduction

Graphomotorics is co-created by a complex of psychomotor activities performed while drawing and writing, which are influenced by the level of physiological and psychological functions, specifically the components of motor skills in accordance with psychological development. Methodical preparation for writing in primary school begins with graphomotor training in kindergartens of children from the age of three (Šmelová et al., 2012; Hudecová et al., 2021). Developing graphomotor skills in the preschool period creates a starting point for fulfilling one of the basic goals of primary education, which is to teach students to write and read.

Support in teaching writing

Writing is a skill that requires not only technical and mechanical mastery of the activity, but especially the psychomotor prerequisites of a particular student. The starting point in the support of initial writing is to prepare such learning tasks that take into account the abilities of each student. If the student should be motivated and have confidence in learning to write (as well as learning in general), it will not help him if he is only encouraged while writing by the teacher. The student needs to experience success based on his own experience in learning (Saunders, 2012). If the student convinces himself that he can handle the learning task assigned by the teacher, he realizes what he has learned and is motivated to learn. Therefore, the teacher should differentiate the learning tasks based on the knowledge of the individual students and accordingly choose the learning tasks with regard to the development level of the student's graphomotor skills.

In the support of writing, it is necessary to take into account the regularities of psychological and physical development of the preschool and early school years, due to the findings of the performed diagnostics. Pedagogical diagnosis is a necessary professional activity for the teacher, on the basis of which he identifies the level of the student's development, which enables him to plan and organize teaching accordingly. Individualized diagnosis is the starting point for choosing suitable procedures and activities with an emphasis on the internal motivation and progress of each student. Grizzle & Simms (2009) emphasize that if the earliest possible support focused on deficient areas of graphomotor skills is ensured, the support implemented in the early phase has fundamental importance for the student. In the period of preparation for writing complete graphemes, it is therefore desirable to carefully assess the level of graphomotor development of each student, so that the teacher's interventions are effective and the student is successful in the subsequent phase of learning to write.

Quantitative research

The starting point for the investigation of the issue in question are the research findings from the research that we carried out in 2018 and 2021 with kindergarten teachers. Research findings indicate that "traditional" understandings of developing graphomotor skills persist in the Slovak educational practice of pre-primary education. This is connected with frontally implemented activities of a predetermined sequence in the selection of graphic shapes and uniform way of representing them, usually on the basis of pre-marked graphic shapes in worksheets. We did not identify an individualized approach in the sense of a differentiated curriculum in the conducted research. Based on this, we were

interested in how initial writing support is implemented for pupils after entering the first year of primary school.

The methodology of quantitative research with the corresponding design was preferred for processing the issue. The used research tool was a non-standardized questionnaire. Its final form was preceded by a survey and preliminary research. Several answers obtained from the survey were transformed into alternatives to the menu of answers to the items of the designed questionnaire. Subsequently, a pre-research verification of the questionnaire took place in the form of an interview, so that we could directly argue the wording of the items together with the respondents of the pre-research.

The questionnaire contained 12 items, which were designed in such a way to find out the orientation of the respondents in the issue of developing graphomotor skills and supporting students' writing, but also certain preferences related to the teaching of writing, especially the form of writing support. In order to clearly establish the preferred opinions, we limited the number of possible answers in some selected items. All items were formulated in such way that we accept the cognitive level of difficulty in relation to the issue in question. The content concept of the questionnaire items represented an entry to uncovering the facts and preferences of the issue at the level of pedagogical thinking and pedagogical-didactic action in supporting the writing of beginning schoolchildren.

Based on the above, the research goal focused on identifying and interpreting the writing support of a student with different levels of graphomotor skills in the period of preparation for writing graphemes. Research questions related to the goal were focused on selected didactic processes and had the following form: What does the teacher consider important in the development of the student's graphomotor skills during the period of preparation for writing graphemes? What support options does the teacher prefer in case of writing difficulties?

The subjects of the research were teachers who worked in the elementary year of elementary school in various elementary schools in Slovakia. Specifically, these were elementary schools in the Bratislava and Trenčín regions. A total of 275 primary education teachers with different lengths of teaching experience in the first year of primary school participated in the research.

Analysis and interpretation of research findings

When interpreting the research findings, we evaluated each item separately by accepting the methodological procedure of evaluating the questionnaire. In the presented study, we present selected items and their interpretation, which are linked to specific pedagogical-diagnostic and

subsequent pedagogical-didactic decisions of the teacher in teaching and supporting writing.

Chart 1: Reason for postponing the start of compulsory school attendance

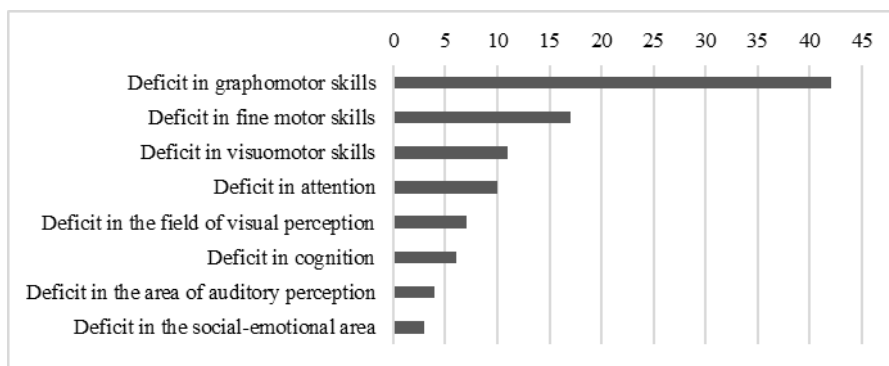
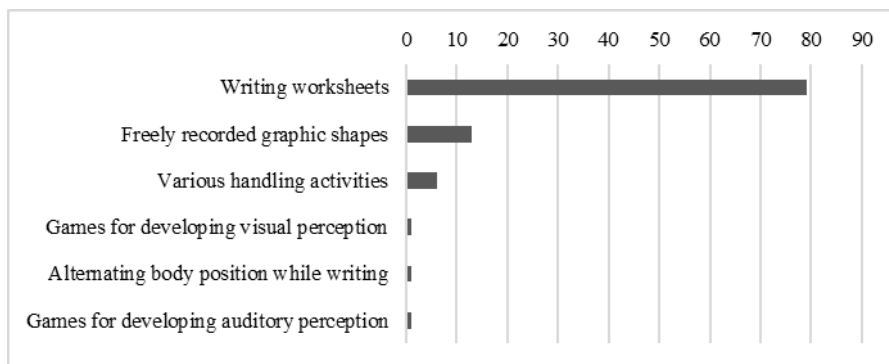


Chart 1 presents the findings about the reasons for the delayed start of compulsory school attendance, which result from the conclusions of the experts of counseling facilities. Based on their recommendations, the child's entry into primary school is delayed by one year. The most common reason for the postponement of compulsory school attendance is the unpreparedness of pupils in the field of graphomotor skills, as stated by up to 88 respondents. The insufficient level in the field of fine motor skills, visuomotor skills, attention, visual and auditory perception follows with a significant distance, which represent those areas of psychomotor skills that have a direct impact on the level of graphomotor skills. Based on this, the complexity of graphomotor skills, in terms of its individual indicators, represents the most fundamental deficit of school readiness and the reason for delaying the start of compulsory school attendance. Defined deficit areas for the teacher represent an opportunity to focus on immediate support, because the diagnosis by experts has a specific area that the teacher can develop in a targeted manner. We assume that in educational practice, the development of graphomotor skills and the support of writing does not concern only the kindergarten teacher. Diagnosed weaknesses can also be present in a pupil after entering primary school, when targeted support is already implemented by the primary school teacher.

Chart 2: Preferred learning tasks and activities in support of initial writing



In chart 2, we present an overview of the most preferred teaching aids and writing support situations used by teachers in the preparatory period. A surprising finding is the statement of 198 respondents who declare that they consider workbooks to be an adequate way of developing graphomotor skills and supporting pupils' writing in the preparatory period. This answer may (or may not) be related to the fact that the workbooks are immediately available to teachers, as they are part of the didactic means of individual writing concepts used in elementary schools. If the teacher implements writing support by using assignments in workbooks, he should accept several points of view that are related to the learning tasks in the workbooks. The choice of topic and learning task, the interest of the students, the level of graphomotor skills and the frequency of using worksheets must be respected. The teacher should always consider the difficulty of the learning task and create a learning offer by choosing a task in the worksheet that corresponds to the student's developmental level (Lipnická, 2019, Magová, 2023). Another way to develop graphomotor skills and support writing in the preparatory period is to record graphic shapes on a free surface. This method is suitable for the support of initial writing because the students are gradually prepared for writing in template notebooks and have the opportunity to automate their movement when writing graphic shapes by repeatedly recording them on a free surface. The free recording of the graphic shape also contributes to freeing the hand and confidence in creating lines. We also consider the implementation of various manipulative activities, including games, which significantly contribute to the development of fine motor skills, which has a positive effect on the level of the student's graphomotor skills, as a suitable way to support writing. Visual and auditory games, including alternation of body position while writing, are represented in the minimum amount of implemented activities supporting writing.

Chart 3: Deficient areas, functions, habits diagnosed in graphomotor skills

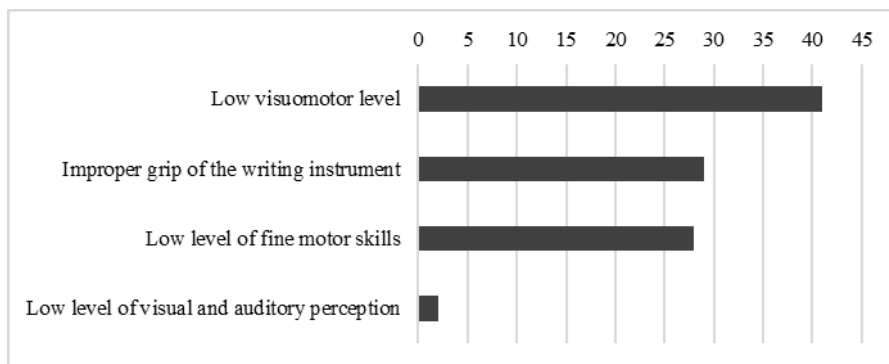


Chart 3 presents the respondents' opinions on which areas, functions or writing habits the teacher diagnoses as deficient in the preparatory period. The respondents consider the low level of visuomotor skills to be the most deficient area. Undersized abilities in the area of visuomotor coordination can be manifested in the fact that movements during writing are imprecise. The problem can also be identified in the fact that the distance and direction are insufficiently estimated, for example, the student has a problem with guiding his hand when recording a graphic shape or later also letters. The level of visuomotor skills is influenced by developmental factors, but its development is possible through activities that can have the character of games without a graphic tool in a limited space, movement in space along a marked line, motivated hand movements (Kováčová, 2018). Improper grip of a writing instrument is also considered a significant deficiency in the field of graphomotor skills. The correct grasp of the graphic tool is a prerequisite for fluent writing. The shape of the graphic material, namely triangular pencils, crayons or various triangular-shaped attachments can help to eliminate the wrong grip. However, it happens that, despite the appropriate selection of a graphic tool, not every student may have mastered the correct grip of the graphic tool. In such a case, we recommend practicing the grip of the graphic tool on an individual basis and distinguishing whether the student has a fixed, incorrect grip, or the incorrect grip is related to an insufficient level of fine motor skills. Subsequently, the teacher implements support or correction. One of the possibilities of supporting the correct grip of a graphic tool is the development of fine motor skills and targeted stimulation of the three fingers necessary for holding a graphic tool, which focuses on practicing the palms, fingers and pinch using commonly available materials and aids (Mlčáková, 2009). However, the technical and hygienic requirements of writing require, in addition to a relaxed grip of the graphic tool, other, no less important requirements, which are the correct sitting positions when writing and the position of the notebook on a table. It is true that all the mentioned

requirements have a significant impact on the writing process and the quality of the writing itself (Fasnerová, 2018, Magová, 2023). The student learns the position of the paper or notebook in the desired rotation or orientation based on a demonstration and subsequent immediate feedback from the teacher, because the student does not master this habit. Technical-hygienic habits are gradually fixed and automated among students, and the preparatory period is usually very intensively focused on creating the right habits that should be followed when writing. When writing, approximately five hundred muscles are activated, which is related to the overall level of gross and fine motor skills. Insufficiently developed fine motor skills are the reason for the low level of graphomotor skills, but it is also a frequent reason for delaying the start of compulsory schooling. Its development is possible through manipulative, creative and self-service activities. Identifying the deficit area, which is associated with difficulties in writing, is the starting point for the implementation of subsequent intervention, in the sense of targeted support. We are aware that deficits in graphomotor skills can be influenced by several interrelated factors. However, our intention was to find out the area or function that is most often identified by the respondents in diagnosing the level of graphomotor skills. Based on this, the respondents had to indicate only one, from their point of view, primarily deficient area in the students' graphomotor skills.

Chart 4: Writing support technique

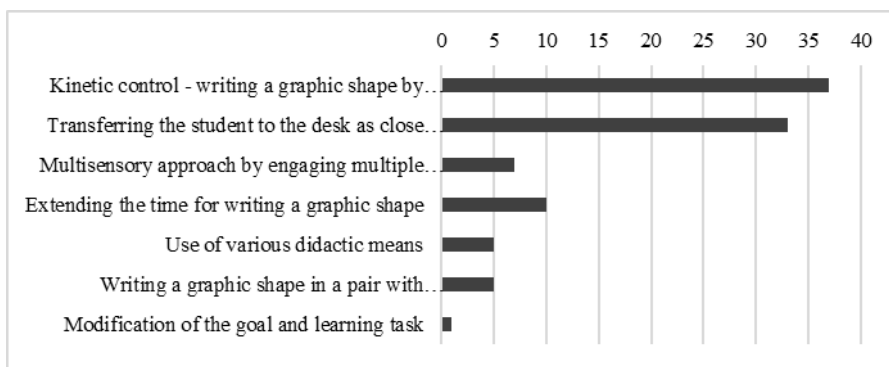


Chart 4 approximates an effective technique of supporting writing for a student with writing difficulties, which the teacher applies in practice. The most frequently used way of supporting writing, when the student is unable to write down the graphic form, is kinetic control, i.e. guiding the student's hand by the teacher. A non-standard way of support is the possibility of immediate control of writing, which makes it possible to choose a place in the desk that is as close as possible to the teacher in the classroom. We consider immediate control, possibly also feedback of the student's writing, but especially a possible correction, which the teacher can immediately make in this case, as appropriate.

An acceptable method of individualized support in writing is also a multisensory approach, but also an extension of the writing time for a student who cannot write at the same pace as other students. Less frequent methods of individualized support are the use of various didactic means, the possibility of writing in a group or in pairs and in adjusting the target and content requirements, adapting the difficulty of writing graphic form. If we should evaluate all the approaches offered in the mentioned item, each of them is an opportunity to accept the heterogeneity of the class in the sense of an individualized approach in supporting the student's writing.

Discussion

Based on the research findings from the questionnaire, we identified attributes presenting pedagogical-didactic decisions aimed at determining the student's current development and the subsequently implemented writing support. The aim of the research was to find out the current state of the issue in question, not the relationships between the identified variables (Ondrejko, 2007). Based on the research findings, we conclude that the research goal was achieved. Identified form of writing support in the preparatory period, when students record graphic elements and not complete graphemes, based on several indicators we identified the preferred procedures and pedagogical-didactic decisions of the teachers of the research group. The generalizability of the approximated research results is tied to the available and deliberate selection of the research set, therefore we do not allow ourselves to generalize the findings.

Conclusion

The researched issue related to the pedagogical and didactic erudition of the teacher is current, but it requires even more attention in the form of follow-up research. This is related to the fact that the period of preparation for actual writing is an important stage for the pupil at the beginning of compulsory schooling. If a pupil with difficulties in writing simple letter elements represented by graphic shapes is not provided with adequate individualized support, his chances for more challenging writing and the associated overall learning are limited in advance. The individualized approach of the teacher and the differentiation of learning tasks in learning to write have certain benefits even for a student with a low level of graphomotor skills to optimally master the preparatory period of writing.

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Tanečno-pohybová terapia u ľudí s Parkinsonovou chorobou

Dance-Movement Therapy for People with Parkinson's Disease

Zuzana Fábry Lucká

Abstract

The study is focused on the issue of non-pharmacological treatment options using movement and dance in the context of the population of people with Parkinson's disease. It defines the specifics of psychomotor and dance-movement therapy in this context and presents the results of comparative scientific studies from abroad.

Keywords: Dance. Dance-movement therapy. Parkinson's disease. Early stage of Parkinson's disease.

Introduction

Parkinson's disease is a disease affecting a person's entire life. In addition to cognitive, speech and motor deficits, a person's daily life, close and wider relationships, work area and perception of experiencing one's own quality of life in a subjective evaluation are also affected. Considering the nature of this progressive disease, it is necessary for a person suffering from this disease to focus not only on standard procedures and options, but also on interventions with expressive potential.

It is a disease etiology of which has not yet been fully investigated, the prevalence of which is increasing within our society. "*The prevalence in the world population is around 84-187 and the incidence of 5-24 newly diagnosed diseases per 100 thousand inhabitants per year*" (Gmitterová, 2010, p. 8). The disease is progressive and the treatment is symptomatic. The assumption is that the prevalence of Parkinson's disease will increase with the aging of the population (Barnish, Barran, 2020). In addition to pharmacological approaches, non-pharmacological approaches in treatment are increasingly coming to the fore, which are aimed at supporting and maintaining the various areas in which the difficulties caused by the disease most often appear.

Movement as an intervention

Movement is a natural part of a person's life, from early to senior age. The theory of the connection between the concepts of movement - motor skills - psychomotor skills is a prerequisite for the implementation of psychomotor therapy despite physical or cognitive limitations (Szabová, 2017). Movement and motor skills are related to what together represents the individual psychomotor skills of an individual, with his specific signs and manifestations. Such individual psychomotor skills are a unique manifestation, and their diagnostic investigation is a prerequisite for planning targeted intervention.

The goal of psychomotor therapy is to help a person become aware of his own bodily perception, restore integrity, creativity, bodily symbolism and the ability to communicate (Hátlová, 2003). Dancing is also a suitable physical activity for this target group, since dancing affects all muscle groups (Suchá, Holmerová, 2016). The possibility of expressing one's emotions through artistic means can be a suitable way to overcome the difficulties associated with diseases in a person's older age (Kováčová, Hudecová, 2023). Dance-movement therapy is an intervention strategy that uses the artistic and expressive potential of a person, taking into account their particularities or preference in an area of interest. It can be defined as the psychotherapeutic use of movement and dance, based on the principle of movement and emotions, which are inextricably linked (Payne, 2018). In our conditions, it is part of psychomotor therapy as a concept, but it also uses musical potential and the connection between expressive therapeutic concepts.

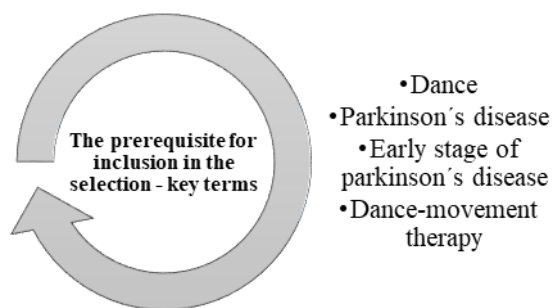
Dance as a non-pharmacological treatment - review of international research

Dance and movement interventions are shown in international research to be an effective form of supportive treatment for Parkinson's disease. In the following text, we present a selection of relevant studies focused on the use of dance as a therapeutic medium in the early stages of Parkinson's disease. In addition to focusing on the benefits in terms of improving the external manifestations of the disease, the common feature of the studies below is evidence of increasing the subjective perception of one's own quality of life in terms of social inclusion in society. In all the studies below, quality of life was addressed by the PDQ-39 questionnaire. It is a questionnaire with 39 items, which is one of the most frequently used questionnaires. It focuses on perceptions of difficulties in eight dimensions of life, including relationships, social situations and communication. It also assesses the impact of Parkinson's disease on specific dimensions of functioning. In the questionnaire, the respondent answers questions regarding a specific time period - the period of the last month and chooses the frequency

of occurrence on the scale of never - exceptionally - sometimes - often - always. In each of the 39 items, one of the options is selected. Studies for the initial review article were retrieved by searching the Web of Sciences, Scopus, Science Direct and PubMed databases.

The prerequisite for inclusion in the selection of studies was the use of the key terms "dance", "dance-movement therapy", "Parkinson's disease", "early stage of Parkinson's disease" (Graph 1).

Graph 1: Key terms



author's processing

Alves da Rocha et al. (2015) in a systematic study compared the results of 20 randomized controlled trials, two non-randomized controlled trials and 13 series of case studies with a total number of 1,210 participants with Parkinson's disease. According to the key parameters set as part of the inclusion criteria, most of the above had a medium-level methodological quality, and all of them used dance as a supportive form of treatment. In the conclusions, they stated that the use of dance contributes not only to increased mobility in relation to everyday activities, but also had an impact on the subjective experience of the quality of life of a person.

Michels et al. (2018) in a psychotherapeutically oriented study focused on the use of movement to improve physical, emotional, cognitive and social functioning in a person's life and the experience of subjective quality of life. As part of the research, they conducted a systematic review of 6 randomized control trials, including a total of 254 participants, which demonstrated improvements in walking and balance. The results showed that in addition to the objective improvement of motor manifestations, the use of dance as a therapeutic medium also showed an increase in the subjective evaluation of the quality of life of a person. In their comparative study, Pereira et al. (2018) focused on the effectiveness of music and dance in alleviating symptoms in Parkinson's disease. In addition to the motor and cognitive benefits, a direct link with an increase in the subjective assessment of a person's own quality of life after the end of the therapeutic program was also demonstrated. Kalyani et al. (2019) in their study focused mainly on the

factor of improving cognitive functions, psychological symptoms and quality of life. As part of the study, a program using dance was implemented for participants in the early stages of Parkinson's disease. After completing the program, the scores of the participants significantly improved not only in selected cognitive abilities, but also in a questionnaire focused on the perception of quality of life.

The use of dance in the sense of movement intervention and activation has been evidenced in studies internationally. However, in our conditions, there is no research that would focus on the aforementioned key areas and at the same time take into account the specifics of the environment and the provision of care for people with Parkinson's disease. In the Slovak context, an analysis of research studies was carried out in 2022 in relation to the use of music therapy in support of speech, focused on specific parameters and specification of the protocol of therapeutic work using the voice as a means of intervention (Habalová et al. 2022). Currently, this project is in the early stages of implementation and the preparation of the pilot verification of the specified protocol is underway.

Conclusion

Movement activation is an important prerequisite for the support of conservative pharmacological treatment. As we stated in the article, this form of supportive intervention is a common part of comprehensive care for a person with Parkinson's disease abroad. In our conditions, this issue is still relatively poorly elaborated, with a tendency to lean towards conservative options. Pilot projects for the implementation of movement and also musical forms of intervention strategies and the verification of their effectiveness in relation to partial functions are good prerequisites for influencing the subjective experience of the disease and its consequences in the daily life of a person with Parkinson's disease.

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Kľúčová úloha médií a humánneho dizajnu pri debarierizácii v oblasti vzdelávania

Debarrierization in Education and the Key Role of Mass Media and Human Design

Stanislav Benčíč, Natália Dadíková, Barbora Kováčová

Abstract

The paper deals with a barrier-free environment in terms of its purposes, creation, and importance. It justifies the question of why the free-barriers issue deserves to be a topic of immediate interest within everyday life and mass-media content. To take into consideration the participation of medical, research, and education specialists, the paper explains and justifies the key role of mass media that have developed methods and strategies for presenting the current situation and issue to responsible agents in public administration as well as executive, law-making bodies. The emphasis is given to legal coverage and support to implement international standards in this field. Mass media can find out responsible and decision-making persons that can improve the situation and mood of physically disabled people and significantly improve their lives. The paper explains media strategies and presents authentic examples from the online world of mass media.

Keywords: Educational institutions. Barriers-free environment. Legal support. Universal design. Debarrierisation. Mass media.

Introduction

Debarrierisation of schools, educational facilities and cultural institutions is important to ensure accessibility and inclusiveness for all individuals. This process aims to remove physical, informational, and social barriers that limit access and participation of people with different types of disabilities. The aim of this thesis is to review the legislative framework, definitions, current status, main objectives, categorizations of accessibility, and the implementation of the debarrisation of the environment. The thesis also examines the expected impacts of debarrierisation and issues related to the financing of the process. Implementing the principle of inclusion in education and training, the Slovak Republic is based on the idea that inclusion concerns all actors in both the school and out-of-school environment. This means all children, pupils, students,

teachers, educators, parents and other stakeholders in education and training. There is a legislative framework for debarrisation of schools and school facilities in the Slovak Republic. Efforts to debarrierise the environment are based on the following generally valid and accepted legal documents. A barrier-free environment is one of the basic conditions for the implementation of inclusive education and extracurricular activities.

A barrier-free environment is one of the basic conditions for the implementation of inclusive education and extracurricular activities. It was identified and approved by the Government of the Slovak Republic as a priority in its document on 8 December 2021. In implementing the principle of inclusion in education and training, the Slovak Republic is based on the idea that inclusion concerns all actors in both the school and out-of-school environment. This means all children, pupils, students, teachers, educators, parents, and other stakeholders in education and training. Priority area 4: Debarrierisation of the school environment is also part of the strategy. The universal design of naturally inclusive school environments together with mass media play a crucial role in shaping public opinion, raising awareness, and advocating for social issues, including the improvement of life for handicapped people.

According to Steinfeld and Maisel (2012) Technology can be a barrier as well as a facilitator for usability. Within the context of human evolution, the purpose of design is to help the species increase its survival potential. Design is more than aesthetics, which is primarily a surface effect. Universal design, at its most elemental level, seeks to make our built environment, products, and systems as enabling as possible; in other words, it seeks both to avoid creating barriers in the first place and, through intelligent use of resources, to provide as much facilitation as possible to reach human goals. Social and technological trends have converged to put more value on enabling design. Because the elimination of barriers is so central to the universal design philosophy, it is important through mass media and other institutions, to begin with an examination of barriers as an experiential and intellectual phenomenon.

There are some ways and strategies in which mass media supports and promotes through human design the rights and well-being of individuals with disabilities.

The current state of debarrierization and legal framework

The situation in Slovakia in terms of barrier-free accessibility of school and cultural environments is not satisfactory. Barriers are identified mainly in relation to the physical environment (architectural barriers), but there are also other barriers in the school environment, e.g. in communication (communication barriers), in access to information (information barriers), in thinking (psychological barriers), but also in access to people (social barriers),

or in the suitability of the environment for people with sensory sensitivity. To eliminate them, it is important to establish rules - both in the field of debarrisation the existing environment and in the creation of inclusive school environments using the universal design method, to understand the principles of universal accessibility of the environment, and to gradually introduce systematic steps, including the education of key and interested stakeholders.

However, the understanding of accessibility to date has often been limited to partial or superficial solutions to debarrierisation, such as the construction of an accessible entrance to a building. However, declared barrier-free solutions often fail to meet even the basic requirements laid down in Slovak legislation, e.g. length and slope of ramps, width of doors, accessibility of information, etc. Accessibility and accessibility is understood by society in a very vague way, and there are no systemic measures and control mechanisms leading to improvement of the current situation. For this reason, the design of uniform (universally applicable) strategies and measures in the field of debarrisation is very important.

In particular, attention should be focused on the creation of a comprehensive inclusive environment through a universal design/design method, including the accessibility of the environment respecting individuals with different disabilities, including those with sensory sensitivities, as well as the accessibility of information and communication resources/tools, educational methods, materials, etc. The CEDA Barrier-Free Design Research and Training Centre at the Faculty of Architecture and Design of the Slovak Technical University in Bratislava has produced a number of publications and methodologies taking into account the principles of universal design in the creation of inclusive environments in accordance with the United Nations Convention on the Rights of Persons with Disabilities (UNCRPD).

The current building legislation does not sufficiently accept the issue of universal - barrier-free accessibility. The UN Convention on the Rights of Persons with Disabilities clearly stipulates the requirement to implement universal design/design in the legislation of the Slovak Republic. There is a lack of harmonization of legislation, i.e. translation of a measure from one law into other laws that are related to accessibility under the competence of other ministries. Based on these experiences, findings, and facts, it is necessary to proceed with changes from the bottom up, from practical knowledge to their verification for the national system and then for amendments to laws and decrees with regular updates that should reflect international treaties as well as the parameters of the compensatory aids used.

This is why there is currently an effort at the European Union level to harmonize the rules on accessibility, interoperability, and mobility for the different areas of life in the Member States of the European Union, which also includes the field of culture and education. An example is the uniform European standard STN EN 17210 Accessibility and usability of the built environment. Functional requirements (date of issue: 1 July 2021, English

version EN 17210:2021 Accessibility and usability of the built environment - Functional requirements), which is also valid in the Slovak Republic and based on this standard it will be necessary to harmonize legislation.

On the issue of accessibility at the international level, it is also necessary to mention the agreement of the UN countries, which are associated in the World Disabled Union (WDU) organization based in Istanbul, where the document WDU Accreditation System of 2016 is referred to as the basic output and convention. The document in question outlines the General Standards for Persons with Disabilities and how they are assessed (the so-called USTAD system). In light of these conclusions, in November 2021, "OZ Bez bariéry" - National Platform against Barriers and Technical University in Košice issued a professional publication entitled International Accessibility Standards for the Slovak environment, which is a harmonization of more than 1400 technical standards and provisions on barrier-free accessibility, and which was created based on the need for objective accessibility and barrier-free accessibility for the Slovak environment and is also applicable in the international environment. In this case, this is not the only publication in this area that can be used for the preparation of the barrier-free system in Slovakia, similar publications have been produced by other academic institutions.

The UN Convention on the Rights of Persons with Disabilities² (hereinafter referred to as the "UN Convention"), which the Slovak Republic ratified in 2010 and which defines the requirements of universal design (in Article 2), accessibility (in Article 9) and inclusive education (in Article 24); Decree no. 532/2002 Coll. of the Ministry of the Environment of the Slovak Republic, laying down details on general technical requirements for construction and on general technical requirements for buildings used by persons with reduced mobility (hereinafter referred to as Decree No. 532/2002); the basic requirements are set out in the fourth part of Decree No. 532/2002 Coll. of the Ministry of the Environment of the Slovak Republic, laying down details on general technical requirements for construction and on general technical requirements for buildings used by persons with reduced mobility (hereinafter referred to as Decree No. 532/2002 Coll. 532/2002 and the specific technical requirements are set out in the Annex to Decree No. 532/2002; (the building legislation is currently being amended in the light of the following technical standards and other measures on accessibility in the European area) European standard STN EN 17210 Accessibility and usability of the built environment. Functional requirements (date of issue: 1 July 2021, English version EN 17210:2021 Accessibility and usability of the built environment - Functional requirements). This standard describes the basic, minimum functional requirements and recommendations for an accessible and usable physical environment according to the principles of Universal Design and Design for All that will enable a wide range of users, including people with disabilities, to use the environment equitably and safely; Technical Standard TNI CEN/TR 17621 Accessibility and usability of the built

environment. Accessibility and usability of the built environment - Technical performance criteria and specifications (date of issue: 1.9.2021, English version: Accessibility and usability of the built environment - Technical performance criteria and specifications.), which specifies in more detail the parameters to STN EN 17210.

Directive 2019/882 of the European Parliament and of the Council of 17 April 2019 on requirements for accessibility of products and services (hereafter EU Council Directive 2019/882), which covers, for example, computer hardware systems and operating systems for consumers, e-books and specialised software, audiovisual and media services.

International treaties are binding on the Slovak Republic and their implementation into Slovak law is currently carried out through the Constitution of the Slovak Republic and its First Section, First Title, Art. "The Slovak Republic recognizes and observes the general rules of international law, the international treaties by which it is bound and its other international obligations" and subsequently Art. "International treaties on human rights and fundamental freedoms, international treaties the implementation of which does not require a law acts, and international treaties which directly create rights or obligations of natural or legal persons and which have been ratified and promulgated in the manner prescribed by law shall take precedence over laws."

Mass-media strategies for the debarrierisation of institutions

Mass media plays a crucial role in shaping public perceptions and attitudes toward persons with disabilities because of sophisticated mass-media procedures and methods that support persons with disabilities. By implementing inclusive and accessible procedures and methods, the media can effectively support and empower individuals and groups with disabilities. Here are some approaches that mass media can adopt:

- **Inclusive Representation:** Ensure that persons with disabilities are accurately and positively represented in media content, including television programs, films, advertisements, and news stories. This includes featuring disabled actors, journalists, and content creators, as well as highlighting their achievements and abilities. By promoting inclusive content, media producers are increasingly incorporating disabled characters and storylines into their content. This includes casting disabled actors to portray disabled characters authentically, ensuring representation, and breaking down stigmas. By including disabled individuals in advertisements, media campaigns, and entertainment programming, mass media helps to normalize disability and promote inclusivity.
- **Avoiding Stereotypes:** Challenge and avoid perpetuating stereotypes about disabilities. Portray individuals with disabilities as diverse, capable, and multi-dimensional, rather than relying on clichéd and outdated portrayals.

Sensitize Journalists and Content Creators: Conduct training sessions and workshops for journalists, reporters, and content creators to raise awareness about disability issues, appropriate terminology, and respectful reporting. This helps to foster a more accurate and empathetic portrayal of disability-related stories.

- **Accessible Media Content:** Make media content accessible to individuals with different disabilities. Provide closed captioning for videos, audio descriptions for visually impaired individuals, and transcripts for podcasts and radio shows. Incorporate sign language interpreters in news broadcasts and live events. Collaborate with Disabled People's Organizations (DPOs): Engage and collaborate with disabled people's organizations to ensure that media content reflects the lived experiences and perspectives of persons with disabilities. Involve them in the production process, from concept development to post-production. **Promote Digital Accessibility in Media Infrastructure:** Advocate for accessibility standards in media infrastructure, such as websites, mobile applications, and streaming platforms. Ensure that these platforms are designed to be usable and navigable by people with disabilities. Mass media organizations strive to make their digital platforms accessible to individuals with disabilities. This includes providing closed captions for videos, alternative text for images, and ensuring website accessibility for people with visual or auditory impairments. Accessible media allows disabled individuals to access information, engage with content, and participate in online discussions. Overall, mass media has the potential to drive positive change by promoting inclusivity, challenging stereotypes, and advocating for the rights and well-being of handicapped people. By representing their stories, raising awareness, and promoting understanding, media outlets can contribute to a more inclusive and equitable society. Here are some of the ways in which the mass media support and promote the rights and well-being of persons with disabilities:
- **Collaboration with Assistive Technology Companies:** Partner with assistive technology companies to showcase the latest advancements and innovations that enhance the lives of individuals with disabilities. This can be done through product reviews, features, and informative segments.
- **Celebrate Disability Awareness Days:** Acknowledge and commemorate international disability awareness days such as the International Day of Persons with Disabilities. Use these occasions to amplify disability-related content, share personal stories, and promote inclusivity.

By adopting these approaches, procedures and methods, mass media can contribute to a more inclusive society, where persons with disabilities are valued, respected, and provided with equal opportunities by following three ways:

- **Representation and Visibility:** Mass media platforms, including television, films, and online media, have made significant strides in representing

disabled individuals in their programming. Increased visibility allows for better understanding, empathy, and breaking down stereotypes and misconceptions surrounding disabilities. TV shows, documentaries, and news features highlight the achievements, challenges, and stories of disabled individuals, showcasing their abilities and resilience.

- **Disability Rights Advocacy:** Mass media outlets often highlight disability rights issues, helping to generate public discourse and support for policies that promote inclusion and accessibility. News articles, opinion pieces, and investigative journalism shed light on barriers faced by disabled individuals, such as discrimination, lack of accessibility, or inadequate support services. Media coverage of disability rights movements, protests, and policy changes can amplify the voices of disabled activists and foster social change.
- **Education and Awareness:** Mass media provides a platform for raising awareness about disabilities and educating the public on various aspects of disability. Articles, interviews, and documentaries explore the experiences and challenges faced by disabled individuals, promoting understanding and empathy. Media campaigns, public service announcements, and social media initiatives help to disseminate information on disability etiquette, accessibility tips, and available resources. Mass media that are based on the visual effect should enforce their impact by presenting the results and recent findings of universal design which is focused on inclusion and humanity.

Examples of media presentations of disabled persons and debarrierisation in media

The TV broadcast on TA3 is a good example of the implementation of the above theory in practice. The charity event, aimed at helping people with disabilities, has a long tradition. It started as a challenge and has gradually built a name for itself as a respected and socially valued project that helps disabled people, and the results are published.

Handicapped Foundation administrator Peter Káčer rides a specially adapted three-wheeled bicycle across Slovakia to spread the ideas of solidarity with sick and disabled people and inspire healthy people to help and empathize with his perseverance and determination. Besides loyal sponsors, the viewers of Television ta3 are the ones who for years have given justification to this charity bicycle ride.

Peter Káčer is a cerebral palsy sufferer who decided to help people with this handicap. He cycled across the whole of Slovakia and raised funds for dozens of people for treatment and rehabilitation exercises.

The transparency of the aid provided, and the use of funds is also guaranteed by media coverage and a form of public scrutiny of the Foundation's activities. Even the pandemic did not interrupt the Káčer cycle

event. In 2020 and 2021, the ta3 Foundation tested its capacities given situations when epidemiological measures changed from day to day. Peter Káčer on a bicycle was able to react promptly to the challenging conditions and even more successfully! He did not come empty-handed to the towns and villages he visited. At the start, he handed over a cheque worth 1,000 euros to the representatives of the municipalities, which, at their discretion, the mayors donate to a family with a social disadvantage, an individual with a disability, or an organization with a humanitarian or charitable focus.

Examples of barrier-free design in media

There are universal design approaches in building environments. Advanced countries pay attention to human capabilities and limitations that are an important factor in how effectively they interact within a built environment. According to Payal Sajnani disability equals mismatched interaction between features of the individual body and features of his/her environment.



Figure 1: Mismatched interaction between features of the individual body and features of his/her environment¹

Regional television Poprad broadcasted information about Barrier-Free Access to Schools. In the report, the presenter said that people in wheelchairs can get to the offices, but it is worse in schools. The problem is not only for people who cannot walk, people with disabilities also have a problem, but also people with visual impairments and mothers with prams. The law directs schools to allow access for pupils with special educational needs. Inclusive education is preferred.

¹ Source: Sajnani Payal, 2020, p. 24.



Bezbariérový prístup do škôl

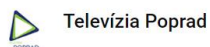


Figure 2: Example of barrier entrance designed with long stairs²

Many of the schools in Poprad were built in the 1970s-80s and were designed with pompous entrances with long staircases. The new building code includes a barrier-free accessibility requirement.

As for elevators this advertisement also presents the results of scientific and technical solutions. The elevator has doors on both sides. The engineers had to completely change the layout of the technology in the shaft. They explain the unique solutions that are related to the depth of the car. The wheelchair lift is half a meter deeper. Noteworthy are the color-illuminated stainless steel buttons.



HELGOS s.r.o. - bezbariérový dvoudveřový výtah v Ústí nad Labem

Figure 3: Barrier-free two-door lift – Helgos Ltd.³

² Source: Popradská televízia, <https://www.youtube.com/watch?v=79iDEkSyxrc>, online 17.5.2023

³ Source: <https://www.youtube.com/watch?v=KApPrdNcUM0&t=193s>

Conclusion

Debarrisation schools, educational facilities, and cultural institutions is a fundamental process that seeks to remove barriers and ensure accessibility and inclusivity for all individuals. According to Slovak National Centre for Human Rights, more than 10 % of Slovak citizens are considered to have some kind of disability. Based on the analysis, the main finding is that debarrierisation is necessary not only from a rights and equality perspective but also from a societal perspective. The existence of barriers in schools, educational facilities, and cultural institutions limits the access and participation of people with disabilities to personal development. It has a negative impact on their education, social integration, and the development of society itself. The main identified barriers free objectives include architectural accessibility with human designs, information accessibility, as well as the gradual removal of barriers. Creating a barrier-free environment requires a comprehensive approach that includes changing mindsets, adapting infrastructure, and providing information through education. It is important to make debarrisation a priority in the education system and the cultural sector. This requires cooperation between government bodies, institutions, educators, families, and individuals with disabilities themselves. Another key aspect is the provision of funding for the implementation of debarrisation and the monitoring of the entire progress. The anticipated impacts of debarrisation are significant. The creation of an inclusive environment will have a positive impact on the education and social development of disadvantaged people. In addition, an inclusive environment contributes to the formation of a tolerant and inclusive society where individuals are accepted and respected regardless of their individual differences. Despite the challenges that debarrisation poses, it is important to recognize that it is an ongoing process. Changing mindsets and removing barriers require sustained effort and commitment from all stakeholders. The result should be an environment that is accessible, inclusive, and respects the needs and rights of all people. Funding for debarrisation is an important aspect that requires support and investment from the government and other relevant institutions. Sufficient funding needs to be secured to make the necessary adjustments, train staff, and monitor the progress of debarrisation. Collaboration between the various stakeholders is key to achieving sustainable and effective results. The benefits of debarrisation extend far beyond individuals with disadvantages. Creating a barrier-free environment allows all individuals to enjoy educational and cultural facilities without restrictions. This strengthens social integration, cooperation, and understanding between different groups of people.

In conclusion of this paper, it can be stated that the debarrisation of schools, educational facilities, and cultural institutions is a key step towards an inclusive society where the rights and needs of all individuals are respected. Ensuring accessibility and barrier-free accessibility is a task for all

of us - individuals, institutions, and society. It is our duty to support and implement measures to remove barriers and ensure an inclusive environment for all.

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Vzt'ahy s verejnou a vzdelávanie divadelného ústavu pre školy, marginalizované skupiny a pracovníkov manažmentu

PR and Education of the Theatre Institute for Schools, Marginalized Groups and Management Staff

Adam Križan, Stanislav Benčíč

Abstract

The aim of the paper is to introduce the reader to the activities and diversity of the Theatre Institute in Bratislava in the field of non-formal education for children, youth, professionals, as well as the wider public in the field of performing arts on specific educational projects. The study also attempts to define non-formal education as an activity that develops young people's traditional knowledge and experience of theatre, connecting and enriching their knowledge of contemporary theatre production. It also intends to name informal education as a possible source of information, a tool used to link theoretical knowledge of theatre with lived experience and personal experience. The study assumes that the use of a non-formal education method can provide a space for the active leisure of youth developing creativity, communication, and a diversity of thought, and at the same time serve as an enrichment of the educational process in the field of performing arts in schools.

Keywords: Management. Non-formal education. Marketing communication. Creativity. Schools. Marginalized groups. PR.

Introduction

The subject matter of leisure-time pedagogy is educational issues in the sense of education, that is, the education and training of children and young people outside compulsory school and out-of-school education. Leisure pedagogy deals with issues of purposeful educational activity with children and young people, aimed at meaningful and valuable leisure time and at the formation and development of individuality. This activity takes place through participation in organized activities in their leisure time and in indirect educational action by creating appropriate conditions for spontaneous use of leisure time, for example in cultural facilities and the like (Kratochvílová, 2004, p. 64).

The paper is focused on informal education in the field of performing arts. The paper discusses the field of non-formal education in a cultural institution, which is the Theatre Institute, and about theatre, which stands outside the sphere of the teaching process in schools, but also outside the filling of interest circles and primary art schools. The authors' intention is also to open a dialogue on informal education about theatre for young people, which would be the responsibility and direct responsibility of the state, municipal and independent theatres themselves, and various organizations active in culture, i.e. institutions whose main task and activity is the artistic creation, presentation, preservation and promotion of the values of the performing arts.

By the term non-formal education we understand all forms of education that do not belong to the official field of competence of the Ministry of Education, Science, Research and Sport of the Slovak Republic. (Blašková, 2013 p. 32) The individual activities of the educational process should be based on the principle of experientiality, group work, and mutual interaction of participants and creators of theatre art. The intention of the educational process is also to link the theoretical knowledge of certain aspects of theatre art acquired in the educational process with practical experience passed on from theatre makers and practitioners, or the empirical experience of their own work.

The actual creation during the educational process is based on the solution of specific creative tasks, assignments, or problems and its intention is to arrive at a solution and a result for the participant. An important aspect of the non-formal education process built in this way is that it is carried out directly in the theatre environment and the lecturers of the individual educational activities are theatre makers, practitioners, theoreticians, and critics. At the same time, informal education about theatre is understood as a form of active leisure, which presupposes the interest of the participant to deepen his/her talents, abilities, skills, as well as theoretical knowledge and thus develop his/her individuality.(Civáňová, 2011 p. 103-104). Non-formal education projects are undoubtedly an interesting product for student teachers, to whom theatres and cultural institutions offer, in addition to the theatre performance, an added value in the form of an educational project linked, for example, to a specific theatre production that the students visit or to a certain aspect of theatre production, such as creative writing, etc., in the framework of organized visits. It is assumed that the recipient, who is offered such a complex experience, has the opportunity to build a positive leisure habit in the form of participation in a cultural event, learning in the field of theatre arts, or their own creative work based on leisure art activities.(Civáňová, 2011, p. 104).

The Theatre Institute and Education

The Theatre Institute (Divadelný ústav, 1961) is a specialized institution with nationwide outreach, directly subjected to the Ministry of Culture of the Slovak Republic. It conducts comprehensive research, documentation, scholarly analyses and provision of information on theatre culture in Slovakia dating back to the establishment of the first professional scene in 1920. The Institute administers the cultural heritage in all Slovak theatre genres (drama, opera, ballet, dance, puppet theatre, modern performative forms). As part of its expert activities, the Institute systematically collects, scientifically processes, protects and makes accessible collection funds (archive, museum and documentation items) about the history and present of Slovak professional theatre. It also runs a comprehensive information system about professional theatre in Slovakia. The Theatre Institute collaborates with its partner institutions in Slovakia and abroad, especially with partner institutes and museums in the V4 countries. In international cooperation, the Theatre Institute can take advantage of its membership in international non-governmental organizations ITI, ENICPA, IETM, SIBMAS and ICOM. This cooperation allows the Institute to engage in specialized international theatrological events and projects – alongside other regular activities, this allows the Theatre Institute to present Slovak theatre abroad.

One of the most important activities of the Theatre Institute in Bratislava is to support education in the performing arts. Educational activities are intended for a wide range of recipients, namely children and young people, professionals, educators as well as the general public. The basic categories of educational activities in which the Theatre Institute operates are art education and civic awareness. The modalities of these activities are conceived as multifaceted. They are mainly creative workshops and seminars, conferences, symposia, colloquia and discussion panels, courses, information and presentation activities or artistic productions. Recently, digital and online learning platforms have been gaining in popularity, enabling instant feedback and expanding the pool of active users. Programmes of educational activities are tailored to different age and educational categories:

- Preschoolers: offers organized performances with tutors and creative workshops.
- Primary 1st cycle pupils: programs focus on creative writing workshops exhibitions, and debates.
- Primary 2nd cycle pupils: this group, in addition to the Theatre Institute offers selected performances in Studio 12 with an accompanying discussion program, as well as methodological guides in the field of theatre and drama.
- Primary and secondary art school pupils: programs for this cohort of pupils are aimed at improving skills in leisure education and involving students in artistic and international grant programs.

- Education for professionals and the public: the concept of education for these groups is broadly conceived, combining all the opportunities available to the Theatre Institute. In addition to traditional forms of education, the online database *etrheatre.sk* is used extensively for education. It links photographic documentation about Slovak theatre and documentary materials that the institution collects. The result of this grouping is a knowledge database that is a tool for research and study purposes.

Educational activities can be divided into two groups: one-time activities and those to which the institution is committed on a long-term basis. The first group mainly includes lectures, conferences, critical seminars, one-off educational cycles for pupil-teachers, and existing artistic activities in education and edification. This category includes an educator training series called *Educators in the Backstage Theatre*. It is a project for the systematic training of educators in the field of theatre and drama. The initial course for educators from all over Slovakia presented the entire rehearsal process from the first reading rehearsal to the premiere and subsequent critical workshop at the Theatre Institute, using the production of *Arcadia* at the Slovak National Theatre in Bratislava as an example. The project was carried out in five stages, in 2015, and involved over twenty applicants. Each candidate, after successfully completing the above course, received accreditation from the Ministry of Education of the Slovak Republic (Fekete, 2021, p. 131).

Education and training for theatre professionals on social media

In 2022, the Theatre Institute reflected on the long-standing need to educate theatre professionals on communication strategies and social media. This resulted in two workshops:

The workshop (on February 24, 2022, in Studio 12 of the Theatre Institute in Bratislava) focused on social media. The workshop was focused on social media and was attended by 30 participants, mainly from the marketing and PR departments of Slovak theatres. The aim of the workshop was to help the participants orient themselves in the rich and structured world of social networks and to promote skills in their use. Matúš Gajdoš and Jiří Lebiš were the lecturers of the workshop. The workshop lecturers focused mainly on choosing the right online platform, creating a communication strategy, creating, and planning content, setting the time of posts, comprehensive use of social networks, business goals, advertising campaigns, and current trends (Annual Report, 2022, p. 33). The second workshop focused on Educating theatre professionals on communication strategies.

The workshop was on educating theatre operations professionals on communication strategies. The workshop was attended by 38 participants, mainly employees of the marketing and PR departments of Slovak theatres. The aim of the workshop was to provide a structured guide on how to create

a communication strategy for theatres and to inspire theatre marketers while providing them with a simple and logical process on how to create a communication strategy and plan for theatres. The lecturers of the workshop were Zuzana Ďurčeková and Alexandra Martináková, experts who have been working in the field for a long time. The lecturers focused on the ambivalent relationship between culture and marketing, on examples of communication of cultural institutions abroad, on the importance of branding and communication strategy of the theatre, on target groups and consumer behaviour and trends, on the current state of marketing communication of theatres in Slovakia and finally on the effectiveness and measurement of campaign results (Annual Report, 2022, p. 33).

Education for marginalized groups

A special chapter in the organization's educational activities is its relationship to marginalized groups and topics that are fundamental in society but have been neglected in the long term. These are topics for the visually or hearing impaired, people with mental disabilities, for national minorities, LGBT groups, or for persons without a home. For these target groups, the Study 12 project called Peripheral Vision (Periférne videnie) works. This is a special series of productions that provides theatre groups and creators to present and at the same time educate the public on topics that society does not seem interested in. So far, Nomantinel Theatre, Tiché iskry (Silent Sparks), Zrakáč (The Seer) and Homeless Theatre (Divadlo bez domova) have used this platform (Fekete, 2021, p. 75).

The most common model used is long-term projects, which are not only carried out at the Theatre Institute, but also at partner educational and cultural institutions. Very often these are grant projects and co-production projects. Two such long-term exemplary activities are two focal educational projects for secondary school students called Dramatically Young/Creative Writing Workshops and Classics in the Graphic Novel.

The theoretical background was in accordance with the ideas of well-known authors and researchers who have written about drama education for handicapped people. For example, Joe Salvatore is a theatre educator and researcher known for his work in inclusive drama education. He has written extensively on the subject, exploring the transformative potential of drama for individuals with disabilities. R. Keith Sawyer: R. Keith Sawyer is a renowned scholar in the field of creativity and learning. He has written about drama and improvisation as a means of enhancing social skills and self-expression for individuals with disabilities. Diane Conrad is an author and professor who has focused on drama education and special needs. She has written books that emphasize the importance of drama in promoting inclusive education and engaging students with disabilities. Rhonda S. Black: Rhonda S. Black is an

expert in special education and theatre arts. She has written about using drama as a tool for inclusion, communication, and personal growth among individuals with disabilities. Kathleen S. Kniepmann is an author and educator who has written about drama therapy and its benefits for individuals with special needs. Her work highlights the role of drama in fostering creativity, social skills, and emotional well-being.

It's important to note that the field of drama education for individuals with disabilities is diverse, and many researchers and practitioners contribute to this area of study.

Creative Writing Workshops for Pupils and Students

The aim of the project is to promote creative writing for children and young people by popularising drama and theatre in this age group. The project runs throughout the theatre season in selected creative writing centres. In 2022, four centres have been selected: the Drama Theatre of the Slovak National Theatre, the J. Palárik Theatre in Trnava, the Municipal Theatre in Žilina and the Puppet Theatre at the Crossroads in Banská Bystrica. In each theatre a group of six to ten children met regularly once a week under the guidance of experienced lecturers, dramaturgs or lecturers of dramaturgy of the theatres, namely Iveta Škripková (BDNR), Lucie Mihálová (DJP), Daniela Brezániová (MDŽ) and Mario Drgoňa (SND). At the end of the 2022/23 season, a public presentation of the workshops' work was prepared. It took place on 18 June 2022 in the Blue Salon of the Drama Theatre of the Slovak National Theatre as part of the award ceremony programme of the Dramatically Young 2022 competition. The presentations of the year-long creative work were prepared by the participants together with their lecturers and the lecturer. The workshops were attended by 31 children and young people this school year. Some of them also entered their original works in the competition, from which the expert jury selected three works (Annual Report, 2022, p. 31).

A Classic in the Form of a Graphic Novel

Three European theatre institutions: the Slovenian Theatre Institute from Ljubljana (Slovenia), the Zbigniew Raszewski Theatre Institute from Warsaw (Poland), and the Theatre Institute from Bratislava (Slovakia) are collaborating to create a pilot model of cultural education in secondary schools through the graphic novel - comic book. The aim of the project is to stimulate the relationship of secondary school students to theatre with the help of graphic novels, to reach potential young audiences, and to introduce them to classical dramatic texts in an engaging and comprehensible way. The project was implemented with the support of the European Union under Creative Europe - Support for European Cooperation Projects 2019 program.

The aim of the project is:

- To produce and publish a joint international original series of graphic novels focusing on European theatre classics, thus diversifying the artistic and contextual means of theatrical expression.
- To involve graphic novelists, illustrators, designers, and theatre professionals and enable them to collaborate internationally.
- Introduce European theatre classics and similar performances to new young audiences and increase their interest in theatre and reading.
- To contribute to cultural education by developing a pedagogical drama programme for schools using the graphic novel as an educational tool.

The project partners have developed into comic form three major world dramas, namely the tragedy *Antigone*. The author of the graphic design is the Polish author of comics and children's books Daniel Chmielewski. Alfred Jarry's play *King Ubu* was worked on by the visual artist Ciril Horjak alias Dr. Horowitz, and finally, the world-famous William Shakespeare's *Romeo and Juliet* was worked on by the artist and illustrator Juraj Martiška, with the help of Daniel Majling's adaptation of the text.



Figure 1: Covers classic drama comics
Source: Theatre Institute Bratislava

In 2022, a collaboration with the bilingual C. S. Lewis in Bratislava, where a pilot educational programme of the project was launched. The programme in the pilot class (1st G class of the grammar school under the guidance of teacher Martina Sondej) included a 2-part theatre-educational workshop *Romeo and Juliet* in a Graphic Novel. The workshop tested the possibilities and range of using this comic in the classroom. The workshop was prepared in collaboration with the EDUdrama association, which is working with the institution on new workshops, research, professional outputs and presentation of this part of the project. The collaboration also includes the

creation of method sheets for educators for each graphic novel (Annual Report, 2022, pp. 31-32). The educational workshop Romeo and Juliet in the Graphic Novel was presented by the end of 2022:

- for the students of the Faculty of Arts of the University of Prešov (8.9.2022 in Studio 12 in Bratislava),
- for secondary school teachers as part of the professional accompanying programme of the international festival Puppetry Bystrica 2022 (26 September 2022 at the A. Sládkovič Gymnasium in Banská Bystrica),
- for grammar school students and teachers within the framework of the conference Theatre for Children - starting points, forms, perspectives in Prešov (25 and 26 November 2022, Viola Theatre in Prešov).

Based on the developed graphic novels and together with artists, students and teachers at partners' creative residencies, all partners developed a pilot model of innovative cross-sectoral and interdisciplinary culture and art education in high schools. The theatre heritage and history of the staging of selected dramas in partner countries were presented to the international stage with an e-exhibition.

In a similar manner, it is planned to prepare educational activities according to the proven model that we have implemented for the comic Romeo and Juliet. In the graphic novel was published by the end of 2022:

- for the students of the Faculty of Arts of the University of Prešov (8 September 2022 in Studio 12 in Bratislava),
- for secondary school teachers as part of the professional accompanying programme of the international festival Puppetry Bystrica 2022 (26 September 2022 at the A. Sládkovič Gymnasium in Banská Bystrica),
- for grammar school students and teachers within the framework of the conference Theatre for Children - starting points, forms, perspectives in Prešov (25 and 26 November 2022, Viola Theatre in Prešov).

In a similar style, it is planned to prepare educational activities according to the proven model that we have implemented for the comic Romeo and Juliet. In cooperation with the EDUdrama association, theatre-educational workshops and methodological sheets for the plays Antigone and King Ubu are being developed. Two other secondary schools have been approached for cooperation - the Secondary Vocational School of Pedagogy in Turčianske Teplice and the Secondary Vocational School of Pedagogy in Bratislava. The programs will be implemented in the first months of 2023.

Conclusion

Based on the experience and outputs of the educational projects of the Theatre Institute, we can confirm that the strategy of non-formal education meets with extremely positive feedback from students and teachers of the

participating schools and cooperating Slovak and foreign theatres, as well as the general public. The Theatre Institute's non-formal education projects and other similarly conceived projects offer an alternative to active leisure time that develops the abilities, skills and knowledge of the young people involved, develops their interest in the performing arts, and promotes aesthetic and ethical perception. Non-formal education thus complements the teaching process in schools, expands the space for young people's self-realisation, leads to creativity, inspires self-creation and can also stimulate a young person's future professional direction. Drama education is a powerful tool for empowering and giving voice to marginalized individuals and communities. It provides a platform for self-expression, fosters empathy, and promotes social and emotional development. The Theatre Institute's activities contribute to the inclusion of all individuals regardless of their background, ability or identity. Projects and programs create a safe and supportive environment that celebrates diversity and encourages participation by all.

These activities offer relevant content: stories, themes and theatrical techniques that resonate with lived experiences and provide meaningful activities for children, students, cultural marketers, and marginalized individuals (or groups).

Telling classic stories and personal narratives Encourage participants to share their own stories and personal narratives through a variety of dramatic forms such as monologues, skits, or improvisation. This process allows everyone to express their experiences, challenges, and aspirations, thus fostering a sense of fellowship and mutuality.

Drama is also a tool for exploring social justice issues and promoting self-advocacy. Encourage participants to critically examine social inequalities and engage in discussions and creative projects that raise awareness and inspire positive change.

Skills development: In addition to the personal and emotional benefits, drama education can also help develop practical skills such as communication, teamwork, creativity, and problem-solving. These skills can boost participants' confidence and increase their opportunities for personal growth and future success.

The Theatre Institute's activities are inclusive, and culturally relevant, and create transformative experiences that strengthen individual lives and voices, foster personal growth, and promote social change.

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Výskumné zistenia prezentujúce latentné agresívne správanie detí v predškolskom veku

Research Findings Presenting Hidden Aggressive Behaviour in Preschool Children

Barbora Kováčová, Martina Magová, Vlasta Belková

Abstract

The study describes covert aggressive behaviour that occurs as early as pre-school age. It is specific in that at preschool age the aggressor acts without hiding yet. Uniform findings are related to preschool age, supplemented by research findings from Slovak kindergartens. The authors describe on a specific situation of hidden aggressive behaviour, which was identified during the monitoring of aggressive behaviour in kindergartens.

Keywords: Hidden aggressive behaviour. Kindergarten. Monitoring.

Introduction

Although there are relatively many research and theoretically orientated and theoretically scientific and popular paperworks about bullying in the school environment, the basic of this text is the relatively little elaborated specific form of bullying that is hidden aggressive action. This is an aggressive act, which takes place indirectly in the group towards an individual, or against several individuals. This form of aggression has many labels (social aggression, hidden aggression, aggression, indirect aggression, Kováčová, 2019), depending on the perspective of the practitioners who use them.

Despite the different nomenclatures, experts agree that it is an aggressive action that damages the group's social relations towards the individual individuals and is realized vicariously (Kováčová, 2011; Kováčová, 2014; Fábry Lucká, 2017).

Hidden aggressive behavior of preschoolers

What is specific about hidden aggressive action in kindergartens is that there is only one victim in the group (a child regardless of gender, religion, race, or health), who is gradually isolated from the usual daily activities. It is a slow process with escalating tendency to isolate the child.

Aggression takes place from several sides, from the aggressor, and from other children who are involved not only at the aggressor's initiative. The aggressor in pre-school age is very specific about his/her actions also in view of his/her age. He/she remains hidden in the sense of the prohibitions he/she pronounces against the victim. In the group of other children, he/she performs directly, especially with regard to the type of instructions:

- *And we will not play with this one!*
- *Do not call this one to come to us!*
- *He/She is not my friend, nor yours!*

His/Her directness in communicating with the group and secrecy in communicating with the victim is also due to the fact that at the beginning of his/her trial he/she is not sufficiently socially mature to handle the manipulation with the group in a secretive way. If the aggressor at the beginning of his/her affairs has favourable conditions, he/she relatively quick to learn to manipulate the group members and to isolate the selected child on the basis of untrue arguments, without reason.

Based on pre-schoolers reports, the latent aggressive behavior is typical of specific statements in situations (Figure 1, 2). These are defined on the basis of a research probe in Slovak kindergartens and an important role plays the so-called „message“ (an important warning for the victim).

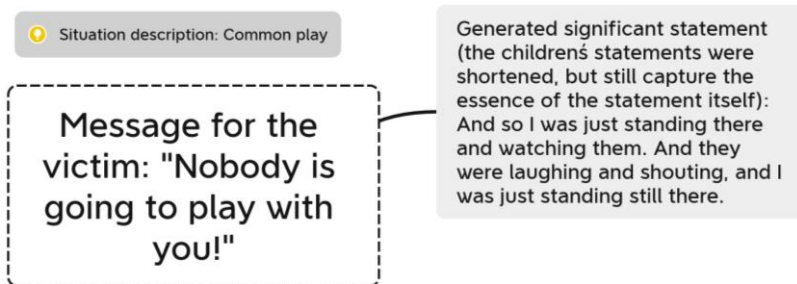


Figure 1: *Common play*

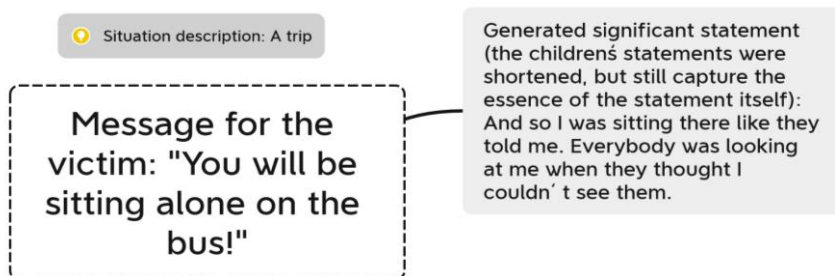


Figure 2: *A trip*

The basis of the described meta-communication is to inform the chosen child - the victim of the prohibition to participate in a particular situation and not to be present. The prohibition itself, as we have already mentioned, is given by another person (sympathetic to the aggressor), and the way the "prohibition" is carried out in a variety of forms - from verbal information during play, during walks, up to threats (this way of communication can be observed also in groups of pre-school children before joining an elementary school). Hidden aggression is a specific form of bullying that Crick- Grotpeter (1995) called as "non-physical aggression". From their point of view, it is a momentary effect in the mutual behaviour of people in society, at all levels of social contacts. Later, Fried (1996) said that this form of aggression should not be considered to be a typical aggressive behaviour because this silent, historically tolerated behaviour was considered as a natural part of socialization. Putallaz et al. (2007) confirmed that it is a deliberate ignorance of a member (victim) in various situations, but which strictly excludes any direct attacks on the victim. Later, they considered slander, obloquy aimed at weakening the position of the victim to be the indirect manifestations, resulting in damage to the reputation (concerning the "good name" or the social reputation) of the victim.

Characteristics of the hidden aggression in prechool age

When linking the hidden aggression to the pre-school age of participants, we consider it correct to point to their closer characteristics. The description of this characteristic is considered to be significant in view of the analysis of the situation within this paper. The first study of hidden aggression (Crick, Werner, 1998) dwells on the fact whether in this age (meaning the early age) it is correct to write a paper on the hidden aggression. According to their research findings, the existence of hidden aggression in a child younger than 2,5 years has not been clearly confirmed. Crick (1997) stated that the emergence of the hidden aggression in early childhood (overlapping to the preschool age) is associated with a reduced level of mutual acceptance (negative preferences) and an increased tendency from the peer group to reject the peer, the friend, simply the one of them. Lovaš (2010) described a scenario theory by Huesmann, as an information processing model that illustrates the development of habitual aggression among children. The author claimed that a child creates the aggressive scenarios at an early age based on personal experience and learning by observing the surroundings. The result is "a network of cognitive scenarios of an aggressive behaviour in specific situations. To activate the scenario, it is sufficient to invoke and subsequently create conditions that can trigger the situation. It is enough to simply provide an information which carries the basic message to children we will not play with him/her, he/she will not be at our party, he/she will not sit with us at the table,

etc The aggressor does not need to hide According to Rigby (2001), a "lower" degree of concealment is typical for this age. At the age 3 to 5 years, the hidden aggression begins with prototype examples "You cannot come to my party", "You cannot play with us". This type of behaviour is obvious at the outset, the victim is informed, even present during the conversation. The preschool aggressor does not mind his . participation, usually it's a matter of maturing of the child. Gradually, he/she formulates his/her strategies through an intermediary In young school age, the latent aggressive behaviour becomes more discrete in terms of the form of aggression and aggressor's behaviour The behaviour of a school-aged aggressor is more elaborate and hidden Ostrov et al. (2004) claim that the identity of the perpetrator is always known, because the child in pre-school age is dealing with the situation here and now" Children have an effort to reach the goal of being in the spotlight being favourite" They are reaching their intention by shedding, joking on behalf of a member of the group (at this age this is not a conscious behaviour calculation). Rigby (2001) justifies this fact by saying that the younger aggressor (in terms of early and pre-school age) does not have the experience to act anonymously, but gradually acquires the competence by this procedure - to act aggressively Typical are the direct and indirect attacks of the aggressor against the victim (Archer, Coyne, 2005). When comparing the latency rate at younger school age, we can say that the aggressor has a reasonable ability to act aggressively in a hidden way, and his/her strategies are usually well thought out. It can influence the peer group members while managing the entire process of hidden aggression. Usually a child who started with aggression in pre-school age develops and evolves into concealed aggression, if the favourable conditions are created (see Ostrov et al., 2004).

Situations from research in kindergarten

Kindergarten, as Kováčová wrote (2019), represents one of the first opportunities "to develop friendships and relationships that can even exceed the school environment." Social interaction as part of friendships, acquaintances, or brief meetings is considered by Walden et al. (1999) not only as one of the success indicators of the integration process, but also as a means of integration. In particular, it relates to the pre-school age in which the ability of social interaction with peers represents an important developmental stage, while this interaction carries an interpersonal context of social, speech and cognitive development. The space of a kindergarten where hidden bullying takes place is typical of the use of hidden elements in the behavior of the aggressor, the individual participants of the group, the entire group against the victim (Kováčová, 2011, Vodičková, 2022).

a) A comment whose starting points are researched in connection with mediated aggressive behaviour in preschool age

The research findings of Monks et al. (2005) have shown that the preschool age is an ideal time for carrying out the hidden aggression. Verlaan & Turmet (2010) confirmed that this form of aggressive behavior at this age is rather common. Practically, it appears in every collective where it is initially considered to be a common behaviour. The degree of acceptance of this form of peer group behaviour depends on the boundaries of the tolerability of the harming behaviour. Excluding a child from a particular game, a situation based on a secret ("do not tell it to him") suggests a higher form of mediated hidden action. At this point, the aggressors in the pre-school age are aware of their manipulative tendencies. The aggressor does not expect any of the present children to request reasoning (with true content). Currently, a touch of mystery that s joining the children and promotes this situation to be something extraordinary is enough.

b) Recommendations for teachers and parents

From this situation, it is clear that the use of role plays to clarify the overall course of the situation can be useful.

c) The situation evaluation

... Him being an aggressor? No way, there are no serious problems with him. He is decent, he does not swear, he has friends, children like him, there are really no problems with him. It is true that he chooses his friends in a special way, but children do not complain. And really nobody played with Radko. He was on the playground alone, since no one came to him, so he put down his bounce-bike and went to the sandpit, where there was the pirates fight going on. Can I be a pirate, too? He asked. All children turned to Kamil. He pretended that the question does not concern him. Samko stepped out of the pirates group and turned to Radko, saying, "We're not picking up anybody anymore, come later ..."

In this case, the occurrence of repeated aggression was confirmed. As this was a group of children between the ages of 5 and 6, they were confronted with the situation and the teacher asked them to explain why Radko isn't the right friend for them. Currently, this type of communication is not present in this group children. Since September, they will start the first year of elementary school. Kamil's parents have enrolled him to other elementary school than the children of the class will go to. It is not impossible that in another group Kamil will not try to use his experience to build the status of an aggressor. Of course this does not have to be the rule. It may even

happen that Kamil will meet a new leader in the new class who will be more skilled in the classroom manipulation strategy, or who knows the classmates from the kindergarten. In this situation, Kamil may even become a victim.

A stigmatized pupil/child involuntarily loses friends, as well as the social relationships with the group. Failure in the group and the feeling of inferiority increase the victimization in the areas in which the child/pupil figures in the position of the victim. Anxiety leads to a loss of interest in school, the victim does not even have to want to finish the school he/she can voluntarily leave or can be attempting an intentional exclusion because of a specific, often trivial reason (Rigby, 2001). In the pre-school age, education is an important part of the child upbringing. It should be conceived not only from the above mentioned facts, but it can be supplemented by the verbal rejection of the hidden aggression (not its understatement) and an analysis of the situation. Condemnation of the hidden aggression should be done by a teacher who is the authority in a given environment of the kindergarten for the child. Clarification of the process "I'm not playing with you, you're not my friend you're like this and that, let's not play with him" - is an important and primary step in educating pre-school children in the context of concealed aggression towards their peers. It is necessary to explain to the child that this type of behaviour causes to another one pain and suffering. It is strategic to evidence and argument all the information - why yes and why not, eventually to open a discussion about the feelings and experiences of the children. In case of children under the age of four, the clarification should be appropriately conducted by the use of a fairy tale, or a story of animal heroes with an emphasis on naming their inner experiencing.

Conclusion

In the pre-school age, education is an important part of the child upbringing (Island & Bishop, 2008). It should be conceived not only from the above mentioned facts, but it can be supplemented by the verbal rejection of the hidden aggression (not its understatement) and an analysis of the situation. Condemnation of the hidden aggression should be done by a teacher who is the authority in a given environment of the kindergarten for the child. Clarification of the process "I'm not playing with you, you're not my friend you're like this and that, let's not play with him" - is an important and primary step in educating pre-school children in the context of concealed aggression towards their peers.

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children under the age of four, the clarification should be appropriately conducted by the use of a fairy tale, or a story of animal heroes with an emphasis on naming their inner experiencing.

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Humor vo vzdelávaní ako predpoklad rozvoja humorných žánrov v médiách

Humor in Education as a Prerequisite for Developing Humorous Genres in the Media

Jana Doaré, Stanislav Benčíč, Ľudovít Hajduk

Abstract

The paper deals with the impact of education on the quality of national humor, the state of which is reflected in the media. It uses literature to show that humor promotes mental health and that the ability to understand and create humor is conditioned by a child's early experiences at home and school. The presentation of different forms of humor in the classroom and their implications are explained and evaluated through observation and research findings. The risks and benefits of applying humor during lessons and in didactic materials are discussed.

Keywords: Humor. Education. Ethics. Mass media. Classroom atmosphere. Communication. Theories of humor.

Humor, laughter, and smile - a small amount of theory

Humor can be a valuable tool in the field of education, particularly in the context of mass media communication. It might convey crucial messages or values in a way that is less likely to be perceived as preachy or didactic. Humor can help to make complex or dry material more engaging and accessible to a broader audience, making it more exciting and memorable so that people will pay attention and retain the information.

In mass media communication, humor is used and applied as background in TV shows, ads, and other forms of media to make them more appealing to audiences and make it more likely that people will watch, listen, or read. The use of humor supports attention and increases audience engagement.

It is important to note that using humor in education and mass media communication should be done with care, as it can be culturally or socially sensitive. It is necessary to be aware of potential biases and stereotypes and avoid humor that may be offensive or hurtful to specific groups of people.

Humor, being a spice of life, is very complex, and many theories cover this subject. It can vary from person to person and can include many topics, such as satire, irony, and wordplay. Merriam–Webster dictionary

(2001; p. 564) defines *humor* as "the mental faculty of discovering, expressing or appreciating something that is comical, amusing, or absurdly incongruous." It is helpful to introduce the term "sense of humor," which refers to the ability to find amusement or enjoyment in certain things, often in the form of jokes, comedy, or playfulness. A good sense of humor is often seen as a positive trait as it can help lighten the mood in challenging situations and bring people together.

"The humanities and the literature of the world, from the time of the ancient Greeks to the present, have been concerned with the nature of comedy and laughter." writes Wooten (2015). The definitions, explanations, and interpretations of humor might be found in philosophical, psychological, and anthropological essays, works, literature articles, or social studies. Wooten (2015, p. 240) describes humor from different perspectives: from Plato and Aristotle, who "felt that laughter arose from the enjoyment of the misfortunes of others and comedy was an imitation of people at their worst.", through psychoanalyst Sigmund Freud who noted "Humor has a liberating element, it is the triumph of narcissism." and believed that "civilization has led to repression of many basic impulses, and joking is a socially acceptable way of satisfying these repressed needs.", to psychologist Harvey Mindess who "viewed humor and laughter as the agents of psychological liberation. They free us from the constraints and restrictive forces of daily living and, in doing so, make us joyful".

Bell and Scheel describe three significant theories of humor: the superiority theory, the incongruity, and the release theory. The superiority theory of humor, also known as the "Schadenfreude theory," suggests that people find humor in the misfortune or downfall of others because it makes them feel superior and helps to boost their self-esteem. It was first described by the ancient Greek philosopher Aristotle and later developed by Thomas Hobbes and Sigmund Freud.

The incongruity theory posits that humor arises from the perception of a mismatch or discrepancy between two or more elements in a situation. This mismatch can take many forms, such as a violation of expectations, a contrast between different levels of meaning, or a clash between different frames of reference. The theory suggests that when one encounters something incongruous or unexpected, the brain is forced to resolve the discrepancy, and this resolution process may be experienced as humorous.

The third psychological theory of humor, release theory, explains why and how people find things funny. According to the theory, humor releases pent-up psychological tension, such as anxiety, aggression, or frustration. When an individual encounters a humorous situation or joke, the tension is released through laughter, providing relief and well-being. The theory suggests that humor is a coping mechanism that helps individuals deal with difficult situations. It also proposes that the funniness of a joke or situation is directly proportional to the amount of tension it releases.

Humor, laughter, and smiling are linked to various physical and mental health benefits. Studies have shown that laughter can reduce stress hormones, lower blood pressure, and improve immune function. Thus, it helps to improve cardiovascular health and may be beneficial for pain management.

Laughter and humor also have been discovered to affect mental health positively. Laughing may boost mood, reduce anxiety and depression, and improve overall well-being. It is supposed to increase feelings of social connectedness and improve communication and relationships with others.

Smiling, a nonverbal expression of positive emotions such as happiness and joy, can release endorphins, enhancing overall mood and reducing stress. It is important to note that the effects of humor, laughter, and smiling on health may differ for everyone. Even if further research is needed to understand better the underlying mechanisms and optimal methods for incorporating humor and laughter into a healthy daily lifestyle, humor is a powerful therapeutic tool in different therapy methods, such as cognitive-behavioral and psychoanalytic therapy. Wooten studies humor from different perspectives and presents, among others, therapeutic humor (2015, p. 239-257).

Power of Humor and its Effects in Today's Classroom

Nowadays, we fully understand that using humor in a classroom can be constructive. Laughter and smile, having their rightful place in a school, pair with a good atmosphere, bring open-mindedness and tolerance, release stress, increase imagination, stimulate creativity, and boost motivation. They may successfully accelerate the process of learning.

Nevertheless, it is essential to add that laughter and smile do not necessarily represent expressions of humor and the spirit of play. Inappropriate grimaces, laughter full of sarcasm, signs of irony, hypocrisy, or a glimpse of hate do not connect to a sense of play or ludic. Lethierry (1998, p. 169) suggests that strategy "move from involuntary humor of school to a conscious use, partially mastered, to overcome institutional conflicts and take a step back from one's own "humor," develop (it) with the divergent mind of imagination and its indefinite potentialities." As the general term humor encompasses many concepts, Bouquet and Riffault (2010, p. 13-22) explain the "status of humor in various realities" by defining and clarifying semantic fields which make people laugh. The authors distinguish laugh, comedy, irony, mockery, jokes, satire, caricature, parody, self-mockery, and humor. Assuming that laughter and smile create a pleasant and fruitful atmosphere in a classroom, others, such as mockery and irony, shall cause the opposite effect. They are inherently aggressive and dangerous and should not be contained in the life of the classroom. However, studying and exploring types of discourse or literary/non-literary genres are the exception to the rule. The maturity and age of pupils and students are fundamental when applying irony

and sarcasm in education since adolescents or adults comprehend and tolerate them easier than young learners. The correct and non-violent use of parody, word games, and puns might become creativity tools, unlock taste for divergent thinking and free play and bring playful creativity. Thus, a background in humor can also be beneficial for careers in advertising, public relations, marketing, and the entertainment industry. Decuré (2015, p. 37-54) mentions, "Humor, laughter, pleasure have become essential, even indispensable elements in the life of society in the second half of the 20th century, not only in media, entertainment or spectacle but also in the world of work and education". The professor claims not to use certain unacceptable and inappropriate forms of humor, such as sexist, racist, religious, sexual, or ethnic jokes or jokes aimed at denigrating learners (irony, sarcasm) or "too much" jokes. Indeed, the most important is the education, learning process, and personal development, not using humor at any cost. Stambor (2006) quotes professor Shatz: "' Professors' jobs are to educate, not to entertain. But if humor can make the learning process more enjoyable, then I think everybody benefits as a result". If laughter and smile help create a playful ambiance and thus may lead to distraction and chaos, it is necessary to acknowledge the virtues and limits of laughter in education.

Works of Ziv (1979) embrace the experimental research conducted to assess the pedagogical effects of humor by comparing the reaction of different groups, only some of which received highly humorous education. The first comparison shows learners' age is paramount when appreciating a teacher's humor. The older students are, the more they enjoy humor in their classroom. There is a correlation between students' age and their enjoyment of humor in the classroom. However, individual personality, cultural background, and personal experiences may also play a role in a student's sense of humor and enjoyment in the classroom (Ziv & Diem, 1987).

The pleasant climate in a classroom diminishes the distance between the teacher and students and allows a more positive teacher's role perception. From the student's point of view, it makes learning easier. The experiment shows that humor could promote learning and become a "facilitator" during exams. However, the "humorous" lessons must be consciously and carefully prepared, and there is no place for "just" improvisation. Spontaneous humor is also valuable for teaching. It can help to lighten the atmosphere. Nevertheless, Ziv concludes, it will not necessarily positively impact learning as well-directed, prepared humor does.

As regards the connection between humor and creativity, according to the author, incorporating humor in teaching improves students' creative writing performance. The study confirms that the influence of humor is durable. The groups studying with humor stayed significantly more creative (even after three months) and scored higher on the final exams. An environment of fun indicates a culture of trust. When students feel comfortable and safe expressing themselves and sharing ideas, it can lead to a more open

and creative atmosphere. Additionally, when students can make jokes and be light-hearted with one another, it can help build stronger relationships and a sense of camaraderie. Students can share their concerns and mistakes non-judgmentally, and where they can learn from them. The students stay motivated, creative, and disciplined.

However, Ziv (1979) explains that a comedian's influence depends on the task's objectives and nature. If a comedian is an excellent motivator to start and finish the task, she or he can be perceived more as a "brake" in the middle. In such situations, when more comedians are in the class, they can be divided into more groups.

Hugues Lethierry summarizes that humor keeps conflicts at a distance by taking a step back; it becomes an excellent peacemaker and supports creativity by inventing tricks, surprises, and even seduction.

"Humor is a multi-purpose tool. In the form of pedagogical matter, stimulation seduces boredom and tension, relaxes (this is the effect of laughter), and motivates," claims Decuré (2015). Summarizing the results of several types of research, Bogatti (2021) presents the effect of humor in a classroom from four different perspectives: socio-cultural perspective (increases mental flexibility, improves working relationships, demystifies the image of the teacher, reduces the distance among individuals), psychological perspective (creates a pleasant climate which develops group cohesion in a class, has an impact on motivation and persuasion), physiological perspective (promotes the production of endorphins and such reduces anxiety, inhibits pain, stimulate the memorization process fostering learning) and cognitive perspective (stimulates the cerebral activity, encourage learning).

While humor can be a very effective and refreshing tool in a classroom, too much may lead to several negative consequences. Stambor (2006, p. 64) mentions that "Humor can be overdone to the point that students are so busy awaiting the next gag that they miss the teacher's message." Using too much humor in a classroom may harm the learning environment. When humor is overused, it can cause a distraction and make it harder for students to focus on the material being taught. *In pari materia*, Faure (2000) explains, "Humor must be a subject of an exact dosage. Too much humor can turn a teacher into a clown and a classroom into a circus, going diametrically opposed to pedagogical and educational requirements." It all can lead to a decrease in a student's ability to retain information and a lack of engagement with the material. It can make it difficult for students to take the teacher or the class seriously and cause a lack of respect for the teacher and the material.

Furthermore, the use of inappropriate humor or the form of it to mock or belittle students creates a hostile classroom environment and harms the relationship between teacher and student.

Demirkan and Zeytinkaya (2015, p. 58-64) try to answer the problem of irony and cynicism in the modern educational process regarding language teaching. According to Socrates, the authors claim that irony is an art of

questioning, and “Maieutic is an interrogative method that literally consists of giving birth to spirit. It is for this reason that should be used to trigger the creativity of students.” As “irony and cynicism are capable of causing scars and harmful consequences,” the teachers must be careful, find “well-proportioned balance and know where the limits of the use of humor and irony are, and be aware of these difficulties.” From this point of view, “Irony is not an empty concept that must be used indiscriminately to express the spirit of mockery, criticism, and jokes. It is an art of questioning, of making people think, and a technique of communication and thought. The philosophical, pragmatic, and pedagogical approach to irony teaches us the many uses of this Socratic art of nowadays teaching.”

Nonetheless, a toxic classroom environment makes it impossible for students to feel safe, respected, and valued. Schadenfreude-based humor can also perpetuate negative stereotypes and perpetuate a culture of bullying. Mainly, humor directed at a specific student or group causes them to feel marginalized, targeted, or disrespected. Teachers must be aware of their humor's potential effects and ensure that it is appropriate, respectful, and supportive of the learning process. It is vital for teachers to use humor in moderation and to use it in a way that is appropriate and respectful and supports the learning process.

Ronald A. Berk highlights that incorporating humor or comedy can significantly enhance teaching material while maintaining its essence. The emphasis should prioritize the student's needs rather than thinking like a professor. He stresses the importance of catering to their multiple intelligence needs and cultural backgrounds to help them understand the concepts better in a way that resonates with them. The focus should not be on the professor but on the students and their learning experience.

Teaching with the use of humor as background in mass media communication

Teaching with humor and understanding humor during the educational process can serve well as a background for mass media communication. When teaching students about the different types of humor, such as satire and parody, and the potential effects of humor on audiences, students might gain a deeper understanding of how humor can be used in mass media. When using contextual humor in the classroom, teachers awaken a creative way of thinking, help students to become open-minded, establish information, and easier understand the role and use of humor in different forms of media, too.

Furthermore, students can learn and obtain practical knowledge on using humor to support the message they want to express and use it to attract and retain audiences.

Also, teaching humor certainly lends a hand to students apprehending the importance of considering the audience and context when using humor in

mass media, learning about the ethical considerations of using humor in mass media, and how to use humor to impact society positively. Not to mention understanding the potential adverse effects of humor, how it can perpetuate stereotypes and marginalize certain groups, and how to use humor appropriately and respectfully. Teaching with humor, understanding humor, and humor in education can all serve as a background for mass media communication by providing students with the knowledge and skills needed to understand and effectively use humor in different forms of media.

According to Ermida and Chovanec (2012, p. 3), humor and the media have always been closely connected. They are “intertwined phenomena that it may be hard to tackle one without resorting to the other.” Humor in mass media communication positively impacts audience engagement and receptivity. The messages are more memorable and entertaining and can help build trust and credibility with the audience. Various cartoons and comic strips, humorous adverbs and Internet gags, hilarious videos, favorite solo performances such as one-person shows and sitcoms, as well as funny remarks in editorials and opinion articles – everything contains this spice of life. Thinking of a perfect and unique marketing strategy or brilliant distraction to “attack indirectly and voice the unspeakable” (Ermida, Chovanec, 2012), humor has its proper and robust place in everyday mass media communication and indeed becomes a “sociolinguistic phenomenon”.

Ethical aspects of dark humor and Schadenfreude

Dark (or black humor/comedy) is a form of humor that focuses on taboo or controversial topics, often accompanied by dark and inappropriate wit. It is characterized by its ability to allude to sensitive topics such as death, illness, violence, racism, sexual themes, etc., in order to provoke laughter or an ironic reaction. It is important to note that black humor can be very subjective, and some people may feel uncomfortable or offended by it because these topics may be painful or personal to them. It is important to express black humor appropriately and in situations where it is appropriate and acceptable to all present. It is rarely appropriate to use black humor in public or formal situations as its nature can be controversial and offensive. The moral view of dark humor is a position that may vary from person to person. Some people find dark humor perfectly acceptable and enjoyable, while others may find it offensive or immoral.

Proponents of dark humor believe that the hypocrisy and absurdity of certain situations can be the subject of laughter and humor. They believe that dark humor can act as a way of dealing with unpleasant or sensitive issues, allowing people to temporarily disconnect from the seriousness of the situation. From this perspective, dark humor can function as an expressive form that allows for the release of tension or anxiety. However, other people

may find dark humor unacceptable or unethical. There may be a concern that dark humor may cause pain or offend people who have experienced traumatic experiences. Also, some may consider that the unintended consequences of dark humor may undermine social solidarity and reinforce negative stereotypes or discrimination. Overall, the ethical view of dark humor is subjective and depends on the personal values, beliefs, and experiences of each individual. It is important to respect other people's opinions and sensitivities and to treat dark humor with care and understanding of the potential impact it may have. This type of humor is not kind in a school setting. It is not recommended to use it. It is unacceptable if it ridicules people of a particular religion, belief, age, or race.

Schadenfreude in German and English refers to the pleasure or satisfaction that someone may derive from the misfortune or suffering of others. Schadenfreude is a German expression meaning "unhealthy joy" or "malignant joy" that we experience when we observe the misfortune of others. It is a malicious joy - a complex emotion that reflects a certain level of envy, resentment, or rivalry towards the person experiencing the misfortune. While it is a common human emotion, it is generally considered negative and unkind to take pleasure in the suffering of others. It is a complex phenomenon that has both ethical and psychological aspects. Considering the ethical aspects of Schadenfreude, it is necessary to pay attention to those phenomena that are present during such performance:

- a) Lack of empathy: Schadenfreude can indicate that a person has a lack of empathy for others. Instead of feeling compassion or support, someone takes pleasure in the suffering of others. This raises ethical questions about the moral responsibility to care for the welfare of others.
- b) Unfairness and justice: Schadenfreude can occur when someone believes that the other person has received a just punishment for their wrongdoing. This can raise ethical questions about the principle of fairness and justice. Is it ethical to feel schadenfreude when it arises because of a perceived just punishment?
- c) Social dynamics: Schadenfreude can also occur in social interactions, especially in situations of competition or rivalry. If we feel schadenfreude when a competitor fails, this can be seen as ethically problematic as it can affect relationships and cohesion within a community.
- d) Respect and dignity: Schadenfreude can lead people to view others as objects of ridicule or laughter. This can lead to a violation of the respect and dignity that all people should have. It is important to be aware of how our actions and feelings can affect the human dignity of others.
- e) Personal integrity: Schadenfreude can also call into question a person's personal integrity. If someone takes pleasure in the suffering of others, this could indicate that he/she has negative qualities or envy themselves. It is important to reflect on one's own motivations and moral values to ensure behavior with ethical integrity.

It should be noted that ethical evaluations of schadenfreude may depend on cultural and contextual differences. In some situations, schadenfreude may be considered harmless, while in others it may be considered morally inappropriate or even reprehensible. It is important to consider individual and cultural norms in order to develop a comprehensive understanding of the ethical aspects of schadenfreude.

Conclusion

An educator with a sense of humor knows education and learning don't have to be time boring and serious. He or she can use humor and jokes to make learning more exciting and memorable. For example, instead of a regular lecture, it is possible to give a "comedy class" where jokes and anecdotes are used and related to the topic of study to make it more accessible and engaging for students. The art of teaching is also to use funny examples and situations to illustrate complex concepts or theories.

Of course, it is essential to balance humor and seriousness to not distract students from learning. However, using humor can help to reduce tension, affective filter and create a positive classroom environment, which can contribute to more productive learning. In addition, it creates funny moments to connect with students and create a friendly atmosphere. This can help reduce the barriers and fears often accompanying learning, especially in a new or challenging area of knowledge. Overall, being an educator with a sense of humor means introducing an element of play and joy into learning, which can contribute to a more positive and practical learning experience.

A teacher with a sense of humor can influence the generation he or she has raised not only by making former students in the profession have a positive mindset and attitude when dealing with everyday problems, but also by working with humor in the artistic sphere to ensure their high social prestige and recognition through the media. Humor is part of the culture of a nation, and humorists who have worked on the stage or in the media in their lifetime find their way into school textbooks and inspire students to work with elements of humor. An interaction occurs: the teacher educates his pupils (students) on a humorous view of the world, and the humorists, through the teachers, provide the didactic material. Two Slovak teachers, Milan Markovič and Stanislav Štepka, have significantly influenced Slovak culture and mapped out folk humor, which they have reinforced by presenting authentic dialect from the area around Piešťany (Radosina naive theatre – Radošínske naivné divadlo). Július Satinský (* 20.12.1941, Bratislava - † 29.12.2002, Bratislava) was a Slovak actor, comedian, playwright, novelist, publicist, and writer, who is known (also personally) by today's generation and even a relatively large monument in the center of the Slovak capital (Dunajská Streda, Bratislava). We should also note that comedians are disappearing, and "artists" who present their attitudes through stand-up shows are increasing.

What is the difference? The comedian is a professional entertainer, actor, and writer who performs various comic acts, and the standup gagman is a professional performer who tells jokes and his or her artistic performance is limited. For a society to have more comedians than standup gagmen, it needs not only intelligence and experience but also education in this area. Reading books with humorous content and inspiration in a school setting replaces experience and provides inspiration for a kind and artistic portrayal of humor.

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Fotografia dokumentalna w edukacji artystycznej

Documentary Photography in Art Education

Patricia Biarincová

Abstract

Documentary photographs of Karel Plicka, Martin Martinček are interesting for us not only as valuable historical documents, but also for their great artistic value. In this paper we will present practical examples of how documentary photography can be used in contemporary visual art education.

Keywords: Documentary photography. Art education. Creativity. Folk art. Tradition.

Wstęp

Dziedzictwo tradycyjnej kultury ludowej jest jedną z ważnych wartości każdej społeczności czy narodu. Jednocześnie jest to jeden z najbardziej charakterystycznych znaków identyfikacyjnych naroda. Dziedzictwo tradycyjnej kultury ludowej daje nam możliwość doświadczenia poczucia więzi i ciągłości z poprzednimi pokoleniami, różnicuje i wzmacnia niepowtarzalną tożsamość narodu. Oryginalność, ponadczasowość to atrybuty kojarzone również ze sztuką piękną. Nierzadko łączy się starą tradycję z nowoczesnością i współczesnością. Taki sposób myślenia i łączenia sztuki ludowej ze sztuką współczesną jest nam bliski. Ciągłość tradycji we współczesnym znaczeniu jest możliwa także dzięki procesowi pedagogicznemu. Dążymy również do tego procesu poprzez proces twórczej kreacji opartej na edukacji artystycznej.

Budowanie relacji z własną tożsamością narodowo-kulturową w postaci edukacji, przede wszystkim dzieci i młodzieży, ale także dorosłej populacji poprzez kulturę ludową, może odbywać się różnymi metodami lub procedurami. System edukacji szkolnej na Słowacji umożliwia szkołom wszystkich typów i programów edukacyjnych ustalanie własnego lub alternatywnego scenariusza edukacyjnego, w którym szkoły (ZŠ, ZUŠ, SŠ, VŠ) mogą koncentrować się na tematach lokalnych i regionalnych, a także na narodowej tradycyjnej kulturze ludowej.

Plicka i Martinček, twórcy fotografii dokumentalnej

Karol Plicka (1894 - 1987) jest wyjątkowym reprezentantem czeskiej i słowackiej sztuki. Martin Martinček (1913 - 2004) ważny słowacki fotograf.

Karol Plicka był czołowym fotografem, reżyserem i operatorem filmowym, folklorystą i muzykiem obdarzonym wszechstronnym talentem. Był jednym z założycieli Akademii Sztuk Scenicznych w Pradze, w latach 1937-1938 był profesorem Szkoły Rzemiosł Artystycznych w Bratysławie, od 1947 profesor na FAMU w Pradze (Tausk, 1981). Posiadał doskonały słuch i wrodzony talent artystyczny. On sam siebie określał jako człowieka *dziewięciu rzemiosł*. Interesował się fotografią, filmem, etnografią i tradycjami. Kolekcjonował pieśni ludowe, bajki, gry dla dzieci i muzykę ludową. Robił fotografie dokumentalne ze Słowacji z okresu pierwszej połowy 20. wieku, które są cenne zarówno z historycznego, społecznego, jak i artystycznego punktu widzenia.

W 1919 roku, w trakcie studiów, przyjechał Plicka na Słowację po raz pierwszy. Już w tym czasie zaczęły powstawać pierwsze fotografie dokumentalne przedstawiające słowackie krajobrazy dla Matice słowackiej. Swoimi zdjęciami z obszaru kultury, sztuki i architektury ludowej stopniowo zajął miejsce pośród światowej awangardy fotografii społecznej. W książce *Slovensko vo fotografii Karola Plicku* (Plicka, 1949) dokumentuje kulturę ludową, krajobrazy, architekturę, znaki etnokulturowe, tożsamość kulturową i regionalną kulturę Słowaków. Przedstawia liryczne obrazy z życia ludzi z różnych środowisk, dokumentujące kulturę materialną i duchową w środowisku wiejskim w pierwszej połowie 20. wieku. Na jego zdjęciach są ludzie ubrani w świąteczne stroje ludowe, w ubrania robocze, przed kościołem, na łąkach, w trakcie pracy w domu lub w polu. Plicka często robił zdjęcia dzieci. Po mistrzowsku potrafił uchwycić spontaniczność i temperament dzieci w trakcie ich zabawy. Fotografie Karola Plicki są dla nas cenne zarówno w kategoriach historycznych dokumentów, jak również wypowiedzi artystycznej, z której możemy wyczuć głębszy stosunek do fotografowanych obiektów. Etnokulturowy, dokumentalny i realistyczny charakter zdjęć Karola Plicki nas autentycznie uobecnia i pokazuje pierwotne wiejskie środowisko z okresu 30-tych aż 50-tych lat 20. stulecia. Autor na swoich zdjęciach uchwycił to, co w latach 30-tych stało się już przeszłością i zaczynało się zmieniać w historii: ludzi ubrani w autentyczne świąteczne stroje ludowe lub ubrania robocze (Plicka, 1949).

Martin Martinček był prawnikiem z zawodu cywilnego, pracował jako adwokat, później jako sędzia i przedstawiciel państwa w Bratysławie. W roku wyjechał z Bratysławy na Liptów. Tu jednak ponownie zaczął oddawać się fotografii. W 1957 roku został po raz pierwszy członkiem sekcji fotograficznej Związku Słowackich Artystów Plastyków, a w 1961 roku niezależnym fotografem. Publiczności przedstawiał się swoimi nietradycyjnymi wizualno-artystycznymi fotografiami krajobrazu, różnymi detalami struktur z naturalnych materiałów, takimi jak: struktury drewniane, kamienne kształty

czy obrazy w wodzie. Często tworzył fotografie z intymnymi widokami górzystego, pagórkowatego krajobrazu i mieszkańców Liptowa, z których wiele publikował także w książkach. Na swoich fotografiach uwiecznił niesamowite momenty krajobrazowe i portretowe. Tworzył czarno-białe cykle fotograficzne z mocnym akcentem społecznym oraz cykle barwnych, abstrakcyjnych wycinków natury (Pauer, Martinček, 2006).

Centrum Etnografii i Sztuki C-ET-ART

Granice pomiędzy miejskim a wiejskim stylem życia zacierają się ze względu na obecny charakter społeczeństwa. Proces ten ma duży wpływ na stopniowe znikanie tradycyjnej kultury ludowej w jej oryginalnej formie. Na podstawie wydarzeń w zglobalizowanym społeczeństwie dostrzegamy pilną potrzebę propagowania wartości kultury regionalnej i lokalnej poprzez sztukę ludową. Dostępne i bezpośrednie źródła sztuki ludowej możemy znaleźć w muzeach, na wystawach, w książkach, mediach, w artykułach teoretyków sztuki i etnografów, na imprezach kulturalnych, ale także w warsztatach żyjących i tworzących artystów ludowych (Biarincová, 2014, Biarincová, 2020, Biarincová, 2021).

W dzisiejszych czasach istnieje wiele miejsc, gdzie można spotkać się z kulturą ludową. Ważne jest jednak to, w jaki sposób i gdzie otrzymujemy informacje na jej temat. Uważamy, że właśnie środowisko akademickie, które ma duży wpływ na kształtowanie światopoglądów, jest w stanie wpływać na sposób myślenia ludzi. Tym wnioskiem staramy się kierować także my, na Wydziale Edukacji Artystycznej Uniwersytetu Katolickiego w Rużomberku i dlatego tworzymy takie środowisko i takie bodźce dla studentów, które umożliwiają im:

- bezpośredni kontakt i autentyczne starcie z regionalną kulturą ludową poprzez tradycyjne sztuki ludowe,
- nabycie relacji do własnych kultur lokalnych poprzez ich zrozumienie w procesie edukacji przez sztukę,
- poznanie swoich korzeni historycznych, regionalnych i etnokułturowych.

Centrum Etnografii i Sztuki C-ET-ART – jest specjalnym miejscem pracy Wydziału Edukacji Artystycznej na Uniwersytecie Katolickim w Rużomberku, które oferuje szeroki zakres możliwości bliskiego kontaktu ze sztuką ludową i rzemiosłami na zasadach bezpośredniego badania poszczególnych elementów kolekcjonerskich sztuki ludowej. Obecnie, studenci kierunków pedagogicznych, wykorzystują w trakcie swojego przygotowania do zawodu nauczyciela całe spektrum zgromadzonych artefaktów, które są częścią kolekcji C-ET-ART-u. Dużą część zbiorów studyjnych tworzą artystyczne artefakty – tkaniny, jak na przykład: stroje ludowe i ich poszczególne części garderoby, użytkowe i dekoracyjne materiały, koronki i fragmenty haftów. Zdjęcia archiwalne, oryginalne

narzędzia rzemieślnicze – krosna tkackie, koła garncarskie, klocki do koronki klockowej, maszyny dziewiarskie i ich poszczególne części, wyroby drucziane, drewniane, ceramikę i różne inne. V kolekcji etnograficznej C-ET-ART-u z regionu Orawy i Liptowa są reprezentowane w dużej mierze tkaniny - stroje ludowe i ich poszczególne części garderoby, różne nakrycia głowy – na przykład czepki, ręczniki, chusty, fragmenty haftu i koronki klockowej lub igłowej i materiały dekoracyjne (Bošelová, Krušinská, 2012).

Edukacyjny i inspiracyjny potencjał zbiorów etnograficznych C-ET-ART-u jest regularnie wykorzystywany na Wydziale Edukacji Artystycznej w ramach dydaktyczno-metodologicznego przygotowania studentów. Mowa o ćwiczeniach, które koncentrują się na praktycznych aspektach przygotowania studentów do zawodu nauczyciela. W ramach zajęć plastycznych staramy się zachowywać i dalej twórczo rozwijać dziedzictwo kulturowe w nowej postaci lub formie. Dzieje się tak na podstawie badań lokalnego i regionalnego dziedzictwa ludowego. Studenci oszacowaniem ludowych artefaktów tworzą produkty, które w sobie niosą dziedzictwo przeszłości i wiedzy pokoleniowej.

Eksperymentowanie. Program edukacyjny dla uczniów szkół podstawowych na temat *Tradycja i tożsamość*

Kultura ludowa zawiera cały szereg nagromadzonej wiedzy, sposobów zachowywania się, przykładów materialnej i intelektualnej działalności człowieka, która jest przekazywana z pokolenia na pokolenie. Opierając się na tej zasadzie powstały i zachowały się artefakty, które możemy dziś podziwiać, badać i dalej aktualizować.

Aktualizacja sztuki ludowej wydaje się być jednym z możliwych sposobów, którymi przybliżamy tradycyjną kulturę ludową uczniom szkół podstawowych na lekcjach z wychowania plastycznego. W oparciu o współpracę z Wydziałem Edukacji Artystycznej i Podstawowej Szkoły Plastycznej im. L. Fulli w Ružomberku, udało nam się stworzyć i realizować program edukacyjny/ćwiczenia we współpracy z *C-ET-ART-em*, które użyczyło nam ze zbiorów. Ćwiczenia dla uczniów w klasach 5-8 Podstawowej Szkoły Plastycznej (kierunek: wychowanie plastyczne) koncentrują się na tworzeniu kompozycji przestrzennych inspirowanych materiałowymi artefaktami sztuki ludowej ze zbiorów *C-ET-ART-u* i zdjęciami dokumentalnymi Karola Plicki i Martina Martinčeka.

Temat ćwiczeń: „*Tradycja i tożsamość.*” Zastosowanie pomysłów i zadań w praktyce edukacyjnej:

Proces nauczania: poszczególne części stroju ludowego reprezentują konkretną ludzką wiedzę rozumianą w kontekście historycznym. Dla głębszego zrozumienia tej problematyki posłużono się przykładowymi elementami stroju ludowego oraz historycznymi zdjęciami Karola Plicki. Uczniowie wysłuchali wprowadzenia do omawianej tematyki, mieli również możliwość zaznajomienia się z eksponatami ze zbiorów muzealnych

z regionu Liptowa z C-ART-ET-u, na przykład: nakryciami głowy, czepkami, koronkami klockowymi. Dla lepszego zrozumienia konkretnego tematu naszego badania zostały materiały i inne artefakty historyczne pokazane również na zdjęciach Karola Plicki, Martina Martinčeka, które stanowią autentyczne źródło informacji.

Z edukacyjnego punktu widzenia fotografię dokumentalną uważa się za istotne źródło informacji wizualnej – zdjęcia Plicki i Martinčeka portretują ludzi, którzy są przedstawicielami kultury ludowej, a jednocześnie reprezentują etniczną swoistość Słowacji.

Efekty kształcenia: tworzenie obiektów przestrzennych wykonanych z różnych rodzajów materiałów, przy pomocy różnych technik plastycznych.

Proces wdrażania: kombinacją materialnych i niematerialnych źródeł inspiracji uczniowie:

- stopniowo badali wybrane artefakty tekstylne,
- na podstawie porównywania odkrywali relacje pomiędzy tradycyjną twórczością ludową i współczesną sztuką użytkową,
- przeprowadzili analizę wybranych artefaktów tekstylnych: kształt, materiał, kolor, motywy i elementy (roślinne, geometryczne, zoomorficzne), techniki włókiennicze, rodzaje nici, elementy pasmanteryjne, aplikacje, kombinacje elementów dekoracyjnych,
- stworzyli zapis - wizualizację tradycyjnego nakrycia głowy w 3D formie wykorzystując artystyczne środki wyrazu.

Wynikiem całego procesu - produkt - obiekt przestrzenny wykonany z białego papieru - różne rodzaje i gatunki - ręczny, jedwabny, papier do wykrojów, karton, papier gazetowy i inne.

Wniosek

Ćwiczenie „*Tradycja i tożsamość*” koncentrowało się na dydaktyce wychowania plastycznego, środkach i modelach kształcenia, które na podstawie działalności twórczej przybliżyły uczniom tradycyjną, regionalną kulturę ludową z Liptowa.

Poprzez fotografię dokumentalną w procesie edukacyjnym możemy obserwować a następnie porównywać przeszłość z teraźniejszością. Historia utrwalona za pomocą fotografii służy nam do lepszego zrozumienia i podejścia do życia poprzednich pokoleń. Służy jako środek poznania i zrozumienia naszej kultury i tradycji.

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Wartości studentów pedagogiki

Values of Pedagogy Students

Mieczysław Dudek, Teresa Panas

Abstract

Values are the basis for evaluating the social activities of an individual, therefore they shape human choices and have a dynamic form. The role of the teacher-educator must consist in cultivating, by one's own example, conduct based on clearly defined values. The article attempts to identify the hierarchy of the most important life values of pedagogy students. The analyzes presented in the article were based on the results of research conducted among part-time students at one of the universities in Warsaw. The study uses the basic measures of descriptive statistics, methods of analysis of variance and the post hoc test.

Keywords: Axiology. Education. System of values. Students of pedagogy.

Wprowadzenie

Przyjmuje się, że badania aksjologiczne pozwalają na wyjaśnienie i przewidywanie ludzkich zachowań oraz całych społeczeństw poprzez identyfikację właściwych im systemów wartości (Dudek, 2014). Wartościowanie jest procesem uniwersalnym mającym bezpośredni wpływ na człowieka, na podejmowane przez niego decyzje oraz prezentowane przezeń postawy. Proces wartościowania rozumiany jest jako formułowanie sądów oceniających, oraz jako akceptowanie lub negowanie pewnych stanów rzeczy. Wszelkie poczynania jednostki podyktowane są preferowaniem przez nią pewnych wartości, tj. dążeniem do tego, co jej zdaniem dobre, słuszne bądź korzystne (Ross, 1973). Zdaniem Goodmana (1997) wartości stanowią niematerialny element kultury. Można je określić jako abstrakcyjne pojęcia mówiące o tym, co społeczeństwo uważa za dobre słuszne i pożądane. Wartości, w tym rozumieniu, są podstawą oceny działań społecznych, z tego względu kształtują nasze wybory i mają charakter dynamiczny. Dynamika przemian w wartościowaniu uzależniona jest od przemian życia społecznego i kultury (Okonia, 2001). Do zmian tych dochodzi w obrębie względnie trwałych układów społecznych. Jednocześnie proces zmian pełni funkcję czynnika integrującego narody, społeczeństwa i klasy społeczne.

Twórcą pojęcia wartości jest Scheller. Zdaniem Schellera (1913), *wartości nie można określić jako abstrakcję myślową, ponieważ są jak najbardziej rzeczywiste, istnieją. Uniezależnione są od przedmiotów, w których się kryją, lecz w oderwaniu od nich nie mają prawa bytu. Są, zatem jakościami materialnymi, występującymi we wzajemnym hierarchicznym stosunku, pozwalającym się stopniować. Wszystkie wartości mogą być ogólne lub jednostkowe.* Scheller identyfikuje cztery poziomy wartości, dzieląc je według:

- czasu trwania – (wartości trwałe są lepsze od przemijających);
- zasięgu – (określa, jak wiele osób może uczestniczyć w wartości bez jej umniejszania);
- niezależności – (wyższa wartość nigdy nie jest podstawą niższej);
- głębi zadowolenia – (pełniejsze doświadczenie wartości, świadczy o tym, że wartość jest wyższa).

W rezultacie Scheller (1913) wyróżnił wartości hedonistyczne, witalne, duchowe (poznawcze i moralne) i religijne. Inny autor Rokeach (1973, s. 4), traktuje wartość jako przekonanie centralnie umieszczone w ogólnym systemie przekonań jednostki, decydujące o tym jak powinna i w jaki sposób nie powinna postępować lub o pewnym stanie docelowym, który warto lub nie warto osiągnąć. Wartości wchodzą w zakres tożsamości, dając poczucie stabilności i ciągłości, pomimo zmian, jakie zachodzą w życiu (Fiske, Chiriboga, 1990). Stąd też wartości uznawane są przez daną jednostkę jako wyznacznik tożsamości osobistej i społecznej.

Określenie uniwersalnej typologii wartości jest tak samo trudne, jak definiowanie wartości, dlatego nie istnieje formalny, jednolity ich podział. Należy zauważyć, że istnieje bardzo obszerna literatura naukowa dotycząca porównywania ludzi i grup pod kątem preferencji wartości. Szczególnie w psychologii społecznej, z uwagi na znaczenie wartości w osobistym systemie przekonań jednostki, jej orientacji w świecie. Zwłaszcza zagadnienia związane z procesami przetwarzania informacji i podejmowania decyzji czy świadomego wyboru kierunków i form aktywności (przedmiot badań psychologii osobowości i motywacji). Przyjmuje się, że system osobistych wartości w sposób istotny rzutuje na proces tworzenia znaczeń dotyczących siebie, świata i własnych relacji ze światem. Realizacja celów i dążeń osobistych, formułowanych przecież na podstawie systemu wartości, może stanowić podstawę dla poczucia sensu życia. Stąd też spójność systemu osobistych wartości w połączeniu z efektywnością indywidualnych kryteriów stosowanych w procesie wartościowania wiąże się nie tylko z ogólnym samopoczuciem jednostki, ale przede wszystkim z integracją i dojrzałością osobowości (Maslow, 1971; Epstein, 1990).

Oddziaływania edukacyjne szkoły wyższej podobnie jak na wcześniejszych etapach edukacji naznaczone jest procesem intensywnego zdobywania wiedzy, kształtowania postaw, wartości itp. Wprawdzie młodzież przybywająca do uczelni jest już pod wieloma względami ukształtowana to

jednak nadal cechuje się intensywnym rozwojem poznawczym, światopoglądowym, osobowościowym (Jaskot, 1985). Wysoka jakość procesów intelektualnych sprzyja dojrzewaniu światopoglądowemu. W rezultacie pojawia się proces konkretyzacji obrazu własnej osoby, wzrost tendencji uniezależniania się od czynników zewnętrznych, przy jednoczesnym wzroście samokontroli i samoregulacji zachowań. Zdaniem W. Sawczuk pojawiają się tutaj dwie istotne tendencje (Sawczuk, 2000). Pierwsza z nich dotyczy uświadamiania i konkretyzowania własnych planów i aspiracji życiowych. Natomiast druga, wyraża się w świadomym dążeniu do działań i czynów doniosłych, ulepszających, poprawiających otoczenie. W świadomości osób rozpoczynających studia, szkoła wyższa często jest wartością samą w sobie. Przy czym stanowi ona niejako przepustkę do realizacji innych, indywidualnych czy społecznych, wysoko cenionych wartości (tamże).

Metodologia badań własnych

Pytania badawcze:

1. Które wartości są preferowane przez badanych studentów pedagogiki?
2. Jakie są różnice w zakresie preferowanych wartości wśród studentów pedagogiki pochodzących z miasta i wsi?
3. Czy rodzaj preferowanych wartości jest zależny od wieku badanych osób?

Zastosowane techniki badawcze:

1. **Skala Oceny Wartości autorstwa Olesia,**
2. **Ankieta własnego autorstwa.**

Skala Oceny Wartości autorstwa Olesia (1989) składa się z listy 40 wartości ocenianych przez badanych na skali typu Likerta pod względem ich ważności we własnym życiu (od 0 - w żadnym stopniu do 6- w największym stopniu). Oleś wyróżnił 10 czynników grupujących składowe Skali - są to: samowystarczalność, spełnienie, zaradność, transcendencja, personalizm, estetyka, religia, wzmacnianie ego, intelekt, samoaktualizacja.

Ankieta wywiadu własnego autorstwa zawiera typowe, podstawowe pytania dotyczące sytuacji socjoekonomicznej badanych osób. Badania zrealizowano w maju 2018 r. wśród studentów pedagogiki (studia niestacjonarne) w Wyższej Szkole Menadżerskiej w Warszawie. Ogółem w badaniach uczestniczyło 189 osób (171 kobiet i 17 mężczyzn). Średni wiek badanych: 29,9 lat (kobiety 29,7; mężczyźni 31,8). Ponad połowa badanych (bo 55,6%) to osoby stanu wolnego (kawaler, panna). Nieco mniej bo 38,6%, to osoby mężate/żonate, kolejnych 5,3% to osoby rozwiedzione i niewielka ilość respondentów, bo 0,6% znajdujących się w separacji.

Tabela 1. Stan cywilny badanych osób

Stan cywilny	Kobiety N=171		Mężczyźni N=18		Razem N=189	
	N	%	N	%	N	%
Panna/Kawaler	95	55,6	9	50,00	104	55,00
Mężatka/Żonaty	66	38,6	9	50,00	73	39,70
Wdowa/Wdowiec	0	0,00	0	0,00	0	0,00
Rozwiedziona/Rozwiedziony	9	5,30	0	0,00	9	4,8
W separacji	5	0,60	0	0,00	1	0,50

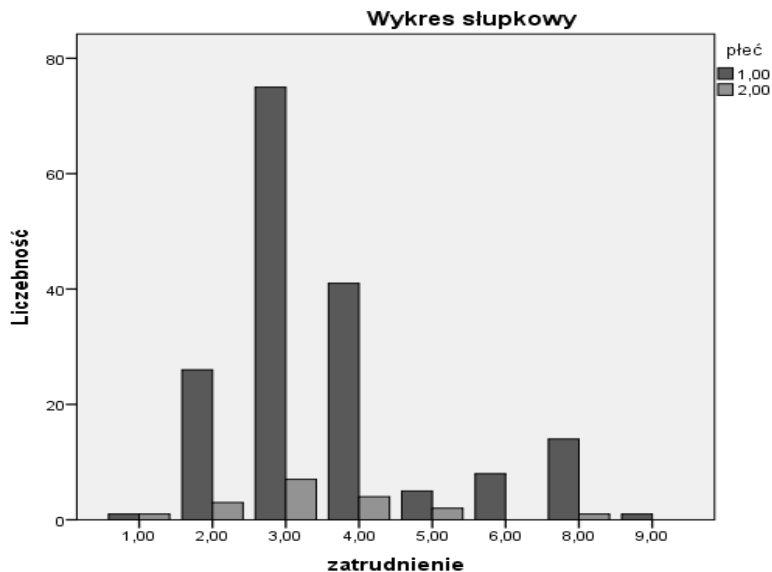
Z pośród ogółu badanych ponad połowa, bo 60,3% deklaruje, że nie posiada dzieci (tabela 2). W drugiej grupie posiadającej dzieci co piątą (20,6%) deklaruje że ma dwoje dzieci, kolejnych 15,3%, że ma jedno dziecko. Nie wiele jest osób posiadający troje dzieci (3,2%) a jeszcze mniej, bo 05% posiadający czworo dzieci.

Tabela 2. Ilość dzieci w rodzinie

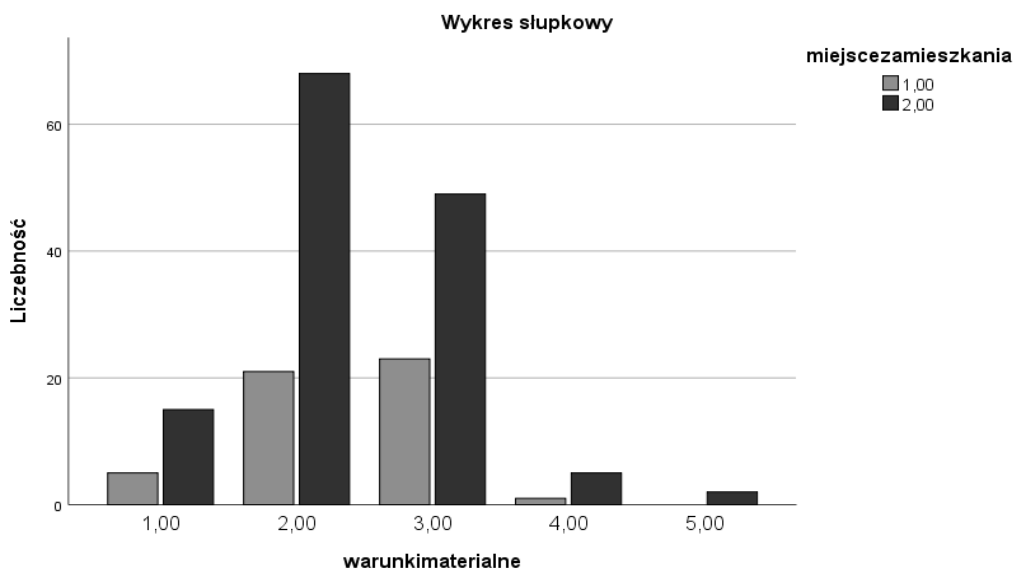
Ilość dzieci	Kobiety N=171		Mężczyźni N=18		Razem N=189	
	N	%	N	%	N	%
1 dziecko	26	15,2	3	16,7	29	15,3
2 dzieci	37	21,6	2	11,1	39	20,6
3 dzieci	5	2,9	1	5,6	6	3,2
4 dzieci	1	0,6	0	0,00	1	0,5
Nie posiada dzieci	102	59,6	12	66,7	114	60,3

Możliwość realizacji podstawowych funkcji przypisanych rodzinie w dużej mierze wiąże się z warunkami materialnymi, co w bezpośrednio wynika z faktu posiadania lub nie przez rodziców pracy. Wykres nr 1 ilustruje zatrudnienie respondentów. Dla przypomnienia należy podkreślić, że są to studenci studiów niestacjonarnych na kierunku pedagogika. Najwięcej osób pracuje jako pracownik umysłowy (43,4%) lub biurowy (23,8%), nieco mniej bo 15,3% jako pracownik fizyczny. Spośród ogółu badanych 7,8% to osoby bezrobotne. W ogólnej ocenie dotyczącej sytuacji materialnej swoich rodzin (wykres 2) większość badanych podkreśla, że jest ona dobra (47,1%) lub przeciętna (38,1%). Co dziesiąty badany (10,6%) ocenia swoją sytuację materialną jako bardzo dobrą. Jednie 3,2% badanych ocenia jako złą a kolejnych 1,1% jako bardzo złą.

Wykres 1. Zatrudnienie badanych osób (1-Rolnik; 2-Pracownik fizyczny; 3-Pracownik umysłowy; 4-Pracownik biurowy; 5-Przedsiębiorca; 6-Sprzedawca; 7-Pracuje za granicą; 8-Bezrobotny; 9-Emeryt, rencista).



Wykres 2. Warunki materialne badanych osób (1-bardzo dobre; 2-dobre; 3-przeciętne; 4-złe; 5-bardzo złe).



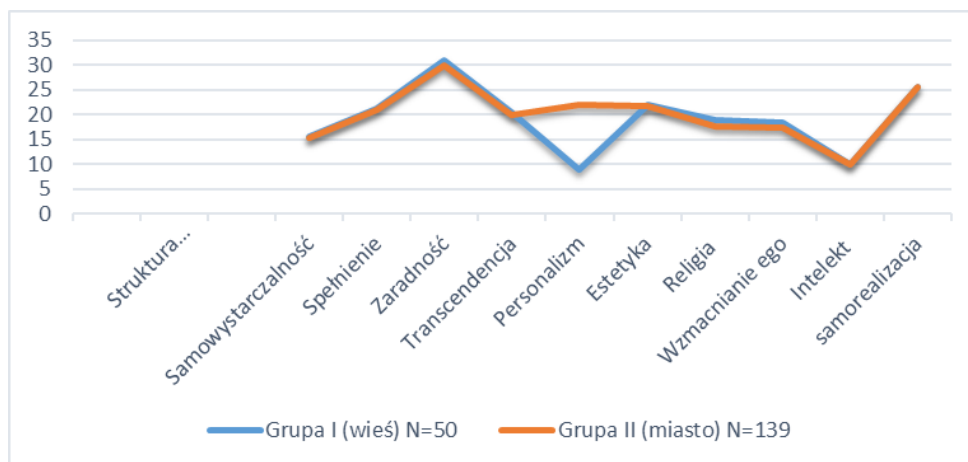
W celu porównania średnich arytmetycznych i odchylenia standardowego uzyskanych w *Skali Wartości Olesia* w grupach wyróżnionych z uwagi na miejsce zamieszkania zastosowano nieparametryczny test *U* Manna – Whitneya (tab.3). Wyniki dla wszystkich podskal *Skali Wartości Olesia* okazały się nieistotne statystycznie. Oznacza to, że studenci pochodzący z miast i wsi w zbliżonym stopniu preferują poszczególne wartości.

Tabela 3. Porównanie średnich arytmetycznych i odchylenia standardowego uzyskanych w Skali Oceny Wartości P. K. Olesia w grupach studentów pedagogiki pochodzących ze wsi i miasta

Czynniki Struktura akceptowanych wartości	Grupa I (wieś) N=50		Grupa II (miasto) N=139		Test <i>U</i> Manna - Whitneya	<i>p</i> <
	\bar{x}	s	\bar{x}	s		
Samowystarczalność	15,64	2,21	15,30	2,04	0,197	n.i.
Spełnienie	21,34	2,67	21,02	2,41	0,279	n.i.
Zaradność	31,00	3,65	30,01	3,36	0,060	n.i.
Transcendencja	20,38	3,06	19,92	2,81	0,300	n.i.
Personalizm	8,76	2,78	21,96	3,38	0,971	n.i.
Estetyka	21,96	3,38	21,66	3,05	0,504	n.i.
Religia	18,80	3,88	17,69	3,68	0,065	n.i.
Wzmacnianie ego	18,44	3,55	17,42	3,53	0,099	n.i.
Intelekt	9,90	1,74	9,86	1,56	0, 2-8	n.i.
Samoaktualizacja	25,70	3,25	25,65	3,07	0,873	n.i.

Wykres nr 3 zawiera profil wyników uzyskany przez studentów wyróżnionych z uwagi na miejsce zamieszkania. Porównanie wyników uzyskanych w Skali Wartości Olesia, w grupach wyróżnionych z uwagi na miejsce zamieszkania w odniesieniu do większości podskal plasuje się na zbliżonym poziomie. Lekko zaznaczone różnice dotyczą *religii* i *wzmocnienia ego* a zdecydowanie wyraźne różnice okazują się w odniesieniu do skali mierzącej *personalizm*. Profil wyników ukazany na wykresie 3 wskazuje na dominację wśród ogółu badanych takich wartości jak *zaradność*, *samorealizacja*. Nieco mniej *spełnienie*, *transcendencja*, *personalizm estetyka*, *wzmocnienie ego*. Zdecydowanie niższe wyniki odnoszą się do takich wartości jak *samowystarczalność*, *personalizm* (w grupie studentów ze wsi) oraz *intelekt*.

Wykres 3. Profil wyników uzyskanych w Skali Wartości Olesia przez studentów pochodzących ze wsi i miasta



Kolejnym postępowaniem badawczym było porównanie średnich arytmetycznych i odchylenia standardowego w poszczególnych grupach wiekowych. W tym celu zastosowano analizę wariancji (ANOVA) oraz *test post hoc NIR* dla porównań w poszczególnych diadach. Należy stwierdzić, że różnice istotne statystycznie dotyczą jedynie podskali mierzącej *wzmocnienie ego*, $F(df-3)=4,189$; $p<0,01$. Dalsza analiza przy zastosowaniu *testu NIR* pozwala bliżej zlokalizować różnice w parach (diadach). Wyższe wyniki w *Skali Wartości Olesia* uzyskują studenci w grupie wiekowej do 30 lat nad kolegami i koleżankami z grupy w przedziale wiekowym 41 - 50 lat (A-C; $p<0,05$). Podobnie wyższe wyniki w *Skali Wartości Olesia* uzyskują studenci z grupy wiekowej 31-40 lat nad swoimi kolegami i koleżankami z grupy powyżej 50 lat (B-D; $p<0,05$). Trzecią różnicę stwierdzamy w diadzie do 30 i 41-50 latków (A-C; $p<0,05$).

Tabela 4. Porównanie średnich arytmetycznych i odchylenia standardowego uzyskanych w Skali Oceny Wartości P. K. Olesia w grupach wiekowych studentów pedagogiki (Grupa A - do 30 lat; Grupa B - od 31 do 40 lat; Grupa C - od 41 do 50 lat; Grupa D - powyżej 50 lat)

Czynniki Struktura akceptowanych wartości	Wyniki analizy wariancji (ANOVA)			Grupy	Średnia	SD	Porównanie grup	Test post hoc NIR
	F	f	p<					
Samowystarczalność	0,190	3	n.i	A	15,00	15,81		
				B	14,67	15,77		
				C	14,80	16,34		
				D	11,17	20,32		

Spełnienie	1,608	3	n.i	A	20,80	21,70		
				B	19,71	21,44		
				C	20,43	21,75		
				D	20,74	25,25		
Zaradność	2,292	3	n.i	A	30,11	31,37		
				B	28,76	30,69		
				C	27,32	30,57		
				D	23,68	34,81		
Transcendencja	0,804	3	n.i	A	19,47	20,48		
				B	18,77	20,86		
				C	19,61	21,53		
				D	18,22	25,27		
Personalizm	0,215	3	n.i	A	8,30	9,17		
				B	8,10	9,53		
				C	7,28	9,38		
				D	4,17	13,32		
Estetyka	0,308	3	n.i	A	20,95	22,20		
				B	21,17	22,95		
				C	21,85	1,59		
				D	22,25	3,09		
Religia	0,177	3	n.i	A	17,98	3,75		
				B	17,88	3,75		
				C	18,38	4,40		
				D	17,00	5,71		
Wzmocnienie ego	4,189	3	0,007**	A	18,20	3,64	A-C	0,018**
				B	17,33	3,28	B-D	0,036*
				C	16,23	2,84		
				D	13,50	2,88	A-D	0,008**
Intelekt	0,953	3	n.i	A	9,73	1,67		
				B	10,04	1,50		
				C	10,19	1,40		
				D	10,50	1,73		
Samoaktualizacja	0,767	3	n.i	A	25,85	3,13		
				B	25,26	2,80		
				C	25,23	3,52		
				D	27,00	3,82		

* $p < 0,05$; ** $p < 0,01$; *** $p < 0,001$

Wnioski z badań

1. Ponad połowa badanych (55%) to osoby żyjące w związku małżeńskim.
2. Ponad połowa badanych (60%) nie posiada dzieci. W związkach posiadających dzieci dominuje model z 1 (15,3%) lub 2 dzieci (20,6%) - łącznie 35,9%.
3. Wśród badanych studentów preferowane są takie wartości jak: "Zaradność" i "Samorealizacja". Najmniej jest wskazań na "Samowystarczalność" i "Intelekt".

4. Generalnie brak jest różnic w zakresie preferowanych wartości wśród studentów pedagogiki pochodzących z miast i wsi.
5. Stwierdza się istotne statystycznie różnice w Skali Oceny Wartości Olesia w grupach wiekowych badanych studentów jedynie w czynniku mierzącym "Wzmacnianie ego". Wartości te są szczególnie ważne dla osób w młodszych grupach wiekowych. Wyniki w pozostałych podskalach okazały się nieistotne statystycznie.

Dyskusja wyników

Odpowiedzi na pytanie o to, co studenci pedagogiki uważają za swój życiowy cel, nie były zróżnicowane ze względu na specyfikę kształcenia. W wyróżnionych podgrupach wypowiedzi były zogniskowane na zaradności i samorealizacji. Syntetycznie można to zobrazować jako dosyć uogólnione dążenia do osiągnięcia sukcesu zawodowego i osobistego, bycia szczęśliwym, do założenia rodziny, do zdobycia wykształcenia i pracy, kontynuowania rozwoju osobistego. W młodszej grupie wiekowej badani istotnie częściej wskazywali na potrzebę wzmacniania ego.

Przyjmuje się, że wartości preferowane przez jednostkę (grupę) nie stanowią nigdy izolowanych elementów, lecz pozostając ze sobą we wzajemnych związkach, tworzą pewien system, układ. W życiu każdego człowieka (na poszczególnych jego etapach) mogą pojawić się różne wartości. Jeżeli jesteśmy zgodni, że każdego człowieka cechują odrębne cechy osobowości, tak i system wartości każdej jednostki jest odmienny. Zaprezentowane w tym artykule wyniki badań w dużej mierze są zbieżne z rezultatami innych badań dotyczących systemów wartości studentów pedagogiki (np. Drózka, 1992; Rodek, 1998). Mimo, że od pewnego czasu studia pedagogiczne są coraz mniej elitarne, z uwagi na masowość kształcenia i brak surowej selekcji kandydatów, to jednak studenci pedagogiki są grupą nadreprezentatywną w stosunku do całego społeczeństwa. Należy podkreślić, że generalizację wniosków ogranicza specyfika społeczno-demograficzna uczestników badań - badania zostały zrealizowane tylko w jednej szkole wyższej. W celu uzyskania bardziej zobiektywizowanego obrazu dotyczącego wartości studentów należałoby w przyszłości badania przeprowadzić w kilku szkołach wyższych oraz na różnych kierunkach studiów.

Uzyskane wyniki badań w pewnym wymiarze korespondują z wynikami badań przeprowadzonych przez Langier i Siembida (2018). Autorki starały się uzyskać informacje na temat preferowanych przez studentów zintegrowanej edukacji wczesnoszkolnej i wychowania przedszkolnego wartości oraz wartości uznanych przez nich za najistotniejsze w wychowaniu najmłodszego pokolenia. Uzyskane przez autorki wyniki badań pozwalają stwierdzić, że dla studentów pedagogiki najistotniejsze są wartości moralne, a w szczególności uczciwość, pomaganie innym czy szczerłość. Ma to szczególne znaczenie w dobie przemian cywilizacyjnych i załamywania się podstawowych wartości (gdy te wartości stopniowo są zapominane i zatracane). Badania dowodzą, że

nie tylko dobra materialne są najważniejsze w życiu współczesnego człowieka, lecz również wartości prawdy. Szczególnie pocieszające jest, że współczesna młodzież akademicka obok wartości moralnych ceni wartości poznawcze. Dowodzi to, że studenci kierunku pedagogika będą zdobywali wiedzę i rozwijali swoje umiejętności przydatne w przyszłej pracy zawodowej.

Zakończenie

Istnieje zgodność stanowiska, że po to by stać się przewodnikiem w świecie wartości, nauczyciel sam musi być niejako czytelny aksjologicznie. Koniecznym jest aby posiadał świadomość znaczenia wartości, odpowiednie ich rozeznanie i zrozumienie, a także w oparciu o nie konsekwentnie działał. Wartość może być rozumiana zarówno jako pewien cel, stan pożądania, do którego dążymy ale jednocześnie jako droga, po której kroczy nasze działanie. Szkoła wyższa daje osobom studiującym wyjątkową szansę na zdobywanie szeroko rozumianej wiedzy. Ważne jest jednak, aby ta wiedza tworzyła dobrą podstawę dla rozwoju osobowości, systemu wartości, pogłębionej refleksji nad życiem własnym oraz światem. Proces rozwoju studenta musi jednak opierać się na zasadzie jego wolności, swobodnego wyboru własnej drogi i systemu wartości. Nie oznacza to bynajmniej pozostawienia go samemu sobie, co raczej stawiania go w sytuacjach wyboru, pozwalając mu odczuć tę wolność, skorzystać z niej oraz poczuć znaczenie odpowiedzialności. Student przygotowujący się do przyszłej pracy z dziećmi i młodzieżą musi być świadomy procesu budowania świata wartości (Гладуш, 2021). Musi być świadomy ogromu wysiłku, w którym nauczyciel powinien wspierać swojego ucznia. Chodzi tu o spotkanie studentów i nauczycieli akademickich jako partnerów (tym bardziej gdy studentami okazują się być już osoby z dużym doświadczeniem życiowym i zawodowym studiujących w systemie niestacjonarnym), któremu towarzyszy wzajemne poznawanie świata wartości, wzajemne ubogacanie się, aby lepiej poznać i zrozumieć to, co należy do wysokiego poziomu wartościowania. Proces ten, przy partnerskiej postawie, umożliwia prowadzenie prawdziwego dialogu w pracy ze studentami (Murawska, 1998).

Badania zaprezentowane w niniejszym artykule nie wyczerpują problematyki związanej z systemem wartości uznawanych przez studentów pedagogiki. Ze względu na ważkość problematyki aksjologicznej w kształceniu nauczycieli szczególnie ważne okazałyby się badania longitudinalne na zdecydowanie większej populacji.

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Szkic biograficzny Marii Grzegorzewskiej – patronki roku 2022 w Polsce

Biographical Sketch of Maria Grzegorzewska - Patroness of the Year 2022 in Poland

Anna Hryniewicka

Abstract

This study, prepared on the occasion of the 100th anniversary of the Maria Grzegorzewska Academy of Special Education, presents an outline of Maria Grzegorzewska's biography and selected aspects of her activity in the field of special education, aimed at fulfilling her vocation to social service for the disabled.

Keywords: Grzegorzewska. Special pedagogy. Pedeutology. „Letters to a Young Teacher”.

W 2022 roku Akademia Pedagogiki Specjalnej im. Marii Grzegorzewskiej obchodziła 100-lecie swojego istnienia. Dla podkreślenia zasług jej założycielki i długoletniej dyrektorki – Marii Stefanii Grzegorzewskiej Sejm Rzeczypospolitej Polskiej ustanowił ją Patronką Roku 2022. Z pewnością fakt ten jest dobrym pretekstem dla przypomnienia kim była Maria Grzegorzewska oraz ukazania rozmaitych wymiarów i uwarunkowań jej twórczych dokonań i nieprzemijających wartości głoszonych przez Nią idei, które przez pół wieku kształtowały liczne rzesze pedagogów i działaczy oświatowych, a jak można przypuszczać również w przyszłości będą wskazywać kierunek dalszego rozwoju pedagogiki specjalnej.

Mimo że Maria Grzegorzewska na stałe zapisała się w historii nauki jako wybitny twórca polskiej szkoły pedagogiki specjalnej oraz dyrektor najstarszej, znanej i cenionej na świecie polskiej uczelni pedagogicznej kształcącej pedagogów specjalnych, która z małej kameralnej placówki po wielu transformacjach przekształciła się w ogromny nowoczesny ośrodek naukowo-dydaktyczny, obecnie noszący nazwę Akademia Pedagogiki Specjalnej im. Marii Grzegorzewskiej. Nawet w kręgach specjalistów często brakuje pełnego rozeznania jak wiele wniosła do rozwoju różnych obszarów kultury i nauki, a także jak w niesprzyjających warunkach realizowała swoje życiowe powołanie.

Wprawdzie po śmierci Marii Grzegorzewskiej ukazało się kilka pozycji bibliograficznych analizujących jej działalność na rzecz budowania

teoretycznych i praktycznych podstaw pedagogiki specjalnej, jednak z pominięciem całego kontekstu osobowościowego i sytuacyjnego, tak istotnego dla zrozumienia całokształtu jej zasług w tej dziedzinie. Takie kwestie: kim była osoba, która przyczyniła się do społecznego zrozumienia znaczenia opieki wychowawczej nad dzieckiem niepełnosprawnym, upowszechniła jego nauczanie, założyła w Polsce całą sieć szkół specjalnych, opracowała specjalne metody wychowania i nauczania dzieci niepełnosprawnych oraz wykształciła kilka generacji pedagogów specjalnych; co sprawiło, że pomimo nieustannych trudności mogła tak dużo dokonać w swoim życiu oraz w czym tkwiła tajemnica jej wielkiego wpływu na ludzi, przez długi czas pozostawały niejako na marginesie zainteresowań badaczy. Dopiero od niedawna prowadzone są bardziej pogłębione badania, które w oparciu o analizę różnego rodzaju opracowań naukowych, materiałów archiwalnych oraz wspomnień zebranych od rodziny, znajomych i przyjaciół Marii Grzegorzewskiej, pozwalają uzupełnić jej biografię i w niej szukać odpowiedzi na powyższe pytania (Hryniewicka, 2022).

Na podstawie tych materiałów wiadomo, że Maria Grzegorzewska urodziła się 18 kwietnia 1887 roku jako najmłodsze, szóste z kolei, dziecko Adolfa Grzegorzewskiego i Felicji z Bohdanowiczów Grzegorzewskiej (por. Hryniewicka 2022). Jej dziadkowie, oficerowie wojska polskiego, wywodzili się z ziemiańskich rodzin żmudzkich mocno zakorzenionych w kulturze polskiej i europejskiej. W rodzinie było wielu wspaniałych, prawych i szlachetnych ludzi, charakteryzujących się wielką otwartością na cudze problemy oraz umiłowaniem tradycji niepodległościowych i patriotycznych, łączących ideały romantyczne z pozytywistycznymi. Na skutek represji związany z powstaniem jej rodzice byli zmuszeni opuścić rodzinne strony i przenieść się do Wołuczy k. Rawy Mazowieckiej, w której ojciec znalazł zatrudnienie najpierw jako dzierżawca, a następnie jako zarządca majątków ziemskich. W wieku 11 lat Maria Grzegorzewska rozpoczęła naukę szkolną w Warszawie na prywatnej pensji Jadwigi Kotwickiej, z której po 4 latach przeniosła się do zakładu naukowego prowadzonego przez Paulinę Hewelke, gdzie miała wspaniałych nauczycieli, potrafiących, pomimo groźby represji ze strony zaborcy dążącego do pełnej rusyfikacji społeczeństwa polskiego, wzbudzić w młodzieży miłość ku ideałom narodowym oraz wyzwolić zaangażowanie w walkę o wyzwolenie narodowe i społeczne. Po ukończeniu pierwszego etapu kształcenia Grzegorzewska kontynuowała naukę na wydziale matematyczno-przyrodniczym Towarzystwa Kursów Naukowych. W tej pierwszej prywatnej szkole o charakterze szkoły wyższej założonej na terenie zaboru rosyjskiego, posiadającej zezwolenie na prowadzenie odczytów w języku polskim, rozpoczęła nielegalną działalność społeczno-oświatową wśród robotników warszawskich oraz w kręgach młodzieży socjalistycznej. Gdy władze carskie zaczęły zwracać na nią uwagę z obawy przed aresztowaniem uciekła na Litwę, gdzie przez jakiś czas pracowała w ziemiańskich domach jako tzw. „domowa nauczycielka”, a następnie wyjechała do Krakowa, gdzie

podjęła studia w charakterze hospitantki (nie mającej pełnych praw studenckich) na Wydziale Filozoficznym Uniwersytetu Jagiellońskiego, które po dwóch latach przerwała z powodu depresji po śmierci narzeczonego. W roku 1913/1914 na zaproszenie jednej z najwybitniejszych polskich uczonych w dziedzinie fizjologii, psychologii i pedagogiki - Józefy Joteyko podjęła studia w Międzynarodowym Fakulciecie Pedologicznym w Brukseli, kontynuowane po jego zamknięciu związanym z wybuchem I wojny światowej w jednym z najważniejszych centrów intelektualnych w Europie, jakim była paryska Sorbona. Tam nie tylko weszła w świat wielkiej sztuki zachodniej, ale „przede wszystkim w świat nauk pedagogicznych, psychologicznych i społecznych, tętniących naówczas nowymi, porywającymi Grzegorzewską, prądami” oraz nawiązała „stały, niemal codzienny kontakt z osobą i działalnością Owidiusza Decroly’ego, który z czasem stał się jej osobistym przyjacielem oraz bliskie stosunki z Edouardem Claparédem, przyjeżdżającym często do Joteyko ze Szwajcarii” (Doroszevska 1972a, s. 15). W 1916 roku Grzegorzewska uzyskała stopień doktora nauk pedologicznych za pracę badawczą dotyczącą wrażeń estetycznych dzieci i młodzieży szkół brukselskich (Grzegorzewska 1916), otwierający przed nią możliwości pracy naukowej na Zachodzie Europy. Jednak zrezygnowała z takiej perspektywy pod wpływem wizyty w oddziale dla upośledzonych umysłowo w szpitalu psychiatrycznym w Bicetre pod Paryżem, w czasie której utwierdziła się w przekonaniu, że „nakazem” jej życia jest „wyrównanie krzywd upośledzonych i niedostosowanych” (za: Doroszevska 1972a, s. 18). Kierując się tą ideą zaangażowała się w pracę „Polskiej Ligi Nauczania” założonej z Paryżu przez Polaków gromadzących materiały przydatne do organizacji nowoczesnego szkolnictwa w odrodzonej Polsce, doskonaliła swoje umiejętności dydaktyczne w jednej z paryskich szkół w klasie dla niepełnosprawnych intelektualnie dzieci, opublikowała na łamach „Roczników Polskiej Ligi Nauczania” artykuł „O konieczności zorganizowania specjalnego szkolnictwa dla dzieci anormalnych w Polsce” (Grzegorzewska 1918).

Po odzyskaniu niepodległości natychmiast wróciła do Warszawy, gdzie zaczęła „realizować swoje Bicetre”, rezygnując z „życia dla siebie” na rzecz służby społecznej (Zawieyski 1971 s. 10). Tę służbę pełniła początkowo pracując w charakterze referenta i wizytatora do spraw szkolnictwa specjalnego w Ministerstwie Wyzwań Religijnych i Oświecenia Publicznego, a następnie jako dyrektor Państwowego Instytutu Pedagogiki Specjalnej. Kierowała nim przez 45 lat, walcząc w okresie międzywojennym z ogromnymi zaniedbaniami w dziedzinie oświaty powstałymi w czasie zaborów; uczestnicząc w czasie II wojny światowej w tajnym nauczaniu przygotowującym specjalistów do mających powstać po wojnie dla przyszłych placówek kształcenia nauczycieli; odbudowując Instytut po zakończeniu działań wojennych; oraz walcząc o zachowanie jego pozycji w czasach stalinowskiej dyktatury.

Obok pracy organizacyjnej Grzegorzewska prowadziła także wielokierunkową działalność naukową i dydaktyczną, realizowaną nie tylko

w swojej macierzystej uczelni, ale również w latach 1930-1935 w założonym przez siebie Państwowym Instytucie Nauczycielskim, w Katedrze Pedagogiki Specjalnej na Wydziale Psychologii i Pedagogiki Uniwersytetu Warszawskiego oraz na licznych kursach nauczycielskich. Pracowała społecznie w wielu stowarzyszeniach naukowych, także w Sekcji Szkolnictwa Specjalnego powołanej przy Zarządzie Głównym Związku Nauczycielstwa Polskiego. Była również twórcą i naczelnym redaktorem kwartalnika „Szkoła Specjalna” oraz aktywnym członkiem rad naukowych takich czasopism jak: „Polskie Archiwum Psychologii”, „Ruch Pedagogiczny”, „Archiwum Pedagogiczne”, „Praca Szkolna” i „Biuletyn Konferencji Rejonowych”. Jak sama twierdziła (Grzegorzewska 1930, przedmowa) jej aktywność zawodowa była podyktowana jej żywym zainteresowaniem światem niepełnosprawnych oraz zagadnieniem kształcenia nauczycieli-wychowawców. Zdaniem pedagoga i historyka wychowania prof. Ryszarda Wroczyńskiego (1967, s. 227), który zabiegał o zorganizowanie przez Grzegorzewską Katedry Pedagogiki Specjalnej na Wydziale Pedagogicznym Uniwersytetu Warszawskiego, podstawą jej prac badawczych była doskonała znajomość metodologii, „bogactwo empirycznych faktów, na których opierała wnioski i uogólnienia naukowe z wyraźnym nachyleniem na problemy ich zastosowań praktycznych. Profesor Grzegorzewska bowiem łączyła gruntowną wiedzę naukową z działalnością praktyczną w rozwiązywaniu trudnych zagadnień postępowania wychowawczego w sytuacjach upośledzeń organicznych i psychicznych. Była jednocześnie i wielkim uczonym i wielkim wychowawcą, a twórczość swą w obu dziedzinach, nauki i praktyki, teorii i działalności wychowawczej potrafiła łączyć w doskonałej harmonii”.

Zdając sobie sprawę jak wielki wpływ na kształtowanie się dzieci i młodzieży ma dobry nauczyciel-wychowawca skierowała całą swoją działalność praktyczną i naukową na pedeutologię. W tej dziedzinie kontynuowała najlepsze tradycje polskiej pedagogiki, zapoczątkowane w XVIII wieku przez dzieło Grzegorza Piramowicza o powinnościach nauczyciela, dążąc do zapewnienia zawodowi nauczycielskiemu pozycji odpowiadającej jego społecznej funkcji. Jak wskazują jej prace organizacyjne, dorobek piśmienniczy oraz koncepcje leżące u podstaw kierowanych przez nią instytucji zajmowała się jednak specyficznym rodzajem pedeutologii, ukierunkowanym na kształcenie nauczycieli specjalizujących się w pracy z dziećmi o różnych odchyleniach od normy. Z tego powodu powszechnie traktuje się ją przede wszystkim jako „pioniera i rzecznika polskiej szkoły pedagogiki specjalnej”, która w jej ujęciu obejmuje całą dziedzinę faktów i sytuacji wychowawczych, związanych z upośledzeniem i uszkodzeniem organicznym oraz niedostosowaniem społecznym (Wroczyński, 1972, s. 51).

Swoją teoretyczną refleksją Grzegorzewska obejmowała cały szereg zagadnień wchodzących w zakres zainteresowania wszystkich działów pedagogiki specjalnej, Oczywiście, stopień jej zainteresowania poszczególnymi problemami był bardzo różny. Jak pisała Żabczyńska (1985, s. 74), ze względu

na prowadzone długofalowe badania najszerzej zajmowała się problematyką niewidomych oraz głuchych, co nie znaczy, że mniejsze znaczenie przywiązywała do innych działań Tym, co szczególnie uderza nawet przy powierzchownej analizie naukowych poczynań Grzegorzewskiej, to przede wszystkim jej postawa twórcza, która „do późnego wieku kazała jej poszukiwać wciąż nowych rozwiązań naukowych, mogących służyć pogłębieniu podstaw psychologicznych praktyki pedagogicznej” (Żebrowska, 1972, s. 61). Grzegorzewska zmierzała do stworzenia teoretycznych podstaw dla różnych płaszczyzn działalności wychowawczej, służących wszechstronnemu rozwijaniu osobowości dzieci i młodzieży z różnymi odchyleniami od normy. Odchylenia te pojmowała jednak w swoisty sposób, dostrzegając globalny charakter ich skutków niezależnie od ich genezy i objawów, co w latach, w których budowała zręby pedagogiki specjalnej było bardzo nowatorskim podejściem, przeciwstawnym do poglądów uznawanych w tym okresie przez pedagogów specjalnych kładących szczególny nacisk na swoistość środków i metod postępowania rewalidacyjne i nie zawsze dostrzegających w osobie z niepełnosprawnością człowieka przejawiającego określone trudności (Doroszewska 1972b, s. 215-218). Również wprowadzając do pedagogiki specjalnej problematykę stresu, frustracji, akceptacji, kalectwa przed pojawieniem się jej na gruncie psychologii, Grzegorzewska po raz kolejny wykazała swoją innowacyjność, wybiegając daleko poza systemy realizowane za granicą i torując tej dyscyplinie drogę do poglądów współcześnie aktualnych w nauce (Jaroszewski 1967, s. 217-218).

Jej wielkim osiągnięciem było spopularyzowanie tezy, w myśl której przedmiotem badań pedagogiki specjalnej powinny być nie tylko braki, lub zaburzenia ogólnej struktury somato-psycho-socjologicznej dziecka, ale również jej zdrowe elementy, które należy chronić, rozwijać i wykorzystywać do kompensowania braków. I tutaj wyłania się wielka rola nauczyciela-wychowawcy, któremu Grzegorzewska poświęciła wiele uwagi, starając się wzbudzić w przyszłych pedagogach powołanie do służby osobom niepełnosprawnym. O tym, jak to robiła świadczą jej przemówienia wygłoszone z okazji rozpoczęcia i zakończenia roku akademickiego. M.in. na zakończenie ostatniego w jej życiu roku akademickiego Grzegorzewska mówiła: „Źródłem, z którego płynie radość naszej pracy, jest - prócz zrozumienia jej sensu, prócz wiedzy i umiejętności – głównie życzliwość dla człowieka i troska o los każdej jednostki. Jest poczucie potrzeby niesienia braterskiej pomocy i wiara w jej skuteczność. I niegasnący ogień zapału, który coraz silniej rozpala zrozumienie wielkiej wartości wprowadzania w życie społeczne człowieka upośledzonego, który bez naszej pomocy wejść tam nie zdoła. To znaczy: praca ta daje duże szczęście przez uszczęśliwienie drugiego człowieka drogą rozwijana w nim nowych dróg poznania, wyprostowania zбочeń, pobudzania rozwoju tego, co zahamowane, budzenie tego, co ludzkie w człowieku. (...) Życzę Wam, żeby te drogi, którymi prowadzić będziecie dzieci i młodzież, były dla Was jasne, dobrze znane, ciągle przez Was doskonalone i do celu

prowadzące. Poczucie tego i wyniki pracy przyniosą Wam radość, radość dobrze pełnionej służby społecznej. Żeby to się stać mogło, muszą być w działaniu Waszym takie oto dźwignie: wiara w sens tej pracy; miłość konstruktywna człowieka i zawodu swego; wiedza i umiejętność. Pamiętajmy, że są i wrogowie tej pracy, którzy czyhają na nas w chwilach słabości naszej. Wrogami tymi: zarozumiałość, bierność, rutyna, które niszczą cały urok pracy naszej. Nie bierność, ale postawa poszukująco-badawcza; nie powtarzanie utartych szablonów, ale twórcze poszukiwanie nowych dróg; nie powiedzenie „ja już wiem wszystko”, ale ciągłe kształcenie się przyniesie nam dobre wyniki. Kto tą drogą nie pójdzie w pracy tej, ciężkim będzie ona znojem dla niego i bez słońca radości. Żegnam Was Koledzy, myślą serdeczną o Was i o Waszej przyszłości. Pamiętajcie, moc ducha i poczucie siły w tej pracy daje przeświadczenie o jej wadze społecznej, jak i świadomość, że nie jesteśmy sami, że jest nas duża gromada” (Grzegorzewska 1967, s. 201).

Do publikacji, która najpełniej odzwierciedla opracowany przez Grzegorzewską system kształcenia kadry pedagogicznej należą „Listy do Młodego Nauczyciela”. Już w pierwszym cyklu tej niezwykle popularnej, wielokrotnie wznawianej i pięknej książki, przygotowanej bezpośrednio po drugiej wojnie światowej. Grzegorzewska, która stawiała sobie za cel ratowanie człowieka oraz ocalenie zniszczonej przez wojnę kultury, zawarła swój program etyczny ukierunkowany na odbudowę wartości moralnych społeczeństwa. Widząc wokół siebie wielu zniszczonych młodych ludzi, powierzyła ich przyszłość młodym nauczycielom, przekonując ich, że „troska o wartości człowieka jest najważniejszym zagadnieniem dla naszej przyszłości” (Grzegorzewska 1947 s. 65). Jej zdaniem wojna nie tylko pociągnęła za sobą nieobliczalne straty w dziedzinie materialnej i moralnej, ale również spowodowała, że „objawił się człowiek na wyżynach dobra! Z tego hojnego posiewu bohaterstwa, dobroci, samozaparcia się i wyrzeczenia wszystkiego aż do życia włącznie, dla sprawy, którą się ukochało, w którą się wierzy i której się służy – wzejść musi życie bujne, które zagłuszy i zniszczy posiewy zła, ujawniające się w upadku moralnym, deprawacji charakteru, spaczeniach i ubóstwie ducha! Toteż stają przed nami zadania, które możemy rozwiązać tylko zbiorowym wysiłkiem. Wszyscy nad nimi czuwać musimy. Jest to obowiązek w tej chwili każdego człowieka! Ale dla naszego świata nauczycieli-wychowawców, obowiązek ten nabiera specjalnej barwy i siły – staje się wprost koniecznością naszego życia. Musimy wykorzystać te wielkie wartości moralne, jakie się ujawniły – nie pozwolić im w ciszy ulec zapomnieniu, musimy starać się nic z nich nie uronić i w oparciu o nie wypowiedzieć walkę deprawacjom i upadkowi” (Grzegorzewska 1947, s. 65-68).

Przytoczony fragment, podobnie jak wiele innych fragmentów „Listów” Grzegorzewskiej, stanowił rodzaj specyficznego dialogu, który dzięki swej prostej treści, docierał do „wnętrza”, wyobraźni i serca nauczycieli. Tym, co pomagało im otworzyć się na przyjęcie przekazywanych treści było poczucie bliskości i przyjaźni wzbudzone przez Grzegorzewską,

która w bardzo bezpośredni sposób już od pierwszych stron tej książki zwracała się do swoich czytelników: „Kolego – młody nauczycielu! [...]. Jesteś mi bliski, gdyż pracujemy w tym samym zawodzie nauczycielskim, Ty zaczynasz stawiać pierwsze nieomal kroki, jesteś na początku drogi swojej – ja, po wielu już latach pracy, wiem, że przebyłam długą drogę, i że zbliża się dla mnie jej okres. Wiem o tym, że tak być musi, bo wraz z wiekiem jest to los nieubłagany każdego, ale o tym nie myślę, jest mi na tej drodze życia dobrze, rozumiem jej znaczenie społeczne – dobrze mi, że na nią trafiła, toteż chcę nią jak najdłużej kroczyć i witam serdecznie każdego, kto na nią wchodzi. [...]. Jaki będzie? Czy wniesie jakie nowe wartości? Czy będzie pracował z chęcią, z zapałem, z najlepszą wolą służenia dobrze wybranej sprawie? Czy zobaczy wszystkie czary i blaski tej pracy, czy cienie tylko zauważy? Czy dostatecznie zrozumie jej doniosłość społeczną, czy będzie w tej pracy szczęśliwy? Więc i Ty jesteś mi bliski, chociaż daleko jesteśmy od siebie i może nigdy się nawet nie spotkamy osobiście. Chciałabym wiedzieć, dlaczego na tę drogę wchodzisz? Co Cię tam woła, wzywa, a może w tym właśnie kierunku porywa nawet? Czy widzisz cały ogrom tej pracy, czy rozumiesz jej doniosłość w budowie przyszłości naszej? Czy doceniasz znaczenie udziału każdego nauczyciela w całości tej pracy, a więc i swego w tej pracy udziału? Czy wchodzisz na tę drogę z chęcią, śmiało, z poczuciem siły i możliwości osiągnięcia dobrych wyników pracy, bez obawy trudności i przeszkód różnej natury – bo czujesz w sobie siłę do walki i przewycięzania? Czy, przeciwnie, wchodzisz z chęcią, ale nieśmiało, bez wiary w swoje możliwości, z obawą trudności i oporów, z lękiem spoglądasz w przyszłość swojej pracy?

O reakcjach, jakie wywołały postawione przez Grzegorzewską pytania świadczy treść listów skierowanych do niej, m.in. przez uczniów Liceum Pedagogicznego w Morzysławiu koło Konina, którzy w 1958 roku pisali, że po przeczytaniu „Listów do Młodego Nauczyciela” doznali pokrzepienia serca; że zrozumieli jak „ciężar spoczywający na nauczycielu i wychowawcy, uczynić lekkim i dającym odczuć radość tworzenia i spokój dobrze spełnionej służby społecznej” (Muzeum APS); oraz recenzje książki sporządzone przez dziennikarzy, m.in. Zofię Chądzyńską (1959), która napisała, że przeczytała książeczkę Grzegorzewskiej „jednym tchem z uczuciem wzrastającego zaciekawienia i wzruszenia. Jakaż to inna mowa od tej, jaka do niedawna panowała, a i dziś jeszcze nie kapituluje, w naszych publikacjach pedagogicznych. Potrzebne, bardzo potrzebne są takie rozważania, jakie wyszły spod pióra Marii Grzegorzewskiej, słowa entuzjazmu i wiary w godność człowieka i zawodu nauczycielskiego [...], słowa pobudzające do walki z krzywdą wokół nas i pogardą człowieka”.

Zastanawiając się nad przyczynami, dla których system pedagogiczny stworzony przez Grzegorzewską był tak atrakcyjny dla kolejnych pokoleń pedagogów specjalnych, jej współpracownicy wskazywali na wielką siłę jej oddziaływania na ludzi. Według Janiny Doroszewskiej (1967, s. 210-211),

źródłem tej siły była to: „że Ona sama, całe Jej życie, każda chwila tego życia były obrazem – jakby urzeczywistnieniem – tego, co głosiła jako słuszne, dobre, należne. Dla Niej zawsze – w sprawach ważnych i mniej ważnych i nawet, zdawałoby się, błahych – najistotniejszą, decydującą była potrzeba czyjaś, nigdy własna, - potrzeba każdego, kto znalazł się, choćby przypadkowo, choćby tylko przez wejście w stale otwarte drzwi Jej gabinetu – ze swoimi troskami, brakami, nieszczęściami, za które Ona – co było dla Niej charakterystyczne – zawsze się jakoś czuła odpowiedzialna. Zetknięcie się choćby przypadkowo z jakimś człowiekiem wywoływało zawsze Jej natychmiastową żywą reakcję życzliwości, wyrażonej uśmiechem czy zachętą – jeśli komuś zachęta była potrzebna, chwilą uwagi skupionej na sprawach tego człowieka, uwagi, jeśli tego mu od ludzi brakowało, czy - gdy trzeba było – pomocą w jakiejś formie mu udzielonej, lub nawet ratunkiem, jeśli potrzebę ratunku wyczuła. Zwłaszcza, jeśli dostrzegła w zasięgu swego życia człowieka, który z racji jakiegoś upośledzenia, choroby, starości czy sytuacji życiowych, albo złych warunków psychicznych czy materialnych czuł się na marginesie normalnego życia i normalnego społeczeństwa. Była stale nastawiona na każde drgnienie potrzeb tych ludzi i nie pozwalała, o ile tylko mogła, zniknąć im przed Jej oczu”.

Akcentując wielką doniosłość społeczną tego rodzaju służby, której Maria Grzegorzewska poświęciła swoje życie, mam pełną świadomość, że przedstawione rozważania nie wyczerpują wszystkich aspektów związanych z omawianym tematem. Sygnalizuję je jednak z nadzieją, że staną się pretekstem do bardziej pogłębionej refleksji nad jej życiem i działalnością, a także obecnym modelem uprawiania pedagogiki specjalnej, o której jej promotorka mówiła, że „to wielka sprawa i że choć jest to dziedzina pracy trudna, ale i szczęśliwa dla tych, którzy mogli znaleźć w niej sens swego życia i teren, na którym wysiłek i trud przynosi tak wyraźne owoce” (Wystawa 40-lecia IPS 1965, s. 3).

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Powstanie i organizacja Akademii Pedagogiki Specjalnej (1922-2022)

Establishment and Organisation of the Academy of Special Education (1922-2022)

Jacek Kulbaka

Abstract

The text contains information related to the establishment and organisation of the State Institute of Special Pedagogy (1922) in Warsaw, transformed into the Higher School of Special Pedagogy (1976) and the Academy of Special Pedagogy (2000).

Keywords: State Institute of Special Pedagogy. Special education and training in Poland.

Wprowadzenie

Akademia Pedagogiki Specjalnej im. Marii Grzegorzewskiej w Warszawie obchodziła w 2022 r. setną rocznicę działalności. Rodowód Akademii, przekształconej w 2000 r. z Wyższej Szkoły Pedagogiki Specjalnej (od 1976 r.), wywodzi się z działalności Państwowego Instytutu Pedagogiki Specjalnej. Instytut zajmował się kształceniem i doksztalaniem nauczycieli-wychowawców szkół i zakładów specjalnych, organizował i prowadził badania naukowe w obrębie pedagogiki specjalnej (wówczas leczniczej), zajmował się selekcją dzieci do pałcówek szkolnictwa specjalnego czemu służyły m.in. pracownice i poradnie Instytutu. Warto nadmienić, że była to jedyna w okresie międzywojennym tego typu placówka w Polsce i jedna z pierwszych w Europie. Dopiero w 1958 r. studia z zakresu pedagogiki specjalnej wprowadzono w programie studiów Uniwersytetu Warszawskiego. Misję kierowania Katedrą Pedagogiki Specjalnej powierzono Marii Grzegorzewskiej, twórczyni i dyrektor Instytutu Pedagogiki Specjalnej w latach 1922-1960 (do przejścia na emeryturę).

Zadaniem piszącego jest ukazanie najważniejszych wydarzeniach związanych z organizacją i funkcjonowaniem współczesnej Uczelni w perspektywie minionego stulecia /statuty, profil i metodyka kształcenia, słuchacze i inne/.

Państwowy Instytut Pedagogiki Specjalnej w latach międzywojennych (1918-1939)

Państwowy Instytut Pedagogiki Specjalnej (dalej PIPS) został powołany dnia 4 lipca 1922 roku w wyniku połączenia Seminarium Pedagogiki Specjalnej (powołanego przez Marię Grzegorzewską na wzór Międzynarodowego Fakultetu Pedologicznego w Brukseli utworzonego przez prof. Józefę Joteyko; Statut PIPS.: Dz. Urz. MWRiOP, 1922, nr 24, poz. 300 z 15 lipca 1922.; Grzegorzewska, 1924). Utworzenie Instytutu poprzedziła działalność Kursu Pedagogiki Specjalnej, przekształconego w roczne Seminarium Pedagogiki Specjalnej powołane 21 września 1921 r.¹ oraz Państwowego Instytutu Fonetycznego im. Jana Sierzyńskiego, kierowanego przez prof. Tytusa Benniego od 6 maja 1920 r.² PIPS podlegał zwierzchnictwu Ministerstwa Wyznań Religijnych i Oświecenia Publicznego (dalej MWRiOP). Od 1927 r. część nadzoru nad Instytutem przekazano Kuratorium Okręgu Szkolnego Warszawskiego. Dyrektor Instytutu był powoływany przez Ministra WRiOP, podobnie jak pozostali pracownicy (na wniosek Dyrektor PIPS). Dyrektor Instytutu traktowany był jako urzędnik państwowy w V klasie uposażenia i decydował o przyjęciu do Instytutu (paragraf 8).³

Podstawowym zadaniem Państwowego Instytutu Pedagogiki Specjalnej było kształcenie i doksztalcanie czynnych zawodowo nauczycieli-wychowawców szkół podstawowych i szkół średnich w specjalnościach obejmujących: „głuchych, niewidomych, upośledzonych umysłowo, upośledzonych moralnie i kalekich” oraz „prowadzenie badań naukowych w różnych dziedzinach szkolnictwa specjalnego a w szczególności nad ulepszaniem metod nauczania i wychowania dzieci anormalnych” oraz „dalsze kształcenie nauczycieli szkół zwykłych w specjalnych kierunkach pracy, będącej zadaniem Instytutu” (Statut PIPS paragraf 1.). Celem Instytutu była pomoc: „(...) wszystkim jednostkom tak dalece odchylnym od normy (...), że wymagają one specjalnych metod oddziaływania pedagogicznego, a więc i specjalnego przygotowania pedagogów zajmujących się nimi”.⁴ Instytut posiadał uprawnienia do prowadzenia szkoły ćwiczeń, biblioteki, pracowni badawczych i specjalistycznych poradni w dziedzinie fonetyki i ortofonii oraz w dziedzinie pedagogiki leczniczej. (paragraf 3.). Instytut posiadał uprawnienia do organizacji zjazdów, konferencji, wycieczek, kursów wakacyjnych i wyjazdów naukowych.

¹ Dz. Urz. MWRiOP, 1921, nr 20, poz. 203, s. 399.

² Dz. Urz. MWRiOP Nr 12/32 z dnia 28 maja 1920 roku, poz. 86).

³ D. Urz. MWRiOP, 1927, nr 6, poz. 80, s. 163-183); A. Hryniewicka, *Wkład Marii Grzegorzewskiej w rozwój pedagogiki specjalnej*, „O tym, na czym polega geniusz dobroci”, cz. 2., w „Szkoła Specjalna”, 2014, s. 151-156.

⁴ Archiwum PAN, syg. III-333, s. 4.

W PIPS obowiązywał jednoroczny cykl kształcenia.⁵ Dopiero w połowie lat 50. XX w. czas nauki został formalnie wydłużony do dwóch lat o co zresztą od początku i bezskutecznie przez lata zabiegała Maria Grzegorzewska. Do Instytutu przyjmowano czynnych zawodowo nauczycieli (szkół powszechnych, szkół średnich, szkół specjalnych, osoby bez praktyki nauczycielskiej legitymujące się wykształceniem wyższym). Przyjęcie dokonywało się w formie egzaminu pisemnego i ustnego. Od 1926 r. wprowadzono przepis, że kandydat nie mógł mieć więcej niż 35 lat. Od 1929 r. wymagano, aby legitymował się co najmniej dwu a potem trzyletnim stażem pracy (praktyki zawodowej) w szkolnictwie.⁶ W pierwszym roku naukę w Instytucie rozpoczęło 26 słuchaczy. Cykl nauczania był jednoroczny po czym absolwent otrzymywał tymczasowe zaświadczenie. Dyplom nauczyciela szkoły specjalnej przysługiwał absolwentom po napisaniu pracy dyplomowej na co przewidziano kolejny rok kalendarzowy (warunkowo przedłużano czas do 2 lat). Napisanie pracy dyplomowej było powiązane z pracą zawodową (praktyką nauczycielską), co było zbieżne z filozofią kształcenia i doskonalenia zawodowego PIPS.

W programie kształcenia wyróżniano grupę przedmiotów: a) ogólnokształcących b) pedagogicznych ogólnych c) psychologicznych d) pedagogicznych i dydaktycznych e) technicznych (śpiew, rysunek, gimnastyka, slōjd). Słuchacze zobowiązani byli do hospitowania zajęć lekcyjnych i prowadzenia lekcji próbnych w Szkole Ćwiczeń Instytutu. W dziale kształcenia nauczycieli dzieci upośledzonych umysłowo (wg ówczesnej terminologii) odbywały się zajęcia z: psychologii i dydaktyki, wykładano dzieje i organizację wychowania upośledzonych, rysunków, śpiewu, prowadzono warsztaty z zakresu przygotowania zawodowego (stolarski, szewski, szwalnia dla dziewcząt). Nauczyciele-wychowawcy z zakładach i szkołach specjalnych dla moralnie zaniedbanych odbywali zajęcia z: psychopedagogiki dzieci moralnie zaniedbanych, poznawali dzieje i organizację wychowania nieletnich przestępców, prawodawstwo i sądy dla nieletnich, śpiewu, rysunków. Specjaliści z zakresu tyflopedagogiki poznawali: psychologię ociemniałych, dydaktykę, dzieje i organizację wychowania ociemniałych, śpiew. Nauczyciele dzieci głuchoniemych zapoznawani byli z fonetyką, psychologią i dydaktyką głuchoniemych, dziejami i organizacją wychowania tej kategorii dzieci i młodzieży, metodyką rysunków. Program zajęć z 1929 r. obejmował: konserwatorium z anatomii i higieny szkolnej, rozwój fizyczny dziecka, ćwiczenia w pracowni antropometrii szkolnej, podstaw

⁵ Dz. Urz. MWRiOP, 1929, nr 2, poz. 23, s. 75-76. *Komunikat w sprawie jednorocznego Kursu w Państwowym Instytucie Pedagogiki Specjalnej w Warszawie w roku szkolnym 1929/1930.*

⁶ Dz. Urz. MWRiOP, 1933, nr 2, poz. 41, s. 49-50.; Dz. Urz. MWRiOP, 1939, nr 2, poz. 64, s. 100-101). Patrz: D. Urz. MWRiOP, 1926, nr 4, poz. 29, s. 73-74: (*Okólnik Ministra Wyznań Religijnych i Oświecenia Publicznego do Kuratoriów Okręgów Szkolnych, inspektorów szkolnych i nauczycielstwa publicznych szkół powszechnych w sprawie kursu jednorocznego w Instytucie Pedagogiki Specjalnej w Warszawie w roku szkolnym 1926/1927*).; Grzegorzewska M., *Państwowy Instytut Pedagogiki Specjalnej w Warszawie*, „Szkoła Specjalna”, nr 3-4, 1928/29, s. 149-196.

psychopatologii ogólnej, psychopatologii dziecka, zasady wychowania w internatach, rozwój mowy, zboczenia i ich leczenie, seminarium pedagogiczne, gimnastykę, gry i sporty, slöjd. Specjalność głuchoniemych realizowano w wymiarze 12 godz. Tygodniowo; niewidomych - 9 godzin; upośledzonych umysłowo - 12 godzin; moralnie zaniedbanych - 10 godzin.

Już wśród pierwszych wykładowców Instytutu znaleźli się wybitni naukowcy, lekarze, psychiatrzy, neurologowie. W dużej mierze obecność tych osób była osobistą zasługą Marii Grzegorzewskiej, która prowadziła wykłady z zakresu organizacji szkolnictwa specjalnego oraz z dziejów nauczania niewidomych. Prof.zw. Józefa Joteyko wykładała psychologię, prof.zw. Tytus Benni fonetykę, dr Janusz Korczak wykład pt. „zasady wychowania w internatach”, Jan Hellmann zajmował się metodyką nauczania rachunków, Władysław Sterling psychopatią dziecka, dr Witold Łuniewski psychopatią, dr Władysław Jarecki zaburzeniami mowy, Maria Librachowa prowadziła metodykę pogadank, Felicja Łuniewska higieną i anatomią, Tadeusz Mayzner śpiewem, Aleksander Mogilnicki sądami dla nieletnich i ustawodawstwem, Tadeusz Jaroszyński działem moralnie zaniedbanych, Zofia Raczyńska rysunkiem, Stanisław Sedlaczek rozwojem fizycznym dziecka, Jakób Segał filozofią, Helena Zbrzezińska metodyką nauczania głuchoniemych, Konrada Romiszewska pełniła funkcję sekretarza Instytutu, Adela Stefanowicz-Moskiewiczowa metodyką nauczania anormalnych, Marian i Feliks Wojnarowicz byli nauczycielami „słodku”. Spośród wykładowców Instytutu w II RP szczególnie zasłużyli się: Tytus Benni, Stanisław Bytnar, Anna Gotinowa, Felicja Felhorska, Halina Jankowska, Władysław Jarecki, Tadeusz Jaroszyński, Janusz Korczak, Witold Łuniewski, Aleksander Manczarski, Tadeusz Mayzner, Stanisław Rychliński, Stanisław Sedlaczek, Jakub Segał, Adela Stefanowicz-Moskiewiczowa, Władysław Sterling oraz Michał Wawrzynowski.⁷

Państwowy Instytut Pedagogiki Specjalnej nie miał stałej siedziby. Początkowo mieścił się w gmachu Instytutu Głuchoniemych i Ociemniałych przy Placu Trzech Krzyży 4/6 w Warszawie, następnie w Alejach Ujazdowskich 20 a od lat 30. XX w. przy ul. 3 Maja 18 w Warszawie (do wybuchu II wojny światowej). Instytut dysponował własną Biblioteką, Pracownią Psychopedagogiczną i Profilaktyczną, Szkołą Ćwiczeń, poradniami (ortofoniczną i pedagogiki leczniczej) oraz Muzeum Szkolnictwa Specjalnego (w latach 1959-1970 znanego pod nazwą Muzeum Pedagogiki Specjalnej). Posiadał uprawnienia do organizowania: zjazdów, konferencji, wycieczek, kursów wakacyjnych i wyjazdów naukowych.

W końcu lat 20. w PIPS kształciło się 220 słuchaczy, w tym 130 w dziale upośledzonych umysłowo, 40 w dziale głuchoniemych, 30 w specjalności moralnie zaniedbanych i 20 w dziale nauczycieli uczniów niewidomych. Do wybuchu II wojny światowej dyplom PIPS uzyskało 610 nauczycieli

⁷ Na podstawie materiałów archiwalnych (akta osobowe) Akademii Pedagogiki Specjalnej.

i wychowawców szkół i zakładów specjalnych (w tym 440 w dziale upośledzonych umysłowo; 80 w dziale głuchoniemych, 30 w specjalności niewidomych i 50 nauczycieli-wychowawców w dziale moralnie zaniedbanych; Dane za J. Kulbaka, 2012).

Wojna i okupacja (1939-1945)

Na skutek wybuchu wojny Państwowy Instytut Pedagogiki Specjalnej wstrzymał działalność we wrześniu 1939 r. Na przełomie 1943 i 1944 roku próbowano wznowić pracę Instytutu w formie konspiracyjnej. W wyniku bombardowania Warszawy w 1944 r. całkowitemu zniszczeniu uległ gmach przy ul. 3 Maja 18 w Warszawie, gdzie mieściła się siedziba Instytutu. Pożar strawił niemal cały księgozbiór i pomoce naukowe, wyposażenie Muzeum Szkolnictwa Specjalnego, szkoły ćwiczeń i innych pracowni. Księgozbiór Instytutu obejmował w 1929 r. ok. 2,7 tys. pozycji. W 1945 r. było ich niespełna 500 (Hryniewicka, 2022). Zniszczeniu uległa dokumentacja Instytutu przechowywana do wybuchu Powstania Warszawskiego na ul. Chmielnej 36. Jak podała M. Grzegorzewska w 1945 r. w trakcie działań wojennych i okupacji poniosły śmierć co najmniej 64 osoby związane z Instytutem (wykładowcy, personel, wychowankowie PIPS), w tym: dr Halina Jankowska, dr Janusz Korczak, dr Witold Łuniewski, dr Stanisław Rychliński, dr Jakub Segal, dr Władysław Sterling, Michał Wawrzynowski, Stanisław Bytnar, Konrada Remiszewska, Maria Szubertowa, Jerzy Laskowski, Zygmunt Kurletto, Aleksander Manczarski. Stanisław Bytnar. Należałoby podkreślić, że część szkół specjalnych, pomimo okupacji i trudnych warunków bytowych, kontynuowała swą działalność dzięki ofiarności nauczycieli. W stolicy szkoły specjalne na dobre wstrzymały działalność w czasie powstania warszawskiego. W placówkach tych z ogromnym poświęceniem pracowali absolwenci Instytutu, w tym Maria Grzegorzewska, która po zamknięciu PIPS zatrudniła się w szkole specjalnej przy ul. Tarczyńskiej 27 na warszawskiej Ochocie. Wielu, także spośród nauczycieli szkół specjalnych, uczestniczyło w tajnym nauczaniu.

Działalność Instytutu po II wojnie światowej

Działalność Państwowego Instytutu Pedagogiki Specjalnej została wznowiona przez ministra oświaty 15 maja 1945 roku⁸. Formalnie zajęcia zaczęły się jesienią 1945 r. przy ul. Smulikowskiego 6/8 w Warszawie, w gmachu Związku Nauczycielstwa Polskiego (ZNP). W 1948 r. Instytut przeniósł się do nowej siedziby (budynek wyremontowany i zaadaptowany na cele edukacyjne po zniszczeniach wojennych) przy ul. Spiskiej 16 w Warszawie.

⁸ Dz. Urz. Min. Ośw., 1945, nr 4, poz.193.

W Instytucie wznowiły działalność poradnie: Ortofoniczna, Pedagogiki Leczniczej, Laboratorium Psychopedagogiczne oraz Muzeum Szkolnictwa Specjalnego. Przystąpiono do uruchomienia kształcenia w specjalnościach: przewlekle chorych i kalekich o których mowa była w Statucie z 1922 r. Przy Instytucie zorganizowano (1946/47) „Ośrodek Metodyczny” zajmujący się poradnictwem, badaniem i selekcją dzieci z niepełną sprawnością (Grzegorzewska 1946/1947).

Z dniem 14 marca 1950 r.: zarządzeniem ministra oświaty - PIPS został przekształcony w Państwowe Studium Pedagogiki Specjalnej.⁹ W nowym Statucie Instytut stał się studium kształcenia i doksztalcania nauczycieli szkół i zakładów specjalnych, tracąc uprawnienia placówki naukowo-badawczej. Od połowy lat 50. cykl kształcenia w Instytucie został wydłużony do dwóch lat (kolejny - trzeci rok - rok przewidziano na przygotowanie pracy dyplomowej). Uruchomiono kształcenie na kursach zaocznych dla nauczycieli szkół i zakładów specjalnych posiadających wykształcenie pedagogiczne i dwuletni staż pracy pedagogicznej w tych placówkach. Obowiązywał ten sam program kształcenia (praktyka nauczycielska zwalniała z praktyk). W programie studiów znalazły się: lektoraty z dwóch języków obcych, wiedza o człowieku w normie oraz z odchyleniami od normy, wybrane zagadnienia z filozofii, logiki, socjologii, kultury i sztuki, zajęcia z zakresu teorii i praktyki rewalidacji i resocjalizacji, a także praktyka pedagogiczna.

W latach 1945-1955 Instytut ukończyło 960 słuchaczy, w tym 189 otrzymało dyplom nauczyciela szkoły specjalnej w trybie niestacjonarnym (Kulbaka, 2012). W marcu 1958 r. (nowy statut) przywrócono Instytutowi status placówki naukowo-badawczej. Kształcenie i doksztalcanie nauczycieli odbywało się we współpracy ze Związkiem Nauczycielstwa Polskiego. Przygotowaniem nauczycieli - na podstawie programów opracowanych w PIPS - zajęły się dodatkowo kuratoria okręgów szkolnych, sekcje okręgowe ZNP, ośrodki metodyczne. Dyplom nauczyciela szkoły specjalnej wydawano na podstawie egzaminu końcowego, przeprowadzonego w gmachu Instytutu. PIPS nadzorował ponadto kursy doksztalcające dla nauczycieli zawodu oraz kursy dla wychowawców zakładów specjalnych (Statut z 27 marca 1958 r. - Dz. Urz. Min. Ośw., 1958, nr 5, poz. 50 - przywracał Instytutowi rangę placówki naukowo-badawczej (zniesiono Statut z 1950 r.). W sierpniu 1959 r. PIPS wzbogacił się o nowo wybudowany obiekt dydaktyczny przy. ul. Szczeńliwickiej 40 w Warszawie (dziś budynek „A”). W latach 1955-1970 PIPS kończyło 4649 absolwentów w tym: 1153 w trybie dziennym, 2620 zaocznym i 876 eksternistycznym (Kulbaka, 2012).

W dniu 18 maja 1970 r. Instytut stał się samodzielną placówką typu naukowo-dydaktyczną na mocy rozporządzenia Rady Ministrów¹⁰. Wprowadzono kształcenie na poziomie 3-letnich wyższych studiów zawodowych specjalnych.

⁹ Dz. Urz. Min. Ośw., 1950, nr 5, poz. 75.

¹⁰ Dz. U. PRL, 1970, nr 13, poz. 115.

W Instytucie funkcjonowały: Wydział Rewalidacji /zakład oligofrenopedagogiki, zakład surdopedagogiki, Pracownia technicznych środków nauczania i diagnostyki dzieci upośledzonych umysłowo, Pracownia technicznych środków nauczania i diagnostyki dzieci głuchych i logopedii/, Wydział Resocjalizacji /Zakład resocjalizacji nieletnich, Zakład profilaktyki społecznej/, Wydział Praktycznej Nauki Języków Obcych, Studium Wychowania Fizycznego, Biblioteka Instytutu¹¹.

W dniu 1 października 1971 r. uruchomiono pierwsze zaoczne studia podyplomowe z zakresu pedagogiki specjalnej (w ramach Wydziału Resocjalizacji) oraz pracownię psychologii klinicznej w ramach Wydziału Resocjalizacji¹². Od 1 października 1973 r. rozpoczęły się studia magisterskie (dla maturzystów i absolwentów wyższych szkół zawodowych). W I połowie lat 70. XX w. w Instytucie funkcjonował: Wydział Rewalidacji oraz Wydział Resocjalizacji. W Instytucie zatrudniano 25 pracowników naukowo-dydaktycznych (w tym: 6. docentów, 6. doktorów, 13. magistrów. Prace zlecone wykonywało 37 osób, w tym: 1. Profesor, 2. Docentów, 14. Doktorów, 20. Magistrów). Na studiach stacjonarnych rocznie kształciło się ok. 200 słuchaczy. Na niestacjonarnych – 360, zaś na eksternistycznych – 260 osób. Organizowano studia podyplomowe dla sędziów dla nieletnich, kursy kwalifikacyjne dla nauczycieli zawodu i przedmiotów zawodowych w szkołach zawodowych specjalnych oraz odbywały się egzaminy kwalifikacyjne na wychowawców placówek specjalnych. Łącznie w Instytucie kształciło się ok. 1 tys. osób rocznie (Doroszewska, 1972; Larecki Sz., 1972). W dniu 2 kwietnia 1976 r. na mocy Rozporządzenia Rady Ministrów PIPS przekształcono w Wyższą Szkołę Pedagogiki Specjalnej im. Marii Grzegorzewskiej (WSPS)¹³. Do 1976 r. PIPS składał się z dwóch Wydziałów: Rewalidacji (w jego ramach funkcjonował: Zakład Nauk Społecznych, Zakład Psychologii, Zakład Pedagogiki, Zakład Wychowania Artystyczno-Technicznego, Studium Wychowania Fizycznego i Sportu, Zakład Praktycznej Nauki Języków Obcych) oraz Resocjalizacji (Instytut Biopsychicznych i Pedagogicznych Podstaw Rozwoju i Wychowania). W latach 1976-83, po przekształceniu PIPS w WSPS była to placówka jednowydziałowa: Instytut Rewalidacji i Resocjalizacji. W jej skład wchodziły pracownie: oligofrenopedagogiki, surdopedagogiki, tyflopädagogiki, pedagogiki rehabilitacyjnej oraz zakłady: Pedagogiki, Psychologii, Nauk Społecznych, Wychowania Artystycznego i Sportu oraz Studium Wychowania Obronnego. W latach 1976-1981 studia w WSPS były czteroletnie. Od 1981 roku wprowadzono

¹¹ Dz. Urz. Min. Ośw. i Szk. Wyż., nr A-8, poz. 49, 1970. /zarządzenie Ministra Oświaty i Szkolnictwa Wyższego z 29 czerwca 1970 r./.

¹² Dz. Urz. Min. Ośw. i Szk. Wyż., poz. 67 z dn. 6 lipca 1971 r. oraz zarządzenie z 9 lipca 1971 r.; *50-lecie Państwowego Instytutu Pedagogiki Specjalnej im. Marii Grzegorzewskiej 1922-1972*, Warszawa 1972.

¹³ Dz. U., 1976, nr 15, poz. 93 „W sprawie przekształcenia Państwowego Instytutu Pedagogiki Specjalnej im. Marii Grzegorzewskiej w Wyższą Szkołę Pedagogiki Specjalnej im. Marii Grzegorzewskiej”.

5-letni cykl kształcenia na studiach dziennych. W końcu 1981 roku w WSPS studiowało 1532 studentów. Uczelnia zatrudniała 120 pracowników naukowych. W roku akademickim 1982/1983 r. 5-letni cykl kształcenia wprowadzono również na studiach zaocznych (Lipkowski, 1983; Tomasik (red.), 1984).

W roku akademickim 1983/84 w ramach WSPS funkcjonował Wydział Resocjalizacji i Wydział Rewalidacji. W skład Wydziału Resocjalizacji wchodziły: Zakład Nauk Społecznych, Zakład Psychologii, Zakład Resocjalizacji. Wydział Rewalidacji obejmował: Zakład Dydaktyki, Metodyki i Statystyki, Zakład Pedagogiki Ogólnej, Zakład Pedagogiki Specjalnej. Do pozawydziałowych jednostek zaliczano: Bibliotekę Główną, Studium Wojskowe, Studium Praktycznej Nauki Języków Obcych, Studium Wychowania Fizycznego i Sportu oraz Wydawnictwo WSPS). W latach 1986-1989 Wydziały Rewalidacji i Resocjalizacji połączono w jeden Wydział Rewalidacji i Resocjalizacji. Na mocy zarządzenia Ministra Edukacji Narodowej z 5 IV 1989 r. WSPS otrzymał prawa nadawania stopnia naukowego doktora nauk humanistycznych w zakresie pedagogiki (Monitor Polski, 1989, nr 12, poz. 97). W 1992 r. rozpoczęła działalność Fundacja im. Marii Grzegorzewskiej, której celem jest zapewnienie aktywnego uczestnictwa w życiu społecznym i korzystania ze społecznych dóbr osobom i grupom osób zagrożonych marginalizacją i wykluczeniem społecznym w związku z niepełnosprawnością, ubóstwem, uzależnieniami, narodowością, religią lub przynależnością środowisk marginalizowanych¹⁴.

W 1996 r. WSPS uruchomił nowy obiekt biblioteczno-dydaktyczny (budynek „B”) przy ul. Szczęśliwickiej 40 w Warszawie. Uruchomiono nowe kierunki kształcenia: logopedię, pedagogikę korekcyjną, pedagog szkolny - komputerowe wspomaganie kształcenia, pracę socjalną. W roku akademickim 1997/98 zatrudniano 190 pracowników naukowych. Kształcono w specjalnościach: oligofrenopedagogika, surdopedagogika, pedagogika terapeutyczna, tyflopedagogika, logopedia, pedagogika resocjalizacyjna, pedagogika korekcyjna, psychopedagogika kreatywności, pedagog szkolny - komputerowe wspomaganie kształcenia oaz praca socjalna. Kształcenie studentów zorganizowano również w zamiejscowym ośrodku dydaktycznym w Dęblinie (trwało to kilka lat). Od 6 do 9 maja 1997 roku w WSPS świętowano 75 rocznicę funkcjonowania placówki. W uroczystościach brali udział m.in. Prymas Polski, przedstawiciele Ministerstwa Edukacji Narodowej, Ministerstwa Sprawiedliwości, Prezydent m. st. Warszawy, Marszałek Sejmu. W ramach uroczystości rocznicowych swoją działalność zainicjowała I Ogólnopolska Scena Prezentacji Artystycznych Realizacji (OSPAR)¹⁵.

¹⁴ Statut WSPS z 1992 r.; Poznański K. 2002. *APS- przeszłość – dzień dzisiejszy – przyszłość*, „*Szkola Specjalna*”, nr 3, 2002, s. 132-136.

¹⁵ Regulamin studiów w Wyższej Szkole Pedagogiki Specjalnej im. Marii Grzegorzewskiej, Warszawa WSPS 1995 Statut z 1998 r.; Gazeta Uczelniana. Wydanie Jubileuszowe 75 lat PIPS-WSPS 1922-1997.

W roku akademickim 1999/2000 w WSPS studiowało łącznie 7754 studentów, w tym na studiach dziennych 1911 osób. Na studiach niestacjonarnych w: WSPS - 2794 osób, w Helenowie (Kolegium Kształcenia Zawodowego TPD/WSPS) - 601, w Dęblinie (tzw. grupa dęblińska) – 1278 osób. Na studiach eksternistycznych kształciło się 846 osób, zaś w Kolegium Andragogiki Specjalnej – 324 osoby. Z danych archiwalnych Uczelni wynika, że od 1922 do 1998 r. PIPS-WSPS wykształcił 16338 absolwentów (Za: Kulbaka, 2022). Wyższa Szkoła Pedagogiki Specjalnej - na mocy ustawy Sejmu Rzeczypospolitej z 7 czerwca 2000 r.¹⁶ została przekształcona w Akademię Pedagogiki Specjalnej im. Marii Grzegorzewskiej (APS). Formalnie nazwę wprowadzono dnia 1 września 2000 r.

Od roku akademickiego 2004/05 wprowadzony został Europejski System Transferu Punktów (European Credit Transfer System), zwany w skrócie ECTS. System ten umożliwia międzyuczelnianą i międzynarodową wymianę studentów. Równocześnie, w roku akademickim 2005/6, słuchacze APS otrzymali szansę uczestnictwa w międzynarodowej wymianie studentów w ramach programu Socrates-Erasmus, obejmującym wyjazdy m.in. na studia do Niemiec, Norwegii, Szwecji i Belgii. W roku 2006/07 organizuje się wyjazdy na staże naukowo-opiekuńcze do USA w ramach National Louis University w Chicago.

Od roku akademickiego 2006/7 r. zaplecze dydaktyczne Uczelni umożliwiało kształcenie około 7 tys. studentów na studiach stacjonarnych i zaocznych. Akademia wzbogaciła się w nowoczesny obiekt dydaktyczny (budynek „C”) przy ul. Szczeńliwickiej 40.

W 2006 r. w strukturze APS zaszły istotne zmiany. Utworzono w ramach Wydziału Pedagogiki – Instytut Pedagogiki, Instytut Pedagogiki Specjalnej, Instytut Wspomagania Rozwoju Człowieka i Edukacji oraz Instytut Edukacji Artystycznej. Powołano Wydział Stosowanych Nauk Społecznych, a w nim Instytut: Profilaktyki Społecznej i Pracy Socjalnej, Instytut Psychologii Stosowanej oraz Instytut Filozofii i Socjologii¹⁷. W latach 2000-2012 APS kształcił studentów na studiach dziennych (magisterskich i zawodowych), zaocznych (magisterskich, uzupełniających i zawodowych) oraz studiach podyplomowych w zakresie pedagogiki i pedagogiki specjalnej. Zgodnie ze standardami i wymogami Unii Europejskiej w APS prowadzono kształcenie na studiach licencjackich (3-letnie) i uzupełniających (2-letnie)¹⁸.

¹⁶ Dz. U., 2000, nr 60, poz. 694 - O nadaniu Wyższej Szkole Pedagogiki Specjalnej im. Marii Grzegorzewskiej nazwy „Akademia Pedagogiki Specjalnej im. Marii Grzegorzewskiej”; Regulamin Organizacyjny WSPS, 2001.

¹⁷ Dz. U., 2006, nr 164, poz. 1365; nr 46, poz. 328; nr 104, poz. 711.

¹⁸ Statut APS z 2007 r.

Wydział Nauk Pedagogicznych Akademii Pedagogiki Specjalnej uzyskał z dniem 25 września 2006 r. uprawnienia do prowadzenia przewodów habilitacyjnych¹⁹.

W końcu 2006 r. w APS kształciło się 7415 studentów, w tym: 3436 na studiach stacjonarnych, 3148 na studiach niestacjonarnych, 831-na studiach podyplomowych. Zatrudnionych było 422 pracowników (w tym 269 pracowników naukowych).

W roku akademickim 2007/8 na Wydziale Stosowanych Nauk Społecznych wprowadzono socjologię i politologię, zaś w roku akademickim 2008/2009 zaczęło się kształcenie na kierunku psychologia. Od roku akademickiego 2010/2011 na Wydziale Nauk Pedagogicznych wprowadzono dwustopniowe studia w zakresie: pedagogiki, pedagogiki specjalnej i edukacji artystycznej w zakresie sztuk plastycznych. Na Wydziale Stosowanych Nauk Społecznych przygotowano w specjalności: praca socjalna, socjologia i psychologia.

W Akademii w 2012 r. prowadziły działalność: Biuro ds. Osób Niepełnosprawnych i Wolontariatu; Biuro Karier Zawodowych Absolwentów i Promocji Uczelni. Samorząd Studencki, koła naukowe, AZS i chór uczelniany. W tym czasie podjęło naukę ok. 7300 studentów (w tym ok. 1,3 tys. na Wydziale Stosowanych Nauk Społecznych i 6 tys. studentów na Wydziale Nauk Pedagogicznych). Zatrudniano 322 pracowników naukowych i naukowo-dydaktycznych oraz 221 pracowników administracji (Poznański, Markiewiczowa, Kulbaka, 2012). W 2014 r. w strukturze Akademii funkcjonował (y): Wydział Nauk Pedagogicznych (Instytut Pedagogiki, Instytut Pedagogiki Specjalnej, Instytut Edukacji Artystycznej, Instytut Wspomagania Rozwoju Człowieka i Edukacji), Wydział Stosowanych Nauk Społecznych (Instytut Filozofii i Socjologii, Instytut Psychologii Stosowanej, Instytut Profilaktyki Społecznej i Pracy Socjalnej), Jednostki Ogólnouczelniane (Katedra UNESCO im. Janusza Korczaka Interdyscyplinarnych Studiów nad Rozwojem i Dobrostanem Dziecka), Biblioteka Główna, Muzeum Marii Grzegorzewskiej i Akademii Pedagogiki Specjalnej, Studium Praktycznej Nauki Języków Obcych, Studium Wychowania Fizycznego i Sportu.

W roku akademickim 2016/2017 dokonano zmian w Instytucie Psychologii Stosowanej, który przekształcono w Instytutu Psychologii. 2017/2018 – uruchomiono interdyscyplinarne studia w zakresie Psychologii i Socjologii.

Od 2019 roku w strukturze Akademii Pedagogiki Specjalnej funkcjonują: Instytut Pedagogiki /z katedrą: Historii Wychowania, Podstaw Pedagogiki Pracy i Andragogiki, Pedagogiki Społecznej, Społecznych Podstaw Rozwoju Oświaty i zakładami: Dydaktyki i Pedagogiki Medialnej, Metodologii i Pedagogiki Twórczości, Pedeutologii, Podstaw Pedagogiki, Psychopedagogiki Kreatywności,

¹⁹ Decyzja BCK-I-U-199/2006 Centralna Komisja do Spraw Stopni i Tytułów. Podstawa prawna: Dz. U., 2005, nr 65, poz. 595 ze zm.; Dz. U., 2005, nr 164, poz. 1365.

Wychowania Literackiego i Muzycznego;/ Instytut Pedagogiki Specjalnej /z Katedrą Interdyscyplinarnych Studiów nad Niepełnosprawnością, zakładami: Edukacji i Rehabilitacji Osób z Niepełnosprawnością Intelektualną, Podstaw Pedagogiki Specjalnej, Psychopedagogiki Resocjalizacyjnej, Surdopedagogiki, Tyflopädagogiki, Terapii Pedagogicznej oraz Poradnia dla Dzieci ze Sprzężoną Niepełnosprawnością;/ Instytut Wspomagania Rozwoju Człowieka i Edukacji /z katedrami: Pedagogiki Małego Dziecka; Wczesnej Edukacji i zakładami: Edukacji dla Zrównoważonego Rozwoju, Logopedii i Lingwistyki Edukacyjnej;/ Instytut Filozofii i Socjologii /z katedrami: Socjologii Ogólnej i Badań Interdyscyplinarnych, Socjologii Kultury, Socjologii Zmiany Społecznej i zakładami: Filozofii Moralności i Filozofii Społecznej oraz Socjologii Mediów i Komunikacji Społecznej;/ Instytutu Psychologii /z katedrą: Biologicznych Podstaw Zachowania, Psychoterapii i Poradnictwa Psychologicznego oraz zakładami: Metodologii Badań Psychologicznych, Psychologii Klinicznej Dzieci i Młodzieży, Psychologii Klinicznej Człowieka Dorosłego, Psychologii Społecznej, Psychologii Rozwoju i Wychowania, Psychologii Osobowości oraz Pracownia Testów Psychologicznych, Akademicka Poradnia Psychologiczna;/ Instytut Profilaktyki Społecznej i Pracy Socjalnej /z Katedrą Europeistyki, zakładami: Kulturowych Uwarunkowań Norm i Dewiacji Społecznych oraz Zakładem Nauk o Rodzinie i Prawa Rodzinnego, Polityki Społecznej i Pracy Socjalnej. Dodatkowo funkcjonuje Poradnia Prawna dla Studentek i Studentów Akademii Pedagogiki Specjalnej im. Marii Grzegorzewskiej;/ Instytut Edukacji Artystycznej /z Katedrą Grafiki i Rzeźby oraz zakładami: Działań Wizualnych i Arteterapii, Teorii i Historii Sztuki;/ Studium Praktycznej Nauki Języków Obcych /z Centrum Egzaminacyjnym Pearson Test of English;/ Studium Wychowania Fizycznego i Sportu; Katedra UNESCO im. Janusza Korczaka.

Szkoła Doktorska Akademii Pedagogiki Specjalnej zainicjowała działalność w roku akademickim 2019/20.

W Akademii Pedagogiki Specjalnej, na mocy Ustawy 2.0. z 2018 r. (Konstytucja dla Nauki), wprowadzono zmiany organizacyjne. Obok Rektora i Senatu funkcjonuje Rada Uczelni. Na czele Instytutów /Pedagogiki, Pedagogiki Specjalnej, Wspomagania Rozwoju Człowieka i Edukacji, Edukacji Artystycznej, Filozofii i Socjologii, Profilaktyki Społecznej i Pracy Socjalnej, Psychologii – stoją Dyrektorzy/. Prorektor ds. Kształcenia sprawuje nadzór nad Biurem: Aplikacji Komputerowych; Organizacji Kształcenia, Planowania Kształcenia, Pomocy Materialnej i Absolwentów, Studiów Podyplomowych i Kursów, Spraw Studenckich, Samodzielne Stanowisko ds. Osób z Niepełnosprawnościami, Studium Wychowania Fizycznego i Sportu oraz Studium Praktycznej Nauki Języków Obcych. Prorektorowi ds. Nauki podlega: Biuro ds. Obsługi Badań i Współpracy z Zagranicą, Biuro ds. Obsługi Procedur Awansowych, Szkoła Doktorska, Biblioteka Główna, Wydawnictwo APS, Muzeum Marii Grzegorzewskiej i APS oraz Katedra UNESCO im. Janusza Korczaka. Prorektor ds. Rozwoju kontroluje Biuro Promocji oraz Zespół do Spraw Projektów Operacyjnych, Strukturalnych i Edukacyjnych. Ponadto w strukturze organizacyjnej Akademii wyróżnia się: Biuro Rektora, Biuro ds. Zatrudnienia, Zespół

ds. Obronnych i Informacji Niejawnych, Biuro ds. Prawno- Organizacyjnych, Audytor Wewnętrzny, Inspektor Ochrony Danych. Oferta kształcenia w roku akademickim 2021/2022 obejmowała studia z zakresu: Socjologii, Psychologii, Pedagogiki specjalnej, Pracy socjalnej, Pedagogiki zdolności i informatyki, Pedagogiki przedszkolnej i wczesnoszkolnej, Logopedii, Edukacji artystycznej w zakresie sztuk plastycznych, Interdyscyplinarne studia na dzieciństwem i prawami dziecka.

Aktualnie w Akademii Pedagogiki Specjalnej im. Marii Grzegorzewskiej realizowane są studia podyplomowe: Coaching, myślenie projektowe i tutoring w edukacji, Mediacja sądowa i pozasądowa, Poradnictwo psychologiczne i interwencja kryzysowa, Przeciwdziałanie przemocy w rodzinie, Socjoterapia, Studium Coachingu, Psychologia transportu i bezpieczeństwa ruchu drogowego; Arteterapia z elementami terapii pedagogicznej, Grafika komputerowa i multimedialna, Zaawansowana grafika komputerowa i multimedialna; wspomaganie rozwoju i edukacja; Edukacja dla bezpieczeństwa, Matematycznie uzdolnione dzieci: diagnoza, wspomaganie rozwoju i edukacja; Metodyka wczesnego nauczania języka obcego; Praca z dziećmi sprawiającymi trudności wychowawcze; Prawo oświatowe w zarządzaniu szkołą i placówką. Zorganizowano Studia Kwalifikacyjne w zakresie: przygotowania pedagogicznego, przygotowania pedagogicznego dla psychologów, Zarządzanie w systemie oświaty oraz Wspomaganie rozwoju dzieci (0-5) w ramach pomocy psychologiczno-pedagogicznej w żłobkach i przedszkolach. Akademia Pedagogiki Specjalnej jest sygnatariuszem wielu umów i porozumień (krajowych i międzynarodowych) związanych z wymianą studentów (program Erasmus +), działalnością naukową, podnoszeniem kwalifikacji dydaktycznych pracowników, nostryfikacją dyplomów, współpracą z innymi uczelniami, fundacjami i stowarzyszeniami i innymi podmiotami. Studenci i pracownicy Akademii korzystają z internetowego Systemu USOS-web, co znacznie przyczynia się do sprawnej komunikacji i dbałość o jakość kształcenia. Dbałość o jakość kształcenia stanowi jeden z filarów funkcjonowania Akademii (powołano Pełnomocnik Rektora ds. jakości kształcenia, prowadzona jest planowa ewaluacja pod kątem oceny osiągnięć dydaktycznych i naukowych). W roku akademickim 2021/22 na studiach stacjonarnych i niestacjonarnych w APS studiuje 4496 osób oraz 32 cudzoziemców. Uczelnia zatrudnia ponad 500. pracowników (pracownicy dydaktyczni, naukowo-dydaktyczni, administracja).

W 2022 r. baza dydaktyczna Uczelni powiększyła się o kolejny (nowy, kilkunasty) obiekt dydaktyczny (budynek „d”).

Dyrektorzy Instytutu: Maria Grzegorzewska (1922-1967); Otton Lipkowski (1967-1970); Szczepan Larecki (1970-1973). Rektorzy: Szczepan Larecki (1973-1981); Włodzisław Sanocki (1981-1982); Czesław Matuszewicz (1982-1984); Karol Poznański (1984-1990); Adam Frączek (1990-1993); Kazimierz Pospiszyl (1993-1999); Karol Poznański (1999-2002); Adam Frączek (2002 – 2008); Jan Łaszczyk (2008 -2016); Stefan Kwiatkowski (2016-2020); Barbara Marcinkowska (od 2020). Doktorzy honoris causa APS: Thomas Hammarberg 2008 ; Ewa Łętowska 2009 ; Henryk Skarżyński 2011;

Szewach Weiss 2012; Czesław Kupisiewicz 2013; Alicja Chybicka 2014; Anna Dymna 2016; Piotr Sztompka 2017; Marta Santos Pais 2017; Bohdan Maruszewski 2019; s. Małgorzata Chmielewska (2022), (Kulbaka, 2022).

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Dr hab. Jacek Kulbaka, prof. APS

Katedra Historii Wychowania

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The editorial office shall take specific measures in case of complaints of ethical character regarding the submitted or published manuscript. These measures will generally include contacting the author of the manuscript or paper and giving due consideration to the respective complaint or claims made. The measures further include communications to the relevant institutions and research bodies and if the complaint proves to be justified, correction will be published, or the article will be retracted, or other correction will be implemented. Each reported case of unethical behaviour in publishing in the journal must be investigated, even in the case that the article has been published long time ago.

Duties of Reviewers According to the Code of Ethics

Promptness: The accepted texts will be provided to two reviewers who are professionals in the given area and come from other workplaces than the author of the text. If the reviewer is not able to finish the review of the manuscript within the agreed deadline, he/she must communicate with the editor so that the manuscript will be provided to another reviewer.

Contribution to Editorial Decisions

Reviewer helps the editor and editorial board of the scientific journal STUDIA SCIENTIFICA FACULTATIS PAEDAGOGICAE with editorial decisions about publishing/rejecting articles. Reviewer's comments assist the author in improving the paper. Peer review is an essential component of *formal* scholarly communication.

Further Aspects/Time Perspective of Review Procedure

Each suggested reviewer who does not feel qualified to review a certain manuscript, or who knows that he/she will not be able to make the review within the agreed deadline, should notify the redaction office and excuse him/herself from the review process.

Confidentiality

Any manuscripts received for review must be treated as confidential documents. Reviewers must not show the manuscript or discuss the manuscript with anyone unless the redactor in chief of the journal STUDIA SCIENTIFICA FACULTATIS PAEDAGOGICAE permits it.

Objectivity

Reviews should be conducted objectively. Personal criticism of the author is inappropriate. Referees should express their views clearly with supporting arguments.

Citation of Sources

Reviewers should point out the data and information that are wrongly cited or not cited at all by the author. Any proclamation that the data or information were already published in the past must be supported by relevant documentation. A reviewer should bring to the attention of the editor any substantial similarity or overlap between the manuscript under consideration and any other published paper of which the reviewer has personal knowledge.

Publishing and Competing Interests

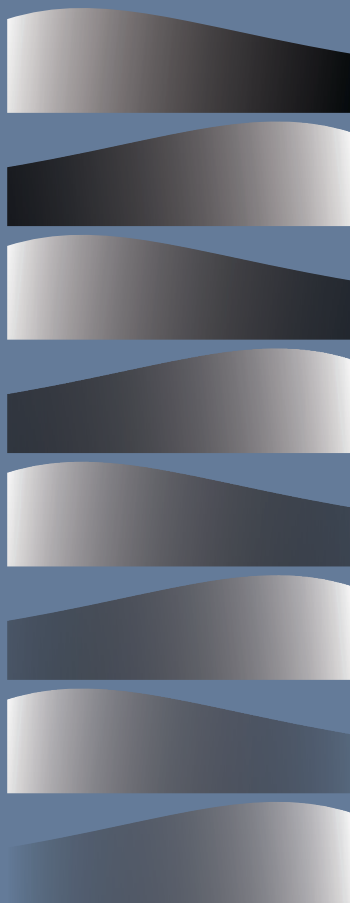
Unpublished materials disclosed in a submitted manuscript must not be used in a reviewer's own research without the express written consent of the author. Substantial information or ideas obtained through peer review are considered confidential and must not be used for personal advantage of the reviewer. Reviewers should not review articles in which a conflict of interests resulting from competitive or other relations with the author may arise.

DUTIES OF THE PUBLISHER

The publisher defines the relationship between the publisher, editors and other contracting parties, respects the confidentiality (e.g. towards the participants of a research, authors, professional reviewers), protects intellectual property and copyright, and also supports editorial independence.



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