Editor’s Preface

The double number 2006/3–4 of *The New Educational Review* is the tenth issue of our journal since the start of its foundation in 2003. In December 2006 it will have existed for three years in the pedagogical space of Middle Europe. Our assumption that our journal should become an international forum of an exchange of pedagogical thought on post-modern educational, social as well as cultural reality in the Middle European countries: Poland, the Czech Republic and Slovakia, has been fulfilled. In this issue we publish papers from other Middle European countries: Hungary and Latvia, and in the next issue we will publish papers also from Ukraine and Russia. For this reason our journal is a unique scientific magazine of international range in Middle Europe. As it is open for presentation of scientific papers all over the world, articles by researchers from other countries of the European Union have already been published – in this issue we publish papers from: the United Kingdom, Sweden, Norway and also from the USA and Republic of South Africa.

In the present issue the editorial board have proposed the following subject sessions: Education in the contemporary society, Psychology in education, Pedeutology, Communication and Information Technologies in education, Education at elementary schools, and Chronicle.

In the first subject session there are mainly the lectures presented during the International Conference on “Education in the knowledge-based society” which was held at the Faculty of Education and Psychology of the University of Silesia in Katowice (Poland) on 25-26 October, 2006. Stanisław Juszczyk describes the contemporary sociological, psychological and pedagogical problems of the knowledge-based society and he pays special attention the role of education in the changing society, construction of knowledge and shaping of main job skills and abilities. Alistair Ross examines various analyses of the relationship between citizenship and rights, drawing on the work of T.H. Marshal, Karl Vasak and John

Stanislaw Juszczyk
Editor in Chief
Urry, and relates these to citizenship education. It is argued that citizenship can be defined around conceptions of human rights, and that these have developed in civil, political and social phases. Harald Nilsen presents reflections related to the Norwegian School Reform 2006, made public as “Knowledge promotion”. Gerhard Banse characterizes education in a changing technological environment, shows some trends and problems in the current development of ICTs and discusses some cultural and social implications of these trends. Göran Linde analyses the concept of quality both in relation to original etymological meanings and the imbedded implications, and by empirical semantics as regards the present use of language and operational definitions in quality assurance practice. Oskars Zīds continues the subject of quality but in the context of development of educational management. Blanka Kudláčová characterizes the importance of philosophy and philosophical anthropology for the development of transformation of educational sciences.

The subject session entitled “Psychology in education” begins with the article by Małgorzata E. Górnik-Durose, who introduces reasons for “educational possession”, defining this concept in terms of educational objectives and means of their realization which are to help people in conscious and responsible choices related to fulfilling their vital needs using effectively available material resources. In his article Wojciech Ożarowski discusses the usefulness of methodological seizing based on the logistic Rasch model in constructing of a new diagnostic tool: POA questionnaire (Pomiar Osobowości Autorskiej) is designed to examine the author’s personality based on Kazimierz Obuchowski’s personality theory. Erol Sundelovitz presents school readiness of children entering formal schooling in South Africa in a multicultural context, using cultural psychology as an appropriate methodology. Yuri N. Karandashev proposes a constructive reading of Vygotsky’s original text “The Structure and Dynamics of Age”, supplemented by his own formal description with the use of mathematical tools.

The subject session entitled “Pedeutology” starts with the paper by Beata Kosová (we would like to inform the readers that prof. Beata Kosová has been appointed rector of Matej Bel University in Banská Bystrica), who answers the question whether the teaching profession has the attributes typical of genuine professions. Vlastimil Švec draws attention to the significance of implicit pedagogical knowledge, understood to be the “hidden” knowledge of students of teaching, in the educational process of future teaching staff. Alice Dombi Fayne and Juhasz Gyuala introduce the Hungarian version of the competence-based pedagogy training that meets the current EU expectations. This competence-based training shows several results of projects that aim at developing pedagogy talents and focus on professionalism, emphasizing the importance of professional motivation. Josef Malach describes the new role of the teacher – the role of a facilitator and instigator of the
personal development of individuals in the sense of their more effective participation in economic growth and social processes, which requires creation of a new scientific discipline – the didactics of entrepreneurial education and at the same time also a new model for preparation of teachers for its realization in practice within the scope of pre-graduate or postgraduate preparation. Svatopluk Slovák continues this subject and indicates the importance of entrepreneurial initiative teaching, education of entrepreneurs in the educational system in the context of new social-economic conditions at the beginning of the 21st century.

In the subject session “Information and Communication Technologies in education” David L. Bolton writes on the results of the use of technology in education in the United States, which helps students acquire the skills to process and use information to solve problems. Introducing constructivism to the process of learning helps students learn the structure of knowledge and stimulates higher-order thinking. Anna Watola presents selected research results concerning the ways of using a computer and appropriate computer programmes in the work of the kindergarten headmaster, administrative workers and in teachers’ educational and didactic work. Agnieszka Siemińska-Łosko characterizes barriers limiting the initiation and the usage of Information Technology by teachers in Polish schools.

In the subject session “Education at elementary school” Brigita Šimonová focuses on the issue of teaching literature at the first level of primary schools. Jana Kašpářková describes the problem of grammar school climate from the point of view of students, teachers and parents.

In the Chronicle we publish information about the faculty of Pedagogy and Psychology of the University of Silesia in Katowice (Poland): first (very important for the whole community of educationalists in Poland) concerns the doctorate Honoris Causa of the University of Silesia for Professor Wincety Okoń, and the second information is on the 30th anniversary of the foundation of this faculty (1976-2006).

We hope that this edition, like the previous ones, will encourage new readers not only from the Middle European countries to participate in an open international discussion. On behalf of the Editors’ Board I would like to invite representatives of different pedagogical sub-disciplines and related sciences to publish their texts in The New Educational Review.
The New Educational Review

Social Pedagogy
This study attempts to find an answer to the question of how adolescents handle their educational and vocational career planning process in the context of cultural and economic transformations. It becomes particularly important to know how to knowingly shape one’s own vocational biography in the market environment characterized by competitiveness and a high unemployment rate.

A diagnostic questionnaire method was applied in the research. A statistical analysis of the research results demonstrated three groups of young people that handle their career planning in diverse ways: one applying perspective strategies, one preferring strategies that focus on the present only and one group including people who gave up their planning of the future either following a conscious choice or due to practical helplessness.

Each group requires different forms of counselling and educational support in shaping their vocational biographies and has different requirements towards vocational counselling. The counselling activities, as demonstrated by the research results, require increasingly more psychological and educational skills, significantly exceeding a narrowly defined professional orientation.

**Key words:** planning of educational and vocational future, adolescence, vocational development of individuals, vocational counselling.

**Introduction**

In each nation, the youth are a peculiar category of the clients of career guidance activity, because of, among other factors, the unusual conditions of the development of people at that age (Erikson, 1950, 1968, 1989; Hurrelmann, 1994), who are crossing the various thresholds in the educational system and must fashion their own
paths of their future careers (cf. the stages of professional development after Super, e.g. Super, 1957, 1990; Osipow, 1973; Smart & Peterson, 1997). It is difficult to decide to what extent these processes are defined by mature decisions and choices, and to what extent, by accident or the impact of external influence. It cannot, however, be denied that adolescents must make a series of decisions concerning their choices of paths of subsequent education and their future professional activity. As Watts (1997a) observes, if we want career guidance to respond competently to the challenges produced by the political and economic transformations in Central and Eastern Europe, resulting in considerable disturbance of the previous style and standard of living and in enormous unemployment, then it is necessary to implement productive programmes of career guidance at schools and educational institutions. It is easier to prevent young people’s hasty decisions concerning education and career than to repair their subsequent effects, which may include failure both in terms of the subjects’ personal development and of the challenges of the market economy. The mechanisms of the making of decisions concerning education are so complex and affected by so many psychological and sociological factors (cf. e.g. the sociological theory of the making of decisions about education: Hodkinson, 1997) that it is impracticable to provide a universal definition of career guidance. Still, the main prerequisite to efficient prevention is a reliable diagnosis of the condition of the economy of the country in question (an aspect which is beyond the subject of the present considerations) and a psychosociological understanding of the circumstances in which the youth live within the reality of a specific point of time and space.

**Education and career among the lifestyle preferences of the polish youth (based on sociological studies)**

In order to define the desired form of career guidance in Poland and to identify the principal tasks of a career counsellor working with adolescents in this country, we must begin with a comprehensive diagnosis of this group of clients.

Accordingly, a passage in this paper will now describe the Polish adolescents who make decisions about education and career at the present time of intensive economic transformations following the political changes after 1989.

This general account of the lifestyle preferences of the contemporary young generation will be supplemented by the results of the author’s own research focusing directly on career plans of the people completing their education at vocational and secondary schools. The collected data will be used as input for advice for career counsellors working with the youth who decide to continue their education and to enter the labour market in the immediate future.
Education and career, which are essential components of a person's social life, provide young people with means of launching their adult professional activity. The procedure of passive self-placement within the range of the available educational and career offer, which a dozen years ago ensured stability and a long duration of employment, cannot be applied any more in the present social conditions. The contemporary youth enter the adult life in a much different market, economic and social situation, which requires competitiveness, mobility and professional flexibility (cf. Watts, 1996, 1997b).

Young people's attitude to education and career results from the social evolution which Poland has undergone during the long period of transformations. In the 1970s, the youth based the aims of their lives primarily on such intersubjective values as a successful family life or a well-paid and interesting job providing a decent level of material existence. Knowledge and learning also ranked high in their capacity as autotelic values, but they were not top priorities (Cudowska, 1997).

In the 1980s, as the social and economic crisis aggravated, the youth became increasingly escapist and ceased to value education, because of the incommensurability of people's acquired education with their actual financial status. Only a very few subjects of studies considered the possibility of university education (Polska młodzież ’87, 1988). At the same time, young people continued to place a high value on a satisfactory job which provided financial security and stabilisation. In these matters, the prevailing preferred lifestyle was a defensive one, and the youth tended to reduce their aims to a minimum (Cudowska, 1997; Hejnicka-Bezwińska 1997). Material values, prestige and aggressive behaviour on the education and labour market were not appreciated in Poland during the period in question (Świda-Zięba, 1998), as the desirability of work and education was decreasing (Hejnicka-Bezwińska, 1997; Zandecki, 1999).

The situation became peculiar indeed in the early 1990s, at the beginning of the political and economic transformations, whose expected outcome was not clear to many people. If the youth denied the value of career at that time, it was only rarely. Young people considered an interesting job to be an externalisation of their identities, or an opportunity for self-improvement, fulfilling their aspirations and expressing their personalities. The youth believed that work constituted a means of implementing their personal plans, in which close emotional relations with others and the need to fulfil themselves in the workplace played a vital part. While the youth realised that unemployment had become a major issue, they were not unduly afraid of it. However, a certain paradoxical phenomenon emerged: the youth denounced success and rejected competitive behaviour (Świda-Zięba, 1998).
Thus, work had become a significant factor fashioning the social identity, but the paradigm of a purely competitive and ruthless career was not generally accepted. In the early 1990s, education still ranked low among young people’s priorities (Cudowska, 1997), although they began to revise their attitudes toward university education, whose importance as a factor determining people’s opportunities in life was increasing. University education was also more generally associated with a better quality of living (Zandecki, 1999).

On the whole, education and career was becoming more and more important among young people’s lifestyle preferences in the 1990s (Białecki, 1998; Szymański, 1998; Borowicz, 2000; Kwieciński, 2002). While its main attraction was the satisfaction with doing a certain type of work, the financial aspect was also appreciated (Soldra-Gwiżdź, 1997). Thus, young people were turning proactive and attempted to control reality, and in particular to manage their career paths, but in interviews they also stated that they were afraid of unemployment, had difficulties with finding a job and could not afford education (Kosela [ed.], 1999). And yet, the reports of the surveys of the youth Młodzież ’90, ’91, ’92, ’94, ’96 & ’98 conducted by the CBOS [Centrum Badań Opinii Społecznej, the Centre for the Public Opinion Studies] are fairly optimistic, describing adolescents as graduates of secondary schools who want to continue their education and are confident of success in life. The subjects of these surveys increasingly aspired to education, and also more and more frequently declared that they intended to make professional careers for themselves. Their youthful belief in their ability to succeed is supported by a decrease in their fear of unemployment and confidence that they will easily manage to evolve from students into employees, which must be considered paradoxical in the present difficult situation on the labour market and the economic slump. A growing number of young people are not content with inferior schooling and want university education. They also trust that their good will alone will suffice to provide them with a relatively stable occupation, although the increasing unemployment among recent graduates does not warrant such optimism. Giermanowska (2001, p. 229) points out that by the late 1990s, two previously unknown strategies of work-related behaviour had emerged among the Polish youth. These are:

- the strategy of being successful, focusing on acquiring very advanced education, which will offer opportunities of prestigious employment, and ultimately of a fast, spectacular and financially rewarding professional career;
- the strategy of avoiding unemployment, consisting in a desperate search for any job or source of income whatsoever, in order to stay out of the extensive groups of the impoverished and apathetic members of society.

Obviously, each strategy is pursued by a very different group of young people: most of them (including those who have adopted the latter strategy) are aware of
The importance of education, but they have different opinions of their opportunities on the labour market, fashioned by their specific conditions and environments of living.

**Adolescents’ decisions concerning their future education and careers (selected results of the study)**

How can one, in this context, define the young people who decide on their future education and careers? How do young people manage to plan this aspect of their future in the continuously changing Poland of today?

To answer this question, the author studied 357 people completing their education at secondary schools: technical colleges (technikum), technical secondary schools (liceum zawodowe), grammar schools (liceum ogólnokształcące) and basic vocational schools (zasadnicza szkoła zawodowa). Thus, the subjects covered by the questionnaires and personal interviews made up a large sample of eighteen- and nineteen-year-olds who were making decisions about whether to enter the labour market immediately or to acquire university education.

The sample of the primary and secondary schools covered by the study was selected by means of the quota method. This is a variety of statistical sampling which ensures preassigned ratios within the sample (Mayntz, Holm, Huebner, 1985; Brzeziński, 1996). For the purpose of the present study, the preassigned criteria included a variety of educational environments (from small towns to big cities, and in the latter, a broad sample of schools with traditionally various standards of the provided education); the diversity of curricula was taken into account in the case of grammar schools; in technical and vocational schools, both secondary and basic, the criteria of selection included the peculiar nature of their specialist educational offer, targeted predominantly either at males or at females. The interviewees in the schools were selected on a random basis. The study was conducted mainly in the territory of the province of Great Poland, which is a region in the west of Poland with a well-developed economy; a few towns immediately neighbouring with this province in the west and the north were also covered by the study. Thus, the sample was selected based on predefined quantitative criteria, and the breakdown of its population was not representative, which, unfortunately, does not warrant the use of the results of the study as a general description of the population of adolescents. This, however, was not the purpose of the study, which was intended as a mere investigation of the specific phenomenon of young people’s processes of decision-making concerning their future education and careers. The collected data were submitted to various statistical procedures; the following dis-
discussion is based mainly on a cluster analysis (Brzeziński, 1996), a method of classification according to a combination of several criteria, which in homogeneous groups of subjects who have yielded data on a number of topics, identifies a pre-defined number of the clusters of subjects who are the most similar to one another and the most different from the members of the other clusters.

The study used the author’s questionnaire examining young people’s plans for their future, and the subjects’ free written statements which revealed the motives of their choices of education and career, identified their values and aims, and indicated the skills and experience which the subjects expect to be beneficial in their future. As the latter information was combined with the synthetic data of the questionnaire, it was possible to classify the wh-questions in more detail, and to gain more grounds for the estimates and scales of selected quantitative variables.

In order to assess the subjects’ plans concerning their future education and/or professional activity, a combination of several criteria was applied, selected on the basis of the entire corpus of the subjects’ statements and on the classification of each subject using scales which measured the investigated phenomena.

The criteria of assessment were (Piorunek, 2004):

1. The subjects’ time focus, as a measure of the range of their thinking about the future and decisions about education and career; these were divided into: a focus on the present: the subjects make plans only for the period immediately after their having crossed the imminent educational threshold, or only for the present stage of their lives; a focus on a period of several years: the subjects make long-term plans at least for selected aspects of their lives after the decision of continuing their education or beginning work; a focus on an extensive period: the subjects make comprehensive plans for the entire paths of their education, providing for numerous components of their future careers.

2. The quality of the declared reasons for and assessments of the subjects’ decisions concerning education and career (“the maturity of motives”). The applied criteria were: the time range of planning, the specificity of reasons, the application of individual reasons for action or of more complex systems of reasons, and the adoption of external standards of assessment or the use of the subjects’ own references. The entire corpus of the subjects’ declared reasons for decisions was subsequently quantified using a four-level scale on which the lowest level was an actual lack of a motive of the decision, and the highest level, a mature and comprehensive motive based on the subject’s values and aims in life and supported by an understanding of oneself and of the social reality.

3. The nature of the scope for the considered opportunities of education and career, revealing whether in the course of their previous education the sub-
Diagram 1. Average profiles of the three groups identified by the cluster analysis (standardised data)

[1, 0.5, 0, -0.5, -1, -1.5; C1: the time focus; C2: the maturity of motives; C3: the nature of the scope of opportunities; C4: the extent of the scope of opportunities]

The final centres of the clusters

<table>
<thead>
<tr>
<th>The constituent variables of the profile</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>the time focus</td>
<td>0.5047</td>
<td>-0.8694</td>
<td>-0.0622</td>
</tr>
<tr>
<td>the maturity of motives</td>
<td>0.5534</td>
<td>-0.9124</td>
<td>-0.1233</td>
</tr>
<tr>
<td>the nature of the scope of opportunities</td>
<td>-0.1561</td>
<td>-0.8734</td>
<td>0.8582</td>
</tr>
<tr>
<td>the extent of the scope of opportunities</td>
<td>-0.1602</td>
<td>-0.6309</td>
<td>0.7169</td>
</tr>
</tbody>
</table>

The instances of observation in the clusters

<table>
<thead>
<tr>
<th>Cluster</th>
<th>Population</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>158</td>
<td>44.0</td>
</tr>
<tr>
<td>2</td>
<td>81</td>
<td>22.6</td>
</tr>
<tr>
<td>3</td>
<td>118</td>
<td>32.9</td>
</tr>
<tr>
<td>Significant observations</td>
<td>357</td>
<td>99.5</td>
</tr>
<tr>
<td>No data</td>
<td>2</td>
<td>0.5</td>
</tr>
</tbody>
</table>
jects had taken into account a convergent (coherent) or divergent (incoherent) range of possibilities. A convergent range of educational and career possibilities is defined as one that covers a single general area of social-and-economic activity (e.g., the schools or professions that guide the subject to the general area of business, human relations or the humanities) or that may be described by another acceptable criterion declared by the subject. There may be a relationship between the subjects’ limiting their scope of decision to a convergent range of possibilities and their having more specific career preferences.

4. The extent of the scope for the considered opportunities of education and career, corresponding to the number of the subjects’ plans (“ideas to be implemented”) for this aspect of their lives, and ranging from a total absence of plans to an abundance of possibilities. A high number of plans may, on the one hand, prove an involvement in the selection of the future professional roles and a continuing search for something suitable in the constantly evolving reality, and on the other hand, especially when the contemplated possibilities are substantially varied, a certain incompetence in the process of decision-making.

As we have already explained, the applied method was a cluster analysis, which breaks down the subjects into homogeneous groups characterised by the amount of all (in this case, four) the investigated characteristics: the time focus of their plans, the maturity of the motives of their decisions, and the nature and extent of the scope for the considered opportunities of education and career.

We now proceed to report on the measured characteristics of the studied sample of eighteen- and nineteen-year-olds.

A quick cluster analysis (cf. McQueen, 1967) established that those young people at the final stage of their adolescence and crossing an educational threshold were divided into three groups.

The largest group (44.0% of the subjects) consisted of teenagers whose plans covered periods of several years and featured more specific visions of their future professional paths or at least of some aspects of these, and whose decisions were based on a mature understanding of their own expectations, interests and abilities in the context of the particular current requirements of the labour market. They were determined to follow their intended paths of professional education and interested in one or a few specific possible jobs; occasionally one subject had a variety of motives and took into account several rather divergent possible careers.

A fairly numerous group of young people (32.9%) were interested only in their imminent educational threshold, making plans for the period of, at the most, their choice of a university and their studies at that institution. Their criteria of choice
included only a few aspects of their personal preferences and of the current market situation, and were typically based on very short-range motives of decisions (e.g. the proximity of the school, low entrance requirements, or many friends selecting the same educational path). These subjects tended to consider a fairly high number of career possibilities, which, however, fell into a rather convergent area; both the number and the convergence of the possibilities taken into account by an individual subject were above the average for the entire studied sample. Thus, this group may be described as consisting of people who often made numerous plans for entering on various, although related, possible careers and were aware of the importance of their future jobs and professions but entertained a number of complementary “visions” of their lives, and applied a short-term approach to their future, unable to make final decisions on their careers.

The remaining group, accounting for more than a fifth of the sample (22.6%), were those who ranked markedly below the average in all the investigated parameters because their time focus was on the present only and their decisions lacked a motive, often made at random. Those people either did not plan their future at all or took fortuitous professional opportunities. The philosophy of their lives might be summarised by the statement of one of the subjects: “something will turn up eventually”, which illustrates their preoccupation with the present experience and expresses either a conscious rebellion against the need for making a decision concerning the future as a facet of personal development (Hall, Lindzey, 1978) or an utter inability to make decisions and a fear of the future. Both the subjects’ sex and their parents’ education were statistically significant factors in this group of people unable to plan their careers: most of them were males, and the incidence of the failure to make decisions was inversely proportional to the level of their parents’ education.

As we can see, three different attitudes to career planning are distinguished among the lifestyle preferences of the present young generation. In the order in which they have been mentioned in the above report on the empirical data, these attitudes are:

• thinking in terms of personal success on the labour market, which requires a very long-range approach to the planning of the career, mature preparation and flexibility;
• a level of competence sufficient for planning for shorter periods only — the subsequent stages of such subjects’ professional paths may result from short-term emergency decisions;
• and finally, an attitude which may be construed either as the subjects’ intentional rejection of their culture principles of the functioning of the market, and particularly of the values of practical independence and the ability to cope
with the challenges of the contemporary world, or as a continuation of the previous stage of their personal development, viz., of the mentality of the childhood, conspicuous in their avoiding responsibility for the further course of their lives and their careless drifting in the cultural milieu and expecting a fortuitous opportunity. Has this class of young people been produced by the world-wide pattern of the evolution of the youth, or are they the heritage of the previous period of our nation’s history, when the state was the distributor of such goods as work or education, virtually depriving them of their worth and thus making the youth so susceptible to external influences?

The principal tasks of career guidance targeted at the youth

Considering the characteristics of the three homogeneous groups of young people discussed above, one may ask if it would not be profitable to provide more educational guidance to the present young generation, designed based on certain distinctive features and approaches to the planning of the future which have been revealed in the present study.

The first group of the subjects hardly need any guidance other than, possibly, encouragement of their feasible plans or pointing out certain angles which they may have overlooked. Unfortunately, this is not the case of the other two groups in the sample.

Almost a third of the sample needs typical orientation guidance which explains the factors determining the present situation in the labour market to its clients, makes them assess the chances of carrying out of their plans, and facilitates their understanding of themselves. As a result, young people who have not yet chosen a preferred pattern of their future functioning on the market of education and labour, will be able to make firmer decisions and will understand the long-term and complex nature of decisions about the choice of a career, which many young people are not able or willing to realise.

Finally, representatives of the third group need to become targets of both a long-range action with a view to helping them to develop intellectual, emotional and practical competence that will make them responsible for the development of their own careers, and extensive customised psychosociological support responding to their individual needs. Each type of activity requires different skills from career counsellors working within the educational system. Of utmost importance, however, are psychological and pedagogical skills, particularly necessary when helping clients to realise their axiological-and-normative preferences, acquire a coherent vision of the seemingly chaotic society, identify the aims of their lives and control
their careers, whose protean unpredictability discourages many people from making plans and personal involvement.

* * *

In the member states of the European Union, various forms of guidance are available to young people who make decisions concerning the choice of education and career, since each nation has a different tradition and local situation. Specific forms of career guidance have been developed for predefined groups of young people, while individual clients who face particular problems of their own, may obtain assistance. The following types of career guidance are in place (Trzeciak, Drogosz-Zablocka [eds.], 1999, p. 39):

- providing information on the available educational opportunities (including further education) and on the labour market (trades, employment requirements and available jobs);
- diagnosing the clients’ preferences and work potential (usually by means of standard methods of assessment);
- counselling in order to control (with a varying degree of supervision) and optimise the clients’ educational and professional paths;
- non-controlling counselling, with a view to activating the clients’ self-awareness;
- trade orientation under programmes for the improvement of the knowledge and skills of people who have taken certain decisions concerning their education and careers;
- employment exchange activity (finding employers or employees for those seeking them);
- negotiating with the labour market institutions on behalf of and for the prospective employees;
- tutelage (following the biographies of school graduates and supporting their educational and professional development in a more or less formal manner).

The present study has shown that many of these forms of career guidance, upon having been adapted to the Polish conditions, may be successfully applied in our country.

**Conclusion**

The harsh reality of the contemporary labour market, which is competitive and favours aggressiveness, creativity of action, professional competence and high skills of employees, as well as the threat of unemployment which young people must
continuously face, may seem to produce an attitude of active control over their careers in the youth, and thence, of mature planning of long-term, coherent, flexible and adaptable professional paths. In the present situation, individuals’ visions of the future must remain mere guidelines giving them a freedom of movement in the changing world and defining only the general framework of their social and professional activity while allowing an efficient modification of the details if required by the circumstances. Sadly, a considerable percentage of the subjects of the present study do not realise this, focusing their professional plans on the immediate future and failing to identify the strategic aims of their lives. At the time when the fear of unemployment and financial difficulties is commonly expressed, these people do not reconnoitre the labour market thoroughly, do not prepare alternative professional plans or, paradoxically, altogether give up attempts at controlling their futures.

Those are the people who must be covered by highly efficient and diversified programmes of career guidance.

Bibliography:


Borowicz, R. (1980): Plany kształceniowo-zawodowe młodzieży oraz ich realizacja [Young people’s plans for education and career and how they are carried out]. Warszawa: PAN, Instytut Rozwoju Wsi i Rolnictwa.


CBOS [Centrum Badań Opinii Społecznej, the Centre for the Public Opinion Studies]. Młodzież ’90, Młodzież ’91, Młodzież ’92, Młodzież ’94, Młodzież ’96, Młodzież ’98 [The Youth (reports of surveys)]. Warszawa: CBOS.

CBOS [Centrum Badań Opinii Społecznej, the Centre for the Public Opinion Studies] (1988): Polska młodzież ’87 [Polish youth ’87 (a report of a survey)]. Warszawa: CBOS.

Czerwińska-Jasiewicz, M. (1997): Decyzje młodzieży dotyczące własnej przyszłości (uwarunkowania psychospołeczne) [Young people’s decisions concerning their future (psychosociological determining factors)]. Warszawa: Oficyna Wydawnicza Wydziału Psychologii UW.


Public Area and Globalization Antinomy

Abstract

The paper tries to carry out a philosophical analysis of some antinomies of the process we describe as globalization. We point out the disagreement between the expert and postmodern definition of globalization, the trend to drive out the postmodern conception of globalization from the public area. The globalization process is set in a broader context of social and political changes the liberal democracies went through in the second half of the 20th century. The examples presented by the author put emphasis on some negative externalities.

Key words: public area, postmodernism, globalization antinomy, demos, negative externalities, postmodern definition of globalization.

I.

Fewer and fewer global players contest for all the places in the world and always win. They have their own rules agreed on in palaces and luxurious city hotels converted into fortresses where citizens are sifted, screened, threatened and manipulated. Outside the walls of these fortresses an increasing periphery of the defeated demonstrates, whose voices are called “the violence of the psychopathic elements discontented with the state of the world” by the media. The contest for the media was won by the global players long ago (1, 3–10). Milan Knížák cannot stand mass demonstrations, because “they are not a dialogue, but an exaction” and because “being part of the crowd arouses the lowest instincts in a person”. However, he wrote about the financers’ convention held in Prague in 2000: “A financial company had dinner in Kinsky Palace yesterday… They bought black suits with bowties for our staff, gate-watchers and various by-standers, so that their plainclothes should not offend sophisticated aesthetic feelings of the bankers.” This remark is the most profound warrant of mass demonstrations held at the time of the convention. Globalization is not only represented by mobile phones, English, NATO, McDonald's,
flexible job market, WTO or the Internet. Globalization is also reflected by liveries. Some of our fellow citizens are already polishing the buttons on the liveries that have been allotted to them and call it “the integration into Euro-American structures”. And history has taught us footmen have always been the most devoted defenders of the order represented by their livery. At the time of the world-wide neonormalization it is difficult to live without a livery, just as it was difficult in the past not to be a member of the Communist Party. There are no more places in boiler rooms where the dissidents read Plato while banking up. What are liveries? What are demonstrations? Let us say that a livery means to accept a place in the world defined by somebody else, to accept it without reserve. Others demonstrate. Each of us sometimes wears a livery, each of us sometimes demonstrates.

At present, two conceptions of globalization sharply compete within the public area. The first one defines globalization as liberalization of the world market, lowering costs, removing all historical, cultural, moral and political barriers limiting the capital, growth, speeding up the flow of information, etc. This conception of globalization is characterized by the hegemony of the economic experts’ vocabulary strictly avoiding ethic questions connected with the untenable unbalance of power inside the globalizing institutions (Monetary Fund, World Bank). We can call this definition of globalization an expert one. Mats Karlsson, a high officer of the World Bank, characterizes globalization as a process that has not been invented by anybody… and that will increase the living standard of all those who are able to adjust to it. The plot of the story the economic experts offer us could be summarized like this: the industrial society absolutely naturally develops towards humanization of the system as a whole, towards overcoming alienation and valorising specifically human qualities. The market economy rules are not the product of the people who expect to profit from them, but – as the former minister of privatization Tomáš Ježek writes in his book called Building-up Capitalism in Bohemia – a system suited for a man as he was created by God. It is exactly this blind faith in the conception of capitalism tailored by the Creator to the man that is so dangerous. Such a system can only be opposed and criticized by – dreamers, communists, criminals, postmodern relativists, extremists or the enemies of the objective moral order, as capitalism is characterized by the activists of the liberal institute and journalists aimed at denouncing the communist past of Czech society.

The second conception of globalization can be defined as – postmodern. For many people it is symbolized by a twenty-three-year old Italian globalization opposer Carlo Giuliani, who was shot by two carabineers at the summit in Genoa. Do not judge anybody according to his or her hair or shirt, because the heart of a person fighting for a better world can beat under it – these are the words uttered by the victim’s father, who was the only speaker at the modest funeral. This second
conception defines globalization as a process in which “the economy got out of the democratic control it was subjected to at the time of the national state.” We are more and more often confronted with the problems that can be solved only if we are able to revise our elementary civilization data and integrate them into the process of political decision-making. It is an experiment how to restore sense to the word responsibility at the time of ecological crisis, world-wide communication and irrevocable disintegration of national traditions.

The second conception of globalization shows that the responsibility, moral as well as political, can only be restored within modernity, i.e. within the conviction that there are universal norms, objective knowledge and neutral judges we can refer to and thus get rid of our personal experience for the consequences of our behaviour for the historical worlds that have been built up for centuries. The disagreement between the economic and postmodern conception of globalization confronts us with an urgent question. Is there any philosophical or political vision that can comprehend a check on our civilization data into political decision making? I am not sure. However, we can be sure about one thing. A long-term goal of the demonstration in Seattle, Prague or Genoa is not to bring a stop to globalization, but to reverse its apologetic definition. However, driving the postmodern conception of privatization out of the public area leads to two-way working of the arguments concerning globalization.

II.

Many of you probably remember Miloš Forman’s film *Masses versus Larry Flynt*, which was awarded Gold Bear at the Berlin festival in 1996. The main motto of the film is – freedom for unpleasant ideas. It is a life story of the porno-king, the founder of Hustler magazine. This magazine (and many others), is – according to many Americans’ opinion – full of sexual obscenities, but, on the other hand, for Flynt it is the means of fighting against the censorship and prejudice exerted both by the government and the churches, trying to force their own morals on people. Flynt, who is paralyzed after the attempt on his life in 1978 and moves on a gilded wheelchair, says in one of the key scenes of the film: If you protect my freedom to utter unpleasant ideas and opinions in public now, you will protect yourselves. Because I am the worst one now.” It is just the unpleasant opinions that need freedom, the conform ones surely do not need it. This could be the message – scandalous for many people – of Forman’s film. In his bestseller *The Stupid White Men* (more than five million sold copies) an American director Michael Moore reminds his co-citizens of the fact that their “idiot nation” heads the statistics in the number of people killed by a gun, by greenhouse gasses emissions, by toxic waste production, by the daily consumption of calories, by rape and traffic accidents, by the
unsigned agreements concerning human rights and that the United States, where half of all the scientists work on military commissions, own also the highest number of all nuclear weapons.

The fundamentalism of the Growth’s growth, continual mobilization of forces for further mobilization of forces is the most disastrous of all the vestiges of the cold war; it is a way “war is established by permanent peace means” in Jan Patočka’s words. The Growth’s growth has no sense it itself, it only derives benefit from the sense of our historical world in a similar way as advertising. It needs war to flourish – either hot or cold, because the advantage of war is the fact that the troublesome question of the sense can be postponed to the distant victories then. The religion of the Growth’s growth contradicts everything we call culture and we have learnt to understand at school, it tolerates no limits, no delays. People, demos, are not efficient and obedient enough as consumers for these fundamentalists, so they are going to be replaced by some biotechnological-electronic hybrids.

Who are demos as part of the word democracy? Working class, according to the socialists, farmers, according to the clerics’ warning murmur, scientists and managers, as the technocrats in made-to-measure clothes point out, masses, as the revolutionaries shout clenching fists, incarnations of immortal principles, general will, sense overcoming dark superstitions, as the enlightenment philosophers preach. Demos is the community established when understanding historical contradictions of our own culture, its randomness, fragility, relativity and mortality becomes the strongest bond among people and nations (3, 229–241). Each subculture, even the most fanatic one is nothing more than (more or less desperate, more or less successful) attempt to solve unbearable contradictions of the culture in which the subculture was established. The contradictions of the global culture generate global subcultures of protest.

III.

On TV we can often see shots of crowded old hookers on which the Third World immigrants try to get at the Italian cost. They die in tens, bosses in the background with mobile phones in their hands order to throw them into water when the police appear. The cemetery on Lampedusa Island is full of bodies of the drowned and crosses numbered 001, 002, 003… Are we open enough to see the castaways from the old hookers as a polemical picture of ourselves?

Modernity is a faith devoting two ways. The first one is apologetic: this way identifies Modernity with the industrial society and considers it to be a religion which should be professed by all mankind, economic growth should be started in all parts of the world and its enemies should be destroyed. Joe Lieberman, a democratic candidate in presidential election, commented on the American
occupation of Iraq: “This is a battle against Al Qaeda, Saddam and all the enemies of freedom and modernity who would like to change the 21st century into a global religious war.” This conception of modernity is nothing more than a global religious war against the old world, the world before revealing the truth about economic growth (4, 78–81). Modernity professed in the apologetic way is nothing more than one of the fundamentalisms which changed the 20th century into “a century of extremes”. Its most devoted followers are now former enemies of modernity – conservatives calling themselves neocons (neoconservatives) are building up the Temple of Global Economic Growth on Earth. The most favourite text of this sect many Europeans have converted to is said to be Thukidid’s History of Peloponesian Wars, as I have recently read in weekly Standard. “Whoever has such power we have;” the article states, “must find legitimate reasons for using it…”

The process called – globalisation – involves the public opinion of western societies in non-solvable antinomies. It was I. Kant who gave the status of a philosophical concept to the word antinomy. Questions such as – does the world have a beginning or is it ageless, is it simple or complex, is it lawful or accidental – can never be answered in a definitive sense, because both thesis or antithesis is possible. It only depends on how we understand the question. Thus, according to Kant, a liberal state plays its own, irreplaceable part. It must guard the citizens against the fanaticism of those who search for the definitive solutions who are not able to bear the disputableness of the situation of mankind. Therefore, the promise of “the final solution” is the archetype and the most intellectual temptation of modernism.

Antinomies pointed out by the public area cannot be definitely solved then, they can only be stabilized, i.e. deprived of their potential destructiveness. An attempt at their final solution would lead to unbearable cultural, political and social conflicts at the present paradigm. Therefore, the conflicts of the late industrial society cannot be overcome, but the faith in positive results of their promotion in the public area of democratic societies is still the goal and sense of the western cultural tradition and maybe the last legitimate source of intellectuals’ authority.

Bibliography:

The Probation and Mediation Service in the Slovak Republic and the Possibilities to Employ Social Pedagogues

Abstract:

The contribution presents the probation and mediation service in the Slovak Republic. With regard to the growth of criminality there appeared a need to change the penal policy. Probation and mediation is an effective means of help associated with prevention and implementation of penal justice. One of the possibilities to employ a social pedagogue is just in the frame of probation and mediation services.

Key words: Probation and mediation service, probation and mediation clerk, penal law, social pedagogue, prevention

The growth of socio-pathological phenomena in society gave rise to an acute societal need for higher attention to be paid to these phenomena from the viewpoint of the prevention system as well as repression, and also from the side of the whole society. Delinquency and criminality belong to serious socio-pathological deviant forms of behaviour representing today not only all-society problem but also a global problem of humanity. The number of delinquents is rising in the Slovak Republic as well. As an epiphenomenon there is a situation of crowded jails, causing a more difficult pedagogic influence on the sentenced. For these reasons in many countries alternatives are sought for that would improve this situation.

According to P. Ondrejkočić (2000, pp. 147–148) delinquency criminalization, mainly of the youth, by means of the justice, can often be a contra–productive, labelling and stigmatizing effect of the criminal law prosecution by the state institutions, which gave rise to a discussion on their essential reduction. There appeared a conception of diversity that represents an attempt to substitute the penalty of
imprisonment and simultaneously also an attempt to prevent prosecution by official authorities in order to enable supporting wrong-doers in their eventual effort to reach a norm conformable way of life in the future. The application has two forms: 1. Release from prison without sanctions, with warnings. 2. Relinquishing official prosecution and passing the case to the community, city and the like. “From the prevention point of view, diversity means in fact the so called special prevention that occurs on the edge of the secondary (direct) and tertiary prevention.” (P. Ondrejkovič, 2000, p. 149)

The penal policy of the Slovak Republic is on the go; in connection with these changes there opens a broad sphere of action for the so-called assisting professions. The aim of the recodification of the penal law and penal order of the Slovak Republic is to emphasize an individual approach on the basis of the use of alternative sanctions and deflection from the detention (in 2005 a new Penal Law and a Penal Order were accepted with effect from 1st January, 2006). This should be supported by the probation and mediation service, which pursues the mediation of an effective and socially beneficial solution of conflicts linked to criminal activities, and at the same time it provides for and organizes effective implementations of alternative punishments and provisions emphasizing the interests of the sufferers as well as society protection and criminality prevention. “A probation and mediation clerk facilitates the criminal affair to be dealt with, in certain suitable cases, through any special way of prosecution, or that a punishment without imprisonment can be imposed and properly implemented, or that detention can be altered by another appropriate remedy“ (Law No. 550 of 28th October 2003 on probation and mediation clerks). The Ministry of Justice implemented a pilot project of the probation and mediation service and on its basis a new law proposal concerning probation and mediation clerks was issued with changes and addenda of some laws, and after having been passed in the National Council of the Slovak Republic it was published in the Collection of Laws of the Slovak Republic as Law No. 550/2003. Probation and mediation are specific activities that require a special approach.

For the Law No. 550/2003 purposes, **probation** is understood to be:

a) Organizing and implementing the supervision over the charged and accused,

b) Monitoring the implementation of the punishment that is not combined with imprisonment, including the imposed engagement or constraints,

c) Monitoring the behaviour of the accused in the course of the trial time during probation–release from the punishment of imprisonment,

d) Supporting the accused to honestly live and meet the conditions imposed on them by the act of a prosecuting attorney or by the court in the trial.
The supervision of the probation clerk should not be a passive form of control over the sentenced only; it primarily means a positive guidance of the sentenced with an aim for them to be actively involved in the improvement of their life in harmony with the law, as well as supporting the conditions for perspective social and job involvement, and for the creation of social background.

The probation clerk works with the sentenced in the frame of a conditional sentence and a conditional release from imprisonment, and he focuses especially on the possibility for the sentenced to integrate into society, to keep adequate family ties and to lead a normal life. As the Penal Law reads, the trespasser who was imposed probationary supervision, is obliged to endure the control over them performed by the probation and mediation clerk.

The operation of probation clerks creates conditions for the individualization of the approach to offenders. The exercise of probation enables offenders to remain in society, to keep family ties as well as to keep broader ties with the social environment, to lead a normal life and to learn to take on responsibility for their own actions. The meaning of the probation clerks’ activities is not only to control offenders’ behavior but also to care and help in their problems supporting a non-conflict way of life and a positive attitude to the environment where they live.

Probation activity is therefore professional interdisciplinary work directed to an active influence and solution of individual life situations and collisions of a citizen in the area of law and punishment with a goal to help them successfully integrate into society.

**Mediation** means out-of-court settlement of a law-suit between the wronged and the accused. Mediation thus represents mediation of an extrajudicial solution of a law-suit between the wronged and the accused – the culprit of a criminal act, and it represents an alternative to the traditional penal action. According to the Law No. 420/2004 mediation is an extrajudicial activity, during which the persons involved in mediation solve a law-suit, which appeared from their contract or from any other lawful affinity, through a mediator. The exercise of a mediator’s activity is an enterprise. This law prescribes an obligation to participate in professional training of 100 hours concluded by an exam, with the exemption of the physical persons that have received a university juristic education of at least the first stage.

Mediation is an alternative form of a non-aggressive modality of an extrajudicial solution of a law-suit between the accused and the wronged aiming at mutual seeking of a shared and satisfying solution, which is to moderate or remove the existing conflict by means of reciprocal communication. Unlike probation, which besides the elements of help involves the elements of social control that do not require any approval of the offender, mediation is introduced only after the acceptance of both parties. Mediation as a form of an extrajudicial solution of law-suits
is common in Great Britain and in other European countries, in the USA, and in Australia.

Successful mediation usually results in an agreement between the accused and the wronged in the presence of the mediation clerk. If mediation fails and the law-suit parties do not find any agreement during the time of mediation, the mediation clerk writes Mediation minutes with the reasons why they could not reach an agreement.

The goals of the mediation and probation service are as follows (http://portal.justice.cz):

- Offender’s integration – the probation and mediation service struggles for an integration of the accused or an offender into the life of society and for elimination of any further lawbreaking and it also directs toward refreshing the offender’s honouring society legal state, and toward their involvement in society as well as toward their personal fulfillment.
- The participation of the wronged – their own compensation, to renew their safety feeling, integrity and confidence in justice.
- Society protection – the probation and mediation service contributes to the safety of society by an effective solution of the conflict and risky situations that are linked to criminal action as well as by effective provisions for the implementation of the imposed alternative punishments and arrangements.

In the time from 1st January 2003 till 31st December 2003 177 probation tracts and 61 mediation tracts were assigned to probation and mediation clerks (The evaluation of the probation and mediation project in penal matters. In: www.justice.gov.sk).

The probation and mediation clerk also exercises protective supervision, which is regulated by the Law No. 448/2002 on protective supervision. The protective supervision is focused on the creation of conditions to prevent repeated crime of the sentenced heavy trespassers thus fulfilling their remedy.

A new kind of punishment is the chastening by a compulsory job, during which the probation and mediation clerk also plays an important role. It is an alternative to the punishment of imprisonment for less dangerous criminal acts. The Penal Law, section 54 reads that “compulsory job punishment can be imposed by the courts with the agreement of the offender in the range from 40 to 300 hours, providing the offender is sentenced for a misdeed that can be punished by imprisonment according to the law up to five years of length”. The implementation of the punishment is also regulated by the Law No. 528 of 28th October 2005 on the implementation of compulsory job punishment.

P. Jusko (2003) explains how to use social pedagogues as probation clerks. We will point to the use of social pedagogues as probation and mediation clerks.
In the sense of the law concerning probation and mediation clerks, a probation and mediation clerk can be a Slovak citizen that complies with the requirements according to the Law No. 312/2001 after having accomplished the 2nd stage of university Master’s Degree in a juristic, teacher, theological or any other study programme in social sciences, or possibly, holds a recognized document on such university training from abroad. A probation and mediation clerk is obliged to take part in advanced training. According to our opinion, the graduates of a Master’s programme in social pedagogy are trained to exercise the appointments of probation and mediation clerks.

According to J. Schilling (1999, p. 116) at present “in all the places where people attempt to preserve, improve or renew the quality of life, social pedagogy can provide for advisory service, or for professional social engagement, or it can be required.” And it is exactly the improvement of life and its renewal that is the goal of the probation and mediation service.

The profession of a social pedagogue resembles the profession of a teacher, of an educator, of a psychologist, but in no way does it replace them. According to B. Kraus (2001, p. 34) the main functions of a social pedagogue can be characterized by two areas: the first area is represented by integration activities (integration function) and the second by developmental activities (development function).

During the integration function these activities concern people who are in need of help and support. These people are in a crisis situation, in psychical, social or psychosocial imperilment and become a hindrance for the environment.

If the development function is focused, there are no specific situations examined but an exploration of desirable personality development in the direction of the right lifestyle and a valuable and useful leisure is carried out and it actually concerns the whole population.

According to B. Kraus (2000, p. 44) a social pedagogue can be defined as a professional equipped both theoretically and practically as well as conceptually for educational incidence in those places where the formation of a healthy lifestyle is desirable, mainly where the environment of a person or of a group affects destructively or non-creatively for the fulfillment of needs. A social pedagogue is therefore a professional who takes control and organizes the educational-formative process at a professional level, influencing children, the youth and adults in the direction of desirable personality development. They act in the same way in the sense of integration of people in crisis situations who are in need of help.

Z. Bakošová (1994, p. 13) considers environment to be the subject of social pedagogy; its organization in the sense of the formation of educationally valuable impulses according to the individual needs and the compensation of inappropriate influences in harmony with social integration help. In all those areas there is a place...
for a social pedagogue. According to him a social pedagogue is a “specialist whose competences lie in the help and support of children, the youth, adults and parents (social andragogy, geragogy) and in their support in the situations of balancing the deficit of socialization and seeking the possibilities to improve the quality of life through training, education, prevention, counselling” (Bakošová, Z., 2005, p. 190); all that is the purpose of the probation and mediation service.

Social pedagogy has its place in prevention and its attention is focused on the area of sociopathological phenomena prevention, which was also proved by the conference on the “Present situation of social pedagogy in Slovakia“, which took place in Bratislava on 2nd–3rd February 1999. Social pedagogy reflects the effort to prevent the occurrence of dysfunction processes and sociopathological phenomena of children, the youth and adults. P. Ondrejkovič (1998, pp. 2–3) likens present social pedagogy and social work to fire-fighters who unobtrusively enter the action in the case of fire. In order to invert this situation, according to him, social pedagogy’s and social work’s offensiveness is sought after, and in the area of prevention professionalism and development of science must take a prominent place.

The probation and mediation service holds an important place in the area of delinquency prevention through its interest in the accused, it is available to them when a solution of various problems is necessary, it supervises their behaviour in the probation time, and it helps them to integrate into the working process. The offender is saved from harmful consequences of the implementation of imprisonment and is not exposed to the negative prison experience. They are not isolated from normal social contacts.

A social pedagogue in the capacity of a probation and mediation clerk can be instrumental also in resocialization, when cooperation with the offender’s family and social environment is very important.

The use of a social pedagogue in practice is broad, and so is the scale of their activities. A social pedagogue is qualified to implement and manage work in the social educational sphere, to work in the state administration; they are able to identify, analyze and solve social pedagogical problems and to provide for the services of social educational counselling. As indicated by J. Hroncová (2005, p. 10), with the entry of the Slovak Republic into the European Union, the inevitability of the development of helping professions is undervalued; the profession of a social pedagogue belongs to them as well. The mosaic of a social pedagogue’s activities is manifold and diversiform. P. Klíma (1993, p. 51) characterizes a social pedagogue as “a specialized professional that is equipped theoretically, practically and conceptually for a purposeful influence on persons and social groups mainly where the lifestyle, life practice of individuals or of social groups is marked by a destructive or non-creative way during the fulfillment of needs and the formation
of one’s own identity.“ Our opinion is that social pedagogues could find their place as probation and mediation clerks.

Bibliography:

Contemporary Concepts in Teachers Education in the Context of European Commission Standards

Abstract

In the article the authors intend to pinpoint a variety of notions of teachers professional education and growth. The abundance of ideas can be attributed to different social needs and expectations. Political, economic and cultural changes in Poland resulted in growing attention in the area of education and teachers’ social role. The authors try to outline the latest tendencies in pedeutology, particularly concentrated on the models of teachers education.

Key words: pedeutology, teachers education, competences, professional development

Introduction

It is assumed that teachers play a crucial role in the knowledge-driven world. They can nurture the potential of children, so in fact influence the whole society and advance human generation. We are in the point of revising models of teachers education asking the question about standards which is in fact a question about the individual prerequisites that teachers must have to do their job successfully. We hope that well-prepared teachers will be the remedy for problems facing the educational system and the community. Although we are aware that the problem is complex, we tend to seek universal attempts, which turns out to be difficult because of a multiplicity of conditions underlying teachers’ work. The problems can be reduced to demographic, economic, administrative and financial changes and obstacles.

In addressing these issues the authors are looking at a number of different but relevant concepts.
It would be a truism to claim that the effectiveness of teachers’ work is bound to their professional education. We seek the ways of professional preparation which could result in growing competences and professional fulfillment. The concepts establish a new perspective for teachers’ professional role and responsibilities. The reality of teachers’ work is very complex and diverse therefore there are the concepts.

Changes in teachers education lead to reconsideration of ever “valid” dilemmas. Some can be pointed out:

1. What roles should teachers be prepared for?
2. What competences do they need?
3. What should be the content of teachers education?

**Contemporary teachers and their professional roles**

Expectations towards teachers have been gradually growing and diversifying so they have become complex and have had a lot of facets. It is conditioned by outside and inside factors. By outside factors we mean ones connected with social and cultural changes. Respectively the second group are professional changes. Some factors can be asserted, for example educational policy, process of feminization in the teaching profession, job specialization, motivation and identification changes, the lack of correlation between preparation for the profession and improvement in it (Krajewska, 1995, p. 76).
Teachers’ role is submitted to four traditional functions attributed to schools: teaching, education, socialization and care. Depending on the context of work: place, time, children and their needs, the importance of roles differs. From the above there stem some groups of duties: teacher as a leader of a teaching process, educator and carer, leader and organizer of children’s permanent education, finally a person supplementing his/her education and pursuing self-perfection (Krajewska, 1995, p. 67).

So as to make education more adaptive and “close to life” teachers are supposed to help children to: create lifelong educational needs, develop creative attitudes to social roles and prepare for global and regional changes. Thus, teachers are expected to be:

1. researchers- reflective practitioners who do not only diagnose pupils and environment but also make some useful changes and conduct action research.
2. creators- using creative thinking and dealing with problems creatively.
3. animators of social environment- initiating cooperation between school and not only parents, but also local authorities.
4. ethicists- having an axiological attitude to education which is expressed by representing humanistic values and teaching them.
5. intellectuals- interpreting the world, people’s behaviour, inquiring into and seeking for the answers to educational, social and cultural problems. In addition, they are expected to be open to political, social, scientific, and cultural progress.
6. guides and masters- helping pupils to find their particular way of development and growth by giving hints and advice and stimulating. Particular attention is paid to teachers as guides in the world of Information Technology.
7. “Europeans” – aware of different cultural values, stimulating cross-cultural attitudes without prejudice or nationalism. The role turns out to be more complex as we consider the necessity to support Polish and European identity simultaneously (cf. Koć-Seniuch, 2003; Krajewska, 1995).

We are in agreement that all the above roles are complementary and essential, nevertheless the discussion concerning what is crucial for being a teacher is not completed. Moreover, fulfilling these roles and expectations is quite often disturbed as there are no adequate conditions, for example, difficult material and social status, not to mention the low quality of professional preparation. Evolution in preparing teachers can be the key to progress. Consequently, to prepare teachers for these roles, the framework of their education has been sought for decades. This is the foundation upon which different concepts are based.
Main concepts in teachers education

The multiplicity of factors connected with the educational situation establish many perspectives in teachers education. On that basis, among others, three models can be defined (Kwiatkowska, 1988):

1. technological
2. humanistic
3. functional.

The most traditional one is the technological model which refers to behavioural psychology with its pragmatic approach. According to Kwiatkowska (1988) in the technological option teachers were trained not educated. Enthusiasts of this model underlined a parallel between the process of production and the teaching process. Teachers’ preparation for work with children was limited to algorithms, schemes and controlling skills. The prominence was given to technological competences at the expense of humanistic ones. Consequently, in such an approach there was no place for creativity, innovation and reflections.

The second model, derived from humanistic psychology, assumed the main role of teachers’ personality and knowledge. The representatives of this model elaborated a very important and strong link between personal growth, abilities and professional development. Furthermore, the main interest is shifted from the teacher to his/her professional education. According to Combs (1978, in: Kwiatkowska, 1988) the teaching profession is the most humanistic of all and demands special preparation. Self-confidence, self-fulfillment, creativity and professional identity are the main conditions and aims of this model. Teachers’ personality is treated as a “tool” of an effective and satisfying educational relationship. Taking into consideration the above statements there is a necessity of special recruitment to the teaching profession, based on psychological analyses of personality. Moreover, the access to the profession would be limited only to a small, talented group of people. Summing up, the model appears to be idealistic and not practical.

The latest and most contemporary concept can be described as functional. Its roots can also be found in humanistic psychology. The crucial question is how to use theoretical knowledge in teachers’ action to increase the effects of teaching. It is suggested that the more teachers know the more innovative, flexible and operative they become. The strategy of professional teachers education should also include creating conditions for building self-knowledge which leads to professional self-esteem. Moreover, this model emphasises the role of values and ascertains interpersonal relations on the basis of respect and dialogue in communication.

The above models can be compared with a wider notion proposed by K. Duraj-Nowakowa (2000): conservative, liberal and radical. Taking into consideration the
main assumptions we can find similarities in the technological and conservative model; humanistic and liberal; functional and radical. The conservative assumption refers to the past rather than the future and is closely bound to tradition. The change aspects are omitted so the development is excluded from the education and teachers’ work. On the contrary, the liberal concept opts mainly for the future development. Gifts, talents, potentials are considered. Furthermore, radicals condemn narrow specialization of teachers’ work as it is an obstacle on the way to progress. They suggest that the impact should be put on social abilities, autonomy, self-reliance, responsibility and creativity, which could improve cooperation with pupils, parents and school environment. The concepts proposed by Hoyle and Elliot concerning teachers professionalism are coherent (cf. Gołębniak, 1998).

In the practice of teachers education since the political changes of the 90s, we have been able to observe a turn from an empirical attitude to a rather general one. It has an outcome in humanistic and axiological preparation for the profession and the stress is put on personal competences, instead of pragmatical ones (Kawiatkowska and Lewowicki, 1995). Nonetheless, due to our access to the EU, special attention is paid to practical but high-standard competences.

Concerning the strategies of teachers’ professional education some ideas can be mentioned. If we assume that teachers’ personality underlines effective teaching we concentrate on personality development in the process of professional preparation. Consequently, emphasis can be put on either general knowledge or problem solving or social-emotional competences.

**Teachers’ competences**

Historically, the emphasis on what we seek in teachers swings between the practical and personal domains. The latest efforts to define what teachers need to be able to do tend to emphasize teachers’ interpersonal and personal skills.

Research demonstrates that the affective competences of teachers directly impact students’ learning. Educators along with reformators try to establish a catalogue of standards for teachers, which is in line with the general endeavours in Europe to increase the professionalism of teachers’ work.

In legal requirements (The Lisbon Strategy, The Bologna Declaration) fundamental transformation of education and teacher training is agreed. This transformation could benefit not only educational systems but also the whole European society. In the Report “Education and Training” by the European Council and the European Commission, principles for teachers’ competences and qualifications are set out. The roots of the thesis is an assumption that teachers play a crucial role in
educating young people and they can make the educational system evolve. It is important to notice that the EC recognize teachers as “key players” in the implementation of reforms in the knowledge-driven economy world. The text aims at proposing groups of the so-called “key competences”.

A lot of objectives are made to meet: high standard qualifications, preparation for lifelong learning and mobility and finally partnerships. The above should ensure that teachers will enhance the quality and efficiency of education. From the supposition we can derive three groups of crucial competences which teachers education should support. Teachers should be able to:

- work with others – they should have an ability to build interpersonal relations based on empathy, self-confidence and engagement. It is necessary to be aware of children's needs and human growth. This can help to increase social intelligence and collaboration with others.
- work with knowledge, technology and information – it is expected that they not only transfer knowledge but are equipped with abilities to construe it. It means to access, analyze, validate, reflect on and transmit. It is indispensable to create a learning environment supporting creativity and freedom of thought.
- work with and in society – teachers have always been perceived as contributors to the socialization process at all levels from local to global. Nowadays they should promote the role of active citizens. Teachers must be capable of creating cross-cultural respect and understanding. The task is challenging because teachers must balance between “different” and “common” values. Moreover, they should cooperate effectively with local communities and educational institutions so as to contribute to local and global environment.

The above-proposed competences are in congruence with pedagogical theories about teachers education. There is an accord that teachers should posses and use:

- Interpersonal competences- teachers should balance between leader and “fellow”. This kind of competence helps them to create a friendly and cooperative atmosphere and encourage open communication. A competent teacher is prepared to distinguish and choose proper attitudes, for example:
  1. guidance ⇔ counselling
  2. steering ⇔ following
  3. confrontation ⇔ reconciliation
  4. corrective measures ⇔ stimulation (cf. www.lerarenweb.nl.)
- Pedagogical competences- involving rules of pedagogical relation to provide a safe learning environment. They are drivers for the emotional, social, moral and intellectual development of pupils. Thanks to them children can become more independent, autonomic and full of initiative. It seems that such competences are mainly dependent on teachers’ personality and their system of values.
- Knowledge and methodological competences - the core of these competences are abilities that enable gaining knowledge and experience, motivating pupils for their learning and working tasks so that they could accomplish successfully. Teachers should be equipped and focus more on equipping children with skills for life-long-learning — “learning how to learn”, rather than proximate skills and knowledge which will become redundant.

- Organizational competences – help teacher to organize the didactic process, choose methods (eg. brainstorming, dramas, PBL) and forms (individual or group working) of teaching, using proper equipment (books, maps, multimedia, etc.) which help pupils to learn better.

- Cooperation competences with colleagues and school environment – due to them teachers make a contribution to the improvement of working conditions and effectiveness of school. They are a link to communication and interpersonal abilities.

- Reflection and development competences – similar to the concept of a “reflective practitioner” by Schon (1983). Reflection means reconsideration on doing and before/after doing. The teacher should be aware of underlying standards, educational values and views. These competences help to keep pace with changes in knowledge and professional practice and act accordingly. The teacher has a vision of his/her professional development, knows the weaknesses and strengths, and finally is capable of planning professional future (cf. Kwaśnica, 1993; Kwiatkowska, 1998).
These competences mirror the need for lifelong education, team work and cooperation with other subjects in education. It seems that teachers education should be based on these components as they underpin stakeholders’ expectations.

**Teachers’ professional development**

Paraphrasing Koziielecki’s statement (1997, p.42) growth is an indispensable feature of a human being and motivators come from inside not outside. It means that teachers’ development is rather conditioned by personality, experience and self-motivation. Less important, although not negligible, are conditions connected with organization, management, interpersonal relations in the work place and the legal, economic situation.

In addition, teachers’ growth is a life-long and permanent process. Therefore, professional development involves personal engagement and changes (Kotusiewicz, 1997). Following Kwaśnica (1993, p.85) the main indicator of teachers’ development is progress in competences and extending of their professional behaviour. Using a metaphor developing means becoming a teacher. The core changes lead to growing independence of the outside conditions and a more creative and reflective attitude towards duties and, of course, the self (Kwaśnica, 1995, s. 100). Beyond dispute, teachers education is bound to make them strive for perfection: prepare teachers for permanent development.

In compliance with the psychological concepts of human growth, professional development can be divided into some phases: “pre-conventional”, “conventional” and “post-conventional” (Kwaśnica, 1995). In each of the phases the independence and competences are growing.

The “pre-conventional” phase is connected with starting professional work. Teachers mainly imitate patterns of behaviours, which are discerned as typical or even traditional. They most often tend to choose acknowledged behaviours which help them to gain approval of co-workers and pupils. Sometimes duties are not fully understood and accepted. The main factors of professional development are the outside conditions. Furthermore, other teachers are seen as models of a good teacher (Kwaśnica, 1995).

The “conventional” phase means full adaptation to the professional role. Teachers are aware of duties and expectations and act according to the “convention” of being a teacher. Teachers understand the patterns of teachers’ behaviour, use knowledge and abilities effectively but not creatively and reflectively. To some extent teachers are able to implement changes in the aims, methods and means of pedagogical work but they are few and do not exceed the conventional role
(Kwaśnica, 1995). Teachers’ abilities and inner motivation start to balance the outside influences. Teachers become more individual and express personal opinions and attitudes to their profession.

In the “post-conventional” phase teachers tend to do much more than what is described in the convention and become more creative. It shows in a more critical attitude towards knowledge along with emancipation from rules. They tend to create their own vision for being a teacher. Finally, teachers feel moral obligation and consequences of professional performance. The drive of changes is mainly needs for self-development and permanent growth.

The outcome of long and engaging development sometimes results in creating an autonomic attitude to work.

**Conclusion**

To sum up teachers can contribute to the welfare of societies, therefore they should be able to work with people, with and in society. In addition, teachers must be prepared for lifelong learning at European standards. Both Polish pedagogues and the European Commission articulate a dynamic vision of teachers education which allows teachers to work effectively and reflectively. The pattern of professional development for teachers has moved from the concern with training in techniques or present knowledge to a holistic view of early professional development and preparing for career planning. This creates both a drive for curricular change and opportunities for its implementation.

The pressing case is to incorporate the claimed skills to teachers education but the above appreciation of necessity to improve teachers education is rarely forwarded by practice. The case of teachers is not the hot topic in politics. From time to time the problem appears in the context of political changes, educational reforms and especially when the media spectacularly publicize pedagogical difficulties.

**Bibliography:**


Teaching Goals
and an Analysis of Teaching Projects

Abstract

In the pupil–oriented teaching there is a clearly defined priority of the teaching goal – a concretized teaching requirement as a means for actuation of the development of all the aspects of pupils’ personality and, at the same time, of the control to reach a good level of this development. The author of this article presents the results of an analysis of teaching projects. She pays attention to a qualitative description of content categories – the occurrence of the determined indicators of a teaching goal and the occurrence of teaching tasks.

Key words: Teaching goals, teaching project, project analysis, indicator of an operational goal, cognitive ambitions of a goal, the relation “teaching goal – learning task”

Introduction

A new function of education, a function of emancipation (self-development), is a factor challenging a possibility of changes and development. It alternates the attitude to the goals. The goal becomes a priority category for pupils, development and learning content becomes the basic means to reach it. It comes out of the general goal categories that can be listed as follows: – individuality and possibilities of unlimited development, values and attitudes, abilities and knowledge. These main categories must find their appropriate development in the process of educational goal concretization. Developmental goals reflect all the domains of teaching and learning at school, they concern all the areas of teaching – education, formation and training, they make harmonic overall personality development
possible (Švec, Š. 1995), and they need to be projected into real goals of individual educational activities in the projects of learning.

A teaching project is effective just in the case when it involves clearly presented teaching goals, which limit learning activities of pupils and adequate means to control their accomplishment as well. Teaching goals in a project of teaching focused on the development of pupils’ qualities are presented as concrete, observable results, pupils’ behaviour manifestations expressed through operational formulations with the conditions and gauges for the quality of their encompassment. At the level of goal concretizations they represent such a level that they allow only one interpretation. They enable the teacher to suitably structure the curriculum to project learning activities to create learning tasks, and to choose appropriate means of pupils’ learning. The area of teaching projection, especially of the creation of teaching goals and measuring of teaching effectivity in relation to them, is very difficult and often omitted in research not only in our country but also abroad.


Based on the analysis of teachers’ and students’ free answers, Adamek, I. (1999, p.185) found out the knowledge of the theory of goals and the significance of the teaching oriented on the development of pupils’ qualities. Up to 60% of the addressed ascribed basic importance to the cognition of the theory of goals for the work of teachers. Their statements ranged on the scale – “without cognition of this basis I would not know how to take control of a child’s development“, “I understand the need to know them, our director emphasizes this theme at each meeting“, “it seems to me that with no knowledge of the pupil model it is impossible to work well”. There were, however, more answers that had a character of a superficial description of their needs, such as “because it is necessary”. On the basis of teaching projects and the protocols from teaching implementation, he points to the fact that the overwhelming majority of students and teachers limit lesson goals schematically without perceiving which of the general goals they head for with their help, the majority of goals is defined generally, imperfective verbs to describe activities under development are used, teachers prefer goals that are oriented towards knowledge and development of reliable and doubtless skills, and they are not able to link partial goals of a lesson with the final goal, teachers miss the skills to transform general goals to learning requirements.

Based on descriptive research on how teachers take notice of the didactic usefulness of goals, Drozd, M. (1997, p.193) states that teachers (up to 68% of the sample)
do not see any need to describe the goals of lessons; 20.6% of them write them occasionally, in the case that the director or school methodologist is announced to come to lesson. Only 11.6% of the questioned with finished teacher training answered that they regularly write teaching projects and identify the goals of lessons. When giving reasons for their procedures, the most frequent answers as to why they do not write the goals, they said – I use the ready-made preparations from methodological materials as well as preparations from previous years (31%) – I am a teacher with year-long experience with no need for preparation (23%), I do not see any need to write teaching goals (23%), the director does not require it (11%). A very interesting finding is that up to 81% of the respondents consider their clear and concrete formulation important for pupils’ development, 15% say they cannot assess if the goals help teachers, and 3% assert that they have no significance for the quality of teaching. They are sure goals themselves come out of the lesson.

Besides other areas, Ganczarska, M, (1997, p. 203), by means of research (180 active teachers), followed the level of mastering teacher practice through the teaching goal taxonomies. 58.9% of the teachers could more or less intuitively and accurately identify the differences between a general and an operational goal, while up to 41.1% were unable to find any basic difference between them. 30% of the respondents were able to distinguish the cognitive, socioaffective, and psychomotoric goals. Bloom’s taxonomy was known and used by 20.6% of the respondents, 11.1% of them knew Niemierka’s taxonomy, 22.8% of them were unable to name any taxonomy, and 19.4% of them mentioned that they knew and used classical goal structuring (educational and instructional). While investigating the quality of the respondents’ teaching competence to construct goals, based on the analysis of these goals, it was stated that up to 68.3% of the teachers formulated goals formally without grasping the level of the development quality, 22.8% of them were using operationalization through taxonomy, and 8.9% of them did not create any goals.

On the basis of the experience from the collaboration with teachers while leading students in specifically targeted research (Doušková, A., Kasáčová, B. 2002) we can confirm that the reality in the schools of Slovakia is similar, teachers avoid goal formulation because they are not able to define them or they act according to their usual schemes with no respect to the changed demands of contemporary school. Many use formal, brief goals connected with the curriculum, or very general goals, which only very loosely hang together with real activities in the class. They do not meet the requirements of rationally defined teaching goals, nor do they meet the requirements of the level of their fulfillment.

The possibility to solve the problem in the area of the improvement of children’s learning projecting of processes in accordance with the needs of our school system
we found in a complex process, and we created a Programme of the development of student and teacher didactic competences in the phase of teaching projection.

**The Programme of the development of student and teacher didactic competences in the phase of teaching projection**

With the aim to support the guidance of students in their didactic competence development at PF MBU in Banska Bystrica so that they could draw up their preparation for teaching, we prepared a programme of the development of student and teacher didactic competences. We paid attention to the area of the teaching of elementary didactics with a view to empower the theory of goals as well as practical implementation of the strategic projection of teaching processes (Doušková, A., 2005). We remade the conception of professional teacher practice, we compiled a textbook for students and teachers – Leading students during professional teacher practice (Doušková, A., Porubský, Š., edc. 2004) with a view to the development of teacher abilities to project, to realize and to reflect on teaching. We were working systematically with training teachers while developing their competence to work with goals – hierarchization, concretization of educational goals, creating concrete learning requirements.

**Research into didactic competences in the phase of teaching projection**

The research goal was to create a tool for the content analysis of teaching projects as a means for their objective evaluation. It was to find out the level of the preparation of students of teaching at the 1st stage of elementary school to work with teaching goals in the phase of teaching projection that is pupil-oriented depending on the training character of both internal and external forms of study.

On the basis of theoretical key positions and of the programme of the development of didactic skills in the area of projections oriented on teaching, and of the research tasks, we formulated hypotheses, which we verified experimentally:

- H1: Systematic development of didactic competences in the area of teaching projection makes students prefer working with goals in the observed indicators,
- H2: Systematic development of students’ didactic competences leads to higher seriousness in judging one’s own quality of preparedness, of critical thinking,
• H3: The students who went through a programme of didactic competences, have a better knowledge of the theory of teaching goals,
• H4: The students who went through the programme of didactic competences, attach greater significance to working with goals; they are more skilled to use a goal category in practice.

We based the research on the examination of students’ subjective-objective statements through a questionnaire, whose part was also to find out knowledge of goal-oriented teaching and objective analysis of teaching projections (376 projects, 190 from external students and 186 from internal ones).

The content analysis of teaching was focused on objectivization, systematization and a quantitative description of a teaching goal formulation in the teaching projects, with a view to the identification of indicators of an optimally formulated teaching goal in the pupil-oriented teaching in such a way as described in theory. It was a qualitative description of the content categories – the occurrence of defined indicators of the teaching goal and the occurrence of teaching tasks, for its fulfillment in the teaching projects.

In the contribution we will concentrate our attention on the description of teaching goals in the teaching projects. We were interested in the question: What are the cognitive goals of those concrete teaching units which students implemented during their practice. We observed:
• The occurrence frequency of indicators of a “well-prepared” teaching goal, as they are characterized in the professional literature,
• The attitude of the occurrence of indicators of a “well-defined” teaching goal and of the occurrence of teaching tasks in projects as a means to find out whether working with a goal gives the teaching projects operational power and their occurrence at various levels of teaching (Niemierk’s taxonomy, 1979) helps to find the increase/decrease of learning tasks in connection with the occurrence of cognitive goals.
• The attitude of the dependence between quality evaluation of the acquired knowledge and experiences from the area of teaching goals, in the particular field of didactics, and by the occurrence of indicators in teaching projects of these subjects in practice.

The frequency of indicators of a “well-defined” teaching goal
In “addressivity”, there appeared three groups of goals: the goals centred on teacher activity, the goals formulated as an expression of teaching, and the pupil-oriented goals. For the evaluation of the analysis of projects we chose only the goal expressed in the language of pupils’ performance as the indicator of the goal intent on pupils’ development. Out of the total number of projects (376), 196 had a goal

expressed in the language of pupils’ performance, 95 in the sample of external students and 101 in the sample of internal students. We assume that if the goal is expressed in the language of pupils’ performance, it does not mean yet that it has all other indicators and it supports pupils’ development or that it is better than other groups.

In the category of **unambiguosness**, out of all the projects (376) up to 308 did not have a goal that fits the criterion of formulating teaching goals by such words that do not allow variable explanations by different people. Goal unambiguosness was proved in 32 projects of the external students, in 35 projects of the internal students out of the total number 376.

In the category of **controllability** up to 318 goals out of 376 did not meet the requirement to define conditions necessary to be observed in order that a pupils’ product is accepted. The occurrence of these elements of controllability was generally low, even though we registered every demonstration of controllability in a goal.

While observing the **cognitive ambition of a goal**, i.e. of an element which is a dominant factor of purposeful development of pupils’ qualities, we found that in the cognitive ambition at the level of knowledge – A is the occurrence comparable in both samples (E = 54, I = 64) but at the level knowledge – understanding – B (E =19, I = 91) and at the level of skills to work with information C,D (E = 38, I = 104) there is a distinctive occurrence difference among the samples. Do internal students purposefully work with taxonomies? Is it related to their better knowledge?

We also observed the occurrence of teaching tasks according to the level of cognitive ambitions as registered in the teaching projects. We took them as a concrete challenge, as an instruction for pupils’ activity. Teaching tasks, as a “dynamizing factor of teaching”, an “initiator of teaching activity”, were often present in the projects as a motivation element only. These were questions from a different area than the new curriculum, they often had a declaratory character concerning the mastering of the previous knowledge, and they were touching a different subject. There were teaching projects, and they were not few, with no teaching tasks; the projects had an assertive character – “the children will write out of the blackboard”..., “I will explain the curriculum using the example mushrooms”; this problem requires further appropriate attention.

The biggest number of teaching tasks in all the projects, including the samples of the external and internal students, was at the level of a lower cognitive ambition – knowledge (A), the lowest at the level of a non-specific transfer (D). The highest frequency of teaching tasks at the teaching level A was focused on repeating and drilling of the curriculum and on bringing about the topic of the lesson. This category often involved „banal” questions followed by a statistical description of the way of the interpretation of the curriculum.
The occurrence of teaching goal indicators and the occurrence of teaching tasks

Based on the assertion that a concrete, pupil-oriented teaching goal is a dominant means of pupils’ development, because it enables to activate their activity in the area of those changes that we want to purposefully reach, we focused also on seeking the relation of the occurrence of cognitive goals at various levels of ambition and the number of teaching tasks in teaching projects. Graph 1 illustrates the differences in the number of cognitive goals in individual subjects between the internal and external students, and it is possible to simultaneously follow the occurrence of teaching tasks at various levels of ambition in both the examined samples and subjects.

Graph 1. Teaching goals and teaching tasks of various cognitive ambition – teaching subjects

Key: Mat = Mathematics; Prír = Natural Science; Prv = “Elementaries”; S_CP = Slovak CP; Sj = Slovak; Vlast = Homeland Study; “predmet” = “subject”; “suma” = sum
The occurrence of goals focused on various levels of teaching in different subjects for both the internal and external students. The most balanced occurrence of goals at various levels of teaching is found in the subject “elementaries” (in Slovak: “prvouka” – transl. note) in internal students, and this corresponds to the most balanced number of the teaching tasks in the same sample. In this subject, there is no significant difference between the external and internal students. In this place it is necessary to note that in the subject “elementaries” the programme of the development of teacher competences in the area of goals was a pilot programme implemented through the sample of external students.

Following all that has been said, we may state that the students who were led to use taxonomy when determining the goals oriented towards purposeful development of cognitive processes of various cognitive ambitions, also used teaching tasks of various cognitive ambition for their implementation. As far as reading and writing (S–CP) is concerned, the goals formulated for various levels of teaching are equally represented among the internal students, while there is minimum occurrence in this subject in the sample of external students. Among the internal students we can see a more balanced representation of all levels of teaching in teaching goals when compared with the external students. We may also say that in both samples, the students most frequently use the teaching tasks at the level of knowledge – understanding in a balanced way.

In both samples of students, attention in projects was focused on the proposals of teaching tasks rather than on the formulation of goals of various cognitive ambitions. This phenomenon can be observed in the graphs as well, where the number of teaching tasks in individual subjects at various levels of cognitive ambition is higher, as if it fits the goals. Such occurrence of teaching tasks without taking an aim witnesses, on the one hand, that the students use teaching tasks as a tool to activate activities, but non-systematically, with no clear purpose to operationalize teaching challenges according to cognitive ambitions and without respect to the needs of pupils. At the same time, there also appears a need for further specification of a tool for such distinction of the adequacy of the occurrence of teaching tasks in individual teaching projects.

Graph 2 On the left it pictures the total of all cognitive goals and teaching tasks according to the type of study. The differences in occurrence numbers for both goals and tasks are statistically highly significant (**). During the content analysis we observed that the more informed insight into the problems of teaching goals operationalization among the internal students was increasing commutative creation of teaching tasks as the means of activization of pupils’ activity.

Graf 2 On the right it pictures the purposeful influence of higher levels of teaching in the sample of internal students. The difference in the numbers of goals at
the higher level of ambitions (the level of experience) between both samples is statistically important as well (***) so is the difference in the number of tasks (**). The lower level of significance of the task difference probably indicates their incidental projecting.

The ratio between the projected goals and the number of teaching tasks seems to be an appropriate candidate for a next good indicator of the quality of pupil-oriented teaching. In our case this ratio is 8.2% for the external students, or 19.2% for the internal ones. The same trend was also noted in the ratio between higher cognitive levels (C+D) 13.3% (E), or 31.8% (I). This ratio shows that a purposeful projection of the development of higher cognitive levels of learning is expressed in higher occurrence of those teaching tasks that they initiate.

The relation of the dependence between quality evaluation of the learned knowledge and the experiences from the area of teaching goals in the field of didactics and the occurrence of indicators in teaching projects of these subjects in practice.

Based on the survey in Table 1 it is possible to state that only the projects to teach “elementaries” have, in the whole file and in both samples, positive figures in the overall rating, and so in the valuation of individual entries. In this subject as well, there is a distinctive difference in %-values for the internal students (+709.7 %) against the external students (+232.6%). It can be caused by the fact that despite the identical concept of the conduct in the work with goals in this subject, there is also a number of factors which influence students’ priorities. Positive values were also obtained by the projects concerning reading and writing in the sample of internal students. For all the other subjects the score is negative.
Table I. The rating of the content analysis

<table>
<thead>
<tr>
<th>Type of study</th>
<th>Subject</th>
<th>Addressivity</th>
<th>Unambiguity</th>
<th>Controllability</th>
<th>Cognitive level of teaching – goal</th>
<th>Total</th>
<th>Sequel</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Math.</td>
<td>−22.9%</td>
<td>−77.1%</td>
<td>−94.3%</td>
<td>65.7%</td>
<td>−128.6%</td>
<td>4</td>
</tr>
<tr>
<td>E</td>
<td>Natural Science</td>
<td>−29.0%</td>
<td>−100.0%</td>
<td>−83.9%</td>
<td>35.5%</td>
<td>−177.4%</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Elem.</td>
<td>74.2%</td>
<td>19.4%</td>
<td>0.0%</td>
<td>138.7%</td>
<td>232.3%</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Slovak CP</td>
<td>−25.8%</td>
<td>−100.0%</td>
<td>−100.0%</td>
<td>9.7%</td>
<td>−216.1%</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Slovak</td>
<td>0.0%</td>
<td>−74.2%</td>
<td>−80.6%</td>
<td>58.1%</td>
<td>−96.8%</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Homeland Study</td>
<td>−3.2%</td>
<td>−93.5%</td>
<td>−71.0%</td>
<td>45.2%</td>
<td>−122.6%</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>−1.6%</td>
<td>−72.8%</td>
<td>−70.2%</td>
<td>60.6%</td>
<td>−84.0%</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Math.</td>
<td>−19.4%</td>
<td>−90.3%</td>
<td>−93.5%</td>
<td>71.0%</td>
<td>−132.3%</td>
<td>5</td>
</tr>
<tr>
<td>I</td>
<td>Natural Science</td>
<td>−61.3%</td>
<td>−100.0%</td>
<td>−100.0%</td>
<td>51.6%</td>
<td>−209.7%</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Elem.</td>
<td>100.0%</td>
<td>45.2%</td>
<td>177.4%</td>
<td>387.1%</td>
<td>709.7%</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Slovak CP</td>
<td>16.1%</td>
<td>−32.3%</td>
<td>−61.3%</td>
<td>241.9%</td>
<td>164.5%</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Slovak</td>
<td>29.0%</td>
<td>−67.7%</td>
<td>−90.3%</td>
<td>35.5%</td>
<td>−93.5%</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Homeland Study</td>
<td>−9.7%</td>
<td>−96.8%</td>
<td>−90.3%</td>
<td>80.6%</td>
<td>−116.1%</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>8.8%</td>
<td>−58.3%</td>
<td>−42.1%</td>
<td>148.9%</td>
<td>57.2%</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Math.</td>
<td>−21.2%</td>
<td>−83.3%</td>
<td>−93.9%</td>
<td>68.2%</td>
<td>−130.3%</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Natural Science</td>
<td>−45.2%</td>
<td>−100.0%</td>
<td>−91.9%</td>
<td>43.5%</td>
<td>−193.5%</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Elem.</td>
<td>87.1%</td>
<td>32.3%</td>
<td>88.7%</td>
<td>262.9%</td>
<td>471.0%</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Slovak CP</td>
<td>−4.8%</td>
<td>−66.1%</td>
<td>−80.6%</td>
<td>125.8%</td>
<td>−25.8%</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Slovak</td>
<td>14.5%</td>
<td>−71.0%</td>
<td>−85.5%</td>
<td>46.8%</td>
<td>−95.2%</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Elem.</td>
<td>−6.5%</td>
<td>−95.2%</td>
<td>−80.6%</td>
<td>62.9%</td>
<td>−119.4%</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>3.6%</td>
<td>−64.9%</td>
<td>−57.0%</td>
<td>102.8%</td>
<td>−15.4%</td>
<td>5</td>
</tr>
</tbody>
</table>

The sequel of subjects that appeared on the basis of the occurrence of the indicators of the pupil–oriented goal is identical in the whole file (1. Elementaries, 2. Reading–writing, 3. Slovak Language, 4. Homeland Study, 5. Mathematics, 6. Natural Science) with the sample of internal students. The external students following the subject elementaries had the best values in the projects for the Slovak
language, then for the homeland study, mathematics, and natural science. Reading – writing had the lowest values.

While comparing the scale of subjects in the analysis of preparation with students' self-evaluation, we can observe better equality of the results in the sample of internal students. Slight differences in the sequence we consider to be negligible with regard to the dispersion of the followed indicators. And contrarily, the difference in the sequence of the subjects of homeland study and the Slovak language in the sample of external students signifies a distinctive contradiction between self-evaluation and the real level of preparedness.

**Conclusion**

From the research results we have chosen the specific problems of teaching projects, which point to the relation of the teaching quality that is dependent on the level of concretization and operationalization of the teaching goal. The results advert to the right direction of the development of student competence to work with teaching goals. It is appropriate to underline theoretical bases as well as the systematic use of the taxonomy of goals in all fields of didactics and to focus attention on goal formulation of a higher cognitive ambition; it influences the growth of teaching tasks targeted at the development of creative and critical thinking.

**Teachers' work with goals**, its projecting, has to correspond with the teaching cycle – preparation, implementation and diagnostics of teaching and we can talk about the work with goals during:

1. **planning and projecting of teaching**, a process of goal concretization of medium-term projects, teaching unit, teacher:
   - setting teaching goals as teaching requirements for pupils’ results, (addressee, active verb – teaching level, conditions, evaluation criteria),
   - specification of basic curriculum,
   - seeking appropriate educational situations, which actuate pupils’ activity, shaping and looking for teaching tasks and appropriate teaching activities of pupils, methods and forms of organization of teaching activities suitable to reach them,
   - preparation of adequate tools for an evaluation of pupils’ fruitfulness in particular activities.

2. **organization and realization of teaching**, the teacher uses the motivation value of the goal and its dynamizing function, he/she sets natural educational situations, which actuate pupils to perform activities leading to the goal:
• **teaching tasks in educational situations** enabling pupils to use their own activity, without which no operational goal can be reached.

• **mutual observation of mastering the planned activities and of the teachers’ and pupils’ tasks**, modification and adaptation to new situations, to again use the motivational value of teaching requirements. Pupils’ involvement in decision making, monitoring and evaluation of the goals in order that pupils accept them as their own is very important.

3. **evaluation and optimization of teaching**, the teacher’s reflexive activity is simultaneously a linkage of the realization and new preparatory period of teaching, which teachers influence and modify for the sake of reaching the defined goals. The teacher brings into effect:

  • quality diagnostics of pupils’ activities,
  • he compares intentions and results,
  • he interprets generated differences and projects remedies.

---

**Bibliography:**


Teaching Goals and an Analysis of Teaching Projects

Švec, Š. (2002): “Teórie cieľových programov vzdelávania”, Pedagogická revue vol. 54, no. 3..
On the Need for Creative Teachers

Abstract

The article presents basic information about psycho-pedagogy of creativity – the Polish perspective of preparing teachers of creative thinking. There are problems discussed connected with the theoretical framework of the new specialization of studies, its programme is presented and some implications are discussed.

The presented themes are placed into some general basic problems of the need for creativity in school – especially changing economy and the rise of creative class (Florida 2002).

Key words: Creative education, creative teacher, psychopedagogy of creativity

Introduction and overview

Education for creativity is one of the main purposes of today’s school. Fast changes around need skills to react appropriately, because in most situations algorithmic solutions are not sufficient. Creativity understood not only as divergent thinking skills (fluency, flexibility, originality), but also (or mainly) as some personality traits and cognitive style, becomes a value in education.

Understanding that it is worth talking about “small c creativity” or “today’s creativity” has long history and great future. It is because of the fact that teachers, parents and the whole society understand now that one can be creative without a creative product, that there is possibility of existing creativity without products, that a creative attitude or creative living may be even more important for masses than eminent creativity (cf. Szymański’s (1987) theses about Fromm or Cudowska’s (2005) creative life orientations theory). In many psychological and educational publications such a definition of creativity is connected with such traits as openness to experience, a sense of humour, nonconformity, thinking for oneself, child – like
sensitivity or curiosity. If creativity is defined in such a more egalitarian way, a creative person is often compared to a child who is naturally creative because of its inquisitiveness, expression and free thinking.

There is no doubt that in countries like Poland (and probably many East European countries) creativity is most often perceived as one of the important values to make the grade. In a political and even scientific discussion the term “creative” is used as “enterprising” – when an economist uses it, “intelligent and gifted” – when a parent is asked, nonconformist – when teachers are asked. Despite this semantic problem there are arguments to believe that the main psychological traits and characteristics spontaneously connected with creativity both in the field of psychology of creativity and naive understanding are close to each other.

Creativity is especially important at the times of transformation, changing political and/or economic systems (cf. A. Radziewicz-Winnicki, 2004). At such times it seems valuable to have flexible people, able not just to understand reality around, not just to adapt, but also to create their own life and change the world creatively. The main personality factor involved there is probably openness to experience sometimes understood as a synonym of a creative personality. Many educators agree with Sawyer (2006) who thinks this kind of everyday creativity is most important for modern economy of developing and developed countries. It is worth mentioning Richard Florida’s (2002) opinion that today’s economy is creative, thanks to the creative class – understood as innovative people effectively managing their knowledge. This understanding is close to Polish well – known psychologist Józef Kozielecki’s (1987) point of view concerning cognitive workers – a new, dynamic type of workers.

Representative sociological surveys (PGSS – Polish General Social Survey – detailed data presented in a different place – Karwowski 2004) show that Polish people asked about qualities desirable in a child choose nonconformity (thinking for oneself) more often than conformity (obedience). These results are quite similar to those of the U.S., multiple regression shows that the main predictor of the respect for intellectual nonconformity is the same in both cases, and that this is the educational level. Probably there is not much controversy in saying that such nonconformity can be understood similarly to a creative attitude and a creative behaviour style.

**Psychopedagogy of creativity**

In Poland since 1997 in Maria Grzegorzewska Academy of Special Education in Warsaw a new faculty called psycho-pedagogy of creativity has been functioning. This is M.A. students of education who want to work as creativity teachers and are
going to develop creative attitudes and abilities among children, the youth and adults.

The name “psycho-pedagogy of creativity” is not accidental, because the meaning is connected with psychology of creativity and educational studies on creativity. It is even better to say that we start with psychology to bring something new, important and interesting into pedagogy. Terms as “educational psychology of creativity” or “school psychology of creativity” are not well suited mainly because of the “psychological” meaning, when the purpose of the discussed specialization is to teach educators.

Psycho-pedagogy of creativity is a four-year master degree course in educational studies, each year with about thirty students and about 1000 hours of lessons, training and workshops per four years.

The originator of the studies was professor Witold Dobrolowicz, PhD – cognitive psychologist of creativity. Organizing a new specialization the author assumed that there should be a connection between three main areas of interest: psychology of creativity, pedagogy of creativity and creativity training. So the psychological courses are: psychology of personality, psychology of individual differences, psychology of creativity, psychology of giftedness, social psychology of creativity, measurement of creativity – each course comprising 30 or 60 hours. The pedagogical and educational courses are: pedagogy of creativity, teaching thinking creatively, educational programmes and experiments. There are also some more applied courses – creativity in advertising, creative group managing, creative leadership at school.

Separate attention should be paid to creativity training organized for students. There is a four-year-long course of creativity including creative problem solving, heuristic expression, divergent thinking, artistic creativity, intuition and others. Beside the noticed courses there are some regular psychological and educational courses directed to students – due to a pedagogy studies programme.

After finishing education and fulfilling a master thesis, graduate students start to work especially in the educational system, rarely in some business organizations, research and development teams, advertising agencies and consulting firms. There are about one hundred graduate students who are surveyed every year in a longitudinal study evaluating the effects of education and checking how creative they are as teachers – do they use professional knowledge and methods to develop children’s creativity, what do they remember and so on. Results are going to be presented in close future.

Which skills are most important for an effective creativity teacher, or even going further a creative creativity teacher? Is there a reason to talk about pedeutology of creativity, are there any significant differences between a good teacher in general and a creativity teacher?
In our understanding of an effective creativity teacher there are some main areas of competences creativity teachers should have.

Firstly, it is hard to imagine a creativity teacher without any creativity skills. That is why there are hundreds of hours of creativity training. The purpose of the training is to develop such abilities as analysis and synthesis skills, deductive and inductive thinking, transformative abilities and developing of imagination, the same as divergent thinking, metaphorical capacities and remote associations ability. An important area of training results is teachers’ personality developing especially such traits as openness, adequate self – evaluation, ability to identify and solve problems.

The second important factor is a zone of teachers’ professional knowledge connected with creativity development. It means a creativity teacher, even a very creative could not be very effective one without deep understanding of students’ creative processes. Preparation of teachers should stress the ability to remove obstacles and barriers of creativity. Of course, basic knowledge from such fields as developmental psychology seems necessary.

The third main area is developing leadership skills of a creativity teacher. We assume that a creativity teacher should behave as a transformational leader (Bass 1990). It means that he/she should motivate students to creative activity engaging them and influencing their intrinsic motivation. An effective transformational leader has to know how to create a positive climate for creativity in the classroom, how to avoid interpersonal conflicts or transform conflicts into positive outcomes. These competences require authentic involvement in teaching from the teacher, so there is no possibility to be effective without strong preference to work creatively.

Conclusions

One can ask after Plucker, Beghetto and Dow (2004) why creativity is not more important for educators, politicians, psychologists and society as a whole? The answer is not easy if we recognize how useful creative attitudes are in today’s reality, how much positive influence creativity could bring into people’s life. The first myth (Plucker et all. 2004) is the opinion that people are born creative or uncreative. In such understanding creativity is not teachable – if someone does not have creative skills, there is nothing to do for educators, parents or psychologists – they could just say ‘I’m sorry’. In the light of the results of creativity training effectiveness (cf. Scott, Leritz, Mumford 2004) this perspective looks false. Creativity could be developed in many ways, and, what is more important, it should be developed! Creativity training, problem solving programmes, creative expression workshops
and many other activities are effective ways to develop children’s creative potential. There is no rational reason to lack such an activity and to lose the chance to develop creative potential.

The second myth showed by Plucker et al., is understanding creativity as a phenomenon connected with some negative psychological aspects and traits. It is very important to know that many teachers simply do not want to have a creative student in the classroom, because of their irrational fear that such a student is radically nonconformist and not socially well-suited. Such implicit creativity theories are well-proven in empirical results. They confirm that a creative student is not perceived as an ideal student from today’s school’s perspective (cf. Westby, Dawson 1995). An important issue to consider is teachers’ attitudes toward creative students. Stereotypical and biased opinions about creative children may disrupt teachers’ treatment of them. There is some research confirming that teachers perceive creative children as chaotic and disrupting (Chan & Chan 2001, Chan 2000, Lau & Li 1996, Lau, Li & Chu 2004, Ng 2001, 2003, Rudowicz & Yue 2002, Scott 1999, Westby & Dawson 1995).

The third myth is thinking that creativity is a “soft construct” and should not be analyzed from the scientific, empirical point of view. The popularity of the term “creativity” in the media, associations between creativity and advertising provide teachers and researchers with a conclusion that real creativity is just Van Gogh activity – not typical of a student.

It is critically important for every teacher to know that creative skills can be developed and that it is worth trying to develop them. It gives fruitful results for society, but also for all students who develop their personality on the way to self – realization. Sensitive teachers have to understand that the reason to develop students’ openness is not preparing them for accepting everything that is going on in the media, press or advertising. They must know that what is most important in creative pedagogy is development of a balance between creative and critical thinking, resulting in creative adapting to environment – an ability to differentiate between good and bad choices, worth and worthless steps – to live their lives in a creative way.
Bibliography:

Rewards and Punishments Used by Parents and Development of Creativity

Abstract

Family influences the personalities of all its members by creating conditions for individual development. As it also influences the development of creative personality, it was investigated to what extent rewards and punishments used by parents influence the development of children's creative abilities. A diagram explaining the way family enhances creativity was made and verified. It was based on M. Tyszkowa's paradigm, which makes a cognitive interpretation of ecological theories possible. Also, the theory of psychosocial phases in individual development by E. Erikson was used as well as his description of conflicts, which are characteristic of each phase. It was assumed that appropriate conditions of development allow to avoid serious conflicts and to cope with tasks in each phase of development. The results show a co-relation between the development of creative abilities and parents' reactions to the activities that children aged 8–9 perform on their own in order to check their own competence. The research examined two groups of children, who obtained extremely high and low scores in the creativity test: high creativity group and low creativity group. Each group consisted of 30 children, presenting analogic features. The children's level of creative abilities was measured with J. Zborowski’s Test. The projective test was used to investigate the forms of reward and punishment used by parents. The results of the research show that the development of creative abilities depend on rewards and punishments used in family. The role of father is particularly important in this context.

Key words: children’s creative abilities, creative development, rewards and punishments used by parents
Creativity and creative personality

In psychology, there are four approaches to creativity (R. Mooney 1963, W. Taylor, 1988), each of them taking different aspects into account: 1) the creative environment, or 2) the creative product, or 3) the creative process, or 4) the creative person.

Due to those aspects of creativity, there are many definitions. G.W. Taylor (1988) specified six definition categories, according to what is insisted on, e.g. cognitive process features, products obtained or self-expression. For example, the definition by B. Ghiselin (1955), defining creativity as a “process of change, of development, of evolution, in the organization of subjective life” belongs to the last category. Focusing on the result, L.R. Harmon (1956) prefers to refer to it as “any process or an object, including a new form or arrangement of old elements”.

Synthesizing different definitions, one may say that creativity is the capacity of a human being to transform oneself and the surrounding world according to individual ideas. Every creative idea is the result of an intellectual activity. Since creativity is a new configuration of old elements, it requires particular personality features - first of all being courageous enough to destroy the ancient world order as well as being capable of taking risk to create a new one. Thus, creativity requires a sense of independence, which is related to self-confidence, self-esteem and strong ego. The research on creative personality shows that creators have the above-mentioned features (Albert, 1983; Barron & Harrington, 1981; Trzebiński, 1976, 1978). The research by A. Roe (1975) on scientists proves their high level of independence, which showed already in their childhood as a tendency to solve problems on their own. M.I. Stein (1968) listed the features most commonly used by psychologists to describe creative people. He mentioned, among others: independence, autonomy, self-sufficiency, capacity to resist internal and external pressure, a lack of inhibitions and embarrassment. Also T.Z. Tardif & R.J. Stenberg (1988) made a record of features characteristic of creative people, mentioned by different authors. Among others, they mentioned the capability to make independent judgments, to question norms and assumptions.

In the psychology of creativity it is emphasized that nonconformity of an individual is very important. Actually, in the case of group pressure it is decisive as far as the success of creative achievement is concerned. This personality feature allows to resist a particularly strong pressure exerted by the group on the creative person. E.P. Torrence (1965) proved in his research that already at school creative pupils are punished for being different and they are often not accepted by their schoolmates. Creative individuals remain nonconformist, despite pressure, thanks to the fact that a high level of creative abilities goes with a belief in internal control.
Development of creative personality in family – theoretical model

Family influences, to a large extent, the development of creative personality. A creative person has strong ego and an internal sense of control, he/she is independent, self-reliant and easily resists group pressure. Ecological theories present the psychic development of a human being as “development-in-context” (U. Bronfenbrenner, 1977). The context of the development of a human being is the surroundings shaped and strongly influenced by the culture, values and norms respected by society, of which family makes part.

Ecological conceptions consider family as a particularly important context of the development of a child, adolescent and adult. Family is a social group and its members have very close, in most cases positive emotional relations. Ecological theories emphasize the importance of individual activity in the process of development, which provokes a vivid emotional reaction of family members. The socio-emotional bonds in family are a rich source of punishments and rewards, which enforce or limit the activity of an individual.

The essence of the development of a human being is the process of organizing one’s own experience, which is the basis of psychic development (M. Tyszkowa, 1985, 1993, 1996). According to the paradigm of human development in the family context by M. Tyszkowa (1993, 1996), activity is considered as a source and one of the most important factors of psychic development. The experience one gains performing an activity and in the process of interpersonal communication is the variable which influences both the activity of an individual in their surroundings and the changes in their mind and behaviour. This experience, in the cognitive, affective and evaluative aspect, is structured or restructured and incorporated into the psychic structures of an individual, provoking developmental changes. Schematically, this looks as follows:

![Diagram](image)

The relations showed in the scheme are of circular character – personality features influence the kind of activity performed by an individual and the way of structuring experience, which results in particular changes in personality.

Family influences the development of an individual in two ways. First of all, enabling an individual to be active and to gain experience. Secondly, showing
cultural patterns and ways of gaining experience in cognitive and emotional aspects, as well as in terms of values. In this way one learns to perform social roles and acquires, in the process of gradual internalization, social and moral values one should follow. Thus, the whole process of personality development is strongly influenced by family (M. Tyszkowa, 1996), which concerns also the development of creative personality in family surroundings.

Subject and goal of the research, hypotheses

In the theory of psychosocial development by E. Erickson, it was established that the sense of independence, which is so important for creative personality, is formed already at the age of two or three, when children try for the first time to become independent of their parents. The success in overcoming the crisis of this developmental phase results in a sense of independence and self-esteem. However, if parents influence a child’s activity during this period, applying too strict and firm rules, the child is ashamed, which may result in a lack of confidence in self-control.

During the phase, which comprises the age of four and five, initiative is the basic need of a child. Getting to know their surroundings they plan new activities, as their own independence and its expression is no longer enough for them. They need to interfere in the surroundings. They are already able to focus on the aim and plan how to achieve it. According to E. Erikson (1963) a child develops anticipation of roles and a sense of competition in this phase. The feedback to their activity children get from their family may evoke satisfaction or guilt.

The school age, when children are from six to eleven, enables them to acquire knowledge and skills characteristic of the culture they live in. The vitality of this period is induced by the need for adequacy, which confirms their competence and that they act properly. At this point of development, a child is psychically ready to perform serious tasks, such as those performed by adults when they work. A child strives to gain recognition for their activity such as performing a task or making an object. Erikson (1963) claims that this period determines the personal attitude of a child towards work. In this period parents have to appreciate the effort of a child to perform an activity. The interaction between parents and a child should enhance the child’s capacity to value their work and themselves. It enables them to use their own creative potential and divergent thinking, while performing tasks and achieving aims. Lack of parent’s acceptance may evoke a sense of inferiority and inadequacy. A. Nalaskowski (1998) further discusses the problem of forming the creative attitude with reference to the theory of psychosocial development by E. Erickson. The model presenting the influence of parents’ reaction to a child’s
spontaneous activity in the aspect of creating favourable conditions for the development of divergent thinking is as follows:

The model was verified by the research presented in this paper. The research investigated parents’ reaction to a child’s activity, which was aimed at proving a child’s own competence, when the task performed by the child on their own initiative incurred some kind of a loss. In other words, the study examined a child’s experience in family, when an independent action results in a loss or when a child violates rules or norms, which should be observed. An attempt was made to establish whether and to what extent, the parents of children with a high level of divergent production react differently, than the parents of children with a low level of divergent production.

The study concerned the creative abilities of eight and nine year-old children, i.e. the divergent thinking ability along with rewards and punishments used by their parents when children, acting on their own, produce not only positive results, but also a loss or when they break rules. The aim of the research was to find if parents’ behaviour and the rewards and punishments used by them influence the level of creative abilities of a child, who, according to E. Erickson’s theory of psychosocial development, is in the phase dominated by the need for adequacy confirming their competence and capacity to perform tasks. Assuming that such a relation exists the following hypotheses were verified:

1) The children with a high score in the creative abilities test are less frequently punished by their parents than the children with a low score.
2) The parents of the children with a high score in the creative abilities test use less restrictive punishments in comparison with the parents of the children with a low score.
3) The proportion of rewards to punishments used by the parents is more favourable in the case of the children with a high score in the creative abilities test compared with the group of children with a low level of creative abilities.
Method and procedure of the research, participants

Children’s level of creative abilities was measured with J. Zborowski’s Test (1986) for young children of school age. The test consists of 15 problems testing verbal, associational, expressive and conceptual fluency. The examples of problems are as follows: What is an apple – water – a notebook like? (associational fluency). What do you use a stick – a piece of paper – a wheel for? (conceptual fluency). The test is meant for individual use. For each problem the author stated the time taken in the test trial and the scoring principles.

In the second part of the research the projective test was used to investigate the forms of reward and punishment used by parents. Short stories were read to the children and they were asked to finish them and to predict the way their parents might have reacted in similar situations. Here are some examples of the stories:

Krzyś wanted to surprise his parents and did up the apartment. While putting a beautiful bunch of wild flowers in his mother’s favourite vase he broke it by accident. What did his mother do when she saw it? What did his father do when he found out about it?

Tomek was on holidays at the seaside with his parents. One day, he did not come for dinner. His parents were worried and they started to look for him. It turned up that Tomek was on the beach with his friend. They had been building a sand castle. The castle was really beautiful, but they had to work on it for a long time. Tomek was so busy that he forgot about dinner. What did Tomek’s mother do when she saw him? What did his father do?

In the first of the stories parents’ reaction to a child’s initiative is contrasted with a material loss, which was the cost of the independently undertaken task. In the second case the cost consisted in breaking a rule: not coming to dinner. Children’s accounts were analyzed to establish whether in the situation given the parents reward effort and effect or punish the children for the loss and whether there is a difference between the parents of children with high and low creative abilities.

The procedure of the research was as follows. The research was carried out in the second grade of the primary school in a city in an industrial zone. The total of 178 schoolchildren aged eight and nine was examined. The research was conducted individually. Since it was carried out in the pedagogical unit in every school, the children stayed on the premises they were familiar with. At the same time it was a peaceful place and somehow separated from the place of their everyday work. The children were first given Zborowski’s test and were then asked to complete the stories. The children were interested in the tests and willing to answer the questions.
For the purpose of the analysis, two groups were formed: 1) “high creativity” group (HCG) and 2) “low creativity” group (LCG). The first group consisted of the children who obtained the score from 7 to 10 stens in the creative abilities test. The second group consisted of the children with score 1–4 stens. Each group consisted of 30 children. The children were chosen according to their sex and age and the level of their parents’ education. These variables were identical in both groups in order to control the influence on the results obtained by the children. Both parents of each child had the same level of education. In the high creativity group the parents of nine children were college graduates. The remaining parents finished secondary school. In the low creativity group the parents of eight children were college graduates, the remaining parents finished secondary school.

Results concerning rewards and punishments

The total of 60 children was examined – 30 children in both high and low creativity group. Since each child talked about ten stories, the total of 1200 reactions of mothers and fathers in different situations was obtained. Each situation could result in either rewarding or punishing the child. The parents’ reactions, as perceived by the children, are shown in Table 1.

Table 1. Parents’ reactions to the activity of a child in the more and less creative group

<table>
<thead>
<tr>
<th>PARENTS’ REACTIONS:</th>
<th>HCG Number %</th>
<th>LCG Number %</th>
<th>chi-square</th>
<th>Importance of differences df = 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mother: punishment</td>
<td>165 (55)</td>
<td>177 (59)</td>
<td>0.97</td>
<td>ni</td>
</tr>
<tr>
<td></td>
<td>80 (27)</td>
<td>69 (23)</td>
<td>1.08</td>
<td>ni</td>
</tr>
<tr>
<td></td>
<td>38 (13)</td>
<td>23 (7)</td>
<td>4.10</td>
<td>p &lt; 0.05</td>
</tr>
<tr>
<td></td>
<td>17 (5)</td>
<td>31 (11)</td>
<td>4.43</td>
<td>p &lt; 0.05</td>
</tr>
<tr>
<td>Father: punishment</td>
<td>127 (42)</td>
<td>152 (51)</td>
<td>4.18</td>
<td>p &lt; 0.05</td>
</tr>
<tr>
<td></td>
<td>94 (31)</td>
<td>63 (21)</td>
<td>8.29</td>
<td>p &lt; 0.01</td>
</tr>
<tr>
<td></td>
<td>46 (16)</td>
<td>20 (6)</td>
<td>11.50</td>
<td>p &lt; 0.001</td>
</tr>
<tr>
<td></td>
<td>33 (11)</td>
<td>65 (22)</td>
<td>12.48</td>
<td>p &lt; 0.001</td>
</tr>
</tbody>
</table>

According to the data presented in Table 1 the most frequent reaction of mothers and fathers in both groups was punishing the child. It concerns half of the parental reactions. The fathers of the children from the high creativity group are an exception, as they punished their children least frequently. The mothers of the
children from the high creativity group were different from the mothers of the children from the low creativity group only as far as the frequency of two types of reactions is concerned. In the first group mothers talked to the children more frequently, explaining their claims while in the other group lack of reaction or ignoring the child was more common. “Mum told Tomek she was scared when he didn't come to dinner, because something might have happened”, “Mum told Krzyś: ‘You have to be careful when you do up the apartment because you can break something. Sometimes the things you have at home are valuable and it’s a pity when you break them”’. In the less creative group when asked about mother’s reaction 11% of the children said, “Mum won’t do anything” or “She won’t say anything”.

In the case of fathers substantial differences appeared in the perception of all their reactions by the children in both groups. The children from the high creativity group were punished less frequently and rewarded more frequently by their fathers. Also, they talked to their children much more often than the fathers of the children from the low creativity group, who much more often ignored their children and did not react in any way to their activity. Thus, the results of the research prove that the fathers of the children from the high creativity group provided much more positive experience to their children than mothers. The results of their reactions are contrasted in Table 2.

Table 2. Reactions of mother and father from the more creative group to the activity of their child

<table>
<thead>
<tr>
<th>REACTION:</th>
<th>Mother Number</th>
<th>Father Number</th>
<th>chi-square</th>
<th>Importance of differences</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td>%</td>
<td></td>
<td>df = 1</td>
</tr>
<tr>
<td>punishment</td>
<td>165</td>
<td>127</td>
<td>5.33</td>
<td>p&lt;0.05</td>
</tr>
<tr>
<td>reward</td>
<td>80</td>
<td>94</td>
<td>1.58</td>
<td>ni</td>
</tr>
<tr>
<td>persuasion</td>
<td>38</td>
<td>46</td>
<td>0.88</td>
<td>ni</td>
</tr>
<tr>
<td>no reaction</td>
<td>17</td>
<td>33</td>
<td>15.90</td>
<td>p&lt;0.001</td>
</tr>
</tbody>
</table>

According to the data in Table 2, even though fathers ignored their children more often than mothers, they punished them less often. Fathers slightly more often rewarded their children and talked to them. Thus, children with higher scores in the creative abilities test perceived more positive reactions in their fathers than in their mothers. However, as both parents influence the atmosphere in family, the reactions of both mothers and fathers in the children’s perception were analyzed together. The results are shown in Table 3.
Table 3. Differences in the reactions of parents from both groups to their child’s activity

<table>
<thead>
<tr>
<th>Reaction of parents</th>
<th>HCG Number%</th>
<th>LCG Number%</th>
<th>chi-square</th>
<th>Importance of differences df=1</th>
</tr>
</thead>
<tbody>
<tr>
<td>punishment</td>
<td>292 49</td>
<td>329 55</td>
<td>4.56</td>
<td>p&lt;0.02</td>
</tr>
<tr>
<td>reward</td>
<td>174 29</td>
<td>132 22</td>
<td>7.73</td>
<td>p&lt;0.01</td>
</tr>
<tr>
<td>persuasion</td>
<td>84 14</td>
<td>43 7</td>
<td>14.80</td>
<td>p&lt;0.001</td>
</tr>
<tr>
<td>no reaction</td>
<td>50 8</td>
<td>96 16</td>
<td>16.50</td>
<td>p&lt;0.001</td>
</tr>
<tr>
<td>Total:</td>
<td>600 100</td>
<td>600 100</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to the data in Table 3, the parents of the children from the high creativity group less frequently provided unpleasant experience and more frequently provided pleasant experience in the context of their children’s activity. They punished and ignored their children less often and rewarded them more often as well as explained to their children what they did not like about their behaviour. So, they were less restrictive when the children caused a loss or broke a social rule while performing an activity important for themselves. Positive and negative reinforcement was also compared in the current analysis. Positive reinforcement is presented in Table 4.

Table 4. Positive reinforcement used by mothers and fathers of the children from both groups

<table>
<thead>
<tr>
<th>Type of reward:</th>
<th>HCG Number %</th>
<th>LCG Number %</th>
<th>chi-square</th>
<th>Importance of differences df = 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mother:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>approval</td>
<td>40 50</td>
<td>36 48</td>
<td>0.07</td>
<td>ni</td>
</tr>
<tr>
<td>tender gesture</td>
<td>35 44</td>
<td>23 37</td>
<td>1.69</td>
<td>ni</td>
</tr>
<tr>
<td>material reward</td>
<td>5 6</td>
<td>10 15</td>
<td>2.78</td>
<td>ni</td>
</tr>
<tr>
<td>Total:</td>
<td>80 100</td>
<td>69 100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Father:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>approval</td>
<td>43 46</td>
<td>30 48</td>
<td>0.05</td>
<td>ni</td>
</tr>
<tr>
<td>tender gesture</td>
<td>44 47</td>
<td>23 37</td>
<td>0.09</td>
<td>ni</td>
</tr>
<tr>
<td>material reward</td>
<td>7 7</td>
<td>10 15</td>
<td>2.77</td>
<td>ni</td>
</tr>
<tr>
<td>Total:</td>
<td>94 100</td>
<td>63 100</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to the data in Table 4, there was no substantial difference in the types of reward used by the fathers or mothers from both groups. The most common reward used by both mothers and fathers was approval. Both mothers and fathers from the low creativity group used material reward as positive reinforcement twice
as often as parents from the high creativity group, but this difference is not statistically significant.

Positive reactions of the parents from both groups, shown in Table 5, proved that the children from the high creativity group statistically less frequently received material reward from their parents for their activity. The parents from the high creativity group showed their satisfaction with a tender gesture more often, compared with the low creativity group. Less than 0.40 is missing to make this difference statistically important.

**Table 5. Differences in the positive reinforcement used by the parents of the children from both groups**

<table>
<thead>
<tr>
<th>Type of reward</th>
<th>HCG Number %</th>
<th>LCG Number %</th>
<th>chi-square</th>
<th>Importance of differences df = 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>approval</td>
<td>83</td>
<td>66</td>
<td>0.15</td>
<td>ni</td>
</tr>
<tr>
<td>tender gesture</td>
<td>79</td>
<td>46</td>
<td>3.45</td>
<td>ni</td>
</tr>
<tr>
<td>material reward</td>
<td>12</td>
<td>20</td>
<td>5.46</td>
<td>p&lt;0.02</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>174</strong></td>
<td><strong>132</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In the analysis of negative reinforcement, at first the reactions of the mothers and fathers were compared separately and then the parents’ reactions were shown together. The punishments used by the mothers and fathers are presented in Table 6.

**Table 6. Negative reinforcement used by mothers and fathers from both groups**

<table>
<thead>
<tr>
<th>Type of reinforcement:</th>
<th>HCG Number %</th>
<th>LCG Number %</th>
<th>chi-square</th>
<th>Importance of differences df = 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mother:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>shouting</td>
<td>59</td>
<td>78</td>
<td>2.45</td>
<td>ni</td>
</tr>
<tr>
<td>corporal</td>
<td>49</td>
<td>52</td>
<td>—</td>
<td>ni</td>
</tr>
<tr>
<td>restrictions</td>
<td>27</td>
<td>16</td>
<td>4.16</td>
<td>p&lt;0.05</td>
</tr>
<tr>
<td>making ashamed</td>
<td>30</td>
<td>31</td>
<td>—</td>
<td>ni</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>165</strong></td>
<td><strong>177</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Father:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>shouting</td>
<td>29</td>
<td>75</td>
<td>20.79</td>
<td>p&lt;0.001</td>
</tr>
<tr>
<td>corporal</td>
<td>28</td>
<td>53</td>
<td>5.52</td>
<td>p&lt;0.02</td>
</tr>
<tr>
<td>restrictions</td>
<td>41</td>
<td>20</td>
<td>14.81</td>
<td>p&lt;0.001</td>
</tr>
<tr>
<td>making ashamed</td>
<td>29</td>
<td>4</td>
<td>27.07</td>
<td>p&lt;0.001</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>127</strong></td>
<td><strong>152</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
According to the data in Table 6, the parents reacted with shouting most frequently in the situations described to the children. This reaction was most common for the fathers from the low creativity group and least common for the fathers from the high creativity group. The only statistically important difference between the mothers appeared in the case of restrictions, which were more frequently used in the high creativity group. The fathers from the high creativity group used shouting and corporal punishment much less often. However, they used restrictions and making the children ashamed more often than the fathers from the low creativity group did.

The punishments used by both parents are compared in Table 7

<table>
<thead>
<tr>
<th>Type of punishment</th>
<th>HCG Number %</th>
<th>LCG Number %</th>
<th>chi-square</th>
<th>Importance of differences df = 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>shouting</td>
<td>8 830</td>
<td>15 347</td>
<td>17.23</td>
<td>p&lt;0.001</td>
</tr>
<tr>
<td>corporal restrictions</td>
<td>7 726</td>
<td>10 532</td>
<td>2.26</td>
<td>p&lt;0.001</td>
</tr>
<tr>
<td>making ashamed</td>
<td>6 823</td>
<td>3 611</td>
<td>16.70</td>
<td>p&lt;0.001</td>
</tr>
<tr>
<td>Total:</td>
<td>292 100</td>
<td>329 100</td>
<td>10.88</td>
<td>p&lt;0.001</td>
</tr>
</tbody>
</table>

Only in the case of corporal punishment the reactions of both parents were not different. A quarter of the children's initiatives incurring offence provoked such a reaction in the high creativity group, while in the other group corporal punishment occurred in 30% of the parental reactions. The parents’ most frequent reaction in the low creativity group was shouting. In the high creativity group restrictions were more common as well as making the child ashamed.

**Discussion**

Assuming that the process of organizing one's own experience is the essence of the psychic development of man, the experience of a child acquired in family was analyzed. Undertaking an activity on their own initiative, which allows them to use their competence, they suffer its costs - a loss or breaking social rules. The goal of the research was to find if there is a difference in the reactions of parents whose children are on the opposite ends of the continuum of creativity – who obtained either very high or low results in the creativity test. According to the parents’ reactions to the children's activity, they experience success or defeat. Since the participants of the research were eight and nine-year-old children, according to
E. Erickson’s theory of psychosocial development, they were in the phase where vitality is strengthened by the need for adequacy – the need to confirm one’s own competence. In this phase, children’s self-esteem and value of their work depend on their parents’ reactions.

The use an individual makes of his/her creative potential depends on the way he/she is rewarded and punished (E. Nęcka, 1999, p.168). Taking this into consideration, a diagram of gaining experience which influences divergent thinking was created. It was assumed that its verification will be positive if the results of the research confirm the hypotheses. According to the hypotheses, the parents of the more creative children punish them less frequently than the parents of the less creative children. The punishments they use are less restrictive and they use rewards more often than punishments.

The results of the research showed that parents punish their children most frequently when they act on their own. The parents whose children are more creative punish them less often than the parents whose children are less creative. However, parents’ most desired reaction is either reward or persuasion, as parents should present their point of view to the child. The research proved that such a reaction was much more frequent in the case of more creative children (43%) than in the case of less creative children (29%). Chi-square for this difference is as high as 24.89 – the difference is statistically significant (p<0.001; df=1). The results confirm the first and the third hypotheses.

It should be emphasized that the children from the high creativity group were rewarded more frequently than punished mainly thanks to their fathers, whose reactions in this respect were much different from the reactions of the fathers from the low creativity group (Table 2). The results confirmed that fathers influence the development of their children’s creativity to a larger extent (Mendecka, 1993, 2000, 2003).

The second hypothesis concerned the strictness of punishment. It is difficult to say if the punishments in the low creativity group were stricter than those in the high creativity group. Although corporal punishment was used less frequently in the high creativity group than in the low creativity group, the difference was not statistically significant. The parents in the high creativity group shouted at their children less often, and the difference is statistically significant. Shouting seems to be less severe than corporal punishment. However, this is false, since both show that parents do not cope with the problem and do not control their emotions. Shouting at their children or hitting them is an expression of their helplessness. Regardless of the cause (sometimes they simply may want to humiliate their child) both reactions are harmful to family life, because shouting and hitting is a sign of hostility and rejection for a child. Parents’ shouting is not always of a restrictive
Rewards and Punishments Used by Parents and Development of Creativity

character, though. If the relations between the child and the parents are close, such a reaction of the parents can make the child conscious of the need to change their behaviour. As a result, shouting may stir children’s creativity, but only as far as socialization, so conformity to rules, is concerned. This influences favourably the development of convergent, not divergent thinking. Thus, shouting limits the development of creativity in children, which was proved by the research.

The parents of the children from the high creativity group made their children ashamed more often than the parents of the children from the low creativity group. This was particularly evident in the case of fathers. Making ashamed seems to be a more lenient form of punishment than shouting or hitting. In fact, the child feels worthless and humiliated. Parents, making the child conscious of their fault, reproach their lack of competence: “How such a big boy could have broken a vase!” “I thought that children like you don’t hurt their knees anymore – now I think you wouldn’t be accepted in a kindergarten!” Such negative reinforcements inhibit children’s use of their competence. A child’s own activity is restricted and this does not happen because of their independent decision. This mechanism is similar to what happens in the case of advertising or indoctrination - it limits creative activity (Nęcka, 1999). The current research proves that the parents of the more creative children use different forms of punishment than the parents of the less creative children. However, the punishments they use are equally strict, so the second hypothesis was not confirmed.

The results of the current research show that there is a difference in the way parents treat children with a different level of creativity. So, a further study on the differences in punishments used by parents of children with a high and low level of creativity is worth making. The research by MacKinnon (1978) proves that the scientists, writers and architects, who were particularly creative, were quite severely punished by their parents. The forms of punishment they used structured the children’s life and made them conscious of the rules observed by the whole family.
Bibliography:

Rewards and Punishments Used by Parents and Development of Creativity


Abstract

Drama is an art form, a practical activity, and an intellectual discipline highly accessible to young people. In education, it is a mode of learning that challenges students to make meaning of their world. Through students’ active identification with imagined roles and situations in drama, they can learn to explore issues, events and relationships. In drama students draw on their knowledge and experience of the real world.

Drama has the capacity to move and change both participants and audiences and to affirm and challenge values, cultures and identities.

Drama can develop students’ artistic and creative skills and humanize learning by providing lifelike learning contexts in a classroom setting that values active participation in a non-threatening, supportive environment. Drama empowers students to understand and influence their world through exploring roles and situations and develops students’ non-verbal and verbal, individual and group communication skills. It develops students’ intellectual, social, physical, emotional and moral domains through learning that engages their thoughts, feelings, bodies and actions.

In the paper I will demonstrate process drama and how it may be used as a creative medium of teaching English as a foreign language.

Key words: Drama, EFL (English as a foreign language), tension, social context, role, momentum, activities, communication
Introduction

Drama is a commonly used method in teaching foreign languages in Great Britain and the USA but it is still not very popular in Polish schools. It develops students’ communication skills and improves communicative competence. Language is a living form and the use of drama techniques allows it to be exercised in situations, which effectively mirror real life. Many students are reluctant to speak a foreign language in situations where error or lack of knowledge may cause embarrassment and the great strength of drama is its ability to give a situation the dynamic interpersonal momentum that requires participants to respond.

Language teaching can be described as the practical application of psycholinguistic theories in methods and activities aiming at language learning.

Stern (1983, p 375), believes that students’ previous language learning experiences, attitudes towards the target language, motivation and personality affect the learning process. Following a study carried out at California University Stern concluded that drama encourages operation of certain psychological factors which improve communication; heightened self- esteem, motivation and spontaneity; increased capacity for empathy and lowered sensitivity to rejection. Affective factors appear to be also important in Gardner and Lambert’s research (1972), which showed a significant correlation between affective factors (personality, socialisation, motivation and attitude) and proficiency.

Krashen in his “affective filter hypothesis” (1982 p32), supports the view that students’ motivation, a low anxiety level and self- confidence facilitate language acquisition. It appears then that the use of drama can go some way towards fulfilling these psychological needs (security, sense of belonging, self- esteem and confidence) because it takes into account students’ personalities. Successful drama takes place in a non-threatening environment, involves motivation, high self- esteem, personalisation and the interaction of students in meaningful activities.

English, as other languages, is not just words, structures and idioms; it is a lively, dramatic and versatile means of communication. Teaching a foreign language is a process of interaction and communication between student and teacher, which reflects their various emotional and intellectual states. Learning English requires, however, more than language input; students need real- life practice. The fact that drama helps to bridge the gap between the classroom and the real world makes drama one of the most flexible, effective and enjoyable ways of teaching.
Importance of human interaction in language learning

A great deal of language learning takes place through relatively informal, unplanned imitation and use in actual communication situations. Spontaneous human interaction involves intention, authenticity and unpredictability. In this way, the conversation resembles situations in which children acquire their native language in unfamiliar situations.

Stern also supports the notion that language development occurs through creative, active language use – “its continuing modifications” (Stern, 1983 p. 20), and original combinations when students attempt to express thoughts and feelings in situations which require human interaction. In order to acquire a language, students need not only to be surrounded by a rich language; they also need to use it in order to express their personal intentions and attitudes to other people.

Drama is an ideal teaching medium because it provides varied opportunities for learners to use a language in an exciting way, thus increasing the vocabulary and developing interest in oral communication otherwise scarcely touched upon in normal everyday teaching.

Successful communication is dependent on attentiveness and involvement in the discourse by all participants. Attentiveness and involvement facilitate acquisition by allowing the input to penetrate. Successful learning, then, becomes a positive experience triggering students’ interest and motivation during the lesson.

In an attempt to explain how drama promotes language development Byron (1986:116) gives the following figure from Wilson and Cockdroft (p 19):

a) New Context Created
b) New Roles Established
c) New Relationships in Operation
d) New Language Demands Made
e) Language Demands Tackled
f) Language Development

Drama brings into class real life situations that are not usually provided by course books. When students are introduced into these new contexts they also become immediately appointed to new life- roles. These roles in turn reorientate students’ relationships with their peers and the teacher. In order to cope with new settings or contexts, roles and relationships, students feel the urge to use the appropriate language and their communicative skills. As during the activities the focus is on the nature of the role or the situation, the anxiety of making mistakes is removed from students and they become more confident. Drama forces them to use language for a real purpose (to convince, demand, advise, explain, threaten, seek help), so they need to speak more. An increase in student talk improves flu-
ency in manipulating the foreign language and raises accuracy awareness as well. This procedure brings language development.

Drama activities raise the need for language use. It is a matter of defending oneself, explaining or expressing feelings and thoughts; not just practising phrasal verbs and conditionals. In role-plays, simulations and improvisations, communication becomes important and unavoidable. Students have to explain, negotiate or defend their roles through interaction, building the language they use on each other’s arguments. So there is a sense of continuity and sharing of ideas. Learners also have the opportunity to activate their past knowledge, practise newly learned forms and expand their linguistic abilities. That is because drama can motivate students to use and experiment with the already acquired language. Expansion and variation of roles and relationships lead to expansion and variation in language. Drama increases the range, fluency and effectiveness of speech.

**Process drama in EFL**

Process drama involves creating and articulating an improvised dramatic event. Participants are required to generate, manipulate and transform the elements of the process. They control significant aspects of the event because they simultaneously experience it and create it. They also evaluate what is happening and make connections to the real world and to their own lives. Drama demands perception, imagination, speculation and interpretation from the participants, and exercises their cognitive, linguistic and social capacities, even when they are using their native language.

In the L2 classroom the key to the effectiveness lies in the creation of an immediate and unpredictable social context. All encounters among the participants within this fictional context will promote meaningful and purposeful language use. Once a dramatic world begins to grow, the usual classroom context is replaced by a new context, roles and relationships among students and also between the students and teachers. The patterns of communication and interaction in the classroom are fundamentally altered, generating possibilities of social, personal, and linguistic development. The focus is on the interactions and encounters among the participants, rather than on the accuracy of their speech. Instead, fluency springs from the motivation to communicate within the dramatic situation and from the emphasis on meaning. Students involved in the rich variety of speech events that drama promotes draw on all their linguistic and paralinguistic resources as they struggle to communicate. Because the talk that arises in drama is embedded in context, it is purposeful and essentially generative.
Traditional classroom discourse even when conducted in students’ native tongue, rarely offers opportunities for the exploration of a range of complex language functions, since these functions arise from personal, sustained, and intensive encounters. The teacher’s functions include sustaining intensive interactions with students and structuring complex and authentic language environments.

For the teacher wishing to use process drama, there are a number of implications that have to be accepted in the classroom:

1. Language is not only a cognitive activity, but also an intense social and personal endeavour and cultural adventure.
2. Both students and teachers must be prepared to take risks and experiment within the functioning speech;
3. The teacher can no longer presume to dominate the learning, and should be prepared to function in a variety of ways, including taking a role and being ready to empower the student.

We need to remember that the way in which drama begins is critical in the development of successful follow-up activities. The contexts chosen will determine the authenticity of the drama and thus influence students’ involvement levels. Carefully selecting a wide range of roles for students is also important because it allows the students to explore the drama world and helps them to go beyond the restricted classroom roles they usually inhabit. “Teacher in role” is a unique and effective strategy for launching process drama. With this strategy, the teacher can become involved in the activity, challenge the students with authentic questions, yet retain some control in developing the work. Questioning is another useful strategy available to the teacher to help set up the parameters of the fictional world.

While negotiating the roles, scenes and meanings, participants arrive at a deeper understanding of the drama. When the above elements are present, dramatic tension will arise. This tension will promote the intellectual and emotional engagement of students and increase the power of the drama. Last but not least, it is critical to allow students to reflect upon what happened because reflection enables them to become aware of the learning they have achieved. In the following section we will discuss each of these elements in detail and how they can be implemented effectively.

**Introducing process drama**

When drama activities such as role-plays or scenarios are introduced to students, the teacher typically sets the assignment, gives instructions, suggests roles, and monitors the results. The task of setting up a sequence of episodes in process drama is rather more complex. Because the work requires structure and yet allows for
spontaneous responses as it develops over time, it is essential to find a starting point that intrigues and involves students. This starting point should rapidly enlist students’ language and imagination in creating the fictional world that will emerge through drama.

There are a variety of effective ways of launching a drama sequence and generating a fruitful context. Sometimes students are asked to invent some characters, their names, personalities and family background within a certain context. Students take responsibility and the fact that the imaginary people are their own creation keep them engaged in the more challenging episodes of any drama. Studies indicate that a degree of control over the situation generated from a student group will produce optimum results for L2 learners in listening and speaking (Johnson, 1988). Another way of achieving a similar result might be to show students a number of photographs and have them use these images as a basis for invention. Pictorial representations are familiar in L2 teaching. They help students build vocabulary by naming and describing items, answering questions or developing a story.

Useful starting points for drama occur in all kinds of sources. Poems, myths, legends, novels, and short stories will provide ideas and issues, especially if these texts involve people who have to make decisions or solve problems. These sources as well as plots from classic drama can be used as “pre-texts”, which will provide “atmosphere, situations, tensions, tasks and dilemmas” (O’Neill, 1995, p. 37). Headlines or letters in a daily newspaper, works of literature chosen from the target language, as well as the real-life experiences of the participants may provide authentic themes for drama work.

The kind of starting-point that is chosen and the way it evolves will depend on the age of students, their competence in the target language, and the teacher’s learning objectives.

**Contexts**

The contexts that are chosen for drama may include serious “realistic” situations, for example, lost properties, lost pets, famous people or fashion and environmental concerns; contexts familiar to students like school trips; and even subjects that seem totally fantastic, such as talking animals or witches on a TV show or the trial of the Golden Lock. The particular choice of context will be determined by students’ social skills and cultural understanding as much as by their language ability. Younger students are likely to respond easily and immediately to the “make believe” offered by process drama. Adolescents may need a realistic approach in order to overcome negative attitudes and help them perceive the usefulness of drama. Once
they have adjusted to an unfamiliar method, it will be possible to extend the range of contexts to include more imaginative approaches. Initially, adults may feel more secure in a context that is playful rather than serious, so that they feel free to take risks and make mistakes. A context that is obviously far removed from everyday concerns can offer a light-hearted, playful atmosphere in which exploration and enjoyment are the primary purposes and the lack of pressure to produce “correct” speech promotes confidence and fluency.

**Roles**

**Individual Roles**

All kinds of dramatic activity, from the professional performance on stage to a play in which the child is engaged, is a direct result of our human capacity to manipulate and transform the roles we inhabit (O’Neill, 1995). Through drama we can transcend our limited and restrictive social roles and discover new aspects of our personality. In L2 teaching, the initial purpose of endowing students with different roles will be to provide them with fresh linguistic possibilities. In a typical teacher-controlled role-play, these roles are likely to be restricted by the teacher’s didactic purposes. However, even if the roles available to students are primarily functional, they may offer some small degree of self-transcendence – something that goes beyond the here and now of the real classroom situation.

For Heathcote, one of the most important aspects of taking on a role is its spontaneity (Johnson & O’Neill, 1984). It is this quality that constantly surprises individuals into the discovery of their own competences. She claims that her purpose in drama is to release students into a new awareness of what they already know but do not realise they know. Moreno, a pioneer in the use of role-play in therapy, emphasised the importance of spontaneity in distinguishing two major manifestations of a role. The first was “role-taking”, the enactment of a situation in a totally predetermined manner. Many exercises in L2 teaching fall into this category. Moreno’s second category was “role creating”, which demands both creativity and spontaneity in responding appropriately to the given circumstances (Moreno, 1959). This spontaneity is also central to the adoption of roles in process drama.

It is possible for the L2 teacher to give students the widest range of possible opportunities for language use by endowing them with carefully chosen roles that go far beyond their usual restricted classroom roles. The most useful roles will be those that permit students to ask and answer questions, to solve problems, to offer both information and opinions, to argue and persuade, and generally to fulfil the widest range of language functions.
Group Roles

One of the ways in which process drama differs from more conventional kinds of improvisation and role-play is in the kinds of roles available to students. In simple role-plays students are likely to be given a limited individual role, for example, a dissatisfied customer making a complaint or a tourist asking for directions. Attitudes are strictly determined and functionally adapted to the situation. In the SI approach, (Di Pietro, 1987a) a group of students will take responsibility during the rehearsal phase for anticipating and preparing for an interaction with a particular role. In contrast, in process drama students are likely to be initially endowed with a kind of group or generic role; that is, they all begin the drama as the same type of person. They are defined, at least at first, by their roles as members of a particular group involved in a special enterprise or circumstance, holding a particular attitude or with a specific task to perform. Students work in groups to “shape” this role further through discussion and activities. The role each group creates gradually differs from those generated by other groups in characteristics, personal background, talents, attitudes to society, experience in the past, perspectives toward future and consequences in life as the drama unfolds. This group role provides tremendous support for L2 students to overcome insecurities as well as their incompetence in using the target language at this initial stage of making drama.

Every individual response from members of the group belongs, in a sense, to everyone who is part of that group. Less competent students can still be part of the activity without their lack of skill and confidence. For students who are unfamiliar with this way of working, a group role provides an initial perspective on the unfolding situation, and each individual can join at the level of their own linguistic competence. Their contribution of even a single word or a simple phrase will make them part of the event, and will signal their entitlement to bring their ideas to the developing action.

When students are in role in this way they are not required to “act”, like an actor on stage, but instead to adopt particular attitudes and perspectives and respond appropriately. As they do so, they are at the same time an audience to the performance of their peers and the teacher as they engage in the drama. This demands a level of listening and comprehension from the participants as they adapt their input to what has already been said. As Heathcote emphasises, one cannot force people to adopt a commitment to a particular point of view, but if they are put in a position to respond, they begin to hold a point of view because they can see that it has power (Johnson & O’Neill, 1984). The teacher’s language, especially if the teacher is “in role”, will provide both a model and support for their efforts.
“Teacher in role” is one of the most effective ways of beginning process drama. It is a hallmark of the process and clearly distinguishes it from other more limited approaches. In this way the willingness of teachers to enter and build the fictional world is a powerful means of altering the atmosphere, relationships and balances of power in the classroom, since it immediately changes the function of the teacher within the lesson. In more traditional creative drama lessons, the teacher typically remains as an external facilitator, a side coach, a director or a “loving ally”, rather than working within the drama in role. “Teacher in role” is closely identified with the work of Dorothy Heathcote, who was the first to develop the strategy systematically.

The initial purpose of taking on a role is not to give a display of acting, but to invite students to enter and begin to create the fictional world. When the teacher takes on a role in the interaction, it is an act of conscious self-preservation, and one that invites students to respond actively, to join in and extend or transform what is happening. It sends out signals to students that the activity is regarded seriously by the teacher, and that input from both the teacher and students is equally valid. For Gavin Bolton, teacher in role is the most important and subtle strategy in the teacher’s drama repertoire. It is both a strategy for learning and a significant principle of teaching, which uniquely inverts the assumptions underlying the traditional pedagogical context. The power relationship between pupils and teacher is tacitly perceived as negotiable.

The advantages of working in role for the teacher are manifold. This strategy makes it possible for the teacher to establish the imaginary situation briefly and economically, without lengthy explanations and assigning of parts, model appropriate behaviour and language, maintain the dramatic tension and challenge to support the students from within the fictional situation. Criteria of possibility are set up and appropriate conventions of language and behaviour are seen in action. Through the use of “teacher in role” it is possible to build the participants together as a group, engage them immediately in the dramatic action, and manipulate the language. The teacher is never merely “acting” or joining in on equal terms with the group. That would be to overlook the key educational and structural aspects of the strategy. The teacher in role has a different task which is to bring students into active participation in the event.

The possible functions of the teacher are multiplied by using teacher in role. Whether in the first or second language classroom, this complex approach operates to focus the attention of the participants, harness their feelings of ambivalence and vulnerability, unite them in contemplation and engage them in action. The role
presented by the teacher is available to be “read” or interpreted, and the participants are immediately caught in a web of contemplation, speculation and anticipation. They are drawn together in attending to and building the event, as they seek for clues to the kind of fictional world that is emerging and their place within it. Students are challenged to make sense of what they hear and see, to become aware of their responses and to use these responses as an impetus to action. They are invited not only to enter the dramatic world but to transform it; not merely to take on roles but to create and transcend them.

A rehearsal phase can be built in as part of the action. All students can be involved in the situation at once, for example where all students consult about the best way to find the lost dog or to persuade the obstructive official. The situation becomes increasingly authentic, yet still occurring in, as Heathcote calls, a lucid “no penalty” area (Johnson & O’Neill, 1984, p.165). It is the role, not the teacher, who responds to any communication or opposition from the class, so both teacher and students are protected by the fictional nature of the event.

**Tension**

Another key characteristic of process drama, and one that distinguishes it from simple role-plays, is that at its most effective it operates through the tension generated within the situation. Tension has the dictionary definition of “mental excitement”, and has been defined by drama educators in the following ways:

1. Morgan and Saxton (1987) make it clear that “mental excitement is fundamental to intellectual and emotional engagement, not only as a stimulus, but as the bonding agent that sustains involvement in the dramatic task” (p. 3).
2. The tension of the moment in every interaction, as Di Pietro (1987a) recognised, evokes language and helps it to be retained.

Tension is a key quality in drama, whether improvised or scripted, although it has not always been recognised as such. Too often in theatre and drama, the much cruder notion of “conflict” is seen as the dynamic force in drama. Viola Spolin, the author of the immensely influential “Improvisation for the Theatre,” identifies the weakness of this view when she defines conflict as a “device for generating stage energy” (Spolin, 1963, p. 379). Tension, on the other hand, is an essential structural principle in generating a dramatic world. Momentum can only develop if a state of tension is created that provides dynamics for the action. Tension is an essential aesthetic element, closely linked with such qualities as time and rhythm. It exists between the situation as it appears at any moment and the complete action. Tension can be created in the theatre by the ignorance of the characters and the knowledge
of the audience about elements of the action. Tension can be created by the struggle between the intentions of one role and another. Tension is never merely suspense, waiting for something to happen, but it implies both pressure and resistance. It arises as much from what is known as from what is unknown. The students wishing to rescue the street children in our example described earlier are in no doubt that the official will oppose their plans. The tension arises as they struggle to overcome obstacles to their plans. It comes from within the situation. It is a result not only of what is already apprehended but of what is anticipated. Dramatic tension of this kind keeps any play, game or dramatic interaction alive.

Traditional language exercises are typically set up in order to remove any tension so that repetition and eventually accuracy will occur. Their value lies in the fact that they isolate a particular factor and allow attention to be focused on it. As Heathcote puts it, “when drama is exercise-driven, the natural discoveries that come from emotional involvement cannot arise” (Johnson & O’Neill, 1984, p. 98).

How does tension arise in drama? Some of the most effective dramas are evoked by the teacher asking questions or setting a problem for students. Effective questioning will be the teacher’s most important tool, both at the beginning of the drama, and at critical moments within the interactions. Encounters with the teacher in role are also to produce tension, particularly if the role presented appears ambiguous, obstructive or untrustworthy. For students, interpreting the possible intentions of such a role and responding appropriately is a source of immediate tension within the group.

Different levels of tension will operate depending on the context and the teacher’s purposes, but without this essential dramatic and interactional element the drama is unlikely to develop effectively. Tension may arise form direct confrontation, as a way of harnessing the energy or resistance of the class; it may appear more subtly as a dilemma, a veiled threat, pressure posed by an outside agency, or by such factors as time pressure which demands a rapid response. At times, such tensions may reveal immediately; at others they may emerge as the drama develops and the issues on stage become clear. As the drama proceeds, one tension may replace another.

Negotiation

In Learning Through Drama by McGregor, Tate, and Robinson (1977), drama was defined as the negotiation of meaning. Drama cannot happen without negotiation between the teacher and class and among students. Similarly, language use is regarded by Widdowson (1990) as essentially a matter of negotiating meaning. In linguistics,
negotiation is seen as a higher level skill, yet students with the lowest level of communication skills can negotiate if there is an opportunity and motivation (Lantolf & Khanji, 1982). As Heathcote puts it, the whole negotiation of a role involves “delicate linguistics,” as well as the ability to use gestures and space significantly (Johnson & O’Neill, 1984). Every phase of the drama will require negotiation, although it is likely to be particularly evident at the beginning of the process, as students and teachers seek to define the parameters of the emerging fictional world.

Negotiation will also occur among students as they work in smaller groups, prepare for dramatic activity or rehearse an item for presentation to the class. These negotiations will challenge their social skills as well as their linguistic capacities, but these demands are an essential justification for using this approach.

**Non-verbal activities**

Although the purpose of using drama in the L2 classroom is to generate language, the inclusion of non-verbal episodes within the process can be very valuable. Di Pietro (1983) noted that second language teaching methods make little effort to address gestural communication and the kind of non-verbal episodes than can easily be incorporated into the drama. Perhaps the most useful non-verbal technique in process drama is “tableau”, “still picture,” or “freeze frame.” Working in small groups students prepare an image of some kind and present it to the rest of the class, as, for example, “pictures” created by students to show the lives of poor children. These images are created and interpreted in order to provide information, gain insight, or acquire understanding about a particular situation. The selective use of a tableau within process drama releases students from the demands of an immediate linguistic response, slows down the action, requires co-operation and composition, embodies understanding, and allows a level of abstraction. For example, creating a tableau or statue commemorating poor children can help participants recollect their understanding about such a theme without verbal expressions and arrive at a conclusion of their own at the end of the series of episodes. This is also the most powerful use of tableau: to inspire reflection within or beyond the drama.

Mime or pantomime is a procedure used by most L2 teachers. It is usually performed individually, and this makes it more suitable for younger students who may not be inhibited by such exposure. Again, working in mime releases students from the constrains of language. In other words, mime is an alternative for L2 learners at lower competence levels to express their thoughts with their body and not in the language that they are not yet comfortable with. The mimes they produce demand an economy of expression and, like tableaux, develop an awareness of the
significance of spatial representation. Without the help of verbal expressions, students need to use their physical movements very carefully to get their ideas across without causing any misunderstanding or ambiguity. Both techniques provide opportunities for building vocabulary, developing roles, providing information, testing understanding and promoting reflection.

It is important that non-verbal approaches do not turn into mere “guessing games,” where the group expends its energy on trying to decipher what is happening in the tableau or mime, rather than interrogating the images or sequences of gestures for the meaning they contain.

### Questioning

Teachers spend a large proportion of their time asking questions of their students. Much of the time, however, these questions are not “authentic” in that the teacher already knows the answer and is merely checking students’ knowledge. Questioning in drama works differently. Often it is the teacher’s questions that help to give students a sense of their roles and establish the parameters of the fictional world. The teacher is dependent upon students’ answers in order to move the drama forward. As Morgan and Saxton (1987) put it, “questions are first and foremost an opportunity for clarifying and testing out meaning and understanding” (p. 83).

Skilful questioning within the drama process can strengthen students’ commitment to their roles, supply information indirectly, model the appropriate language register, focus their linguistic efforts, remodel inaccurate responses, and deepen students’ thinking about the issues involved in the drama. Very often official questions are an important element in creating tension, and this is one of the most useful functions of questions. Drama topics or roles that allow the students themselves to ask questions are especially useful in giving them a sense of control and ownership of the work. The teacher’s questioning is likely to be particularly significant during the reflective phase of the lesson, but throughout the drama it will always be more important to generate significant questions than to demand right answers.

### Reflection

Reflection on what has happened in the lesson is a key way of eliciting trust and developing commitment to the process (Johnson & O’Neill, 1984). For Heathcote, the explicit educational aim of her work in drama is always to build a reflective and
contemplative attitude in the participants. It is only in recent years that Heathcote’s emphasis on learning and reflection, the immediacy and significance of the experience, and its essential group nature have become common currency among drama teachers.

Reflection is a way of making students aware of the learning that has taken place and demonstrating the significance of their achievements, both socially and linguistically. These may not always be obvious, as the energy and enjoyment of the process may mask genuine growth in fluency and confidence. Where the drama has not been immediately successful, reflection can save a situation from degenerating still further. It will allow the teacher to clarify objectives, reframe tasks, invite students’ questions and take steps to repair students’ self-esteem. Reflection serves a variety of purposes. It can be used to review progress, prepare for the next stage of the drama, discover students’ thoughts and feelings about the content of the work, resolve problems, and evaluate skills. Discussion of such topics needs to be skillfully handled. Sometimes the most effective discussions can take place inside the drama, and reflection does not always need to be carried out discursively. For example, reflection of students’ feelings as they work through the structure could be achieved by adding a further phase to the lesson in which the teacher in role as a journalist questions them in their language about their experiences. The sole purpose of this kind of role is to engage students in reflective talk about their responses within the drama. To reflect non-verbally on the whole theme of the work, the class might be asked to work in small groups and create a “statue” of street children, to be set up in a place where it might help to remind the public of the ordeal they had overcome in their lives.

Reflection can be achieved through extending the drama into other activities and other expressive modes. Heathcote uses the energy of non-dramatic activities such as writing, drawing and map-making to enrich and deepen the quality of reflection on the dramatic experience. Writing in role is a very motivating task, since students have a great deal to draw on. Letters, diaries, drawings, maps, plans, newspaper headlines, official reports, obituaries, etc. may all be used to extend their involvement in the drama, deepen their responses and offer a variety of further language opportunities, both formal and informal.

Probably the most frequent use of reflection in the L2 classroom is to comment on and correct students’ linguistic errors. This is obviously a priority for L2 teachers, but an over-emphasis on these evaluative aspects may have a negative effect on students; their involvement in the work. Such comments need to be handled positively by focusing on what students have achieved. Suggestions for alternative idioms or vocabulary to improve communication can be solicited from the rest of the class.
Summary

In this paper I have considered some of the key elements in creating effective process drama. To use process drama successfully in the L2 classroom the teacher needs to be able to undertake the following functions:

- Find an effective starting point for the drama and, if necessary, initiate the drama in role.
- Choose themes and topics appropriate for the social and linguistic abilities of students.
- Introduce a variety of roles in order to familiarise students with a wide range of language functions.
- Understand and foster the operation of tension in the dramatic situation so that encounters continue to be unpredictable and authentic.
- Handle the class as a whole group as well as organise students into pairs and small groups.
- Release students from the constrains of language and provide them with fresh opportunities by incorporating non-verbal activities in the process.
- Negotiate the development of the drama with students and encourage similar positive interactions among students.
- Use a variety of forms of questioning to promote involvement, support students’ contributions and challenge superficial or inadequate responses.
- Reflect on the experiences, both in discussion and through the use of other modes of expression.
- Extend the drama experience beyond the limits of the classroom by making connections with society and with students’ own lives.

Bibliography:


Technology of Education
A Systemic Approach to Digital Image Recording in Technical Education

Abstract

Digital image recording is becoming commonplace in modern life. This article describes current pedagogical research aimed at the use of visual recordings obtained using the digital technology CCD (Charge Coupled Device) for technical instruction at junior schools. The author begins by presupposing that visual recordings will range into a format that, when used during instruction, will operate on student receptivity in a new way and influence the effectiveness of technical teaching.

Keywords: digital image recording – CCD – technical training – pedagogical research – factor rotation method – visual structures

The penetration into daily life by digital broadcasts of pictorial information and data is a distinct phenomenon today. We regularly encounter digital images provided by CCD (Charge Coupled Device) on the internet and in digital photography, whether separately or integrated into mobile phones or television broadcasting, etc. The image, processed and transferred across various types of media, serves not only as a means of mutual communication, but is used as a source of fun. Philosophically it has been expressed, ‘the picture not only depicts reality – the world itself becomes a picture’, or elsewhere, ‘many prefer the screen to reality’ (Pondělíček; 2000, 385)*. In these ways visual communication reaches the world of education and training.

Pedagogical theory must legitimately represent this phenomenon, because the digital recording of an image enables its relatively easy adaptation to conditions in the current education system. Every medium, including the education system, has

its characteristic arrangement of information, which works upon our perception. There is a question, in which way and in what form schools will absorb this information. Marshall McLuhan coined the phrase, ‘the medium is the message’.

The digital notation of pictorial phenomena into a pictorial matrix using a CCD chip is the principle of digital image recording. It is possible to define digital image recording as an educational construct used in teaching – as the communication medium between teacher and pupil. This method of recording pictorial information allows us to acquire and process pictures, and thus their relatively rapid integration into teaching.

Digital image recording is the output of a series of processes, and to produce it one must first follow a whole creative process. It is characteristic that it is coupled with real phenomena and material objects. If we want to compare this method of communication with the classic verbal method, we recognise that it is an utterly different way of perceiving information. The word (logos) has in written culture its importance in the generalisation of reality. In contrast, the picture recorded using the CCD chip, be it in digital camcorders or cameras, has an entirely concrete character. We now encounter the expression “thinking of visual perceptions” (Pondělíček; 2000, pg. 387)*

It is necessary to realise that the children we now teach are already adapted to the medium of television broadcasting, with all its negative results. Many authors, N. Postman among them, maintain that television and popular science programmes, including game shows based on an encyclopaedic knowledge, evidently cannot be considered as serious education, as the criterion of television broadcasting is predominantly rating and satisfying the public. On the other hand, learning is a demanding subject and it requires more from the pupil than just having fun. ‘Children long to inhale knowledge deeply, and never for linearly separated, consecutively arranged schemata. Their natural instinct, formed by the electronic media leads them to focus all their senses on the book they must read. The printed word however, resolutely resists this approach, demanding as it does an isolated visual relationship, rather than the holistic approach of a sensoric appliance’ (McLuhan, 2000, p. 230). ‘Televisual communication’ with the audience demands that the ‘principle of dynamic storytelling must be enforced to the maximum, thus it approaches extremely closely the ideal of the good teacher who, ‘merely tells a story’ to his or her students. Teaching using television imagery, whether in popular science programmes or general knowledge quizzes, suffers a certain uniformity and modesty of ambition from the educational standpoint. Educational

programmes presented with the use of visual media are, as a rule, designed to attract and amuse the viewer, and are understandably meant for the broadest section of the population.

Meta-analysis conducted by George Comstock (2800 studies) on the influence of television on human behaviour failed to establish that the level of teaching success rose if presented in a dramatic context.

Investigations by, for example, Cohen, Salomon and others, found that a mere 3.5 percent of viewers successfully answered 12 questions covering two half minute excerpts of advertisements and programmes from commercial television. Katz has observed the fact that 21 percent of viewers are unable to recall a single piece of information an hour after broadcast. Watching television does not significantly increase the success of learning, and its share in strengthening deductive thinking is even smaller (Postmen; 1985).

In my opinion, the area of technical education is the only area in education where digital image recordings can be used effectively. In teaching technology, the image recording can serve as a method for displaying new subject matter, and likewise as a diagnostic tool. In my work I use digital image recordings to illustrate the technical approach of simple industrial subjects, about which the students are learning the basis of technical procedures. The use of DVD images is relatively easily incorporated into the lesson by use of a data projector. The experience with screening educational programmes in teaching, however, is to detach the teacher from his or her leadership role in education, and pupils are very often inappropriately distracted by various misleading effects intended to make studying more attractive. For this reason it is often advisable to alter the visual recording in such a way that enables the teacher to keep his or her role as leader of the syllabus intact. In this way, the modified recording forces the student to focus on the essential problems of interpretation.

**Systemic approach to DIR**

Whilst the tendency so far has been to adapt teaching to visual recordings, the digital visual recording enables us to adapt visual recordings to teaching.

Let us try and take a look at digital image recording (hereafter DIR) systemically. This means looking at its structure, analysing its specifications, its preparation and design stages and so on.

The results – stemming from the hitherto lack of a systemic approach to DIR, have led to a state whose characteristics are:

- a disjuncture between the theories of pedagogical process and DIR;
- DIR being underrated in teaching;
- the marginalization of several factors in DIR, especially the inclination towards ‘fun’ presentations of DIR with no pedagogical link;
- a lack of prediction with regard to the modern trends in presentation by visual recordings, to inter-personal communications at the expense of spoken and written communication.

Functions of DIR

If we look more closely at the adaptation of DIR in technological and educational practice, we can isolate the following factors:
- The communicative function of DIR as a communication medium, which provides for the transfer of visual information.
- The identification function – the DIR asserts the causes operating upon an object. It identifies the cause of given phenomena. The DIR is an algorithm according to which it is possible to solve similar tasks. The recording thus generalizes and integrates the main principles of the phenomena.
- The prognostic function of DIR is invoked, when on the basis of similar phenomena we can judge the effect of an activated quantity. On the basis of the visually presented reality, the student predicts the possible results of the phenomena or activity.
- Its diagnostic function consists in the use of DIR to diagnose knowledge; it allows the possibility for working with mistakes, demonstrating incorrect solutions, solving problems using the black box method, or open-ended solutions by prematurely stopping the recording.
- A demonstration function expresses and interprets phenomena and objects. It illustrates the definition of a concept and functions as a vivid demonstration aid.
- The psychological function influences students’ style of learning; it objectifies changes in students’ approach to learning.
- Documentary and archive functions.

In my work I am concerned with the following phenomena.
1. The structures of DIR according to their interior arrangement.
2. The structures of DIR according to their exterior arrangement.
3. The designation of crucial links in the transformation of a kinetic recording into a static one.
4. The effectiveness of individual formats and their use in education.
The visual recording can be divided into basic structures.

1. Continual kinetic visual recording

2. Shortened kinetic visual recording.

3. Sequential kinetic visual recordings with commentary

4. Static visual recordings with text commentary

Basic structures of internally arranged visual recordings.

1. Continual kinetic visual recording

2. Double-level (branched) visual recording

3. Multi-level visual recording

The internal arrangement of visual recordings presents the structure found in the content of the communication. The structure unfolds from the complexity of the subject, being dependent on interactions with technical systems and phenomena.

In the research the functionality of individual structures of visual recordings on pupils at junior schools is tested, and it will ascertain the perceptual differences between individual structures. I will conduct the research using the factor rotational method. I will assume that the use of a data projector and a DVD creates conditions comparative enough for valid and reliable results to the research. My own recordings of technological processes and also the digital recordings of other authors will form the content of the visual recordings. The length of individual recordings will not exceed 10 minutes. Visual recordings have been taken by camcorder and further processed into such a graphic setting that, accompanying subtitles, backgrounds and format are identical for the various forms of static and filmed presentations.

The rotation of factors is exercised from the standpoint of how the presented themes are ordered, as well as the presented forms. The research is conducted at two levels, firstly an investigation by questionnaire of the quality of students’ visual perception and their evaluation of the effectiveness of the teaching. The second layer is focused on the teacher as the employer of visual presentations. The influence of visual recordings on students’ technical literacy and also the examination of the possible diagnostic function of visual recordings in technical education will form part of the research.

**Bibliography:**


Postman, N.: *Amusing ourselves to death*. Published by arrangement with Viking Penguin, a division of Penguin Putnam Inc.


The New Educational Review

Music Education
Music Literacy and Hearing Education at Preschool Age

Abstract

Music education in institutional preschool education. Results of pedagogical experiment targeted at the development of a child’s music abilities through perfection of hearing education and music literacy

Key words: music educational employment, music activities, music literacy, hearing education

In the institutional preschool education in Slovakia attention was paid to children’s music, singing and dancing from its very beginnings. It was already Terézia Brunšviková who initiated the emergence of the first Slovak protectory (1829); she knew the strength of the influence of music in everyday life of children. The orientation of protectories was changing in the course of the coming decades, but the position of music educational activities remained relatively stable (undervaluation of music education occurred only sporadically, temporarily and locally). Following the nationalization of schools (1944) as well as transformation of protectories into nursery schools (1948), all preschool institutions started to follow the unified norm, so-called programme of educational work, which has undergone seven innovations until now.

Music education as part of aesthetic education was shaped in programmes according to the level of contemporary knowledge of music pedagogy and music psychology. From relatively isolated music activities with the dominant role of singing until present endeavour to include individual activities into the complex of music education, music education into aesthetic education, aesthetic education into a higher unit and, at the same time, by means of feedback, to integrate all the experienced into music activities.
The latest and currently valid Programme of children's education and formation in nursery schools (1999) presents music education as a complex of singing, music-motional, and instrumental activities as well as listening to music. As part of listening to music it also comprises music therapy, and while introduced into praxis, there timidly appears crystallization of music/dramatic activity. In the Programme, actual activities are worked out as well as defined for three age categories (3–4 years, 4–5 years, 5–6 years).

The present Programme was designed by experienced professionals on the basis of the latest scientific knowledge, progressive research results and year-long practical experience. With prudence they embedded in it a sufficient space for seeking optimal ways of music education depending on concrete conditions of nursery schools, on the needs of individual children and the level of music appreciation. We have used the given space for a pedagogical experiment whose goal was to provide for the qualitative growth of music abilities of children by means of procedures and methods that are non-traditional for our nursery schools. We are describing the characteristics of the pedagogical experiment in the following text.

A pedagogical experiment

1. The goal of the work and a hypothesis

Music-education jobs in nursery schools are oriented towards particular classical music activities that are mutually overlapping and conditioning. The music-theory subject is almost absent in music education, and according to our opinion, the music-hearing potential of children is not sufficiently utilized, either.

Exactly these problems have become the centre of our interest and the area of implementation of the pedagogical experiment.

We hypothetically presumed that:

*Deepening of musical literacy and intensification of hearing education will positively influence the level of children's elementary music abilities.*

In the case of the positive results of the experiment our procedures could offer an inspiration to and themes for more effective work of nursery school teachers.

2. Work organisation

a) Basic characteristics of research groups

We focused on the respondents of the highest age category; i.e. 5–6 year-old children. With respect to the fact that preschoolers cannot read or write yet and the communication with them is complicated, challenging as well as lengthy, we limited the research sample to 20 individuals:
• Control group – K: made up by 10 children that encounter music culture during traditional classes of music education only.
• Experimental group – Ex: consisted of 10 children that were part of the pedagogical experiment.

b) Research implementation

Experimental “teaching” took place right in nursery schools in the course of one year. The meetings with children were carried out once or twice a week; they targeted all music activities, however, the emphasis was put upon experimenting in the area of music literacy and hearing education.

The research material was collected on the basis of the results of our own non-standardized test of music abilities, which consisted of three subtests. Individual subtests comprised the following components:
• Music-hearing abilities
• Vocal reproduction abilities
• Perceiving the tectonic structure of music

All the respondents of both the control and experimental group went through a pre-test and they were retested a year later.

3. The content of the experimental pedagogic work and its theoretical basis

We clarify, analyze and substantiate the procedures used in immediate pedagogical work as follows:

Music literacy

With regard to preschool age, there are constant polemics to what extent, if at all, music-teaching disciplines can be realized in music education.

We stand for clear position supporting the basics of music theory, and thus music literacy in its functional sense as well, to be mediated to small children, too. Attainments, of course, are not acquired by memorizing; the orientation in non-complicated but theoretically correctly formulated notions and pieces of knowledge does not make problems to children.

“It is indeed true that what we learn at our early age we do not fully understand; however, apprehension, which brings joy and sometimes even consolation in the time of need, arrives later.” (Brierley, J., 1994, p. 33).

Our opinion on the use of simple music theory in nursery school is mostly rejected; the use of classical stave, classical graphic picture of tones, simple abbreviate, etc., is often criticised as age disproportional as well as non-inventory. That
is why we want to argue in detail for our positions and to explain inspirational techniques of erudite pedagogues of music.

**Terminology**

Fast developing vocabulary, which is a picture of a growing level of cognitive activities, can be easily enriched by notions from the area of dynamics, tempi, note-writing... (Though we accept the understanding of the meaning of words is similar to syncretic thinking, i.e. broad, loose, and compact.). Since children have “the tendency to mechanically accept without sufficient thinking discernment” (Čačka, O., 2000, p. 71), it is inevitable to assign a situational analogy to each introduced concrete notion such as: piano is “as hushed as when you put your puppet to sleep”, forte is “as aloud as if...” and to lead a child to an active and situational experience of a new notion (putting a puppet to sleep...).

**Music writ**

A quite frequently discussed theme is the familiarizing with notation. A purposeless “drawing” or “reading” of notes is of course considered archaic today. So it must be considered the isolation of music literacy from music activities. To be sure, following of notation during music activities is, according to scientific arguments, an important stimulating factor of music imagination, thinking, perceiving, experiencing... The reason for it is the discovery that the perception by one sense influences the perception by another one. For example, profound meaning is “the integration of eye and motion analyser into the process of formation and use of music hearing imagination. It is therefore effective to maximally use notations...picture materials of all kinds and the like.” (Poledňák, I., 1994, p. 310).

In addition to it, the latest research discovered certain “mixing of the senses” in small children, i.e. “... the dominance of synthesis in children prior to their understanding of the differences in sensual perceiving and neurons are not yet fully determined. They are still more flexible and variable in activity.” (Greenfieldová, S. A., 2001, p. 59). The functioning of children’s synthesis has been proved though no comprehensive explanation of it is available. (according to A. S. Greenfieldová, one possibility is that in the “synthetic” brain there are additional links from a given sense organ that merge not only into the prospective cortex of concrete modality but also to other cortex sensory areas).

The combination of optical and acoustic sensations occurs most frequently; however, connections among whatever senses is possible.

We encounter the practical use of the said knowledge mainly when practising songs and rhymes as well as during instrumental activities. In an effort to approach children’s psyche, teachers absolutely eliminate the use of “dry and too theoretical”
traditional graphic signs. They help, visualize and simplify by work-intensive drawing of small suns (in songs about nature), small hearts (in songs about mothers), small fish, frogs, balls…: bigger and smaller suns are symbols of longer and shorter tones, various positions of suns symbolize higher and lower tones… Such a procedure fits to the imagination of a preschooler – with the dominance of immediate sensations and associated fantasies; however, from the point of view of the long-term goal of music education, it is hardly effective.

Each symbol operates in children's reception through its unambiguous meaning and is linked to a concrete situation only, for instance, to a concrete song. A child does not generalize, does not look for casual relations, cannot transform the meaning of a symbol and is not conscious of the analogy between various symbols (its thinking and imagination is concrete – without generalization; they do not perceive the relation between a sun or a heart and fixing of the height or length of a tone).

This is why we definitely prefer the use of classical music signs. A pedagogue must strictly respect the fact that new pieces of knowledge and notions are not obtained by a verbal-logical way but through activity-situational experience.

A similar opinion is shared by numerous authors. To illustrate it we would like to present selected positions of prestigious pedagogues from Italy, the USA, France, and Russia.

_Tatjana Borisovna Judovina-Galperina_ is a piano teacher in St. Petersburg and Israel; she is considered as one of the most distinguished personalities in the area of work with preschoolers. Her humanistic professional credo is expressed by the following words:

“…the main goal is to help any child notwithstanding its inborn abilities to be able to express itself by music, to feel joy of creativity, to inspire its fantasy, interest, and inquisitiveness.” (Judovina-Galperina, T. B., 2000, p. 6).

On the basis of our 30-year-long pedagogic experience we state:

“With all respect to theoretical papers and various systems of learning I have been wondering why it is possible to span learning of theories over several years…It is possible and necessary to start teaching elementary theoretical notions from the outset of the first lessons at an early age…” (Judovina-Galperina, 2000, p. 6)

We emphasize that T. B. Judovina-Galperina is involved with children from the age of three and she is considering experiments with two-year-old children. Her small pupils get all pieces of knowledge through symbiosis of three senses:

- sight – I see graphic signs as well as non-musical symbols
- hearing – I hear what I see (feedback is functional)
- touch – I feel under fingers and imagine on the fingerboard what I see and hear (feedback is functional again)
Children in the classroom learn absolutely naturally to read notes, e.g. they get the complicated kind of symbolic lettering under control and then they easily merge it to musical clang of the score.” (Judovina-Galperina, T. B., 2000, p. 62).

Émilie Beaumont and Marie-Renée Pimont. They summarized their experience in a representative and impressive publication “Pictures of Music”. M. R. Pimont is a nursery school teacher in France.

Following the instruction of children on meter, rhythm and rhythmic values of notes – proceeding from semibreve to quaver – they bring forward a stave of five lines and four spaces. Notes on violin clef are connected with the image of a xylophone and the support for the limits of the space for notes on both violin and base clef is the keyboard (with an exception of the note c¹ only notes without vertical lines are initially used).

As it is in the Russian school, so also here the connexion of visual, auditive, and tactile perception is accented.

Floriana d’Andrea. She studied psychology and pedagogy at the Scuola di Perfezionamento di F. de Bartolomeis and studied piano playing at N. Paganini Conservatoire. She is now leading the Studio of music propedeutics in Turin.

She emphasises the connection of the level of the child’s psychomotoric development with music expression and with musical sensation. “To lay foundations of basic music literacy “ (D’Andrea, F., 1998, p. 9) is considered to be one of the main tasks at the preschool and young school age.

She leads the music-educational process by means of music animation (vivification) through

- play – “It is not by chance that for the notions “play” and “play something” so many languages use an identical word, and
- body – “Body accepts outside impulses (hearing, sight, touch) and produces sounds, noises, and motion.“

James Bastien is the author of a very popular “textbook” of music theory for preschool children used by teachers in the whole of the USA already for almost two decades. As part of this textbook, there are working pages partially pre-pressed for pupils to write into them. (five-to six-year- old children compulsorily attend pre-school, where they also learn how to write and read.).

The entry into the world of music theory is opened by J. Bastien through rhythmic values of notes – in a reverse order when compared to the French school; it means a value of crotchet, minim and semibreve (quaver is mentioned in the “Prima level“ at the end of the textbook).
There follows the musical alphabet (a, b = h, c, d, e, f, g) and a visual orientation on the keyboard: the supportive points are regularly alternated by groups of two and three black keys (an analogy can be found in the Russian school).

Subject information on the existence of the stave is illustrated by a picture with numbered lines and spaces and children immediately inscribe the notes – according to white keys only, while from the beginning only three alternatives are emphasised:

- repeating: same key → same note → prima
- step – ascending and descending: two neighbour keys → move of the note from the line into the space, or from the space onto the line → second
- jump – ascending and descending: three keys → notes on lines only or in spaces only → third

The next subject matter is notes in the base clef (white keys), the interval of fourth and quint (parallel both on violin and base clef), triad and finally shifts towards black keys.

We see the requirements of J. Bastien imposed on children as overexposed: though successions and sequences of gaining new pieces of knowledge are not without logic, the curriculum is difficult because it is abstract and lengthy for a one-year period.

**Hearing education**

In the notion of hearing education at the preschool age we include in the first place the development of sensitivity for the perception of timbre, rhythm, tempo, intensity and the note height. Hearing education is a natural and inseparable part of all musical activities; in reality, however, it becomes a synonym of intonation – vocal intonation.

From the above-mentioned areas the most complicated one for children is the cogency of differences in the heights of two consecutively sounding tones, it is analyzing of melody intervals. The vocal reproduction of intervals is also problematic – both ascendant and descendant direction, which often moves in the area of the so-called “intonation caricature” (the expression was introduced by Georg Dyson more than half of a century ago), it is of incorrect analysis and intonation. The reason for it is not in the functioning of the hearing receptor or of the hearing analyser nor the capacity of music abilities, but the characteristics of child psyche:

- Undeveloped operational memory (tone height perception is not sufficiently held in consciousness)
- Low flexibility of schematic operations (lack of discernment of “a tone higher to – a tone lower to”)
• Absence of orthoscopy – of perseverance while perceiving (interval transposition to a more remote location is perceived as a new quality)

• Intellectual abilities (relatively low level of verbal-logical deduction)...

The said and many more characteristics of the psychical level of a preschooler are not the reason for a reduction of hearing education (it is in praxis a natural, though not always realized and purposeful part of all musical activities); it is a reason for looking for a more effective and progressive way of its implementation.

A possible way is:

• Vocal intonation linked to the hearing analysis defined by E. Langsteinová as follows:

  “Vocal intonation (an activity of children) is a transformation of sight sensation of a melody (score, phonogestures) into its sound form through singing.

  Hearing analysis is an opposite activity; changing of the sound form of a melody into a score or a notion.” (Langsteinová, E.-Felix, B., 2001, p. 12)

• Hearing analysis adherent to intonation according to Asafjev’s theory:

  B. V. Asafjev approached music as a vibrant sound phenomenon and intonation as an expression of contents, thoughts of a concrete work, or of its fragment. Intonation therefore exposes interpreted contents, a semantic core, through an analytical procedure (Asafjev, B. V., 1965).

We have constituted a consecution in nursery school as follows:

Change of sound expression into a notion (according to E. Langsteinová) → filling the notion with contents (cf. B. V. Asafjev) → identification of expressional, gestic quality of a musical formation (inspired by J. Hatrík) → implementation with children (in the intention of T. B. Judovina-Galperina).

By this means we gave instruction on intervals to preschoolers and we tried orientation in fifth chords. At every moment of our mutual work we stressed the experience of sound formation, the experience of music while trying to support it by all possible means giving potential for experience as well as by gestures, mimics, intonation of voice, body position, pictures, toys, story telling...respecting the children’s suggestions (even at the cost of our own ideas of the “contents” of music)...

4. Interpreting the results and verification of the hypotheses

While qualitatively interpreting the results of the test of music abilities we started with the number of points that the respondents obtained (possible point scale was 0–50 points) documented by the following table:
Table: Comparison of the results in pre-test and retest in K and Ex.

<table>
<thead>
<tr>
<th>Group</th>
<th>Pre-test</th>
<th>Retest</th>
<th>Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental</td>
<td>247</td>
<td>336</td>
<td>89</td>
</tr>
<tr>
<td>Control</td>
<td>235</td>
<td>274</td>
<td>39</td>
</tr>
<tr>
<td>Difference</td>
<td>12</td>
<td>62</td>
<td>50</td>
</tr>
</tbody>
</table>

The comparison of the results led to a statement that the initial position of both researched groups was almost identical – it displayed only a small difference in favour of the experimental group (12 points). In the retest more distinctive differences appeared at the level of music abilities – clearly in favour of the experimental group (62 points).

The findings illustrated by the table were used to verify the effectivity of our music-pedagogic functioning. From the relation for a relative effect of teaching emerged that a relative possible effect of the pedagogical experiment in Ex is bigger than the effect of standard teaching in K; this means that our experiment was more effective in the sense of the development of musical abilities of children (Ere = 4.45, Erk = 1.95, Ere > Erk).

The described findings allow us to consider the original probabilistic knowledge formulated in the given hypothesis verified.

**Conclusion**

In the pedagogical experiment we focused our attention on non-standard deepening of music literacy and hearing education in the area of music-educational occupations. The respondents accepted our requirements with no problems and they mastered them. We integrated particular music activities in a playful way and through experiences, which emerged in more effective procedures in the development of music abilities as well as the deepening of contact with music.

The described direction can find its use both in traditional nursery schools and in preschool facilities with advanced music education, where music is not only a bearer of beauty and satisfaction but also of knowledge and experience.
Bibliography:

The Impact of Self-made Musical Instruments on Pupils’ Musical Abilities

Abstract

The contribution deals with progressively understood instrumental activities during the lessons of music education while using children’s self-made musical instruments and graphical expressions of the music elements. When effectively linked to other music activities, such a concept can be a way to complex personality development of pupils. The are partially presented research results that refer to the observation of the influence of music education drawn up in this way on pupils’ musical abilities in the 2nd and 4th grades of elementary schools.

Key words: Self-made musical instruments, musical abilities, pedagogical experiment.

Introduction

The use of musical instruments during the lessons of music education under the traditional way of teaching in Slovakia until now has not been adequate with regard to the possibilities that the use of musical instruments brings for overall personality development of pupils. By means of explorational diagnostic research we have proved that musical instruments in teaching are used only sporadically, non-systematically and spontaneously, and moreover, schools own an insufficient number of professionally made musical instruments for children. (Janeková, 2004). This is why we choose progressive understanding of instrumental activities in the music educational process as purposeful, systematic influence while using all musical instruments – including the body as an instrument as well as simple elementary musical instruments made by pupils – in an optimal cooperation with other
activities when developing both cognitive and non-cognitive functions and processes of pupils’ personality. The results of the year-long work of international pedagogues (Jungmäir, 2003), (Wuytack, 2004) give us justification to presume that such an attitude to musical activities generates a positive influence on children’s personality in all directions, even though we do not know any scientific studies specifically aimed at the use of self-made musical instruments. With respect to the use of self-made musical instruments, in Slovakia almost unfamiliar, we can consider the mentioned research to be ground-breaking. Within the long-lasting research by means of a pedagogical experiment we have proved that instrumental activities understood in this way can meaningfully influence pupils’ motivation providing there is optimal linkage to other musical activities during the lessons of music education. (Janeková, 2005)

The problems and goals of the research

We wanted to find out through this research whether in this way, when compared to the traditional understanding of instrumental activities, we can also relevantly influence the development of children’s musical abilities. Our aim was to prove that the use of simple self-made musical instruments is not an attractive entertainment or goalless play only; we wanted to study the influence of the systematic use of these instruments on children’s musical abilities as well. Their adequate development is the basic prerequisite to fulfill the elementary goal of music education in elementary schools; that is first of all to raise a perceptive and active listener able to implement individually appropriate musical activities towards individual taste orientation. (Hatrík, 1997) Since we focused our long-term research on the pupils of the 2nd to 5th grades of elementary schools, we were primarily interested in the growth of the key musical abilities that can be significantly influenced at this age. Our effort was to optimally use self-made musical instruments, which can be available and of use for each pupil, and possibly other available Orff instruments and classical musical instruments as well. An important place within this stage of children’s musical development is occupied by a possibility to illustrate and keep sound elements and music units by means of graphical sound symbols (Janeková, 2001a), through which pupils learn to distinguish various levels of basic sound characteristics and sound stories that they themselves implement by playing musical instruments. The goal of our research was to find out the influence of the systematic use of progressively understood instrumental activities, with both making elementary musical instruments and using various other musical instruments, on key musical abilities of pupils guided in this way. On the other hand, our goal was
also to find out the influence of the traditional way of teaching with a sporadic and spontaneous use of musical instruments on the development of pupils’ basic musical abilities.

A survey of the applied methods, organization, and process of the research

With respect to the polarization of the contribution, we have used the following methods (Juszczyk, 2003) and techniques: a pedagogical experiment, pedagogical test – the Bentley standardized test of musical abilities, statistical method, qualitative and quantitative analysis.

In the pre-research, which was implemented in the Š. Moyzes Elementary School in Banska Bystrica in the 1st, 2nd, 3rd, and 4th grades with 69 respondents in the 2000/2001 school year, we pointed out the following as goals:

1. To verify some of the new methods of using instrumental activities, particularly the use of simple musical instruments and their further use for pupils’ instrumental play as well as the graphic expression of music elements. These activities were first used in German musical pedagogy where we got our motives from (Auerbach et al., 1978), (Drees et al., 1980), (Grühn, 1997), (Jahnz, 1996).

2. To examine the Bentley test of musical abilities with Slovak comments, and with test sheets for 6-year-old children, designed by us.

In order to determine basic musical abilities we used the standardized test battery by A. Bentley, which is intended for all the age categories that we were interested in. It is easy to work with it, as it is applicable for group testing. The test consists of four subtests:

I. the test of the ability to distinguish tonal height,
II. the test of the melody memory,
III. the test of the chord analysis,
IV. the test of the rhythmic memory.

Since we worked also with the pupils of the 1st grade, and we could not assume their knowledge of letters so, for the Bentley test of musical abilities we suggested the use of the test sheets with a graphical expression of the required tasks. This expression proved to be right even though all the testing in the 1st grade, including task explanation, was done by almost the whole class, and there remained no time to seriously fulfill the pupils’ motivation questionnaire. We therefore eliminated the 1st grade from the research and rejected the graphical expressions of the tasks during the Bentley test of musical abilities. In the first subtest the respondents
heard a pair of tones of various pitch; their task was to determine whether the second tone was higher (“V”), or lower (“N”), or the same (“R”) in comparison to the first one. In the second subtest the pupils in each task compared two samples of melody consisting of five tones of different pitch. In the case of inequality of both samples, the respondents were to write down the sequence of different tones in the sample. The third subtest required to designate the number of tones in a chord, and to write it down on the prescribed place in the sheet. In the fourth test pupils compared two samples, this time rhythmic ones, consisting of four beats, while filling in was identical as it was in the second subtest. Slovak comments acquitted well; therefore we used them in the research.

Our long-term research was implemented by a pedagogical experiment in the school year 2003/2004 with a sample of pupils from Tatranska Street Elementary School in Banska Bystrica. We used the parallel experiment (Juszczyk, 2003). In this article we are presenting the research that concerns the 2nd and 4th grade pupils. In the experimental groups (2.C and 4.C) teaching continued mostly according to the original time – thematic plans; we prepared methodological help to them based on the said international resources, proposals of elementary musical instruments as well as their use during music education lessons together with graphical expressions of music elements (Drees et al., 1980), (Janeková, 2001a), (Janeková, 2001b). In the control groups (2.B and 4.A) the teaching went on without any intervention from our part, with regular teaching tools and musical instruments.

Till the beginning of the experiment at the end of October and early November 2003, when we made entry measurement of key musical abilities of pupils, in all the groups several instruments of the Orff instruments were sporadically and non-systematically used. In the experimental group 2.C self-made musical instruments were used, in the experimental group 4.C the body was used during instrumental activities from the end of March on. At the close of the experiment in June 2004 we made output measurement of the level of the key musical abilities of the respondents in both the experimental and control groups. During statistical processing we ignored the data that concerned the pupils with additional music education beyond the lessons of music education at elementary school.

Since there are a lot of schools with a small number of pupils in classes throughout our country now, and some pupils could not participate in the entry or output test, we are aware that the output research samples are small; this was considered when we processed data by means of the used statistical methods. We figured out the basic characteristics of these packages in particular tests: average M, diffusion s², standard deviation s, variation coefficient V (Riečan et al., 1992).

In order to determine the significance of the differences between the obtained averages of individual tests in both the control and experimental groups in indi-
individual classes of entry and output measurement we used Student’s t-test. For verification of the assumptions for relevant use of Student’s t-test we used the test of normality by Wilks-Shapiro normality test (Wimmer, 1993), and for verification of homogeneity of diffusion we used Snedecor’s F-test (Chráska, 1991). Because diffusion homogeneity was not always fully reached, in this case we used Cochran-Cox t-test (Wimmer, 1993). During both entry and output measurement, the principle of the tasks was explained by means of graphical expressions before each subtest.

**The influence of the instrumental activities on pupils’ key musical abilities**

Instrumental activities belong to basic cognitive functions of the personality of an individual. Therefore, it is an ambition of the educational process within the lessons of music education in elementary schools to optimally develop them in every pupil. This should be supported by appropriate musical activities. This is why we decided to direct instrumental activities to the development of the musical abilities of children. We defined the problem of our exploration-verification research (Juszczyk, 2003) as follows: Can we develop pupils’ basic musical abilities through progressively understood instrumental activities by the making of musical instruments during the lessons of music education in elementary schools?

At the same time we paid attention to the cooperation of these activities with other musical activities while already following the new textbooks of music education, for example with the method of vocal intonation using relative solmization that was appropriately complemented.

**The main hypothesis:**

Systematic, purposeful music education with the regular use of instrumental activities using self-made musical instruments, or additional musical instruments, has an important influence on the development of the basic musical abilities of elementary school pupils.

**Special hypotheses:**

1. A systematic, purposeful music education with the regular use of instrumental activities using self-made musical instruments has a significant influence on the development of the basic musical abilities of the 2nd grade pupils of elementary schools when compared with the traditional way of music education teaching.
2. The phase of a systematic, purposeful music education with the regular use of instrumental activities using self-made musical instruments in combination with the phase with the systematic use of playing on the body functioning as a musical instrument, has a significant influence on the development of the basic musical abilities of the 4th grade pupils of elementary schools when compared with the traditional way of music education teaching.

The research results

The obtained data and enumerated statistical characteristics from the measurement in the second grade are mentioned in the following table.

Table 1 The data from the entry and output measurement of the musical abilities in experimental (2.C) and control (2.B) groups

<table>
<thead>
<tr>
<th>Entry measurement</th>
<th>Experimental group – 2.C</th>
<th>t–test</th>
<th>Control group – 2.B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Test</td>
<td>Σxi % M s s² V</td>
<td>Σxj % M s s² V</td>
<td></td>
</tr>
<tr>
<td>I.</td>
<td>92 30.7 6.13 2.95 8.70 28.0 1.38– 136 37.7 7.54 2.37 5.60 20.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II.</td>
<td>30 17.6 1.76 1.25 1.57 63.4 0.47– 26 20.0 2.00 1.47 2.17 60.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III.</td>
<td>70 20.6 4.12 3.33 11.11 44.3 1.24+ 40 14.3 2.86 1.99 3.98 49.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV.</td>
<td>38 22.4 2.24 1.35 1.82 51.9 1.03– 40 28.6 2.86 1.99 3.98 49.4</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Output measurement</th>
<th>Experimental group – 2.C</th>
<th>t–test</th>
<th>Control group – 2.B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Test</td>
<td>Σxi % M s s² V</td>
<td>Σxj % M s s² V</td>
<td></td>
</tr>
<tr>
<td>I.</td>
<td>159 46.8 9.35 2.71 7.37 17.6 3.33+ 115 31.9 6.39 2.55 6.49 25.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II.</td>
<td>72 42.4 4.24 1.60 2.57 29.9 1.88+ 56 31.1 3.11 1.91 3.63 44.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III.</td>
<td>124 36.5 7.29 2.66 7.10 22.4 3.88+ 67 18.6 3.72 2.78 7.74 44.8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV.</td>
<td>108 63.5 6.35 1.69 2.87 20.5 5.59+ 54 30.0 3.00 1.85 3.41 45.3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

It is clear that in all the subtests the dynamics of the quality growth was fundamentally higher in the experimental group than in the control group. We can further enunciate that during the entry measurement the average level in three subtests in the experimental group was lower and in one higher than the level in the control group, though not statistically significant. The output measurement points to the fact that profound improvement of the average in all subtests occurred in the experimental group while in the control group, in the case of improvement the difference was small, insignificant.
The variation coefficients in all the entry tests, but the first one, exceeded 33% in both groups; this means high variability of the followed signs. In the output test of an experimental class, the values reached lower figures than 33%, therefore we may claim that in this group the differences among individual pupils significantly balanced. Unlike the situation in the control group: it improved when compared to the entry test (with the exception of the first subtest), however, to a much lesser extent. A schematic comparison of the music abilities level in particular subtests in the experimental and control groups is shown in Graph 1.

Graph 1. Comparison of the musical abilities levels in the 2nd grade

For the verification of the first special hypothesis we formulated a zero and an alternative hypotheses:

H0: There are no significant differences among the means of the control 2.B and the experimental 2.C groups of pupils in I. (II., III., IV.) subtest (entry) output measurement.

HA: There are significant differences among the means of these groups in the given subtest (I., II., III., IV.).

During the evaluation of the difference significance between both groups we found the closest table values of the test criterion t0,01(30)=2.7500; t0,05(30)=2.0423 and t0,1(30)=1.6973. Student’s t-test proved the differences between the means of the control and experimental groups during the entry measurement not statistically significant. In the output measurement of the I., III. and IV. subtests, however,
we can observe that between the experimental and control group there is a statistically very significant difference – up to the level of significance 0.01. Even though in the second subtest (melody memory) we cannot find statistical significance at the level 0.05, it is interesting to state that the enumerated value of the test criterion reaches the requirements at the significance level 0.1, which is lower than the usual one and can be linked to the risk of imperfection of the first range; however, it can point to the tendency of an ongoing increase of the difference significance between the groups under a long-term leverage of the experimental conditions; this underlines the need for further examination (Chráska, 1991), (Komenda et al., 1981). This means that in the I., III. and IV. subtests we can disprove the zero hypothesis and to confirm the accuracy of the alternative hypothesis, which in this class signifies the validity of the first special hypothesis. In the II. subtest we may claim the difference among the groups was not statistically significant enough. From the developed difference and from the dynamics of the followed sign in both groups we may assume that also reaching the level of significance 0.1 is satisfying, and during a longer-range application of the used methods we would obtain usual satisfactory statistical significance of the difference.

The data evaluation from the entry and output measurement in the fourth grade is shown in the following table.

**Table 2 The data from the entry and output measurement of musical abilities in the experimental (4.C) and control (4.A) groups.**

<table>
<thead>
<tr>
<th>Test</th>
<th>Experimental group – 4.C</th>
<th>Control group – 4.A</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Σxi</td>
<td>%</td>
</tr>
<tr>
<td>I.</td>
<td>154</td>
<td>48.1</td>
</tr>
<tr>
<td>II.</td>
<td>57</td>
<td>35.6</td>
</tr>
<tr>
<td>III.</td>
<td>102</td>
<td>31.9</td>
</tr>
<tr>
<td>IV.</td>
<td>81</td>
<td>50.6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Test</th>
<th>Experimental group – 4.C</th>
<th>Control group – 4.A</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Σxi</td>
<td>%</td>
</tr>
<tr>
<td>I.</td>
<td>215</td>
<td>67.2</td>
</tr>
<tr>
<td>II.</td>
<td>89</td>
<td>55.6</td>
</tr>
<tr>
<td>III.</td>
<td>139</td>
<td>43.4</td>
</tr>
<tr>
<td>IV.</td>
<td>107</td>
<td>66.9</td>
</tr>
</tbody>
</table>
From the shown data we gather that the results of the experimental group are markedly better in all the subtests than those in the control group. The variation coefficient (V) in all the subtests in the experimental group markedly decreased, in the second subtest the most, where the output value of this coefficient does not exceed the required limit of 33% yet; considering the length of the experiment we may accept this as proportionate to the development. In all the remaining subtests the variation coefficient in the output measurement in the experimental group got under the level of 33%. In the control group entry measurement in the I. subtest the coefficient value was under the level of 33%, and in the following ones we also observe its decrease. In the remaining subtests the values of the variation coefficient in the entry and output measurement got above 33%; we can even observe its increase. The level of the mean values during the entry measurement in both groups was approximately the same. The dynamic growth of the mean value levels in the experimental group, unlike the control group where the mean values in the output measurement did not significantly change, points at the appearance of significant differences between the groups. A schematic comparison of musical
abilities in individual subtests in the experimental and control groups is shown in Graph 2.

In order to verify the second special hypothesis we formulated a zero and an alternative hypotheses:

H₀: There are no significant differences among the means of the control 4.A and the experimental 4.C groups of pupils in the I. (II., III., IV.) subtests (entry) output measurement.

Hₐ: There are significant differences among the means of these groups in the given subtest (I., II., III., IV.).

The closest table values of the Student’s t-test criterion were: \( t_{0.01}(30)= 2.75; t_{0.05}(30)= 2.042 \). In the I., II. and III. subtests of the entry measurement compared with the enumerated values we state the insignificance of the differences among the means of the control and experimental groups. In the IV. subtest we found significant differences among standard deviations of both groups, and by means of the Cochran-Cox t-test we consequently disclosed the insignificance of the difference between the groups as well. In the output measurement in the I. and II. subtests there was no difference among the standard deviations, therefore we verified the significance of the difference by Student’s t-test. We proved that between the groups there is a statistically significant difference at the level of 0.01. In the III. and IV. subtests there appeared a significant difference of the standard deviations, therefore we proved the significance of the difference by Cochran-Cox t-test. In the III. subtest this t-test showed the significance of the difference at the level of 0.01, in the IV. subtests at the level of 0.05. This means that we may confirm the validity of the alternative hypothesis, which in this grade means the validity of the second special hypothesis.

**The research findings**

As the research showed, a systematic and purposeful music education with the regular use of self-made instruments had a significant influence on the development of the rhythm memory, on the abilities to analyze the number of tones in a chord, and on the abilities to distinguish the tonal pitch. This teaching in the 2nd grade had a positive and large influence on the short-term melody memory, however, it was not a statistically significant influence. For the fourth grade of elementary school we state that a systematic teaching with the help of making and using elementary musical instruments and with the systematic use of playing the body as an instrument significantly influenced the development of all the mentioned pupils’ basic abilities when compared with the traditional way of teaching.
We further found out that the traditional teaching in both classes did not reach that level we can reach with the use of instrumental activities as we understand them. In some cases then, pupils’ performances varied depending on the level of their actual motivation (Poliach, 2003), which also caused a reasonable decrease of the average level in some subtests in the control groups. We can further follow significant variability in the levels of musical abilities among the respondents; this markedly changed in the experimental groups during systematic teaching with the use of musical instruments when compared with the entry measurement.

With regard to the described facts we can declare the main hypothesis to be valid as well because it was demonstrated that only a purposeful and systematic music education with the regular and systematic use of instrumental activities with the use of self-made musical instruments, or with other musical instruments (also the body in the function of a musical instrument), has a significant influence on the development of basic musical abilities of the pupils of elementary schools. On the other hand, uncontrolled or sporadic use of musical instruments plays no significant role in the overall musical development of personality. The researched basic musical abilities are nevertheless the presupposition for any development of additional musical abilities and skills, such as for example clear singing or the ability to remember and play simple instrumental accompaniment of a song.

**Conclusion**

The presented research has shown that progressively understood instrumental activities in cooperation with other musical activities are justified in music pedagogy. It would be appropriate that every child, besides vocal, perceptive or locomotive activities on the lessons of music education, has also an opportunity to adequately use instrumental activities for its complex development. Furthermore, we observed a lack of any appropriate musical instruments in our country for all the children taking a music education (Janeková, 2004). That is why self-making of simple musical instruments by children and their systematic use on the lessons of music education can become one of the desirable means for the complex children’s personality development.
Bibliography:


Intercultural Pedagogy and Story-line as a Method

Abstract

The paper focuses on intercultural competence achieved through knowledge of the relationship of identity, culture and language. The theoretical approach will be combined with an outline of story-line as a method.

Key words: Intercultural competence and storyline method.

1. Introduction

Education is entering a challenging era in many European countries. Monocultural schools are being replaced by multicultural ones in many places, especially in big cities. The new development challenges schools to find new standards of achievement and traditional ways of learning will be accompanied by new ways.

In this paper we will focus on intercultural competences achieved through knowledge of the relationship of identity, culture and language. The theoretical approach will be combined with a methodological approach. We will present an outline of a story-line project about the development of the Moorish culture in Spain using the Alhambra as a symbol of this culture. The goal is to make teachers of languages, art, history and maths aware of the possibilities of cooperation between the different subjects as a method to promote intercultural competence. Learning languages has become a question of becoming an intercultural speaker and the other subjects in the school may as well benefit from the new approach.

But first a definition of the key words intercultural competence and intercultural speaker is necessary.
2. What is intercultural competence?

The debate about the relationship of identity, culture and languages has long been part of the study of languages and has steadily gained in importance in the modern age of language teaching. The history of the cultural dimension in language teaching and learning in Denmark is quite difficult to trace because there has been very little research. In the 1970s emphasis was put on teaching ‘form’ and ‘content’ in a communicative competence- oriented teaching in the Danish ‘Folkeskole’ (primary and lower secondary education). In the 1980s, the effect of communicative language teaching was to put emphasis on authentic texts which led to a certain awareness of context. But textbooks still allowed teachers to treat the context as background: an integrated understanding of language and culture was not the most frequent consequence.

In the 1990s globalization made it obvious that students and teachers in the educational system in Denmark needed to develop not only linguistic/grammatical but also sociolinguistic and intercultural competences in order to be able to take part in successful intercultural communication. It is obvious that intercultural communication is not only a matter of importance for language teachers but it becomes a key interest to schools as institutions, including all subjects and all teachers.

When a student or a teacher gets in contact with someone from a different country via e-mail or social interaction, they bring their own knowledge of the world to the conversation. This knowledge includes knowledge of their own country (more or less conscious), geographical position and maybe the political system or knowledge of the current political climate. The student may or may not be aware of the importance of such knowledge in the interaction with a person from another country. But the implicit and/or explicit knowledge of one’s own country is part of the social identity which the student brings to the situation and into the conversation and is of the utmost importance for the interlocutor. It is very important to remember the significance of the roles in this conversation: one part is the host and the other part is the visitor. The partners in the conversation may share some knowledge of each other’s country and they may share some social identity: being students or professional identity: being teachers. A determining factor in the interaction is the mutual perception of the social identities of the other person.

The success of this interaction is based on the willingness to establish and maintain the relationship. The success also depends very much on the willingness to expect problems of communication due to a lack of knowledge of one’s own country, a lack of willingness to accept criticism of one’s own values and willingness to discuss one’s own country as representing this country as a whole, no matter
whether one agrees with the actual political actions. To establish and maintain interaction with a representative from another country (it may be in a local classroom with students whose origin is not Danish) or in a meeting on a transnational (meaning people meeting across borders) basis, you need to have these tools to keep up intercultural communication.

Finding inspiration from anthropology, Michael Byram, (England) designed a model for developing intercultural competence in 1995. The main aim is to develop sociocultural and linguistic competences as intercultural speakers. Intercultural competence is a set of competences which as a whole consists of skills, attitudes, knowledge and critical cultural awareness. Intercultural competence together with linguistic/grammatical, and sociolinguistic competence are tools needed for intercultural communication. The five competences are:

| 1. Savoir être/ Attitudes - relating self and valuing other: |
| Curiosity and openness, readiness to suspend disbelief about other cultures and belief about one's own culture |

| 2. Savoirs/ Knowledge - of self and other; of interaction, individual and societal: |
| of social groups and their products and practices in one's interlocutor's country, and of the general processes of societal and individual interaction |

| 3. Savoir comprendre/ Skills - Interpret and relate: |
| Ability to interpret a document or event from another culture, to explain it and relate it to documents or events from one's own country |

| 4. Savoir apprendre et faire/ Skills - Discover and/or interact: |
| Ability to acquire new knowledge of a culture and cultural practices and the ability to operate knowledge, attitudes and skills under the constraints of real-time communication and interaction |

| 5. Savoir s'engager/ Education - Political education and critical cultural awareness: |
| An ability to evaluate, critically and on the basis of explicit criteria, perspectives, practices and products in one's own and other cultures and countries |

**Who is the intercultural speaker?**

The main issue for Michael Byram is to put emphasis in foreign language teaching on the aim and target of learning a foreign language, namely to become an intercultural speaker. This person is someone who, through the teaching of both linguistic skills and cultural knowledge, knows how to interact with students/teach-
ers/people representing other cultures, locally (in the classroom) or globally (meeting people from other countries or societies). For Byram it is essential that pupils in the classroom meet each other with open minds (not uncritically) and develop a third culture which creates the place and space for interacting between cultures.

3. Intercultural competence and symbols

In Denmark we have experienced a cultural clash between Muslims and European secular values and it has become important for schools to find ways of overcoming the gap exposed by the mass medias. Intercultural competence enables the student to have empathy towards others, and to facilitate the process of learning intercultural skills we will focus on the relations between Jews, Christians and Muslims in the Middle Ages in Spain. In the past, interactions between the different cultures developed into a unique Moorish culture and it is still influential in Spanish society and known throughout Europe. For students, however, the theme might sound a little outdated, and therefore we have chosen to present the theme as a storyline, a constructive method, which enables students to construct a narrative of the past they can relate to.

In the “Alhambra” story-line different school subjects will interact to help pupils to construct their own narratives. In this process the Alhambra will be used as a symbol to unite knowledge from history, religion, maths, art and history. By using a symbol the process of grasping very complicated cultural development can be facilitated. Symbols can express paradoxes and they are ambiguous. They can also show that the concepts of true and false, right and wrong are not always so simple as pupils often would like to see the world.

Seen in a historical perspective, it is obvious that cultures construct and reconstruct symbols and that intercultural societies are richer in optics than monocultural societies. Symbols transfer values from one generation to the next and the interpretation depends on the context and the optic of the spectator. The ability to focus in this way is an important intercultural competence.

“The Alhambra” and the development of the Moorish culture in the Middle Ages will be studied as a contrast to the present media exposed image of people from the Middle East as underdeveloped and violent. Pupils will learn that Europe has a past as a melting pot and to become familiar with it we will use the storyline method.

\[1\] In Poland “Alhambra” is also known because of the long romantic poem “Ballada Alpuhara” by Adam Mickiewicz (1798–1855).
4.1. The story-line method

The Scottish storyline method was introduced in the 1970s by a team of teachers, Steve Bell, Fred Rendell and Bill Michael from Jordanhill College in Glasgow as a response to a new school law, introducing cross curriculum studies in the primary schools in Scotland. The law was passed to embank the fragmentation of pupils’ academic and personal lives. It had become clear that the effectiveness of education was too low, if some subjects were taught in the morning and others in the afternoon, and little effort was made to help pupils to transform the different subject matters into knowledge of interest in their personal lives. The school had to help pupils fit disjointed ideas and concepts together into a meaningful whole for each of them.

The legislators also wanted to prepare the next generation for new types of job opportunities demanding problem-solving individuals, and politicians regarded the cross curriculum studies as the solution. Teachers, however, were uncertain about the implementation of the new cross curriculum studies. To facilitate the process the Storyline Method was introduced, workshops for teachers about the method were organized and school materials published. The popularity of the Method grew quickly because it provided a structure for integration of curriculum in a meaningful way to students and teachers².

Many of the problems, which the storyline method was intended to address in the 1970s, are still unsolved and therefore the method is interesting. Pupils still find it difficult to deal with knowledge as complex and many layered. The process of acquiring new knowledge is known to be facilitated by studying the unknown in a known structure. A narrative, mirroring life and what pupils already know, can be helpful in this process. That is exactly what the Storyline Method can offer. Basically there are four elements in a storyline.

- Setting a scene in a particular time and place
- People or animals
- A way of life to investigate
- Real problems to be solved

The four elements are known to pupils from their everyday life. To set a scene in a concrete period of time and to place people or animals in the setting with basic problems, reduces the complexity to an understandable level: a bakery, a farm, the Smiths’ holiday. Older pupils would be able to work on more complicated topics like the radio station, The Exodus (from The old Testament).

² On the internet many examples can be found on how the method is used in different countries.
In this article the target theme, the Alhambra, is used as the organizing centre and pupils must explore it in relation to history, art, literature and religion, and the storyline will bring all the information together. When one aspect of the Alhambra has been exhausted, pupils embark on the investigation of another aspect and the narrative becomes more and more elaborated. Each episode is guided by a key question.

<table>
<thead>
<tr>
<th>Episode 1</th>
<th>Episode 2</th>
<th>Episode 3</th>
<th>Episode 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key question</td>
<td>Key question</td>
<td>Key question</td>
<td>Key question</td>
</tr>
<tr>
<td>Time</td>
<td>Place</td>
<td>Problem</td>
<td>Problem</td>
</tr>
</tbody>
</table>

By unfolding a narrative through the key questions the teacher provides a structure, which makes it possible for pupils to put the different information together. The pupils feel supported by the storyline, each episode depends on the previous one and their confidence grows because they can overlook the process. Also, basic skills can be practised again and again without boring the pupils, because the relevance is obvious to the project. Thus, in designing the aims of the project by asking key questions and applying various methods, the teacher can fulfil the responsibility towards the demands of the curriculum in an interesting setting for the pupils.

The learning process can also be illustrated by the metaphor “Knowledge mining”. When you are digging in a mine it is not just tomfoolery, but you are searching for certain objects, gold, pearls and there are shafts and galleries to be followed. In the same way pupils must learn to search for the right knowledge to understand the problems they have to solve.

### 4.2. Teacher’s optics

In 1996 Steve Bell gave a course for teachers in Denmark, and then he suggested that a teacher should ask him- or herself the following questions to find out if they would like to work with the storyline method³

---

³ This is only a short introduction. Other references are Bell, Steve and Kathy Fifield: An Introduction to the Storyline Method, [in:] Storyline Method, Sabra Bradshaw (ed.), (1991), Educational Resources Northwest, 222 SW Harrison, Suite GA-2, Portland, OR 97201.
As a teacher am I…

• starting with what the learner knows?
The method is child-centred and children's own ideas are the most important resources available in the classroom. Pupils already have a lot of knowledge from prior experiences, which provide the starting point for the topic.

• asking key questions?
The teacher is structuring the project by asking open key questions. Each key question should relate to a particular episode of a narrative. In the project these key questions will provide a logical progression of the narrative sequences.
The key question should also encourage problem solving and children respond by raising new questions, hypotheses, giving different suggestions for solutions. Pupils depend on the teacher's leadership for a structure but it is their imagination and work in the classroom that produces a visible result.

• creating context through a story?
Pupils and the teacher tell a story about people, in a certain place at a certain time and they must have real problems to be solved. By creating a storyline with persons and by providing them with an identity and letting them solve problems, pupils will become personally involved in the process. An introduction to a story about people can be a newspaper article, a personal letter or a simple model, which helps pupils to visualize their thoughts about persons, buildings, personal belongings, etc. In a spiral early learners move from me, my home, my family and later also into other countries.

• using a wide range of learning activities with students.
It is an active methodology. Pupils feel personally involved if they have to visualize their story. The teacher chooses different activities in order to train a variety of topics. Working with audio-visual equipment, computers, word processors can be part of the project as well, training basic skills without boring pupils. Each pupil will reach different levels because they respond individually to the different challenges of material and questions.

• encouraging students to create their own conceptual model first?
Pupils must create a conceptual model before they go into direct observation. For example, what do they think a baker shop front looks like? Or what does the Alhambra look like? Designing the front of a baker shop is a way of coming to terms with their idea of a front. Later comes a visit to the location and their surprise about what they have forgotten to include, but also what they added to the real thing.
Many teachers would bring students to a baker shop first, and then ask them to design the front, however, the Storyline people argue that a too early visit provides easy answers.
testing their hypothesis by questioning and research?
The key questions must help pupils to think, discuss and act. A human being is curious and the teacher might just as well take advantage of this fact by letting pupils work with up to-date technology as well as traditional sources of information to answer their own questions.

treating and displaying students’ work with respect?
By visualising their topic pupils create a concrete image of their work, and that is an important part of the learning process. It is also an opportunity to work with many different techniques and materials.

using cooperative learning techniques and appropriate grouping.
The storyline approach is open to individual jobs, small groups, bigger groups, classroom organization and this gives opportunities for cooperative learning.

involving parents and informing them about students’ learning?
When a teacher wants to teach in a new way, it is important to inform parents about the purpose and the progression. Visual results also make communication between pupils and parents easier.

If the answer to these questions is yes, then it might be time to start on the Alhambra project.

4.3. The Storyline and the context of Andalusia

In this part of the article we will describe a storyline project about the cultural exchange between Jews, Muslims and Christians in Andalusia. The project aims at making pupils in lower secondary schools familiar with the Hispano-Islamic civilisation and offer them an alternative optic to the present mass media image of Muslims as intolerant and underdeveloped people from the Middle East. By working with the topic “Alhambra” we want to draw attention to a sophisticated civilisation where PreIslamic and PreChristian traditions end up in a big melting pot with Christian, Jewish and Islamic tradition and from that grows a unique civilisation. The storyline project will also challenge the traditional nation state approach to historical symbols like the Alhambra. History books usually present historical symbols with a national optic but here we will use a multicultural optic.

First we will briefly describe how it all began on the red rock at the foothills of the Sierra Nevada and then how a teacher can work with the topic.

In Andalusia, Muslim, Christian and Jewish traditions had inspired each other for hundreds of years and a unique culture was developed. In the article the Alhambra will be used as an example of Spain as a melting pot. The palace city on the
rock is known to be the home of the last Muslim kings, but already a Jew, who fled from Cordoba, had been the first to build on the red rock. In 1492, the Christians took over a city with palaces, dwelling houses for a whole range of social classes, the Royal Mint, public and private mosques, gardens, garrisons, prisons, baths, a summer residence and a fortress. The Christian kings continued to build on the rock until the Alhambra was partly destroyed by several earthquakes and banded by the royal family. Today the Alhambra has been restored and is one of the most popular tourist attractions in Spain.

The Alhambra is an interesting place to visit due to the long and complicated history of interactions between Muslims and Christians, and to bring the story into the classroom we will use the Scottish storyline method. It is an interdisciplinary approach developed about 30 years ago to encourage pupils to integrate academic skills and personal development. The method offers a way of structuring the material in which on the one hand the teacher is able to overlook the project and at the same time offers the pupils a way to get personally involved.

5.1. Islam in Spain

Islam first came to the Iberian Peninsula as part of the great expiation after the death of Prophet Muhammad (570–632). He had considered himself a human being chosen to be the last prophet of Allah, and he preached that every human being was promised eternal bliss provided he or she submitted to Allah and kept his commandments. The submission to Allah called for a new order of society and a new way of living. Allah had created man to be his Caliph or Governor on earth, and a good governor was expected to care for his master’s property by living a simple and active life.

The message about man as Allah’s governor was understood literally and within a hundred years the Muslim Empire stretched from Pakistan to the Iberian Peninsula. The occupation of the peninsula began in 711 and it was turned into a melting pot. In Spain the period is known as the Moorish or Hispano-Islamic civilisation and it was based on contribution from different sources such as Visigoth, Roma-Iberian, Romano-Syrian, Byzantine, Persian and Arabian. After 800 years of occupation the last Muslim king in Granada had to flee in 1492 and an epoch had come to an end, but the influence is still present in Spanish society.

During the Muslim period, Christians, Jews and Muslims socialised. Of course, there were conflicts and violence among people with so different perspectives of life. Christians from the north started the “Reconquesta”, a crusade against Muslims in Spain. Muslim kings also fought against other Muslim kingdoms as well as Jews
and Christians. However, the conflicts did not overshadow the impression of a unique civilisation based on fusion. Cordoba, for example, from the eighth to the eleventh century was a tolerant society, and there are still texts which let us know that Christians loved to read Arabian poems and fairy tales. They studied the Arabian theologians and philosophers, not only to oppose them but also to learn correct Arabian. Laymen had stopped reading Latin comments to the Bible or study the Gospels or Apostles. All gifted young Christians would study Arabian books with great care. The author of the text just referred to was a Spanish layman called Paul Alvaro, who did not approve of the development because he was afraid that Christians would lose influence. However, Christians were allowed to evangelise, yet even atheists and sceptics were tolerated as long as they did not criticise Muhammad.⁴

5.2. Granada

An atmosphere of tolerance based on knowledge and respect for the differences between the Islamic and Christian traditions also developed in Granada during the last Muslim dynasty (1232–1492). In this story king Muhammad I is a hero and he is described according to the model of a perfect Islamic king. His laws protected the poor and they were given access to the palace audiences to present their cases. He created homes for old and blind people, hospitals for all kinds of illnesses, hostels etc. The king came on unannounced inspections in his institutions to see if they were functioning well. An educational system was provided and the latest knowledge was studied. The food supply was regulated and for the daily needs such as bread and meat the prices were regulated so everybody could afford them. There was a good water supply with fountains and public baths and irrigation system for the agricultural production. The silk and metal works were as famous as those from Syria.

All this indicates that a good life was possible on the fertile plain below the Sierra Nevada. Granada had become a rich town of 150,000 inhabitants due to flourishing trade and industries. Here lived people who could afford a sophisticated taste, and luxurious palaces were built with splendid tails and beautiful stucco.

In order to secure peace and prosperity, king Banu l’Ahmar made an alliance with the Christian king Ferdinand III from Catalonia, and Granada became a vassal state paying tribute to the Christian king. Granada even had to send troops to support

Ferdinand in times of war against the Muslims in Seville. However, peace was secured most of the time and it seems to have been priority number one.

The kings lived on the Alhambra, the red rock just outside Granada and from there they had a magnificent view of the town. The last Muslim king, Boabdil (1482-83, 1487-1492), fled from the Alhambra in 1492 and it was the end of an epoch. He had got a reputation of misfortunes. His father imprisoned him and menaced him with death, but he escaped through his mother’s stratagem. His reign was distracted by external invasions and internal feuds. The author and American diplomat Washington Irving is the source of this information and in his book “Tales of The Alhambra” we find the sad story of the last Muslim king’s life. Of course it was written by a romantic soul, but it will be of interest in the classroom.

6.1. The Alhambra

Over the years the Alhambra had become a strange mixture of fortification, beautiful gardens, splendid architecture, running water, simple buildings and a two-kilometre-long wall with twenty-three towers surrounds everything. There were houses there for a whole range of social classes as well as for the court and the army.

The rock had attracted powerful men long before king Banu l-Ahmar decided to build there in 1238. He started on the Alcáza, the red fortress and on the top of a mountain water was an important issue. At first, a water-supply system was constructed and then a circumference wall. The following Muslim kings continued to build on the rock. In the second fusion process, known as the Mudéjar style, Christian rulers used Islamic forms and architectural traditions, which can be seen in the Alhambra as well.

To bring this interesting material into the classroom we will use the storyline method to structure the material by choosing to work with
- Setting of a scene in a particular time and place
- People or animals
- A way of life to investigate
- Real problems to be solved

In this article the target theme, the Alhambra, is used as the organizing centre and pupils must explore the royal town in relation to history, the arts, literature, religion and mathematics. The teacher is structuring the project by asking open

---

key questions. Each key question should relate to a particular episode of a narrative. In the project these key questions will provide a logical progression of the narrative sequences.

The key question should also encourage problem solving and children respond by raising new questions, hypotheses, giving different suggestions for solutions. Pupils depend on the teacher’s leadership for a structure but it is their imagination and work in the classroom which is producing the visible result.

### 6.2. The Alhambra as storyline

The overall view of the material is that the cross culture activities between the Islamic and Christian cultures are interesting, and that pupils’ attention should be drawn to culture as a fascinating process of exchanging ideas and unconscious influence.

The teacher may use various motivations such as personal experience, television programmes or the internet to get started. When students are ready for a new challenge, the teacher can start to ask the first key question.

#### The Alhambra. Topic Outline

<table>
<thead>
<tr>
<th>Storyline</th>
<th>Key questions</th>
<th>Pupils’ activities</th>
<th>Classroom organisation</th>
<th>Material</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Time: 1490 Persons: a) king Boabdil and his court b) soldiers at the fortress</td>
<td>What characters are living in the court and at the fortress?</td>
<td>a) Each pupil makes a character from the court, or fortress. b) A biography is written for each character: name, age, occupation, relationship</td>
<td>Individual</td>
<td>Internet Pictures, cloth, wool</td>
<td>a) Visual product</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Paper, pencil or computer</td>
<td>b) Written biography</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Place</td>
<td>What kind of words did you use to describe your person?</td>
<td>Teacher leads a classroom discussion</td>
<td>Class</td>
<td>Paper and pencil</td>
<td>Written personality profiles</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>What kind of houses did the persons live in?</td>
<td>Models of houses and fortress</td>
<td>Pupils are divided in groups</td>
<td>Wood Cardboard Websites</td>
<td>Architectural model</td>
</tr>
</tbody>
</table>
This is just a short example. The teacher could go on asking about the irrigation system or which things were in king Boabdet's bag when he had to leave Granada on a horse that cold winter day in 1491. Maybe another class in the school could make a storyline about king Ferdinand and Isabella's court and then the two classes could exchange ideas. There are so many possibilities!

Even though pupils become aware of the intercultural process in the past, we can never be sure that they will be able to transfer their knowledge to their present situation but we can always hope.

**Bibliography:**


