ZBORNIK RADOVA ACE ZAGREB 2022
BOOK OF PAPERS ACE ZAGREB 2022

3rd INTERNATIONAL ARTISTIC AND SCIENTIFIC CONFERENCE, Zagreb, Croatia, 1st - 2nd September 2022
3. MEĐUNARODNA UMJETNIČKO-ZNANSTVENA KONFERENCIJA, Zagreb, Hrvatska, 1.- 2. rujan 2022.

umjetnost arts kreativnost creativity obrazovanje education

NAKLADNIK / PUBLISHER
Siniša Opić
Učiteljski fakultet Sveučilišta u Zagrebu
Zagreb, Savska cesta 77
www.ufzg.unizg.hr

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DIZAJN I PRIJELOM / DESIGN AND LAYOUT
Barbara Šimrak

ISBN 978-953-380-006-6
Zagreb, 2023.

Zbornik radova ACE 2022.

Book of papers ACE 2022

U POLJU UMJETNOSTI

IN THE ARTISTIC FIELD

3. međunarodna umjetničko-znanstvena konferencija
na temu umjetnosti i kreativnosti u obrazovanju,
Zagreb (Hrvatska), 1. – 2. rujna 2022.

3rd international artistic and scientific conference
on arts and creativity in education,
Zagreb (Croatia), September 1st to 2nd, 2022

Zagreb 2023.

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IZVORNI ZNANSTVENI RAD/ORIGINAL SCIENTIFIC PAPER

Abstract

Students of Teacher Education during their studies undertake courses of acquiring essential music performance skills lasting 3 to 5 semesters depending on the study programs at Croatian universities. Within the group classes, students need to develop the basic technique of playing instruments with keys or guitar and accurate intonation singing to perform the songs prescribed by the curriculum for early childhood and preschool education, as well as the curriculum for Music Culture of primary education. During the COVID-19 pandemic, the classes at universities were conducted as online learning, contact classes, or hybrid teaching model. The remote music training consisted of various forms of mentor's demonstration: synchronously as real-time teaching or asynchronously, by sharing the digital educational content with detailed explanations. However, some mentors used only written methods of teaching. The individual approach to each student is of great importance due to various initial predispositions of the students for music learning, so the mentor's control and adequate feedback were crucial. This research examines student opinion on distance learning and self-assessment of their music performance skills adopted during the pandemic. The results indicate a different approach of mentors and demand to add awareness and educate university teachers about digital technology to enhance their methodological activities. The research has been conducted through an online survey among university students in Zagreb, Split, Osijek, Rijeka, Zadar, and Pula.

Key words: *COVID-19 pandemic; distance learning; music class; playing an instrument; students' singing.*

Introduction

Students of teacher education studies in the programs of early and preschool education and primary school teacher education need to acquire essential music performance skills during the course of their studies. The study programs include both theoretical and practical aspects of studying music through various courses regarding the subjects of music culture, didactics of music teaching as well as singing and playing music instrument; guitar, piano or synthesizer. Therefore, the starting point of this research was actually found in the aforementioned fact that students at the faculties for teacher education need to acquire essential music performance skills. The purpose of their musical education needs to meet the demands of the prescribed curricula music activities intended for implementation in preschool and primary school environment.

Therefore, the *National curriculum for early childhood and preschool education* suggests that educators need to have a prerequisite for "encouraging the creative expression of the child's ideas, experiences and emotions in a range of artistic fields that include music, dance, theatre, literature and visual arts" (MZO, 2015). Furthermore, the curriculum for Music Culture in primary school determines specific domains (listening and getting to know music, expressing through and with music, music in context) which require higher level of musical competence of the teacher (GKGU-MZO, 2019).

The aforementioned curricular requests implemented in the study programs for teacher education result with the fact that students need to acquire not only the essential music performance skills but to be proficient in them at the very high level, with the aim to exhibit their functionality. In the published research those essential music performance skills – are also described as functional skills (Lyke, 1968; Exline, 1977; Chin, 2002; Young, 2010, 2013; Šulentić-Begić 2013; Nikolić 2015; Jurkić Sviben, Jeremić & Gortan-Carlin 2021). Functional skills, as Young defines them, are those skills that are prerequisite for "enhancing other types of musical learning" (Young, 2013, p. 60), but in our case, at the primary level, they refer to mastering the singing and playing of guitar, piano, or synthesizer, and are taught in groups during 3 to 5 semesters, depending on the study program. Various research (Lyke, 1968; Exline, 1977; Chin, 2002; Young, 2013) claim that there are up to 10 basic functional music performance skills, nevertheless Snell & Stringham (2021) have determined as many as 32 music performance skills, however referring to professional musicians. Therefore, most common functional music performance skills are music literacy, reading from a sheet (prima vista), harmonizing the melody, developing performance technique, interpretation, critical listening, analysis, improvisation, playing by ear, transposing, accompanying, performing certain repertoire, etc. (mainly for professional musicians) (Lyke, 1968; Exline, 1977; Chin, 2002; Young, 2010, 2013).

In the abovementioned context, preschool and primary school education students should acquire functional music performance skills which will enable them to perform singing, playing (percussion, using Orff-instrumentarium), playing an instrument to accompany singing (either-or: synthesizer, piano, guitar), listening to music, expressing and inducing musical creativity and implementing various musical games in daily educational practice (Šulentić-Begić, 2013; Nikolić, 2015; Jurkić Sviben, Jeremić & Gortan-Carlin, 2021). Consequently, the basic functional music performance skills are in the focus of our research, given the fact that they are actually the learning outcomes of the music classes taught at the faculties for teacher education.

Due to the fact that the outbreak of the Covid-19 pandemic in March of 2020 fundamentally changed the educational practice by implementing the information-communication technology and online learning, this research perceives the impact of pandemic on acquiring the aforementioned functional music performance skills. During the pandemic the classes at the universities were conducted in various forms: as online or e-learning classes, as contact classes and as the hybrid teaching model, so-called the blended learning model (Biasutti & Concina, 2020; Biasutti, Concina & Frate, 2019; Liu, 2020). Online or e-learning classes had been performed in synchronous (in real-time distance learning), asynchronous (sharing previously prepared digital educational content) or hybrid manner (the combination of synchronous and asynchronous learning) (Mičija Palić, 2021). Consequently, stakeholders of the education system have tried to optimize the manner, form and quality of distance learning:

> "E-learning has emerged as the best model in which using different LMSs for pupils, students and adults provides access to continuous education. The sudden transition of all teaching activities to distance learning and e-learning has put institutions of higher education in a very challenging position. Therefore, emerged the need to examine the quality of educational activities involving students in higher education institutions." (Šenjug Golub, Rajić & Dumančić, 2020, p. 48).

The most suitable form of online learning at higher education institutions during the pandemic was the use of LMS (Learning Management Systems) such as university e-learning platform Merlin, developed by the University Computing Centre – SRCE (SRCE, 2022). Despite various potentials of Merlin platform, the problems in e-learning functional music performance skills were numerous, due to the lack of previously prepared digital educational materials, insufficient teachers' and students' knowledge in using information-communication technology in classes, unavailability of computers, internet, musical instruments, and so on. Therefore, the aim of this research was to examine teacher education and early childhood and preschool education students' opinion on distance learning and their self-assessment of functional music performance skills adopted during the pandemic.

Methods

Taking into consideration the stated objective, this research tried to determine the positive and negative aspects of the teaching functional music performance skills in the e-learning process, likewise, exploring the possibilities to enhance online learning with the purpose of amelioration of the quality of learning outcomes in distance learning. With regard to the basic goal of the research, these research problem and hypothesis have been tested:

Research questions and problems

1. How long have students attended distance learning?
2. Did the students have satisfactory conditions for monitoring distance learning (which devices they used, which applications and how the teaching was conducted – synchronously or asynchronously, did they have a satisfactory peaceful place to work)?
3. Have university teachers conducted distance learning in a satisfactory manner?
4. Do students think that during distance learning they have acquired a satisfactory level of competencies necessary for conducting music activities in preschool and primary education?
5. What was the students' satisfaction with certain aspects of distance learning (personal digital knowledge, communication, availability of digital contents, evaluation and grading, timely feedback, teachers' response readiness etc.)?
6. Do students find distance learning more demanding than contact learning?

Hypothesis

H1. Students find distance learning more demanding than contact learning.

H2. There is a difference in distance learning satisfaction between Early childhood and Preschool teacher education students and Teacher education students.

H3. There is a difference in the satisfaction of conducting distance learning between synchronous and asynchronous teaching model.

Instrument, participants and procedure of research implementation

The research was conducted in April 2022 through an online survey among university students of Teacher education and Early childhood and Preschool education studies in Zagreb, Split, Osijek, Rijeka, Zadar, Pula and Slavonski Brod. As the instrument of this research the survey has been generated, containing 18 questions among which were the initial five questions related to sociodemographic indicators and other questions that have examined students' opinions about certain segments of the remote teaching.

A total of 124 students participated in this research (Table 1), among which 98 % were predominantly female students, which is in accordance with the ratio of early childhood and preschool as well as teacher education students at Croatian universities. The largest number of the participants was in the age group of 21-23 years old (51 %), while equal number was in the age groups of 18-20 and 24-26 years old (19 % in each group) and only 12 % of the participants were over the age of 26. Furthermore, 56 % were students of Teacher education study program, while 44 % of them were enrolled in the Early childhood and preschool education study program (ECPE), while the most represented were the students of the 2nd year of undergraduate Early childhood and preschool education program (31 %) and of the 4th year of Teacher education program (26 %), most of them as the full-time students (88 %), likewise, all of them were enrolled in the online learning during the lockdown caused by the outburst of the COVID-19 pandemic.

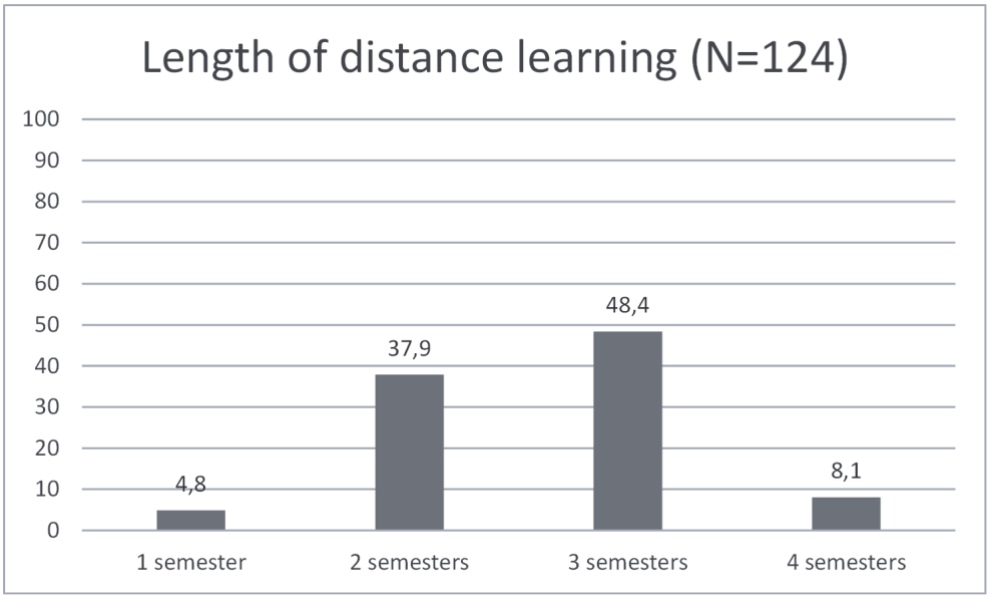
Table 1.
Research sample (N=124)

VARIABLE	LABEL	PERCENTAGE
Gender	Male	2
	Female	98
Age	18-20	19
	21-23	51
	24-26	19
	More than 26	12
Study program	Early childhood and preschool education (ECPE)	44
	Teachers´ education study program	56
Year of study	2. year of undergraduate study ECPE	31
	3. year of undergraduate study ECPE	11
	1. year of graduate study ECPE	1
	2. year of graduate study ECPE	2
	1. year of teachers` study	1
	2. year of teachers` study	9
	3. year of teachers` study	12
	4. year of teachers` study	26
	5. year of teachers` study	8
Study type	Full-time students	88
	Part-time students	12
E-learning mode	Enrolled in online learning	99

Results

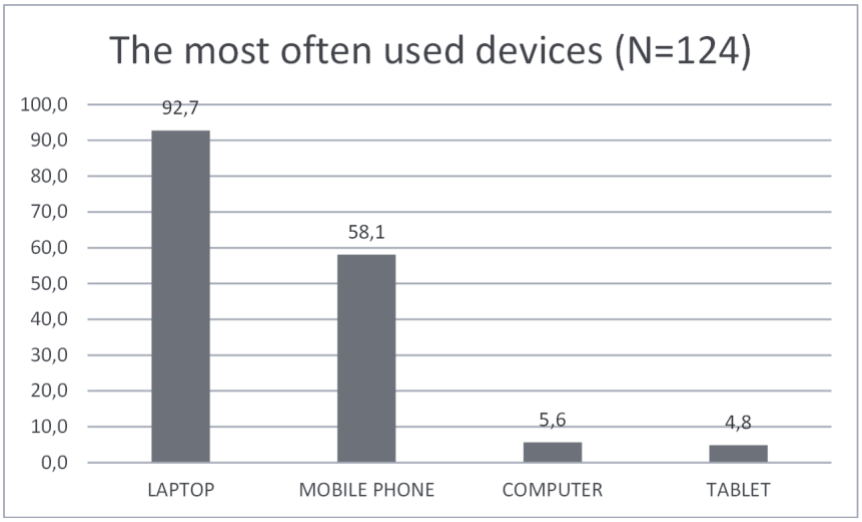
Regarding the first problem that was considered in this research, i.e., the length of distance learning, the results have indicated that the majority of students (99 %) have been enrolled in distance learning classes during the lockdown caused by COVID-19 pandemic (Table 1) and the largest share have specified that they attended it for 3 semesters (48 %) or 2 semesters (38 %) (Chart 1).

Chart 1.
Length of distance learning



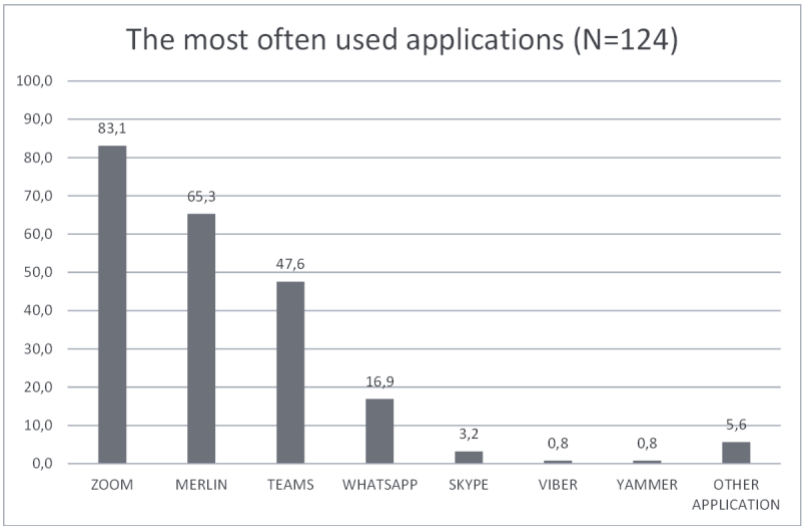
Considering the issues of acquiring functional music performance skills during online learning, rather significant aspect was the use of information and communication technology, taking into account the fact that hardware and software prerequisite as well as the accessibility to the stable internet network, musical instruments and positive learning-based environment were affecting the quality of educational process (Calderón-Garrido, Gustems-Carnicer i Faure-Carvallo, 2021; Koutsoupidou, 2014; Kruse, Harlos, Callahan, Herring, 2013; Svalina 2021).
Therefore, the second research problem examined if the students had satisfactory conditions for monitoring distance learning (which devices they used, which applications were used mostly represented and how was the distance teaching implemented – synchronously, asynchronously or in the blended manner). The results showed that students mostly used laptops (93 %) and more than half of them (58 %) used mobile phone to participate in the distance learning classes (Chart 2), while PC computers and tablets were used by approximately 5 % of the participants. Thus, the results are quite satisfactory considering that computers in general (laptops and desktops) is a satisfactory mean of monitoring online classes, in contrast to the situation at the lower levels of the educational system, where inappropriate digital devices (mobile phones, tablets) lacking acceptable quality of sound and screen resolution were predominantly used for online music classes (Mičija Palić, 2021).

Chart 2.
The most often used devices in distance learning



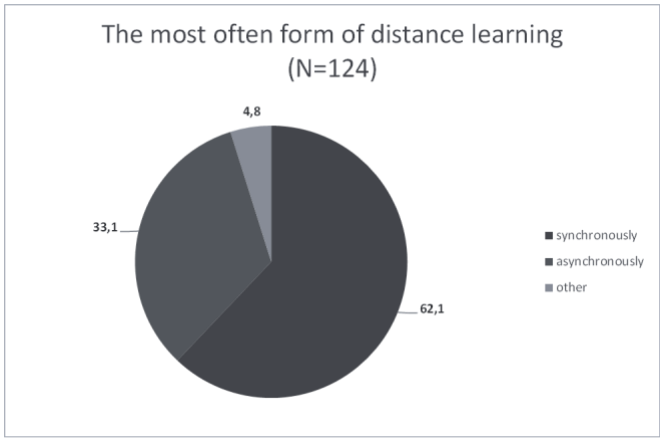
In the following part of the research, after determining the type of hardware used in online learning, the research problem defined at the very beginning considered which software applications and online learning platforms or LMS-s were applied during distance learning, taking into account the fact that in addition to the hardware presuppositions of the available devices, the software applications also had a significant influence in the manner of conducting online learning classes (Kisiel, 2020). The results showed that participants mostly used Zoom (83 %) and Merlin (65 %), while almost half of students used Teams (48 %), only 17% of them used WhatsApp, 3 % Skype, almost 6 % other, unindicated platforms, and none of them used the Webex platform (Chart 3).

Chart 3.
The most often used applications in distance learning



The important part of this research was to determine the mostly used model of e-learning, regarding in what way the online classes have been held – synchronously (real-time video calls e.g., 45 minutes), asynchronously (by exchanging audio / video recordings and other materials with teachers / recording one`s own performance of the composition etc.) or in the other forms such as blended learning, or even contact classes in the controlled environment without health risk. Most common distance learning classes were synchronously (62 %), while almost one third of the classes have been held asynchronously (33 %) and only 4,8 % in some other, unindicated model (Chart 4).

Chart 4.
The most often used form of distance learning



As the final part of the abovementioned second research problem, we have examined the satisfactory conditions for monitoring online classes by asking students if they had satisfactory conditions for acquiring functional music performance skills in a virtual environment (Chart 5) and satisfactory peaceful place for work and following online classes (Chart 6), the so-called positive learning-based environment. Almost all respondents (90 %) had satisfactory conditions to follow distance learning – 40 % mostly and 51% completely. As this was asked on Likert scale from 1 to 5, average grade was also calculated, and it is possible to conclude that in average they had completely satisfied conditions for following the online classes (Table 2). Regarding the peaceful place for distance learning, 48 % of students perceive it completely and 35 % mostly peaceful, while the average grade showed they are mostly peaceful (Table 2).

Chart 5.
Satisfactory conditions to follow distance learning of music subjects in virtual environment

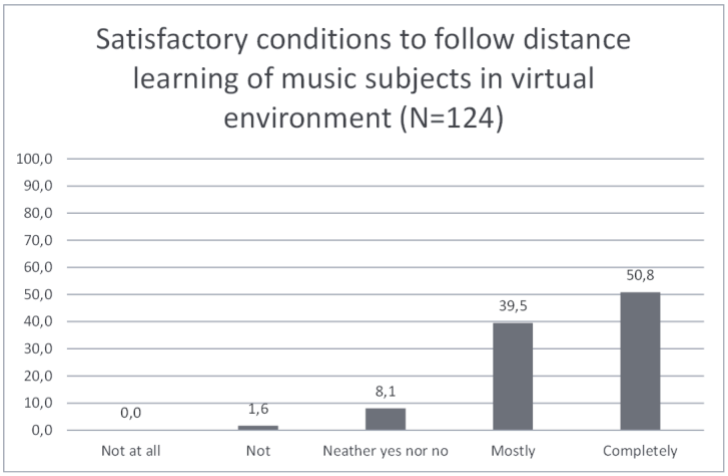
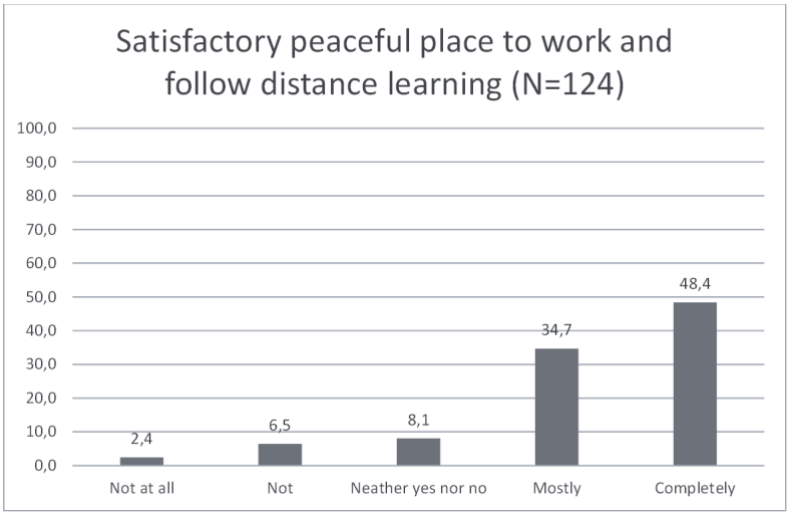
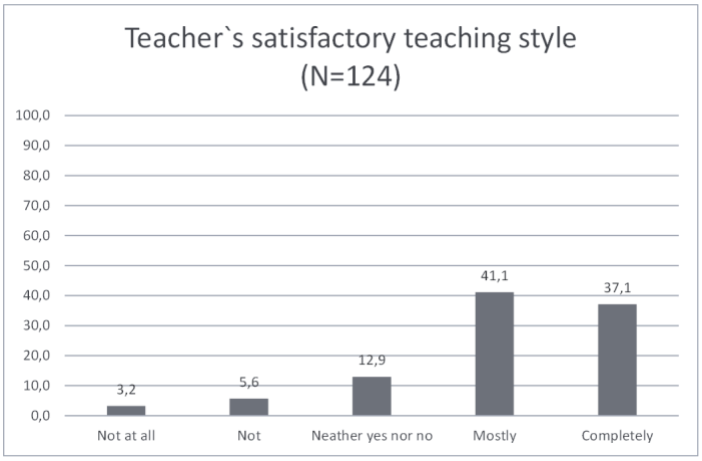


Chart 6.
Satisfactory peaceful place to work and follow distance learning



Thereafter, the third research problem referred to the quality of the online classes, so we wanted to examine if teachers have conducted distance learning in a satisfactory manner (Chart 7). The results showed that 78 % of students think that teaching manner was satisfactory – 37 % of them think it was completely and 41% mostly satisfactory, while average grade is in the category of mostly satisfactory manner(Table 2).

Chart 7.
Teacher`s satisfactory teaching style



Finally, the students' self-assessment of the level of acquired functional music performance skills and competencies was in the scope of the research, subsequently we tried to find out if the students thought they are able to conduct music activities in preschool and primary education after monitoring the online classes. The results showed that 61 % of students acquired substantial level of competencies – 27 % completely and 34 % mostly (Chart 8), while average grade is in category of mostly acquired (Table 2). However, 24 % of the participants thought they neither did or didn't acquire satisfactory level of functional music performance skills, and 15 % of them indicated their unsatisfaction (Chart 8).

Chart 8.
Acquired competencies

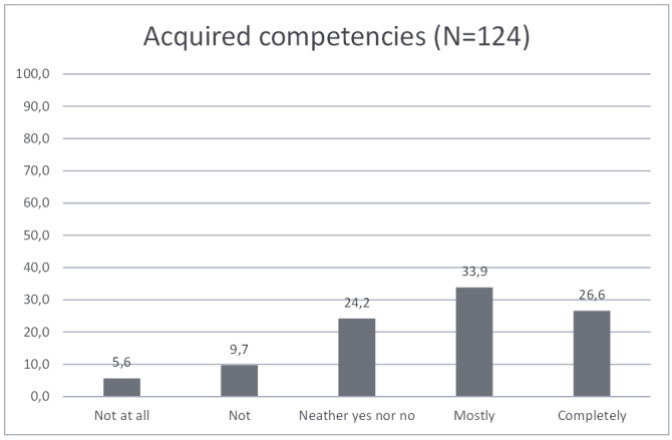


Table 2.
Descriptive statistics of satisfactory conditions, peaceful place, teaching style and acquired competencies

VARIABLE	M	SD	Normality test	C	D
Satisfactory conditions	4,4	0,71	0,00	5,0	5,0
Satisfactory peaceful place	4,2	1,00	0,00	4,0	5,0
Satisfactory teaching style	4,0	0,22	0,00	4,0	4,0
Acquired competencies	3,7	1,14	0,00	4,0	4,0

LEGEND: M – mean, SD – standard deviation, Normality test – Kolmogorov Smirnov normality test, C – median; D - mode

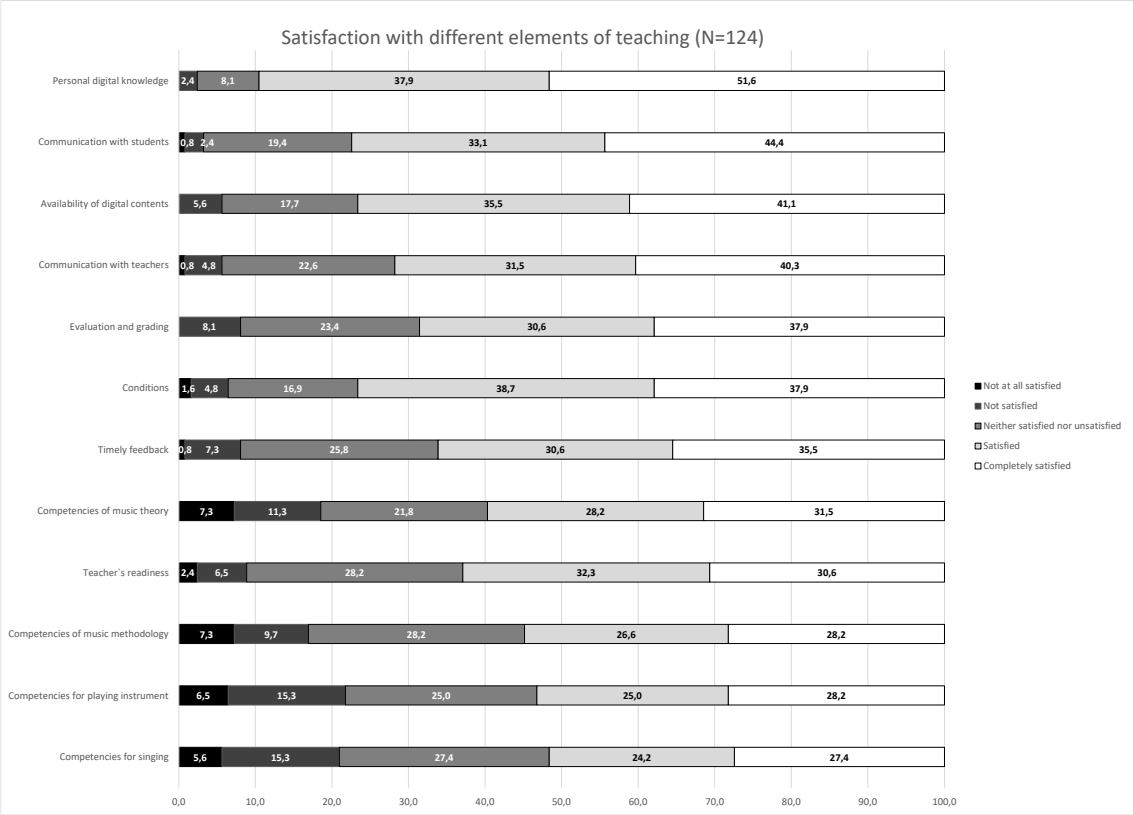
While examining students' satisfaction with certain aspects of distance learning in Chart 9 and Table 3, it is noticeable that the participants were mostly satisfied with personal digital knowledge, communication with other students, availability of digital contents, conditions in general, communication with teachers and evaluation and grading.

Table 3.
Descriptive statistics of students' satisfaction with certain aspects of distance learning

VARIABLE	M	SD	Normality test	C	D
Personal digital knowledge	4,4	0,74	0,00	5,00	5,00
Communication with students	4,2	0,88	0,00	4,00	5,00
Availability of digital contents	4,1	0,90	0,00	4,00	5,00
Conditions	4,1	0,94	0,00	4,00	4,00
Communication with teachers	4,1	0,95	0,00	4,00	5,00
Evaluation and grading	4,0	0,97	0,00	4,00	5,00
Timely feedback	3,9	0,99	0,00	4,00	5,00
Teacher`s readiness	3,8	1,02	0,00	4,00	4,00
Competencies of music theory	3,7	1,24	0,00	4,00	5,00
Competencies of music methodology	3,6	1,20	0,00	4,00	3,00
Competencies for playing instrument	3,5	1,23	0,00	4,00	5,00
Competencies for singing	3,5	1,21	0,00	4,00	3,00

LEGEND: M – mean, SD – standard deviation, Normality test – Kolmogorov Smirnov normality test, C – median; D - mode

Chart 9.
Satisfaction with different elements of teaching



Additional analyses, conducted in order to find potential differences in perceived satisfaction with different elements of teaching, using nonparametric Friedman test, found statistically significant difference ($\chi^2(11) = 161.78$; $p < .01$) between them. Separate Wilcoxon test between all pairs showed (Table 3b) that there are many differences between variables and mostly it can be concluded that element the students were most satisfied, and more than with all other elements was Personal knowledge. Chart 9b shows more precisely all the differences.

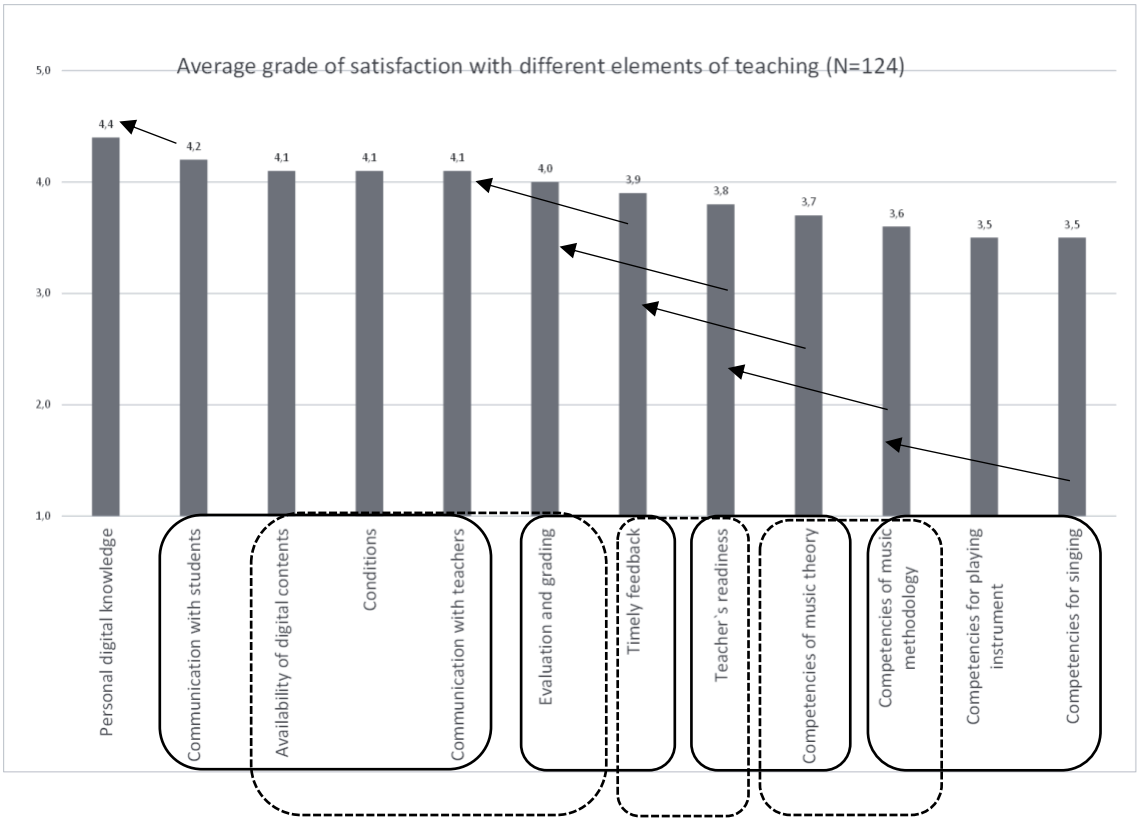
Table 3b.

Significant differences between paired elements of students' satisfaction with certain aspects of distance learning using Wilcoxon nonparametric testing

VARIABLE	M	2	3	4	5	6	7	8	9	10	11	12
1. Conditions	4,1	**	-	-	**	-	-	-	**	**	**	**
2. Personal digital knowledge	4,4		**	**	**	**	**	*	**	**	**	**
3. Availability of digital contents	4,1			-	**	-	*	-	**	**	**	**
4. Communication with teachers	4,1				**	-	-	-	**	**	**	**
5. Teacher`s readiness	3,8					*	-	**	**	**	-	*
6. Evaluation and grading	4,0						-	*	**	**	**	**
7. Timely feedbacks	3,9							**	**	**	*	**
8. Communication with students	4,2								**	**	**	**
9. Competencies for playing instrument	3,5									-	*	-
10. Competencies for singing	3,5										-	-
11. Competencies of music theory	3,7											-
12. Competencies of music methodology	3,6											

LEGEND: M – mean, ** - significant on 1 % level, * - significant od 5 % level, non-significant

Chart 9b.
Significance between average grade of perceived satisfaction with different elements of teaching



Precise inside at achieved differences shows that the students were most satisfied with the element of personal digital knowledge. Also, Communication elements, contents and conditions are on the second place and perceived as similar in terms of satisfaction, although Communication with students is the only of them that is perceived more satisfying than Evaluation and grading, while all other elements were perceived the same as evaluation. Third group of satisfactory elements is evaluation and feedback; element of Evaluation and grading is differing significantly from Teacher readiness, while Timely feedback is on the same satisfactory level as Teacher readiness. Fourth group of elements according to satisfaction is Teacher readiness and Competences of music theory, which are the same and readiness is more satisfactory than all other competencies, while Competencies of music theory did not differ from Competencies of music methodology. Competencies of music methodology, playing the instrument and singing are the same and have the lowest satisfaction level. To conclude, it is noticeable that students were less satisfied with their musical competencies than all the other elements of online teaching, especially competencies for playing an instrument and singing. Elements connected with teachers are more satisfactory and even more satisfactory were conditions, contents and communication. Accordingly, the most satisfactory element of teaching is personal digital knowledge.

Hypothesis testing

Finally, in this research the three hypotheses were tested. Firstly, the course of the research examined if the students found distance learning more demanding than contact learning (H1). Normality testing showed that both distributions – for distance learning and contact learning – differ from normal distribution. Nonparametric Wilcoxon Signed Ranks Test showed that students do not differ in perception of two types of learning ($Z = 0.60$; $p < .01$). Hence, both types of learning are perceived as neither demanding nor undemanding with average grade around 3 (Table 4).

Table 4.

Descriptive statistics of demandingness of distance and contact learning

VARIABLE	M	SD	Normality test	C	D
Demandingness of distance learning	3,2	1,17	0,00	3,00	3,00
Demandingness of contact learning	3,1	1,03	0,00	3,00	3,00

LEGEND: M – mean, SD – standard deviation, Normality test – Kolmogorov Smirnov normality test, C – median; D - mode

Thereafter, we tested hypothesis (H2) regarding the difference in distance learning satisfaction between Early childhood and Preschool teacher education students and Teacher education students. All the results obtained by using Mann Whitney nonparametric test didn't show any difference between two groups of respondents (Table 5).

Table 5.

Mann Whitney test in testing differences between Early and preschool education and Teachers´ education regarding the distance learning satisfaction

VARIABLE	Z	p
Satisfactory teaching style	-0,50	0,61
Acquired competencies	-0,67	0,51
Personal digital knowledge	-0,12	0,91
Communication with students	-0,18	0,86
Availability of digital contents	-0,78	0,43
Conditions	-1,11	0,27
Communication with teachers	-0,46	0,65
Evaluation and grading	-0,90	0,37
Timely feedback	-0,12	0,91
Teacher`s readiness	-0,55	0,58
Competencies of music theory	-1,03	0,30
Competencies of music methodology	-0,11	0,92
Competencies for playing instrument	-1,14	0,25
Competencies for singing	-1,09	0,28

LEGEND: Z – Mann Whitney U test, p - significance

Finally, we tested the third hypothesis (H3) in order to determine if there was a difference in the satisfaction of conducting distance learning between synchronous and asynchronous teaching model. The results obtained by using Mann Whitney nonparametric test indicated that there

wasn't any difference between synchronously (real-time video calls e.g., 45 minutes) and asynchronously (by exchanging audio / video recordings and other materials with teachers / recording one`s own performance of the composition) teaching model between two groups of respondents (Table 6).

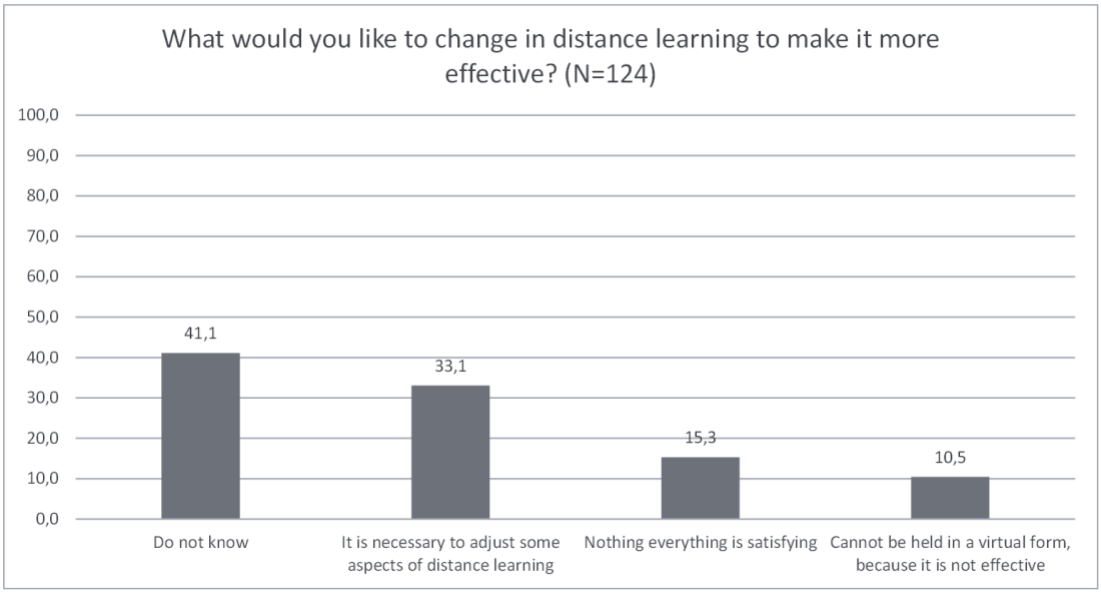
Table 6.
Mann Whitney test in testing differences between synchronously and asynchronously teaching

VARIABLE	Z	p
Satisfactory teaching style	-0,50	0,61
Acquired competencies	-0,67	0,51
Personal digital knowledge	-0,12	0,91
Communication with students	-0,18	0,86
Availability of digital contents	-0,78	0,43
Conditions	-1,11	0,27
Communication with teachers	-0,46	0,65
Evaluation and grading	-0,90	0,37
Timely feedback	-0,12	0,91
Teacher`s readiness	-0,55	0,58
Competencies of music theory	-1,03	0,30
Competencies of music methodology	-0,11	0,92
Competencies for playing instrument	-1,14	0,25
Competencies for singing	-1,09	0,28

LEGEND: Z – Mann Whitney U test, p - significance

In the last part of the research, participants answered a question about the need to improve online learning, in order to achieve its effectiveness within the possible implementation in the future educational practice (Chart 10). Most of the participants (41 %) stated that they don't have knowledge what to change in online learning practice, while 33 % of them indicate the necessity to adjust some aspects of distance learning (availability of information-communication technology, education for students and teachers on the use of information-communication technology in teaching, adaptation of the curriculum, adaptation of teaching materials and content, availability of professors, availability of digital educational content, holding classes in real time, flexible schedule, etc.). Nevertheless, 15 % of students didn't find necessary to implement any changes in the existing online learning practice, while 10 % of them express a decidedly negative attitude towards online learning, stating that it is impossible to learn functional music performance skills in the virtual form of teaching (Chart 10).

Chart 10.
Improving the distance learning with the aim to achieve its effectiveness



Discussion and conclusion

The starting point of this research was the necessity of early childhood and preschool education as well as teacher education students, to acquire essential functional music performance skills during the course of their studies. Taking into consideration the particular aspects of teaching functional music performance skills and curricular requests implemented in the study programs for teacher education, the aim of this research was to examine the possibilities and circumstances for obtaining the aforementioned music competencies in the context of distance learning, implemented in the educational practice during the COVID-19 pandemic. In order to achieve the main objective of the research, predominantly the students' opinion on distance learning and their self-assessment of functional music performance skills adopted during the pandemic were surveyed in this research.

The research was conducted in April 2022 through an online survey among university student of Teacher education and Early childhood and Preschool education studies in Zagreb, Split, Osijek, Rijeka, Zadar, Pula and Slavonski Brod, while the total of 124 students participated in this research. The results showed that almost all of the student (99 %) have been enrolled in distance learning classes during the COVID-19 pandemic and the majority of them attended online classes during 3 semesters (48 %). Considering the various issues of distance learning the results indicated that students mostly used adequate devices for monitoring online classes (93 % of them used laptops) which differs from the situation in primary and secondary music education in Croatia (Mičija Palić, 2021). Furthermore, students mostly used Zoom (83 %) and Merlin (65 %) platforms, thus indicated that synchronously online classes held in real-time manner were predominant (62 % of students had synchronously online learning). Given the satisfaction of students with the conditions to follow distance learning, 90 % of them expressed their satisfaction with the conditions and the availability of a peaceful place to work. Nevertheless, 78 % of students think that teaching manner of distance learning was satisfactory and 61 % of them

indicate that they have acquired substantial level of musical competencies during distance learning.

While examining the students' satisfaction with certain aspects of distance learning the obtained results showed that participants were mostly satisfied with personal digital knowledge, while the competencies of music methodology, playing the instrument and singing showed the lowest satisfaction levels, thus indicating to the stakeholders of the educational system the necessity to improve the distance learning of functional music performance skills. Additionally, after testing three hypotheses we can conclude that students perceive both distance and contact learning equally demanding, indicating the same level of satisfaction with distance learning and synchronous / asynchronous learning. Lastly, 33 % of the participants indicate the necessity to improve online learning, while 10 % were decisively against online classes in the context of acquiring functional music performance skills.

Although a very high level of satisfaction with certain aspects of online classes was expressed in this research, the level of acquired skills will be demonstrated only with their future implementation in educational practice. Despite the favorable results, it is necessary to improve the possibilities and predispositions of e-learning and to keep it at a high level, as one of the auxiliary means that can be implemented in special educational situations.

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Poučavanje studenata odgojiteljskog i učiteljskog studija funkcionalnim glazbeno-izvodilačkim vještinama u doba pandemije COVID-19

Sažetak

Studenti odgojiteljskih i učiteljskih studija u Republici Hrvatskoj tijekom školovanja prolaze program usvajanja temeljnih glazbeno-izvodilačkih vještina u trajanju od tri do pet semestara ovisno o studijskim programima na hrvatskim sveučilištima. Studente je potrebno unutar grupne nastave podučiti elementarnoj tehnici sviranja instrumenta s tipkama ili gitare i intonativno točnog pjevanja, kako bi mogli odsvirati i otpjevati pjesme propisane kurikulom za Glazbenu kulturu u primarnom obrazovanju. Tijekom pandemije koronavirusa nastava se na sveučilištima odvijala na razne načine: od modela virtualne nastave na daljinu, do kontaktne nastave te hibridnog modela nastave (kombinacije dvaju navedenih modela). Umjetnička nastava glazbeno-izvođačkih vještina sastoji se od različitih oblika i metoda mentorove demonstracije pri usvajanju novih sadržaja pjevanja i sviranja koja se i putem online nastave ponekad odvijala sinkrono – demonstracijom u realnom vremenu, a katkad i asinkrono – dijeljenjem digitalnih obrazovnih sadržaja kojima se objašnjava usvajanje i uvježbavanje zadane tematike te kombinacijom navedenih modela. Pritom je izrazito važan individualni pristup svakome studentu unatoč grupnoj organizaciji nastave glazbe, zbog različitih studentskih inicijalnih predispozicija za nastavu glazbe, do mentorove kontrole usvojenih studentskih vještina i znanja te adekvatne brze povratne informacije prema studentu.

Cilj ovoga rada je ispitati mišljenje studenata o oblicima umjetničke nastave koju su imali tijekom pandemije koronavirusa, te determinirati samoprocijenjenu razinu zadovoljstva načinom provođenja iste kao i samoprocjenu vlastitih kompetencija u području funkcionalnih glazbeno-izvodilačkih vještina usvojenih navedenim oblicima nastave. Rezultati upućuju na vrlo različit pristup mentora umjetničkoj nastavi i nužnost prilagođavanja metodičkog pristupa poučavanja glazbeno-izvođačkih vještina. Istraživanje je provedeno putem online upitnika među studentima Sveučilišta u Zagrebu, Splitu, Osijeku, Rijeci, Zadru i Puli.

Ključne riječi: *glazbena nastava; pandemija COVID-19; nastava na daljinu; pjevanje studenata; sviranje instrumenta.*

The potential of images: the case of the History, Geography and Social Sciences textbook in Chile / Potencijal slika: slučaj udžbenika povijesti, geografije i 64 društvenih znanosti u Čileu

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IZVORNI ZNANSTVENI RAD/ORIGINAL SCIENTIFIC PAPER

Resumen: Esta investigación recoge tránsitos, circulaciones e intensidades de y con las imágenes del siglo XX. Particularmente, a partir de las imágenes que se encuentran en el libro de texto de enseñanza de historia de tercer año de la educación secundaria pública en Chile (de distribución nacional). Las circulaciones con las imágenes, van desde las decisiones editoriales, al encuentro con el equipo docente de historia, y su estudiantado. Este artículo se centra en el encuentro de las imágenes con la experiencia de los jóvenes en el taller de prácticas creativas en el Liceo (LMVA). De manera que esta contribución plantea que, si se quiere dar una mirada crítica de la cultura visual o incluso de las imágenes, la crítica no puede ser contra las imágenes, tampoco contraponiéndole la temporalidad de la lectura, sino <con> ellas. El interés de esta comunicación entonces es explorar cómo un trabajo <de> las imágenes, <por> las imágenes, <entre> las imágenes, y <con> las imágenes, puede sugerir apartarse de un régimen de visibilidad dominante y, en ese sentido, proponer <imágenes fulgurantes> a partir de los desplazamientos del propio estudiantado. El abordaje de esta investigación es indagatorio cualitativo, un estudio de caso de corte etnográfico con métodos de recogida de investigación basada en las artes (IBA).
Palabras claves: imágenes fulgor; investigación basada en las artes; entre imágenes; prácticas creativas; nuevos repertorios visuales; tránsitos.
Abstract: This research collects transits, circulations and intensities of and with images of the twentieth century. Particularly, from the images found in the history textbook for the third year of public secondary education in Chile (nationally distributed). The circulations with the images range from editorial decisions to encounters with the history teaching staff and their students. This article focuses on the encounter of images with the experience of young people in the workshop of creative practices in the Liceo (LMVA). Thus, this contribution argues that, if we want to take a critical look at visual culture or even at images, the critique cannot be against the images, nor against the temporality of reading, but <with> them. The interest of this communication is therefore to explore how a work <of> the images, <by> the images, <between> the images, and <with> the images, can suggest to move away from a dominant regime of visibility and, in this sense, to propose <flashing images> from the displacements of the students themselves. The approach of this research is qualitative inquiry, an ethnographic case study using arts-based research (ABR) collection methods.
Keywords: arts-based research; between images; creative practices; images radiance; new visual repertoires; transits.

Introducción o las potencialidades con las imágenes

Una de las claridades propuestas para atravesar esta investigación, es que, "si se quiere dar una mirada crítica de la cultura visual o incluso de las imágenes, la crítica no puede ser contra las imágenes, tampoco contraponiéndole la temporalidad de la lectura, sino *con* ellas" (Soto, 2020, p. 15). En esta misma línea, esta investigación ha procurado dejar de mirar en polos opuestos a las personas que se relacionan con las imágenes (editores, docentes y estudiantado), pues tratar "con imágenes puede que no sea [solo] cuestión de la mirada, al menos no de como se ha construido" (Soto, 2020, p. 15). Bajo estas ideas, el interés en este artículo (que es parte de una investigación doctoral mayor) es explorar cómo un trabajo *de* las imágenes, *por* las imágenes, *entre* las imágenes, y *con* las imágenes, puede sugerir apartarse de un régimen de visibilidad dominante (Soto, 2020) y en ese sentido, proponer <imágenes fulgurantes>. Siendo el punto de partida visual, o el *a partir*, las imágenes del Libro de Texto de Historia, Geografía y Ciencias Sociales de tercer año de secundaria. Documento distribuido nacionalmente en los establecimientos educacionales públicos del país.

¿Cómo participar en una imagen? Planteó Soto (2020), sugiriéndonos pensar que es en la materialidad, en los deseos y fuerzas que esta acumula, en las situaciones que forma y en la que se generan participaciones posibles. En este artículo podemos observar que fue el taller de prácticas creativas ofrecido a los estudiantes de tercer año de educación secundario del LVMA, el que abrió una pequeña comunidad de prácticas y, por tanto, la generación de participaciones posibles, como lo sitúa la autora (Soto, 2020). Donde, de alguna manera, se ejercitaron formas de *ser* en torno a las imágenes, prácticas que no se adaptaron necesariamente a las dominantes. En cambio, fue una participación-colaborativa-creativa con el estudiantado. Con ellos nos relacionamos *con* las imágenes del libro de texto a través de prácticas que dejaron en evidencia que ellas son punto de partida y no de llegada (como suele ocurrir en experiencias de aula, donde las imágenes suelen ser registros concluyentes de episodios de la historia). Por lo que son imágenes que brindan oportunidades o potencialidades, en la medida que transitamos *entre* ellas. Por esto el taller de prácticas creativas, se desarrolla a través de "una perspectiva de las imágenes que busque lo improbable" (Soto, 2020, p. 40). Lo que necesariamente "abre la pregunta por cómo nos relacionamos con nuestros modos de representación y con nuestras formas de simbolización" (Soto, 2020, p. 40). Proponer estas preguntas al estudiantado, sugirió pasar del tránsito entre imágenes a la creación de un nuevo repertorio de ellas.

Método

El trabajo de campo se realizó en Chile, en un Liceo (LMVA) público de la capital, Santiago (ver Imagen 1). Sostuve una permanencia de tres meses en el establecimiento educacional, involucrándome en el cotidiano y en los tiempos escolares, lo que sugiere una mirada metodológica de corte etnográfico al proceso. Este comenzó con mi participación observante (Guber, 2001) en las clases de Historia y Geografía de tercer año de secundaria. Para luego, conseguir una agencia mayor junto con los estudiantes en el taller de prácticas creativas. La forma metodológica de esta indagación es posicionada y puedo ubicarla bajo el paraguas de la perspectiva construccionista (Gergen y Gergen, 2004; Hernández, 2007; Íñiguez, 2003).

Para explorar los *entre imágenes*, fue preciso desplegar una amplia gama de prácticas interpretativas interconectadas con notas de campo multimodales (Hernández-Hernández y Sancho-Gil, 2018): conversaciones; entrevistas semiestructuradas (Harper en Powell, 2010);

diario de campo y notas visuales (Banks, 2010; Powell, 2010) -fotografías, dibujos, esquemas etc.-. Siempre con la esperanza de obtener una mejor comprensión de la materia en cuestión.
El estudio de campo se presentó como un proceso complejo, que dio cuenta de un contexto situacional de las imágenes que no requería del análisis de cada una de ellas, si no, su puesta en relación. Me refiero fundamentalmente a reconocer los *entre* imágenes, aquellas relaciones o momentos intersticiales, espacios entre tiempos o lugares, distancias o cercanías entre dos cuerpos o entre dos partes de uno.

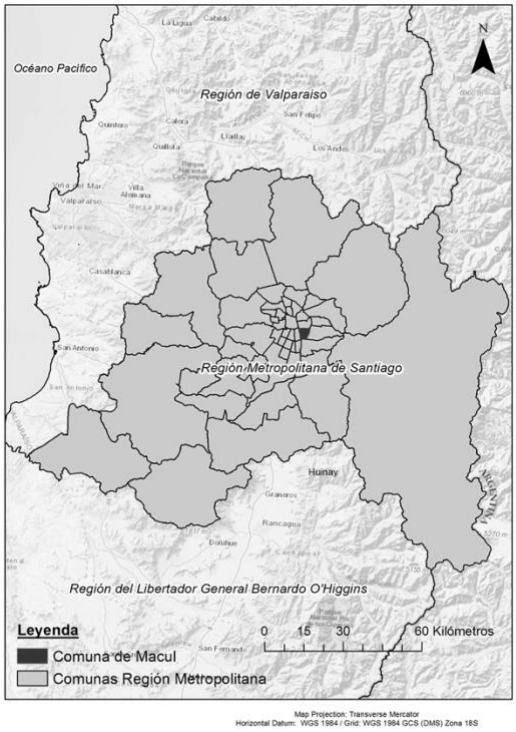


Imagen 1.Región Metropolitana de Chile**.**
Fuente: Elaboración propia en base a Biblioteca del Congreso Nacional de Chile.

Discusión: Transitar entre imágenes

En esta comunicación trabajo el concepto de transitar *entre* imágenes, como vaivén que implica pensar en la posibilidad de "otras imágenes" o, en la generación de "nuevas imágenes". Asimismo, esta generación de nuevos sentidos de posibilidad a partir de las imágenes, me permite pensarlas (o con el estudiantado vivirlas) como dispositivo y potencialidad. Ahora bien, las posibilidades para "agitar" las imágenes se generan en la medida en que, con los jóvenes colaboradores del taller de prácticas creativas, conseguimos disentir de las imágenes estables que se nos entregaban por definición o *a priori* en las aulas. De alguna manera, con el estudiantado se encontraron "grietas interpretativas", vías de relaciones otras, en torno a las imágenes fijas del libro de texto, para dar paso a *imágenes fulgurantes*, que vibran y se despercuden de interpretaciones estables. Advirtiendo estas "grietas" como espacio o apertura que permite la generación de las imágenes fulgor, como si estas fueran intersticios de un tejido, un espacio generado entre dos cuerpos, o entre la trama de un tejido.

La cuestión central en este artículo es pensar en los elementos de tensión provocados junto al estudiantado. Es decir, pensar en cómo *habitamos* los *entre* imágenes. Teniendo en cuenta que el espacio de "aparición" de estas fisuras, así como el de imágenes (nuevas o no), "no solo implica la cuestión de cómo aparecemos, sino también son modos de estar expuestos, [pues] toda aparición está siempre al borde de su desaparición" (Soto, 2020, p. 124-125). Por ello, el desafío es también movilizar la aparición, o sugerir la "agitación" de las cosas, poniendo en cuestión (Butler, 2017, citado en Soto, 2020), "sus premisas epistemológicas naturalizadas de visibilidad y transparencia" (Soto, 2020, p. 124-125), y esto es lo que fundamentalmente hicimos (ver Imagen 2) con los jóvenes en el taller de prácticas creativas, a partir del diálogo.

Si se ve a través del lente de Rancière (2009), se puede argumentar que estas experiencias alteradas nos recuerdan que lo posible surge por medio de la "menor" intervención (Tanke, 2010). En este caso más que de la acción extraordinaria, surge en el Taller. Donde se generaron alteraciones propias del gesto de desobstruir aperturas en multi-direcciones o circuitos alternativos, que, hasta el momento, habían sido principalmente de un solo sentido en el libro de texto. Habría que mirar entonces estos primeros tránsitos *entre* imágenes.

Imagen 2. Conversación Taller Prácticas Creativas
Fuente: Elaboración propia.

Los primeros tránsitos entre imágenes

Las imágenes no se reducen a lo visible, fue una de las primeras cuestiones que tuve como horizonte para la realización del taller de prácticas creativas. Consolidación epistemológica que fue también anticipación que me ofreció tanto la profesora como el profesor, en nuestras conversaciones. Por ejemplo, cuando el profesor F me habló de imágenes que parecen ser formas instaladas "desde arriba". Expresión que busca criticar la posición dada a ciertas imágenes, y que dejar que las imágenes parecen estar dispuestas en el libro de texto para consolidar miradas desde lo institucional (o desde figuras de poder), acerca de procesos sociales o hechos nacionales:

> **Voz profesor F:** *¡Desde arriba! [exclamó el profesor queriendo referirse a una mirada desde lo institucional]. Es un absurdo la portada de este libro* (ver, Imagen 3)*. Por último, en cuarto [último año de la escolaridad] ya se ve institucionalidad.*

Por último, si lo quieres enfocar como formación ciudadana lo trabajas en ese curso (Transcripción, conversación 10 de mayo 2018).

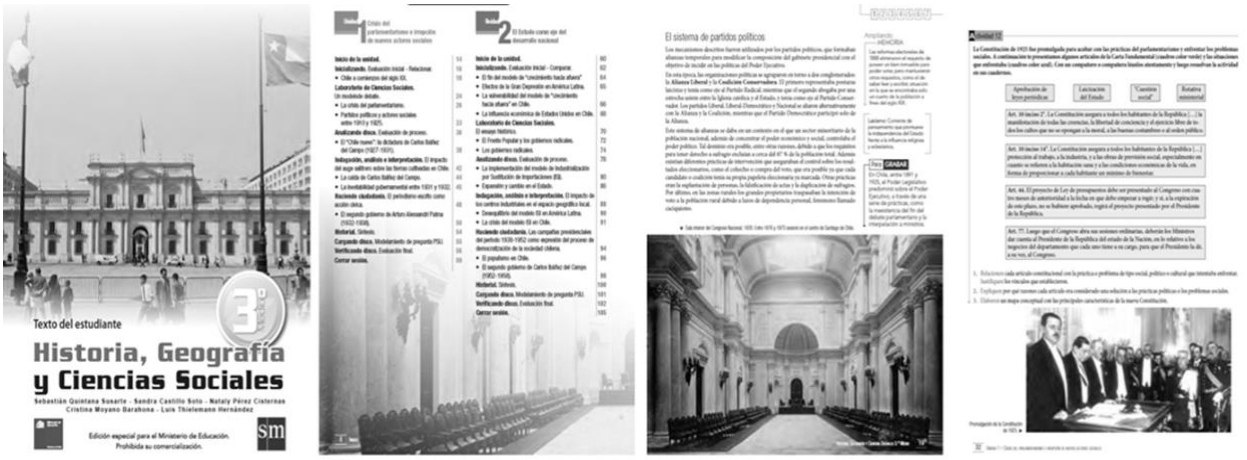


Imagen 3. Mirada desde lo institucional

Fuente: Elaboración propia, imágenes extraídas del Libro de Texto de Historia, Geografía y Ciencias Sociales.

Voz profesor F: *Mira [se levanta a buscar unos cuadernos de sus estudiantes, ver Imagen 4] compara lo que hicieron con una tarea para la casa [muestra la portada del cuaderno de sus estudiantes] esto es siglo XX, esto está enfocado en las cuatro unidades que tenemos que ver. El mismo contenido, tercero medio, mira el cuaderno* (Transcripción, conversación 10 de mayo 2018).
Voz profesor F: *Sí, acá se ve conflicto [indica la portada del cuaderno de los jóvenes, ver* Imagen 4 (Transcripción, conversación 10 de mayo 2018).

Las palabras del profesor posibilitan pensar que, más allá de lo expresado directamente acerca de las imágenes indicadas por él, en su construcción de conocimiento, las imágenes "antes que una reproducción o proyección, es un plano de conexión que abre y obra" (Soto, 2020, p. 35-36). Para el profesor las imágenes son necesarias como elementos que sugieren el movimiento del estudiantado a los diversos mundos sociales. Sin embargo, este tipo de posicionamientos, no se identifica necesariamente con las imágenes que existen en el libro de texto.
En las conversaciones con el profesor F, puedo volver a palpar la importancia de explorar comunidades de prácticas en "donde se puedan ejercitar modos de no-adaptación al sistema dominante, donde crear lo imprevisto, lo que nunca fue visto" (Soto, 2020, p. 35-36). De allí también la búsqueda de posibilitar un taller de prácticas creativas. Una guía fue el ejercicio que sugiere el profesor para crear síntesis visuales de los contenidos a trabajar en el curso (ver Imagen 4). De alguna manera, el docente subvierte la lógica del libro de texto, pues también pueden ser los propios jóvenes quieres sugieran su repertorio visual.
Se puede pensar que, incluso las mismas instancias de conversación entre el docente y yo sobre y con las imágenes del libro de texto (ver Imagen 5), fueron maneras de desplazarse *entre* imágenes. Es decir, aunque no estuviéramos enfrentados a la creación o manipulación material

de las mismas, sí nos enfrentamos al dilema de pensar sobre los puntos de partida que nos dan las imágenes establecidas del libro de texto, y proponer relaciones hacia el estudiantado y sus imágenes.

Con el profesor conversamos que “las imágenes oscilan entre un doble poder: poder de condensar una historia” (Soto, 2020, p. 75). Lo que implica dobles sentidos: como elementos aglutinadores para dar cuenta de otra manera de algo; o como elemento de síntesis que abandona la profundidad de algo complejo. Las mismas imágenes, pueden “detonar otra historia; doble potencia de cifrar e interrumpir” (Soto, 2020, p. 75). Incluso, cuando se generaban ideas que pudieran ser desarrolladas con más tiempo, se conseguían búsquedas como la actividad de diseñar la portada (ver Imagen 4) del cuaderno con imágenes escogidas por el estudiantado para sintetizar los contenidos que verían durante el año y que estaban enunciados en el libro de texto. Aunque el profesor desde su lugar docente reconoció que esto último como práctica habitual de aula, le era difícil por las condiciones objetivas de la sala de clases. La idea de un espacio alternativo (como el taller realizado con los jóvenes), era una instancia que se perfiló para este tipo de posibilidades.

Imagen 4. Portadas estudiantado
Fuente: Elaboración propia.

Imagen 5. Conversaciones Profesor

Fuente: Elaboración propia.

Cuando conversé con la profesora K, en una instancia diferente a la del profesor, con ella también pude hallar los primeros *entre* imágenes. Es decir, las primeras luces que me permitieron pensar en que al menos desde una cuestión epistémica, el cuerpo docente reconocía la grieta que se da entre la existencia de las imágenes, entre la presencia de las propias imágenes escogidas por los docentes para ser trabajadas con el alumnado, y las relaciones con el banco de imágenes dadas por el libro de texto. La profesora K me señaló:

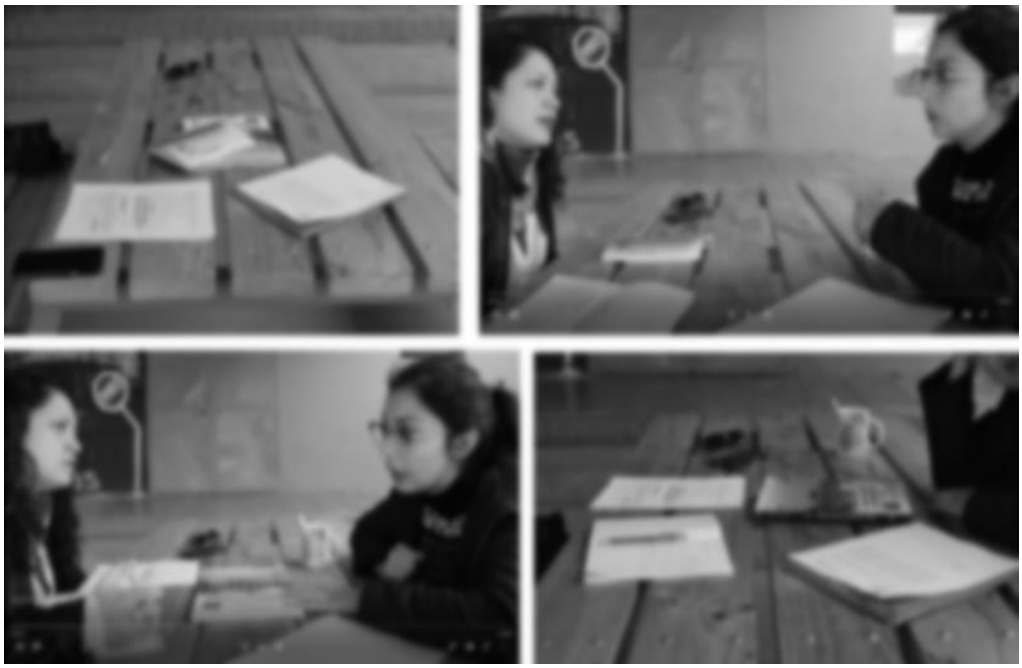
> **Voz profesora K:** *Claro. La historia también ha utilizado la imagen, y también vemos ciertas imágenes y hay otras que no existen, y por algo no existen. Podríamos, por ejemplo, analizar cuántos hombres y cuántas mujeres hay en el libro. Y si hacemos ese trabajo yo creo que la conclusión va a ser obvia. Visibilizar lo que no está en la foto, también es necesario* (Transcripción, conversación 16 de mayo 2018).

Como acercamiento a la fisura, y como una manera de proponer otras vías para relacionarse con las imágenes, la profesora muestra claridad en advertir que hay cosas que no se ven en las imágenes aportadas por el libro de texto. O que no fueron escogidas para "ser vistas". Allí se identifica la necesidad de sugerir otras imágenes, fruto de las propias búsquedas docentes:

> **Voz profesora K:** *Para eso también existe otro tipo de fuente, a las que uno también tiene que recurrir. Si no está en la fotografía, bueno hay que buscar donde está. La fuente, la imagen, la fotografía también puede sesgar algunos temas. Que no están fotografiados, que también los estudiantes se preguntan por qué eso no está en una imagen. Que vean lo que está visible y lo que está invisible* (Transcripción, conversación 16 de mayo 2018).

Así como con el profesor, la profesora K también transitó físicamente entre las imágenes del libro de texto (ver Imagen 6), recorriendo sus páginas mientras avanzaba nuestra conversación. Generándose las dobles maneras de atravesar los espacios *entre*: a través de la palabra que encamina nuestros pensamientos puestos en común junto a la profesora, así como en la búsqueda profesional de asociar otras imágenes a los contenidos de la historia

Imagen 6. Conversación Profesora



Fuente: Elaboración propia.

En los *entre* imágenes, ellas transitan porque son resituadas física o virtualmente, ya sea gracias a la incidencia del profesorado o del estudiantado. Pues son escogidas, desplazadas, ignoradas, etc. Se trata de un *entre* porque a su vez nos conecta con otras imágenes. Así como es un *entre* en tanto espacio de pensamiento que trata o implica un problema de relación(es). Lo que Didi-Huberman (2011) podría considerar como un modo temporal de expresar la exuberancia, la complejidad y la sobre determinación de las imágenes. Lo que sugiere que no existe la concordancia entre los tiempos. Que no hay pasados y presentes homogéneos a través de las imágenes, más bien tiempos entremezclados. Pensar desde allí los *entre* imágenes, abre espacios de interrogación cada vez que emerjan unos (contra)ritmos que irrumpan las latencias de un pasado que no ha caducado. Como en este caso, el de las imágenes dadas por el libro de texto para enseñar historia del SXX a los jóvenes.

El entre pensamiento

Cuando me refiero a transitar *entre* imágenes, necesariamente tendría que referirme a que esto implica formas de ver las imágenes, pero, sobre todo, implica formas de *trabajar* con ellas. Entonces, podríamos decir que estas maneras implicadas, también son un pensamiento *entre*. Es decir, escribir imágenes, trazar o proyectar entrelazamientos complejos de diversos regímenes de expresión sin una relación definida que garantice su eficacia o su interpretación, sugiere reconocer que existe un pensamiento del entre cosas (Milone et al., 2015). Adoptar, en suma, un tiempo otro que permita el ritmo necesario para movernos entre las formas, tiempo que va a estar, a pesar y con nosotros/as.

Ante una imagen, tenemos que reconocer que seguramente ella nos sobrevivirá, "que ante ella somos el elemento frágil, el elemento de paso, y que ante nosotros ella es (…) el elemento de la duración." (Didi-Huberman, 2011, p. 32). De alguna manera entonces, nos toca estar "a la altura" de la plasticidad temporal a la que nos remite el trabajo con imágenes. Una de las maneras de relacionarse con esos planos temporales a los que nos convidan las imágenes, es desde los *entre* pensamientos *entre* imágenes. En alguna medida estos movimientos comprenden una inclinación dialéctica, es decir, son movimientos que respetan las cualidades de las imágenes que guardan esa época alusiva a pasados, presentes y futuros, para discutir en un sentido no lineal de tiempo.

Otro ejemplo de plantearse desde un *entre pensamiento*, es admitir el desafío de proponer un taller cuya realización material y práctica, sea en la medida de estar afectada por el estudiantado que lo integra. Es decir, comprender que el nuevo repertorio de imágenes en el taller es fruto de las decisiones del estudiantado, pero no me refiero sólo a las decisiones plásticas, si no también, a los recorridos narrativos y conversacionales que ellos mismos propusieron hacer. Y al desafío de adapartarse a los tiempos de las lógicas escolares (calendario escolar, horas pedagógicas, campañas externas, etc.), formas que implican tiempos que no siempre se ajustan a los de una investigación académica, pero que sí le brindan toda riqueza. Es el caso de la visita al Museo de la Memoria y los Derechos Humanos[1] que ellos solicitaron llevar adelante, o la realización de parches al estilo de las protestas callejeras de la ola feminista[2] que acontecía en el país (ambas experiencias son

[1] El Museo de la Memoria y los Derechos Humanos es un espacio destinado a dar visibilidad a las violaciones a los derechos humanos cometidas por el Estado de Chile entre 1973 y 1990; a dignificar a las víctimas y a sus familias; y a estimular la reflexión y el debate sobre la importancia del respeto y la tolerancia, para que estos hechos nunca más se repitan.

[2] "El año 2018 se constituye como un año relevante en materia de movimientos sociales, puesto que la sociedad chilena vio irrumpir movilizaciones creativas y que se diferenciaban de aquellas precedentes. […] Las reivindicaciones feministas de lo largo y ancho del país tenían como objetivo incluir distintos asuntos, como combatir al patriarcado de las universidades chilenas, la creación y puesta en marcha de protocolos contra el acoso y la generación de una educación no sexista. Otros elementos que se esbozaron a partir de carteles en marchas e instalaciones en universidades, era la reivindicación y visibilización de las mujeres en las distintas disciplinas del conocimiento -como la ciencia y las artes- desmitificar la sexualidad femenina. Poco importó la misión declarada por las universidades , puesto que estas formas de acción colectiva -las tomas- se realizaron en todo tipo de instituciones, tanto en universidades tradicionales, como la

parte de la investigación ampliada, no son parte de este artículo). Como investigadora, estuve dispuesta a situarme entre estas subjetividades o, apoyándome en las palabras de Nancy (2013) dispuesta de hacerme de las relaciones y la transitividad: "No hay, en absoluto, <el ser> y después la relación. Hay <ser>, el ver donde el acto y la transitividad se forman en relación(es) y no se forman más que de esta manera" (Nancy, 2013, p.22).
En las palabras de Nancy (2013) me detengo especialmente en el sentido de transitividad, que tiene especial vínculo con la idea del *entre* pensamiento, puesto que esta idea nos reubica constantemente para decirnos que, existiendo varias partes que sean constituyentes de un conjunto, de una comunidad o de un grupo, el primer elemento está relacionado con el siguiente, y el segundo con el tercero. Por lo tanto, el primer elemento está relacionado con el tercero. De esta manera, tanto la idea de transitividad como la de *entre pensamiento*, sugiere que:

> El interés más general de este proceso es el de sentido: allí donde estábamos habituados a remitir el sentido a una perspectiva última, a un fin último (ya sea la historia, la sabiduría o la salvación), descubrimos que los fines al mismo tiempo proliferan y se transforman incesantemente en medios (Nancy, 2013, p. 29).

Las sugerencias para relacionarse con las imágenes, fueron replanteadas constantemente por el estudiantado en el taller de prácticas creativas. En *Ante el tiempo*, Didi-Huberman (2011) dialoga con las imágenes como lugar turbulento de procesos históricos. De alguna manera, esto es lo que implicó dichos replanteamientos en taller. Admitir la turbulencia de las imágenes y del estudiantado. Didi-Huberman (2011) indica en las imágenes, no la imitación de las cosas, sino el lugar de una fractura. No comprende un punto fijo en la historia, no tienen naturaleza propia, más bien las imágenes están siempre en movimiento de desterritorialización. Sin embargo, las imágenes que se presentan en el libro de texto, no proponen ir a tránsitos de desterritorialización. Si no, como decía la profesora K, tienden a encapsular la historia, o como mencionó el profesor F, son imágenes que muestran ordenamientos establecidos por el poder dominante.
La crítica a las imágenes del libro de texto de historia sugiere posicionarnos en el sentido del *entre* pensamiento. Pensar en los intervalos de dichas imágenes existentes, y crear otras, las que se reconozcan en el presente del que participamos para intervenirlo. Todo esto implica entonces imágenes altamente operativas cuando conseguimos dicha agitación, al modo de imágenes *fulgurantes* que ingresan en la historia cuando se figuran en el lenguaje de nuestro hacer. Que, en cuanto torbellinos, revelan y acusan, de alguna manera,

Universidad de Chile o la de Santiago; universidades regionales, como la Universidad de Concepción o la Universidad de Valparaíso; universidades con un perfil crítico, como la Academia de Humanismo Cristiano; o universidades confesionales, como la Universidad Católica de Temuco o la Universidad Católica Silva Henríquez": Extraído de Ponce Lara, Camila. (2020). El movimiento feminista estudiantil chileno de 2018: Continuidades y rupturas entre feminismos y olas globales. *Izquierdas*, *49*, 80. Epub 24 de marzo de 2021.https://dx.doi.org/10.4067/s0718-50492020000100280

a la estructura de la que parten (el libro de texto). Estas nuevas imágenes no producen formaciones estables sino a la vez: transformaciones, deformaciones y comunicaciones. Esas imágenes que se transforman en cada presente habilitando nuevas lecturas, producen historia a partir de la interpretación crítica de la(s) relación(es) pasado(s)-presente(s), donde reconozco que emergen tensiones y conflictividades propias de las imágenes que sugieren lo dialéctico, relación especial entre discurso y objeto.

Las imágenes como fulgor y potencialidad

En la medida en que indagamos en los entre-tiempos-entre-imágenes, remitimos a una temporalidad discontinua. Un "choque" que no es vacío, sino que se configura como modo de habitar a través de las heterogeneidades. En la medida que habitamos dichos lugares, posibilitamos también la recuperación de las tensiones que se encuentran en esa determinada relación. Instancias donde también se conservan latentes los problemas no resueltos de dichas relaciones. En este caso, me refiero a aquellas maneras de enseñar las imágenes en el libro de texto como presencias que implican una única forma de contar la historia, a través de un determinado banco de imágenes. Es posible pensar que dichos pasajes *entre* imágenes, son instancias que operan como dispositivo (Agamben, 2011) o como potencia. Es decir, aquellas (entre) imágenes que pueden ser visibles y sugerir visualidades (Fischman, 2006; Foster, 1988; Hernández, 2005; Mirzoeff, 1999), pero que, al momento, pueden moverse a lo indiferente o invisibilizado. Este es el mecanismo propio de las capacidades relacionales disruptivas entre imágenes, materialidades y personas. Las potencias creativas de las imágenes, corren el riesgo de desaparecer a menos que su presente asuma la decisión de volverlas a lo relacional, por lo menos en parte. Y cuando digo presente, quiero expresarme en relación a las realidades materialidades, a las personas, a los tiempos y las imágenes que se encuentran en relación con nuestro(s) hoy. Este fue el esfuerzo fundamental que se llevó adelante en el taller con el estudiantado.
El taller de prácticas creativas, fue una pequeña comunidad colaborativa en la que llevamos adelante prácticas que menciono como de "no olvido de las imágenes", a través de relaciones dialógicas en términos discursivos, materiales y creativos (ver, QR 1).

QR 1. En el taller, conversaciones entre imágenes

Fuente: Elaboración propia.

Las imágenes como potencialidad las refiero entonces como "fulgurantes, que brillan o tintinean", pues presentifican el choque de tiempos diversos, y funcionan tanto hacia su interior, como a hacia su exterior. En esa línea, podríamos pensarlas como "dispositivos que

crean cierto sentido de realidad. Por lo mismo, también tiene la capacidad de interrumpir los flujos mediáticos, su carácter es disruptivo" (Soto, 2020, p. 14).

El sentido de dispositivo (Agamben, 2011; Foucault, 1983) en relación a las imágenes y complementado con la idea de dispositivo que redacta Soto (2020) parece relacionado con lo dicho sobre las imágenes como potencialidad y fulgor. Pues "La noción de dispositivo puede ser comprendida al menos en tres sentidos: como un aparato técnico, como una disposición estratégica o bien como un modo de articulación de un saber" (Soto, 2020, p. 107). La autora explaya el término de dispositivo hacia lo disruptivo. Tal como hemos visto las realizaciones de imágenes que, como fulgor, invitan a la renovación de formas únicas. Con esto quiero decir que, pensar en las imágenes a modo de reflexión (física), o a través de sus relaciones potenciales o como potencialidad, es reconocer en ellas sus luces y sus sombras. Como un mundo que sugiere sobre todo referencias y relaciones (Soto, 2020).

Las creaciones visuales de los estudiantes son para esta investigación, las *imágenes fulgurantes*. Porque son dispositivas de visibilidad e invisibilidad. La idea de fulgor y potencialidad, en esta indagación hace las veces de un continuo semántico, porque funcionan del modo contrario al esquema que muchas veces pone elementos disímiles en los mismos planos o lugares, o en ocasiones jerarquiza. Las imágenes como potencialidad habitan entre las relaciones de materialidades y virtualidades, sin hacer representaciones identificables, sugiere la aparición de mundos que antes no tenían imágenes. Es decir, aquellos mundos que no son la realidad hegemónica.

Así, en las imágenes como potencialidad, como escena y como fulgor, diríamos que su énfasis está puesto como un trabajo y, un proceso de articulación.

Resultados: las imágenes fulgurantes en el taller

Para iniciar el taller, expliqué delante de los cursos de tercer año de secundaria del LMVA, que se realizaría esta instancia de prácticas creativas con diferentes técnicas plásticas a partir de las conversaciones de las imágenes del libro de texto. Estas imágenes las seleccionaríamos conjuntamente a partir de nuestras mismas conversaciones. Con esto, les comenté, que haríamos desplazamientos para crear nuevos repertorios de imágenes con diferentes herramientas visuales. A partir de esta invitación, se apuntaron voluntariamente al Taller de Prácticas Creativas, el grupo de estudiantes con el que trabajé (ocho jóvenes).

En el Taller, el libro de texto fue herramienta en las primeras sesiones (como referencia la imagen 7). Las imágenes destacadas por los mismos estudiantes (cuyos criterios de selección fueron variados y tal vez inexplicables) fueron el punto de partida. Aquí se repitió la pregunta por parte del estudiantado que remitía a <dónde estaban ellos mismos en ese libro>, aludiendo a que ni sus cuerpos o sus pensamientos, estaban relacionada con las imágenes del libro. No era de extrañar que algunas estudiantes me dijeran: *en qué se relaciona esto conmigo*; o, *yo no me parezco a esas personas*, etc. (Notas del Diario de Campo, mayo 2018).

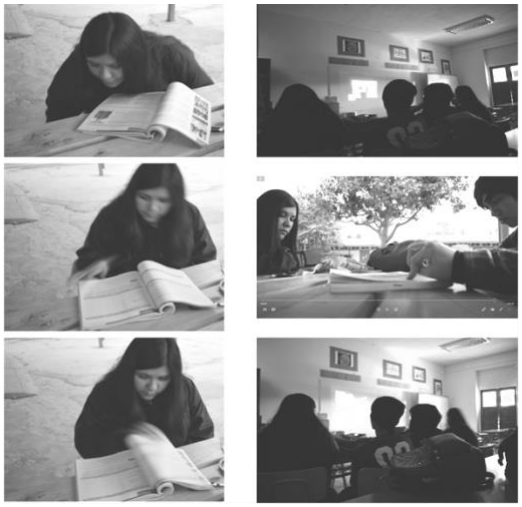


Imagen 7. Conversaciones alrededor de las imágenes

Fuente: Elaboración propia.

El taller se conformó también desde lo improbable, dado que el propio estudiantado fue el que dio definición material de lo que allí se generó. Así como implicó crear imágenes, en vez de reproducirlas. De algún modo esto lo puedo comprender y relacionar con que ellos, los jóvenes, estaban *siendo* también *entre imágenes*, y que esto implica sugerir cambios de rumbo en la realización de las cosas. La cuestión la podemos entender en que: *ser entre*, es también pertenecer a un tipo de comunidad, una comunidad construida, que incluso puede ser precaria, que no se define en términos de identidad común, sino en términos de un compartir posible. Donde lo que hay que compartir también está en devenir, donde se generen formas de creación de ese común posible, y las imágenes son resultado también de estos movimientos de traslación. En el taller comenzamos conversando en torno a las imágenes del libro de texto (ver Imagen 8), pero también de las propias imágenes del estudiantado, así como de las imágenes que les han mediado a sí mismos. A medida que conversábamos, los estudiantes encontraban relaciones con sus imágenes personales, sobre todo contenidas en sus teléfonos móviles, y las mostraban al grupo, por ejemplo. Continuamos entonces por ubicar la realidad de cada uno; y reconocer algunas de sus necesidades e intereses. Lo que permitió que emergiera la huella personal en este espacio. La historia de cada quien fue tomando un lugar entre las diversas narrativas que cohabitan en lo que, habitualmente, es el colegio. Con este elemento de rememoración la conversación en el taller con el estudiantado hace que reconozcamos que el retrato en esténcil (ver Imagen 9, como referencia) fuese la primera imagen para realizar. Este primer recorrido tuvo como meta acercarnos al conocimiento entre y con los jóvenes colaboradores, así como proyectar el camino de descentrar la producción cultural de los referentes, que suelen ser hegemónicos (Jaramillo, 2016).

Imagen 8. Diapositiva Taller de Prácticas Creativas Fase 1

Fuente: Elaboración propia.

(*) Imágenes extraídas del Libro de Historia, Geografía y Ciencias Sociales. 3.º Medio. Texto del estudiante. Ministerio de. Educación. Gobierno de Chile

Imagen 9. Retrato esténcil

Fuente: Elaboración propia.

El proceso de retrato en esténcil[3] nos permitió ubicar puntos de enunciación distintos (Jaramillo, 2016) a los tradicionalmente abordados en las clases de los jóvenes. Emergieron sus individualidades al decidir desplazar sus rostros a formas de visualidad callejera (Banda y Navea, 2013). Los integrantes del taller comenzaron a establecer relaciones entre las imágenes creadas, con algunas de las imágenes del texto (como las de protesta social), y con algunas de las imágenes o cuestiones que estaban ocurriendo en las calles del país, como la ola feminista[4] (ver referencia Imagen 10):

[3] Técnica de reproducción a través de una plantilla de una imagen sobre un soporte. Comúnmente se relaciona con el arte callejero, dada su historia, la inmediatez de la impresión de la imagen y su potencialidad de repetición.

[4] "El año 2018 se constituye como un año relevante en materia de movimientos sociales, puesto que la sociedad chilena vio irrumpir movilizaciones creativas y que se diferenciaban de aquellas precedentes. […] Las reivindicaciones feministas de lo largo y ancho del país tenían como objetivo incluir distintos asuntos, como combatir al patriarcado de las universidades chilenas, la creación y puesta en marcha de protocolos contra el acoso y la generación de una educación no sexista. Otros elementos que se esbozaron a partir de carteles en marchas e instalaciones en universidades, era la reivindicación y visibilización de las mujeres en las distintas disciplinas del conocimiento -como la ciencia y las artes- desmitificar la sexualidad femenina. Poco importó la misión declarada por las universidades , puesto que estas formas de acción colectiva -las tomas- se realizaron en todo tipo de instituciones, tanto en universidades tradicionales, como la Universidad de Chile o la de Santiago; universidades regionales, como la Universidad de Concepción o la Universidad de Valparaíso; universidades con un perfil crítico, como la Academia de Humanismo Cristiano; o universidades confesionales, como la Universidad Católica de Temuco o la Universidad Católica Silva Henríquez": Extraído de Ponce Lara, Camila. (2020). El movimiento feminista estudiantil chileno de 2018: Continuidades y rupturas entre feminismos y olas globales. *Izquierdas*, *49*, 80. Epub 24 de marzo de 2021.https://dx.doi.org/10.4067/s0718-50492020000100280

Conversaciones taller: *en la Alameda*[5] *está lleno de esténciles en la calle*;
el otro día vi un grupo de mujeres haciendo esténcil en la calle;
yo reconozco que hice la cimarra[6] *un día en el colegio para saber qué era ir a una marcha, ahí vi unos parches con esténciles* (Notas del Diario de Campo, mayo 2018).

Imagen 10. Ola feminista en Chile

Fuente: Arte Rojo Producciones, montaje de cuadro elaboración propia.

Puelles (2005) nos recordaba que estar en la actualidad "es prioritariamente estar en relación estética con ella y, socialmente, con los demás. Estar en la actualidad es equivalente a estar en relación de inmediatez con las imágenes de la actualidad (que no son más que «estando»: estando en su relación con nosotros)" (p. 132). De algún modo las citas de diálogo con el estudiantado, apelaron a lo dicho por el autor, lo que me permitió pensar que estos eran los primeros indicios de lo que asocié con la idea de *imágenes fulgurantes*, donde las imágenes del libro de texto son el *a partir* para la generación de otro repertorio. Pero, sobre todo, son las relaciones hechas con los estudiantes, los sedimentos que pueden aportar las imágenes para abrir más vínculos: "(…) Sedimentación que da cuenta de esa capacidad que tienen las imágenes de abrir otros vínculos, pero que, a la vez afirma aquella premisa según la cual una imagen es siempre una relación de imágenes" (Soto, 2020, p. 75-76).

Siguiendo el sentido de sedimentaciones mencionado por Soto (2020), así como las piedras o minerales, las imágenes cuentan con otros momentos temporales, pues son más bien algo que va a ocurrir entre nosotros, que implica nuestra incidencia pero que trasciende nuestros márgenes temporales humanos. Así, las <imágenes fulgurantes>, son la capacidad potente de la relación entre ellas, así como con las imágenes de las calles de la ciudad. Las imágenes están "*entre* otras o (…) hacia ser otra(s). Su complejidad radica en el impedimento de su aislamiento; es intrínsecamente social, en tanto que forma parte de una sociedad de imágenes que coincide con la actualidad, también ella es un intervalo en tránsito imparable" (Puelles, 2005, p.135).

[5] Principal avenida de la ciudad de Santiago, capital de Chile.

[6] Cimarra es una palabra que se usa en Chile generalmente en la expresión *hacer la cimarra*, que significa no asistir a clases, o no asistir al lugar donde se debe cumplir una obligación.

Las <imágenes fulgurantes>, se evidencian como tal en esta investigación con las siguientes realizaciones, Los estudiantes se particularizan en el taller a través de imágenes (
Imagen **11** Imagen 11), lo que implica que las imágenes del libro de texto, como punto de partida, se "transformaron" en la *pensabilidad*[7] (Rancière, 2009) de otras imágenes. Proceso que no es sólo la articulación de un discurso o los modos en que tomamos la palabra sobre algo, sino que, es la articulación de los cuerpos, entre lo que pensamos, lo que decimos, y lo que hacemos (o la potencialidad de estas tres últimas cuestionas). Los estudiantes querían verse en las imágenes como resultado visual, pero también como proceso. Me lo evidenció su propia solicitud de fotografiarse. Ellos escogieron una foto de sí mismos, también escogieron la técnica a trabajar: el esténcil. Recurso que es más que una técnica, es una tecnología ya que puede seguir funcionando con el paso del tiempo. Es decir, los estudiantes al particularizarse visualmente a través de sus rostros, a través de una ronda de conversación y presentación, se individualizan en una matriz de impresión. Imágenes que ellos deciden llevar a sus lugares familiares: "sacar" del colegio. Por lo que esta técnica y tecnología, puede volver a funcionar: puede volver a ser en nuevos contextos.

Imagen 11. El esténcil y el estudiantado

Fuente: Elaboración propia.

[7] Rancière (2009) se aleja de las interpretaciones que asimilan la estética a una teoría del arte en general, o a una teoría del arte que lo remitiría a sus efectos sobre la sensibilidad, el gusto o el placer, planteando que "(…) a un régimen específico de identificación y de pensamiento de las artes: un modo de articulación entre maneras de hacer, las formas de visibilidad de esas maneras de hacer y modos de *pensabilidad* de sus relaciones" (p. 7).

Resultados

La "transformación" de las imágenes del libro de texto como elementos de "pensabilidad", responde a que, en el taller, se buscaron espacios intersticiales en los relatos oficiales. A través del correlato de nuevos repertorios visuales, se atendió a la fuerza de las imágenes, a su "dynamo", a sus potencias imaginantes (Soto, 2020), y a los movimientos que son capaces de generar. Por ejemplo, cuando comenzamos el taller, estuvo como punto de partida las imágenes del libro, conversamos con los estudiantes sobre ellas (Imagen 8) Sin embargo, fueron sus cualidades imaginantes (sus otras posibilidades de ser imagen) las que nos desplazaron a nuevas imágenes. Podemos ver en la Imagen 12, algunos de los movimientos entre los hitos fundamentales de la experiencia en taller. Aquí, los hilos que unen los conceptos y las diferentes experiencias, no son lineales o direccionales.

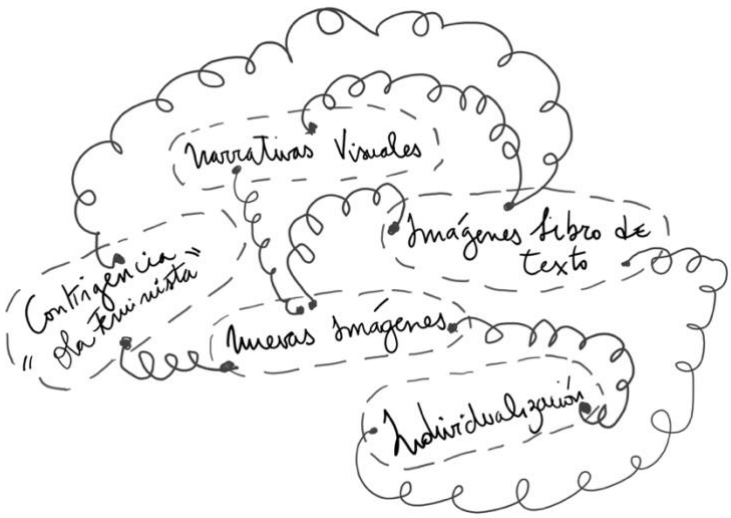


Imagen 12. Relaciones entre imágenes

Fuente: Elaboración propia.

Las imágenes del libro de texto pudieron tener/mostrar su dinamismo, y ser también elementos de <pensabilidad> dejando la quietud acostumbrada, cuando nos dispusimos en relación con ellas, con otras y con nuevas imágenes. Generándose, entre los diversos momentos, el "enredo" o *entaglement* (Imagen 12).

El abordaje relacional de las imágenes, lleva a construir caminos que muestran, en este grupo estudiantil, a las imágenes como testigo de lo que nos une o nos distancia (Jaramillo, 2016). En este sentido, les propuse al estudiantado realizar una "constelación visual de relaciones" entre las imágenes del libro de texto y sus propias intervenciones. Una narrativa visual que permitiera evidenciar los vínculos con las imágenes. Para lo que, como apoyo, compartí algunos ejemplos de narrativas visuales (Imagen 13), acompañando el ejemplo con imágenes del libro y algunas preguntas exploratorias (Imagen 14).

Imagen 13. Fase 1.2 del Taller

Fuente: Diapositiva Taller, recuperada de intervención Daniela Zúñiga, Dra. en Arte y Educación.

Imagen 14. Fase 2

Fuente: Elaboración propia, Diapositiva Taller de Prácticas Creativas.

A raíz de lo anterior, las imágenes se multiplicaron (Imagen 15). Los estudiantes construyeron estructuras múltiples de relaciones, tanto en la intervención de las propias imágenes que escogieron del libro de clases, como las líneas y textos que allí entre cruzaron. Su estructura múltiple demanda comprender sus formaciones desde otro plano, "(…) como movimientos, inervaciones, organizaciones, que son menos un plano y más una infraestructura" (Soto, 2020, p. 97).

Imagen 15. Narrativa Visual
Fuente: Elaboración colectiva en Taller Prácticas Creativas.

El abordaje relacional con las imágenes crea sistemas abiertos de pensamiento, donde las relaciones no son "estables" ni unificadas. Las relaciones hechas son otras, no necesariamente las dadas por el libro de texto. Por ejemplo, cuando uno de los estudiantes decide intervenir el logo del NO[8] con elementos que le resultan más vigentes dentro de sus propias experiencias, más allá de la relación con el logo de propaganda del plebiscito del año 1988 en Chile[9]. De manera que el estudiante "altera" (Imagen 16) las operaciones de las imágenes instaladas en el libro de texto (Imagen 17). Las que muchas veces refuerzan tópicos, opiniones o lugares comunes. A cambio, el estudiante sugiere un sistema visual abierto, donde los conceptos se relacionan con circunstancias más que con esencias. Por

[8] Eslogan que fue parte de la campaña del NO a propósito del plebiscito del año 1988 en Chile, y buscaba promover el fin de la dictadura de Augusto Pinochet.

[9] El NO, es el nombre socio-histórico que se le da al plebiscito nacional de Chile del año 1988. Referéndum realizado el 5 de octubre para dar concretar el termino pactado de la dictadura militar.

esto llamó mi atención que, en la imagen creada por el estudiante que interviene el logo del NO, se apeló también a lo desconocido, a la capacidad de modificar a qué se le dice NO según el contexto de situación.

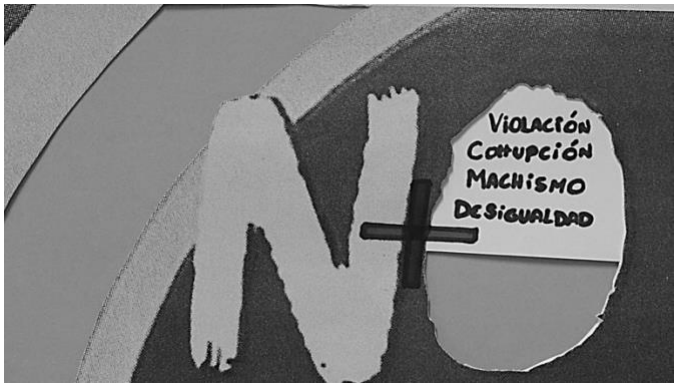


Imagen 16. NO

Fuente: Estudiante colaborador taller prácticas creativas.

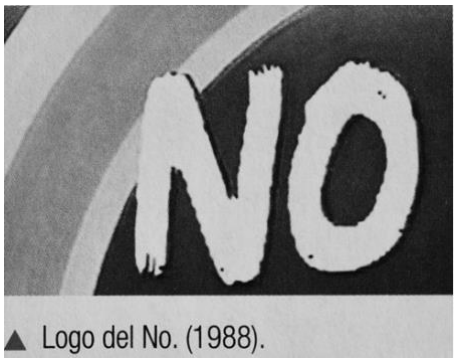


Imagen 17. Logo NO

Fuente: Texto "Historia, Geografía y Ciencias Sociales 3° Medio para Educación Media. p.248.

Si tomo la conceptualización de Soto (2020) la aportación del estudiante responde a una infraestructura, pues acoge ese modo de funcionamiento que "(…) marca el surgimiento de la disidencia en el consenso, de lo informe en su forma, lo impensable de lo pensable. Por otra parte, permite entender la imagen en un sentido más amplio que no solo en su reducción a lo visual" (p. 98). Las imágenes fulgurantes son afectadas por otras imágenes y pueden afectar a estas también. De esta manera, nos permiten tanto lo "antiguo" y lo nuevo, y están siempre orientadas a una visión de futuro.

Una de las cuestiones centrales que me resonó en las relaciones hechas por los estudiantes (la intervención de las imágenes y la creación de nuevas), es que el <a partir> de esta investigación, las imágenes del libro de texto, consiguen perder la pretensión de verdad,

cuestión que en su momento conversamos con el equipo docente. Quisiera recuperar las palabras de la profesora K:

> **Voz profesora K:** *A veces encapsula [el libro y sus imágenes] y a partir de ahí, tengo que generar ciertas imágenes que discutan con las imágenes que puedo encontrar en el libro, o fuentes iconográficas del periodo que estamos hablando. El conflicto que quiero que se genere en los estudiantes, es justamente eso que está siempre en la historia, cómo hoy día explicamos nuestras problemáticas del presente a partir de los procesos históricos* (Transcripción, conversación 16 de mayo 2018).

El hecho es que, con el trabajo del taller, de algún modo nos desplazamos de lo que la profesora mencionaba como encapsular la Historia, para hacer historias (en plural). Estas nuevas imágenes no pretenden ser verdades globales que relaten la Historia, en cambio, son formas de posicionarnos y movernos en un contexto, y pensar acerca de él, *entre* imágenes y *con* ellas.

Otra de las estudiantes del taller escogió la imagen del libro "El gran gol del pueblo chileno"[10]. La intervención de esta imagen, sobre todo, tuvo especial resonancia por el subtexto que la estudiante incorporó: "que vuelva el arte al pueblo, para darnos esperanza" (Imagen 18)Así como con la) Imagen 16)la relación imagen texto es transitoria y modificable en tanto el contexto lo amerite. De cierta manera, la estudiante instala una imagen transitoria para una realidad provisoria. Es decir, una realidad <fulgurante>, pues desgarra los tiempos lineales o hegemónicos del libro de texto.

La Imagen 18 puede significar fuera del tiempo de su imagen referencial (la del libro, ver Imagen 19), así como fuera de su tiempo actual. De manera que siguiendo lo planteado por Soto (2020), esta imagen puede operar como esa infraestructura del encuentro, "(…) pero no desde un énfasis en el espacio ni en el espaciamiento que produce, sino también un encuentro de los desgarros del tiempo hegemónico" (p. 99).

[10] En 1971, el pintor Roberto Matta junto a las Brigadas Ramona Parra, realizó en la Piscina Municipal de La Granja, el mural titulado "El primer gol del pueblo chileno". En 1974, durante la dictadura militar, la obra fue cubierta con catorce capas de pintura, con el objeto de hacerla desaparecer. Información extraída del Texto "Historia, Geografía y Ciencias Sociales 3. ° Medio para Educación Media es una creación del Departamento de Estudios Pedagógicos de Ediciones SM-Chile.

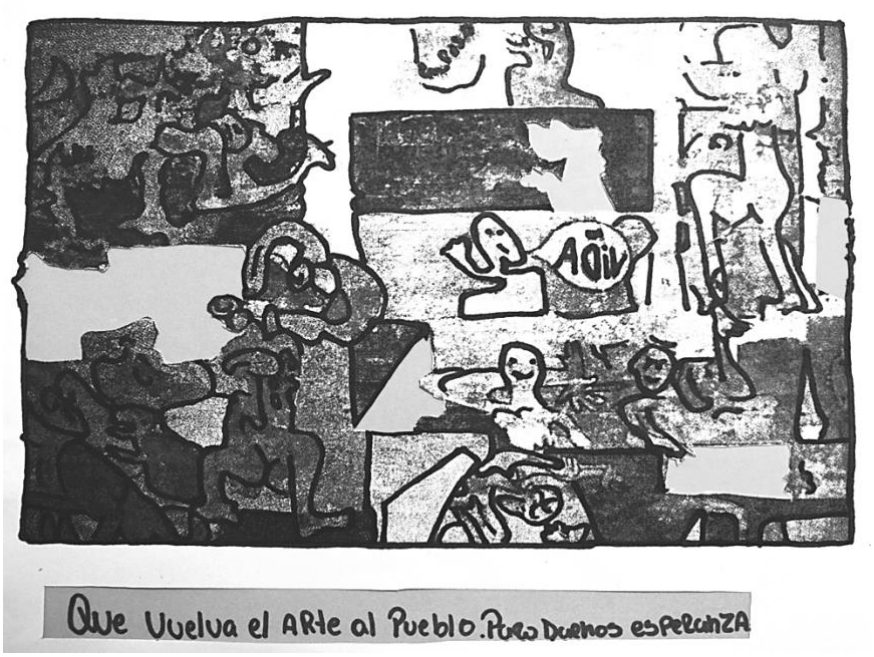


Imagen 18. Arte al Pueblo

Fuente: Estudiante colaboradora taller prácticas creativas.

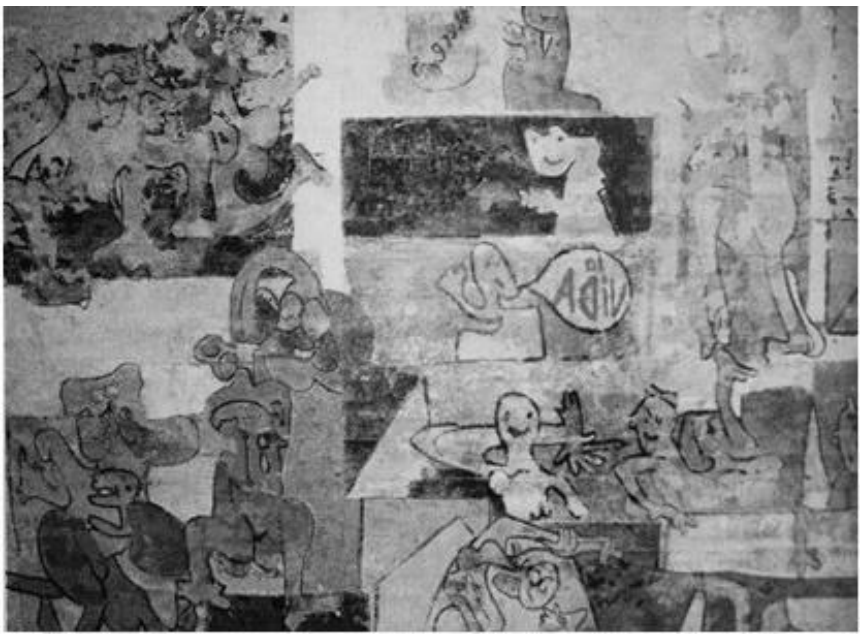


Imagen 19. Mural de Roberto Matta

Fuente: Texto “Historia, Geografía y Ciencias Sociales 3° Medio para Educación Media. p.185.

Conclusión o para seguir pensando

Para recoger este artículo planteo que el movimiento de las imágenes es difícil de explicar discursivamente, que las imágenes "brillen" o "fulguren", implica comprender una forma de *ser* con las imágenes. Es también apelar a la poética del lenguaje para "decir" la comprensión de las "lógicas" de estas imágenes. Por ello, "este posicionamiento en relación a las imágenes apuesta por un pensamiento complejo que, si bien no renuncia a la comunicabilidad, procura cuidar la opacidad que engendra sus propias formas" (Soto, 2020, p. 85). Plantear por esto que en las imágenes hay grises que transitar, dejando saber que no todo podrá tener la transparencia para conocerlo interinamente. Si no, una opacidad que refleje algunas cuestiones potenciales o constituyentes de las imágenes.

En esta comunicación podemos observar que los contextos, y las realidades son provisorias y que una realidad nunca es una cosa, una sustancia, sino un nodo de relaciones. Que hacer imágenes tal vez sea "otro modo de tejer nudos, de acoger con las manos, abriendo toda esa relación viva que tiene el tacto con los ojos" (Soto, 2020, p. 131).

Esta comunicación ha permitido releer los *entre imágenes*, para comprender que esto exige una manera de pensar, un *entre pensamiento*, que nos brinda la oportunidad de circular con las imágenes para al fin crear nuevos repertorios. Hacer de las imágenes con las que dimos el "a partir" de esta investigación una *pensabilidad* que no apele a una demostración de verdad histórica. Diría además que estas nuevas imágenes que son también fulgor, son infraestructura de nuevos pensares. Pueden ser también performatividad, pues se permiten "ritmos" "que no es otro que el movimiento de sus *cuasi-cuerpos*" (Soto, 2020, p. 104). Esto es performativo, el ritmo de algo que aparece o se retrae.

Las *imágenes fulgurantes*, como experiencia y conceptualización son fundamentales para el sentido de mi investigación, porque son imágenes dispositivas de visibilidad e invisibilidad. La idea de *imágenes fulgor*, es la que me permito conceptualizar a raíz del entendimiento de las imágenes como potencialidad. Lo que significa para esta exploración incluso, un continuo semántico, que funciona del modo contrario al esquema que muchas veces pone elementos disímiles en los mismos planos o lugares, o en ocasiones jerarquiza. Las imágenes como escena habitan entre las relaciones de materialidades y virtualidades, sin hacer representaciones identificables necesariamente, sugiere la aparición de mundos que antes no tenían imágenes. Es decir, aquellos mundos que no son la realidad hegemónica. Es el caso de los jóvenes que crearon nuevos repertorios visuales en el taller de prácticas creativas, para dialogar con acontecimientos que quieren conocer, con nuestra contingencia, con las imágenes del libro de texto escolar, o incluso para decidir libremente no tomarlas en su experiencia creativa.

El conjunto de nuevos repertorios visuales, conjuga prácticas creativas referenciales, al tiempo que proponen dilemas personales, y contextos más allá de sí mismos. Es decir, constituyen prácticas y experiencias expansivas.

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Art-ekspresivne metode u multimodalnom pristupu: Iskustva odgojitelja u radu s djecom s teškoćama

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IZVORNI ZNANSTVENI RAD/ORIGINAL SCIENTIFIC PAPER

Sažetak

Ovim istraživanjem cilj je istražiti povezanost godina radnog staža odgojitelja s iskustvima koja imaju u multimodalnom pristupu kroz primjenu pojedinih art-ekspresivnih metoda u radu s djecom s teškoćama. Na uzorku od 88 odgojitelja rezultati Kruskal-Wallis Testa potvrđuju $H0$ hipotezu da ne postoji statistički značajna razlika u iskustvu odgojitelja za primjenu art-ekspresivnih metoda prema godinama njihovog radnog staža u radu s djecom s teškoćama. Rezultati upućuju na postojanje iskustva koja odgojitelji imaju u praksi i radu s djecom s teškoćama kad su u pitanju art-ekspresivne metode, ali ne i iskustva koja bi pokazala da je u multimodalnom pristupu s obzirom na njihov dosadašnji staž u planiranju ili primjeni neke od art-ekspresivnih metoda, prisutna statistički značajna razlika. Rezultati ukazuju da je primjena art-ekspresivnih metoda i razumijevanje šireg značaja multimodalnog pristupa u radu s djecom s teškoćama, u povezanosti s količinom stručnih usavršavanja koja bi odgojitelji trebali redovito tijekom svoga radnog staža polaziti te se cjeloživotno obrazovati.

Ključne riječi: art-ekspresivne metode, iskustva odgojitelja, multimodalni i multisenzorni pristup, teškoće

Uvod

U konceptualnom razumijevanju multimodalnosti, oslanjajući se na konstruktivističku perspektivu učenja, naglašava se važnost različitih načina učenja (putem pokreta, zvuka, glazbom, animacijom, gestama) (Kim & Lee, 2013). Multimodalni pristup u sustavu odgoja i obrazovanja znači poučavanje koncepata korištenjem više različitih načina, a koji se ujedno istovremeno isprepliću tijekom aktivnosti. Načini se odnose na 'kanale' kojima se prenose informacije i uključuju slike, ilustracije, slušanje, pisanje, crtanje, glazbu, pokret, geste itd. (Khanum & Theodoto, 2019). Multimodalnost podržava univerzalni dizajn za učenje sagledavajući metode učenja kao najučinkovitije načine koji odgovaraju svakom djetetu prema njegovim sposobnostima, mogućnostima i interesima, imajući u vidu, kako vizualizaciju, slušanje, kretanje, dramatizaciju, priču, tako i ostale medije poput digitalnih tehnologija. Doživljavaju se različitim osjetilima, tj. multisenzorno, obično vizualnim, slušnim i kinestetičko-taktilnim. Često su u međusobnoj interakciji, stvarajući dinamično iskustvo učenja (Kennedy, 2020). U multimodalnom pristupu, art-ekspresivne metode uključuju govor, geste, slike, crtež, glazbu, tekst, priču te ples/pokret kako bi poboljšala socijalno, mentalno i emocionalno funkcioniranje djece te komunikaciju (Khanum & Theodoto, 2019; Yelland, Lee, O'Rourke, & Harrison, 2008).

Tijekom ranog i predškolskog odgoja i obrazovanja djece, multimodalni pristupi učenju i poučavanju važni su za učenje putem različitih elemenata i mogućnosti izražavanja kojima su mala djeca više sklona, uključujući njihova iskustva (Kress, Jewitt, Odborn, & Tsatsarelis, 2014). Multimodalni pristup objedinjuje teme iz interdisciplinarnih područja i smatra se u

ranom i predškolskom sustavu odgoja i obrazovanja ključnim ne samo za razvoj predakademskih vještina, već i za razvoj kompetencija povezanih s dječjim socio-emocionalnim, kognitivnim i tjelesnim razvojem. Odgojitelji art-ekspresivnim metodama tijekom aktivnosti mogu izmjenjivati mnogo načina putem kojih se djeci omogućava da pokažu što znaju na način na koji to mogu. Neka djeca mogu se bolje verbalno izražavati, neka kroz dramatizaciju, dok druga imaju veće potrebe za stalnim kretanjem, žele nešto demonstrirati ili izraditi (Henderson & Lasley, 2014). Korištenjem art-ekspresivnih metoda inkluzivni odgojitelji promišljeno ugrađuju dijelove umjetnosti u diferencirano i inidivudalizirano planiranje, da bi zadovoljili individualne potrebe, sposobnosti i interese djece, što je kulturno i društveno primjereno za svako dijete. Uz verbalni jezik, art-ekspresivne metode mogu u okviru multimodalnog pristupa i samoizražavanja biti podjednako važne za dijete. Ne samo da pomažu u razvoju desne strane mozga, već njeguju važne vještine koje pomažu djetetovu cjelovitom razvoju. Tako, primjerice, tijekom razvoja komunikacije u djeteta, rječnik je vitalni dio jezika kojim je potrebno ovladati kako bi učinkovito komunicirali. Štoviše, smatra se osnovom za razvoj ostalih vještina (Algrni, 2020). Art-ekspresivno izražavanje proširuje djetetovu sposobnost da komunicira sa svijetom oko sebe i omogućava razvoj vještina za samoizražavanje i komunikaciju te može postati značajan način nesputanog samoizražavanja djeteta. Igranje igračkom, simbolička igra, senzorna igra, igre pijeskom i vodom, konstrukcijske i didaktičke igre, kao i crtanje, slikanje, modeliranje, glazbene aktivnosti, komunikacijske i kreativne aktivnosti (priče, rad s knjigama i slikovnicama) i dr., integrativne su metode u multimodalnom pristupu za stjecanje komunikacijskih vještina, vještina rješavanja problema, socio-emocionalnih vještina, fine motorike, samoizražavanje i kreativnost. No, u ranoj i predškolskoj dobi djeteta mogu se javiti teškoće senzorne integracije koje se odnose na široki spektar taktilne, vizualne, slušne, vestibularne i proprioceptivne hiper- i hipo-osjetljivosti. U tu svrhu ključno je planirati neke strategije koje su usmjerene na multisenzorni pristup i na multimodalne aktivnosti, tj. uz fizičke potrebe djeteta s teškoćom, odnose se i na stjecanje socijalnog i emocionalnog unutarnjeg iskustva djeteta (Kearns, 2004). Art-ekspresivne metode uključuju 'umjetničke' i 'predumjetničke' aktivnosti koje djeci omogućuju tjelesnu aktivnost uz osjetilnu stimulaciju, a istovremeno pružaju prilike za istraživanje tema neverbalnim putem. Kako bi učenje bilo motivirajuće za svako dijete, pa tako i za dijete s teškoćom, *International Dyslexia Association* - Međunarodna udruga za disleksiju (2000, prema Algrni, 2020) definira multisenzorni pristup kao učenje koje se u cilju poboljšanja pamćenja i učenja istovremeno odvija vizualnim (ono što vidimo), slušnim (ono što čujemo) i kinestetičko-taktilnim (ono što osjećamo) putem.

Uvjerenja i stavovi odgojitelja o inkluziji djece s teškoćama i planiranju raznolikog i kvalitetnog okruženja za njihovo učenje mogu utjecati na organizaciju i planiranje diferenciranog poučavanja, na inkluzivnu praksu, kao i na kvalitetu učenja djece. Stručno usavršavanje i cjeloživotno učenje tijekom radnog iskustva odgojitelja omogućavaju stjecanje dodatnih i novih kompetencija koje mogu pomoći u oblikovanju njihova uvjerenja koja se očituju u planiranju aktivnosti s djecom. Uvjerenja i iskustva odgojitelja te stvarna pedagoška praksa dvije su kritički usmjerene dimenzije na osiguravanje kvalitetnog okruženja za učenje djece predškolske dobi. Na to ukazuju studije u svijetu naglašavajući važnost stjecanja kompetencija odgojitelja o diferenciranom i individualiziranom poučavanju kako bi svoja znanja i vještine o različitim sposobnostima i mogućnostima djece realizirali u kreiranju poticajnog okruženja i odnosa (Gialamas, Mittinty, Sawyer, Zubrick, & Lynch, 2013; Mtahabwa & Rao, 2010; Naudeau, Kataoka, Valerio, Neuman, & Elder, 2011). Interakcija i komunikacija odgojitelja s djecom, roditeljima i drugim stručnjacima te pružanje podrške također su kritički

orijentirani čimbenici kvalitete. Prema tome, visokokvalitetna pedagogija prepoznaje se u načinima kojima odgojno-obrazovni djelatnici uključuju djecu, usmjeravaju njihovo učenje i potiču interakciju s drugom djecom (Britto, Yoshikawa, & Boller, 2011; Myers, 2006; Raikes, 2015; UNESCO, 2006).

Prema *The Council for Exceptional Children – CEC* (2012), kao i istraživanjima koja su se kroz protekla dva desetljeća bavila ključnim kompetencijama profesionalaca potrebnima za inkluzivno obrazovanje, Majoko (2019) navodi neke ključne kompetencije koje su potrebne za učinkovito poučavanje djece s teškoćama kako bi imala koristi od obrazovanja u redovitim odgojno-obrazovnim ustanovama. Takve kompetencije uključuju stavove, znanja i vještine o procesu učenja i poučavanja, strategija i pristupa koji zadovoljavaju potrebe sve djece u redovitim skupinama. Prema Reinen (2013) od šest ključnih strategija koje odgojitelji najviše koriste u radu kako bi na osnovu holističkog pristupa poticali dječji optimalni razvoj, naglašava se integrirana tehnologija (razvoj tehničkih vještina i obogaćivanje mogućnosti učenja), kooperativno učenje (poticanje interakcije djece), prilagodba i individualizacija pristupa djeci s teškoćama prema individualnim modalitetima i stilovima učenja - vizualni, slušni i kinestetički (prema kojima odgojitelji mogu prilagoditi iskustva učenja individualnim odgojno-obrazovnim potrebama djece), planiranje ciljeva i definiranje ishoda (poticanje interesa i motivacije djece za učenjem), međupredmetno učenje i poučavanje (primjerice, rješavanje problema, istraživačko učenje i dr.) te potreba formativnog vrednovanja (da bi odgojitelji što efikasnije prilagodili aktivnosti odgojno-obrazovnim potrebama sve djece). Osim što podržavaju holistički razvoj djeteta, takve strategije smatraju se vrlo motivirajuće za djecu jer potiču međusobnu suradnju tijekom procesa učenja i poučavanja. Kada su u pitanju iskustva profesionalaca o multimodalnom i multisenzornom pristupu učenja i poučavanja, koncept kompetencija integrira znanja, vještine, osobne vrijednosti i stavove koji se stječu kroz radno iskustvo i učenje kroz rad. S druge strane, iskustveni rad se stječe uvažavajući nove ideje i pristupe te s tim u povezanosti razmatrajući i art-ekspresivne metode, što čini doprinos inkluzivnom odgoju i obrazovanju (Duarte Santos & Lima-Rodrigues, 2016). U tom smislu odgojitelji trebaju planirati različite načine kako bi djeca mogla pokazati što znaju i odabrati način na koji to mogu.

Problem, cilj i hipoteza istraživanja

Iako u zemljama s uređenim sustavima odgoja i obrazovanja postoji konsenzus da su dobro educirani i kompetentni profesionalci u sustavu odgoja i obrazovanja ključni za kvalitetan proces učenja i poučavanja koji promiče individualan razvoj djece, postoji ograničeni dokaz o tome koja je najučinkovitija razina, programi te organizacija primarnog osposobljavanja odgojitelja i njihovog cjeloživotnog profesionalnog razvoja za poboljšanje kvalitete rada (Raikes, 2015). Jedan od izazova identificiranja ključnih značajki učinkovite izobrazbe odgojitelja i njihovog daljnjeg profesionalnog razvoja je da mnoge intervencije nastoje promijeniti nekoliko aspekata kvalitete ranog i predškolskog odgoja i obrazovanja odjednom (npr. edukacija odgojitelja tijekom njihovoga radnog iskustva, kurikulumi, materijali, pristup različitim medijima itd.) što otežava analiziranje koja od tih i drugih komponenata donosi najviše koristi (Behrman, Engle, & Fernald, 2013). Nadalje, literatura ukazuje na važnost metoda usmjerenih na dijete prilagođenih stilovima učenja male djece i na jasno definirane intervencije odgojitelja koje mogu biti u povezanosti s edukacijama odgojitelja tijekom njihovog radnog staža (Behrman et al., 2013). Kao doprinos poboljšanju kvalitete odgojno-obrazovnog procesa OECD (2012) u sustavu odgoja i obrazovanja navodi

ključne komponente za usavršavanje kompetencija tijekom radnog staža, poput kvalifikacija, tj. stručne spreme, uključujući primarno obrazovanje i kontinuirano obrazovanje za profesionalni razvoj, što u konačnici doprinosi razvoju novih, suvremenih metoda u proces poučavanja i u velikoj mjeri je povezano s boljim ishodima djece. Studije također ukazuju na važnost praćenja rada i stjecanja novih iskustava odgojitelja, posebno među novim odgojiteljima (s malo radnog iskustva, tj. staža) ili onih bez prethodnog iskustva (Sheridan, Giota, Han, & Kwon, 2009). Postoje neke analize iz SAD-a da je profesionalni razvoj jednako važan, ako ne i više, kao i početno obrazovanje i godine staža te da svi oblici daljnjeg cjeloživotnog osposobljavanja moraju kombinirati nove teorije i praksu (Early et al., 2007). Iz istraživanja se može zaključiti da su iskustva i godine staža odgojitelja o novim metodama i suvremenim pristupima, kao što su primjerice, art-ekspresivne metode i razumijevanje značaja multimodalnog pristupa u radu s djecom s teškoćama, u povezanosti s količinom stručnih usavršavanja koja bi odgojitelji trebali redovito tijekom svoga radnog staža polaziti te se cjeloživotno obrazovati.

U tom kontekstu, nedovoljno je istraživanja koja govore o povezanosti godina radnog staža odgojitelja i iskustva koje imaju o primjeni pojedinih metoda i strategija podrške u multisenzornom pristupu s djecom s teškoćama. Slijedom navedenoga, postavljen je **cilj** istraživanja kojim se želi istražiti povezanost godina radnog staža odgojitelja s iskustvima koja imaju u multimodalnom pristupu kroz primjenu pojedinih art-ekspresivnih metoda u radu s djecom s teškoćama. Kako se na temelju proučenih istraživanja može zaključiti da same godine radnog staža posebno ne doprinose značajnim razlikama bez odgovarajućeg stupnja daljnjeg cjeloživotnog educiranja profesionalaca u sustavu odgoja i obrazovanja, proizlazi da je za područje inkluzivnog odgoja i obrazovanja te stjecanje kompetencija odgojitelja za nove metode i strategije podrške potrebno kontinuirano cjeloživotno obrazovanje (Akalin, Demir, Sucuoğlu, Bakkaloğlu, & İşcen, 2014; Crane-Mitchell & Hedge, 2007; Md Yunus & Mohamed, 2019) koje će odgojitelji stjecati tijekom godina svoga radnog staža, pa tako i u području art-ekspresivnih metoda. U skladu s takvim tumačenjima postavljena je (H0) **hipoteza** da ne postoji statistički značajna razlika u iskustvu odgojitelja za primjenu art-ekspresivnih metoda prema godinama njihovog radnog staža u radu s djecom s teškoćama. Naime, nulta hipoteza $H0$ je pretpostavka istinitosti u prosudbi da sve skupine odgojitelja s obzirom na godine njihovog radnog staža imaju distribuciju istog oblika.

Metode

Sudionici

Uzorak ovoga istraživanja čini 88 odgojitelja (98,9% ženskih i 1,1% muških) koji su zaposleni u predškolskim odgojno-obrazovnim ustanovama. 29,6% njih ima završen diplomski sveučilišni studij – Rani i predškolski odgoj i obrazovanje, 69,3% odgojitelja ima završen preddiplomski sveučilišni studij – Rani i predškolski odgoj i obrazovanje i 1,1% je sa srednjoškolskim obrazovanjem. Tablica 1 prikazuje godine njihovog radnog iskustva (staža) kao odgojitelja te je vidljivo da je polovina ispitanika s manje godina radnog staža, tj. do 10 godina radnoga iskustva kao odgojitelji. Izvješće UNESCO-a (2015b) *Early Childhood Care and Education (ECCE) Personnel in Low- and Middle-Income Countries* na globalnoj razini zemalja u svijetu ukazuje da su u predškolskoj praksi odgojitelji obično mlađi nego što su to primjerice profesionalci drugih razina u sustavima odgoja i obrazovanja te da u prosjeku odgojitelji imaju manje godina profesionalnog iskustva. Tijekom provođenja istraživanja poštovani su etički aspekti i načela anonimnosti, povjerljivosti podataka i dobrovoljnosti, uz mogućnost

odustajanja od daljnjega sudjelovanja u ispitivanju ili ne odgovaranja na neke tvrdnje u upitniku.

Tablica 1. Godine radnog iskustva (staža) ispitanika (N=88)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1-5	27	30,7	30,7	30,7
	6-10	20	22,7	22,7	53,4
	11-15	9	10,2	10,2	63,6
	16-20	11	12,5	12,5	76,1
	21-25	11	12,5	12,5	88,6
	26-30	4	4,5	4,5	93,2
	31-35	1	1,1	1,1	94,3
	više od 35	5	5,7	5,7	100,0
	Total	88	100,0	100,0	

Mjerni instrument i način provođenja istraživanja

Upitnik za odgojitelje o art-ekspresivnim metodama u integrativnom i multimodalnom pristupu konstruiran je za potrebe ovoga istraživanja. Sastoji se od dva dijela, od kojih se prvi dio odnosi na demografska obilježja ispitanika (spol, stručna sprema i godine radnog iskustva kao odgojitelj), a drugi dio upitnika čini 24 varijabli ordinalnog tipa na peterostupanjskoj skali (1-nikad, 2-rijetko, 3-ponekad, 4-često, 5-redovito). Varijable u upitniku konstruirane su sukladno *National curriculum for early childhood and preschool education* (2015) u Republici Hrvatskoj, prema kojem su različite kognitivno-simboličke ekspresije djeteta dio cjeline odgojno-obrazovnoga procesa te "korištenje različitih izražajnih medija olakšava međusobno razumijevanje djece s drugom djecom i odgojiteljima, potiče razvoj novog znanja i razumijevanja te vodi k afirmaciji stvaralačkih potencijala djece." (str. 17). Varijable se odnose na samoprocjenu iskustva odgojitelja koliko često koriste u radu s djecom s teškoćama određene art-ekspresivne metode u svrhu procjene zastupljenosti multimodalnog pristupa u prilagođavanju i planiranju aktivnosti; putem dramatizacije, zamišljene igre, korištenjem vizualnih slika, priče, lutke, drugačijim načinom komunikacije, primjerice neverbanim, raznolikim odabiranjem materijala i opreme, tehnikama digitopalmarnog otiska, putem senzorne igre uz razumijevanje značaja senzorne integracije. Podaci iz upitnika analizirani su na deskriptivnoj i latentnoj razini te su osim inferencijalne statistike izračunati osnovni deskriptivni parametri: minimalni i maksimalni rezultat (*Min. i Max.*), aritmetička sredina (*Mean*), standardna devijacija *Std. Deviation*), asimetričnost (*Skewness*) i spljoštenost (*Kurtosis*). Za testiranje razlika između odgojitelja s obzirom na njihovo iskustvo u primjeni art-ekspresivnih metoda prema godinama njihovog radnog staža u radu s djecom s teškoćama, korišten je Kruskal-Wallis Test. Kruskal-Wallis (H-test) je neparametrijski test koji omogućuje međusobnu usporedbu više nezavisnih skupina podataka s podacima koji po svojoj prirodi imaju ordinalnu skalu. Podaci dobiveni istraživanjem obrađeni su statističkim paketom SPSS-23.

Rezultati i diskusija

The basic descriptive values of the scale are presented in Table 1.

Table 2. Descriptive statistics (N=88)

	Range	Min.	Max.	M		SD	Skewness		Kurtosis	
V	Stat.	Stat.	Stat.	Stat.	Std. Error	Stat.	Stat.	Std. Error	Stat.	Std. Error
V1	2.0	3.0	5.0	4.386	.0748	.7019	-.706	.257	-.685	.508
V2	3.0	2.0	5.0	4.114	.0799	.7494	-.357	.257	-.607	.508
V3	2.0	3.0	5.0	4.761	.0511	.4793	-1.868	.257	2.770	.508
V4	4.0	1.0	5.0	3.614	.1015	.9521	-.375	.257	-.036	.508
V5	4.0	1.0	5.0	3.670	.1006	.9435	-.802	.257	.748	.508
V6	3.0	2.0	5.0	3.852	.0878	.8241	-.347	.257	-.344	.508
V7	3.0	2.0	5.0	3.898	.0929	.8715	-.118	.257	-1.054	.508
V8	3.0	2.0	5.0	3.750	.0946	.8873	-.088	.257	-.827	.508
V9	3.0	2.0	5.0	4.216	.0799	.7497	-.546	.257	-.454	.508
V10	3.0	2.0	5.0	4.398	.0733	.6872	-.926	.257	.565	.508
V11	3.0	2.0	5.0	4.295	.0794	.7452	-.713	.257	-.244	.508
V12	2.0	3.0	5.0	4.182	.0750	.7038	-.271	.257	-.938	.508
V13	2.0	3.0	5.0	4.398	.0714	.6702	-.671	.257	-.603	.508
V14	4.0	1.0	5.0	3.477	.1333	1.2501	-.327	.257	-.942	.508
V15	4.0	1.0	5.0	2.807	.1541	1.4452	.043	.257	-1.354	.508
V16	4.0	1.0	5.0	2.851	.1564	1.4590	.082	.258	-1.310	.511
V17	4.0	1.0	5.0	2.886	.1537	1.4418	-.056	.257	-1.312	.508
V18	4.0	1.0	5.0	2.807	.1515	1.4212	-.019	.257	-1.283	.508
V19	4.0	1.0	5.0	3.483	.1119	1.0439	-.518	.258	.313	.511
V20	2.0	3.0	5.0	4.682	.0595	.5580	-1.578	.257	1.590	.508
V21	3.0	2.0	5.0	4.466	.0704	.6600	-1.099	.257	1.149	.508
V22	4.0	1.0	5.0	4.000	.0983	.9223	-.720	.257	.196	.508
V23	4.0	1.0	5.0	3.750	.1063	.9971	-.543	.257	.201	.508
V24	4.0	1.0	5.0	4.216	.0935	.8769	-1.068	.257	1.079	.508

Key: V1-I help children understand how their peers feel with my own mimicry and facial expression, tone of voice, body language or words; V2-In my work I use books and stories with problem-solving topics; V3-I encourage collaborative behavior in children where they help each other; V4- In my work I use art-expressive methods; V5-I use stories, puppets and dramatization in activities for solving some problems among children (socio-emotional, for learning problem-solving strategies); V6-I participate with children in dramatization and imaginary play; V7-I spend time with each child individually (e.g. on the playground, during mealtimes, in free play time); V8-I stand close to children with difficulties, creating interesting games and if necessary I use non-verbal signals; V9-I adapt activities to needs, interests and abilities of each child (e.g. planning activities or stories based on particular interests of a child); V10-I adapt activities which are developmentally appropriate for each child; V11-I work on mediating acceptance of individual differences (culture, gender, difficulties) through varied planning, materials and selection of topics for discussion; V12-I play with children in ways that promote encouraging and guided practice; V13-I observe children's attention prior to giving instructions; V14-I use visual images / symbols for marking various activities (e.g. free play time, brushing teeth or washing hands, outdoor play, lunch); V15-In the preschool institution I work in we use the digitopalmar print technique as an application of images of children's palms and fingers; V16-I use the digitopalmar print technique; V17-I use digitopalmar print as a **free choice** topic for a child's expression; V18-I use the digitopalmar print as a set topic for a child's

expression; V19-It is necessary to use methods of digitopalmar print for a child's development; V20-Sensory integration is important in a child's developmental process; V21-I use sensory play in which children learn through their senses; V22-By painting and leaving an impression of their palm, children are facilitated in their communication, expression of their feelings, emotions, thoughts and ideas; V23-For the implementation of planned activities using the digitopalmar print it is necessary to ensure more time in a group; V24-For the implementation of art-expressive methods it is necessary to ensure appropriate materials and equipment.

Iz vrijednosti deskriptivne statistike prikazane u Tablici 1, moguće je zaključiti da su mjere centralne tendencije relativno visoke što implicira da odgojitelji dosta visoko samoprocjenjuju iskustva koja imaju u radu s djecom s teškoćama kad su u pitanju art-ekspresivne metode i zastupljenost multimodalnog pristupa. Najviša aritmetička sredina očituje se u vrijednosti V3, odnosno u takvom pristupu odgojitelji prilagođavaju i planiraju aktivnosti najviše kroz poticanje dječjeg suradničkog ponašanja, potičući ih da pomažu jedni drugima. Također, smatraju da je senzorna integracija značajna u razvojnom procesu djeteta (V20) te koriste senzornu igru u kojoj djeca uče kroz svoja osjetila (V21). Nadalje, dosta visoko samoprocjenjuju svoja iskustva u prilagodbi aktivnosti koje su razvojno prikladne za svako dijete (V10), prateći pritom pozornost djece (V13). Također, s obzirom na svoja dosadašnja iskustva smatraju da je za realizaciju art-ekspresivnih metoda potrebno osigurati primjereni materijal i opremu (V24). Manje iskustva samoprocjenjuju u korištenju drugačijih načina komunikacije, primjerice neverbanih (svojom mimikom i izrazom lica, tonom glasa, govorom tijela) (V1). Odgojitelji samoprocjenjuju slabije svoja iskustva i za planiranje i realizaciju aktivnosti metodom digitopalmarnog otiska (V23) kroz zadanu ili slobodnu temu (V17, V18) zbog više vremena koje je za to potrebno osigurati u skupini. Osrednje koriste vizualne slike (V14), kao i priče, lutke i dramatizaciju u aktivnostima za rješavanje nekih problema kod djece (socioemocionalnih ili za učenje strategija rješavanja problema) (V5).

Table 3. Kruskal Wallis Test

	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	V11	V12
Chi-Square	2.871	9.085	4,.82	9.192	15.651	6.838	3.269	10.033	4.158	8.171	5.354	4.025
df	7	7	7	7	7	7	7	7	7	7	7	7
Asymp. Sig.	.897	.247	.759	.239	.029	.446	.859	.187	.761	.318	.617	.777

	V13	V14	V15	V16	V17	V18	V19	V20	V21	V22	V23	V24
Chi-Square	11.646	6.307	6.251	10.658	12.102	11.070	8.461	5.212	5.100	5.714	8.152	4.771
df	7	7	7	7	7	7	7	7	7	7	7	7
Asymp. Sig.	.113	.504	.511	.154	.097	.136	.294	.634	.648	.573	.319	.688

Razlike u iskustvu odgojitelja za primjenu art-ekspresivnih metoda prema godinama njihovog radnog staža u radu s djecom s teškoćama testirane su Kruskal-Wallis neparametrijskim testom. Rezultati prikazani u Tablici 3 pokazuju da je razina statističke značajnosti 0.05 ($p>0.05$), što znači da nema razlike između odgojitelja s obzirom na godine njihovog radnog staža. U prilog takvim rezultatima idu istraživanja Fukkink i Lont (2007) o nekoliko američkih studija koje navode da su godine formalnog obrazovanja te iskustva tijekom stjecanja cjeloživotnog obrazovanja jači i robusniji prediktori procjene iskustva i kvalitete rada odgojitelja od omjera dobi, radnog iskustva ili profesionalnog statusa.

Međutim, u praksi, strukturne i procesne varijable često idu zajedno kako bi pokazale kvalitetu. Sukladno dobivenim rezultatima, prihvaća se nulta hipoteza prema kojoj ne postoji statistički značajna razlika u iskustvu odgojitelja za primjenu art-ekspresivnih metoda prema godinama njihovog radnog staža u radu s djecom s teškoćama. Naime, rezultati upućuju na postojanje iskustva koja odgojitelji imaju u radu s djecom s teškoćama kad su u pitanju art-ekspresivne metode i zastupljenost multimodalnog pristupa, ali ne i iskustva koja bi pokazala da je u multimodalnom pristupu s obzirom na njihov dosadašnji staž u planiranju ili primjeni neke od art-ekspresivnih metoda, prisutna statistički značajna razlika. Rezultati istraživanja također impliciraju da su iskustva odgojitelja još uvijek vezana više uz elemente tradicionalnog poimanja uloge odgojitelja, kao i još uvijek nedovoljno korištenje različitih načina komunikacije s djecom, primjerice neverbanih (svojom mimikom i izrazom lica, tonom glasa, govorom tijela), zatim korištenja digitopalmarnog otiska kroz zadanu ili slobodnu temu, korištenja vizualnih slika te priče, lutke i dramatizacije u aktivnostima za rješavanje nekih problema kod djece (socioemocionalnih) ili za učenje strategija rješavanja problema. Na to upućuje i istraživanje autorice Novaković (2015) čiji rezultati su pokazali da praksa još uvijek uključuje elemente tradicionalnog poimanja uloge odgojitelja kao onoga koji isključivo poučava djecu te nedovoljno poznaje benefite art-ekspresivnih metoda za cjeloviti djetetov razvoj.

Pregledom literature UNESCO-vog izvješća (2015a) naglašava se značaj dodatnih edukacija odgojitelja na mjesečnoj osnovi usmjerenih na stjecanje vještina za planiranje i organizaciju rada u odgojno-obrazovnoj skupini, zatim usmjerenost na vještine učinkovitog upravljanja i na strategije za promicanje socio-emocionalnog razvoja, kao i na ulogu lutke i vizualnih pomagala kao dodatnih medija. Međutim, rezultati nekih istraživanja pokazuju da se poboljšanja kvalitete u radu odgojitelja nakon dvomjesečnih edukacija nisu pretočila u statistički značajan utjecaj kad je u pitanju njihov utjecaj na poboljšanje komunikacije djece, niti u stjecanju predčitačkih vještina, što navodi na zaključak da su možda bili potrebni intenzivniji kurikularni pristupi u planiranju i realiziranju edukacija o strategijama poticanja i razvoja komunikacije u djece (Yoshikawa & Kabay, 2014). Budući da su ciljevi odgoja i obrazovanja u ranim godinama razvoja djece (od rođenja do šest, sedam godina života djeteta) usmjereni na razvoj djece općenito, može se reći da se kurikulum ranog i predškolskog odgoja i obrazovanja temelji na dobrom razumijevaju svakog djeteta sukladno njegovim individualnim sposobnostima, mogućnostima i interesima, odgojno-obrazovnim potrebama i osobitostima, postojećim znanjima i iskustvima te stilovima učenja i komunikaciji s drugima. Da bi odgojitelji to mogli pravodobno prepoznati, potrebne su im različite kompetencije u planiranju i odabiru vrsta alata (sredstava za rad), medija i materijala, kao i art-ekspresivnih tehnika. U tom kontekstu holistički i multimodalni pristup i skrb za djecu rane i predškolske dobi mora biti temeljen na određenim obrazovnim kvalifikacijama, tj. kompetencijama odgojitelja, kao i na njihovom profesionalnom razvoju tijekom prakse, kako bi stjecanjem radnih iskustava (tijekom svoga radnog staža) poboljšali svoje kompetencije za podršku učenju, kako sve djece, tako i djece s teškoćama. Stoga se cjeloživotni profesionalni razvoj odgojitelja smatra ključnim za kvalitetu stjecanja iskustava koja pružaju djeci (Martinez-Beck & Zaslow, 2006, prema Sheridan, Edwards, Marvin, & Knoche, 2009).

Zaključak

S obzirom da danas djeca žive u multimodalnom svijetu, učinkoviti odgojitelji planiraju i realiziraju kulturu učenja i poučavanja u kojoj djeca sukladno svojim sposobnostima, mogućnostima i interesima imaju priliku sudjelovati u raznim aktivnostima koje istražuju iste koncepte na različite smislene i zanimljive načine. Stoga je u radu postavljen cilj istraživanja kojim se želi istražiti povezanost godina radnog staža odgojitelja s iskustvima koja imaju u multimodalnom pristupu kroz primjenu pojedinih art-ekspresivnih metoda u radu s djecom s teškoćama. Rezultati pokazuju postojanje iskustva koja odgojitelji imaju u radu s djecom s teškoćama kad su u pitanju art-ekspresivne metode i zastupljenost multimodalnog pristupa, ali nije nađena statistički značajna razlika u multimodalnom pristupu i primjeni neke od art-ekspresivnih metoda, s obzirom na godine njihovog dosadašnjeg staža. Multimodalni odgojitelji verbalni način izražavanja smatraju vrlo važnim, ali ne i glavnim ili jedinim načinom komunikacije ljudi. Djeca s teškoćama obično otkrivaju svoje jake snage različitim modalitetima, primjerice kroz crtanje, slaganje, pokret i dr. No, čini se da kurikulumi predškolskih ustanova još uvijek nedovoljno poznaju benefite art-ekspresivnih metoda u multimodalnom pristupu, što implicira da u njima umjetnost obično ima sporednu ulogu. Odgoj i obrazovanje, ako je usmjereno isključivo više na riječ, izgovoreno ili pisano, monomodalno je. Multimodalno obrazovanje, naprotiv, temelji se na pretpostavci da su različiti načini komunikacije jednako važni u učenju. Odgojitelji koji se stručno usavršavaju za primjenu novih metoda, pa tako i u okviru art-ekspresivnih metoda, više su u mogućnosti koristiti ovaj pristup. Novim metodama i modelima promišljaju o tome kako druge metode, osim isključivo tradicionalnih, mogu poslužiti kao most za kasnije usvajanje vještina čitanja i pisanja te kako, primjerice slika, boja, druge teksture, glazba i pokret, mogu doprinijeti našem izražavanju značenja i sebe (Lähdesmäki et al., 2022).

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Nastava likovne kulture u waldorfskoj školi kao doprinos cjelovitom razvoju djeteta / Teaching visual arts in the Waldorf school as a contribution to the child holistic development

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PREGLEDNI RAD/ REVIEW ARTICLE

Sažetak

Ovaj rad obrađuje temelje na kojima počiva struktura kurikuluma likovne kulture u waldorfskoj školi, kao i dobrobiti koje potiče u cjelokupnom razvoju djeteta. Tretirajući umjetnost kao ključ za cjeloviti razvoj, waldorfska pedagogija daje skroman, ali primjetan doprinos u sustavu obrazovanja. To proizlazi iz antropozofije koja je teoretska pozadina waldorfske škole, kao i iz velikog utjecaja koje je Goetheova teorija boja ostavila na Rudolfa Steinera, kao njenog osnivača. Antropozofija ističe da umjetnost istovremeno razvija mišljenje, osjećaje i volju i time direktno djeluje na cjeloviti razvoj djeteta, obogaćujući njegov fizički, psihološki i duhovni aspekt. To se postiže velikim obimom nastave likovne kulture, posebnim metodama i tehnikama rada, značajnom prilagođenošću sadržaja dobi učenika i terapeutskim pristupom u radu. Likovna umjetnost obrađuje se kroz čak četiri nastavna predmeta u waldorfskoj školi, a u ostalim se područjima koristi kao princip i metoda rada. Ovakav način poučavanja ima ljekoviti utjecaj na sva ljudska osjetila, na mnoge vrste inteligencija, na živčani i imunološki sustav, na finu motoriku, razvoj osjećaja, mnoštva kompetencija i vrlina, kao i na duh i svijest učenika. Pomaže im naučiti cjelovitije vidjeti i dublje osjetiti sebe u odnosu na svijet koji ih okružuje.

Ključne riječi: antropozofija; holistički razvoj; likovna kultura; waldorfska pedagogija

Abstract

This paper work deals with the foundations on which the structure of the visual art curriculum in the Waldorf school rests, as well as the benefits it encourages in the overall development of the child. Treating art as the key to holistic development, Waldorf education makes a modest but noticeable contribution to the education system. This stems from the anthroposophy that is the theoretical background of the Waldorf school, as well as from the great influence that Goethe's theory of colour had on Rudolf Steiner, as its founder. Anthroposophy emphasizes that art simultaneously develops thinking, feelings and will, and with that directly affects the overall development of the child, enriching his physical, psychological and spiritual aspects. This is achieved by a large volume of teaching visual arts, special methods and techniques of work, significant adaptation of the content to the student's age and a therapeutic approach to work. Visual art is processed through as many as four subjects in the Waldorf school, and in other areas it is used as a principle and method of work. This way of teaching has a healing effect on all human senses, on many types of intelligence, on the nervous and immune system, on fine motor skills, on the development of feelings, many competencies and virtues, as well as on the spirit and consciousness of students. It helps them learn to see more fully and feel themselves more deeply in relation to the world around them.

Keywords: anthroposophy; holistic development; visual arts; waldorf education

Uvod

Waldorfska pedagogija, kao jedna od mnoštva današnjih alternativnih pedagogija, daje najveći značaj umjetnosti u procesu odgoja i obrazovanja. Likovna umjetnost, uz glazbenu umjetnost, dramsku umjetnost i umjetnost pokreta (euritmiju), područje je koje se redovito koristi u waldorfskoj školi kako bi se lakše, dublje i cjelovitije utjecalo na razvoj djece koja ju pohađaju. Zapravo cjelokupni je nastavni kurikulum oblikovan kroz umjetnički princip poučavanja.

U vrijeme globalizacije kada se sati nastave umjetnosti smanjuju u sustavu redovitog obrazovanja, waldorfska škola svojim primjerom i praksom predstavlja osvjetljeni otok. Iako mlada u svojem stažu u Republici Hrvatskoj, nudi značajnu mogućnost izbora obrazovnim djelatnicima, roditeljima i djeci.

Ovaj će rad dublje proučiti teoretske, pedagoške, umjetničke i duhovne osnove iz kojih se razvio ovakav način poučavanja likovnosti te naglasiti široki spektar blagotvornih i ljekovitih rezultata koje uzrokuje kod djece. Na taj će način šira i stručna javnost dobiti barem malo više prilike za dublje upoznavanje s važnošću ove teme.

Cjeloviti razvoj sa stanovišta antropozofske antropologije

Rudolf Steiner (1861-1925), austrijski filozof, pedagog i pisac, glavni je utemeljitelj waldorfskih škola u svijetu i sustav waldorfskog obrazovanja počiva na njegovim empirijskim proučavanjima i izravnim uvidima u psihološku i duhovnu realnost. Ta su saznanja obogaćena velikim iskustvom i neprekidnim istraživanjima u sustavu obrazovanja, koja se kroz waldorfske škole u svijetu provode već približno sto godina. Steinerovo razumijevanje ljudske prirode osnova je filozofije i kozmologije koju je on nazvao *antropozofija*. Iako antropozofija čini antropološku i epistemološku bazu waldorfskog obrazovanja, njeni se sadržaji ne izučavaju u waldorfskim školama. Ona služi samo kao putokaz učiteljima u njihovom aktivnom proučavanju svijeta i prirode stvari u svojoj biti, kako bi učenicima mogli prenijeti svoje živo iskustvo i interes za promatranje svijeta koji nas okružuje. Težeći što većoj nepristranosti, s namjerom uspostavljanja objektivne egzaktne znanosti s područja fizičkog i duhovnog, Steiner je uvijek isticao da to nikako ne smije biti ideologija ili sustav koji se čvrsto definira, već vječna unutarnja potraga koja se uvijek može znanstveno provjeriti kroz pažljiva promatranja vanjske i unutarnje prirode (Rawson i Richter, 2001).

Specifičnost odgoja u waldorfskoj školi temelji se na odgoju cjelovitog bića, što za Rudolfa Steinera znači usmjerenost na razvoj *tijela, duše i duha*. Naime osnova waldorfske pedagogije leži u težnji da se dijete promatra sa stanovišta tročlanosti. Pa tako čovjeka njegovo fizičko tijelo veže uz materijalni svijet i za njega se može reći da je vidljivi dio ljudskog bića. Ljudski duh ili istinskim „ja“ prava je i potpuna priroda pojedinca i njom se dotiče duhovni svijet. Duša ili psihički dio ljudskog bića vezan je za osjećaje. Duša se očituje kroz osjećaje u kojima povezuje fizički i duhovni aspekt jer prima poticaje i sadržaje i iz fizičkog svijeta putem temeljnih nagona i osjetila, kao i iz duhovnog svijeta kroz čovjekovo „ja“ ili duh. Ona je središnje područje koje sažima oboje (Rawson i Richter, 2001).

Slijedeća osnovna postavka antropozofske antropologije objašnjava proces ljudskog sazrijevanja kao proces u kojem individualni duh, koji se naziva istinski „ja“ nastoji oblikovati „tjelesnu posudu“ (fizičko tijelo) u kojoj će živjeti i kroz koju će iskusiti fizički svijet i izraziti se (Rawson i Richter, 2001).

Proces sazrijevanja, u kojem obrazovanje ima važnu ulogu, započinje od rođenja, kada su za početak sile koje oblikuju biće uglavnom usmjerene na oblikovanje fizičkog tijela. Nakon

toga, oko sedme godine, dio fokusa razvoja prebacuje se na gradnju unutarnjeg bića i psihološkog razvoja te se počinje ozbiljnije oblikovati proces stvaranja mentalnih slika i pamćenje, koja su osnova za razumijevanju i učenje. Do tada je dijete učilo isključivo oponašajući okolinu. Oko puberteta može se reći da su i fizički i unutarnji dio ljudskog bića uglavnom izgrađeni te se fokus razvoja prebacuje na formiranje duha ili onog što nazivamo istinskim „ja". On sada postaje aktivan i omogućuje pojedincu donošenje vlastitih zaključaka i neovisnih stavova koje se temelje na procesu sazrijevanja svijesti (Rawson i Richter, 2001). Iz toga je vidljivo da Rudolf Steiner razvoj čovjeka promatra kroz sedmogodišnje cikluse.

Rudolf Steiner tročlanost provlači kroz sva područja. U fizičkom smislu u ljudskom organizmu također razlikuje tri sustava. Sustav *udova i izmjene tvari, ritmički sustav disanja i srca i živčano-osjetilni sustav*. Ako se ti sustavi pokušaju povezati s psihološkim područjem čovjeka, onda se primjećuje da, Bernard Lievegoed (2005) koji svoje obrazloženje temelji na Steinerovom pristupu, živčano-osjetilni sustav povezuju s *mišljenjem*, ritmički sustav disanja i srca povezuju s *osjećajima*, a sustav udova s *voljom*. Svaki od ovih sustava naglašeno se razvija u pojedinom razdoblju razvoja. Ako se razvojni ciklusi povežu s psihološkim sustavima, onda se općenito može reći da je prvi ciklus povezan s razvojem volje, drugi ciklus s razvojem osjećaja i treći ciklus s razvojem mišljenja. To znači da se u prvom razdoblju najviše razvija sustav udova i probave, u drugom razdoblju ritmički sustav srca i disanja, a u trećem razdoblju živčano-osjetilni sustav.

Rudolf Steiner je proučavao i odnos razvoja pojedinih organa i psihološkog razvoja djeteta. Ustvrdio je da do razvoja mišljenja može doći tek kada je postignut određeni stupanj razvoja živčanog sustava i glave, da se osjećaji razviju tek kada se stabiliziraju ritmički organi disanja, cirkulacije i probave te da volja sazrijeva tek kada prestanu rasti udovi. Duševne snage mišljenja, osjećaja i volje u stvari su prenesene organske snage koje se oslobađaju kao psihološke aktivnosti kada više nisu potrebne za rast i razvoj organa u fizičkom tijelu. No, to se svakako uvijek odvija u manjim etapama (Lievegoed, 2005). Stoga se može reći da dijete nema stvaralačke sposobnosti samo u vanjskom djelovanju, već i u oblikovanju vlastitog unutarnjeg organizma. Na neki se način svi principi umjetnosti simbolički mogu prepoznati u tome (Lissau, 2006).

Osim što naglašava tročlanost čovjeka u podjeli na tijelo, dušu i duh, ili u psihološkom smislu na mišljenje, osjećaje i volju, Rudolf Steiner kroz antropozofiju ističe i da se cjeloviti čovjek sastoji od četiri tijela. Prvo je *fizičko tijelo* koje možemo uočiti osjetilima i podliježe fizičkim i kemijskim zakonima. Za ostala tri tijela kaže da su nadosjetilna ili osjetilima nevidljiva. Drugo je *etersko tijelo* koje je zapravo životna sila i borac protiv raspadanja ljudskog tijela. Zatim slijedi *astralno tijelo*, koje se još zove i osjećajno tijelo jer je nosioc bola, radosti, nagona, žudnje i strasti. Posljednje je *„Ja tijelo"* kojim se čovjek razlikuje od svih drugih bića. To je tijelo koje nosi samosvijest i duhovno stremljenje (Steiner, 1995). U određenom smislu se „Ja tijelo" izražava u kolanju krvi, astralno tijelo u živčanom sustavu, etersko tijelo u sustavu žlijeza, a fizičko tijelo kroz osjetilne organe. Budući da sva četiri tijela postoje istovremeno u čovjeku, oni djeluju jedni na druge. U tom djelovanju nastaju temperamenti. Kada u čovjeku prevladaju Ja snage nastaje kolerični temperament, kada prevladaju snage astralnog tijela nastaje sangvinični temperament, a kada prevladaju eterske snage flegmatični temperament. Fizičko tijelo uvjetuje melankolični temperament (Steiner, 2003). U predavanju održanom 29.12.1914. godine, Steiner (1970) povezuje različita područja umjetnosti sa pojedinim tijelima cjelovitog čovjeka. U području vizualnih umjetnosti dolaze do izražaja etersko i astralno tijelo. Astralno se tijelo najbolje može izraziti u području slikanja i izravno je povezano s elementom vode, dok se etersko tijelo izražava u području modeliranja. Princip slikanja prvi

se put javlja u trećoj godini života, kada dijete počinje stvarati unutarnje slike onog što ga okružuje. Usko je povezan s procesom imitiranja te se tako razvija memorija. Sposobnost vizualne memorije djetetu kasnije daje mogućnost stvaranja fluidnih i pokretnih slika iz bazena slika stvorenih u ranijoj dobi. Na taj način sposobnost stvaranja unutarnjih slika i pamćenja postaje sve pokretnija i fluidnija. Kapacitet stvaranja unutarnjih slika osnovni je princip u čovjeku bez kojeg imaginacija ne može postati aktivna te se kasnije ne može razviti akademsko učenje bilo kojeg područja kao što su matematika, čitanje i pisanje (Lissau, 2006).

Čovjek kada odraste, čitav svoj život koristi snage i „hranu“ iz onog što je skupio i izgradio u prve tri faze života. Iskustva i doživljaji iz *prvih sedam godina života* odrasloj osobi preživljavaju kao *najdublji nesvjesni sloj* te su njegov najdublji pogled na svijet i povjerenje u život ukorijenjeni u toj fazi. Iskustva i pogled na život iz *drugih sedam godina* psihološkog razvoja preživljavaju kao *polusvijesni ili podsvjesni sloj* i snage koje su se pojavile u ovom periodu osnova su osjećajnom i umjetničkom životu čovjeka. Razdoblje *trećih sedam godina* razvoja ostaje kao *potpuno svjesni sloj*. Temelji koji su položeni tijekom ove faze osnova su za svjesni razvoj čovjeka (Lievegoed, 2005).

Umjetničko oblikovanje i ritam kao osnova za razvoj osjećaja, mišljenja i volje

Danas se u suvremenom sustavu obrazovanja često zaboravlja da je upravo umjetnost ona koja istinski razvija osjećaje, a budući da osjećaji povezuju i mišljenje i volju, možemo reći da umjetničko oblikovanje objedinjuje i ravnomjerno razvija i mišljenje i volju i osjećaje. Znači uvođenje većeg broja sati nastave umjetničkog oblikovanja ne služi samo razvijanju uskih umjetničkih vještina, već omogućuje učenicima nesmetan i lagan cjeloviti razvoj.

Za razliku od mišljenja koje uvijek proučava ono što se već dogodilo u prošlosti, volja je usmjerena na budućnost i u svom istinskom aspektu, ona je poticaj na aktivnost i promjenu. U kontekstu osjećaja, čovjek je smješten u sadašnjost. Osjećaji uvijek povezuju mišljenje i volju. Kreću se iz polja otvorenosti u zatvorenost ili iz polja prihvaćanja u odbijanje i obrnuto. Ovaj polaritet predstavlja osnovni kreativni princip koji je sveprisutan i koji se odražava u promjenama ritma pri stvaranju. Ritam stoga ima jedinstvenu kvalitetu spajanja pokreta (volje) i prirodnih zakona (mišljenja) i možemo reći da je ritam zapravo pokret usklađen s prirodnim zakonima. On je osnova umjetničkog stvaranja i kao takav direktno pomaže razvoju organa za disanje, cirkulaciju i probavni sustav. No, promatrajući dublje, ritam postoji u svim organima i stanicama, stoga ima sveobuhvatnu ulogu razvoja čitavog organizma. Često možemo primijetiti da učenici za vrijeme likovnog stvaranja počinju biti mirniji, odnosno da im se disanje i čitavo tijelo uravnoteže. Tako ritam koji je osnovni princip kozmičkog stvaranja, izmjene godišnjih doba i dana i noći, kroz likovnu aktivnost postaje i osnova procesa našeg organizma na svim razinama (Lievegoed, 2005).

Dok mišljenje internalizira vanjski svijet, a volja eksternalizira unutarnji svijet, specifičnost osjećaja je da se oni neprestano kolebaju između otvorenosti i zatvorenosti prema vanjskom svijetu. Osjećaji se protežu u širokom rasponu između ljubavi i mržnje, smijeha i plača i radosti i tuge. Time predstavljaju veliki respiratorni proces između duše i svijeta i pravo su središte duše. Dok je duhovno polje bliže mišljenju, a fizičko polje bliže volji, u području osjećaja susreću se oba dva polja. Ritmička izmjena iskustva otvaranja prema svijetu i iskustva zatvaranja u sebe temelj je razvijanja svjesnih osjećaja. Upravo je umjetnost ono što postepeno školuje taj ritmički udisaj i izdisaj ili otvaranje i zatvaranje učenika. Uglavnom djeluje kroz nesvjesno, razvijajući sposobnosti različitog djelovanja duše, no vremenom kasnije djelomično radi i kroz svijest. Osviješten umjetnički odgoj obogaćuje osjećaje i razvija ih iz snaga osnovnih poriva prema višoj razini usmjerenoj na duhovne norme.

Čovjek svoje vlastito postojanje prije svega doživljava u duši koja osjeća. Tu se određuju najdublje ljudske vrijednosti i zato je briga za osjećaje neophodna za životnu sreću i vrijednost pojedinca kao ljudskog bića. Dijete uči doživljavati svoje osjećaje živeći u mašti. Što mu se više hrani to polje, veća je raznovrsnost osjećaja koje će iskusiti (Lievegoed, 2005; Collot d'Herbols, 2005).

Što se razvoja volje tiče, ona podrazumijeva prelazak iz nagonskog ponašanja u svjesnu aktivnost. Nagon postaje volja u doticaju sa sviješću. Budući da se najvišim sadržajem svijesti smatra znanje o sebi u odnosu na Božansko, kada se dostigne svijest o ovoj mudrosti, tada možemo reći da je volja došla pod kontrolu svijesti. Da bi se volja ispravno razvila potrebno je u prvoj fazi ponuditi moralni primjer djetetu, u drugoj fazi ponuditi mu dovoljno umjetničkog materijala (kroz stvaranje, slušanje priča i bajki...) kako bi dijete moglo naučiti savladati probleme i u trećoj fazi ponuditi mu razborito i prijateljsko vodstvo za istraživanje dubina moralnih iskustva kako bi se problemi puberteta vidjeli u pravoj perspektivi i kako bi se prevladao unutarnji sukob dobra i zla. Kada dijete prođe kroz osobno iskustvo prevladavanja unutarnjeg sukoba dobra i zla, sposobno je dostići najvišu moralnu aktivnost koju Steiner naziva „moralna imaginacija“ (Lievegoed, 2005).

Terapeutski aspekt i prilagođenost nastave dobi djeteta

Nastava likovne kulture koju učenici redovno prate u waldorfskoj školi kroz predmete likovne kulture, crtanja oblika, obrade drva i ručnog rada općenito je terapijskog karaktera. U svojoj strukturi, odabranim metodama rada i korištenju posebnih likovnih tehnika i materijala, u svakom je detalju prilagođena razvojnim fazama i potrebama djeteta. Kroz indirektno vodstvo učitelja učenici ulaze u polje koje im spontano razvija mišljenje, osjećaje i volju, a da toga nisu ni svjesni. Time stječu iskustvo djelovanja u sva tri aspekta bića, što razvija njihovu cjelovitost. Iskustvo im ostaje trajno, nitko im ga ne može uzeti i mogu ga primijeniti u bilo kojem području života.

Do zaključno petog razreda, dok su djeca još u pomalo fluidnom stanju svijesti u kojem svijet percipiraju kroz osjećaje, nastava likovne kulture koristi uglavnom tehniku vodenih boja jer ona podržava razvojnu fazu učenika drugog sedmoljeća u kojoj se prvenstveno psihološki razvijaju osjećaji. Od šetog razreda kada se polako počinje razvijati kauzalno mišljenje uvode se tehnike crtanja i precizne tehnike slikanja koje podržavaju razvoj mišljenja i uzročno posljedičnih procesa koji se sada polako počinju razvijati.

Osim što je redovna nastava likovne kulture u waldorfskoj školi općenito terapijskog karaktera, likovno područje pruža mogućnost i daljnjeg slojevitog terapijskog rada koje posebno izvodi stručnjak terapeut. Terapija se može ponekad izvoditi i u okviru nastavnog sata, ako je potrebno, no uglavnom se izvodi u individualnim terminima sa pojedinim učenicima na samo. Terapeut radi s neuravnoteženostima koje su često izazvane temperamentom učenika ili nekim problemom u usklađenosti učenikovog fizičkog, eterskog, astralnog i duhovnog tijela. Mira Kliček (2005) navodi da prihvaćanje pojma liječenja u najširem smislu, dovodi do zaključka da svaka stvaralačka aktivnosti vodi ka izliječenju osobe, te njenom harmoniziranju i samopotvrđivanju.

Ako je recimo razred nemiran, previše uspavan ili kronično lijen, učitelj na redovnoj nastavi slikanja, može primijeniti mali dio terapijskog rada i tako biranjem boja i procesa aktivno utjecati na ponašanje i osjećaje učenika i razreda kao grupe. No, to nećemo nazvati terapijskim radom u kontekstu liječenja. Recimo ako se taj dan slika tonovima plave i pokušava dočarati plava koja svijetli, učenici će se brzo umiri i udubiti u proces slikanja. Čak će i sami primijetiti kako su se od jednom umirili. Sve te vježbe svakako treba ponavljati

mnoštvo puta. Škola i učitelji trebali bi kroz vrijeme promatrati vježbe koje se izvode i učenike koji sudjeluju, a vježbe se nipošto ne bi trebale izvoditi napamet ili oponašajući (Junemann i Weitmann, 2008).

To je samo manji dio likovne terapije koja se može primijeniti na redovnom nastavnom satu likovne kulture. U pojedinačnom terapijskom radu s učenikom koji ima poteškoće, stručnjak likovni terapeut primjenjuje ponešto drugačije principe. Terapija se izvodi kroz dugi vremenski period, sa neznatnim promjenama u radu s učenikom. Uzaludan je svaki pokušaj mijenjanja karakteristika temperamenta kod djece. Radi se o snagama koje se vrlo polagano preobražavaju (Carlgren, 1991). U radu s pojedinim djetetom ispravno bi bilo pitati se što je ono što dijete određenog temperamenta ima i što se može dalje razvijati, a ne uredotočiti se na ono što mu nedostaje, te ga prisiljavati razvijati nešto što nije u mogućnosti (Steiner, 2003).

Pribor i materijal koji su uvijek prirodnog porijekla i visoke kvalitete, također igraju važnu ulogu u terapijskom odnosu u nastavi. Biljne boje, kistovi od životinjske dlake, glina, vosak i drvo, materijali su koji imaju oživljavajući efekt za sva osjetila i cjelokupno biće djeteta. Rad s njima razvija ozbiljnost, poštovanje prema materijalu i radu i naglašava važnost svakog rada.

U redovnoj nastavi likovne kulture djeca trebaju biti postupno i metodički uvođena u elemente umjetnosti. U protivnom će, traži li ih se izraziti sve svoje emocije, koristiti kreativne snage koje još nisu u potpunosti formirane i potrebne su za razvoj fizičkog tijela. Izvana će to izgledati kao stimuliranje njihove kreativnosti, ali zapravo će trošiti svoje unutarnje snage, umjesto da ih razvijaju i hrane (Junemann i Weitmann, 2008). Stoga rezultat likovnog rada ne bi trebao biti jedini važan, već ravnopravan procesu u kojem učenici sudjeluju. Proces i rezultat trebaju se promatrati zajedno da niti jedan ne prevlada.

Specifičnost tehnike vodenih boja „mokro na mokro“

Najbolji način za upoznavanje djece s bojama, je dopustit im slikati bojama rastopljenim u vodi jer tada boja najbolje može razotkriti svoju prirodu (Muller, 2004). Arhetipski fenomen ili drugim riječima, iskustvo prirode boja najjasnije se može doživjeti u prirodi u promatranju duge, izlaska ili zalaska sunca ili recimo plavog neba. U tim primjerima boju možemo doživjeti u njenom izvornom obliku kao prirodu svjetla bez bilo kakve materijalnosti (povezanosti s predmetima). No, budući da ne možemo slikati sa svjetlošću, niti sa zrakom, voda je sljedeći gušći element koji je najprikladniji medij za preobrazbu atmosferskih boja u boje za slikanje (Junemann i Weitmann, 2008). Rudolf Steiner (2001) u knjizi „O biću boja“ naglašava važnost slikanja tekućim bojama. Ističe kako jedino tekuća boja ima sjaj koji boja ima u svojoj izvornoj prirodi kao svjetlost. Slikajući tekućim bojama može se taj sjaj i svjetlost obuhvatiti kao nešto živo i tada se iz tog živog na platnu rađa oblik. To je upravo proces u kojem je najlakše iz bića boje (njene istinske prirode) slikati oblike. Tako ono što je naslikano poprima istinski život.

Akvarel tehnika mokro na mokro pravi je izbor za ranu školsku dob jer njom djeca mogu lako ovladati. Ona posjeduje efekt sjaja i čistoće boje te omogućava nježna pretapanja i difuzne prelaze boja i tonova. Ta je tehnika sama medij života i živih susreta boja. Upravo je to ono što je priroda ranog djetinjstva. Druge slikarske tehnike, ako želimo uistinu biti u procesu slikanja, zahtijevaju iskustvo, vještinu i stečeno znanje. To nužno traži distancu i intelektualiziranje onog što se umjetnički radi te daje veći naglasak mišljenju i dijete koje je u toj dobi više u osjećanju nema prilike cjelovito se razvijati. Tehnika vodenih boja „mokro na mokro“ izvrsna je za učenike do zaključno petog razreda. U šestom razredu učenici počinju imati kritični (kognitivni) pogled na svijet i zbog toga se uvode preciznije i studioznije tehnike, kao što su crtačke tehnike, proučavanje svjetla, sjene i perspektive, kao i tehnike slikanja na

suho kao što je tehnika laziranja vodenim bojama, koja zahtjeva sušenje svakog sloja boje i pritom strpljenje, odmak i razmišljanje (Štefanac, 2012).

Korištenje tehnike vodenih boja u waldorfskoj školi ima svoje pedagoške, terapeutske i duboko umjetničke razloge (Junemann i Weitmann, 2008). Dječja svijest je u ranoj školskoj dobi još uvijek fluidna i uronjena u polje kreativnosti u kojem je promjena jedino što je stalno. Stoga boja u tekućem obliku najviše odgovara dječjoj svijesti u toj dobi jer joj treba vrijeme da se suši. Upravo to vrijeme sušenja boje u tehnici akvarela mokro na mokro, daje djetetu priliku da ono što je percipiralo kroz svoju fluidnu percepciju polako preuzima čvršću formu. Tako taj proces na papiru za dijete nije šok, već lagani prijelaz iz fluidnog u čvrsto stanje svijesti i idealan je način za iskusiti prirodu boje i polagano stvaranje oblika. Slika koja nastane na taj način, bliska je djetetovoj percepciji stvarnosti (Bruin i Lichthart, 2000).

Zadatak obrazovanja je, prije svega, pružiti uvijek nove načine za oživljavanje veze između kreativnog unutarnjeg svijeta i formiranog vanjskog svijeta, tako da čak i u kasnijem životu odrasli mogu doživjeti stvari kao da izranjaju iz kreativnih aktivnosti. Zato je važno da djeca u vrijeme svoga odrastanja uvijek iznova iskuse tekuće boje kojima treba vrijeme da se učvrste dok se suše (Junemann i Weitmann, 2008).

Boje se nalaze na granici između osjetilnog i nadosjetilnog carstva kao glasnici carstva duše i duha i s njima uvijek imamo i duševno i osjetilno iskustvo bili toga svjesni ili ne (Junemann i Weitmann, 2008).

Teoretski temelj likovne umjetnosti u waldorfskoj školi

Tri velika teoretičara estetike koji su u svom radu naglasili povezanost likovne umjetnosti i duhovnosti te time utjecali i na nastavu likovne umjetnosti u waldorfskoj školi, bili su Johann Wolfgang von Goethe, Rudolf Steiner i Vasilij Kandinski.

Goethe je uz Newtona najpoznatiji teoretičar boja. Newton je boje razlikovao samo kvantitativno (po određenom kutu pod kojim svjetlost pada na površinu), dok je Goethe boje proučavao kvalitativno (Bruin i Lichthart, 2000). Stoga je Newtonova teorija boja ostavila značajan utjecaj na znanost i tehnologiju, a Goetheova teorija, posebno njegove empiričke metode, na umjetnost i pedagogiju. Goetheova knjiga „Učenje o bojama“ bila je polazište na koje je Rudolf Steiner naslonio svoju spoznaju o bojama u knjizi „O biću boja“ te Vasilij Kandinski svoju knjigu „O duhovnom u umjetnosti“. Njegov pristup temelji se na empiričkim metodama promatranja svake boje pojedinačno u okolišu i u prirodnim pojavama, te na osnovu njih zaključuje da boje imaju nepromjenjivo i specifično djelovanje na osjetila i ponašanje. Iz toga proizlazi arhetip fenomena boja, odnosno točka gdje boja prelazi iz fizičkog u nefizičko polje (Junemann i Wetmann, 2008).

Goetheove vježbe promatranja boja i osjetilno moralnog djelovanja boja temelj su na kojem je Steiner postavio osnove za vježbe učitelja likovne kulture u waldorfskoj školi. Svaki učitelj likovne kulture trebao bi po uputama Steinera samostalno provoditi Goetheove vježbe promatranja boja kao redovitu pripremu za nastavu. Takva vrsta pripreme ima iskustveno spoznajno djelovanje na učitelja te on nakon toga s učenicima može raditi vježbe iz polja duševnog iskustva koje je prije toga sam savladao (Junemann i Weitmann, 2008). Tada on više ne radi iz naučenog mentalnog ponavljanja o tome što bi neka boja simbolično mogla značiti (Steiner, 2001).

Svaka stvar ili biće u fizičkom svijetu ima boju. No, težnja Rudolfa Steinera (2001) u predavanjima „O biću boja“ koja je održao u periodu od 1914. do 1924. godine, bila je pružiti nam dublje saznanje o istinskoj spoznaji boje i njenom unutarnjem biću. Na mnoštvu primjera i aktivnih vježbi predočio je kako se svaka pojedina boja može doživjeti našim unutarnjim

osjećajima. Vježbe aktivnog duševnog promatranja, koje Steiner u svojim predavanjima navodi kao osnovu spoznaje i doživljaja, temelje se na percepciji čovjeka kao više od samo fizičkog promatrača. Ističe da onaj čovjek koji se razvije do spoznaje imaginacije, inspiracije i intuicije, neće promatrati glavu samo kroz osjetilno vidljivu glavu, već će objektivno vidjeti i ono što kroz glavu „čovjek misli“. Time želi naglasiti da je i taj nevidljivi svijet jednako objektivan onome koji ima razvijenu intuiciju i imaginaciju.

Rudolf Steiner (2001) redovito naglašava povezanost umjetnosti i duhovnosti. Ističe da stvarajući umjetnost dopiremo do duhovnog svijeta, jer je umjetnost vječna, a mijenjaju se samo njeni oblici. Kada se izgubi veza između duhovnosti i umjetnosti, umjetnost se preobražava i postaje ne umjetnost. U njemačkom su jeziku riječ „lijepo“ (schon) i riječ „sjaji“ (scheinen) srodne. Steiner (2001) to povezuje i na osnovu toga objašnjava kako pojam lijepo nije subjektivne, već isključivo objektivne prirode. No, za spoznaju toga potrebna je viša svjesnost. Ljepota je otisak svemira (Steiner, 1922). Ono što je istinski lijepo uvijek „sjaji“, a to znači da iznosi svoje biće na površinu. Stoga je lijepo ono što svoju unutrašnjost otkriva vanjskom formom, a sjajno (ili svjetleće) je ono što isijava svjetlost u svijet i otkriva svoje biće. Tako su sjajno i lijepo srodni. Ono što vidimo osjetilima nema potrebe sjajiti, jer je već samo po sebi izvana vidljivo. Stoga ono što u osjetilno isijava i svoje biće, to je duhovno. Tako se duhovno kroz umjetnost objavljuje svijetu. Steiner zaključuje kako je zadatak umjetnosti obuhvatiti ono što „sjaji“, što se objavljuje i kao duh prožima i oživljava svijet, a prava umjetnost je ona koja traži duhovno. Kandinski (1999) to potvrđuje kad kaže da je lijepo ono što izvire iz nutarnje duševne nužnosti, odnosno ono što je nutarnje lijepo.

Vasilij Kandinski (1866-1944), ruski slikar i začetnik apstraktnog slikarstva, jedan je od poznatijih suvremenika Rudolfa Steinera koji je slušao njegova predavanja (Cruce, 2016; Kugler, 2005). Oboje su se kao suvremenici zalagali za ista stanovišta o umjetnosti koja treba izvirati iz duševnog te na taj način produhoviti i utjecati na ljudsku svijest. Kandinski (1999) to pažljivo objašnjava u svojoj knjizi „O duhovnom u umjetnosti“, koja je temelj teorije estetike apstraktne umjetnosti. U njegovoj se teoriji jasno može razumjeti da za njega umjetnost može i smije imati isključivo ulogu pokretača i pomagača u razvijanju ljudske svijesti. U protivnom umjetnost smatra beskorisnom i što više opasnom laži.

Potrebno je naglasiti da Goethe, Steiner i Kandinski naglašavaju kako unutarnja značenja i percepciju svake pojedine boje možemo povezati s osjećajima, oblikom i zvukom samo i isključivo kroz duboku intuitivno duhovnu spoznaju boje, te nikako kroz vanjsku asocijativnu mentalnu poveznicu. Znači to nije nešto izvanjski naučeno, već spoznato unutarnjim promatranjem. Također to nije subjektivno, već duhovno-znanstveno objektivno. Svaka boja ima svoju točno određenu prirodu, a nama je potrebno razviti dublja osjetila kako bismo to objektivno spoznali (Kandinski, 1999). Jedan od predstavnika Steinerovog i Goetheovog poimanja umjetnosti i slikanja bio je i Gerard Wagner (1906-1999) koje je u Goetheanumu u Švicarskoj osnovao školu slikanja i nastavio istraživati njihove principe bez dogme (Wagner-Koch i Wagner, 2009).

Struktura i dobrobit predmeta likovna kultura- slikanje i crtanje

Predmet likovne kulture odvija se od prvog do osmog razreda jedan sat tjedno i u njemu se obrađuje područje slikanja od prvog razreda do osmog razreda, zatim se od četvrtog razreda uvodi i rad s glinom, a od šestog razreda crtanje. Modeliranje se do četvrtog razreda radi u prirodnom vosku (Nastavni plan i program za osnovnu waldorfsku školu).

Učenici u prvom razredu kada se prvi puta susreću sa slikanjem, rade to vrlo pažljivo. Promatraju svaki doticaj boje s papirom kao čudo. Izgledaju kao da proces koji rade kušaju

osjetilom okusa. Za njih je ozbiljno iskustvo primijetiti kako na papiru nastaje nova (sekundarna) boja koja nije prije bila u teglici boje. To pamte cijeli život. Svakoj je odrasloj osobi poznato da nakon vježbe slikanja, svoju okolinu počne promatrati i doživljavati puno intenzivnije, uočavajući nijanse plavog neba ili mnoštvo sjena zelene u krošnji, tamo gdje prije nisu vidjeli više od jednog do dva tona. Djeca to osjećaju još intenzivnije. Radeći s bojama, budi se njihov interes za impresije u prirodi. Jednostavne vježbe slikanja u prve tri godine školovanja u waldorfskoj školi, početak su treniranja osjetila koja hrane djetetovu dušu (Junemann i Weitmann, 2008).

Svaki sat započinje kratkim stihom ili kratkom pričom o bojama koja se sastoji samo od par riječi. Ta priča ili stih imaju zadatak probuditi u djeci osjećaj za karakter određene boje ili za karakter međusobnih odnosa boja. Neke boje su više radosne, neke ozbiljne, neke hrabre, neke su pak tužne ili raskošne. Ponekad slikaju „poniznu plavu“ ili „tužnu“ plavu, a ponekad „zaigranu“ ili „ljutu“ crvenu. (Junemann i Weitmann, 2008) Njihovo je iskustvo spuštanja boje na papir jedne kraj druge vrlo duboko i često komentiraju nešto kao: „moja crvena se odmara u ovoj plavoj koja je poput kreveta“ ili „moja je crvena pobijedila plavu, ona je puno snažnija“. Školska se djeca raduju slikati bojama. Uglavnom su tihi dok slikaju i promatraju što se događa na papiru, kako jedna boja susreće ili preplavljuje drugu, kako se rađaju nove boje ili koji oblici izranjaju na njihovim slikama (Muller, 2004).

Nakon odslušane kratke poticajne priče učenici sami nanose boju i slikaju u skladu sa zadatkom kroz koji upoznaju prirodu boje u njenom fenomenu kako je to Goethe (1995) opisao u svojem „Učenju o bojama“. Vremenom učenici kroz vježbe slikanja razvijaju unutarnji osjećaj za karakterne razlike, kako u bojama, tako i u sebi samima. Oni toga svakako nisu intelektualno svjesni, već samo skupljaju iskustvo slikanja svakom pojedinom bojom i njihovim odnosima. Oni zapravo slikaju iz instinktivnog osjećaja za boju, a kada uoče da su svoje osjećaje uspjeli izraziti kroz vanjsku aktivnost slikanja, njihova nutrina postaje još življa i aktivnija. Tako se u njima stvara polje u nesvjesnom koje kasnije u višim razredima može biti svjesno upotrebljeno kada budu učili odnose, kontraste i harmoniju boja, kao i u fizici optiku. To također stvara sklad sila koje se u njima razvijaju fizički, emotivno i duhovno.

Djeca do sedme godine života žive u zasanjanom svijetu boja i imaginacije. Nakon tog razdoblja važno je da polako postanu svjesni kvalitativnih razlika. To im omogućuje nastava slikanja. Priče o bojama mogu se iz sata u sat nastavljati. Također se mogu i drugim bojama doslikavati slike koje su se od prošli put osušile. Recimo jedan dan se slika živahna crvena, a sljedeći put joj se može dodati njena prijateljica druga crvena koja se u trenutku razljuti i sa svoga mjesta počne širiti vatrenu ljutnju. Neki drugi put može im se pridružiti i smirena plava koja ih je ponovo u jednom dijelu pomirila (Junemann i Weitmann, 2008).

Ljudi ponekad misle da metodičke upute za slikanje u nižim razredima waldorfske škole mogu kočiti dječju kreativnost, no čak i kada djeca rade isti zadatak, nastanu uvijek različiti radovi kod svakog pojedinog djeteta. Ako se i počnu događati slični radovi učitelj je uvijek tu da uputi učenike kako da svako od njih krene svojim putem dalje (Junemann i Weitmann, 2008).

Na kraju sata radovi se suše i izlažu na panou te komentiraju u opuštenom razgovoru s učenicima. Oni sami promatraju i komentiraju gdje je crvena bila najsnažnija, gdje se boja ozbiljno zaigrala, a gdje je ostala mirna, već kako zadatak traži. Također mogu na primjer uočiti koja je razlika između kombinacije plave i žute u odnosu na zelenu i žutu. Koji je par izražajniji. Učenici u toj ranoj dobi komentirajući radove ne bi trebali razvijati intelektualan odnos, već više osjećajan i doživljajan pristup. To će u njima i dalje njegovati polje imaginacije i žive mašte (Muller, 2004).

Junemann i Weitmann (2008) u knjizi „Drawing and Painting in Rudolf Steiner Schools“ naglašavaju da sve što ima prirodu ritma obrazuje volju. Nastava likovne kulture uglavnom zahtjeva discipliniranost i organizaciju u radu. Na početku svakog sata potrebno je pažljivo pripremiti pribor i na kraju svakog sata potrebno ga je pospremiti. Budući da su tu uvijek prisutne boje i voda, to djeci predstavlja ozbiljan zadatak i potrebnu samokontrolu. U protivnom se boja i voda mogu pronaći svuda uokolo i oštetiti njihovu robu, torbe, bilježnice i ostalo. Kada se učenici od početka nauče s pažnjom odnositi prema priboru, to u njima razvija poštovanje prema onome čime se služe. Stoga nastava likovne kulture zahtjeva redovit ritam i time oblikuje njihovu volju. Priprema za slikanje jednako je važna za učenike kao i samo slikanje. Ona ima vrlo važnu odgojnu i doživljajnu komponentu. Odgojno uče pripremiti i spremiti boje i pribor, ritam i red kada se što radi, pažljivost u procesu spremanja, kako sačuvati pribor od uništavanja, kako ne proliti boju, odgovornost prema radu i mnoge druge elemente odgoja. No, proces pripreme i spremanja pribora i doživljajno snažno utječe na učenike. Recimo kada na kraju sata liju boju u sudoper ili dok peru kistove, učenici mogu uočiti nove boje koje su se stvorile miješajući vodu i razne boje koje ispiru. To za učenika može biti veliko oduševljenje.

U naj nižim razredima osnovne škole djeca žive u svijetu povezanosti sa svime što ih okružuje. Oni su jedno s bojama i pričama. Oni tada ne misle analitički, već sveobuhvatno. Njima je sve doživljaj. U tom periodu prikladno je učenicima stvoriti doživljaj boje kao bića koje ima svoje karakteristike. Dovoljno je jedna rečenica ili stih koji će ih potaknuti da uđu u svijet boja. Recimo to može biti sljedeće: „...zanima me što će žuta danas reći plavoj“ ili „danas plava želi biti sama“ ili „danas su se dvije crvene boje (vermilion i carmin) kladile koja će biti snažnija. Baš me zanima koja će kod vas pobijediti“ ili „danas će se plava, žuta i narančasta igrati zajedno“. To je djeci dovoljno da započnu slikanje i uđu u proces koji će svako dijete odvesti na njegovo posebno putovanje. Neki će učenici početi slikati od sredine, neki s kraja, neki će započeti jarkim bojama, neki tamnijim tonovima, no svima će samo jedno biti zajedničko trebat će čitav papir oslikati zadanim zadatkom (Muller, 2004).

Na taj način svaki učitelj može stvarati svoje male priče koje će djeci omogućiti da samostalno dožive svaku boju za sebe, kao i svaki kontakt boja međusobno. Za većinu će učenika prvo otkriće nastanka zelene biti ravno potpunom čudu, jer će učenik sam kao mali znanstvenik ili umjetnik imati priliku iskusiti trenutak spajanja žute i plave. Na taj način učenici stječu živo iskustvo i doživljaj boja koje će zapamtiti za cijeli život. Slikajući uz priče o bojama učenici se imaju prilike zbilja povezati sa svakom bojom kao s osobom. Oni će često pričati s bojama i postati jedno s njom. Za njih će u tim naj nižim razredima proces slikanja biti mnogo važniji nego rezultat koji će dobiti kao gotovu sliku. Slika će im se samo dogoditi i bit će im veliko iznenađenje (Muller, 2004). Priče o bojama ne obraćaju se samo osjetilima učenika, već prenose i nešto o duhovnoj kvaliteti boje (Seitz i Hallwachs, 1997).

Osim slikanja priča o bojama, u prva tri razreda i priče iz pripovjednog dijela glavne nastave mogu biti izvrsni motivi za slikanje. U prvom razredu učenicima se pričaju bajke. Hallwachs i Seitz (1997) ističu da one djeci pružaju duboke istinite slike velikih duševnih borbi i duševnog razvoja, kao i jasnu etiku, a da pritom ne prijete. Slušajući bajke, djetetu duboko u podsvijest ulaze slike istinskih vrijednosti, ispravnog ponašanja, potrage za vlastitim ja, oslobađanjem i napokon stvaranjem cjelovitosti. One ne služe samo površnom općem obrazovanju, već se čuvaju unutar sebe i pretvaraju se u ono dobro koje se cijelog života ne može izgubiti. Veoma je važno birati bajke koje uistinu posjeduju ove kvalitete, te izbjegavati priče koje su samo prazna fantazija.

Bajke same po sebi imaju nešto arhetipsko u sebi. Izvan su prostora i vremena, ali imaju naglašene vrhunce radnje koji su posebno stimulativni za doživljaj snažnih slikovnih osjećaja učenika. U kontekstu slikanja, trebalo bi ih slikati iz bića boje i ne dopustiti učenicima da crtaju obrisno priču. Recimo u priči o matovilki koja je zarobljena u visokom tornju daleko u mračnoj šumi, toranj može biti plav i okružen plavom bojom za šumu, koju se može preći žutom kako bi postala zelena. Uz toranj spušta se sjajna žuta poput duge kose matovilke koja blješti u mračnoj šumi. Na dnu žute sjaji se crvena poput plašta princa koja se penje tornjem i čini ga ljubičastim. Na ovaj način bajka je opisana kao „događaj boje“ bez posebno opisanih likova iz bajke. U protivnom će učenici početi crtati likove i izostat će unutarnji karakterni doživljaj. Važno je također da je boja uvijek opisana uz svoju kvalitetu (crvena sjaji poput plašta od princa) (Junemann i Weitmann, 2008).

Bajke imaju posebnu dinamiku u stvaranju napetosti i izbavljenja. Djeca ulaze cijelim srcem u bajke i u slikanje. Osjećaji poput radosti i tuge, nade i razočaranja bude se u njihovoj duši i uzimaju slobodne oblike kada slikaju scene bojama (Junemann i Weitmann, 2008).

U drugom razredu pričaju se basne i legende o svecima. Basne na duhovit način ljudske slabosti prenose na životinje. Kratke su i vrlo jasno naglašavaju određene ljudske mane, a da pritom ne ismijavaju određenog čovjeka, već to u određenom obliku prenose u svijet životinja. Na taj način djeca upijaju sliku one „životinje“ koja se nalazi u čovjeku, bez nepotrebnog moraliziranja (Seitz i Hallwachs, 1997). Kada bi se to isto radilo bez priče, kroz mentalno moraliziranje, vrijednosti učenicima ne bi mogle ući u srce i u nesvjesno. Ostale bi samo u umu uz sav kiseo osjećaj moraliziranja. Budući da ne bi imale unutarnju sliku koja se nesvjesno pamti, ne bi mogle kao vrijednost biti utkane u karakter djeteta i kasniju primjenu u životu. Da bi se u odnosu na basne postigla ravnoteža, u drugom se razredu pričaju i legende o svecima, koje naglašavaju ljudske vrline i poniznost (Seitz i Hallwachs, 1997).

U trećem razredu pričaju se priče iz Starog zavjeta koje su prikladne za dijete koje u devetoj godini počinje prvi puta pomalo preispitivati autoritet. One prikazuju odnos čovjeka prema autoritetu Boga. Adam i Eva kao predstavnici ljudi prekoračuju Božje zapovijedi, bivaju kažnjeni, ali iz tih kazni i dalje se razvijaju. Često ne završi sve dobro kao u bajkama, ali u svemu se osjeća snažna volja koja na kraju pobjeđuje zlo (Seitz i Hallwachs, 1997).

Kada učenici prelaze iz devete u desetu godinu, njihove snage imaginacije venu i postaju puno više svjesni okoline. Četvrti razred u waldorfskoj školi vrijeme je pričanja priča iz nordijske ili slavenske mitologije. Tu se sada pojavljuje nadljudski svijet bogova u svojim zastrašujućim dimenzijama. Ako učitelj želi napraviti nekoliko vježbi slikanja povezano s pričama iz Nordijske mitologije, najbolje je uzeti kvalitete boja iz snaga prirode. Duševni procesi straha i ljutnje iz Starog zavjeta sada se preobražavaju u izražavanje elementalnih svjetova. To može biti područje sila vatre iz kraljevstva Muspelheim ili svijet hladnoće Nifelheima. To je zapravo pravo vrijeme da se prvi put svjesno uoči kontrast svjetla i tame, što je možda najizraženije u kontrastu podzemnog mračnog svijeta pakla i božanskog svjetlećeg boga Baldura (Junemann i Weitmann, 2008).

U periodu od devete do dvanaeste godine djeca razvijaju novi odnos prema okolini. Počinju svjesnije promatrati i čuditi se stvarima koje su prije uzimala zdravo za gotovo. Učitelj treba biti zainteresiran za ovu promjenu kako bi pomogao učenicima da ona procvjeta, umjesto da uvene. To čuđenje stvarima i pojavama upućuje da je učenik počeo poimati različite fenomene u svijetu koji ga okružuje. Umjetnost obrazovanja sada bi trebala iskoristiti te snage čuđenja kako bi uvela učenike u svijet prirode i život čovječanstva. Nikad ne bi trebala davati samo mrtve oblike i predmete, već postati svjesna snaga koja kreira oblike. Recimo u prvom razredu učenici su svojim rukama crtali i oblikovali ravne i zakrivljene linije, a sada

mogu promatrati kako one postoje posvuda u okolini koja nas okružuje. Na taj bi način i učitelj i učenik trebali promatrati svijet kroz prirodne fenomene na Goetheov način. Razvijajući unutarnju kreativnu percepciju prirodnih fenomena, postepeno se može nadići mrtvi naturalizam i puko oponašanje pojavnog svijeta te poticati umjetničku percepciju u predmetima zoologije, botanike, povijesti i zemljopisa i time stvoriti most za djecu iz zemaljskih fenomena u područje djelovanja duha (Junemann i Weitmann, 2008).

Nastava zoologije, koja započinje u četvrtom razredu, vrlo je zahvalna tema za nastavu slikanja. Do tada su učenici u slikanju vodenim bojama uglavnom slobodno izražavali harmoniju boja i priče o bojama, a sada im je zadatak kroz boju doći do oblika i izraziti karakterističnu prirodu specifičnih životinjskih vrsta. Obično djeca slikanje životinja započinju s konturom i onda ispravljajući dijelove zapravo zaboravljaju boju. Kako bi se to u početku izbjeglo potrebno je zadatak voditi kroz vježbu boja te uhvatiti karakter životinje bojom iz njene sredine i onog što ona jest (Junemann i Weitmann, 2008). Podrazumijeva se da su učenici par dana prije nastave slikanja, na glavnoj nastavi već obradili specifičnu životinju. Kroz žive opise prirode životinje, njenog okruženja, raspoloženja i crtanja njenog oblika, već su se upoznali s „duhom“ životinje. Sada na satu slikanja mogu u to uroniti na sasvim drugačiji način, puno slobodnije, uranjajući više u duševno raspoloženje određene životinje (Wildgruber, 2012). U skladu s tim učenici u razgovoru s učiteljem dolaze do zaključka koje će boje najbolje dočarati karakter određene životinje. Neki od specifičnih primjera mogu biti lav u svojem toplim tonovima stepe u kojoj živi ili pak morske životinje, kao što su hobotnice, sipe i ribe gdje se mogu koristiti kontrasti toplijih boja za životinje i hladnijih za okruženje vode. S učenicima se može promatrati i razlika vodeno plavog okruženja za životinje i nebesko plavog okruženja ili iz čega nastaje priroda ribe u odnosu na prirodu ptice. Ta dva elementa su iako iste boje u svojoj prirodi potpuno različita. Učenici to mogu sami istraživati i na taj način samostalno razvijati duboki interes i znatiželju za procese i vrijednosti u prirodnom okruženju, a da ih pritom ne dobiju kao gotove proizvode od učitelja. Možda sami dođu do toga da riblje peraje oblikuje snaga vode, a pera i krila ptice oblikuje sunčevo svjetlo i toplina zraka (Junemann i Weitmann, 2008).

Nastava botanike u petom i šestom razredu, također je izuzetno zahvalna za korelaciju sa slikanjem. To je vrijeme kada učenici već ulaze u doba znatiželje za prirodne procese i unutarnje zakonitosti pojava. Botanika je izvrsno područje u kojem kroz slikanje bojama mogu iskusiti susret svjetla i tame u biljkama i osjetiti duh rasta i metamorfoze. Mnoštvo specifičnih vrsta kao što su paprat, maslačak, ruža, ljiljan, lopoč ili sunovrat, ili pak mnoge vrste stabala koje se uče u šestom razredu, s lakoćom će potaknuti učenike da urone u daleki svijet biljaka i njihovih specifičnosti. Kao i u slikanju životinja, svrha ne bi trebala biti što vjernije naslikati specifičnu biljku, već bojom i slikom uhvatiti njezin karakter. Maslačak može biti zgodna vježba u svojem žutom raspoloženju svjetla, ruža u svojem karmin, drvenastom, trnovitom duhu, pa lopoč u svom toplo bijelom raspoloženju koji pluta plavo zelenom vodom, zatim hladno bijeli ljiljan i tako dalje (Junemann i Weitmann, 2008).

Oko dvanaeste godine života učenici ulaze u krizu koju poznajemo kao pubertetsko i pred pubertetsko doba. To je vrijeme kada njihov mehaničko-dinamički sustav u tijelu prevlada sile ritmičkog pokreta i stoga im naglo počinju rasti udovi. Postaju nespretni i nesigurni. Istovremeno se psihološki počinju susretati s tamom unutar svojih dubina, što im izaziva strah i mnoštvo osjećaja. Svi ti osjećaji, nesigurnost i strah sada ih potiču na česte burne reakcije i otpor koji pružaju svemu u okolini. To je zapravo vrijeme kada počinju osjećati borbu svjetla i tame unutar sebe i prvi puta to sada prolaze kroz osobno iskustvo. Čini im se kao da

im nestaje tlo pod nogama i svijet postaje nepoznat i opasan (Junemann i Weitmann, 2008; Wilgruber, 2012).

Nastavni sadržaji i metode mogu puno pomoći u tome pa stoga u tom periodu počinje nastava znanosti kroz predmete fizike, kemije i astronomije. To učenicima daje priliku za egzaktnije proučavanje svijeta i njegovih zakonitosti. U nastavi likovne kulture u šestom razredu počinju sadržaji promatranja svjetla i sjene u svim svojim aspektima. Precizno i svjesnije promatranje okoline učenicima pruža osjećaj sigurnosti. Činjenica da postoje prirodne zakonitosti i pravila te načini kojima se ona mogu istražiti, daje im „nadu“ da će se time u budućnosti moći zaštiti.

Proučavanje zakonitosti svjetla i sjene započinje kroz ozbiljna promatranja u prirodi. Učenici pamte kako stablo baca sjenu, na koji način su neki dijelovi stabla osvjetljeni, a drugi zasjenjeni te koliko tonova mogu uočiti na jednoj manjoj površini. Svakako primjećuju i da sjene nisu iste u proljeće i na jesen pa promatraju kada su duže, a kada kraće. Ako nekoliko puta budu promatrali različite primjere u prirodnom okruženju, polako će razumjeti o čemu se radi. U učionici također započinju vježbe promatranja sjena koje se nalaze na kugli, za razliku od onih na uglastim oblicima, te kako pada bačena sjena i kakve to ima veze sa smjerom izvora svjetla. Započinju sa mnoštvom vježbi sjena u krajoliku, kao i svjetla i sjene predmeta po promatranju u razredu. Ugljen i olovka su izvrsne tehnike za to. Učeći crtati i sjenčati olovkom i ugljenom paze da ne započinju konturama, već uvijek tonovima koje dobivaju naginjući ugljen na širu stranu. Važno je da se s tim vježbama ne ide prebrzo. Može ih se vremenom neznatno varirati. Na taj način učenici mogu steći vještinu i postati sigurni u radu. To je vrijeme kada im zadovoljstvo može doći samo kroz osjećaj samopouzdanja (Junemann i Weitmann, 2008).

U sedmom razredu nastava promatranja na satu likovnog razvija se kroz sadržaje učenja o perspektivi. Učenici prvo prolaze praktične vježbe iskustva promatrajući odozgo, odozdo, ravno naprijed u daljinu, prema dnu učionice, zatim kako se prostorija sužava te na sve moguće načine primjećujući kako predmeti prilikom gledanja mijenjaju svoju veličinu. Tek kada počinju iskustveno razumjeti o čemu se radi, počinju vježbe crtanjem od najjednostavnijih projekcija osnovnih geometrijskih tijela, do složenih promatranja vanjskog i unutarnjeg prostora. Učenici u tom periodu žele znati znanstvene činjenice i kada ih nauče i izvježbaju kroz vještinu to ih čini ponosnima (Junemann i Weitmann, 2008).

Na početku šestog razreda, kao što je već rečeno, naglasak je na crtanju crno-bijelo. Kada se učenici nauče opažati kvalitete svojstvene svjetlu i tami, može se ponovo početi s procesima slikanja. S obzirom da su učenici u ovom razdoblju skloni posvetiti se proučavanju, prirodnim zakonitostima i učenju egzaktnih procesa rada, pravo je vrijeme za početi slikati tehnikom laziranja. Slikanje mokro na mokro brza je tehnika slikanja vodenim bojama i omogućuje i manje vještoj osobi lagano i efektno stvaranje slika. Stoga je pogodna za djecu koja su još uvijek u svijetu mašte. S druge strane tehnika laziranja, sporiji je proces u kojem slika nastaje postepeno. Svaki sloj boje se suši, prije nego li dođe sljedeći ton preko. Za taj je proces puno više potrebna kvaliteta planiranja, strpljenja i razmišljanja, nego u spontanom procesu mokro na mokro. Od šestog razreda učenici su spremni suočiti se s tim i uroniti u proces slikanja sada puno svjesnije i pažljivije (Junemann i Weitmann, 2008). To je također vrijeme kada uče o likovnim elementima i boji. Rade vježbe različitih kontrasta i tonskih skala te uče zakonitosti i optiku opažanja boja. Uvijek je važno da to ne uče kroz teoriju, već aktivne vježbe na papiru te opažanja kroz promatranje umjetničkih djela (Wildgruber, 2012).

Za tehniku laziranja pogodno je mnoštvo motiva iz korelacije s glavnom nastavom. Mogu se proučavati i slikati različiti minerali u svojoj oštroj, uglastoj i kristalnoj prirodi određenih

boja, zatim razni prirodni krajolici specifičnih raspoloženja i ugođaja koji se mogu povezati s nastavom geografije, zatim promatranje prirodnih promjena neba, kao što su razlike zalaska i izlaska sunca, mjesečeva svjetlost, zvjezdano nebo te mnogi drugi prirodni procesi. Kao i svaka vježba slikanja i ove vježbe trebale bi proizaći iz promatranja prirodnih procesa te razgovora s učenicima o pojavama koje su sami primijetili proučavajući cijele godine procese na nebu i u okolini. U slikanju zalaska i izlaska sunca pažnju treba usmjeriti na sve detalje tonova i razlika u raspoloženju i biranju kvalitete boja za svaki od ovih primjera. U zalasku sunca primijetit će da cijela okolina biva obojena toplim tonovima, a što se sunce više spušta, na nebu se pojavljuju ljubičasti tonovi (Junemann i Weitmann, 2008; Lord, 2010). Motivi poput oluje u šumi, sijevanja munja ili buktanja vulkana samo su neki od neiscrpne količine mogućnosti koje pruža priroda u svim svojim bogatstvima i različitostima.

Teme iz nastave geografije pružaju mogućnosti poput slikanja polarnog leda sjeverne Europe, suhih pješčanih dina pustinje, tropskih kišnih šuma ili mirne atmosfere stepa. Svaki se predio ili država mogu naslikati u svojem karakterističnom raspoloženju, ako se prije toga na glavnoj nastavi potakne duh istraživanja u učenicima, kojima je u vrijeme epohe geografije uzbudljivo istraživati mnoštvo krajeva i uspoređivati njihove sličnosti i razlike (Junemann i Weitmann, 2008).

U ovom periodu života, učenici se susreću sa svojim gotovo neprestanim naglim uzdizanjem i spuštanjem raspoloženja. U tom procesu mogu iskusiti cijelu paletu različitih osjećaja s kojima se često teško nose. Stoga im je tada povoljno ponuditi mogućnost slikati što više različitih raspoloženja krajolika. U tome će moći izraziti osjećaje na način koji neće biti agresivan, jer će se osjećaji i njihova osobnost moći izraziti, a u slici koju naslikaju moći će vidjeti odraz onog što su sami stvorili i postati ponosni. Slikajući spomenute motive moći će iz osjećajnih previranja ući u duševne kvalitete prirode. Na svakom radu trebaju raditi što duže u svim njegovim detaljima i tonovima i učiti kako mogu svaki dio još popraviti u detalju. U to vrijeme s učenicima treba biti veoma strpljiv (Junemann i Weitmann, 2008).

Aktivno promatranje detalja i nijansi u raspoloženjima koja se nalaze u krajoliku mogu biti izvrsna vježba za razvijanje pažnje i ulazak u prirodu onog što jest. Jer iza svakog krajolika, nakon dugo fizičkog i duševnog promatranja ponekad možemo uočiti Ono što jest, Ono što je iza svega, Ono što sve kreira i Ono što neki zovu Bog. Sve te vježbe mnoštva različitih, ponekad dijametralno suprotnih raspoloženja u krajobrazu daju im priliku postepeno na nesvjesnoj razini razvijati odmak od unutarnjih emotivnih previranja i počinju uočavati da iza jedne i druge polarnosti postoji nešto što je stalno i uvijek prisutno. Ono što istinski jest. To im iskustveno daje mogućnost odmaka od osjećaja i ulazak u prirodu duha koja stoji iza dobrih i loših i ugodnih i neugodnih situacija. Tako se postepeno i neprimjetno razvija njihova svijest.

Dobrobit rada s linijom kroz nastavni predmet crtanje oblika

Nastava crtanja u waldorfskoj školi u bitnom se razlikuje od nastave slikanja. Ona nema za cilj razviti vještine oponašanja vanjskih oblika, već izoštriti sposobnost kreativnog promatranja koje prolazi ispod površine u unutrašnji život stvari. Promatranje vanjske forme bez te dublje sposobnosti bavi se zapravo mrtvim oblicima ili onim što nije priroda samih stvari. Nastavni predmet crtanja oblika ima za cilj kod djece razviti osjećaj da *linija izravno dolazi iz pokreta* te da ona nema zadatak opisivati ili biti konturna, već označiti karakter i dinamiku. Na taj se način djeca uče uočiti *geste oblika* koje primjećuju oko sebe i razvijaju bogatu i stvarnu vezu sa svijetom (Rawson i Richter, 2001). Crta tako više nije apstraktna kontura, već živi trag energije i pokreta (Spitz i Hallwachs, 1997). Clausen i Riedel (1980) pružaju mnoštvo primjera za to kroz čitav kurikulum crtanja u osnovnoj i srednjoj waldorfskoj školi. Zanimljivi su recimo primjeri

kako jednom brzom i neprekinutom linijom dočarati karakter određene životinje, biljke ili nekog drugog oblika.

Carlgren (1991) obrisnu liniju opisuje kao više-manje intelektualno izmišljeno omeđenje neke pojave u vanjskom svijetu. To se učenicima jednostavno može približiti, ako im se kaže da u stvarnom svijetu zapravo nema nikakve crne linije koja obavija oblike i bića. Postoje samo boje koje se susreću i obojene površine koje se dodiruju. Jezik kojim govori zbilja ne učimo shvaćati tako što samo promatramo granice koje nastaju između boja. Kandinski (1979) to izvrsno oslikava sljedećim riječima: „Kada je linija... slobodna od zadaće da pokazuje nešto specifično, te zbog toga može funkcionirati kao nešto što je specifično samo po sebi, tada njen unutrašnji zvuk nije oslabljen ni jednom sekundarnom ulogom, tako da ona može izraziti svoju punu snagu.“

Svrha nastave crtanja oblika nije nužno usredotočena na rezultat već prvenstveno na proces, zatim vještine koje se razvijaju i osjećaje koji se rađaju za vrijeme aktivnosti crtanja. Učenici ne crtaju vanjske oblike, već prolaze kroz iskustvo kvalitete pokreta. Upravo to iskustvo posredno dovodi do stjecanja znanja. Tako učenici imaju prilike istražiti istinska svojstva i kvalitete linija, oblika i pokreta (Rawson i Richter, 2001).

Dok se u slikanju razvija dječji osjećaj za boju, u crtanju oblika razvija se osjećaj za oblik. Crtanje oblika podloga je za kasnije živo učenje pisanja, čitanja i geometrije (Junemann i Weitmann, 2008). Za geometriju Steiner ističe da ima važan utjecaj na osobni duhovni razvoj i preporuča da se učenici počnu baviti geometrijom mnogo prije nego što budu u stanju crtati pomoću šestara i ravnala. Zapravo savjetuje da se započne već na prvom školskom satu s ravnom i zakrivljenom linijom (Carlgren, 1991). Geometrijski oblici postoje posvuda u svijetu. Možemo ih uočiti u oblicima snježnih pahuljica, šesterokuta pčelinjeg saća, mnogokuta kristala, spirale puževih kućica, simetrija u lišću, proporcija zlatnog reza u ljudskom liku i još u mnogo toga. Geometrijski se principi nalaze i u mnogim poznatim umjetničkim djelima. Otkrivanje geometrijskih zakonitosti u prirodi, svemiru i umjetnosti, dovodi do spajanja umjetnosti i znanosti u jedinstvo. To je za učenike neprocjenjivo iskustvo. Stoga je važno da učenici već u početku školovanja iskuse živo promatranje geometrije koja se nalazi svuda oko njih. Upravo predmet crtanja formi uključuje i objedinjuje zapažanja geometrije i umjetničko oblikovanje. Time daje sveobuhvatan doživljaj učeniku koji kasnije na tome može graditi ozbiljna saznanja iz geologije, botanike, astrologije, antropologije i mnogih drugih predmeta (Carlgren, 1991). Kada se kroz umjetničku aktivnost približavamo znanosti gradimo most između opažajnog iskustva ljepote i jasnoće matematičkog mišljenja (Junemann i Weitmann, 2008).

Dobrobit nastave modeliranja gline, obrade drva i ručnog rada

U području prostorno-plastičnog oblikovanja u waldorfskoj školi na nastavi likovne kulture učenici od prvog do trećeg razreda modeliraju u pčelinjem vosku, a od četvrtog razreda redovno modeliraju u glini. Uz to od prvog razreda imaju i predmet ručnog rada, a od petog razreda predmet obrade drva. Rad u drvu, glini i pčelinjem vosku imaju važnu terapeutsku ulogu u razvoju djeteta. Prirodni materijali pružaju učenicima duboko fizičko i emotivno zadovoljstvo te im na neki način predstavljaju umjetničku i osjetilnu hranu (Auer, 2001).

Nakon što su unutarnje oblikotvorne snage djeteta završile s osnovnom gradnjom i oblikovanjem djetetovog tijela, one su spremne započeti graditi oblike izvana. Dijete je tada spremno za sadržaje modeliranja (Rawson i Richter, 2001). Ono što je specifično u waldorfskoj školi u području modeliranja je *cjelina* koja se oblikuje i prerađuje i koja je uvijek polazište umjetničkog djelovanja (Seitz i Hallwachs, 1997). Od cjeline se kreće prema van, odnosno

prema detaljima. „Bez obzira na dob učenika i na primijenjeni materijal svako umjetničko oblikovanje (kao i druga nastava) polazi od cjeline k pojedinosti: oblik proizlazi iz drveta, gline ili kamena. Na početku svake djelatnosti je svemirsko izvorno stanje cjelovitosti, na kraju je pojedini oblik kojeg je stvorila ljudska volja.“ (Seitz i Hallwachs, 1997: 172) Učenik modeliranje treba doživjeti kao živi proces metamorfoze / preobrazbe, odnosno doživjeti da oblik nastaje iz cjelokupnosti, a ne kao aditivno dodavanje sve više materijala (Nastavni plan i program za osnovnu waldorfsku školu).

Drugi važan osnovni princip waldorfske pedagogije koji se očituje u umjetničkom radu je „*učenje kroz rad*“. Nastava ručnog rada i obrade drva igra ključnu ulogu u iskustvu učenja kroz rad. Ona ne služi razvijanju specijalizacije, već aktivnosti nastave trebaju biti uključene i povezane s čitavim kurikulumom i u odnosu s ostatkom života. Svakako da će određene vještine biti potrebne u izradi, ali razvijanje specijaliziranih vještina nije osnovni cilj. Nastava ručnog rada puno je više od razvijanja spretnosti i vještine. Kroz ritmičko ponavljanje pokreta i zadataka, ruke osnažuju volju i kapacitet logičkog razmišljanja. Suodnos između ta dva polja razvija osjećajno polje. Praktični rad ima veću važnost u razvoju inteligencije od izravnog intelektualnog rada. Učenje kroz rad model je učenja koji polazi iz udova u glavu, a refleksija i analiza onog što je napravljeno dovodi svjesnost i inteligenciju iz glave u udove. Posredovanje između ta dva područja „posao“ je osjećaja. S jedne strane osjećajno iskustvo materijala i procesa pruža bogatu osnovu za život različitih osjećaja, a s druge strane estetsko-umjetničko iskustvo preobražava te osjećaje u osnovu za zdravo prosuđivanje. To je ritmični proces razmjene. Praktični rad i modeliranje stoga istovremeno razvijaju i uravnotežuju „udove, srce i glavu“ odnosno mišljenje, osjećaje i volju. Tada se duša i duh mogu otvoriti (Rawson i Richter, 2001). Rudolf Steiner je to slikovito objasnio na primjeru osobe koja nespretno pokreće prste i udove te ima i nespretan intelekt i manje elastične misli i ideje, dok s druge strane netko tko umije svoje prste i udove spretno pokretati ima elastične ideje i misli i može ulaziti u bit stvari. Drugim riječima praktična nastava priprema čovjeka da svoju volju aktivira u mišljenju (Carlgren, 1991).

Modeliranje razvija „gledanje“ rukama i dodirom. Promatrajući oblik uočava se zapravo unutarnji „pokret (aktivnost)“ oblika, kao što je smjer, proširenje, suženje, sklad, simetrija, gravitacija, levitiranje ili mnoge druge karakteristike djelovanja oblika (Rawson i Richter, 2001). Stoga se može reći da praktična umjetnost ima za cilj razviti *inteligenciju ruku* (Nastavni plan i program za osnovnu waldorfsku školu).

Princip da oblik uvijek proizlazi iz cjeline u modeliranju ima veze i s materijalom u kojem se radi. Svaki materijal ima svoju volju. U glini se materijal dodaje, u drvu oduzima. Zatim nije isto modelirati u drvu lipe ili drvu hrasta. Ponekad učenici dobiju komad drva koji ima određene nepravilnosti koje treba uzeti u obzir. Tada se aktivira mašta kako bi se nepravilnost uklopila u umjetnički rad. Na isti način kada se učeniku dogodi greška u radu, važno je navesti ga da ju uklopi u rad, da ne odustaje. To ima veliku moralnu i odgojnu važnost (Carlgren, 1991).

Praktični rad u nastavi obrade drva i ručnog rada razvija planiranje, vještinu i organizaciju. Iz određene je ideje potrebno doći do krajnjeg uratka. Nastava ručnog rada razvija više finu motoriku, strpljenje i mišljenje. Od prvog do osmog razreda učenici pletu, kukičaju, šivaju, vezu i kroje (Nastavni plan i program za osnovnu waldorfsku školu). Dok učenici u predmetu crtanja formi oblike izražavaju kroz pokret tijelom i linijom na papiru, u predmetu ručnog rada, počinju plesti i tako te oblike tkaju u unutrašnjost svojeg bića (Junemann i Weitmann, 2008).

Još neke fizičke, psihološke i duhovne dobrobiti

Često se postavlja pitanje čemu umjetnost uopće služi u životu ili u odgoju djeteta. Svakako ne služi ni isključivo samoj sebi ni stvaranju budućih naraštaja umjetnika. Može se ustvrditi, da prakticiranje umjetnosti kod svakog tko ju prakticira, bio on vješt ili ne, istovremeno razvija fizičko, duševno i duhovno tijelo osobe. To znači da oblikuje sve razine ljudskog bića kroz proces koji se događa spontano i djelomično nesvjesno. Iako je djelomično nesvjestan, iziskuje veliku koncentraciju na svim razinama i budi mnoštvo dubokih unutarnjih iskustava. Iz tog je razloga umjetnost, kao i princip djelovanja na umjetnički način u bilo kojem drugom području, izuzetno povoljan za razvoj djeteta.

Rudolf Steiner (2001) u predavanju održanom 1923. godine jasno povezuje učenja o bojama i zdravlje i bolest čovjeka. Objašnjava što se u krvi i oku događa kada promatramo crvenu ili plavu boju. Kada oko čovjeka promatra crvenu boju, u krvnim žilama u oku razara se kisik, što tijelo odmah prepoznaje i počinje slati velike količine kisika iz svih drugih dijelova tijela u glavu. Iz tog razloga čovjek se počinje osjećati budniji i puno aktivniji te pritom postaje zdrav jer kisik brže kola tijelom. Vanjski rezultat je crvenilo u obrazima. U drugom slučaju kada oko promatra plavu boju, krv ostaje nepromijenjena, jer plava boja ne utječe na kisik u krvi i ne napada ni krv ni živce. Budući da se nikakvi novi procesi ne događaju u krvi, čovjek osjeća mir i zadovoljstvo. Stoga plava boja djeluje umirujuće jer tijelo nije primorano na nove aktivnosti. No, ako je čovjek predugo okružen tamom počinje biti bolestan. Zašto se to događa? Plava boja ne uništava kisik u krvi i ne vuče kisik u glavu. Iz tog razloga kisik ostaje neprestano u tijelu te veže sav ugljik na sebe i nastaje ugljična kiselina. Previše ugljične kiseline tijelo čini slabo, sklono upalama i lice postaje blijedo. Kada ugljična kiselina na sebe veže kisik životne funkcije ostaju potisnute u tijelu. Stoga ako čovjek dugo boravi u mraku ili u kraju kojem nedostaje svjetlosti zbog duge zime, često postaje bolježljiv. U takvom slučaju može biti rješenje karbonatni kreč, koji će u organizmu čovjeka ponovo započeti životne funkcije te će se kisik razdvojiti od ugljika i početi penjati u glavu. Na taj način objašnjen je utjecaj boja na fizičko tijelo i zdravlje čovjeka. Isti princip može se primijeniti i na druge boje, jer su druge boje varijacija opisanih kvaliteta crvene i plave. Recimo žuta ima princip crvene, samo nešto slabiji. Zelena pak ima princip plave s nešto malo više poticaja kisika zbog žute boje u sebi. Iz Steinerovih je opisa vidljivo koliko boja ima značajan utjecaj na toplinu tijela. Razlika može biti čak i u nekoliko stupnjeva temperature. U području modeliranja događa se isti proces. Modeliranje općenito zagrijava tijelo putem povećanja cirkulacije krvi i aktivnosti mišića (Auer, 2001). Osim tjelesne temperature likovna aktivnost utječe direktno i na krvni tlak, brzinu otkucaja srca, cirkulaciju i mnoge druge fiziološke pojave. Time se jasno osnažuje imunološki sustav.

Crtanje, slikanje i modeliranje neizostavno razvijaju finu motoriku ruku i prstiju, mišićno zglobnu pokretljivost i taktilnu osjetljivost. Takve aktivnosti osnažuju neuronske (sinaptičke) veze, drže ih aktivnima i sprečavaju stare neuronske veze od atrofije i umiranja. Razvoj fine motorike kroz modeliranje pomaže i u razvoju govora (Auer, 2001). Što je više likovnih aktivnosti u djetinjstvu, stvara se sve veći broj sinaptičkih veza, a to znači veći raspon kreativnog mišljenja koje osoba može koristiti.

Jačanje koordinacije oko-ruka slijedeća je važna dobrobit likovnog rada i predstavlja osnovu za pisanje i čitanje (Auer, 2001).

U psihološkom smislu likovna kultura obogaćuje i razvija svjesne osjećaje. Učenici indirektno kroz razne motivacijske priče i likovne zadatke neprekidno upoznaju mnoštvo različitih osjećaja. Budući da to iskustveno proživljavaju, kasnije im može pomoći u životu u osvještavanju samih sebe. Osim svjesnih osjećaja svaka likovna aktivnost razvija i mnoštvo

osobnih kompetencija i vrlina kao što su: strpljenje, odgovornost, suradnja, volja, neovisnost, samostalnost, samopoštovanje, samokontrola, osjećaj sigurnosti, prihvaćenosti i uspješnosti, kao i radne navike, marljivost, disciplinu, red, organizaciju i planiranje (Rawson i Richter, 2001).

U kognitivnom smislu likovno stvaralaštvo razvija vještinu dugotrajne pažnje i koncentracije, znatiželju i želju za istraživanjem. Pomaže u razvoju govora, pisanja, računanja i učenja (Wandell et al., 2008), kao i svih vrsta inteligencije i divergentnog mišljenja. Piaget (1956) je ustvrdio da mentalne operacije koje provodimo, rade ispravno samo kada proizlaze iz fizičke aktivnosti te da je školovanje vještine ruku esencijalno za razvoj inteligencije. Promatrajući sa stanovišta Gardnerove teorije višestrukih inteligencija, jasno je da nastava likovne kulture razvija gotovo sve vrste inteligencija koje je opisao. U direktnom smislu razvijaju se prostorna, tjelesno-kinestetička i logično-matematička inteligencija (Gardner, 1985), a u indirektnom smislu razvijaju se i ostale vrste inteligencija budući da likovno stvaralaštvo pomaže razviti govor (lingvistička inteligenciju), kao i socijalne vještine (interpersonalna inteligencija), samopoštovanje i promatranje sebe (intrapersonalna inteligencija), a modeliranje organskih oblika razvija i prirodnu inteligenciju. Na neki način likovna kultura može djelovati i na egzistencijalističku ili duhovnu inteligenciju u raznim aspektima djelovanja. Ostaje samo glazbena inteligencija koja nije obuhvaćena likovnim aktivnostima (Auer, 2001).

Problemi s kojima se osoba suočava u umjetničkom vježbanju podudaraju se s problemima s kojima se osoba susreće i u svakodnevnom životu. Bez obzira o kojoj se vrsti umjetnosti radi, umjetnički zadatak nije moguće riješiti bez opuštanja i uživljavanja u materijal. Taj proces uživljavanja uzrokuje mnoštvo duševnih promjena kao što su: očekivanje, razočaranje, ljutnja, rezignacija, razmišljanje, iznenađenje, nove nade, novi napori volje i radost zbog stvaralačke djelatnosti. No, aktivnost ne ostaje samo na duševnoj razini, ona prodire sve do fizičkog tijela, recimo do prstiju na rukama koje oblikuju ili stopala koja plešu (Carlgren, 1991). Kada dijete u umjetničkom vježbanju ima neke dileme, sumnje ili duševna previranja, ono to može izraziti kroz materijal s kojim radi. Umjetnost mu tada pruža vođenu i kontroliranu aktivnost kroz koju dijete ne oživljava samo svoje probleme, već razvija sposobnosti suočavanja sa unutarnjim sobom, prevladavanja i preoblikovanja vlastitih mana. Tako površna osoba može postati promišljena, a nestrpljiva osoba pažljiva. Umjetnički zadaci mogu preoblikovati navike ili karakteristike čovjeka koje inače u životu ne bi mogao mijenjati. U umjetničkoj aktivnosti osoba se od djetinjstva navikava da se svim svojim duševnim sposobnostima i svakim dijelom svoga tijela udubi u problem s kojim se suočava, ne zbog neke osobite materijalne dobrobiti, već samo zato što je to zanimljivo. Time se uspostavlja osnova sposobnosti razvijanja dubokog interesa za svijet koji ga okružuje (Carlgren, 1991). Ljudi koji posjeduju veliko zanimanje i otvorenost prema svemu uglavnom se do svoje duboke starosti dobro drže. To znači da iskreni interes za svijet i naivna otvorenost čovjeka čine vitalnim, budnim i mladim u duhu. Rudolf Steiner opisuje kako umjetničko bavljenje zahvaljujući svom širokom spektru psihičkih i fizičkih djelatnosti postepeno ima za posljedicu i promjenu tijela. Ono postaje prijemljivije za poticaje koji dolaze iz čovjekove nutrine. Na taj način fizičko tijelo i duševne snage postaju u osobi usklađene i počinju odražavati individualnost osobe. Što prije ovaj proces počne to bolje (Carlgren, 1991).

Koliko god dijete nespretno slikalo ili modeliralo, umjetničke aktivnosti bude u njemu unutarnje duševne snage. Stoga će umjetnički predmeti kod sve djece razvijati duboke unutarnje kvalitete koje je teško razviti na drugi način. Umjetnost može u djeci razviti sposobnost razumijevanja života, ali za to je potreban dugotrajan i disciplinirani rad. Na takav

način osoba razvija vještinu baratanja likovnom tehnikom te istovremeno obogaćuje unutarnji osobni rast. Umjetnost nije nešto što se samo od sebe događa, već treba biti učena i vođena dok osoba ne sazrije do točke da s lakoćom barata i tehnikom, ali i unutarnjim osobnim procesima. Djeca u školi ne mogu biti svjesna važnosti prakticiranja umjetnosti, ali kada narastu uglavnom prepoznaju ogromnu važnost onog što su dobili u školi (Junemann i Weitmann, 2008).

Umjetnost, religija i znanost nekad su bili jedna cjelovita disciplina, ali kroz povijest su se podijelili u zasebna područja. U skladu s tim i u čovjeku su se podijelila područja mišljenja, volje i osjećaja. Tako današnje škole obrazuju uglavnom jedan od tih aspekata, a unutar škole svaki nastavni predmet također uglavnom radi na jednom od tih područja. Cilj waldorfske škole je ponovo ujediniti te discipline i omogućiti djeci cjelovito obrazovanje. Ona omogućuje fizički, mentalni i duhovni razvoj istovremeno, a umjetničke i intelektualne aktivnosti neprestano se prožimaju u svakom nastavnom predmetu. Na taj način učenici imaju prilike postati skladne i uravnotežene ličnosti. Umjetnost ima za zadatak povezati sva tri područja i osnovni je način razvijanja svijesti o sebi i drugima. Cilj obrazovanja neće biti postignut, ako umjetnost bude odvojen predmet u školi, umjesto organski dio cjelovitog obrazovanja, te da će se dogoditi porast kriminala u svijetu, bude li se dogodio nedostatak umjetnosti. Kreativni proces, koji je uvijek sastavni dio umjetnosti, može zajednicu ispuniti pozitivnim duhom (Junemann i Weitmann, 2008).

Utjecaj slikanja i modeliranja na razvoj osjetila

Ljudska osjetila su vrata prema svijetu i omogućuju nam promatranje svega što nas okružuje. Razvijaju se kroz različite stadije našeg života. Osim široko poznatih osnovnih pet osjetila, Rudolf Steiner uvodi mnoštvo drugih osjetila kojima sve što je u osjetilnom iskustvu dostupno dijeli na dvanaest područja. Tih dvanaest područja međusobno su duboko povezana, iako su zapravo istovremeno različita. Mogu se podijeliti na tri razine po četiri osjetila. Prva razina su *unutarnja osjetila* ili fizička osjetila, koja su podređena *volji* i povezana s našim *tijelom*. To su *osjetilo ravnoteže, osjetilo kretanja, osjetilo dodira* i *osjetilo života*. Razvoj tih osjetila osnova je za prvi korak djeteta u svijet, u doslovnom i simboličkom smislu, kao i za temelj intelektualnog i osjećajnog razvoja na početku školovanja. Druga razina osjetila su *vanjsko-unutarnja osjetila*, podređena *su osjećajima i* povezana s našom *dušom.* Tu spadaju *osjetilo topline, osjetilo vida, osjetilo okusa* i *osjetilo njuha*. Treća razina osjetila su *vanjska osjetila* koja su podređena *mišljenju,* povezana su s *imaginacijom i* omogućuju nam odnos s vanjskim svijetom. To su „ja“ *osjetilo, osjetilo za razmišljanje, osjetilo za jezik* i *osjetilo sluha*. Budući da je razvoj osjetila blisko povezan s razvojem umjetničkih sposobnosti prikladno je ukratko promotriti vezu svakog od osjetila s područjem slikanja i modeliranja (Bruin i Lichthart, 2000).

Osjetilo dodira uglavnom djeluje kroz kožu, a najviše kroz ruke i prste. Njime razlikujemo da li je nešto tvrdo, meko, hrapavo, glatko, mokro ili suho. Svaka površina daje određenu impresiju. U slikanju se to očituje u dodiru papira, prilikom određivanja vrste papira, u dodiru spužvice za slikanje ili dlake kista, u procesu dodira kista s površinom papira ili u namakanju papira i promatranju da li je prikladna njegova vlažnost (Bruin i Lichthart, 2000). U području modeliranja dodir ima suštinsku ulogu i pomaže učenju razlikovanja mnoštva različitih oblika i tekstura. Dodir nam omogućava osjetiti granicu između našeg fizičkog tijela i okoline (Auer, 2001).

S *osjetilom života* promatramo stanje našeg životnog tijela, posebno kada je van ravnoteže zbog na primjer umora, gladi, žeđi ili klonulosti. Rad s bojama, kao i rad s glinom, drvom ili

voskom, bude reakcije u našem tijelu. Dijete reagira na to stanje svojim osjetilom za život. Osjetilo za život može biti stimulirano različitim prikladnim raspoloženjima za vrijeme nastavnog sata, kao što su smirenost, aktivnost ili entuzijazam. S druge strane zapreka u razvoju osjetila života na nastavi likovne kulture mogu biti prevelika očekivanja od učenika ili predugi ili monotoni zadaci (Bruin i Lichthart, 2000).

Osjetilo pokreta nema direktne veze sa sposobnošću za kretanje, već sa unutarnjim osjećajem u nama da li smo u pokretu ili smo mirni. Ne moramo nužno gledati u stopala da bi znali da li se krećemo ili ne. Oblik koji izranja iz slike promatramo očima, ali osjetilo kretanja je omogućilo da se to dogodi. Pokretom očima slijedimo obrisnu liniju oblika i vremenom naučimo opisati te oblike i pokrete koje smo uočili. U nastavi likovne kulture uči se slijediti okom pokret koji ruka radi kistom ili olovkom. Ta veza između oka i ruke u odnosu je s osjetilom za kretanje. U predmetu crtanja formi to igra još važniju ulogu (Bruin i Lichthart, 2000), kao i u području modeliranja. Modeliranje razvija finu motoriku ruku i prstiju i time direktno utječe na razvoj osjetila pokreta (Auer, 2001).

Osjetilom ravnoteže primarno se promatra vlastita ravnoteža. U slikanju se to odnosi na kompoziciju i ravnotežu na slici, odnosno kako slikajući uskladiti lijevo i desno, gore i dolje, ili u kontekstu kolorističke perspektive ono što je ispred i straga u prostornom smislu (Bruin i Lichthart, 2000). U prostorno-plastičkom radu neprekidno su aktivne dvije ruke oko središnje točke rada, što neizostavno vježba unutarnji osjećaj ravnoteže. Svaka oblikovana skulptura izranja iz ravnoteže svih strana (Auer, 2001).

Druga razina osjetila su osjetila povezana s našim osjećajima. Utisci koje ona izazivaju uvijek su u kontrastu. Kada se radi o osjetilu vida, nešto je lijepo ili ružno. S osjetilom topline nešto je toplo ili hladno. U osjetilu njuha, miriše ili smrdi, a u osjetilu okusa, ukusno je, slano, slatko ili bezukusno. *Osjetilo njuha* u području slikanja povezano je s mirisom boja. Recimo prirodne biljne boje imaju izražen miris u dodiru s vlažnim papirom (Bruin i Lichthart, 2000). U području modeliranja miris pčelinjeg voska ili gline može snažno djelovati na proces učenja, budući da živci zaduženi za miris idu izravno u mozak gdje se miris duboko veže uz živo sjećanje i pamćenje (Auer, 2001).

Osjetilo topline dolazi do izražaja samo kada se temperatura predmeta razlikuje od temperature ljudskog tijela. Ako je temperatura predmeta ista kao i temperatura tijela onda je aktivno osjetilo dodira. Tada se osjeća vrsta površine, a ne razlika u temperaturi. U slikanju je osjetilo topline povezano s utjecajem boja na toplinu organizma. Proces slikanja, kao i boje same za sebe imaju značajan utjecaj na toplinu organizma (Bruin i Lichthart, 2000). Kao što je već objašnjeno crvena boja zagrijava tijelo, a plava ga ohlađuje.

Osjetilo vida jedno je od najvažnijih osjetila u području likovne kulture. U procesu slikanja odmah se uočava ono što se slika: kako se boja širi, u kojem je odnosu s drugim bojama i kako nastaje oblik. Osjetilo vida služi za promatranje i uspoređivanje onog što je vidjelo. Oko je vrlo aktivan osjetilni organ. Više od tri četvrtine ukupnih utisaka ulazi kroz osjetilo vida (Bruin i Lichthart, 2000). Modeliranje, slikanje i crtanje neprekidno vježbaju aktivno i pažljivo promatranje te osnažuju koordinaciju oka i ruke koja je toliko važna za razvoj vještina kao što su pisanje i čitanje (Auer, 2001). Bruin i Lichthart (2000: 38) prenijeli su jedinstveni opis unutarnjeg poimanja boja slijepog Jacquesa Lusseyrana, iz njegove knjige „The World Begins Today“: „Oči stvaraju boje. Naravno ne fizičke oči, objekt oftalmologije. Dva nježna organa koja su smještena na licu, koja nisu stvarna realnost, već samo ogledalo. Razbijeno ogledalo koje nastavlja živjeti. Esencijalne oči na koje mislim, djeluju duboko unutar nas. Viđenje je izuzetno važan čin u životu; ...neovisan o fizičkim instrumentima koji se koriste u tu svrhu. Gledanje proizlazi iz životnog izvora, čak i prije negoli je objekt viđen, prije negoli se nešto

predstavilo u vanjskom svijetu u svom obliku. Osoba vidi iznutra. Ako nam to unutarnje svjetlo i kao posljedica boja, nisu bili dani prije toga, ne bismo mogli imati divljenje prema bojama u svijetu. Sve to znam, nakon dvadeset i pet godina sljepoće.“ Činjenica da i slijepi ljudi prepoznaju moralni efekt boja, može potvrditi da boje nisu nešto što samo oko vidi. To je potvrdila i slijepa autorica Ursula Burkhard (1981), koja je dočarala kako je slušajući bajke stvarala unutarnji doživljaj bića boja te je razlikovala otrovnu žutu od opake maćehe koja je požutjela od zavisti i *dobru okrepljujuću žutu* sa klasja kukuruza. Na taj način i djeca doživljavaju boje u bajkama i stvaraju svoju duboku unutarnju vezu s njima (Muller, 2004).

Treća grupa osjetila (*osjetilo sluha*, osjetilo jezika, osjetilo razmišljanja i „ja“ osjetilo) u nastavi likovne kulture vezana su uglavnom za uvodni i završni dio sata. U uvodu se odražavaju u razgovoru koji učitelj izvodi kao motivaciju i upute, a u završnom dijelu u promatranju i komentiranju radova koje učitelj radi u suradnji i razgovoru s učenicima (Bruin i Lichthart, 2000). Razvoj *osjetila jezika* i *osjetila razmišljanja* duboko su povezani s pokretom pa modeliranje stimulira razvoj mišljenja, govora, kao i razgovor. *„Ja“ osjetilo* također se osnažuje modeliranjem. Ono ritmički osvještava granicu između „ja“ i svijeta, jača osjećaj sigurnosti, umiruje i osnažuje unutarnje središte osobe ili drugim riječima vraća osobu u centar (Auer, 2001).

U zadnjoj seriji javnih predavanja Steiner je istakao da tek oko sedme godine života osjetila djeteta postaju neovisna i od tada nadalje dijete može započeti neovisni umjetnički proces. Kod mlađe djece svi se utisci osjetila miješaju u jednu jedinstvenu cjelinu te još uvijek nema jasne razlike među njima. Uočavanje razlika među bojama povećava se za devedeset posto od sedme godine na dalje. U to vrijeme dijete razvija vlastiti neovisni prostor u duši s kojim može raditi. Unutar tog duševnog prostora dijete slika. Dobro razvijena osjetila obogaćuju život. Ona su od životne važnosti i njima dugujemo zdrav odnos prema svijetu. U području obrazovanja, poticanje i aktiviranje osjetila zauzima važno mjesto, a umjetničko obrazovanje tome daje ozbiljan doprinos (Bruin i Lichthart, 2018).

Zaključak

Antropozofija predstavlja teoretsku osnovu na kojoj počiva waldorfska pedagogija. U osnovi ističe da je čovjek cjelovito biće koje se sastoji od svog fizičkog, psihološkog i duhovnog aspekta. U proučavanju razvojne pedagogije koja se temelji na ovoj filozofiji zaključuje se da umjetnost ima ključnu ulogu u odgoju i obrazovanju djeteta kao cjelovitog bića. Umjetnost se najviše veže za osjećajno područje čovjeka. No, budući da osjećaji u svom djelokrugu povezuju i volju i mišljenje, umjetnost postaje područje u kojem se sva tri aspekta mogu istovremeno razvijati u svom punom potencijalu. Ona pruža slobodno, ali ipak vođeno učenje, kojem je igra osnovni princip djelovanja.

Zaključuje se također da područje likovne umjetnosti zauzima značajan dio cjelokupnog kurikuluma u waldorfskoj školi. Njeguje se u čistom obliku kroz nastavu likovne kulture, a više u primijenjenom obliku kroz nastavu obrade drva i ručnog rada. Nastavni predmet likovne kulture u nižim razredima daje poseban naglasak na područje slikanja i ponešto modeliranja, dok se od šestog razreda počinje intenzivnije raditi u području crtanja. Do tada se crtanje razrađuje u nastavnom predmetu crtanja oblika.

Rudolf Steiner važan dio uputa za nastavu likovne kulture temelji na Goetheovoj teoriji boja. U tom se pristupu daje naglasak na kvalitativno-objektivnom doživljaju boja u nastavi slikanja. Dijete kroz praktično iskustvo s pojedinim bojama ima prilike doživjeti njihove istinske karakteristike. To se potiče posebnim metodama i tehnikama rada. Tehnika slikanja vodenim bojama mokro na mokro, zatim priče o bojama, slikanje raspoloženja, redovita

korelacija s glavnom nastavom, značajna prilagođenost sadržaja dobi učenika i terapeutski pristup, samo su neke od posebnosti koje se mogu primijetiti u nastavi likovne kulture u waldorfskoj školi. Sve te vježbe slikanja mnoštva različitih raspoloženja boja ili krajolika, učenicima daju priliku postepeno razviti odmak od emotivnih previranja i uočiti da iza svih različitosti postoji nešto što je univerzalno i uvijek prisutno. Ono što istinski jest. Tako se budi njihov duh i neprimjetno razvija svijest.

Ova vrsta poučavanja pruža učenicima mnoge fizičke, psihološke i duhovne dobrobiti, što postaje osnova višeslojnog zdravlja i cjelovitog razvoja bića i ličnosti.

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The Concept of Integration Within the Framework of Creative Approach to Required Reading

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PREGLEDNI RAD/ REVIEW ARTICLE

Summary
Required reading is an important aspect of teaching literature in the Croatian Language and Literature school subject. Its primary task is to develop and support the students' motivation and love for reading. The methodology of required reading has been unaltered for a long time, so there is a need for new and more efficient ideas. Creative Approach to Required Reading is a concept which promotes innovations in literature methodology, with the student's motivation and curiosity as its starting point. One of its principles is integration – a Constructivism-based approach which advocates the meaningful linking of knowledge and skills from different areas throughout the teaching and learning process. Ideas of the integrative approach were established at the end of the nineteenth century, and they are still relevant in contemporary educational trends.
Apart from giving an overview of integration theory, its development and its characteristics, this paper aims to further improve the integration principle of the Creative Approach to Required Reading (CARR) by Gabelica and Težak (2017) with the model of integration phases and their organisation, as presented by Mira Čudina-Obradović and Sanja Brajković (2009). The paper further explores the possibilities and potential methods and procedures for organising interdisciplinary integration of required reading with other school subjects using the example of the famous children's book *Pippi Longstocking* by Astrid Lindgren.[11]

Keywords: Creative Approach to Required Reading; Model of Integration; Literature Methodology; *Pippi Longstocking*

Constructivism and Integrated Teaching Approach – an Overview

One of the greatest pedagogical challenges, present since the late 19th century changes in educational perspectives, is the transition from the transmission of knowledge directed by the teacher towards the student's active generation of comprehension and understanding. This period of education history is known for concepts such as project method, free school movement, and group work (Čudina-Obradović & Brajković, 2009, p. 10) and is associated with names such as Pestalozzi, Tolstoy, Dewey (Lučić, 2005, pp. 12–13), Freinet, Montessori, Steiner, and others related to progressive and innovative pedagogy movements.

The system of grades, subjects, and lessons, which has existed ever since the 17th-century ideas of Jan Amos Komensky, has been questioned by many innovative pedagogic

[11] Research presented in this paper is based on the study conducted for the purpose of completing a graduate thesis at the Primary Education Department of the Faculty of Teacher Education, University of Zagreb.

concepts. The shift in the established viewpoint, which puts the student as an individual who creates their own knowledge in the centre of the teaching and learning process, is thoroughly explained through the Constructivist theory. Topolovčan, Rajić, and Matijević (2017, pp. 39–40) claim that Constructivist ideas have been present throughout the history of philosophy in various philosophical and pedagogical thoughts which have reflected on possibilities of knowledge generation and formation. From the psychological aspect, Constructivist perspectives were founded on theories by Jean Piaget and Lev Vygotsky, and focus on the learning process (ibid., p.46). Nowadays, the benefits of this approach have been confirmed by the achievements of neuroscience (ibid., p.59) and are supported by the theory of multiple intelligences by Howard Gardner (Davies et. al., 2011), which emphasises the importance of recognition, intertwining and development of different aspects of intelligence - verbal-linguistic, logical-mathematical, musical-rhythmic, visual, or kinaesthetic intelligence. With its epistemological, ontological, and psychological aspects, this theory has found its implementation in didactics (Topolovčan et. al., pp. 39–42) and has achieved recognition for its benefits and possibilities in modern education. From the aspect of didactics, Constructivism liberates the teaching and learning process, classroom organisation, as well as teaching strategies and methods.

In the Constructivist theory, the greatest emphasis is put on the student's own activity in the learning process. As the name of the concept implies, knowledge should not be transmitted, but "constructed" through the student's interaction with the environment. Learning should be a challenge which leads to new experiences and changing perspectives (Čudina-Obradović & Brajković, 2009, p. 13). According to the theories of Piaget and Vygotsky, Constructivism points out the importance of both the student's independence and an encouraging social environment (ibid., pp. 51–53). Students should have opportunities to learn in wholesome, authentic situations, which require critical thinking, exploring, problem-solving and playing, which also alters the role of the teacher. Instead of being seen as a transmitter of knowledge, the teacher becomes the organiser of the learning environment and the student's support in establishing a beneficial framework that nurtures a motivational, dynamic, interactive, dialogical, and collaborative learning environment.

A framework within which wholesome and authentic learning situations are realised demands a re-examining of the school system with strictly divided disciplines and school subjects, so the pedagogical practice sought freer, thematic teaching opportunities. During the 1970s, 1980s, and 1990s, many practitioners recognised this issue and returned to the ideas of reformation pedagogy from the beginning of the century (Čudina-Obradović & Brajković, 2009, p. 12). One of the most representative experts of this period is the American pedagogue Herbert R. Kohl, who criticised some aspects of American education and pointed out the gap between children's thinking processes and the strict separation of fields and disciplines within the school context (ibid.). His ideas are comparable to those of John Dewey ([1938] 1997, p. 19), who claimed that the student's personal interest and the cultivation of their individuality have to be the starting point of any teaching process, instead of the traditional beliefs in the teacher as the only figure of authority and control.

Similar thoughts have appeared not only in the USA but also in the European and South American contexts. The concept of generative themes appears in the theories of Brazilian educator Paulo Freire (Freire & Macedo, [1987] 2005), who repeatedly stresses the importance of openness, plurality, and the transformative dialogue in a democratic educational process (Freire, [1970] 2000).

During the 1920s, education in Soviet countries introduced the idea of complex programs. This approach was based on integrating content within three fields – work, nature, and society. The autonomy of certain subjects was lost, and learning was organised around themes which comprised certain aspects of all three areas. However, those programs have been proven ineffective, not establishing many natural links between the content. They also failed to meet the former program requirements, so they were soon abandoned (Rosandić, 2005, p. 32). This specific case could imply the need to consider the aims of certain programs, and their compatibility with not only the associated sociocultural context but also global contexts.

Educational trends based on the ideas of subject interrelations have also been present in several Croatian educational directives. Rosandić (2005) mentions art education programs from the 1960s created by teams of interdisciplinary experts. The national curricula from the 1980s have tried to classify subjects into fields based on the principle of integration. For example, one of them was the field of linguistics and art, which included the mother tongue, foreign languages, literature, music, and visual arts (Lučić, 2005, p.169). Such ideas of integration have been revived in the recent educational reforms, starting from the proposed National Curriculum (MZO, 2017) which pointed out the importance of an interdisciplinary approach which would support students' holistic development. Therefore, it tried to structure the existing subjects into seven areas: linguistic-communicational, mathematical, natural science, ICT, social-humanistic, art, and physical health areas. The document also defined cross-curricular topics, defined as interdisciplinary content which should enable the development of general skills and competencies: personal and social development, health, sustainable development, learning to learn, entrepreneurship, use of IT and communication technology, and civic education (MZO, 2017, p. 24). This change has demonstrated a certain development in the (law-making) consciousness, namely, that exploring and discussing cross-curricular themes can not only support the efforts in students' holistic education but can also be beneficial for the development of school communities.

In 2019, the Curricula of school subjects and cross-curricular topics, which described the desired outcomes for specific school subjects, were published. However, as stated in the Curriculum of the Croatian Language School Subject for Primary Schools and Grammar Schools, "all the documents of the Curriculum comprise a unified whole and are, therefore, read in the context of mutual relation and dependence" (MZO, 2019, p. 5), which is a reminder of the necessity of an interdisciplinary approach in contemporary teaching.

The theory of cross-curricular links explains the importance of linking the content of different fields in order to overcome the fragmentation of knowledge often caused by school subjects (Bežen, 2008). It can be implemented through the system of correlation and integration, included in a single lesson, or serving as a base for creating new didactic complexes consisting of related subjects, for instance, language and arts (Rosandić, 2005).

Integrated teaching, sometimes referred to as integrated curriculum, interdisciplinary curriculum, correlation, thematic teaching, etc., represents a holistic outlook in the teaching and learning process. It can be defined as the "planning and organising of teaching and learning, which links diverse subjects, disciplines, and fields, with its general aim of developing a thorough understanding of certain content, along with mastering the skills of reading, mathematics, natural sciences, computer and artistic literacy, as well as critical and creative thinking skills." (Čudina-Obradović & Brajković, 2009, pp. 22–23).

In their proposals for adapting the traditional classroom to Constructivist principles, Čudina-Obradović and Brajković (2009) point out the following: a special time for reading,

students' independent choice of materials (books, topics, team partners, projects), self-assessment and formative evaluation, active and respectful communication (p.14) – activities that emphasise the importance of student activity, fostering the students' curiosity, as well as their self-regulation skills regarding studying. Such a method clearly heralds the need to reorganise the teaching process, which includes a different understanding of the curricula, as well as the redefining of established teaching practices.

Creative Approach to Required Reading (CARR)

Teaching through literature and learning through literature are two of the most important segments of primary education, the aims of which are numerous – developing literacy skills and aesthetic perception, and fostering imagination, critical thinking, and curiosity about the world. For decades, an important part of teaching literature in Croatian schools has been organised in the form of required reading. Required reading usually refers to a list of literary works suggested for each grade or educational cycle, which are to be read and interpreted during the school year. Required reading is meant to provide a valuable encounter with a literary work as a whole – discovering and exploring the diversity of its artistic and informational components. Its main aim is to support reading habits and develop the motivation and love for reading in general. Although the aims of required reading bear a great responsibility for the development of students' literary competencies, teaching practice has revealed several problems, which in many cases stem from the lack of students' motivation (Jerkin, 2012; Gabelica & Težak, 2017) or superficial classroom interpretations of required literary works (Lazzarich, 2011; Gabelica et. al., 2014).

Creative Approach to Required Reading (CARR) is a conceptual framework that offers methodological support to implementing literature and the reading process within the contemporary educational context (Gabelica & Težak, 2017). Some of its starting points include students' curiosity, immersion in the reading process, interactivity, multi-dimensionality, and the integrative possibilities of activities that follow pre-reading motivation, the reading phase, and post-reading reflection.

The CARR concept relies on five principles, which explain the approach to required reading lessons and certain literary works. The *principle of the art of words* explains the importance of seeing a required reading work not as a template for teaching, but primarily as a work of art with all its unique characteristics and possibilities of interpretation. Those characteristics depend on the work's genre, which, during interpretation, should be considered before the topic of the work. This statement is contained in the *principle of the genre*. The next premise is the *principle of immersion* – the condition crucial for a full literary experience and the creative process, which is enabled by creating an encouraging atmosphere before, during, and after reading. The *principle of curiosity, conceptualisation, integration, and correlation* explains that the required reading activities must enable students to become intrinsically motivated, active explorers of literary works. Required reading works must be understood in their holistic, conceptual nature, and therefore open a lot of possibilities for correlation and integration with other fields and subjects. The last guideline, the *principle of hands-on literacy and interactivity*, points out that required reading activities should not be based merely on cognitive skills, but that they should engage as many senses, intelligences, and skills as possible.

CARR strives to transfer the reading process from the students' homes (where they sometimes lose motivation or lack support) to the classroom, enriched by diverse activities and the teacher's support. In order to make the use of classroom materials more logical and effective, activities are often organised in learning centres/stations, which provide opportunities for effective integration of different subjects, as well as the usage of different senses and intelligences in hands-on activities. Gabelica and Težak (2017) divide them into three main groups: literary work centres, hands-on literacy centres, and centres for integration and correlation. They can also be implemented in the approach not only to a certain literary work but also in other topics appropriate for integration. The principles of the CARR framework support a holistic perspective of a literary work, which consists of encouraging the reader's motivation and openness for learning and new experiences, while still considering that "…required reading can and should be integrated and correlated with other educational (and everyday) content" (Gabelica & Težak, 2017, p. 166).

Dimensions of Integration in Required Reading

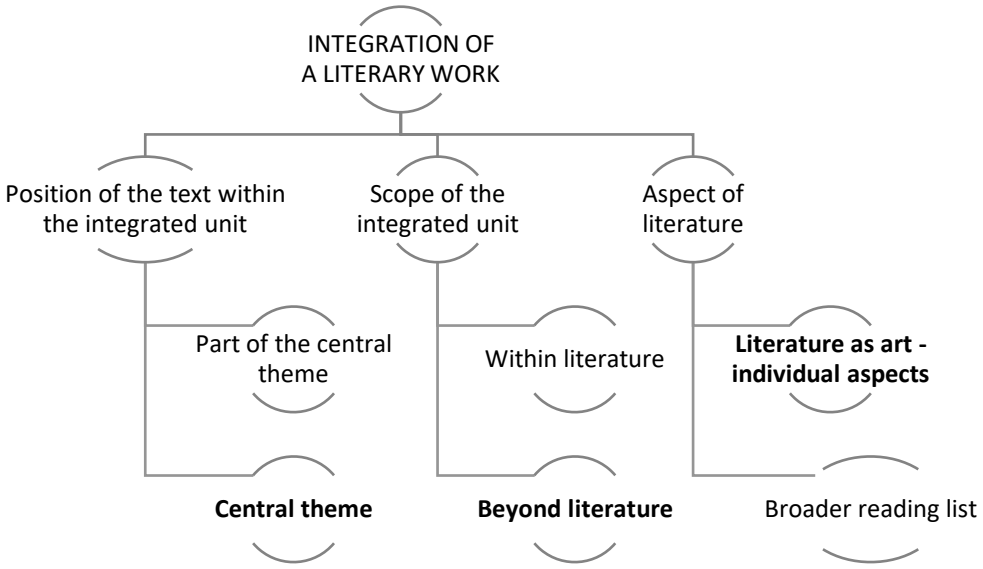
Čudina-Obradović and Brajković (2009) define three levels of integration: *correlation*, *thematic teaching,* and *project teaching*. *Correlation* is the "weakest" form of integration (ibid., p. 30), while *thematic teaching* is the most used type of integration among most educational practitioners. While correlation integrates only certain concepts, thematic teaching starts with a central topic which becomes a foundation for integrating multidisciplinary content. At the same time, Čudina-Obradović and Brajković (2009, p.32) emphasize that thematic teaching can also be based on *mechanical integration* – based on trying to connect content using a common motif – or *content-based* and *conceptual integration,* which considers ideas, processes, or attitudes. Such approaches motivate the simultaneous use of different skills while exploring a certain topic, which helps the student to understand the relationship between the content and the process (Lipson, 1993, p. 253), fostering the development of learning strategies in general. *Project teaching* is the highest level of integration, which requires the maximum amount of students' activity, independence, and autonomy. It includes planning, execution, and the final product. The whole process is not exclusively directed by the national educational aims, but rather by the student's interest. However, this method – as the paper shall illustrate later – might result in the achievement of many educational outcomes in different school subjects. Project teaching should be limited in time and defined in the aspect of content, and its product (e. g., a school newspaper, a class performance, growing a school garden) should be appropriately presented in the end. Because of a high level of student activity and their autonomous exploring, it is sometimes called the *immersion model* – which corresponds with the abovementioned concepts of the CARR framework.

When it comes to required reading, research in teaching practice has shown that, in most cases, it follows a conventional methodology and system of evaluation. Such an established approach usually sets the required reading work apart from the rest of the subject's content, let alone other subjects. Still, as required reading works are meant to be read and interpreted holistically, they have a potential for developing diversity in the approach to teaching literature, respecting its integrative nature. Integration that includes literary works can be observed from the three following dimensions – considering:

1. the position of the literary text within the interdisciplinary unit;

2. the scope of the interdisciplinary unit; and
3. the artistic or informational aspect of literature.

Figure 1. Dimensions of integration based on a literary work



When organising integration with literature, one of the first steps should be **defining the role of the chosen text within the unit**. This means that reading and exploring a certain text can be one of the *parts of the integrated unit*, or its theme can become *central*, with all the interdisciplinary activities organised around it. Following the CARR's *principle of art*, in the integrated unit model that we propose in this paper, we have chosen the novel *Pippi Longstocking* to be the centre of all the activities and research.

Considering the scope of the unit, integration can take one of the following directions: *within literature*, or *beyond literature*. The first one explores the connections and interrelations of different literary works, while the second is much broader – it links the theme or a concept discovered in a literary work to knowledge and skills from other fields and subjects. In our proposed model, we shall focus on the *beyond literature* aspect. Research *within literature* would connect the work of art with other works of similar topics, themes, or concepts. Some authors also suggest author study and genre study (Martinez, et. al., 2017, pp. 176–181). Such approaches can be understood as a segment of theoretical-methodological integration (Rosandić, 2005, p. 30). This approach is very beneficial and should be considered, for example, when creating yearly plans for each class (Gabelica & Težak, 2017, p. 179) and making wholesome and intertwined mandatory reading lists. However, for its full realisation, e.g., a focused study of literary works of the same genre – this approach mostly refers to higher stages of education, where the students can comprehend such abstract concepts and where knowledge is more extensive. In the proposed model, we have taken a different approach, using the *beyond literature* aspect, which includes researching interdisciplinary topics. Such an approach may facilitate a better comprehension of concepts that appear in the work itself, and, in return, a deeper and fuller experience of a literary work.

Further consideration of the unit's scope reveals the third dimension – focusing on the *artistic aspect of the individual work* or *broadening the reading list,* which entails the informational aspect of the literary work. In our proposed model, the *artistic value* of a work

is primary because we wish to connect the required literary work with the child's pleasure of reading and exploring literature. A broader reading list is an idea in which the required literary work is a starting point for further research[12], and although this is a very valuable method, the proposed model shall use additional sources of knowledge (texts and media) to deepen the understanding of a literary template and not as a starting point for further study.

Although many teachers see the traditional time frame as a restriction, if we want to achieve integration, lessons in primary grades should be organised flexibly. The required time depends on the level of integration. While correlations can be highlighted within a classical 45-minute lesson, thematic units can be included in blocks of at least two lessons (Čudina-Obradović & Brajković, 2009, p. 98), or realised as an integrated day (Salopek, 2012., p. 9). If implemented at its highest level (project teaching), integration can require a longer period – a week or even a whole month.

Astrid Lindgren, *Pipi Longstocking*: An Example of an Interdisciplinary Required Reading Unit

The world-famous children's classic written by the Swedish author Astrid Lindgren, *Pippi Longstocking*, has been a part of Croatian required reading lists for decades. The story about an extraordinary, imaginative, impulsive but kind-hearted girl covers many themes interesting to young readers and provides an abundance of possibilities for an interdisciplinary approach. Although *Pippi* is often present in the school context, a book with such a diversity of topics can be a great challenge to a young student who has to read it at home, as the traditional methodology usually requires. A 90-minute literature lesson cannot easily make use of all the possibilities that the book brings, so the solution to this could be found in one of the principles of the Creative Approach to Required Reading – integration.

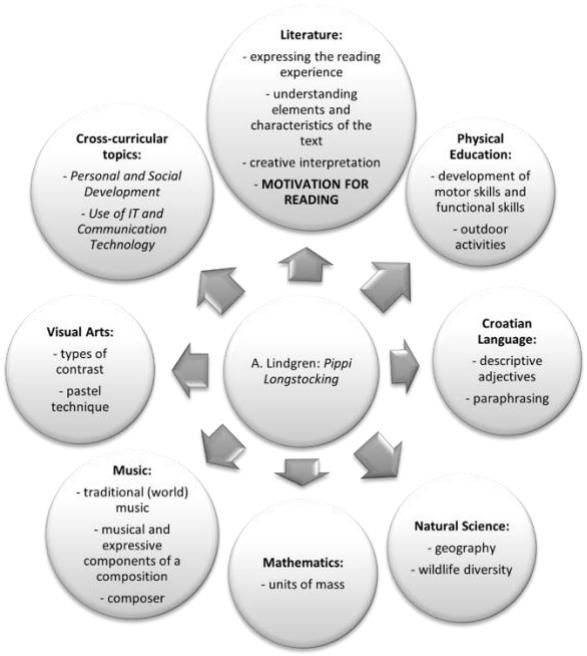
This chapter suggests an interdisciplinary plan which takes *Pippi Longstocking* as its central theme for an extensive project-based integration. With reading the chapters of the story as its starting point, the plan spreads beyond the literary aspects, integrating elements of mathematics, natural science, arts, and physical education, as well as certain aspects of the cross-curricular topics of Personal and Social Development and Use of IT and Communicational Technology. This integrated unit combines the model of integration phases and their organisation presented by Mira Čudina-Obradović and Sanja Brajković (2009), and the conceptual model of the Creative Approach to Required Reading by Gabelica and Težak (2017). The proposed plan is appropriate for the fourth grade of primary school.

The central theme of this unit is the title of the book itself, so the primary focus of the whole unit is exploring *Pippi Longstocking* from a literary perspective. Being the integral aim

[12] For example, Martinez et. al. (2017) mention a concept called *literature-based inquiry units*, developed by Nancy Roser and Susan Keehn. It consists of three phases: a whole-class read-aloud, discussion in smaller literature circles, and sharing questions and conclusions with the class. During the whole process, the students are focused on questioning the given theme, supported by diverse literary resources (pp. 192–193). The program called *Concept-Oriented Reading Instruction* (CORI) uses reading in activating the students' background knowledge and development of skills such as questioning, summarising, organising, and structuring information (Guthrie et al., 2004, p. 405). The starting point of the CORI process is the content – a set of information (provided in a literary text) which should awaken the reader's curiosity in order to be thoroughly explored. In the following phase of the process, the initial text is linked with other texts which provide additional information concerning the theme, and its exploration requires skills such as aim formulation, categorisation, or abstraction.

of required reading in general, supporting the students' motivation and love of reading is also the starting point and the most important aspect in defining the aims of this unit. Still, the integrative approach requires a definition of sub-aims for each of the included areas. The following thematic network (Picture 1) lists all the areas of integration, with separate educational outcomes under the national curricula of the correlated school subjects (Table 1).

Picture 1: Thematic network – summarised overview



Apart from its literary aspects, this interdisciplinary plan integrates seven different subjects: Croatian Language, Natural Science, Mathematics, Physical Education, Music, and Visual Arts, as well as two cross-curricular topics: Personal and Social Development and Use of IT and Communicational Technology. The aims of each integrated area are based on learning outcomes from the national curricula for each of the subjects. The aims in the field of Croatian Language and Literature start from the student's expression of literary experience, which is further developed in understanding elements and characteristics of the literary text, and finally realised in their creative expression within the activities that include speaking, writing, and artistic expression. Certain activities also provide the reactivation of grammar knowledge and communication skills, such as demonstrative adjectives or paraphrasing the events from the story. Integration of mathematics provides an opportunity for revision of content, in this case, units of mass conversion. On the other hand, natural science activities offer an extension of the usual content for the fourth grade, in the form of learning about foreign countries and wild animals. Activities integrating physical education support the development of motor skills and functional skills. The activity that includes visual art expression requires effective use of an already familiar art technique (pastel), understanding the concept of contrast and its specific types, and implementing it in the students' work. Integration of music supports knowledge about basic musical and expressive components of a composition, information about a composer, and the possibility to encounter and interpret traditional world music. The latter also brings a cultural component. Integration of the cross-curricular topics of Personal and Social Development is visible throughout the whole integrated unit. Diverse forms of social interaction (whole-class activities, group work and

individual work – with emphasis on self-assessment and self-regulation) enable multidimensional communication which requires collaboration, mutual respect, and tolerance. Several activities cover the cross-curricular topic of the Use of ICT. Through working with QR codes and online search engines, the students can develop their digital competencies, responsibility, and critical approach to online information sources. The unit's tasks also support the students' responsibility and learning skills, along with the teachers' guidance. While most of the outcomes are related to the school subject of Croatian Language and Literature, Table 1 also lists the possible educational outcomes from different integrated areas.

Table 1: Educational outcomes that can be achieved in the integrated unit

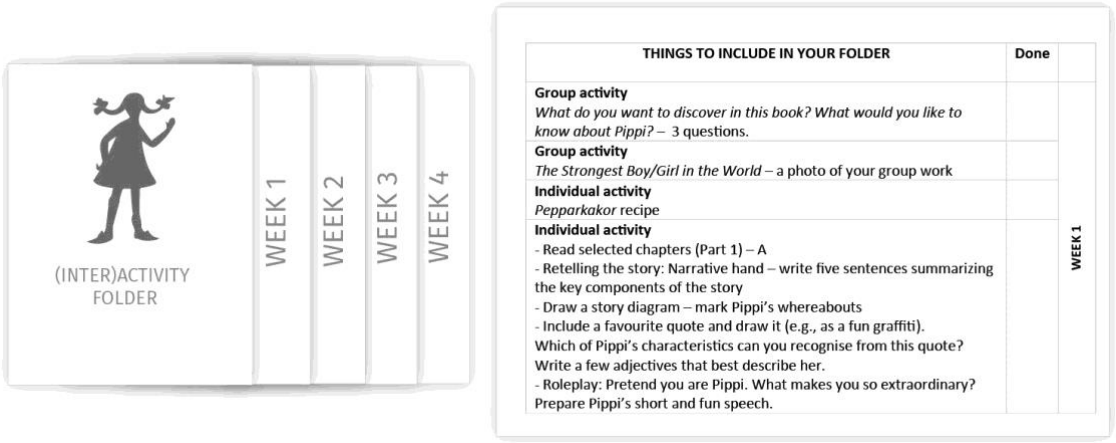
A. Lindgren: *Pippi Longstocking*	
School subject	Outcomes
Croatian Language	Croatian language and communication OŠ HJ A.4.1. OŠ HJ A.4.3. OŠ HJ A.4.5. Literature and creation OŠ HJ B.4.1. OŠ HJ B.4.2. Culture and media OŠ HJ C.4.1. OŠ HJ C.4.2.
Visual Arts:	Creation and productivity OŠ LK A.4.1. OŠ LK A.4.2.
Music:	Listening and learning about music OŠ GK A.4.1. Music in different contexts OŠ GK C.4.1.
Mathematics:	Measuring MAT OŠ D.3.2.
Natural Science:	The organisation of the world around us PID OŠ A.4.1. Research PID OŠ A.B.C.D.4.1.
Physical Education:	Morphological features, motor skills, function skills OŠ TZK D.1.2. Physical, mental, and social impact of physical exercise OŠ TZK D.1.2.
Intersubject themes:	Personal and Social Development osr A.2.1. osr A.2.4. Use of ICT Functional and responsible use of ICT – 2nd cycle ikt A.2.1. ikt A.2.2. Research and critical evaluation in the digital environment ikt C.2.1. ikt C.2.2.

Under the CARR model, self-assessment and self-regulation in learning are crucial for the quality of the learning process. At the beginning of the unit, the students are given

checklists with listed activities – classroom activities and independent reading tasks to be done throughout the entire process. The students' checklists contain all the activities with a timeline, and it is the student's task to note the extent of their success in each activity, as well as their work in general. Students' activity lists can be organised as an interactive required reading notebook (as suggested by Gabelica & Težak, 2017, p. 283), which encourages the students' curiosity and their motivation to read and explore the required works. The weekly tasks are comprised of motivational activities, instructions for task-based reading, and instructions for organising their narration, i.e., summarising the work, for example, using the "narrative hand" activity (ibid., p. 298).

Each student collects their completed tasks (handouts, photos, paintings, materials etc.) in a folder, which they should have ready for the presentation and evaluation phase. They also receive self-evaluation charts, which help them track their progress, as well as the teacher's final assessment. This way, the students take the responsibility for their own learning process, while the teacher is provided with rich feedback about each part of the unit.

Picture 2: Example of a students' checklist – (inter)activity folder



Structure of the Integrated Unit

Since *Pippi* is an extensive literary work with a plot rich with details, the reading of which requires more time, this integrated unit is constructed as a whole-month project. The introductory phase, as well as most of the reading phase, takes part during the first three weeks, and they can be realised parallel to the usual teaching plan for the rest of the subjects. Post-reading activities (exploratory phase) and the presentation phase are realised at the end of the final week. Integrative activities are included in all the phases.

Table 2. Interdisciplinary plan for *Pippi Longstocking* – An Overview

	ACTIVITY	CLASSROOM ORGANISATION	AREA OF INTEGRATION	TIME
INTRODUCTORY PHASE	**1. Let's meet Astrid and Pippi!** *- General information about the author and the main character* *- Predicting and brainstorming about the story*	Whole-class activity		
	2. The Strongest Girl/Boy in the World *- social aspect; brainstorming*	Group work (3-4 students)	Civic education/Personal & Social Development	
	3. Pippi's *Pepparkakor* Biscuits *- Units of mass conversion activity* *- sensory activities*	Individual work	Mathematics	
	4. Fika & Swedish Music *- learning about a Swedish cultural concept* *- listening to a musical piece by Hugo Alfven*	Whole-class activity	Music	
READ-ALOUDS	**Part 1: *An Extraordinary Girl*** Chapter 1 – *Pippi Moves into Villa Villekulla* Chapter 3 – *Pippi Plays Tag with Some Policemen* Chapter 11 – *Pippi Celebrates Her Birthday*	Whole-class activity – motivational reading (along with the independent reading of the other chapters)		WEEK 1
	Part 2: *Pippi's Everyday Adventures* Chapter 2 – *Pippi is a Thing-finder and Gets into a Fight* Chapter 10 – *Pippi Acts as a Lifesaver* Chapter 17 – *Pippi Goes to the Fair*	-II-		WEEK 2
	Part 3: *Pippi's Journeys* Chapter 25 – *Pippi Goes on Board Again* Chapter 26 – *Pippi Landing* Chapter 27 – *Pippi Talks Sense to a Shark*	-II-		WEEK 3
EXPLORATORY PHASE	**1. Exploring the story** *- discussion about the plot* *- creating a classroom chart*	Whole-class activity		
	2. Exploring the characters *- Croatian grammar: descriptive adjectives* *- characterisation*		Croatian language (grammar)	
	3. Exploration centre: Travelling the World with *Hoptoad* *- QR codes activity (countries of the world)*	Activity centres	Natural science	
	4. Exploration centre: Animals from All Around the World *- gathering information from online sources (animals from the story)*		Natural science	
	5. Hands-on literacy centre: Become a sailor! *- making basic sailing knots*			WEEK 4

	6. Music centre: Melodies of the Southern Seas - *encountering the traditional music of the Pacific islands*		Music	
	7. Visual art centre: Colours and Shapes of New Words - *translation from verbal language (written nonsensical words) to visual language (pastel painting)*		Visual arts	
	8. Don't Touch the Floor! - *obstacle course*	Whole-class activity	Physical education	
	9. The Thing-finder's Quest - *creative uses of everyday objects*			
PRESENTATION AND EVALUATION	**1. Be like Pippi!** - *a classroom poster*	Whole-class activity		
	2. A Letter in a Bottle - *students' feedback on the integrated unit*			

a) Introductory Phase – Pre-reading Motivation

The pre-reading phase introduces the students to the context of the literary work, along with awakening their interest in Swedish culture. Its four activities should raise the awareness of specific details of the story (certain traits of the main character and the topic of travelling), and activate and upgrade the students' knowledge of Mathematics and Music. The introductory part also ensures time for the children's predictions and brainstorming about the book's plot and idea, which is also presented in the last phase of the project. The first activity starts with the teacher's short presentation of the author, followed by a picture of the main character and/or a chosen illustration from the book. In this activity, each student should form three questions which they would like to find the answer to while reading, and which they should also include in their folders. The following activity integrates the theme of Personal and Social Development by focusing on ideas such as strength, responsibility, and bravery. After guessing about Pippi, the students are told that she was "the strongest girl in the world." In groups of three or four, their next task is to draw a picture of a boy or a girl and write several things they associate with being the strongest child in the world. The activity is followed by a discussion. The teacher should take photos of each group's work, which they will print and include in the students' folders. The next activity links elements of mathematics (exercises with units of mass conversion) with practical basic baking skills, which include sensory activities. As Pippi and her author come from Sweden, they loved baking traditional Swedish biscuits – *Pepparkakor*. Each student is given a sheet with the *Pepparkakor* recipe (Cottage in the Oaks, 2011), and as the ingredients are presented using the measurement units of cups, teaspoons, and tablespoons, their task is to convert everything into grams. The teacher prepares the ingredients, which can be weighed according to the correct recipe. This step provides the opportunity for a sensory exploration of the ingredients. If possible, further steps (kneading the dough, cutting biscuits, baking), can be done with the support of the school kitchen staff or parents.

The final activity of the introductory part is organising Fika, a popular Swedish coffee-break concept, which is complemented by listening to the music of the Swedish composer Hugo Alfven. If possible, in the classroom or with some help from the school kitchen, the

teacher and the students make some tea, sit in a circle, and take time to listen to Alfven's *Swedish Symphony No. 1.* After listening, they talk about the characteristics of the composition, such as the atmosphere, tempo, dynamics, and the performers. The relaxed and positive atmosphere created by this activity is a transition to the next phase – reading the selected episodes from the story about Pippi.

b) Reading Phase

The episodical structure of this book holds a valuable potential for whole-class read-alouds. The nine chapters that have been chosen for reading in the classroom form three thematic groups, and each group is to be read in one week. The first reading block, *An Extraordinary Girl*, introduces the readers to Pippi's everyday life and personality. The second part, called *Pippi's Everyday Adventures*, focuses on Pippi's specific personality traits, such as bravery, dedication, and creativity. The last reading block, *Pippi's Journeys*, deals with Pippi, Tomi, and Annika travelling to Gula-Gula island. The chosen chapters are listed in the chart above (Table 2).

The first group of chapters is read after the introductory activities, which should awaken the students' motivation for further discovery of the book. Reading the rest of the chapters is the students' independent task, which they can do at home or during reading time in school (if it is organised) in the following four weeks. Before each read-aloud (except the first) there is a short discussion about the chapters which the students have read by themselves, based on the theme of each reading block. This way, the teacher ensures both support in the reading process, as well as enough time for the students' independent work. To sustain the motivational atmosphere, every read-aloud can be organised as Fika, where the reading experience can be enhanced with background music – works from the opus of Hugo Alfven.

c) Exploratory Phase – Post-reading Motivation

Post-reading activities are a combination of whole-class activities and activity centres, which integrate knowledge and skills from the subjects of Croatian Language, Natural Science, Visual Arts, Music, and Physical Education. This phase consists of three parts: two whole-class activities which focus on the story and the characters, five activity centres, and two outdoor activities. In order to ensure enough time for students' reading, they will be realised at the end of the last week of the project.

The first activity focuses on exploring the story. The teacher shows a big poster with a chart, which has columns with the following titles: What have Pippi, Tomi, and Annika discovered, Places they have visited, Adventures they have had, and People they have helped. In a classroom discussion, the students remember and share the events from the story related to each of the columns. Their ideas are written on the chart. The next whole-class activity refers to characterisation, integrating Croatian grammar. Each student gets a handout with pictures of Pippi, Tomi, and Annika, and a list which contains various descriptive adjectives (cheerful, loyal, polite, unique, brave, imaginative, etc.). The task is to choose four adjectives which describe each character and write them under the pictures on the handout. Each student has to think of a sentence for each character in which they will use one of the chosen adjectives, which has to apply to themselves (e.g., I'm as loyal as Tomi when I help a friend in need.). This exercise may also raise their awareness about relating to the characters' personalities.

The next part of the exploratory phase is organised in activity centres (see Walsh 2003; Gabelica & Težak, 2017). Each centre has instructions for its task. Music and Visual Arts centres are obligatory, while two exploration centres and the hands-on literacy centre are

optional. Apart from the obligatory centre, each student has to choose at least one more. These activities integrate natural science, music, visual arts, ICT competencies, and handicrafts. There are two exploration centres, where students can learn about the countries that Pippi has visited or animals which are mentioned in the book. In the first one, *Travelling the World with Hoptoad*, there are small paper flags of countries which Pippi has travelled to on the desk – Portugal, Egypt, Kongo, South Africa, Indonesia, India, China, Australia, and New Zealand. Each student has to choose three flags and scan the QR code on their reverse side to find out certain details about the country – such as its full name, continent, and capital. In the second exploration centre, called *Animals from All Around the World*, the students are given names of the animals from the story (macaque, horse, pearl mussel, chimpanzee, tiger, and boa constrictor) on the task handout. Their task is to type their names in an online search engine (such as Kiddle.co) and complete the task by drawing the animal and writing down the required details about it, such as where it lives or what it eats. Besides upgrading the students' knowledge of natural science, these activity centres also support the development of their ICT competencies. The *Become a Sailor!* activity centre includes a handicraft activity. The students are offered colourful pieces of thick strings, together with instructions on how to make basic sailor knots.

The Music activity centre, *Melodies of the Southern Seas*, gives the students the opportunity to encounter the traditional music of the Pacific islands. This centre requires a sound source such as headphones (more than a pair if possible) to ensure undisturbed listening. Each student takes a few minutes to listen to the given playlist, which is followed by answering the questions on the handout. The questions refer to the music's atmosphere, tempo, dynamics, performers, and the student's personal associations awoken by the music. The *Colours and Shapes of New Words* is a Visual Arts centre which is based on the translation of verbal language into visual language and using contrast in painting with pastels. The activity is related to the part of the story in which Pippi invents a new word – "spunk." On the desk, there is a box containing pieces of paper with nonsensical words, such as "asteriel", "kaenis", "veakar" or similar. The student's task is to pick a word and design its appearance, using pastels. In their work, they have to focus on one type of contrast: warm-cold, light-dark, complementary contrast or chromatic contrast. Each of the contrast types is explained on a piece of paper, which can also be found on the desk.

The two final whole-class activities of the exploratory phase include movement, so they can be realised in the school gym or outdoors. . The first one, called *Don't Touch the Floor!* integrates an element of physical education – the obstacle course. As its name says, the activity is inspired by the game that Pippi, Tomi, and Annika played on Pippi's birthday. The obstacle course consists of the usual gym equipment such as gymnastic beams, mats, skill spots, Swedish ladders (wall bars), ropes, etc. It challenges the students to pass it without touching the floor. In the second activity, *The Thing-finder's Quest*, just like Pippi in the book the students and the teacher have to find an everyday object and think of its possible new uses. This activity supports the students' creative thinking but also introduces the idea of upcycling.

The exploratory phase is complex and includes many diverse activities, so it could require a full school day. Still, the provided activities integrate the skills and knowledge from four different subjects which would otherwise be organised as separate lessons.

d) Presentation and Evaluation

The final phase of the integrated unit includes the sharing of what has been learned, as well as the teacher's and students' feedback. The whole-class activities of this phase can

be organised on the same day as the exploratory phase activities, but the teacher's evaluation is, of course, expected to take more time. At the beginning of the final phase, the teacher and the students refer to the questions they had in the first phase, before knowing the story of *Pippi Longstocking*. After reading the book and doing all the activities, students share their answers and impressions in a classroom discussion. This discussion serves as an introduction to making a classroom poster, entitled *Be Like Pippi!*. In the middle of a large poster paper, the students draw a picture of Pippi. Each student, as well as the teacher, can write down their favourite quote from the book (collected in the students' folders) or think of something they liked about Pippi, and write it around her picture on the poster. The poster will be displayed in a visible spot in the classroom. This activity activates the ideas and information the students have acquired during the project and encourages them to relate to the character by making valuable and inspirational decisions.

The final classroom activity is called *A Letter in a Bottle*. The class sits in a circle and, if possible, the teacher puts a large piece of blue fabric (which represents the sea) in the middle and an empty bottle. Each student has to write a letter which describes their impressions about the whole project, put it into the bottle and "throw it" into "the sea". In writing them, they have to complete the statements or questions such as "Which part of the story did you like the most?", "Something new I have learned is…", "Something I still want to know is…", "Which activities did you like the most?" and "Something I would like to change is…". The teacher will collect the bottles and read the letters. The teacher's final evaluation consists in comparing the letters with the students' folders and self-evaluation charts.

The self-evaluation charts consist of statements concerning the student's reading process and their engagement in classroom activities. The students have to estimate their degree of agreement on a Likert scale with stages ranging from 1 (strong disagreement) to 5 (strong agreement). Statements in the self-evaluation chart could cover concepts of students' motivation, reading progress, collaborative learning, etc., for instance: *I was reading with interest; I was able to understand everything I have read; I had enough time for reading at home; Our classroom activities were interesting; Our classroom activities were demanding; I managed to fulfil all the required tasks; I enjoyed cooperating with my colleagues; I had good support from the teacher*.

The final evaluation of the integrated unit has both the summative and formative aspects and covers different aspects of assessment in the included subjects. The teacher considers the tasks which the students have collected in the folder, their engagement observed during the classroom activities, their comments from the *A Letter in a Bottle* activity, and their self-evaluation charts. Evaluating the objectives of required reading is based on the students' fulfilment of the reading assignments, as well as their overall engagement in the classroom activities. These objectives (being the crucial ones for the unit) require both summative and formative assessment. Assessing the activities whose tasks have to be included in the folders depends on the scope of the task. For example, fulfilling the tasks of the Music and Visual Arts activity centres can bring a numeric mark, according to the objectives of each subject – accurate analysis of the components of the composition, or the skilful use of the pastel technique and understanding the concept of contrast. On the other side, tasks which integrate grammar, mathematics, and natural science (less extensive ones) will be assessed only in a formative manner. The formative approach is also present in assessing physical activities and cross-curricular topics and relies on the teacher's continuous observation and note-taking.

The students' reactions during the realisation process, their feedback, and their self-evaluation should be the primary guidelines in re-thinking this form of integration, as well as the starting point for all further attempts in such an approach. The process of evaluation requires thorough organisation and an individual approach to every student. Although only certain parts of the unit enable numeric grading, every aspect of integration is important and valuable in observing the student's progress in learning and acquiring new skills. Still, the development of reading habits and love of reading should be crucial in every perspective on this interdisciplinary plan.

Conclusion

Čudina-Obradović and Brajković (2009) state that an integrated approach, as opposed to a traditional one, changes the aims of the teaching and learning process. Since integration implies a holistic perspective on the participants of the learning process, aims are not only cognitive but also affective (emotional) and social. Its focus is on enabling the development of the student's autonomy and self-regulation in the learning process, which results in higher motivation for learning. As it gives equal importance to both factual and procedural skills, it requires higher thinking processes and develops metacognition (ibid., p. 58–75). With its holistic approach to learning, the scientific background of integration can be tracked in concepts such as Gardner's multiple intelligences theory (Davies et al., 2011), and corresponds to the recent findings of developmental psychology and neuroscience (Wolf & Barzillai, 2009; Wolf, 2013; Rajović, 2017). All aspects of human development – physical, mental, social, and emotional – are intertwined and dependent on each other. Since a child's development is most intensive in the preschool and primary education period, schools should create an integrated program which would follow and support its progress (Walsh, 2003, p. 231).

The beginnings of the integrative approach can be found in the Constructivist ideas starting with reform schools from the late 19th century. Integration respects the possibilities of young learners who are fascinated by the concept of a whole, in opposition to strictly fragmenting the knowledge and skills into subjects. In its organisational aspect, it exists on a continuum ranging from correlation at its simplest level to thematic or project teaching as the most complex forms. Through the phases of defining its aims, planning, exploration, presentation, and evaluation, integrated units support higher thinking skills and the student's personal responsibility for the learning process, and foster creativity and motivation.

As changes and diversity in contemporary society are multidimensional and dynamic, education is faced with a great need for innovative ideas that could meet numerous new requirements, such as creativity and critical thinking. This is especially relevant for the concept of required reading, which is meant to be a medium for developing the student's motivation and interest in reading.

Creative Approach to Required Reading is a methodological outline which uses principles of students' curiosity and immersion, artistic and genre determinants of literature, and finally, ideas of correlation and integration, in creating and developing activities which support motivation during the whole reading process. As one of the principles of the Creative Approach, integration refers to the intertwining of different skills, school subjects, and areas of knowledge in order to ensure a more meaningful and natural learning process.

This paper explored the possibilities of integrating a literary work (required reading) within the teaching process. To fully realise the possible dimensions of integration of a work

of literature and other disciplines, this paper integrated the Creative Approach to Required Reading framework by Gabelica and Težak (2017) with the model of integration phases and their organisation presented by Mira Čudina-Obradović and Sanja Brajković (2009). The example of the integrated unit based on *Pippi Longstocking* has tried to link the organisational guidelines of the interdisciplinary approaches, integrating subjects of Croatian Language and Literature, Mathematics, Natural Science, Physical Education, Music, Visual Arts and cross-curricular topics of Personal and Social Development and Use of ICT. It was designed as a whole-month project and realised through whole-class activities, activity centres, and students' independent engagement, as well as students' self-evaluation and the teacher's thorough assessment.

Realising meaningful and effective integration requires extensive knowledge, good organisation, and experience. Interdisciplinary units are certainly an organisational challenge, but literature could provide a good starting point for their realisation. In its nature, literature is integrative. It comprises a variety of artistic elements and concepts, inspires expression, but also provides a rich factual foundation which is always multi-layered. Literary works included in the lists of required reading could be an accessible starting point for a project-based integrative learning experience – with numerous possibilities, the exploration of which may go beyond the classroom walls, and turn a (sometimes) dull reading experience into the most natural learning process led by the student's curiosity.

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Kreativne industrije videoigara u Hrvatskoj / Creative video game industries in Croatia

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PREGLEDNI RAD/ REVIEW ARTICLE

SAŽETAK

U ovome radu, autori analiziraju kreativne industrije videoigara u Hrvatskoj s ciljem identifikacije smjerova razvoja i mogućnosti koje se trenutno u ovom tržišnom segmentu informacijskih i komunikacijskih tehnologija odvijaju promatrajući pojedine uloge te kreativni aspekt ove industrije. S ciljem dobivanja relevantnih podataka za potrebe ovoga rada koristi se metoda intervjua s hrvatskim razvojnim programerima (engl. *developers*) ili njihovim predstavnicima iz industrije videoigara te korisnicima koji taj isti sadržaj prenose uživo (engl. *streamers*), nadalje provodi se analiza sadržaja *web*-portala, članaka u časopisima te drugih izvora unutar organizacija koje provode programe edukacije, zabave i igre. Rad se bavi pregledom onoga što videoigre dominantno omogućuju korisnicima sagledavajući rakurs istih u kontekstu kreativnih industrija. Cilj je autora komparativno sagledati aktualnosti industrije videoigara u Hrvatskoj, izazove s kojima se njeni dionici susreću promatrajući pritom kako se ista pozicionirala u kontekstu kreativne industrije.

Ključne riječi: kreativnost, industrija videoigara, *gaming*

ABSTRACT

In this paper, the authors analyze creative video game industry in Croatia with the aim to identify the directions of development and opportunities that are currently taking place in this market segment in the field of Information and Communication Technologies by observing individual roles and the creative aspect of the industry *per se*. With the aim of obtaining relevant data for the purpose of this work, the authors use interview method in communication with Croatian developers or their representatives from video game industry and users who stream the content, furthermore the content analysis of the gaming web portals, articles in journals and other sources from the organizations that provide programmes of education, entertainment and games. The paper deals with an overview of what video games predominantly enable users by looking at their perspective in the context of creative industries. The aim is to comparatively analyze the status of video game industry in Croatia with many challenges stakeholders are facing with and to observe the videogame industry in the context of creative industries.

Keywords: creativity, video game industry, *gaming*

1. UVOD

Unatrag samo nekoliko godina kontekst videoigara i igrača videoigara (engl. *Gamer*) kao subkulture bile su promatrane kroz predrasude i stereotipe koji se uz njih vežu (Krolo, 2016). Danas je situacija značajno drugačija. Igrači su fundamentalno ostali isti no njihov broj se povećao te su se još više povezali napretkom tehnologije. Videoigre su postale alat socijalizacije, a afinitet prema tehničkim znanostima i želja za učenjem, poput programiranja, audioprodukcije i videoprodukcije, 2D i 3D modeliranja svakodnevno raste. Pomaknula se i dobna granica osoba koje se uključuju u ovu brzorastuću kreativnu industriju.

U ovome radu autori koriste metodu intevjua kako bi saznali stvarne informacije vezane za razvoj ove kreativne industrije. Polaze od specifičnosti u iskustvu njena stvaranja pružajući stručan pregled u ono što ove industrije grade i stvaraju. Na zahtjev naručitelja Hrvatskog klastera konkurentnosti kreativnih i kulturnih industrija Ekonomski institut Zagreb u 2015. godini proveo je mapiranje djelatnosti i zaposlenika u kreativnoj industriji RH. U dokumentu Kulturne i kreativne industrije KKI u RH prije i nakon COVID-19 (u daljnjem tekstu Studija 2022.) obuhvaćeno je ukupno 45 djelatnosti (razina razreda NKD-a 2007) grupiranih u 12 podsektora uz detaljniji uvid u specifičnosti poslovanja 12 pod-sektora kulturnih i kreativnih industrija u razdoblju 2015 – 2020. Od ukupno 45 djelatnosti, 43 su potpuno kreativne, a dvije su djelomično kreativne. Prema podacima iz Studije (Studija, 2022: 29) osobe zaposlene u kulturnim i kreativnim zanimanjima je 89.119, opseg kulturne i kreativne ekonomije iznosi 143.369 ili 9,8 % ukupne zaposlenosti (podaci zaključno s ožujkom 2022.) dok je za podsektor Računalni programi, igre i novi mediji stopa promjene za period 2015./2020. iznosio 85,9% te 2020./2021. dodatnih 10,7% (Ibid., str. 34). Rezultati navedenog istraživanja samo potvrđuju potrebu da se industriju videoigara sve više razmatra i analizira te u konačnici pronađe rješenje za kvalitetan obrazovni okvir u interdisciplinarnom kreativno-umjetničkom i tehničkome području.

2. POVIJESNI KONTEKST RAZVOJA VIDEOIGARA

Iako začetak videoigara seže u četrdesete godine prošlog stoljeća, popularizaciju u sedamdesetim godinama prošlog stoljeća zbog masovne proizvodnje arkadnih uređaja, pravi zamah distribucije videoigara dolazi osamdesetih godina 20. stoljeća izlaskom osobnog računala te druge generacije konzola (Carless, 2020).

VIDEOIGRE NA FIZIČKIM (PRIJENOSNIM MEDIJIMA 1980. – 2005.)

Promatrajući iz perspektive potrošača ovaj proces bi se najlakše moglo opisati kao odlazak u videoteku i posuđivanje videokasete ili DVD-a. Iz perspektive razvijatelja videoigara, ovaj je proces prilično pravocrtan. Igre se rade od nule, a po završetku njihove izrade uspostavio bi se poslovni odnos s nekim od izdavača igara te bi se igre slale u proizvodnju, a nakon toga u distribuciju na police trgovina. Izdavači bi često unaprijed plaćali izradu neke igre razvijateljima te s druge strane pregovarali s trgovinama za mjesto/poziciju na njihovim policama dok je cijena igara bila izrazito velika. Prijenosni medij se mijenjao kako je vrijeme prolazilo i tehnologija napredovala, od kaseta u osamdesetima, preko disketa i CD-a u devedesetima, pa sve do DVD-a i USB-a u ranim 2000-ima.

RANE FAZE DIGITALNE DISTRIBUCIJE (2006. – 2013.)

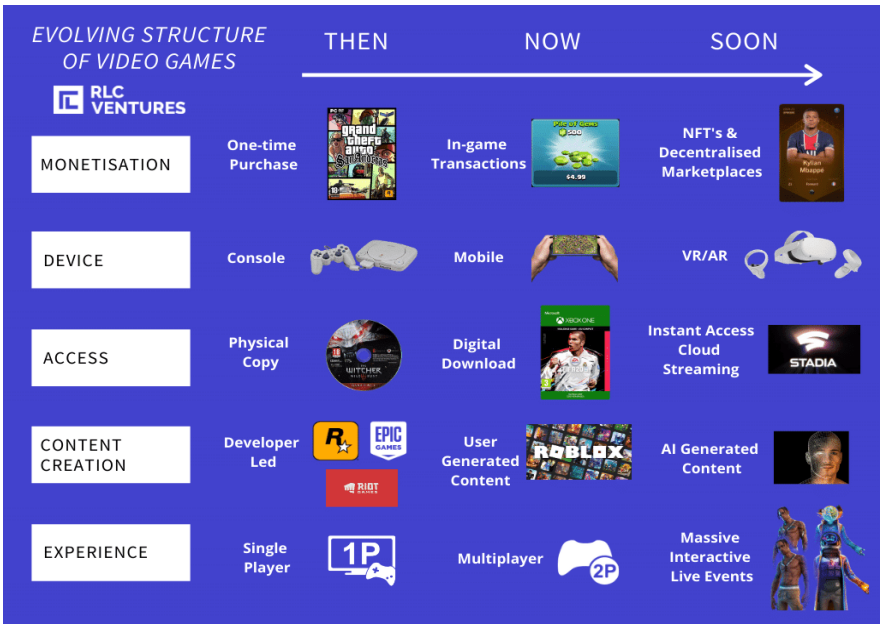
Iako je fizička prodaja igara i dalje prednjačila, odnosi se polako mijenjaju lansiranjem XboxLiveArcade na Xbox360 platformi te evolucijom Steam platforme. Te platforme su omogućile kupnju i preuzimanje videoigara na disk računala ili konzole putem interneta što je omogućilo mnogim malim nezavisnim studijima probitak na tržište igara. U početku su to bile veličinom male igre najčešće zbog malog prostora na disku i konzolama u to vrijeme, ali i zbog spore internetske veze. Naravno da je napretkom

tehnologije evoluirala i digitalna distribucija igara, a najbolji primjer je upravo spomenuti Steam. Ta platforma je sredinom 2007. godine imala 13 milijuna korisničkih računa i 150 igara u ponudi, da bi taj broj rastao na 120 milijuna aktivnih igrača u koronavirusom pogođenoj 2020. godini i preko 10.000 igara u ponudi te s prihodom između dvije i četiri milijarde američkih dolara. Tako se prema kraju ove ere kupovanje i distribucija igara u fizičkome obliku preselilo na digitalne platforme, prvenstveno zbog više mjesta na diskovnom prostoru konzola, osobnih računala (izlaskom svake nove generacije konzola), većim brzinama interneta, ali i zbog sve većeg povjerenja potrošača u kupnju igara *online* u odnosu na fizičke kopije.

VRHUNAC DIGITALNE DISTRIBUCIJE VIDEOIGARA (2014. – do danas)

Uz već spomenuti Steam i XboxLiveArcade i ostale velike kompanije ulažu i rade vlastite platforme za distribuciju digitalnih sadržaja, kao na primjer, GoG.com, Origin, UPlay, PlayStationNetwork te servisi poput HumbleBundle i Fanatical. Istovremeno su grafički pokretači postali jeftiniji (u nekim verzijama i besplatni - Unity) i dostupniji, a sustavi poput Kickstartera i SteamGreenlight omogućili su široj populaciji izradu i distribuciju vlastitih igara. Fizička distribucija je i dalje prisutna, ali sve više na način da u kutiji više nema medija za prijenos podataka, nego samo kōd kojim se *online* aktivira igra neposredno preuzeta s odgovarajuće platforme. Nadalje, sve više su prisutne „igre kao usluga“. To znači da plaćate svojevrsnu mjesečnu pretplatu na nekoj od platformi i imate pravo igranja u vremenski ograničenom roku (najčešće mjesec dana) ponuđeni katalog određenog broja igara drugim riječima, igre se više ne kupuju, nego unajmljuju na određeno vrijeme.

Nedostatak ovakve dostupnosti tehnologije i resursa je zasićenje tržišta igrama od kojih je određeni postotak igara loš. Prednost je svakako pristup igrama bilo kada i bilo gdje te se samo treba registrirati i sve je spremno za preuzimanje igre i igranje. S ekonomske strane navedeno upućuje na smanjenje troškova izrade videoigara te shodno tome i povećanje prihoda za razvijatelje i izdavače.



Slika 1 Evolucijska struktura industrije videoigara (Izvor: CONCEPTVENTURES)

3. KONCEPT VIDEOIGARA

Videoigra je igra u kojoj igrač kontrolira slike na zaslonu odnosno ona obuhvaća interakciju igrača s igrom pomoću korisničkog sučelja (tipkovnica, miš, kontroler) koji zatim generira vizualni podražaj za igrača koji se pokazuje na uređaju za prikazivanje (TV, zaslon, VR engl. *Virtual reality*) (Tavinor, 2008). Taj vizualni podražaj (doživljaj) je pojačan i audiostimulacijom putem slušalica ili zvučnika te ponekad i podražajima pomoću haptičke tehnologije. Kako bi se videoigra reproducirala, ona zahtjeva platformu, odnosno kombinaciju hardvera i softvera pomoću kojeg se igra pokreće. U 80-ima i 90-ima su postojale arkade, a danas se uglavnom podjela svodi na računala i konzole no tu je još i rastući trend mobilnog igranja (pametni telefon, tablet), virtualnu i proširenu stvarnost te budućnost industrije videoigara, a to je igranje u oblaku (engl. C*loud gaming*).

3.1 ŽANROVI

Žanr je kao koncept, neprecizan i intuitivan te otporan na rigoroznu klasifikaciju i sistematizaciju. Nadalje, to je višeslojan i višedimenzionalan fenomen koji presijeca različite medije i discipline te shodno tome i videoigre (Skupina autora, 2020). Za podjelu nema jedinstvenog konsenzusa budući su same videoigre kombinacija više žanrova te često nema vidljive granice gdje jedan žanr počinje, a drugi završava ili nastavlja, a i činjenica je da žanrovi konstantno evoluiraju. *Web*-stranica *Gamespot.com* je dobar primjer takve diverzifikacije. Sadrži 157 kategorija s pripadajućim podkategorijama (Arnault, 2009). Videoigare dominantno razlikujemo prema sljedećim žanrovima:

- ***Igra igranja uloga*** *engl. Role-playing games (RPG)* – iznimno imerzivne igre gdje se naglasak stavlja na priču te iznimno detaljno dizajnirane svjetove primjerice *Baldur's Gate II: Shadows of Amn (2000.),* zatim tu je i *Divinity: Original sin 2 (2017.).* Posebnu pozornost valja obratiti na *Massive Multiplayer Online Role Playing Game (MMORPG)* koje mogu biti žanrovska kategorija za sebe, a najpoznatiji primjer tog (pod)žanra je MMORPG gigant *World Of Warcraft.*

- ***Strategije*** – fokus je na taktičkom i anticipativnom razmišljanju, a neke od podkategorija su:

  - Strategija na poteze (engl. *Turn-based strategy*) – predstavnik serijal *Civilization.*

  - Strategija u realnom vremenu (engl. *Real-time strategy*) – predstavnik serijal *Command and conquer* te *Age of empires.*

  - MOBA (engl. *Multiplayer Online Battle Arena*) – predstavnik *Dota 2 te LoL (League of Legends).*

- **Akcijske** (engl. *Action* – fokus je na brzim refleksima te koordinaciji ruka-oko; podkategorije i primjeri (iako bi svaka od sljedećih kategorija mogla biti kategorija za sebe):

  - Pucačina iz prvog lica (engl. *First-person shooter*) – *Serious Sam (naš developer Croteam), Call of Duty, Doom.*

  - Pucačina iz trećeg lica (engl. *Third-person shooter*) – *Tomb Raider , Gears of War, Max Payne (serijali).*

- Borbene igre (engl. *Fighting games*) – *Mortal Kombat, Tekken, Street Fighter (serijali).*

- Platformske igre (engl. *Platformer games*) – *Super Mario, Sonic the Hedgehog.*

- Igre ritma (engl. *Rhythm games*) – *Audiosurf, Guitar Hero.*

Kao poseban trend u industriji treba spomenuti i *survival* i *battle-royal* igre, a kao primjere možemo spomenuti hrvatski proizvod videoigre *SCUM* naše tvrtke „Gamepires" te PUBG kao predstavnika *battle-royal* žanra. Tu se nalaze:

- **Avanturističke videoigre** (engl. *Adventure*) koje imaju snažan narativ(priču) te se oslanjaju na kognitivne, logičke sposobnosti igrača da otkriva i rješava različite zagonetke te tako napreduje u samoj igri. Neke od podkategorija su tekstualne avanture, vizualne novele te hibridi svega spomenutoga. Najpoznatije avanture koje bih izdvojio su svakako serijal *Monkey Island,* igre izdavača *Telltale Games (Walking dead serijal)* te *Talos Principle* našeg developera „Croteam".

- **Akcijsko-avanturističke videoigre** (engl. *Action-adventure*) – kao što sam izraz kaže, kombinacija akcijskih i avanturističkih igara sa snažnim narativom koje se oslanjaju na borbu iz prvog ili trećeg lica kako bi riješili razne zagonetke te tako napredovali u igri. Najpoznatiji primjer u novije doba je svakako igra *Witcher 3* poljskog studija „CD Projekt Red" te *Legends of Zelda* serijal. Kao rastući trend u industriji xtreba spomenuti i igre preživljavanja (engl. *survival, horror*) poput *Last of us* te *stealth* igre poput *Dishonored* i *Assassin's Creed* koje se oslanjaju na izbjegavanje neprijatelja u igri te kroz istraživanje alternativnih rješavanja problema nam omogućuju napredak kroz samu igru.

- **Simulacijske videoigre** (engl. *Simulation*) koje simuliraju aspekte stvarnog života gdje često nema striktno definiranog cilja i u kojima igrač ima potpunu slobodu odlučivanja i rješavanja problema. Naravno da i ovdje postoje mnoge podkategorije od kojih su neke:

  - Sportske simulacije (engl. *Sport simulation*) – najpoznatiji svakako *Football Manager* serijal.

  - Simulacije života (engl. *Life simulation*) – doslovno igrate igru života, najeklatantniji primjer *The Sims*

  - Upravljačke igre (engl. *Managment games*) igre u kojima ste u ulozi menadžera u raznoraznim situacijama kao upravljanje gradom, bolnicom, kolonijom, planetom poduzećem itd. Predstavnici: *SimCity, Rollercoaster Tycoon, Caesar, Theme Hospital, Railroad Tycoon* itd.

  - Igre upravljanja vozilima (engl. *Vehicle simulation games*) koje se temelje na simuliranju upravljanja vozilom bilo da se radi o automobilu, kamionu, vlaku, avionu, brodu itd. Najpoznatiji primjeri su: *Microsoft Flight Simulator, Euro Truck Simulator, Kerbal Space Program* itd.

- **Sportske videoigre** (engl. *Sport games*) – sportske igre koje omogućuju igraču da se natječe protiv igrača iz stvarnog života ili protiv računala. Jedan od najstarijih i svakako,

najpopularnijih žanrova u industriji videoigara u kojem dominira gigant „EA Sports“ sa svojim svevremenskim serijalom *Fifa* koji svakom novom iteracijom ruši razne rekorde. Naravno, uz nogomet, najpoznatije franšize su *Madden NFL, NHL* te od „2K Sports“ *NBA 2K* te *WWE 2K.*

- **Trkače igre** (engl. *Racing games*) ili igre utrkivanja sadrže tri podskupine: arkadu, simulacije i karting; istaknuti predstavnici: *Need for Speed*, *Forza Motorsport, Super Mario Kart.*

Kupnja i distribucija igara u fizičkom obliku preselila se na digitalne platforme, prvenstveno zbog više mjesta na diskovnom prostoru konzola i osobnih računala te sve većim brzinama interneta. Uz *Steam* i *XboxLiveArcade* i ostale velike kompanije ulažu te rade vlastite platforme za distribuciju digitalnih sadržaja kao primjerice *GoG.com, Origin, UPlay, PlayStationNetwork* te servisi poput *HumbleBundle* i *Fanatical*. Istovremeno su grafički pokretači postali jeftiniji (u nekim verzijama i besplatni - *Unity*) i dostupniji, a sustavi poput *Kickstartera* i *SteamGreenlight* omogućili su široj populaciji izradu i distribuciju vlastitih igara. Fizička distribucija je i dalje prisutna, ali sve više u obliku da u kutiji više nema medija za prijenos podataka, nego samo kod kojim aktivirate igru online preuzetu s odgovarajuće platforme te su sve više su prisutne „igre kao usluga“ odnosno unajmljivanje na određeno vrijeme.

4. RAZVOJNI PROCES IZRADE VIDEOIGARA

Predprodukcija je temelj na kojem se gradi igra. Kao i kod izgradnje kuće, ako su temelji slabi i kuća će biti na „*klimavim nogama*“. U ovoj fazi se postavljaju pitanja poput: o čemu je igra, koji je budžet, koji je vremenski okvir, koja je ciljna skupina, kako će se monetizirati te na kojoj platformi će se izdati, koje su ključne mehanike igre itd. Sve navedeno se stavlja u GDD – *Game Design Document,* ključan dokument u cijeloj produkciji. Taj dokument se stalno mijenja, a glavne sastavnice su mu *concept art* i prototip igre *gameplaya* pomoću kojih se koncept igre stavlja u kontekst da bi se lakše prezentiralo potencijalnim ulagačima (Stefyn, 2019).

Prototip *gameplaya* je najvažnija stavka predprodukcije budući se tu testira ideja igre i isplativost iste te često neke ideje i koncepti ne prođu ni tu početnu fazu. Prototip može otkriti neočekivane izazove i u potpunosti promijeniti smjer projekta i zato je važno testiranje kako bi se na vrijeme otkrili nedostaci ili prednosti koje se mogu iskoristiti i/ili poboljšati. Obično zauzima 20% vremena od cjelokupne produkcije. Produkcija je najduža i najzahtjevnija etapa u izradi videoigre u kojem sudjeluju svi članovi tima za izradu videoigre, od programera, grafičara, ton majstora, dizajnera razina i mnogih drugih. U nastavku ćemo nabrojati i opisati ključne usko specijalizirane poslove i zanimanja potrebne za izradu jedne videoigre.

RAZVOJNI PROGRAMER VIDEOIGARA (engl. *Game developer*). Najčešće su to programski inženjeri iz raznih IT područja orjentirani na programiranje. Neka od područja na kojem programeri rade su:

- skriptiranje različitih funkcija i interakcija između AI-a i igrača, *event triggera* (igrač i okolina), simulacija AI-a i okoline itd.
- implementacija logike igre i mehanika te raznih pravila i značajki specifični za svaku igru individualno

- programiranje „*game engine*“-a koje uključuje simulacija fizike, kolizije, kretnje objekata te integracija „*graphic engine*“-a (modela, tekstura) sa „*physics engine*“-om
- integracija glazbe, zvučnih efekata, glasa
- kreiranje UI-a (engl. *User Interface*) kao glavnog izbornika, HUD (engl. *Heads-up Display*), opcije, pomoć itd.
- kompatibilnost različitih *input* uređaja kao miš, tipkovnica, *gamepad* itd.
- komunikacija s internetom
- identificiranje i popravljanje grešaka (engl. *Bugova*)
- izgradnja alata koja olakšava izradu same igre (primjerice *portanje* na drugu platformu), a koje se mogu iskoristiti u budućnosti u izradi neke nove igre.

INŽENJER ZA ZVUK. Inženjeri profesionalci koji stvaraju zvučne efekte, snimaju i nadgledaju *voice-over*-e te kreiraju zvučnu podlogu (engl. *soundtrack*) koja određuje ton i atmosferu igre. U taj proces su često uključene cijele filharmonije sa dirigentima, pa čak i moderni rock i pop sastavi.

DIZAJNER VIDEOIGARA. Najčešće postoji vodeći dizajner (engl. *Lead designer*) koji okuplja i upravlja timom dizajnera koji su posvećeni već spomenutim značajkama za koje su dizajneri igara zaslužni, kreativci u izradi igre te često spoj između pisca, programera i umjetnika itd. Oni su zaslužni za priču, likove, pravila, ciljeve i izazove koji su u interakciji s igračem ili drugim objektima u igri.

DIZAJNER RAZINA U VIDEOIGRAMA. Ovo zanimanje u industriji videoigara naziv je za profesionalce koji kreiraju interesantne i zabavne razine, izazove i misije, a kojima je cilj prelaženje razina od strane igrača i izvršavanje misije ili cilja uz što manje konfuzije. Razine se izrađuju posebno za svaku igru, ovisno o tome na čemu je igra bazirana; ako je bazirana na knjizi, morat će pročitati knjigu; ako je bazirana na povijesnom razdoblju (npr. renesansa Assassin's Creed), morat će napraviti istraživanje kako bi dobili bolji uvid u same lokacije kako bi bile uvjerljive i realistične; a ako je to potpuno novi svijet, morat će crpiti inspiraciju iz materijala koje su im izradili njihovi kolege, umjetnici igre. Obično se služe komercijalnim 2D ili 3D programima za dizajniranje, ili, specijalno dizajniranim editorima razina od strane njihovih kolega programera.

KREATIVNI DIZAJNER VIDEOIGARA. Riječ je o zanimanju koje najčešće odrađuje osoba koju bi najlakše mogli opisati kao vizualnog umjetnika koji daje boju i život igri. U pravilu razlikujemo 2D i 3D umjetnike koje opet možemo podijeliti na umjetnike koncepta (engl. *concept artiste*) predprodukcija, *FX* umjetnike, 3D modelere, stručnjake za animaciju. Kao i u svakoj sekciji produkcije, i ovdje imamo glavnog i odgovornog umjetničkog direktora koji osigurava provođenje umjetničke vizije kao i koordinaciju s ostalim produkcijskim timovima. Pojašnjenje kretivnih umjetničkih uloga: *FX* umjetnik stvara dodatnu imerziju stvarajući vizualne efekte poput simulacije vode, dima, eksplozija, vatre te vremenskih uvjeta kao kiše, munja, snijega itd.; 3D modeleri kreiraju modele ljudi, objekta (primjerice oružja), okoline kojima se zatim mogu dodavati teksture i animacije kada je to potrebno. Da bi to mogli, *3D modeleri* moraju imati visoko kvalitetne referentne materijale, a ako igra nema uporište u stvarnosti, onda isto tako visoko kvalitetni referentni *concept art* (uglavnom 2D); stručnjaci za animaciju dodaju dozu realizma u ljude, objekte i okolinu uvjerljivim i realističnim kretnjama. Često se koriste tehnologijama *motion capture*-a da bi uhvatili što uvjerljivije animacije.

Profesionalci jakog tehničkog zaleđa i analitičkih kompetencija koji testiraju igru i traže greške koje zatim predaju natrag produkciji na daljnju analizu. Osiguravaju da igra radi i da bude

zabavna (kao dio kontrole kvalitete) po prethodno definiranim parametrima (engl. *Game design*). Obično se igra testira u punom pogonu pred sam kraj izrade igre, ali se testira i od samog početka.
Prekretnice označavaju važne događaje u fazi razvoja igre i koriste se za praćenje napretka igre:

- koncept (engl. *Concept)* – dokument (prezentacija) od 10 do 20 stranica kojim se pokušava „prodati (*pitch*)“ investitorima
- prototip (engl. *Prototype*) – inicijalni test igre koji se događa u predprodukciji; mnoge igre ne vide svjetlo dana ukoliko prototip nije dobar
- okomiti rez (engl. *Vertical slice*) – demo verzije igre u kojoj se pokazuje potencijal igre, umjetnička vizija te *gameplay* mehanike; analogija s tortom – prikazuje mali dio cijeloga kolača, ali sadrži sve sastojke završnog proizvoda
- pred-Alfa (engl. *Pre-alpha*) – točka u kojoj se donose neke važne odluke, koji dio se reže, koji se dodaje itd. te služi razvijateljima kao nekakav srednjoročni cilj nakon kojeg u pravilu nema povratka
- alfa (engl. *Alpha*) – u ovom stadiju igra je igriva od početka do kraja, uz napomenu, da je kvaliteta daleko od završne i velikom količinom *bugova* koje treba prijaviti i nedostatke koje treba ukloniti
- beta (engl. *Beta*) – faza poliranja, više se, u pravilu, ništa ne dodaje u igru, nego se više fokusira na optimizaciju i balansiranje same igre a to se ponekad čini *open-beta* testiranjem u kojem sudjeluju sami korisnici, odnosno, igrači, koji prijavljuju *bugove* i greške
- zlatni (majstor) standard (engl. *Gold master*) – referira se na sada već zastarjelu praksu masovnog izdavanja igre na fizičkom mediju, iako mnoga studija još uvijek koriste fizički medij kao sredstvo distribucije njihovih proizvoda
- izdanje (engl. *Release*) – puštanje igre na tržište.

Nedugo nakon završetka ciklusa produkcije, nakon što je igra plasirana na tržište dio tima se usmjerava na održavanje, izradu zakrpa i DLC-ova. Svi dokumenti i kodovi se spremaju i arhiviraju.

Industrija videoigara već je nadišla svoju nišu iz koje originalno dolazi, a to je industrija zabave, te se proširila u sve grane gospodarstva, pa tako i marketinga. S više od tri milijarde igrača diljem svijeta videoigre su postale popularan kanal za povezivanje sa potrošačima, ponajviše zbog angažirane i involvirane publike koja mnogo vremena provodi uz videoigre (Wijman, 2020). Naravno, veliku ulogu je prošle, 2020. godine, odigrala pandemija *COVID-19* virusa, a koja još uvijek traje. U tim nesigurnim vremenima, a posebice za vrijeme *lockdown-a,* videoigre su postale sredstvo za bijeg od stvarnosti, a rezultat toga je povećani interes za samim videoigrama te shodno tome, i povećana potrošnja. U tom kontekstu je i marketing u videoigrama evoluirao, kako za izdavače i načine na koje pokušavaju prodati igru i/ili uslugu te za poduzeća, poput *Adidasa* ili *Coca-Cole*, koja se u igrama ili pomoću njih dodatno oglašavaju (Bump, 2019). Neke od najčešćih i najaktualnijih marketinških strategija u industriji videoigara su sljedeće: 1) **Kreatori sadržaja i *live streaming*** primjer su igre *Fall Guys* i *Among Us* koje koštaju par dolara i djela su studija od samo nekoliko ljudi. Doživjele su planetarni uspjeh i prodale su se u milijunima primjeraka zahvaljujući činjenici što su ih neko vrijeme igrali neki od najpoznatijih *streamera* na *Twitchu* poput *Asmongolda, CohhCarnagea, TimTheTatmana* itd. koje su svaki dan gledali stotine tisuća igrača te ih na taj način potaknuli da i sami kupe igru; 2) **Sponzorstva** velike kompanije, u svrhu promocije njihovog brenda, dogovaraju partnerstva sa već spomenutim kreatorima sadržaja poput Tylera „*Ninja*“ Blevina te sa *Esport* organizacijama u natjecanjima poput *Call of Duty, LoL, Dota 2, Starcraft* itd. (Skupina autora, 2021). Na primjeru *streamer* podijeli kōd sa svojoj zajednicom koji

omogućuje igračima popust na sponzorirani proizvod, a *streamer* dobiva proviziju od proizvoda koji su kupljeni na popustu pomoću njihova koda, 3) **Pozicioniranje proizvoda** uz TV i društvene mreže, videoigre su postale pozornica za pametno pozicioniranje proizvoda, a kao primjer bih naveo igru *Death Stranding* u kojoj protagonist konzumira *Monster* energetsko piće i vraća energiju. Na taj način, ne samo da vrši funkciju oglašavanja, nego je i dio mehanika igre i narativa, a time dodatno produbljuje vezu između potrošača i proizvoda, 4) **Big data i potrošačke navike i**mplementacijom marketinga u ekosustav industrije videoigara agencije su dobile još dublji i detaljniji uvid u navike potrošača. Na taj način će moći u budućnosti još bolje i preciznije predvidjeti navike i potrebe igrača što će doprinijeti dodatnoj monetizaciji a time i poboljšanoj profitabilnosti.

MOBILNE IGRE. Industrija videoigara je prestigla filmsku i glazbenu industriju zajedno po ostvarenim prihodima, a veliku ulogu u tome su imale upravo mobilne igre koje čine polovicu tih prihoda sa tendencijom još većeg rasta u budućnosti (Rousseau, 2021). Tome je pridonijela i već spomenuta, pandemija koronavirusa *COVID*-19, ali i činjenica da pola svjetske populacije posjeduje neku vrstu mobilnih uređaja te da je većina igara (barem u osnovnom obliku) besplatna. Kako mobilne igre rade prihod ako je većina besplatna? Najpoznatiji modeli su svakako *mikrotransakcije* čijom realizacijom ostvarujete napredak u igri ili gledanje neke reklame u besplatnoj inačici neke igre u zamjenu za napredak. Najpopularniji žanrovi trenutno su takozvane *casual* i *hyper-casual* igre s jednostavnim mehanikama koje često možete igrati i s jednim prstom te koje privlače veliki broj igrača, a razlog tome je što su mobilne igre jednostavnije i pristupačnije u odnosu na druge oblike zabave, a u suštini pružaju jednaku količinu zabave.

E-SPORT. Kompetitivni *gaming* u kojem se *gameri* natječu na profesionalnoj razini. Kao i kod žanrova videoigara, i u sekciji *Esporta* imamo kategorije igara koja su stvorile profesionalnu scenu unutar same igre, a neke od njih su:

- MOBA - *Leauge of Legends, DOTA 2*
- FPS – *Counter-Strike: GO*
- RTS – *Starcraft 2*
- Battle royale – *Call of Duty: Warzone, PUBG*

Većina *Esport* događanja se *streama* uživo i uglavnom se ne naplaćuje (što ostavlja prostora za buduću monetizaciju) te na taj način *Esport* zajednica nastavlja rasti, a time i industrija videoigara.

5. KREATIVNA INDUSTRIJA VIDEOIGARA U HRVATSKOJ

U svome radu Jobst navodi (2020: 634) „... *da se unatoč svojevrsnim naporima kreativne radne snage, nepozicioniranost kreativne industrije u Republici Hrvatskoj ogleda i u nedovoljnoj pravnoj uređenosti, odnosno nepostojanju krovnog tijela sa sustavnim i strukturiranim načinom praćenja i sistematiziranja ključnih pokazatelja i aktivnosti njezine opstojnosti"* (Jobst, 2019) te u nastavku Jobst prema Horvat (2019: 10) navodi kako „(…) *na domaku 2020. godine kreativna industrija u Republici Hrvatskoj nije institucionalizirana, ne postoje analize kreativne radne snage, prijedlozi nomenklatura niti burze kulturnih i kreativnih proizvoda/usluga*". Analizirajući industriju možemo se u potpunosti složiti s autoricom Jobst no valja pozdraviti i nedavni pomak u ovome segmentu. Naime, pri završetku pisanja ovoga rada Ekonomski institut, Zagreb izradio je prvi relevantan i sveobuhvatan dokument (Studija, 2022) koji može poslužiti kao dobar temelj daljnjeg razvoja industrije videoigara te njegovu sustavnom razvoju u budućnosti. Nastavno na navedene podatke i pokazatelje autori su odradili intevjue s

hrvatskim predstavnicima industrije videoigara koji su redom odgovarali na ista pitanja o tome kako oni vide izazovi u razvoju ove industrije, odnosno što njihovi predstavnici smatraju da bi moglo biti uređeno bolje. Pitanja su se odnosila na probleme i izazove u poslovanju, što bi promijenili, a što predložili za unapriđeđenje postojećeg stanja u ovoj industriji, kako prate korak s međunarodnom scenom, njihovo mišljenje o konceptu igara u oblaku, konkurenciji, novim generacijama stručnjaka za ravoj videoigara te poduzetništvu u ovoj kreativnoj industriji. Intevjui sa svakim od predstavnika pet najreprezentativnijih tvrtki koje se bave izradom videoigara sadrže po 10 strukturiranih pitanja čiji su odgovori analizirani i komparativno sažeti s ciljem postizanja ujednačenosti strukture bitnih poruka dobivenih sadržajnom analizom. Sažeci njihovih odgovora slijede u nastavku.

5.1 CROTEAM

Za Croteam informacije je ustupio Daniel Lučić. Croteam je osnovan 1993., jedan od naših najvećih studija za izradu videoigara, tvorac *Serious Sam* franšize, dobitnik mnogih nagrada, između kojih bi (*Serious Sam*) istaknuli za najbolju igru godine portala *Gamestop* 2001. Jedan od ključnih uspjeha Croteam-a je suradnja s izdavačem *Devolver Digital,* suradnja koja ih je uspjehom *Serious Sam*-a lansirala na veliku scenu *gaming* industrije.

Ističu da kao i svaku drugu suvremenu industriju, industriju videoigara ponajviše muči nedostatak razumijevanja koje državne institucije često pokazuju prema poslovima u IT-ju, a ne samo razvoju videoigara. Navode da je nedostatak kadra još je jedan od problema koji djelomično imaju zbog nedostatka obrazovnih programa koji bi radnu snagu pripremila na izazove razvoja videoigara te porezni izazovi poput dvostrukog oporezivanja prihoda koji stižu iz SAD-a koje je tradicionalno najveće tržište ove kreativne industrije. Videoigre su fleksibilna i nimalo tipična industrija, te su kroz pandemiju prošli gotovo neokrznuti. Svoje su poslovanje u samom početku prebacili u udaljen (engl. *Remote*) način rada i to bez pada produktivnosti te su u vrijeme pandemije na tržište plasirali i svoj posljednji projekt. Uspješno posluju već dva desetljeća i ne bi predlagali neke bitne promjene.

Ističu da je u ovoj kreativnoj industriji vjerojatno više nego u većini drugih, važno pratiti trendove. Velikom dijelu zaposlenika videoigre su strast, a ne samo posao, pa nevezano uz radne zadatke prate i što radi konkurencija, kako se razvija tehnologija i slično. Osim kroz novosti i društvene mreže, trendove prate i sudjelovanjima na brojnim konferencijama i događajima ove industrije.

Otvoreni su prema konceptu „igranja u oblaku“ koju prepoznaju kao tehnologiju svog budućeg razvoja, a svoju su posljednju igru, osim na tradicionalnoj PC platformi, lansirali na *cloud streaming* platformi *Stadia*.

Igranje videoigara za zabavu i igranje videoigara zbog posla smatraju neusporedivim. Teško je objasniti izazove koje donosi razvoj videoigara, uvijek se naporno radi, a pogotovo pri kraju projekta.

Kreativnu industriju videoigara smatraju industrijom u kojoj ima prostora za sve (ne samo tehničko već i umjetničko područje). Uspjeh bilo kojeg domaćeg tima poticaj je svima, no smatraju važnim istaknuti činjenicu da je možda najvažnije završiti igru. Raditi na igri je jedna stvar, no plasirati je na tržište sasvim druga. Poželjno je proći čitav proces od početka do kraja i to je nešto što se kasnije koristi kao dio vlastitog portfolija u potrazi za partnerima koji najčešće biraju suradnju s timovima koji su sposobni dokazati da mogu dovršiti projekt.

5.2 EXORDIUM GAMES

Za EXORDIUM GAMES informacije je ustupio Juraj Juraković. Studio EXORDIUM GAMES osnovan je 2014. godine u Zagrebu, a najpoznatiji po svojim uspješnicama *Bear With Me,*

Agenda, Last Encounter, Zero Reflex, Nephil's Fall, a može se i pohvaliti izradom obrazovnih videoigara za učenike osnovnih i srednjih škola u Sjedinjenim Američkim Državama.
Prema njihovu mišljenju Hrvatska ima nekoliko nedostataka u odnosu na inozemstvo: 1) nemamo ugovor o izbjegavanju dvostrukog oporezivanja s SAD-om (jedini u EU), posredovanjem kojeg se često prodaje najveći volumen igara. Takav ugovor bi omogućio veća primanja domaćih proizvođača; 2) nemamo formalno obrazovanje za izradu videoigara što otežava pronalazak kadra za zapošljavanje (trenutno se radi na projektu Edu4Games i izradi studijskog programa na Sveučilištu u Zagrebu, te PISMO Inkubator u Novskoj i RCK Sisak); 3) nemamo ekosustav koji bi pratio i podržavao proizvođače u ovoj kreativnoj industriji (u najavi su aktivnosti HAVC-a); 4) nedostaju potporne strukture koje mogu povećati izglede uspjeha domaćim proizvođačima.
Aktivni su i sudjeluju u brojnim projektima koji nastoje omogućiti bolji eko-sustav za iduću generaciju proizvođača videoigara. Kada su oni kao tvrtka startali videoigre nisu bile dio Zakona o audiovizualnim djelatnostima (NN 61/18 i 114/22), nisu imale podršku Ministarstva kulture RH, nisu imale podršku HAVC-a, nije postojao formalni oblik obrazovanja, inkubatori i akceleratori, nisu bile prepoznate kao strateška grana ekonomije za RH. U zadnjih nekoliko godina situacija se mijenja i ova kreativna industrija polako nalazi svoje mjesto u društvu i na našem tržištu.
No, u zadnjih 7 godina sve se navedeno polako mijenja, te se nadaju da će i njihova aktivnost u lobiranju i projektima pomoći izraditi potporne instrumente. Sagledavajući situaciju kroz pandemiju, oni ju ekonomski nisu ni osjetili, nisu imali pad produktivnosti ili drugih negativnoh naznaka ili pokazatelja.
Trenutno rade na novim *hyper-casual* naslovima u suradnji s najboljim svjetskim izdavačima, te pokreću investicijske aktivnosti u želji da pokrenu i izdavačke aktivnosti. Njihovo iskustvo sugerira drugima u ovoj industriji da se oslone na mjerljive tržišne pokazatelje umjesto na intuiciju.
Kao jedan od fokusa i prioriteta ističu ulaganje u vlastite ljude i resurse tako da se gradi i zadržava najbolje ljude, kontinuirano usvajanje novih znanja što bi trebalo osigurati fleksibilnost u organizaciji koja treba biti sposobna reagirati na tržišne promjene koje su u ovoj industriji vrlo česte. Trenutak kada se počnu ignorirati tehnološke promjene je trenutak zbog kojeg će se teško održati pozicija na globalnoj utakmici.
Sve je više govora o *cloud gamingu*, umjetnoj inteligenciji i pojmu metaverzum (engl. *Metaverse*), a s druge strane tu su i brojne pravne bitke u kojima su se veliki proizvođači našli (primjerice giganati poput Applea i Epica) te sve veća zabrinutost u EU vezana za privatnost korisnika što smatraju određenim izazovom. Česti savjet iskusnijih *developera* mlađima bio bi: napravite nešto malo, ali prođite kroz cijeli proces jer proces izrade i plasiranja videoigre je težak i kompliciran.
I za kraj, njihovi zaključci proizlaze iz ponosa na uspjehe kreativne industrije videoigara u Hrvatskoj, referirajući se na Gamepires, Nanobit, Croteam, Gamechuck, Pine, itd. Smatraju da Hrvatsku tek čeka Zlatno razdoblje videoigara.

5.3 NANOBIT

Za NANOBIT informacije je ustupio Marko Plešek. Preko 155 milijuna preuzimanja (engl. *Downloada*), 130+ zaposlenih, 10 milijuna aktivnih igrača mjesečno, preko 150 zemalja, ali s naglaskom na USA i UK, samo su neki od pokazatelja uspjeha razvijatelja (engl. *Developers*) u Nanobitu. Osnovani 2008. od strane Alana Sumine i Zorana Vučinića, prvi uspjeh su postigli aplikacijom *Tap and Track* za iOS te tako zaradili prvi milijun koji je omogućio, tada mladim

studentima, ta razviju poslovanje do poduzeća kakvog znamo danas. Njihov primarni fokus su mobilne igre zabavnog karaktera s imerzivnim narativom kojim svake godine sve više i više povećavaju bazu igrača. Dobitnici su *Zlatne kune* za najbolje srednje poduzeće u Hrvatskoj 2019. godine.

Najveći izazov bio im je pronaći ljude s iskustvom u ovoj industriji posebice zaposlenike iz područja marketinga, dizajna igara zbog čega su nastojali privući odlične kandidate iz inozemstva. Zapošljavanje stručnjaka iz inozemstva stvara dodatne izazove zbog birokracije posebice ako govorimo o ljudima koji ne dolaze iz područja EU. U *gamingu* je teško opstati na vrhu ukoliko ne pratite događanja na tržištu i trendove, a svoj sadržaj prilagođavate željama korisnika igrača.

Kako bi i dalje nastavili praksu zapošljavanja kvalitetnog kadra, smatraju važnim raditi i ulagati u interne procese, bilježiti primjere dobre prakse te razvijati kulturu komunikacije. Sugeriraju ulaganje u interne edukacije, odlaske na konferencije te sistematično mentorstvo i prenošenje znanja. U radu ističu važnost agilnog pristupa, otvorenosti prema promjenama koje su poželjne i konstantne. Agilnost im omogućava skaliranje svih igara, zahvaljujući konstantnom dotoku novih ideja i drugačijih pogleda na problem s ciljem rješavanja istih.

Na početku pandemije i prvog *lockdowna*, počeli su bilježiti masovno veću i češću aktivnost njihovih igrača. Budući da većina njihovih igrača dolazi s područja SAD-a jako su se fokusirali na promatranje njihovog tržišta. Kako je u tom razdoblju dosta Amerikanaca ostajalo bez posla, mislili smo da će naše brojke početi padati no sve metrike su i dalje pokazivale dobre rezultate. Odlučili su se na razvijanje mobilnih igara u savršenom vremenskom periodu i prepoznali potencijal tržišta zahvaljujući kvalitetnom istraživanju. Napominju da su tijekom ranih početka napravili pokoju grešku iz kojih su naučili jako puno no te su ih greške dovele tu gdje se trenutno nalaze i zaključuju da su te greške bile više nego dobrodošle.

Iznimno važnim smatraju osluškivati i pratiti tržište bilo putem igranja videoigara koje su im konkurencija, osluškivanja želja njihovih igrača ili praćenja ponašanja njihovih igrača, čime se bavi njihov odjel analitike. Ako se analizom podataka potvrdi hipoteza da određene mogućnosti (engl. *Feature*) unutar igre ima pozitivan učinak, nastavit će ga razvijati i dodavati nov sadržaj u sklopu te mogućnosti. Mišljenje igrača također prate putem komentara na društvenim mrežama. Uzimaju u obzir ono što njihova zajednica igrača želi pronaći u samoj igri, razmatraju mogućnost monetizacije takvog sadržaja te ga u konačnici razvijaju ili ne razvijaju. Sigurno da je svaki početak težak, a plasiranje na tržište videoigre u današnje vrijeme je prilično teško. Vjeruju da je novim razvijateljima igara i indie studijima koji nemaju dovoljno velik budžet za ulaganje u marketing i analitiku taj proces daleko teži (Academia 2017). Na samom početku mobile *gaminga*, na *storeovima* ste imali svega nekoliko igara te je bilo relativno lako istaknuti se iz "mase". Statista u svojim navodima govori o tome kako se u četvrtom kvartalu 2020. godine na Google *Playstoreu* nalazi više od 400 tisuća mobilnih igara, a na Apple *storeu* gotovo pa 300 tisuća igara. Slijedom navedenog, teško se istaknuti u masi tolikog broja igara.

U ovu industriju je važno ući sa ljubavlju prema videoigrama, a često se dogodi da se njihove ideje, za koje su mislili da su odlične, ne ispadnu toliko dobre. Važno je osluškivati zajednicu i raditi na svom proizvod te je dobro znati da se iza jedne uspješne igre nalazi mnogo utrošenih sati na njen razvoj i lansiranje na tržište iza kojeg stoji velik tim.

5.4 GAMEPIRES

Za GAMEPIRES informacije je ustupila Dina Kuhar. Gamepire – netko tko, igrajući videoigre u mraku nebrojene sate, postane alergičan na svjetlo. Najpoznatiji po svojoj *multiplayer* online

survival igri *SCUM* koja je ostvarila zavidan uspjeh prodajom od 250.000 primjeraka u prva 24 sata, 700.000 tisuća prvog tjedna te preko milijun primjeraka nakon samo 3 tjedna. Na scenu su se probili još jednom uspješnicom *Gas Guzzlers Extreme* koja je osvojila nagradu za najbolju trkaću igru godine 2013. godine na platformi *Steam.*

Prvenstveno izazov probijanja i originalnosti riješili su poznatom formulom „budi svoj". Vjerovali su u ono što rade, posvetili su se kreiranju proizvoda koji će ispuniti sva očekivanja igrača. Sa sigurnošću ističu da su oni ti koji su stavili Hrvatsku na globalnu *gaming* mapu prepoznatljivosti kada su izdali *survival* igru SCUM. Obzirom na prirodu posla kojom se bave, pandemija nije utjecala na njihov posao te su prihodi nastavili rasti i posao se i dalje neometano razvija/o. Ne prate nametnute trendove već zajedno sa svojim korisnicima pokušavaju kreirati svoje pridajući veliku pažnju na povratne sprege svojih korisnika.

Smatraju da je koncept igranja u oblaku u kombinaciji s 5G mrežom definitivno budućnost *gaming*a do neke razine u određenim područjima. To je princip koji će omogućiti igračima da iskuse igre, koje inače njihova računala ne bi podržavala, uz minimalna ulaganja. U *gaming* industriji, kao i u svakoj drugoj, ako želiš biti najbolji ili barem biti među najboljima moraš uložiti enormne količine resursa. Ti resursi ne uključuju samo novac, već i radne sate, strast i predanosti prema onome što se radiš.

Originalnost smatraju onom koja neki prozvod može istaknuti na tržištu te otvoriti mnoga vrata.

5.5 MACHINA GAME DEV ACADEMY

Za MACHINA GAME DEV ACADEMY informacije je ustupio Lovro Nola. S namjerom da približe svijet *gaminga* i karijera široj javnosti, kreću 2013. godine i razvijaju prve programe edukacije i inkubacije te do 2020. godine educiraju preko 600 polaznika od kojih su mnogi našli posao ili investitora u hrvatskoj industriji videoigara. Neki od tečajeva koje bi mogli izdvojiti su programiranje (*C++, Unity*), audioprodukcja i videoprodukcija, kreativno pisanje za interaktivne medije, dizajneri razina, 3D modeleri itd. Ističu kako su videoigre njihova misija i strast te edukacijom žele potaknuti rast industrije videoigara u Hrvatskoj.

Smatraju da postoje dva velika izazova s kojima se susreće većina edukatora u industriji videoigara u Hrvatskoj: neinformiranost društva o specifičnim vještinama industrije videoigara i nedefinirani standardi zanimanja za industriju videoigara kako bi se formirali formalni programi i popratni kurikulumi.

Potrebno je ustanoviti kvalifikacije, znanja i vještine koje su industriji potrebne te koliko radnih mjesta u odnosu na svaku vještinu. Primjerice, industrija prepoznaje dizajn igara kao vrlo specifičnu vještinu koja se koristi isključivo za pisanje dokumenata koji služe kao temelj razvoja i smjernice za sve ostale članove tima. Postoji potražnja za zanimanjem konceptualni umjetnik (engl. *Concept* artist), dizajner razina (engl. *Level designer*) ili dizajner igre (engl. *Game designer*).

Puno truda ulažu u demistifikaciju industrije videoigara i radnih mjesta koje se nude kroz njihov marketing, društvene medije i sve intervjue kako bi ljudima pružili stvarni uvid u potencijalne karijere ove industrije. Primjerice, ne može svatko biti konceptualni umjetnik, a tehnički umjetnik (engl. *Technical artist*) je pozicija koja se uvijek traži, bilo za potrebe marketinga, izrade manjih *asseta* za neku igru i slično.

Tijekom pandemije nekoliko puta morali su pauzirati svoje edukacije ili odgađati početak novih grupa što je dovelo do toga da su 2020. završili s okvirno 20% manje prihoda nego 2019.

Obzirom da industrija videoigara u Hrvatskoj nije na samom tehnološkom rubu već preferira koristiti provjerene metode i tehnologije, ne smatraju da su pod velikim pritiskom stalno

mijenjati svoje kurikulume. Dobar dijalog sa svim poslodavcima im omogućava praćenje koje vještine i kompetencije očekuju od svojih zaposlenika te na taj način mijenjaju svoj kurikulum. Smatraju da su upravo zato što nisu u formalnom sustavu obrazovanja u mogućnosti kompletno redizajnirati kurikulume unutar dva ili tri mjeseca kako bi bolje odgovorili na potrebe tržišta videoigara. Dobar primjer zašto edukacija ne treba uvijek pratiti apsolutno sve trendove je razvoj VR tehnologije. Na razini Hrvatske VR još nije proširen u svim tvrtkama i broj radnih mjesta za VR stručnjake je zapravo vrlo limitiran.

Jedna od lijepih stvari u industriji video igara je da se navike i ponašanja igrača mijenjaju iz generacije u generaciju, ali i igrači kao takvi stare. Primjerice, višesatne sesije za masivne RPG igre mogu izdvojiti samo mlađi igrači dok igrači s djecom sve više preferiraju kraće sesije što donekle i utječe na njihovu financijsku uključenost. Stariji igrači možda nisu jednako spremni investirati u jaka računala jer otplaćuju kredite ili imaju druge obveze pa im jednostavniji i jeftiniji pristup kroz igranje u oblaku omogućava da i dalje nastave igrati svoje najdraže igre. Smatraju da će igranje u oblaku unaprijediti industriju i omogućiti razvijateljima igara veći broj korisnika (Academia 2017.).

6. ZAKLJUČAK

Prema riječima Edgara Degasa: „*Art is not what you see but what you make others see*" što implicira da je jedan od važnijih ciljeva umjetnosti izazvati reakciju ili pobuditi nekakvo iskustvo što se ujedno odnosi i na videoigre (Deardorff, 2015). Postoje naravno i oni koji negiraju umjetničku komponentu u ovoj industriji karakterizirajući dizajn videoigara kao kreativnu vještinu te posao pomoću kojeg dolazimo do profita, a ne umjetnost *per se*. No s druge strane videoigre su jedini format medija koji dopušta personalizirano umjetničko iskustvo, a da istovremeno umjetnik zadržava svoj autoritet. Igrači videoigara ograničeni su autorovim pravilima pri čemu prate njegovu priču no s druge strane svojim odlukama u igri personaliziraju vlastito iskustvo. Možemo reći da su videoigre skup umjetnosti povezane u jednu cjelinu, filharmonije skladaju glazbu, kreativni dizajneri stvaraju slike i 3D modele, pisci stvaraju cijele svjetove i pozadinske priče iza tih svjetova, dijaloge, itd…. (Melissinos, 2015).

Svijet trenutno svjedoči raznim ograničenjima koje je dovela pandemija *COVID*-19 no istovremeno industrija videoigara prosperira, djelomično i kao posljedica iste. Industrija videoigara ubrzano evoluira zadnjih nekoliko desetljeća, te je pandemija samo ubrzala neke procese koji bi se ionako dogodili u budućnosti poput usluga u oblaku, procesa digitalizacije, popularizacije *streaminga* i *Esporta* itd. (Kvilhaug, 2021).

Analizom provedenih intervjua može se zaključiti da industrija videoigara ima perspektivu i potencijal u Hrvatskoj, no razgovori upućuju da se na nekim segmentima treba još raditi kako bi se isti unaprijedili. Kao jedan od najvećih problema ispitanici su istaknuli infrastrukturu, odnosno nedostatak iste, premalo ulaganja u tehnologiju i obrazovanje, manjak razumijevanja regulatora za vrlo lako rješive birokracijske probleme i dr. Ima mjesta za optimizam budući su pandemijsku 2020. godinu prošli neokrznuti dok se paralelno na lokalnoj i državnoj razini situacija u ovoj industriji počela mijenjati prepoznavanjem njena potencijala što je vidljivo kroz potpore za obrazovanje, zapošljavanje i dr. Zanimljivo i poučno bilo je analizirati i uspoređivati odgovore na postavljena pitanja budući su odgovori na neka pitanja primjerice o problemima i počecima vrlo slični, dok se odgovori na neka druga pitanja primjerice o konkurenciji i trendovima uvelike razlikuju.

U dokumentu Kulturne i kreativne industrije KKI u RH prije i nakon COVID-19 (Studija 2022: 13) navedene su važne odrednice za budućnost kulturnog i kreativnog sektora kao što su

ulaganja u digitalnu prilagodbu, poticanje inovacija u kulturnom i kreativnome sektoru, dobro dizajnirane mjere za potporu poduzeća koja posluju u ovome sektoru, poticanje kulturnog poduzetništva i olakšavanje pristupa financiranju, nastavak strukturiranog praćenja KKI-ja te ekonomskih i socio-kulturnih učinaka COVID-19 krize na domaći kulturni i kreativni sektor. Ako uzmemo u obzir da su u 2019. godini kulturne i kreativne industrije (KKI ili KK industrije) činile 4,4 posto BDP-a Europske unije dok se bruto dodana vrijednost (BDV) kulturnog i kreativnog sektora hrvatskog gospodarstva povećava po prosječnoj godišnjoj nominalnoj stopi od 6,9 posto (Ibid., str. 26) dok najveći doprinos u stvaranju dodane vrijednosti u 2019. godini imaju podsektori Računalni programi, igre i novi mediji 21,3 %. Sve navedeno upućuje na potrebu za većom promptnosti i fokusa obrazovnog, umjetničkog i tehničkog područja prema industriji videoigara kako bi se stvorio što kvalitetniji okvir za bolju stratešku, ekonomsku i kreativnu pozicioniranost na međunarodnoj sceni.

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Design Thinking in Experience Design / Dizajnersko promišljanje u iskustvenom dizajnu

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PREGLEDNI RAD/ REVIEW ARTICLE

Abstract

This article is a case study to explore how undergraduate students in Taiwan's cultural and creative industries, through industry-academic cooperation opportunities, apply design thinking (DT) theory to clarify the existing UX/UI implementation profiles of enterprises, and try to provide solutions to improve cooperative enterprises operating performance. Many of the previous research cases have focused on how to professionally assist companies to rebuild the UX/UI interface to improve their operational difficulties. However, in the process of learning, students often passively learn theories or skills related to UX/UI and cannot apply the knowledge they have learned to the practice of actual cases to enhance their practical experience in experience design.

At the same time, DT is widely used in many countries to solve difficult product development, corporate transformation, social design and other problems; on campus, students learn DT theories and techniques, so that they can have designers like Think the same way, applying DT to developing products, services, processes, and even strategies. However, DT is not a prominent subject in Taiwan; although it is discussed in many design-related university departments, it is often ignored in other non-design-related departments.

The uniqueness of this study is that students will acquire knowledge and skills related to DT to enhance their problem-solving skills before entering the research field. After students enter the research case, they will use the implementation steps of DT to conduct operational diagnosis for the company to facilitate subsequent UX/UI design, and propose people-oriented, innovative and creative solutions before the end of the course. This teaching mode that combines both academic and practical teaching provides a field for students who are still learning but need practical experience to practice DT, so that students can experience and clarify DT in the process of implementing plans to deepen DT Experience the value of design, rather than just doing case studies and methodological discussions in the classroom.

Key words: *Design Thinking; Experience Design; Industry-Academia Collaboration; User Experience; User Interface.*

Introduction

This paper is a case study of experience design (XD), which intends to use design thinking (DT) as the theoretical core and apply the five plus one steps of DT to improve the operational difficulties encountered by enterprises. The course is composed of three teachers and thirteen students. The students were divided into six groups and participated in six different in industry-academia collaboration projects. Each teacher supervised two groups, which not only acted as a bridge between the students and the company, but also assisted the students in completing the experience design tasks assigned by the company. All students will learn experience design-related courses in class before they enter the corporate internship,

including XD, user interface (UI) design, user experience (UX) design, and DT. Students will also learn qualitative research skills, including literature review, in-depth interviews, participant observation and data analysis.

The case in this paper is a customer DIY experience activity provided by a restaurant company located in central Taiwan. Its content involves product design, process design, arrangement of space and traffic flow in the venue. Since the owners lacked the knowledge and concept of XD, they only designed this activity based on previous experience, which caused problems during internal testing. I formed a team with two students and spent twelve weeks assisting the company in optimizing the existing program to enhance the operational efficiency of the activity.

As stated above, this paper will develop in four directions. (1) The importance of DT in experience design. In this part, I will sort out the historical context, implementation framework and redefinition of DT. (2) Case introduction. I will briefly introduce the origin and content of this industry-academia collaboration and evaluate the problems and dilemmas encountered in the implementation of the activity. (3) Adopt the theory and framework of DT to analyze the case. We propose solutions to the problems found during the participation activities, in order to optimize the content of the activities to increase the consumers' willingness to participate. (4) Suggestions. The research results are presented to define the timing and importance of DT's involvement in XD.

Development of Design Thinking

Human society has undergone three industrial revolutions, each of which has resulted in a change in the social structure and social formation. These changes are all related to design and innovation. According to Chou (2005), human society has achieved economic success, technological development, and lifestyle changes, while civilizational risks such as health crises, cultural conflicts, ecological disasters, and energy depletion have arisen from within. These problems affect the relationship of trust in the development of modern society.

With the evolution of the times, the problems faced by human beings are becoming more and more complex. It not only increases the difficulty of solving problems, but also makes the conditions for innovation more stringent. Buchanan (1992) argues that the problem nowadays can no longer be solved by a single science or a single field of knowledge. The problem has become intractable because the roles of the stakeholders in the problem structure have become diverse and complex. Martin (2009) states that DT is the creative process of solving wicked problems. He sees DT as the use of analysis and intuitive insights to create new ideas. Gibbons (2016) emphasized that many people thought DT was a new theory when talking about the evolution of DT. However, this is a common misconception. She emphasized that DT has been practiced for many years, such as the research and development and manufacturing process of monuments, subway systems, bridges, and automobiles, which are already the end products in the design field. In view of this, this paper will use the previous literature as a basis to reorganize the historical context of DT and establish its basic framework for subsequent research.

The Five Stages of Design Thinking Development

After analyzing the literature related to DT, I have sorted out the development of DT into five main stages (Table 1). The first three stages are about the development of DT; the last two stages are about theoretical integration and promotion of DT.

The first stage, called the Experimentation and Innovation Stage, was launched by Bauhaus. Yao and Sun (2011:50) mention that Bauhaus is a modernist DT and modern design education concept based on rational needs. It had a profound influence on the establishment of design concepts and the development of design education around the world at that time. Bauhaus is an important representative institution for research, innovation and practice to cultivate design knowledge and ideas. The practical experience and research backgrounds of the school's teachers are so diverse that Bauhaus cannot be defined as a single specific style (Wick & Grawe, 2000). Wingler (1962) believed that the research and development team of Bauhaus had different ideals, beliefs and creative abilities. Although Bauhaus was still subject to the subjective constraints of the social atmosphere at the time in its value judgment, the teams competed and could always inspire design concepts and products with decisive value.

Bauhaus changes the traditional thinking system in the way of research, innovation and practice. From linear analytical thinking to multidisciplinary and human-centered DT frameworks. It gradually influences and changes the environment through the accumulation of small wins, and then constructs a better design system (Weick, 1984). Designers at Bauhaus can expand their imagination and practice through creation, and further realize that design is a discipline that integrates small wins into the environment and then creates a new ecology (Buchanan, 2019a). In addition, Bauhaus has no right or wrong in design research, practice development, and theoretical construction. They deeply understand that there is a risk of failure throughout the design and development process. However, this is a necessary process to achieve a radical career (Volkmann & Cock, 2007).

However, there are only a few references to Bauhaus' contribution to DT in the literature. The influence of Bauhaus on design history and DT can be seen in the comments made by Tim Brown (Brown, 2009a), although Bauhaus did not construct a clear system of DT. However, the innovative spirit and design concepts they developed from their practical and theoretical frameworks are still cited by the DT community. As Brown commented on Bauhaus, “They were creative innovators who bridged the chasm between thinking and doing because they were passionately committed to the goal of a better life and a better world” (Brown, 2009a, p. 62). Bauhaus accumulated the theoretical basis of DT the experimental spirit of learning by doing. It injected a new concept into the field of design, which enabled subsequent researchers and practitioners to gradually construct a theoretical foundation related to DT.

Table 1

The Five Stages of Design Thinking Development

Stage	Stage Name
1	Experimentation and Innovation Stage: the Bauhaus Philosophy
2	Thinking Budding Stage: John Dewey's Thinking
3	Theory Building Stage: Simon's Design Science
4	Theoretical Integration Stage: IDEO Practices
5	Theoretical Promotion Stage: d.School Disseminates

The second stage is the Thinking Budding Stage, in which John Dewey's 1929 book *The Quest for Certainty: A Study of the Relation of Knowledge* and Action emphasizes the need to

change traditional thinking systems. In the book, he introduced the concept of "old center" and "new center" and explained them. He argues that the old center is concerned with certainty, inferring the unknown from the known, and adopting the same approach to practice. The new center, on the other hand, is in a vague and complex situation of uncertainty. It is not fixed and complete and can lead to new and different outcomes through "intentional operations" (Dewey, 1929a). In other words, Dewey recognizes the difference between the old and new centers as a way of thinking about the problem. As Martin mentioned in the interview, "design thinking to be the productive mix of analytical thinking and intuitive null I call it a productive mix " (Euchner, 2012). This is what Dewey believes is needed for the new center to take the steps of observing events and then practicing them through experience, science and art in the face of increasingly complex problem situations (Buchanan, 1992).

In summary, Dewey considers the transition between the old and the new generations and argues that the change and progress of human society requires new modes of thinking to analyze the increasing complexity of problems. He advocates the use of scientific research to reconcile the contradictions between knowledge, theory, behavior, and practice. Many of Dewey's arguments in the fields of philosophy, education, science and art have indeed influenced the development of DT theory. For example, Erling Björgvinsson, Pelle Ehn, and Per-Anders Hillgren use Dewey's discussion of human experience and experimental art to link Bauhaus, Gropius, and DT (Björgvinsson et al., 2012). Peter Dalsgaard uses pragmatism to strengthen the theoretical basis of DT (Dalsgaard, 2014). Dewey’s ideas have had a profound impact on the subsequent research and development of DT.

The third stage is the theory building stage, and it is also the starting point for the development of DT that most scholars and experts who study DT consider. Herbert Simon mentioned in *The Sciences of the Artificial* "the proper study of mankind is the science of design, not only as the professional component of a technical education but as a core discipline for every liberally educated man" (Simon, 1996, p. 138). He advocates the concept of design as a scientific method of thinking and behavior, and the design science he advocates is a set of rigorous, analytical, part-formal, part-empirical, and teachable theoretical systems about the design process (Simon, 1988, p. 68). On this basis, Simon defines a seven-step model of the design process. He believes that this model is suitable for solving problems of uncertainty (Simon, 1973). The model constructed by Simon has become the most critical foundation in the field of DT, and it has also given a preliminary outline to the development of DT.

Simon and later design scholars, including Robert McKim, Peter Rowe, Rolf Faste, David Kelley, and Richard Buchanan, viewed design as creative thinking based on problem solving and applied it to all human activities. For example, John Chris Jones in 1970 proposed the importance of developing solutions by changing the way of thinking about problems when he studied design methods (Jones, 1970). Since the 1980s, Faste has been spreading the idea of DT and the process of design innovation through teaching. Simon (1973) reminded the world of the relationship and differences between well-structured problems and ill-structured problems. He believes that ill-structured problems cause real stress in people's lives. His argument is in line with the wicked problem raised by Horst Rittel and Melvin Webber (Rittel & Webber, 1984). These experts recognize that human society is facing drastic changes and that the structure of the problem is not what it used to be. Jeff Conklin, Min Basadur, and GK VanPatter argue that it is impossible to solve wicked problems using known methods, and

that creative solutions must be proposed (Conklin et al., 2007). DT is such a creative solution (Buchanan, 2019b).

Buchanan (1992) analyzed Simon's argument. He sorted out that innovation is co-constructed and blended by symbols, objects, behaviors and ideas. In his book *Design Thinking*, Rowe (1987) provides case studies of architecture and urban planning and a discussion of the process of DT. The title of the book has made the term DT an official term in the field of research and practice. Kelley inherited the practical experience and research of John Arnold, McKim and Faste. He co-founded IDEO with Bill Moggridge and Mike Nuttall in 1991, which started a wave of practical development and theoretical research in DT (Camacho, 2016).

The fourth stage is the theoretical integration stage. DT has gone through a long process of development. It was not until the early 1990s that David Kelley and Tim Brown of IDEO and Roger Martin, Dean of the Rotman School of Management, encapsulated the long-established theory and methodology of DT into a unified concept. This concept provided subsequent practical and theoretical researchers with specific goals to follow in order to establish a foundation for research, critique, and development of DT (Gibbons, 2016). Kelley, Brown and Martin published many speeches, articles, papers and books on the theoretical framework, practical cases and design approaches of DT to reinforce the core and value of DT. Kelley, Brown and Martin published many speeches, articles, papers and books on the theoretical framework, practical cases and design approaches of DT to reinforce the core and value of DT.

When discussing the modern designer's relationship to the environment, Kelley mentioned "The designer has a passion for doing something that fits somebody's needs, but that is not just a simple fix.… The designer wants to create a solution that fits in a deeper situational or social sense" (Winograd, 1996, p. 151). He believes that the design vision and ability possessed by designers should be diffused from the design itself to a wider range of practical applications. Brown and Jocelyn Wyat mentioned that DT should contain all three elements, viability, feasibility and desirability. They believe that the products and services produced through the DT framework can not only maintain a competitive and sustainable business model in the market, but also be favored by consumers (Brown & Wyatt, 2010).

David Dunne and Martin define DT from a management perspective. They believe that enterprises should integrate DT into the management structure to solve uncertain organizational problems (Dunne & Martin, 2006; Martin, 2009). During his tenure as IDEO's CEO, Brown redefined DT as "Thinking like a designer can transform the way you develop products, service, processes - and even strategy" (Brown, 2008, p. 85). He constructed IDEO as a DT is the core design service company, dedicated to the promotion and practice of DT. At the same time, IDEO introduced the concept of DT into the internal management, product production and marketing of many large companies, such as P&G, Kaiser Permanente and Panasonic (Carlgren et al., 2016). These companies have used IDEO's DT concepts, services, processes, and frameworks to progressively correct internal management and operational issues, and to create a DT-centric company culture, demonstrating the multi-layered aspects of DT at both the micro and macro levels.

IDEO is not only committed to theoretical and practical implementation of DT, but they are also committed to education. IDEO has been co-organizing DTRS with Cross and others since 1991, and IDEO hopes to promote DT theory through seminars. IDEO publishes the HCD Toolkit (Human-Centered Design Toolkit) to promote the human-centered DT discourse (IDEO, 2015). In addition, they offer a free download of The Design Thinking Toolkit for

Educators, which provides teachers with a new curatorial and supportive approach to curriculum design, helping educators to create impactful problem-solving solutions (IDEO, 2013).

As mentioned above, IDEO has played a very important role in the history of DT development. They adopt Bauhaus's cross-disciplinary approach to work and a willingness to accept failure. They draw on Dewey's thinking, such as learning by doing, the logical concept of the new center, and the use of scientific research to unify contradictions and conflicts in the creative process, and then achieve results through practice. Finally, they integrate the micro and macro modes of thinking, and adopt a multi-disciplinary and collaborative group approach to complete the practice.

The fifth stage is the theoretical promotion stage. IDEO participated in the design of Stanford's d.School in 2004. The program is hosted by IDEO co-founder Kelley. He introduced IDEO's years of implementation experience in the fields of practice, research and education, and built d.School into a non-degree-granting center providing services for all departments in Stanford, and introduced and promoted DT through innovative curriculum planning (Tseitlin, 2015) . In 2005, Hasso Plattner, the co-founder of SAP, donated $35 million in his own name to d.School as a fund for the development and promotion of DT. Stanford d.School is therefore officially named the Hasso Plattner Institute of Design at Stanford. Two years later, HPI (Hasso-Plattner-Institut) founded d.School in Potsdam, led by Ulrich Weinberg. Both d.schools have the same goal of promoting, researching, and implementing DT. They pursue multidisciplinary collaboration, emphasize mutual respect, and are not distracted by current business and technological models (Waloszek, 2012).

Stanford and HPI's d.School share a common vision for DT. They believe that great innovators and leaders must be great design thinkers. They see DT as a catalyst for innovation and bring the results of innovation into the world. They are convinced that group collaboration can create dynamic relationships that lead to innovation and breakthroughs.

As mentioned above, d.School unifies the historical context of DT development. It combines the best research and case studies of experts and practitioners. It is a cross-disciplinary, multicultural team effort that uses science and technology, business strategy, innovative ideas and human-centered design to bring innovation back to the school and society. Participating students, professors, individuals and organizations continue to channel the influence of DT through the d.School platform. This helps to strengthen the theoretical basis and accumulated practical cases of DT, which will contribute positively to the future development of DT.

Insightful Design Thinking Frameworks

In an exclusive interview in 2016, Kelley pointed out that the vigorous development of DT was gradually formed by previous scholars and experts. Arnold at Stanford was devoted to the research and teaching of creativity and design. Bobert McKim promoted research on needs discovery and promoted human-centered rather than technology or business-centered ideas. Later, Kelley, Moggridge and Nuttall co-founded IDEO in 1991 and gradually promoted the concept of DT. Otherwise, DT may only stay at the stage of individual work, and cannot expand to team practice, let alone transform traditional design concepts into the current DT (Camacho, 2016). Brown published *Change By Design* in 2009 after many years of DT practical experience and related research. Together with IDEO researcher Barry Katz, he promoted DT to the masses. In that book, Brown (2009b) presents the environmental elements, conditional

constraints, basic framework, and implementation steps of DT, building a complete foundation for the development of DT.

At the same time, many experts, scholars and institutions have constructed multiple implementation frameworks for the designed procedures. For example, Simon (1996) in The Science of the Artificial advocates the concept of design as a scientific method of thinking and behavior. In his book, he defines a problem-solving design process model. His model outlines seven stages, which are define, research, idea, prototype, choose, implement, and learn (Oh & Nah, 2014, p. 36; Fischer, 2015, p. 241; Etukuru, 2018). I think it influenced the construction of contemporary DT frameworks.

IDEO proposes five steps of DT execution, which are understand, observe, visualize, evaluate and refine, and the last step implement. They emphasize that design should be human-centered, and that people's needs should be explored through interviews, observations, and group discussions. After that, creative ideas are carried out according to the needs, and then tested to create a product or service that meets the actual needs of consumers (Kelley & Littman, 2001).

Brown and Martin (2015) mentioned that DT has a wide range of applications, from product design, organizational structure, service planning, and social structure construction, all of which can be practiced using its logic and methods. Brown (2008) adopts a human-centered design philosophy and an interdisciplinary team working environment. He uses creative modes of thinking to analyze problems. Brown combines his ideas into a three-step DT framework of inspiration, ideation, and implementation, which he believes allows decision makers to think like designers. It allows them to apply DT to the development of products, services, processes, and even strategic use.

Martin points out that both analytical and intuitive thinking are necessary. One way of thinking alone will not produce optimal business performance. He believes that the most successful companies in the future will gradually achieve a balance between the two thinking modes through the dynamic interaction of DT. He uses the theoretical model of the knowledge funnel to explain the three developmental stages of business model design. The order it executes is, mystery, heuristic and algorithm. Martin mentioned in *The Design of Business* that DT workers could have the ability to observe, imagine and plan. He uses these three traits interactively with the knowledge funnel theory to build his DT framework (Martin, 2009).

The d.School believes that design is a practical tool and method that can be applied to all types of problems. However, when problems become complex and confusing, creative thinking must be applied to solve them. d.School's early DT framework consists of six steps, understand, observe, point of view, ideate, prototype, and test. After repeated exercises and applications of this framework, the d.School proposed a new version in 2010. It contains five execution processes, including empathize, define, ideate, prototype, and test (d.School, 2010). It is also the most widely used DT framework in education and practice nowadays. In this paper, we adopt the DT framework of Stanford d.School and add a sixth project named "learn".

Design Thinking Application Framework and Definition in This Article

I have compiled representative DT frameworks in this paper. One of the purposes is to deeply understand the process and steps that DT uses to solve problems by sorting out and integrating the thinking frameworks of scholars and experts. The second is that the historical

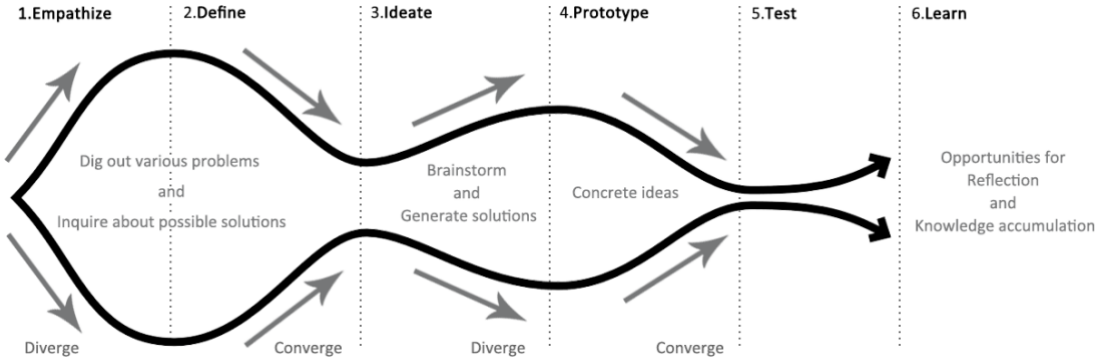
process of the evolution of design science can be constructed through the integration of information. Secondly, the integration of data can construct a historical progression of the evolution of design science. Thirdly, the DT framework can present the advantages of meeting the needs of multiple issues under different environmental conditions. Nowadays, DT is widely used in different disciplines and fields, and DT teams and individuals can use its theories to construct a suitable implementation framework for research and practice. In other words, DT is a human-centered approach to practice that takes a proactive approach to problem-solving to bring creativity and innovation. Creativity and innovation can lead to differentiation and competitive advantage for the purpose of product creation, organizational transformation, or system building.

DESIGN THINKING APPLICATION FRAMEWORK

The DT execution flow used in this article is empathize, define, idealize, prototype, test, and learn (Figure 1).

Figure 1

Design thinking implementation framework in this article



Note. *Adapted* from *d.School Bootcamp Bootleg.*, by Stanford d.School, 2010, https://static1.squarespace.com/static/57c6b79629687fde090a0fdd/t/58890239db29d6cc6c3338f7/1485374014340/METHODCARDS-v3-slim.pdf. Copyright 2010 by Stanford d.school.

The first stage is *empathize*, which is a divergent data collection step. This process adopts the mode of teamwork, through interviews, consultations and in-depth research methods to obtain a large amount of information in order to develop a deeper understanding of the problem. This stage does not require too many personal emotions and opinions, in order to widen opinions and explore possible potential problems to facilitate the operation of the subsequent stages.

The second stage is ***define***. The goal of this stage is to develop meaningful and actionable problem statements that bring clarity and focus to future practice processes. Therefore, the conclusions of the definition stage must be persuasive, the point-of-view of the problem needs to be clearly expressed, and the findings of the previous stage must be synthesized into insights. The final point of view must combine the three elements of users, needs and insights to facilitate subsequent work.

The third stage is ***ideate,*** which is the process of using the ideas generated in the previous stage as a starting point, using imagination to drive the ideas, and transforming the problem into a solution. Brainstorming and generating solutions can be used in the early stages of design work to extract the essence from information (Chasanidou et al., 2015). It is possible to promote as many ideas as possible, not just find the best solution. After obtaining multiple

ideas, two to three creative ideas can be selected through team voting to move to the next stage of prototyping.

The fourth stage is ***prototype***. On the one hand, prototyping is to concretize ideas, and on the other hand, to review the feasibility of ideas through prototypes. Prototypes can be presented in a variety of ways, such as models, images, videos, music, performances. The purpose is to materialize the idea. Prototypes do not have to be refined, they do not need to be expensive, they just need to be able to convey their meaning. Prototypes can be generated iteratively, and teams can get closer to the final solution by reacting quickly and making corrections. As a result, prototypes not only provide the ability to validate ideas, but also identify potential problems, thereby reducing the risk of failure and saving unnecessary expense.

The fifth stage is ***test***. Once the prototype is approved by the customer, it enters the testing phase. The purpose of this stage is to submit specific conclusions obtained in the laboratory or office to stakeholders for testing. If the test results are not as expected, you can go back to the previous stages to readjust. The best solutions will be presented in concrete ways after passing user testing and feedback. In other words, the risk of failure due to narrow perspectives can be avoided through practical testing, thereby increasing the chances of a successful case.

The sixth stage is ***learn***, which is somewhat similar to iteration, but the larger point of its existence is that after the case has been tested and implemented, the researcher involved should use a macro perspective to re-examine the problems that have occurred in the case and make a detailed record of the ways and means to solve them. This step is an opportunity for reflection and Knowledge precipitation. Adding this step will prevent the research team from closing the case hastily after successfully solving the problem and thus missing out on potential benefits.

DEFINITION OF DESIGN THINKING IN THIS ARTICLE

DT can be applied at a wide range of levels, however, the implementation elements of DT include organizing cross-disciplinary teams and adopting a participative work model. DT does have its difficulties in execution for both companies with top-down leadership, both exploitative-authoritative and benevolent-authoritative (Conbere & Heorhiadi, 2018, pp. 74-75) and micro-organizations and individuals. In order to avoid narrow viewpoints, this study collects information related to DT extensively by means of literature analysis to expand the scope of understanding of DT theory and practice. The researcher adopted in-depth interviews and participant observation to collect, compile, and analyze the information provided by the stakeholders in order to increase the understanding of the research topic. In view of this, the DT defined in this paper should include the following key elements.

Human-Centered Thinking Mode

The problem structure faced by human society is becoming more and more complex, and the roles of stakeholders have become complex and diverse. In order to analyze and solve the problems of viability, feasibility and desirability between stakeholders and complex problems, it is necessary to construct a human-centered thinking mechanism of specific needs and values. Therefore, DT must have a human-centered thinking mode to analyze and explore the increasingly complex problems of human society.

The Use of Empathy

Brown (2008) mentioned that nowadays design practitioners are not to develop existing ideas to make them more attractive, but to create new ideas to meet the needs and desires of consumers. Designers need to generate insights through nuanced observation and explore consumer needs with empathy. Therefore, the use of empathy helps designers to dig deeper into consumers' understanding and needs of the problem. That information, which are closer to consumers' thinking, can help designers create services or products that meet consumers' needs.

Innovation as a Key Element

In a highly competitive business environment, innovation and creativity are important drivers of business success, and both individuals and companies must retain the ability to continuously innovate (Kelley & Kelley, 2013). Innovation has become a survival strategy as the center of economic activity in developing countries has shifted from industrial manufacturing to knowledge creation and service provision (Brown, 2009a). Therefore, DT with the ability to innovate is an important component of individual or corporate success.

Problem Solving Orientation

Dorst (2011, p. 530) argues that the problem structure must be clarified before a solution can be proposed (Hekkert & van Dijk, 2011). Brown mentions that in order to innovate, design practitioners must offer new problem-solving approaches and new alternatives in order to differentiate themselves from their competitors and gain a chance of success (Rae-Dupree, 2008). Therefore, DT must be problem-solving oriented, not just searching for relevant experience from cases or history. Through the DT practice model, we can find solutions to problems so that we can create new options for our customers.

Try to Challenge and Face Failure with Courage

The practice of DT is based on a human-centered thinking framework. Using customer empathy and problem-solving orientation, DT adopts an innovative approach to provide customers with a variety of output options. In the process of innovation, DT encourages workers to challenge problems, to be willing to experiment and not be afraid to face failure (Dziersk, 2014). Facing failure early with a benign iterative process increases the chance of success after the product is launched.

Case Introduction

The case in this paper is a complex restaurant located in Taichung City, Taiwan. The main feature of the restaurant is to provide consumers with Taiwan-style tea, desserts and dishes. Although its two branches use different decoration methods, they both have a strong Taiwanese architectural form and interior design style. The operation of this case has been under great pressure and challenges during the COVID-19 period. Therefore, they set out to plan new sales projects and experience plans, hoping to attract consumers to improve their operational difficulties.

In this cooperation project, I and two other students formed a team to apply DT theory to the experience plan proposed by the company through the cooperation opportunities between industry and academia. We try to provide solutions to improve the operational performance of partner company. This experience program allows consumers to make

Taiwan's famous dim sum "Turtle-shaped rice cake" (Figure 2) in a DIY way. The plan is to allow consumers to contact the raw materials of the product first, and then use the combination of auxiliary tools and raw materials to make the appearance of the product, and then send the semi-finished product to the restaurant kitchen for steaming to complete the production of cakes. This experience plan involves the UI and UX design of the product, as well as the space and traffic flow design of the experience area.

Figure 2

Turtle-shaped rice cake production process

Note. This photo was taken by teammates. The copyright of this photo belongs to this research.

Case Optimization Process

In the case of this article, I divided the implementation process into five stages, namely education and learning stage, observation and questioning stage, design optimization stage, practical testing stage and reflection and review stage. Its outline is as follows.

EDUCATION AND LEARNING STAGE

Students preview XD-related courses in the classroom, including UX design, UI design, and DT's theory and implementation framework. XD is a way to create experiences for people. Its core is human-centered, and its executive objects can be consumers or employees of enterprises. In other words, the purpose of an enterprise implementing XD is to create a better and more intuitive usage experience for relevant stakeholders (Qualtrics, 2021). Research has pointed out that XD is closely related to consumer psychology and business strategy (Neuhofer et al., 2020; Bonfanti et al., 2021). Tussyadiah (2014, p. 543) argues that the three basic principles of XD are “human-centeredness, iterative designing process, and a holistic experience concept as an outcome of designing”. Knemeyer (2015) adds that “Design thinking and UX are two sides of the in view of this". Students must be familiar with the relevant knowledge, operation mode and implementation method of XD and DT before entering the research field, so that they can analyze the activities proposed by enterprises

from a macro perspective, and then provide products that meet the needs of enterprises and consumption. A suitable experience plan for the interests of the user.

OBSERVATION AND QUESTIONING STAGE

After entering the research field, students must have a keen ability to observe and ask questions about the people, things and things they encounter. They need to use appropriate language and participation to adapt to the research group, thereby increasing the degree of integration with the group and laying the foundation for the quality of observable events. When the students first contacted the practitioners, they made detailed records of the experience plan ideas proposed by the practitioners by means of videos, photos and notes. This experience plan includes event introduction materials, commercial promotional materials, event materials, staffing plans, and event traffic flow planning. Students and practitioners will simulate all the steps from beginning to end in advance according to the content of the experience plan. Question time must be reserved after the simulation. Students must ask questions about the problems that arise from each part of the activity after all the processes are completed. By asking questions, students can collect possible answers to solve problems on the one hand, and on the other hand, through direct dialogue with the practitioners, they can further understand the needs of the practitioners or the reasons for the obstacles.

DESIGN OPTIMIZATION STAGE

The research team analyzed the audio-visual and written data collected in the previous phase in order to find solutions that could optimize the experience plan. The initial plan developed in this case is based on previous experience and is constructed step by step. It is a top-down management model (Conbere & Heorhiadi, 2018, pp. 74-75). This model of business operation is very different from the human-centered philosophy of XD or DT.

In view of this, the research team optimized the case by using two inherently different design patterns, UI and UX. For example, in the UI section, we developed a corporate identity system (CIS) for the experiential activity. Constructing consistent identification images can help consumers quickly recognize the relevance of enterprises and activities. Because the experience program designed by the industry was only at the initial stage, it was found that there were many problems after the actual operation, which seriously affected the effectiveness of the implementation of the plan. Therefore, we reconstructed the existing DIY process. In addition to changing the placement of materials, we also planned new execution steps and traffic flow arrangements to ensure the smooth progress of the event.

PRACTICAL TESTING STAGE

The practical testing phase is critical to the product, activity, service or design that a company launches. The core of the development of XD and DT is human-centered, rather than the subjective consciousness of the owner or the designer. Therefore, in this paper, the organizer and the research team optimized the previous shortcomings, and then arranged a group consumer experience to test whether the optimized content and process were complete.

This experience activity was hosted by the enterprise according to the new guidelines, and the students were the observers. The students took detailed notes of the event and conducted random interviews with consumers to collect information from different aspects of the event and provide reference for future improvements.

REFLECTION AND REVIEW STAGE

DT is considered to have the conditions and ability to solve difficult problems due to its insight into contradictions and conflicts between various stakeholders, as well as innovative elements, clarity and execution (Buchanan, 1992; Brown & Wyatt, 2010; Collopy, 2012; Han, 2012; Johansson-Sköldberg et al., 2013). In Taiwan, where the atmosphere of DT research is generally lacking. Han (2012, p. 228) argues that there are some issues that can be found in the careful observation of some noteworthy phenomena. The problem should be clearly identified first before discussing the operating model. He is convinced that the DT model is a good practice model for solving problems.

According to the DT execution mode defined in this paper, after the case is executed in the test phase, it can enter the iterative mode according to the actual execution status or enter the final learning phase. Since the case study is implemented through industry-academia collaboration, we first enter the iterative mode to discuss the existing problems based on the problems generated in the test phase and the feedback provided by the consumers after the experience. After that, we provided the improved experience plan to the owner to complete the industry-academia collaboration. In addition, after proposing the improvement plan, we entered the learning phase of DT. By reviewing all the information in this case, we reviewed the causes of the problems and suggested improvement options on the one hand and accumulated the experience of DT implementation in XD through the reflection process on the other hand, so that the students involved in this case could become more familiar with the DT process.

Design Thinking in Experience Design

I have been engaged in design work for nearly 30 years since my university days, and I have taught different types of design courses in the university for more than 8 years. During this period, I have learned many design procedures and methods, and I also deeply understand the belief that design should be human centered in order to design products or services that meet the needs of consumers. In this not-so-short design career, I know the importance of UI/UX design for developing products or services. In recent years, the trend of XD has affected the industry and academia. Many experts and scholars have invested a lot of money and time to study XD, hoping that XD can become the best solution for product design or service design. As everyone knows, XD is the accumulation of UI/UX knowledge. What XD wants to show is the ultimate performance after UI/UX integration.

Maybe not everyone who learns DT has the same background as me as a designer. Maybe not everyone who does XD or UI/UX design is familiar with DT's executive program. Whether it is XD, UI design or UX design, the implementation process follows the same core elements and is human-centered. In view of this, DT can be applied to the execution of XD cases, especially when the case encounters difficulties, DT's execution and process may provide opportunities for innovative thinking and problem solving. In addition, DT has a great advantage in that the practitioner does not necessarily need to be a designer to become a team member of an innovative case or to play a key role in solving the problem by being familiar with the theory and implementation framework of DT. In other words, DT is a human-centered practice that brings creativity and innovation by taking a proactive approach to problem solving. Creativity and innovation can lead to differentiation and competitive advantage for the purpose of product creation, organizational transformation or system building. Isn't this the goal that XD is trying to achieve now?

DT plays a crucial role in this case. When the students left school and entered the research field of industry-academia collaboration, DT appeared like a morning star in the process of case execution. With the human-centered mindset embedded in the students' minds, they were able to quickly detect the lack of various items and processes in the experience constructed by the owners with their selfishness and experience. After clearing up the problems, the students were able to execute creative ideas on the items that could be changed. Many wild design concepts were generated during this phase. After solving the problems, the student delivered the optimized experience to the owner for practical testing. The optimized experience must stand up to consumer testing. Students used field observations and random interviews to further understand how consumers really felt about the program. At the end of the practical testing phase, students reviewed the problems and deficiencies that arose during the campaign based on the data collected, faced failures and tried to take the next step in the challenge of developing a final version of the experience (Figure 3).

To sum up, we finally proposed an optimized version of the experience plan (Table 2), including standardized *Marketing*, which includes corporate profile information, online and physical advertising design and packaging design. *Work Instruction Manual*, which provides the event host, corporate employees and part-time staff with precise guidelines for the experience of the event program. *Guidelines for Consumer DIY Activities*, providing detailed steps and implementation methods for consumer DIY activities. *Space & Traffic Flow Planning* allows staff and consumers to clearly know the arrangement of space and circulation in the venue after entering the venue of the experience activity. Although we named it the final version of the experience program, it's not going to be a one-size-fits-all program. It can be continuously optimized according to the actual needs of owners and consumers in actual operation again and again. But the prerequisite is that the owner can be familiar with the operation mode of DT and the core value of human centered.

Figure 3

Experience Plan Final Proposal

Note. This photo was taken by teammates. The copyright of this photo belongs to this research.

Table 2

Final Version of the Experience Plan

Items	Contents
Marketing	Company introduction power point

	Graphic Design for Online and Offline advertising campaigns Packaging Design
Work Instruction Manual	Provide Event Hosts, Employees and Part-Time Staff with Accurate Experience Event Program Guidelines
Guidelines for Consumer DIY Activities	Provide Detailed Steps and Implementation Methods of Consumer DIY Activities
Space & Traffic Flow Planning	Let staff and Consumers Clearly Know the Arrangement of Space and Traffic Flow in the Venue

Concluding Remarks

In recent years, the trend of XD has continued to influence both industry and academia. As in the case of this paper, schools are promoting the importance of XD in the cultural and creative industries by offering XD courses. At the same time, the teachers actively sought out companies that could work with XD in practice, hoping that the students would become familiar with the implementation and theoretical basis of XD through practical exercises in the spirit of "learning by doing" as Bauhaus advocated in the past. In addition, there are many techniques and methods that can be used to execute an XD case, such as UI/UX design or any program or tool that can be used to complete the project. Since I have invested a lot of time in studying the theoretical basis, development context and implementation framework of DT, I know that DT can be effective in both academia and industry. In view of this, I have sorted out several mainstream DT implementation frameworks to find out the application and implementation procedures that meet students' needs, so that they can understand the same core values of XD and DT as human-centered during their studies. By applying the innovative and creative, iterative and reflective learning characteristics of DT, students are provided with the skills to be able to proactively solve problems, use creativity and innovation to differentiate and compete in product creation, organizational transformation or system building during their studies or in the workplace in the future.

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“The Next Classical Puppetry!” The Aesthetic Sensibilities of Classical Puppetry Cross-Border Technology: A Curating Thinking of Museum / „Klasično lutkarstvo koje dolazi! “Estetski senzibilitet napredne tehnologije u klasičnom lutkarstvu: Kustosko razmišljanje o muzeju

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PREGLEDNI RAD/ REVIEW ARTICLE

Abstract

The classical puppetry that was introduced to Taiwan from the Qing Dynasty was first based on ancient books and novels, combined with Nanguan(南管)music, Beiguan(北管)music, and the performance program of the four skills and five means of Peking Opera. It is an exquisite and representative cultural asset of Taiwan. Technology allows art to no longer rely on a single sense to perceive, but to fully mobilize the viewer's various sensory functions such as sight, hearing, touch, and smell to enter the world of the works, so as to achieve full integration, immersion and emotional communication.

Art (including artworks and artistic creation activities) is a special symbol system different from language, and is the creation of symbolic forms that convey human emotions. Drama is essentially a symbol that expresses human emotional activities and life forms. Its artistic expression is presented in the form of illusions, and "illusions" are even more symbolic signs and faces of drama art. The life characteristics of drama art are mainly embodied in the isomorphism between art forms and life forms, that is, the projection and externalization of human emotional activities and life forms in dramatic art works. The results of projection and externalization make drama express human emotions. Artistic symbols of activities and life forms.

Museums as theater. How can the classical puppetry be clearly seen in the performance environment of technology elements? How can it be made clearer by cross-border technology? Therefore, this study is based on Susan. Lange’s theory of theatrical illusion as a museum curating thinking, that is, illusion, movement and rhythm, and from the perspective of art semiotics and art illusion theory, it makes an illusion theory analysis, investigation. Put forward the aesthetic perception of cross-domain technology of puppet show, and guide the viewers to sustainable thinking and return to aesthetic sensibility.

Keywords: ***Art Symbol; Art and Technology; A Curating Thinking of Museum; Classical Puppetry; Return to Aesthetic Sensibility.***

Introduction

From a macro perspective, the uniqueness of theater art as an art symbol lies in the fact that it is not only an art symbol, but also a composite art symbol, and has the nature of both linguistic and non-linguistic art symbols. Because of this, the art of drama is richer and more complex than the single symbols of verbal art (poetry, prose, fiction, etc.) and the symbols of non-verbal art (painting, music, dance, etc.). An in-depth study of the inner structure of the art of drama as an art symbol will undoubtedly enable us to deepen our understanding of the nature of drama and to grasp its unique artistic rules more accurately in the practice of drama.

With the development of the times and technology, the presentation of art exhibitions has changed, and immersive art exhibitions have gradually emerged and developed. In recent years, under the influence of the new wave of pneumonia and digital technology, the public's desire for spiritual needs has become increasingly strong, and the interest in viewing art exhibitions has also been growing. Because of the interactive and immersive nature of immersive art exhibitions, they have become the first choice for more people because of the amazing experience of entering a virtual space. A variety of social software platforms have also developed rapidly. After viewing an immersive art exhibition, people will post related texts, photos, videos, and other symbols on social media platforms to build their self-image, and others in their circle will also choose to visit the exhibition due to the herd mentality and the need to build their self-image.

Art does not exist independently of social networks. Art production is influenced by the filtering effect of artists, artistic practices, production technologies, and dissemination channels. Artists are always breaking through the traditional paradigms and boundaries of art, and the transformation of art creation forms, dissemination paths, and reception methods driven by technological productivity is the value of artistic innovation. The immersive art formed by the integration of technology into art is characterized by distinctive and new artistic forms, a three-dimensional approach to audience acceptance, more active psychological communication, richer aesthetic emotions, and stronger aesthetic needs. However, in today's social environment, in order to promote the development of immersive art exhibitions, we should not only focus on how to improve the construction of the artistic content of immersive art exhibitions but especially on the issue of the essence of art, that is, the artistic symbols.

Classical Puppetry came to Taiwan at the end of the Ming Dynasty, and the early Qing Dynasty with the immigrants from Quanzhou(泉州), Zhangzhou(漳州), and Chaozhou(潮州) in the Minnan(閩南) area, following the Chinese theatre traditions that originated in but made a splash in Taiwan. In the old days, Classical Puppetry was performed by the people, most of them collect money to perform it in the festival to welcome the gods and goddesses, and in the temple festivals. The plot of classical puppetry basically shows the characteristics of classical oral literature and has become an informal educational system for the people. The performance is divided into front and back scenes, with the lead actor and the second-hand support actor in the front scene. The performers' elegant poetic responses, humorous slang replies, endless rhetorical debates, and poignant songs are combined with the melodious ditties of the southern pipe or the impassioned music of the northern pipe to slowly express the folk's perceptions and ideals of real life from the mouths of the artists. From the point of view of modeling beauty, the art of puppet carving is the peak of modeling beauty in classical puppetry. The production of the puppets is most famous in Quanzhou, Fujian Province, and the products of Tumen and Garden are the most famous in Quanzhou (National Taiwan Museum, 2022).

As a traditional folk aesthetic culture in Taiwan, Classical Puppetry, both in its infancy and maturity, is inseparable from people's sensual lifestyle and value orientation, as well as from social ideology and even economic and cultural institutions, and thus reveals the cultural texture of Classical Puppetry and the rules of its transmission. From the point of view of research history, traditional drama, as a unique style of drama in the history of world drama, has deep cultural and aesthetic roots, which means that it needs a corresponding research method and a unique perspective to be examined.

The purpose of symbology is to establish a general theory of all symbolic forms, whether they are animal or human symbols, normal or pathological, personal or social (Ding, 2011:7-8). Since the beginning of modern symbolism, from Sössbauer and Peirce, through Morris and Césaire to Lange and Roland Barthes, they have explored language, art, and even human nature from a symbolic perspective, opening up new horizons in twentieth-century philosophical and aesthetic research. Unlike the semantic approach and positivist tendency of the Western school of symbolic theory, Susan Lange's interpretation of symbols is different from that of the Western school. The significance of this distinction between artistic symbols and ordinary linguistic symbols lies in the fact that they rely on the most common materials of the eye, the ear, the senses, and the imagination, such as the Gestalt structure of art, the rituals of religions, and the symbols of the world. The Gestalt structure of art, the ritualistic movements of religious ceremonies, and the imaginative images of myths and legends make use not only of the senses and visual imagination but also of the auditory and dynamic senses.

Dramatic symbolism draws on Sothir's distinction between the energy and the reference of symbols. The referent is the concept and idea contained in the referent, which are two interdependent and indispensable aspects of the symbol itself. According to Susan Langer (1983), drama as an artistic symbol "does not exactly agree with the kind of symbol we are familiar with, because it does not convey a meaning beyond itself, and therefore we cannot say that it contains a meaning, but that what it really contains is a meaning", that is, "the symbol used in art is a metaphor, an image that contains an overt or hidden real meaning; whereas the artistic symbol is an ultimate image. The symbol used in art is a metaphor, an image that contains an overt or hidden real meaning; the artistic symbol is the ultimate image"(Téng trans., 1983:143). In other words, every complete theatrical work should be seen as an organic composition, and what needs to be seriously grasped is the special meaning and implication conveyed by this organic whole, rather than any practice of seeking partial meaning apart from the organic whole.

When we make a specific study of the artistic symbols of theater, we are forced to analyze those elements that belong to the material of expression, the means of expression, and the formal composition. At this point, the object we are looking at is not the "artistic symbols of theater", but what Langer calls the "symbols used in art" of theater. "These symbols have certain meanings, that is, the kind of meanings that are well recognized by semanticists. These meanings, and the imagery that carries them, enter the work of art as components of art. Their role is to constitute the work of art or to construct representational forms(Téng trans.,1983:133).Therefore, our discussion of the structural system of artistic symbols should include at least the following two levels of meaning: first, the art of theater (specifically, each completed theatrical work) must be understood as an organic artistic symbol, which is composed of many "symbols used in art" and is a complete unity; second, we must specifically analyze which "symbols used in art" this artistic symbol is composed of, in what kind of structural relationship these symbols function, and what kind of function they produce.

Since 2019, the author of this study has been involved in the collection of historical materials of Taiwanese classical puppetry, the collation of scripts and puppet artifacts, the investigation of classical puppetry, and other participatory observations, as well as the analysis of documentary data. Through the exploration of Susan Langer's rich theoretical writings and speeches, the essence and characteristics of artistic illusion theory are analyzed, and the expression of illusion theory in the traditional drama of classical puppetry. Susan Langer breaks away from the traditional theatrical research method and introduces the concept of artistic symbolism into theatrical research, forming a unique view of the great drama, and believes that drama is essentially a symbol that expresses human emotional activities and life forms and that the artistic expression of drama is presented in the form of illusion. Susan Langer's view of theater and the theory of artistic symbols involve artistic illusion, artistic abstraction, artistic emotion, and life forms. Therefore, the study of Susan Lange's theory of dramatic illusion must return to her entire system of art symbolism and art illusion theory, that is, dramatic illusion, dramatic action, and dramatic plot, and Form and Significance, make analysis of illusion theory, and Put forward the aesthetic perception of cross-domain technology of puppet show, and guide the viewers to sustainable thinking and return to aesthetic sensibility.

Form and Significance

- **The artistic characteristics of classical puppets**

The performance of the puppet show is basically to follow various small sets to make movements. In a literary play, after the puppet enters the stage, no matter whether appearing, appearing, moving, turning, shaking hair, adjusting the crown, flicking the beard, shaking the sleeve, shaking the fan, kneeling, scratching, retiring ..... each item must be in line with the status and position of the puppet play.

Like a xiaosheng, to show the gentle and elegant temperament of a scholar, walk without speed, speak in a clear manner, as shown in Figure 1;The Xiaodan should be dignified and ladylike, subtle and gentle, showing the style of a lady of the house, walking with a lotus gently moving, charming, as shown in Figure 2; Wusheng and Jing role appearance, the pace should be bold and rough, the movement should be big and fierce, as shown in Figure 3;The clown is witty and interesting footwork and movements should be exaggerated and ugly, as shown in Figure 4;The elderly are slow and small steps to avoid danger, as shown in Figure 5.

Figure 1 **Xiaosheng**

Source: *Dennis International(2000). Masked Photos, Episode 2. Taipei: Soft china.*

Figure 2 **Xiaodan**
Source: *Dennis International(2000). Masked Photos, Episode 2. Taipei: Soft china.*

Figure 3 **Wusheng and Jing role**
Source: *Dennis International(2000). Masked Photos, Episode 2. Taipei: Soft china.*

Figure 4 **Clown**
Source: *Dennis International(2000). Masked Photos, Episode 2. Taipei: Soft china.*

Figure 5 **Elderly**
Source: *Dennis International(2000). Masked Photos, Episode 2. Taipei: Soft china.*

- **Form and its significance**

For traditional drama, the form is not only external, but also represents the special outward form and style of traditional drama; As an aesthetic and cultural product, the form also has a universal perceptual and communicative meaning, constituting an important medium and bridge for the creation and appreciation of traditional theater art. There is a close relationship between form and imagery, yet each has its own emphasis. Imagery focuses on the internal experience, while form focuses on the external expression. The imagery becomes the inner texture of the form, and the form is the sensual manifestation of the imagery. Form evokes imagination, that is to say, form speaks directly to people's eyes and ears, while imagination speaks mainly to people's minds. Only in this way, for traditional drama as a kind of aesthetic culture, it is necessary not only to understand the laws of its creation and construction in its splendid imagery, but also to grasp the rich and cultural "meaning" in its unique formal expression.

Form and imagery become an important aspect of grasping drama. When we call theater an "artistic sign," in the words of Susan Lange, an icon of symbolic aesthetics, we are looking at it as an "expressive form," or "a meaningful form. The purpose of traditional theater works is not to convey semantic "meaning" but to express and reshape the world of human emotions. Therefore, it is a kind of "emotional imagery"; the generation of such imagery cannot be relied on, but must rely on the language of inferential forms, but only on an organic structural whole. Imagery is the core of traditional drama aesthetic beauty, while form is the key to traditional drama aesthetic beauty, or rather, imagery becomes the fundamental purpose of traditional drama aesthetic beauty; and form is the necessary way to achieve this purpose.(Shih,2015:149）。 Therefore, as an extremely important aesthetic concept of art, form has been a special aesthetic and cultural meaning since ancient times. As a kind of aesthetic and cultural opera, Classical puppetry needs to be understood in its unique formal expression, in its gorgeous imagery and in its generative and constructive rules and aesthetic taste, which has become a key point for the public to understand and comprehend the mystery of art.

Form, as an important concept in art aesthetics, has carried a special aesthetic and cultural meaning since ancient times, and has become a key to understanding and comprehending the mystery of art. Aristotle understood "form" from the perspective of the creation of things, and proposed a unique concept of "formal cause". He believed that natural

things "have within themselves the immediate material substance of something that has a source of movement and change", and that this substance is "form"(Department of Philosophy, Peking University trans., 1957:248）.On the other hand, Schiller (1984) emphasizes a "formal impulse" from the structural state of the subject personality, which, together with the "sensual impulse," is thought to constitute two basic states of personality. The formal impulse "externalizes everything internal" and can "give form to everything external". In other words, Schiller's "formal impulse" is a subjective psychological force, an external regulation that incorporates the inner impulse into the real purpose, so that only through the regulation and filtering of the third impulse, that is, the "play impulse," can it be shaped into aesthetics and art. (Syú trans., 1984:145).From a linguistic perspective, Russian "formalism" uses the form as an intermediary to realize inner experience and external communication. Thus, art forms have become a unique way for the public to feel the world (Shih, 2015:149). Clive Bell's "meaningful form" states that "there must be something in the work of art: without it, the work of art cannot exist as a work of art; with it, any work has at least some value. In art, lines and colors are combined in a unique way, and it is this specific relationship between form and form that stimulates the aesthetic perception of the public. These relationships, these combinations of lines and colors, are the forms that move because of their beauty (Jhou trans., 1984:4).

Understanding Art Forms through Cultural Criticism, According to Herbert Marcuse (1989), "the kingdom of artistic self-discipline is established by an aesthetic form." The aesthetic form is the essential function of the work of art. He also points out that aesthetic form reveals aspects of reality that are forbidden and repressed, and that it shatters the commonplace experience of society, giving an alien power to those contents and experiences that have been taken for granted. "The aesthetic form "assimilates" the social dynamics and transforms them into personal stories about particular individuals. The aesthetic nature of the work and its truthfulness lie in its personalization of society. In this metamorphosis, the universality contained in the fate of each individual illuminates the particular social situation in which these individuals find themselves (Lǐ trans., 1989:219). So he emphasizes that in art, it is by means of form and only by means of form that content acquires its unique character. They separate, differentiate, and alienate the work from the pre-existing reality; they bring the work into its own reality: the kingdom of form." Moreover, he points out that art itself manifests itself as a component and force of tradition. This tradition perpetuates the existing and prevents the realization of objects that can be, and should be. Art does this precisely because it is form. Because the form of art always seizes what is in motion, gives it boundaries, a frame and a place in the world of existing experience and inspiration, gives it value in this world, makes it an object among many others(Lǐ trans.,1989:191-193)。Furthermore, Adorno (1998) argues that in artistic aesthetics, "form is the unfolding of truth. It is not an arbitrary reproduction, but implies a creation. Thus, in terms of the aesthetic individual, "form is the law that alters the existence of experience, so that form represents freedom, while empirical life represents repression. And in terms of its social function, "Form is the vision of art's anti-barbarism, and form ensures that art contributes to the process of civilization and also critiques it with its pure existence. Thus, in the tradition of a particular art culture, form should be "regarded as a specific aesthetic characteristic of art, and accordingly, changes in form are regarded as changes in the behavior of the aesthetic subject (Wáng trans., 1998:201-251,254).

Art forms are related to aesthetic interest and cultural values. For art creation, form is the embodiment of aesthetic imagery on the level of artistic symbols; for art appreciation,

form is the only bridge into the aesthetic realm of artworks, becoming the indispensable intermediary of art aesthetics.Dufresne (1996) points out that form is not actually something that determines the aesthetic object from the outside. Form embodies the creative activity that gives existence to the aesthetic object..... Therefore, form is not an external principle that organizes the unity of sensibility from the outside, but on the contrary, form is inherent in sensibility. Form is nothing but a certain way in which sensibility manifests itself and provides perception..... Precisely, on the one hand, it constitutes itself as an object in form and brings it into existence, and thus it can be said that form is both meaning and essence (Hán trans., 1996:266).

Since symbols are the specific means and materials of form, and form is the overall embodiment of artistic symbols, the form cannot be separated from specific symbolic expressions. Therefore, the aesthetic meaning of art is the spiritual embodiment of the life of the form as a whole. For this reason, Susan Lange distinguishes between the organic form symbols of a work of art and the symbols that form constitute a work of art. Therefore, a single component cannot express a certain emotion in isolation. The symbols used in the creation of a work of art are ordinary symbols..... These symbols have certain meanings. These meanings and the imagery that carries them are the components of the artwork. Their effect is to construct the work of art or to construct a form of representation (Téng trans., 129&133）.us, art, as an expressive form of human emotion, is itself a symbol of aesthetic creation, while on the other hand, art is composed of specific symbolic materials from specific cultural traditions, and the generation and construction of art forms are still inseparable from the skillful artistic expression of the creative subject, with its own formal texture. For this reason, Ernst Kessler (1991) argues that art is not just a general expression without a specific way, but an expression with a specific characteristic medium..... An outstanding artist does not see his medium as an external, insignificant material. In the artist, words, colors, lines, spatial forms, structures, tones, etc., are not merely a technical means of reproduction but are the conditions of art that are created, the fundamental aspect of the creative artistic activity itself(Luó trans..1991:118). In other words, any technique or material used in the creation of art is not just art itself, but a necessary component of the overall composition and expression of the art form.

Moreover, art forms not only have their own formal laws and formal interests, but they must also point to a realistic meaning or intention. The creation of form is emphasized and embodied as a union of "meaning", and the full composition of "meaning" itself is the fundamental principle of art form. However, the most important thing is that "meaning" is not only a purely personal expression of interest, but also a historical collective or social consciousness embodied in traditional customs and beliefs; or, in other words, a realistic "meaning" is generated by conforming to the social and historical consciousness in the creation of individualized forms. Therefore, the innovation of any form, such as technology, is not only about whether it reflects the creator's easy handling of artistic materials, but also whether the artwork facilitates the general public to easily and accurately identify and comprehend the "meaning" of the artwork. Therefore, art forms are not only aesthetically beautiful, but also often participate in and influence the process of social life, and are a traditional and realistic force with real humanistic merit. For this reason, art forms must enter the lives of the general public, and only when they become part of the realistic and sensual lives of the general public in specific social contexts can the value and role of art "meaning" be truly realized.

- **Symbolism and Describe The Essence From Its Appearance and To Achieve A Perfect Combination**

As a traditional art that has been gradually refined from folk to refinement over a long period of historical development, classical puppetry has formed a unique "meaningful form". The aesthetic and cultural form of classical puppetry must have a unique formal gene, and this formal gene can only be explored from the tradition of Eastern culture. There is no doubt that classical puppetry has its own rich means and techniques of symbolic expression. Thus, it has become a specific "vocabulary" for the performance of traditional drama forms and even formed a unique symbol system. For example, the basic skills of classical puppetry performance, i.e. "hands, eyes, body, technique, and steps", and even the specific costumes, sets and props[13],and facial mask[14], etc.; and then, for example, the Liang Siang[15], Yuan Chang[16] and Ciba[17], etc. in the performance of specific roles. It is precisely these basic artistic terms that constitute the unique formal expressions in the creation of classical puppetry, which become the specific means, methods, and techniques for characterization, plot expression, and character performance in traditional drama, and furthermore, express the formal principles and norms unique to traditional drama. Therefore, the creation of traditional theatrical art forms is also necessarily embodied in symbolic techniques and their aesthetic and cultural implications.

For the classical puppetry, a play has both the form of a play and its meaning; the meaning is not external to the form, but entirely derived from the specific formal expression of traditional drama; form and meaning constitute the unique formal expression and aesthetic realm of traditional drama. Based on this, the theatrical performance of classical puppetry is inseparable from the use of various ideographic symbols, skillful techniques, and exquisite means. Thornton Wilder (1982) pointed out that drama is sustained by a set of conventions, a convention that is a permitted fiction, a permitted lie (Jhu trans., 1982:128). In other words, traditional drama is undoubtedly full of such "Conventional", and the use of various symbols, techniques, and tricks all embody the aesthetic and cultural conventions of the Eastern cultural tradition. For example, in the martial arts play of classical puppetry, classical puppetry also has a variety of sets: a single fight in which a puppet practices, a double fight in which two puppets fight each other, and a multi-fight in which many fight one another. And then according to the use of weapons and divided into unarmed empty fists and weapon sparring. Performers in martial arts, let the puppet make a variety of offensive and defensive movements: attack, to be able to hit, winch (winch weapons), slash, stab, sweep; defense, to be able to stand, block, dodge, retreat, escape (Jhǎngjhōngcián kunbù dài sìshù wèibó wù guǎn, 2022).As shown in Figure 6.

[13]Simple sets and props used on the stage of opera, Chinese characters is cie mo(切末).

[14]The colors of the faces represent loyalty, treachery, goodness, and evil, as well as the character's personality traits (Ministry of Culture National Cultural Database, Taiwan, 2009).

[15]In traditional theatrical performances, certain characters make a short pose of stillness at the end of a scene or a dance sequence to show their mental state. Chinese characters is Liang Siang (亮相)

[16]It is one of the basic skills of body movements in traditional theater performing arts, in which the actor moves around the stage in a circular line in order to perform the change of location in the play. Chinese characters is Yuan Chang (圓場).

[17]It is one of the procedures in traditional drama performance. For example, it is a set of dance movements such as the helmet and armor girding before a martial general goes into battle. Chinese characters is Ciba (起霸).

Figure 6 *Martial Arts Action*
Source: *Dennis International (2000). Masked Photos, Episode 2. Taipei: Soft china.*

In terms of the traditional theater stage, the formal expression on the traditional theater stage is very much concerned with the use of rich-form symbols and techniques. In other words, traditional theater actors are required to have the basic skills of "hand, eye, body, technique, and steps ", it is required to have artistic symbols and techniques that include "singing, chanting, acting, and dancing" and are based on physical expression. It is even more demanding to express concrete contextual imagery in the form of stage symbols. However, on the one hand, the formal expression of traditional drama art certainly has its own formal rules and relatively independent aesthetic value, but the most important thing is to show people an image through specific formal expression, rather than a mere technical display(Shih,2015:159）。Therefore, the formal expression of the art of classical puppetry places a great deal of emphasis on the transmission of palm techniques, requiring the performer not to simply learn by analogy in life, but to learn to master a set of symbolic techniques of palm expression. It is through the use of some difficult skillful movements and even some stunts that classical puppetry expresses various special dramatic situations. In other words, the basic puppet manipulation gesture is to insert the palm of the hand into the puppet to hold up the puppet, palm forward, insert the index finger into the hollow head of the puppet, use the thumb to operate one hand of the puppet, use the middle finger, ring finger and little finger to operate the other hand of the puppet; then use the other hand to assist in operating the feet of the puppet, as shown in Figure 7 and Figure 8.

Basically, there are two types of puppet manipulation techniques in classical puppetry: literary and martial arts; the movements in literary opera are small, but they require delicate and sincere emotional movements in line with the character's spoken words, and it often takes time and experience to achieve a high level of performance. Martial arts plays are faster, more action, although it is not necessary to express emotions with the plot, the skills of martial arts and stunts also require a long time of hard practice and speculation in order to make admirable martial arts skills(Jhǎng Jhōng Cián Kun Bù Dài Sì Shù Wèi Bó Wù Guǎn, 2022).

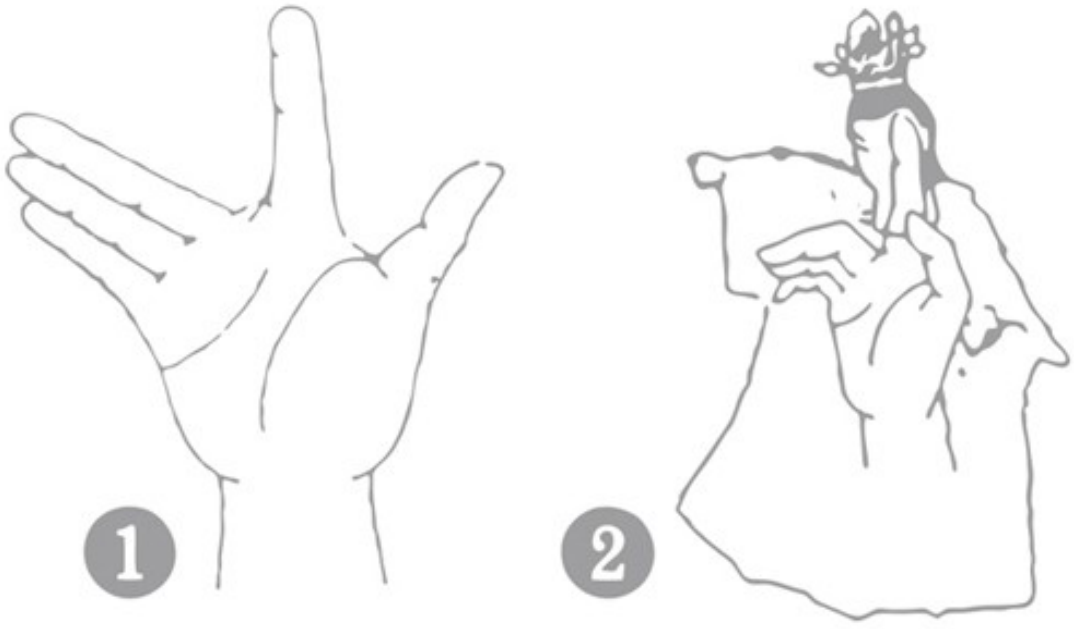

Figure 7 *Basic gestures for classical puppetry*
Source: Jhăng Jhōng Cián Kun Bù Dài Sì Shù Wèi Bó Wù Guăn (2022).Traditional Puppet.UpToDate,http://folkartist2.e-lib.nctu.edu.tw/collection/palm_drama/pd2/technology/InSide1_4.shtml

Basic Action One

Basic Action Two: Walking with the Forefinger and Middle Finger.

Basic Action Three: Walking with the Thumb Finger and Forefinger.

Figure 8 *Basic Movements of Classical Puppetry*
Source: Jhăng Jhōng Cián Kun Bù Dài Sì Shù Wèi Bó Wù Guăn (2022).Traditional Puppet.UpToDate,http://folkartist2.e-lib.nctu.edu.tw/collection/palm_drama/pd2/technology/InSide1_4.shtml

According to Shih (2015), the symbolic techniques of traditional dramatic performance must be reduced to a certain 'procedure' of dramatic performance. This "procedure" is on the one hand relative to "improvisation", that is, it is not arbitrary, but is embodied in a set of realistic, concrete definitions and norms. On the one hand, it is relative to "realism", that is, it is not a simple simulation of the action of life, not a realistic reproduction of a certain life scene, but an imaginative depiction of a situation (Shih, 2015:159).Therefore, the mastery and application of such a set of "procedures" requires a long period of rigorous training by actors and actresses, thus, for actors and actresses, it is necessary to have a good understanding of the corresponding role. According to the gender, character, age, and status…….of the characters played in the play, the artistic rules and performance procedures must be recognized, and there must be a deep inner experience of the specific role. It also requires adherence to tradition, diligent study and practice, as well as a willingness to express the concrete imagery of those living situations.

In summary, the art form of classical puppetry is not unidirectional and closed, and "always" is open to the audience and readers, is "flowing", changing, with infinite possibilities for meaning generation. Thus, its formal meaning can only exist in the aesthetic agreement with the audience and requires the extensive participation and recognition of the receiver. It is not only subject to the audience's interest, but also has its own constitutive rules; it has strict formal regulations and metrics, but also rich randomness and variability, with a certain degree of freedom in artistic expression, and at the same time, it points to a realistic meaning or the generation of meaningful rhythm.

Susan Langer's Theory of Dramatic Illusion

Philosophers fight to the death against the purely rational Kaiju with their discernment, so that illusion becomes a helpless illusion in which people misinterpret ideas that can never be known as knowable objects, whether they are truths, fallacies, or illusions that induce fallacies, they are only in judgment ……(Dèng trans.,2004:258)。The poet uses the profound phases of the moon as a metaphor for the great wheel of life, using the illusion as a mask to lead him to the path of change (Simon trans., 2006:3).The painter used subtle perspective to create false and realistic visual illusions. The vanishing point of the perspective method reproduces the rigid second dimension and gives a three-dimensional meaning to the vivid third dimension, so Leonardo Da Vinci could be generous with his praise, considering perspective as the reins and rudder of painting (Dài trans., 2003:44).As a result, "illusions", with their perverse distinctions imposed on various fields, have appeared in every corner and crevice of human thinking and footprints.

The goal of art is to gain insight and understanding of the nature of emotional life, and all understanding requires abstraction, yet the abstractions achieved by words and language are useless for understanding emotional life. Instead of conveying our own understanding of life and emotions, they distort and obscure them. Therefore, this understanding has to be carried out by means of symbols, without which the understanding of emotional life cannot be achieved (Téng trans., 2006:109). Therefore, Langer considers the primary function of symbols - that is, the significant function of formalizing experience and objectively presenting it through this form for observation, logical intuition, recognition, and understanding (Téng trans., 2006:147). The creation of symbols is not for the purpose of adapting to the environment, but more for the purpose of expressing inner needs. In particular, the world of classical puppetry is constructed and matched by the symbols of the puppets, and it can even be said that the puppets themselves are the symbols. Based on this, the theory of Langer's

dramatic illusion is used to illustrate the illusion, action, and plot of classical puppetry. The analysis is as follows:

- **Symbolic Markers of Dramatic Art: Illusions**

If the "virtual image" is a mapping of the real world in the mind of the artist, then the "illusion" is the author's dense emotion as a "virtual entity", making it a perceptual form to express human emotions. In the 21st century, modern art is moving away from the traditional path. On the one hand, modern art has abandoned reproduction and imitation; on the other hand, there has been an increase and emphasis on the expression of people's internal emotions. Therefore, in this context, the attention to the symbolic form of art is increasing day by day. E.Cassirer is based on the idea that man is a symbolic animal. The point, he speaks of symbols in terms of the whole pattern of human culture, arguing that all human cultural forms are symbols. Langer's inheritance of Cahill's theories Langer's theory is based on the inheritance of Cassier's theories, which he deepens to all artistic disciplines. Langer first considered art the most important problem is the problem of artistic creation, that is, the fact that all types of art create illusions.

The essence of art is the creation of human emotional symbols, and the process of creating artistic symbols is essentially a process of artistic abstraction, a process of artistic illusion. For the illusion, according to Langer, an illusion is an unreal image (virtual image), created by the artist, drawn from the actual and causal order, an imaginary entity that exists only for perception. The entity, which is presented in the artwork and appeals purely to it is the form of perception that is presented in the artwork and appeals purely to the human being. Each artist creates a unique experience completely different from other arts, and this special experience is actually a unique illusion, such as plastic art creating a purely illusory space, music creating a purely illusory time, dance creating an illusory force, etc. Therefore, in the area of dramatic arts, according to Langer (2002), "Illusion is a kind of illusory imagery, a purely intuitive object of real things out of their real context, a representation that extracts the actual material form and exists only for the intuition of man(Wú,2002:141). It is conceivable that "illusion" is not an objective object, nor is it the psychological activity of the artist in the process of artistic creation, but an illusion with the aesthetic value generated by the transformation of artistic media materials (LIóu, 2004:10).

According to Langer, "Drama is not literature; drama is a poetic art because it creates the essential illusion that all poetry has - an illusory history. Drama is not literature; literature creates an illusory past, drama creates an illusory future; the mode of literature is the mode of memory, while the mode of drama is the mode of destiny"(LIóu etal.trans., 1986:354). So from Langer's comparison of drama and literature, it is clear that drama is not literature mainly because they have different "illusions". In fact, once we ask about the "illusion" of art, we are entering the realm of art symbolism. In Langer's world of artistic symbols, she believes that the relationship between artistic symbols and artistic illusions is one and the same, that artistic illusions are the basis for the existence of artistic symbols, and that artistic symbols are the expression of artistic illusions. Therefore, before discussing the "illusion" of theater art, we must always keep in mind that "illusion" is not only the main basis for distinguishing theater from literature and theater from other arts, but also the symbolic mark and face of theater art. In other words, Illusion in theater art is an independent and complete system with infinite plasticity. Without "illusion", art is no different from natural objects, and thus loses its own character. Drama is essentially a symbol that expresses human emotional activities and life forms, and the artistic expression of drama is presented in the form of illusion.

In a nutshell, classical puppetry is a reflection of human life, reflecting its ends, means, gains and losses, ups and downs, and even death, so it has a structure of hallucinatory experience, creating the basic illusion of all poetry - an illusory history - and thus acquiring a unique way of imitating history. In contrast to the literature, classical puppetry presents a poetic illusion, an unfinished reality or "event" that expresses the transformation of the whole process of time and space, and even describes the survival of objects, the repetition of the rhythm of life, etc. The "event" of classical puppetry, is a kind of "event", on the other hand, is a direct and figurative human response that completes its imitation of life, which points to the future.

- **Abstraction path of theatrical illusion: action**

On the issue of "abstraction" in theater art, Langer (1983) states, "The artistic illusion is not false, not an improvement on nature, nor an escape from reality. It is an 'element' of art, and what is produced with this 'element' is an abstract, yet often unique and expressive form that gives a sense of beauty (Téng trans., 1983:28). In this way, artistic illusions are generated through artistic abstraction. The ultimate goal of artistic abstraction is to create an artistic symbol that is neither separate from the individual in reality, nor completely consistent with the individual in reality, but has a more universal meaning. Regarding the "abstract" form of drama, Langer (1986) also states that "the basic abstraction of drama is 'action', which this 'action' is born in the past, but points to the future, and has a crucial significance for what is to come. In drama, any illusion of physical or inner activity is collectively called 'action', and the overall structure composed of action is the illusory history presented in the form of dramatic action"(LIóu,Fù,Jhoutrans.,1986:335).Therefore, at a certain level, understanding the "action" in drama is also understanding the basic illusion of drama.

The so-called "action" is the "action" that is revived from the dormant script by the theatrical stage and by the performance, the "action" that encompasses any illusion of physical or inner activity. The "action" here is not only the action of the body, it is filled with a certain meaning, just as the form is filled with meaning, and is no longer just an element of "theatricality", but has the importance of establishing the essence of the play, becoming the play itself, just as the form becomes the art itself(Wú,2004:27). Thus, "action" is no longer just a means to drama, but the most basic abstract form of drama, which becomes the essence and life of drama. The drama begins and ends with the beginning of "action", and they coexist together.

In addition, with regard to the logical form that "action", the basic abstraction of drama, follows in dramatic art, Langer (1986) makes it clear that action, whether instinctive or deliberate, generally tends towards the future. As for drama, although it suggests past actions (situations), it is not intended to (describe) the present, as in narrative works, but rather to some more distant stage, where it is mainly about promises and consequences. Similarly, the characters play the role of mere agents, whether consciously or blindly, as creators of the future. The future that unfolds before our eyes gives importance to the actions that are shown at the beginning of the play, that is to say, to the motives that give rise to the dramatic action, of the situations in which it unfolds. And the creation of the future is the principle that unifies and organizes the series of stage movements"(LIóu etal. trans., 1986:335). For this reason, we can see that Langer is strongly opposed to the idea that the stage is always present, and that theatrical movement is produced in the continuous present moment. The "actions" in drama are meaningful and "purposeful", whether consciously or blindly, and they tend toward the future. Langer goes further: "Literature creates an illusory past, theater creates an illusory

future; the mode of literature is the mode of memory, the mode of theater is the mode of destiny (Llóu etc. trans., 1986:356).

Therefore, the most fundamental characteristic of "action" is its continuity, which is always in the "past - present - - future". --It always continues in the "past - present - future", revealing a complete history, which shows strong irreversibility and causality, which is destiny. In classical puppetry, the plot is a kind of illusory history, a deliberately composed "action" representation that always maintains the form of a tendency to the future until it is completed, "this persistent illusion of the future to come, this ever-increasing intensity of the situation before anything surprising appears the vivid manifestation of the situation before anything surprising appears is the 'form of suspense'. This is the human destiny that unfolds before us (Llóu etal. trans., 1986:359).

Any theater, not only very good theater, but also that which we can reluctantly recognize as theater rather than dance, open-air performance, or other non-dramatic 'theater art', creates this illusion of a visible future. It is the basic illusion of poetry, or illusory history that is characteristic of theater. Fate, the future, seems to be a pre-existing entity, an entity grounded in the present. Therefore, the "fate" created by the art of classical puppetry is an organic process - that is, it is about its own innate function, tendency, development, and maturation. The term "organic process" is originally a biological concept, such as generation, development, maturation, death, etc. are all biological terms, but once these words are introduced into the field of art, they lose their original literal meaning and are given a rich connotation of implied meaning.

- **Vitalization model of theatrical illusions: plot**

Based on biology's "life form" theory, Langer suggests that artworks should also have "life form" characteristics such as dynamism, rhythm, organicity and growth. According to Susan Lange, "The inner life form of the human being can be expressed in the form of art, and the result of this externalization is the creation of artworks. Art is the expression of the inner life of the human being in the form of sensual forms that can be heard, seen, and touched, i.e., emotional activity "(Llóu etal. trans., 1986:147).Drama, as a comprehensive art with "action" as the main expression, also has its own "life form" characteristics. In order to deepen the characteristics of "life form" such as "illusion", "abstraction", "action" and "fate" of drama "life form" characteristics of theater can be deepened.

Drama is usually divided into tragedy and comedy, as was the case with classical puppetry. "Plot" is the form of movement that sustains the living organism. Plot can be found in all signs of life, for example, the rhythmic beating of the heart illustrates the continuity of the body's functions. Thus, the "whole structure of life is united by plot activity, and this is the unity that characterizes life. If its main plot is strongly disturbed, or if this plot stops even for a few minutes, the whole organic body will disintegrate and life will end"(Jhou, 2015:67-73).Therefore, Langer points out that tragedy and comedy must be discussed in terms of "rhythm".

Based on this, Langer (1986) points out that the essence of "plot" is "the preparation of a new event by the ending of a previous event. Plots are the creation of new tensions at the moment when old ones are lifted. They do not need to be evenly timed at all, but the cause of their new turning point must be embedded at the end of its previous cycle. Based on this, Langer points out that the essence of "plot" is "the preparation of a new event by the ending of a previous event. Plots are the creation of new tensions at the moment when old ones are lifted. They do not need to be evenly timed at all, but the cause of their new turning point must be embedded at the end of its previous cycle (Llóu etc. trans., 1986:146). Therefore, the

rhythm is not only cyclical, but also a series of events or things that are continuous, a process of movement before and after with links of generation, development and end.

"Plot" in relation to drama, Langer (2015) states that "plot is the 'dominant form of the play; it arises from the poet's original 'allegorical ' concept and runs through the main parts of the work, the light or heavy style of the performance, the intensity of the noblest feelings and the most violent acts, the number of characters and the different degrees of character development. The action as a whole is a cumulative form, and because it consists of a plot treatment of its elements, it seems to grow out of its inception. This is the playwright's creation of an 'organic form'(Jhou, 2015:67-73).

In short, the "rhythm" in classical puppetry is mainly to maintain the "life form" of drama - the organic nature of drama. In the art of drama, "rhythm" is ultimately the rhythm of emotions, the typical manifestation of the rhythm of life. If everything in the drama is not for the expression of the characters and the complete process of their emotions, it loses its meaning of existence.

Discussion: The Aesthetics Sensibilities of Classical Puppetry Cross-Border Technology

In recent years, the cross-disciplinary combination of art and technology often raises the question of debating the nature of art, and artworks created through the medium and method of technology often fall into the discussion of who is the subject matter. The question of whether the artistry of technology or the artistry of technology is a battle of aesthetic perspectives. However, in today's world of increasingly frequent cultural exchanges, the aesthetic ability and artistic outlook of a nation's citizens increasingly reflect the cultural strength of a country. The flourishing of visual culture comes from the support of technological media, through which a large number of images establish their unique meanings and spread in the mode of symbols, and it is through the recognition and interpretation of symbols that people understand or construct the messages that images want to convey.

In classical puppetry, the puppet form is used as the symbol of expression, and each movement and gesture has its own intrinsic emotional connotation. The symbols of puppets not only include the regularity or logic of the symbol system such as language and words, but also the scope of each puppet action is wide and open, and the conceptual meaning of the reference is also diversified and free. The puppet symbols create a kind of illusionary world out of reality, and this illusionary world expresses the real psychic emotions, and it conveys the inner emotions in the form of puppets.

Classical puppetry is a cultural product, and the gestures of its puppets are a kind of cultural symbols, which attach great importance to the difference of "context", that is, the same puppet form gestures in different emotional expressions of works, presenting different relationships between signifier and signified, which are different through different contexts, therefore, it is also a kind of situational symbols or contextual symbols. The immutability of the puppet form symbols is based on people's body movements and gestures, while the mutability is substantially present in the relationship between the referent and the referent of the body symbols, making the puppet form symbols a unique non-speech-centered speech expression. The dynamics of signifier and signified are cyclical in nature, and they are two-sided dynamics. Context is the result of the interweaving of human emotions, cultural factors and social factors, and it is neither fixed nor undifferentiated, while the symbols of puppet forms must involve the differentiation of contextual factors. The aesthetic imagery of the

puppets form is a kind of "writing of the mind", while the expression of the classical art of Classical puppetry is a kind of "writing of the body", and the aesthetic imagery of the puppet form is continuously transformed and passed down in the collective national consciousness. It is both traditional and contemporary, a contemporary interpretation and aesthetic judgment of traditional culture. The traces etched by the writing of the mind cross the barriers of time and space, and variably influence the classical puppetry imagery in every time and space. Therefore, the writing of the classical puppetry is ambiguous and undefined, while the integrity of the writing of the pugilistic form lies in the plurality and diversity of interpretations. This multitude of interpretations may be linguistic, it may be literal, and more importantly, it is always an "imaginative" writing.

From the perspective of aesthetic perception, Aesthetics is essentially a theory of sensibility. The developments of the past century in particular have challenged the conceptual framework of aesthetics: the meaning of art, the conditions and characteristics of appreciation, and the scope and status of aesthetic values. Art and appreciation have been re-cast (Arnold, 2015:1-9).Arnold (2015) recognizes aesthetic value as an often hidden feature of all experience. Such a generalized aesthetic enables us to recognize the presence of a pervasive aesthetic aspect in every experience, whether uplifting or demeaning, exalting or brutal. It makes the constant expansion of the range of art and of aesthetic experience both plausible and comprehensible. He also noted that by sensibility perceptual awareness is developed, guided, and focused. It is more than simple sensation, more than sense perception. Perhaps one can consider it an educated sensation. It requires the perceptual knowledge and skills that we are continually enhancing in and through our encounters and activities. Aesthetic sensibility develops and uses this capacity at the deliberate center of conscious experience (Arnold, 2015:1-9).

Aesthetic sensitivity is the ability to see and appreciate beauty, as well as to judge art based on its aesthetic value. In the appreciation of classical puppetry, aesthetic perception requires intuitive perception of aesthetic objects and traditional drama works themselves. On the basis of aesthetic perception, aesthetic understanding is carried out, that is, understanding and thinking on the basis of intuitive feeling, grasping the meaning, significance and connotation of the work, such understanding includes the understanding of the artistic form and artistic techniques of the work, the understanding of the expressive content and expression of the theme of the work, as well as the understanding of the background and the spirit of the times, which requires full mobilization of thinking ability. For example, in the case of painting, one has to perceive what is painted on the artwork, whether it looks like or not, whether the colors are bright or gray, whether the lines are smooth or clumsy, whether the expression is brushwork or painting. In other words, the content of the painting, what it is meant to express, how it is expressed, whether the artistic means adopted are appropriate, and whether it can adequately express the theme. At the same time, through the picture of the work, we can think about the author's thoughts, whether it is a passionate ode or a bitter satire. Through the atmosphere of the picture, experience the mood of the picture, whether it is deep or bold, optimistic or sad. It is also possible to analyze the author's life, creative characteristics and the context of the time according to the existing knowledge structure. In short, it is to personally and calmly carry out the intuitive feeling.

Sensory experience is suffused with meaning and associations, often implicit or hidden. The multiple facets of life experience become strata that the traditional theatre often draw on and extend. From the start, sense experience was not isolated or channeled, and later appropriations of sensation as “subjective”, mechanical, or purely physiological are

aberrations rather than purifications. Sensibility, informed by sensory experience, is therefore not purely “subjective,” mental, or exclusively private but a characteristic of awareness by living humans in a context that is seamlessly natural, social, structural, and cultural (Arnold,2015:1-9).

Responses to art and beauty are also a key component to the definition of aesthetic sense, meaning that it is not just an analysis on art, but rather the reaction of the individual to the art. Aesthetics knowledge allows people to discover meaning in their everyday life, feel connected to a fundamental reality, experience themselves in transformation as aesthetic beings, and experience truth regarding the human condition. So human sensibility enters into every region of experience and a distinctively aesthetic mode is widely recognized. Since the theory of aesthetic sense requires identification and discrimination ,so Arnold(2015) proposed 8 theories of aesthetic perception, as shown in Figure 9, the eight aesthetic sensibilities theories are described as follows (Arnold,2015:5-6):

Perceptual acuteness*.* Sensibility involves sensory awareness that exhibits sharp, focused attention to all perceptual aspects of an aesthetic situation. This is the primary condition of aesthetic appreciation.

Perceptual discrimination. This recognizes the multi-sensory and synesthetic nuances in sensible experience, such as its subtle, shifting palette of tonalities, its multiple layers, and its textural qualities.

Focus. Aesthetic sensibility is not simply general perceptual sensitivity; it is centered. Attention may be on a particular object or it may be on a region of varying breadth. In addition, the sensible aspect of the focus may vary by emphasizing different sensory combinations and degrees of intensity.

Intensity. Perception may range in intensity from the barely conscious to fully acute awareness. The degree of intensity may be the closest correlate to its vividness and force.

Emotional sensitivity. The somatic reception and response to perceptual stimuli are an essential part of aesthetic sensibility. Reception that is mistakenly understood as subjective or mentalis tic does not recognize the essential, constitutive, affective contribution that the perceiver makes to the aesthetic situation as an embodied being who is at the same time conditioned by physical, historical, and cultural influences.

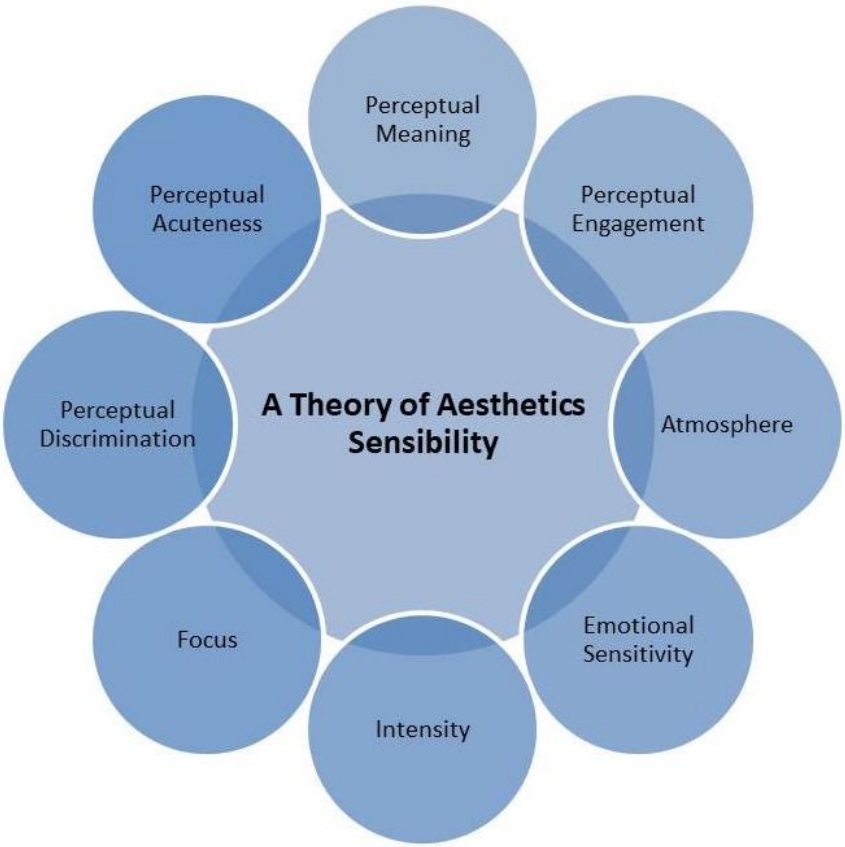

Figure 9 *A theory of Aesthetic Sensibility*
Source: Arnold B. (2015). Aesthetic Sensibility

Atmosphere. Every perceptual situation has a general quality that may elude clear identification. It is an ineffable but nonetheless distinctive tone or character of the field of experience: magical, tiresome, depressing, enhanced, exalted. Such words are only approximate and inadequate identifiers of what poets are best at evoking. Atmosphere is not apprehended by direct sensory perception but is rather apprehended as a general bodily awareness capable of degrees of intensity.

Perceptual engagement. The cornerstone of the perceiver's contribution lies in the liveliness of appreciative perception. Appreciation activates the perceptual possibilities of the situation. It is a unique contribution that each person makes through the distinctive capacities (physical, cognitive, and mnemonic) the perceiver activates in the occasion.

Perceptual meaning. Meaning comes last so as not to overshadow or blind the perceptual force that is the substance of aesthetic appreciation. Appreciation is not a cognitive act but often involves embodied meaning. Meanings that are bound up in perception, meanings that are experienced, do not replace perception but may reinforce and enhance it.

From the above 8 aesthetic sensibilities theories, Classical puppetry as an art object it is the product of some activity; it is something made. As an aesthetic object, it is the object as it works in perception. In the traditional art of classical puppetry, sensibility consists in a complex focused attention on every perceptual feature or aspect of the object, at how it interacts with other factors in the aesthetic (perceptual) field, and at its varying strength and stability. Considering the art object as an aesthetic object emphasizes its sensory qualities in their complexity and interrelationships. In other words, sensible appreciation lies in

apprehending how the object exhibits and works through its perceptual qualities. Thus, a process of engaging perceptually with the object, not regarding it distantly and dispassionately. Any judgment that has to arrive at rests on this perceptual foundation, enhanced by knowledge and past experience.

The artistic essence of Classical Puppetry is to reflect the current era, where human imagination and needs transcend the boundaries of technological media, and in fact the antagonistic relationship between art and science has disappeared. In fact, the antagonistic relationship between art and science has disappeared. According to Jhang (1999), "Both technology and art are created for human reasons, only in different forms, but the essence is the same"(Jhang,1999:80-81;Kuan, 2007:20-25)).However, the essence of the art of Classical Puppetry is to reflect the current era, where human imagination and needs transcend the boundaries of technological media.

Conclusion

The flourishing of visual culture comes from the support of technological media, through which a large number of images have established unique meanings and are transmitted in the form of symbols, and it is through the recognition and interpretation of symbols that people understand or construct the messages that images are intended to convey.

Although Susan Lange's theory of theatrical illusion plays a secondary role in her entire theoretical system of art symbolism, she has introduced the relevant concepts of art symbolism into the field of theatrical art and made a very in-depth and systematic interpretation of the nature of theatrical art, the forms of expression of theatrical art, as well as related issues such as tragic rhythm and dramatic rhythm, showing her innovative and pioneering theories of theatrical art.

A complete work of art should contain at least two participating subjects - the creator and the viewer. Their joint involvement makes the work of art become a fusion of different subjects' emotional interactions under the role of misplaced symbolic hierarchy. The true "transformation" of the art symbol into an artistic illusion is most directly present in the aesthetic process of the viewer. The artist's process of creating artistic symbols makes the work of art a physical projection of a great universal human emotional power, but the discovery of the meaning of the work of art is an infinite and never-ending process because it has many possibilities to meet with viewers of different times, different backgrounds, and different senses of experience. There are many possibilities to meet viewers of different times, backgrounds, and experiences, just as "a work of art, whose form is completed ..... In spite of this, it is at the same time open..... Each viewing of the work is an interpretation, a reinterpretation because each time it is viewed, it is regenerated with a particular outlook". It is this regenerative power, projected in the eyes of millions of viewers, that witnesses the gorgeous transformation from symbol to illusion.

The aesthetic perception arises from the interaction between the aesthetic subject and the aesthetic object, but the aesthetic object does not only refer to the materialized object projected by the artist's emotion, only when it meets the viewer and intervenes in the real two-way interaction between the subject and the object can it be transformed from a physical reality into an aesthetic object; at the same time, the viewer's observation of the aesthetic object also requires the aesthetic subject to enter into a certain aesthetic state.

Therefore, when classical puppetry crosses the border of technology, the multifaceted presentation of technology makes the traditional drama show its ever-changing appeal. However, from the perspective of museum curatorial thinking, the literary genre of theatre

creates "illusory history", which is in essence "a reflection of human life - ends, means, gains and losses, ups and downs, and even death". The action in the drama ultimately refers to an unreal history, because it is always in a state of happening and yet passing away. The present action contains the past and tends to the future. In the flow of past-present-future, history presents an irreversible pattern of destiny, because in drama, the future is always strongly anticipated, and people will speculate on the possibility of the direction of the drama based on their real-life experience. This strong expectation, together with the suggestive effect of all the actions and plots, constitutes the form of suspense in the drama. The crossover technology of classical puppetry should guide the audience back to the depth of meaning represented by the artistic symbols of traditional drama and lead them to think about the close connection with themselves from the aesthetic sensibility symbols of drama.

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Examining ballet students' experience of creation and use of ePortfolio for learning

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PREGLEDNI RAD/ REVIEW ARTICLE

Abstract

Given the educational acceptance of ePortfolios as a learning tool yet its infrequent implementation in ballet education settings, this study addresses this gap and extends the research on the use of e-Portfolio and iPad devices in a primary state-run ballet school in Croatia. The rationale behind this technology-enhanced learning (TEL) initiative was to improve the 'educational' experience of primary-level ballet study in contrast to students' at present mostly training-based education. Earlier works about the benefits and challenges of ePortfolio and mobile learning in education were explored, followed by a description of my own efforts to create and implement an integrated environment where dance, technology, multimedia content and pedagogy merge to offer new learning possibilities for young ballet students. The study utilised Technology Acceptance Model (TAM) as the framework for assessing the implementation. Drawing on qualitative evidence including a focus group and two in-depth interviews, the findings contribute to the existing technology adoption and acceptance literature. It is hoped that the findings will assist educators to understand implementation challenges, the educational benefits of e-Portfolio in primary education, and the critical factors leading to effective and efficient adoption of e-Portfolio.

Key words: e-Portfolio; iPad; Dance; Technology Acceptance Model; Technology-enhanced learning

Introduction

In many countries, including Croatia, the government has recognised the relevance and educational benefits of technology-enhanced learning (TEL) and regulates its adoption into teaching practice through various initiatives. In 2010, the Croatian National Curriculum Framework listed digital competence among the eight key competences for lifelong learning and the status of information and communication technology (ICT) was changed into an interdisciplinary theme (MSES, 2010). Yet, the use of technology is mentioned only in a few teaching plans for certain subjects and not used at all in Croatian public ballet schools.

In line with national objectives and acting upon the ITC policy documents recommendations (MSES, 2010), this study explores a pilot TEL scenario that implements once-a-week iPad Lab sessions into primary ballet curriculum for creation of students' personal e-Portfolio on 1:1 iPad devices before its adoption across the whole school. The School for Classical Ballet and Contemporary Dance in Rijeka, Croatia, is the only state-run primary ballet school in the city; it operates as a part of the Primary School Vezica - the first

iSchool in the country that has implemented iPads in all grades and every subject. Vezica has access to a vast range of technologies including computers, projectors, whiteboards, and an iPad learning lab with 25 iPads accessible to all students at all times. With this technology at hand and following Vezica's example, I started identifying ways in which ICT can be used in dance to extend the walls of the ballet school and make a positive effect on what, when, and how is being learned.

While the main goal of my initiative was to satisfy the government's demand for TEL by enabling an effective use of technologies in the ballet department, my secondary and longer term goal was to improve the educational experience of primary-level ballet study in contrast to, at present, mostly training-based ballet study. The state-mandated curriculum, regulated by the *National Plan and Programme for Primary Ballet Education* (MZOS, 2006), is followed at the school; it focuses on creating job-ready professionals and emphasises technique and practice to fulfil a narrow set of vocational requirements. According to many dance educators (Stinson, 2001; McCutchen, 2006), such a product- and skill-oriented, professional model of ballet education is something that is lacking the benefits of a contrasting child-centred, *educational* model which emphasises the development of the whole-person by expanding upon functional literacy in dance bringing the knowledge of dance in relation to history, culture, heritage, other content areas, ideas, and life-long learning for an optimised dance education. Taking this into account, I hoped that implementing technology might help me shift from this very narrow teaching of the art form and provide my students with the opportunities for development of competences beyond practical subject content, and learning that should be valuable to them both at this moment and in their future.

It has been suggested in the literature that the successful implementation of technology in educational settings rests on positive student attitudes toward computer (Lawton & Gerschner, 1982) as well as the perceived usefulness of a task (Kaur, 2011). However, relatively little research has examined e-Portfolio development from the student perspective (Bowers, 2005; Stansberry & Kymes, 2007). By undertaking the literature review on this topic, I found that no study exists that documents student views about perceived ease of use, attitude toward use, and perceived usefulness of iPad devices for creation of e-Portfolios in a ballet school setting, nor a research of advantages and limitations of e-Portfolio as an educational tool in this particular context. Thus, besides meeting the National Curriculum expectations, another aim of this study was to address these gaps. It is hoped that understanding ballet students' perceptions of the e-Portfolio development can lead to improvements before its school-wide implementation, further the programme's mission, and ultimately benefit all stakeholders.

A pilot 3rd grade class (students aged 12-13) participated in this study to understand whether the e-Portfolio development truly holds value and is perceived as such by the students. Another goal was to identify what issues still needed to be addressed before implementing a school-wide e-portfolio platform. My other focus was on deepening understanding of ballet students' attitude toward use, perceived ease of use, and usefulness of iPad devices for creating e-portfolio. The following research questions guided this study:

RQ1: What are primary ballet students' perceptions of the advantages and disadvantages of the e-Portfolio?

RQ 2: What are the attitudes of ballet students toward the use of iPad devices for creation of e-Portfolio?

RQ 2.1. How do ballet students perceive the easiness of iPad usage?

RQ2.2. How do ballet students perceive the usefulness of iPad?

RQ2.3. How do ballet students perceive the challenges in using iPad?

Literature Review

In order to identify guidelines in regards to the planning and creation of e-Portfolios and areas for future research and development, as well as to explore the evidential base concerning mobile learning and the use of iPads in education, I searched the published reports using the Internet and Lancaster University Library's *OneSearch* academic engine. Most of the published studies were concerned with e-Portfolio integration in higher education (HE) learning context while relatively few studies explored e-Portfolio implementation in primary education (see for example Theodosiadou, & Konstantinidis, 2015; Hertzog & Klein, 2005; Hall & Hewitt-Gervais, 2000; Wang, Kedem, & Hertzog, 2004). Furthermore, I have not come across of a research from ballet/dance education sector that explored the integration of e-Portfolios and iPad devices into this particular context. Therefore, e-Portfolio and mobile learning scholarship is examined within the context of the general education curriculum and learning in HE.

e-Portfolio

Although there is no generally agreed upon definition of e-Portfolio, JISC (2008) is working on an emerging consensus of the term that encompasses both product and process:

> An e-portfolio is the product, created by the learner, a collection of digital artefacts articulating experiences, achievements and learning. Behind any product, or presentation, lie rich and complex processes of planning, synthesising, sharing, discussing, reflecting, giving, receiving and responding to feedback. These processes – referred to here as 'e-portfolio-based learning' – are the focus of increasing attention, since the process of learning can be as important as the end product (p.6).

Goals of e-Portfolio differ according to grade level, however, the literature confirms that e-Portfolio can be an effective tool for both instruction and assessment of pre-K to postdoctoral educational achievement (Schallhart & Wieden-Bischof, 2010). Moreover, recent studies validate e-Portfolio as a means of encouraging a sense of personal identity (Ward & Grant, 2007), a platform which has the potential to help students develop ICT competence (Wall et al., 2006) and many other skills that will support students' independent

lifelong learning (Chau & Cheng, 2010; Hartnell-Young et al., 2007; Joyes, Gray & Hartnell-Young, 2010). Concerning the challenges involved in the daily use of e-Portfolios in the classroom, there is the argument from both teachers and students that building an e-Portfolio can be time-consuming (Ntuli et al., 2009; Ocak & Ulu, 2009) and discouraging for the beginner users who lack the relevant digital skills (Rowley, 2016). In addition, technical issues such as connectivity and network infrastructure, authentication and security, accessibility, and technical standards, are widely examined and suggestions for measures are made (Becta, 2006; Doig et al., 2006; Irvine & Barlow, 1998; Jarrott & Gambrel, 2011). Lastly, perhaps the greatest challenge in launching and sustaining a successful e-Portfolio lies in how to negotiate the dilemma between compliance and creativity – between uniformity and uniqueness (Emerson, 2015). Nevertheless, it has repeatedly been suggested that the advantages of e-Portfolio creation outweigh its disadvantages in so far as it gives rise to a significant paradigm shift in instruction, student assessment, and student self-formation (Emerson, 2015).

Mobile learning and iPads

Mobile learning (ML) is one of the fastest growing area of ICT in education (Pegrum, Oakley, & Faulkner, 2013). It represents learning mediated through handheld devices in order to obtain learning materials and to support learning activities in a flexible way - anytime and anywhere (Reychav and Wu, 2015). These devices include media players such as iPods, smartphones, personal digital assistants, and tablets such as iPads (Pegrum et al., 2013). According to Nassoura (2012), there are many advantages of using ML in the field of education: it is easy to accommodate several mobile devices in a classroom; they are lighter/easier to handle than laptops or bags full of textbooks; they provide functionalities such as sharing assignments, e-mail, video-conferencing, and browsing the internet, cut/copy/paste text; interaction is available anytime/anywhere, students can pass the device around a group, beam the work to each other using the infrared function/Bluetooth, send/receive SMS/MMS; handwrite using the stylus pen. As such, mobile technologies provide new potential for diverse learning contexts and act as an impetus for facilitating constructivist learning and teaching (Melhuish & Falloon, 2010). They also support students' knowledge construction when the use of technology changes from its traditional roles of technology-as-teacher to technology-as-partner in the learning process (Jonassen, 2000).

The increased adoption of handheld devices in schools in the United Kingdom (NAACE, 2012) and around the world (Quillan, 2011; Henderson & Yeow, 2012; Saenz, 2011) is evidenced in the international research literature. Available literature points to improved teaching practices (Chou, Block, and Jesness, 2012), student achievement, motivation and engagement, collaboration, productivity, and digital literacy when using iPads and other tablet devices in the classroom (Clements & Sarama, 2003; Naismith et al., 2004; Ng & Nicholas, 2008). Tablets promote meaningful learning experiences (Twining et al., 2005) and are found to be useful for utilising and creating content in a collaborative, interactive way (Hutchison et al., 2012) and for student-centered activities (McCombs and Liu 2011; Ostashewski & Reid, 2010).

Much effort has been invested to investigate students' perceptions regarding the beneficial effect of tablets on learning (Al-Fahad, 2009; Diemer et al., 2013; Owston, York & Murtha, 2013; Rossing et al., 2012). Reporting the results from research conducted in

Flanders, Montrieux et al. (2014) argue that both students and teachers find tablets useful and user-friendly. In another study, students reported that mobile devices allow them to adapt course content to fit their learning style and pace, arguing that the visual and tactile learning opportunities presented by tablets made the learning experience more hands-on (Rossing et. al, 2012).

Prior research also reports on barriers to using tablets for learning. For example, in the study by Soffer and Yaron (2017), technical aspects (54%), pedagogy (22%), social aspects (11%) and health concerns (13%), were the aspects of using tablets students thought need improvement. Another disadvantage of tablets is that they are less user-friendly for work on large scale projects or papers (Schnackenberg, 2013). Studies have also shown that other drawbacks of tablets include difficulty in typing on a virtual keyboard and in writing or drawing with one's finger-tip (Weider, 2011). However, the Apple website (Apple, 2016) and Mang and Wardley (2012) show that physical keyboards and stylus pens are now available for many kinds of tablets, thus solving this problem. Thus, it can be concluded that despite the disadvantages, use of tablet computer is high in the classrooms due to its perceived value and benefits, such as those reported in the overview of studies above.

Theoretical Framework

Different models have been used as a theoretical underpinning to understanding of technology acceptance and use in education. Among them, the technology acceptance model (TAM) by Davis (1989) emerged as the most widely employed framework in education (El-Gayar et al., 2011; Kiliç, 2014; Ortaçtepe, 2016; Teo, 2012) and varying technological and organizational contexts (Subramanian, 1994). TAM allows the acceptance and adoption of new technologies to be assessed, resting on a belief and evidence that perceived usefulness of technology could positively influence three constructs: perceived satisfaction, use, and students' benefits.

In the context of education, published studies used TAM to explore students' use of e-learning (Al-Adwan, Al-Adwan & Smedley, 2013), a specific software (Escobar-Rodriguez & Monge-Lozano, 2012), web-based learning (Landry et al., 2006; Selim, 2003), and ePortfolio (Shroff, Deneen & Ng, 2011; Ng et al., 2013). A number of research studies (Davis, 1986; Mathieson, 1991; Park, 2009) proved TAM to be critical in understanding users' acceptance of mobile learning. TAM thereby seemed to be an appropriate theoretical framework in the present pilot level study for the development of data collection instruments as well as a tool to explain ballet students' acceptance of e-Portfolio and iPad devices.

Methodology

In order to examine the specific TEL initiative, this study relied on a qualitative spectrum of research methods. Highly qualitative and field-based (Mills, 2007) action research, underpinned by pragmatism ontologies and epistemologies (Cohen, Manion, & Morrison, 2011), was chosen as an appropriate methodology. Action research provides an opportunity to pursue both change – action, and understanding - research (Dick, 2000; Carr & Kemmis, 1990). As such, it allowed me to explore students' attitudes towards the e-portfolio task and iPad devices for its development while implementing practical change in

teaching methods and curriculum. According to Johnston (2005), “taking action is intended to create change for the better and the study is intended to find out if it does” (p.65).

Context and participants

The research was undertaken in a primary state-run ballet school in Croatia. Nine ballet students (7 females and 2 male) from the class year 3 (12-13 years of age) participated in the study. At the beginning of the second school semester, once-a-week 60-minute iPad Lab sessions were implemented into the curriculum, in addition to what they normally study, over the four-month period. Firstly, I introduced *Evernote* as an e-Portfolio platform and explained the requirements for the e-Portfolio project (see APPENDIX A). I chose to use *Evernote* primarily because of its reported ease of use, because it was free, and we could get started right away. Additionally, *Evernote* Free version is able to store data locally and in a cloud-based manner and could be used on both Windows and Mac platforms. Since I provided students with an *Evernote* e-Potrfolio manual, training was minimal. Nevertheless, help was available to all the students who found certain *Evernote* features non-intuitive.

Data sources

Data were collected in two stages. Firstly, all 9 ballet students attended a focus group (FG) discussion. Subsequently, two students (a boy and a girl) were interviewed. Questions for the interview and FG were developed after consultation with available literature and can be found in the Appendix B. Both FG meeting and interviews were audio-taped and transcribed.

The FG discussion was useful for collecting general ideas, as well as for generating relevant themes (Stewart & Shamdasani, 2014). The whole-class discussion was viewed as a familiar and favourable environment for my students since young people are essentially social and spend much of their lives in groups. In a 60-min FG meeting, the discussion amongst students was free-flowing. The use of semi-structured questions was advantageous as it secured the acquisition of information relating to the research questions while being open to any data of interest emerging from the discussion.

The second stage of data collection included two in-depth face-to-face interviews which lasted about 30 min each. As much as the FG was useful at cataloguing the range of students’ experiences, individual interviews contributed to a detailing of these experiences (Moezzi, 2007). Asking open-ended questions was valuable for asking clarifications and collecting supplementary information (Frankfort-Nachmias and Nachmias, 1996).

Validity and Reliability

Koshy (2005) makes a useful distinction between validity, which he defines as “the accuracy of what is collected and used as evidence”, and reliability, “a consideration of whether, if the measure is repeated, one would obtain the same result” (p.105). According to Hopkins (2002), in general, most action researchers and those who use qualitative methods are concerned with validity rather than reliability, in so far as their focus is a particular case

rather than a sample and the generalisability of findings. I argue, therefore, that the reproducibility of answers that will be given isn't the point in this qualitative study. Nevertheless, respondent validation, which is allowing participants to read through the data, provided me with a method of checking for inconsistencies, challenge my assumptions, and an opportunity to re-analyse the data (Anderson, 2010). In addition to checking my final results with my students, to improve my validity, I was using more than one data collection technique.

Ethical Concerns

By adhering to British Educational Research Association's code (BERA, 2018) and Croatian Act on Personal Data Protection (2003) regarding the informed consent, confidentiality and secure data storage, this research was ethically sound. Furthermore, I sought guidance from such documents as *Involving Young People in Research Projects* (France, 2000) and *Including Children in Social Research* (Harker, 2002). Prior to the commencement of the study, parents received a letter asking permission for the involvement of their child containing an outline of the project, reason for the research, and how the results will be used. I also acknowledged the right of students to withdraw from this project at any stage should they wish to do so. Furthermore, both students and parents were informed that the identities of the students participating in the research are going to be anonymous, and that consent forms and audio-recordings from the interviews and focus group will be kept confidential.

Findings

The key findings from this study are presented below using the thematic categories developed from repeating ideas in the transcripts. When developing a category, I was searching for repetitions, similarities and differences in data relevant to this research. Within each of the key theme, a number of sub-themes were identified (see APPENDIX C); thus, a brief summary of each key finding begins with a bulleted list of the themes and related sub-themes.

Findings related to the perceptions of e-portfolio

Theme #1: Documenting progress

- Synthesis of experiences
- Showing growth over time

During the FG discussion, all pupils but one were positive about the e-portfolio use and expressed the wish to continue using it. When asked in what ways is the creation of an e-portfolio useful, students concluded that e-portfolio was useful as a synthesis/record of their progress and achievements. One student called the e-portfolio "an evidence of my learning", while another described it as "a repository for my work throughout the years". Both students that participated in the interview also felt that e-portfolio task was interesting and beneficial to them highlighting that Evernote platform offered easy access.

Theme #2: Formative assessment of learning

- e-portfolio should not be graded
- e-portfolios “tell stories of accomplishments”
- e-portfolio facilitates future planning

Overall, student feedback suggested that portfolios are not really assessments but that they “tell stories” (Mia). One student was particularly satisfied that at the end of the academic year her e-portfolio will not be graded. Another student described her e-portfolio as a revision aid for the accomplishments, which in turn motivated her to do more work towards completing her learning journey; she was also against the use of e-portfolios in the ballet for the purpose of assessment.

Theme #3: Autonomous learning and shift in ownership of learning

- Strengthening learning motivation and engagement in learning
- Editorship
- Choice
- Pride

The students discussed how continuous feedback motivated them to keep working. Indeed, throughout the four-month period, the pupils showed constant interest and active engagement in working on their e-Portfolios. Students were allowed a great deal of freedom in the e-Portfolio format and content of entries, that, as they concluded, promoted a shift in ownership of learning. Now students can take an active role in examining where they have been, where they are, and where they want to go next; consequently, they felt proud of their learning-journey record which, in turn, had a positive impact on students’ self-esteem.

Theme #4: Communication

- Real-time conversation
- Brainstorming together
- Immediate feedback
- Feedback as basis for reflection and helping students learn

According to most of the students, e-portfolio serves as a vehicle for communication, providing ongoing discussion and exchanges of information among students involved in the task. One student said: “Since there is always an opportunity available for the real-time discussion, everybody is always sending messages. I liked that much.” There was, however, mixed opinion about communicating through Evernote Work Chat; some students reported that they preferred communicating in person as opposed to communicating using chat, while others said that chat is “fun to use”. One student noted: “You can share individual notes and set permission levels for participants in a chat so that one can view, edit and invite other users; that was useful when we worked on the Glossary of Ballet”. Those students who did

post questions regularly to the chat said that they were better able to complete a specific part of the e-portfolio assignment since they received answer to questions and got help.

“I can take some time to look at what other people have already said and then think my ideas through again.” (Daria)

Students appreciated getting immediate solutions to problems:

“Sometimes I post questions about e-portfolio task in the Chat area, and you (teacher) usually respond within minutes. It’s a good thing that we have chat, so we can solve lots of problems immediately.” (Ana)

“You or another student respond really quickly; we never have to wait long (Barbara)”.

The students also discussed how continuous feedback motivated them to keep working and helped them learn. According to Flora, “Within the e-portfolio development process, we were supposed to provide constructive feedback to each other. This was helpful to express an opinion, seek clarification and learn from each-other.”

Theme #5: Collaboration

- Problems are more easily solved
- Team-work helps us learn and get more ideas
- Fostering better teacher-student interaction and relationship

A few students reported that chat area enables them to pose questions and easily solve problems. Particularly, students appreciated that all group-mates were involved in the processes of collecting items for the e-portfolio, selecting and categorising them, recording related reflections and supporting each other when needed. This signals a move toward use of technology to encourage social learning processes. One student noted, “When we all discuss something together, we can brainstorm as a group and get even more ideas than we could alone.” In addition, e-portfolio task also allowed students greater flexibility in terms of communicating and collaborating with the teacher, resulting in a reduced distance between the teacher and students. Mia said:

“I have noticed that you (our teacher) use a lot of colloquial speech while chatting; talking with you feels just like talking to a classmate; I feel like we are speaking the same language”.

Theme #6: Reflection

- Self-reflection
- Identifying strengths and weaknesses

The students’ reflection process was revealed throughout the meaningful descriptions and uncovered feelings. When asked whether the use of e-portfolio has impacted their skills in self-reflection, most of the students responded affirmatively. During the interview, Ana spoke of the value to her of being able to look back and see her progress documented within

portfolio. Another student noted, “We were supposed to record our thoughts and reflections as part of the review/reflection process. It seems useful having done something, to spend time on review what I have done, then to revise my original plan or create a new.” The process of reflection, though completely new to students, became gradually visible in most e-portfolios.

Theme #7: Widened context of learning

- Content diversity
- Access to learning opportunities in addition to what they normally study

Content diversity was another student recognised advantage: “In normal classroom sometimes we discuss the stuff in the book, but in iPad class we share our own thoughts about what we learned, video clips of dance elements; we document our personal progress and share our feelings; we created together a ballet glossary containing definitions, images, and videos to explain and demonstrate ballet terminology” (Nick). Students found that in the process of building e-portfolio, learning was widened to include both learning through discovery, and learning from the application. They valued having an access to learning opportunities in addition to what they normally study (where the learner generates his/her own learning paths) and the ability to apply what they have learned to new situations.

Theme #8: Visibility of e-portfolio

Some of the students claimed that they appreciated that their e-portfolio was private. On the other hand, four students said that they would allow anyone to see their work. One student noted: “Our work can be shared even on social media such as Facebook and also be sent by email or through a link, so we get to decide to whom and for what purposes we wish to share our notebooks. That is really great”.

Theme #9: Transferable and digital skills development

- Confidence in searching and processing
- Working more quickly
- Progress in writing

When I asked students what they could do with technology as a result of the iPad Lab sessions, Nick mentioned an array of different operations he used to create his e-Portfolio. For Nick, the development of digital skills was a central component of what he acquired from the sessions. Maria also listed a set of digital skills she developed: "I can type faster, search the Web, find pictures; I can record a video, and after that I can put text, images, and video all together and make it into a note or make a story of my education." It was clear that the pupils made significant progress in ICT and writing skills. At the beginning, students usually wrote uncompleted sentences. For example, under the note: “Goals for the year”, many pupils wrote a sentence in the form “get good marks” or “to be better at pointe work”. As e-Portfolio sessions became more familiar, and since the students were assisted by the prompting questions, they showed improvement in articulating detailed and carefully structured sentences.

Theme #10: Negative attitudes towards e-portfolio and perceived challenges

- Real-time conversation - messages coming in from all students at the same time
- E-portfolio is not public
- Technical problems related to software

The FG discussion brought to the surface the issue of real-time conversation during creating their e-portfolio when messages are coming in from all students at the same time. A student pondered, ”When we are using chat, would it be possible to have a sort of a “raise your hand” feature to stop us from answering all at once when we formally discuss issues?” Added to that, another student expressed her disapproval of chat function saying: ”I prefer talking in person rather than communicating through a chat”. Another limitation of choosing Evernote software was that students were not able to have a global audience for their portfolio on the Internet, its features, however, make it possible for students to reach only chosen audience for their work.

Theme #11: Student’s Suggestions

- Personalisation
- Integrating e-portfolios throughout the ballet education

A student noted: “The look is really monotonous. An e-Portfolio screen design should always be updated or allow the user to set preferences and upload pictures on to the “Welcome” screen; also, getting the emoticons would be lots of fun.” The students further suggested integrating e-Portfolio throughout their ballet education rather than during the final stages of their schooling. They have also expressed a wish to create an e-Portfolio for a group of ballet students/whole class, and considered the idea of creating a school e-portfolio where all pupils will contribute to a comprehensive presentation of the school.

Findings related to the perceptions of iPad device

Drawing upon the TAM, I explored which factors influence students’ acceptance and use of iPads for creating e-Portfolio. One of the faced challenges was that I did not have much basis upon which to determine what would constitute contextualized TAM measures. Although different researchers may differently interpret what is useful about iPad for e-Portfolio creation, the key elements from TAM were conceptualised as follows: perceived usefulness (PU) was defined as iPad use leading to enhancement in e-Portfolio creation - the iPad might be useful for making the task easier and more satisfying, leading to gains in e-Portfolio building *process* (e.g., fewer steps) or enhanced task *outcomes* (e.g., faster specific assignment completion, more creative, appealing e-Portfolio), while increasing efficiency and improving quality of student learning. Perceived ease of use (PEOU) was defined as the lack of physical or mental effort or simply as ease-of-use. Each construct was assessed with four or five items during the FG and interviews.

Ease of Use

Students declared that it is easy to learn how to use iPad and that now they know how to use it. All of the students agreed that their engagement with iPad was overwhelmingly comforting and that knowing how to produce multimodal media on iPad would help them in the future: "We are getting to the future where you tell the computer what to do, and my comfort with manipulating the iPad was preparing me for a high-tech future" (Mia).

Usefulness

When asked "Do you find the iPad useful for creating e-portfolio?" most students said "yes". It is interesting that many think that their interest in e-portfolio development increased with the use of tablets. Ballet students believe that iPad device is "fun to use", that it contributed to the creation of e-portfolio, as well as helped them to complete a task faster. A number of students stated that they look forward to using the iPad since "you can do so many things with the iPad…take photos or videos for my e-portfolio" (Daria).

Other iPad attributes

• transforming the nature of the relationships between students, and students and the teacher

• portability

• mobile devices bring people closer together

Given that students are generally enthusiastic about their use of iPad, there are arguably many potential benefits for ballet students. These benefits range from pedagogical and instructional issues between teachers and students to transforming the nature of the relationships between students, and students and the teacher. The portability of iPad devices provided the students with an ability to move around the classroom without interruption. Students also stated that mobile devices bring people closer together.

Challenges

• small screen size

• technical issues

• Internet and iPad as a distraction

One student identified barrier is that small screen size is a challenge for using iPad devices for e-portfolio task. Referring to the other technical issues, students listed difficulties uploading videos and copying text on iPad. Finally, with iPad use, students admitted that they were distracted at times; they took the liberty of viewing videos that were not related to the assigned work. A student commented: "Sometimes I played with aesthetic features too much, and wasted a lot of time selecting different colours for the notebook".

Discussion of findings

What are the students' perceptions of the advantages and disadvantages of e-portfolio?

Students claimed that “e-portfolio represents an attempt to show the learning process” and concluded that they would continue using e-portfolio for the purpose of supervising the growth of their skills and knowledge acquired in time spent in the ballet school. This finding is similar to findings reported by Siegle (2002), who said that “maintaining a digital portfolio helps keep track of a student's growth over time and can provide an invaluable snapshot of a student's current skills, as well as provide an opportunity for the student to reflect on his or her growth as a learner" (p. 60).

Although the pedagogic approach to e-portfolio and its purpose is routinely privileged over having an audience for it, the issue of e-portfolio visibility is important to students. Students noted that sharing their work with friends was a good experience, but felt embarrassed to show their e-portfolio to their family or strangers. They said they appreciated sharing their e-portfolio with friends as they can see each other’s work and improve on their work. Similar views were recorded in a study by Hussein (2009), where students were willing to share their e-portfolio with friends (79.3%), but they were most unwilling to show it to their family members or strangers (27.5%). Thus, the choice of a platform is crucial for allowing students to determine who is able to access the e-portfolio.

Assessment was another issue. It has already been noted (Attwell, 2009) that grading e-portfolios may be a barrier to the development of e-portfolios. That concern is echoed by Barret and Carney (2005) who asked: “In the name of assessment, are we losing a powerful tool to support deep learning? Are we losing the ‘stories’ in e-portfolios in favour of a skills checklist?” That is why it can be argued that, rather than grading it, the value of an e-portfolio is in its power to become a vehicle for learning and ongoing communication over multiple points in time.

Cultivating collaboration, dialogue, and feedback was emphasised by students. Timely teacher and peer feedback promoted learning and increased students’ motivation and active engagement. This finding is in accordance with relevant research by Theodosiadou & Konstantinidis (2015). Similarly, Herbert (2001) claimed that portfolios allow students to become engaged in their own learning process. The usefulness of portfolios, she suggested, extends beyond simply being a tool to evaluate a student's work. The overall positive picture about peer/teacher feedback during e-portfolio development, shows that students have considerable benefits from many e-portfolio reviewers. As noted by Ana, “In regular classes, I usually have to answer right away in front of a big group of people, which makes me very anxious. I like to use chat as a place to express myself when I am ready.” Feedback was a foundation for identifying strengths and weaknesses in student’s work. This view is supported by Attwell (2009), who argues that peer group feedback probably forms the main basis for reflection.

Students noted that e-Portfolio development promotes their self-reflection and self-evaluation. This is an often-cited strength of portfolio-based learning (Hall & Hewitt-Gervais, 2000; Gilman & Hassett, 1995; Gilman & McDermott, 1994; Hebert, 1992). According to

Pallister (2007), “e-portfolio with reflective assessment supports students’ goals for learning, works in progress, peer and instructor feedback, and reflections on the work and process. It also promotes continuous improvement for both students and teachers, and clarifies the relationship between course learning and lifelong career development”. This finding is in agreement with other studies such as the study by Stansberry and Kymes (2007) who assert that the appeal of e-Portfolios "rests on the twofold strategy of reflection, both in the selection of artefacts and development of the portfolio " (p.488). Students were able to reflect deeper in their writings as the course progressed. Although some students felt that the e-Portfolio development entailed “a lot of work”, many of them found it meaningful to them, what is evidenced by their suggestions for the use of portfolio over the entire ballet schooling period. Parker, Ndoye & Ritzhaupt (2012) also argue that e-Portfolios should begin at the initiation of one's program to facilitate the learner's ongoing development.

Students’ e-Portfolio showed learners’ creativity, ability to produce their own structured portfolio, and engage in organising their work. The process of creating it gave them a sense of ownership and editorship. Consequently, students felt proud of their learning-journey record. Central to this is placing control of learning in the hands of learners themselves and providing them with the skills and competences to manage their own learning (Attwell, 2009). This issue was also raised by Chuang (2010) who concluded that when students are responsible for organising their achievements in e-Portfolio, they take confidence in their learning, and pride in their progress. Paulson et al. (1991) and Herbert (2001) both argue that students not only become engaged in the work collection, and organisation, but that they can also reflect and learn from their own experiences. Consequently, students start feeling more confident and positive towards their learning when using e-Portfolios (Wright, Stallworth, & Ray, 2002; Zhang, Olfman, & Ractham, 2007). Ultimately, the real potential for e-Portfolio is in understanding it as a tool for active and autonomous learning (Attwell, 2009), and in recognition of its potential to embrace constructivist-based pedagogies and the learner-centered philosophies (Abrami & Barrett, 2005; Barrett & Wilkerson, 2004).

The implementation of e-portfolios can be viewed as a step towards widened context of learning. It can include and bring together all learning, including: informal learning, learning from home, learning driven by problem solving, learning motivated by personal interest, and learning through engagement in formal ballet programme. In this regard Attwell (2009) argues that an e-portfolio recognises that learning is continuing, multi-episodic, and life-long, and that it takes place in different contexts and situations by multiple providers. I argue, therefore, that by learning with, from, and about technology in our iPad Lab, where traditional pedagogic conceptions and ballet training are contested and replaced with new forms of instruction, where e-portfolio task welcomed diverse activities to deepen and broaden student learning, reflection, and participation, my students were provided with the rich plurality of experiences.

The challenges in adopting the e-portfolio use were also discussed by the study participants. Some students preferred communicating in person as opposed to communicating through chat tool. Referring to the technical issues, students listed some difficulties resulting from the use of *Evernote* platform. This finding is similar to other research

demonstrating technical problems when unfamiliar software is used (Shepherd & Hannafin, 2011).

What are the attitudes of ballet students toward the use of iPad devices for creation of e-portfolio?

The FG discussion indicated generally positive student attitudes towards iPad; they welcomed it as an enjoyable, fun, easy-to-use learning tool and they are motivated to use it. The relationship between PU and intention to use or actual use of iPad for e-portfolio development was significant, suggesting that to promote use and acceptance, iPad must be perceived as useful. PU has proven to be a very important factor for technology adoption in available studies (Yeh and Teng, 2012). The implication is that training sessions must focus on ensuring that students feel confident in their ability to use iPad.

A number of advantages of using iPads were mentioned by students during the interviews: easy access to information, quality of presentations, motivation, and creativity. Like in the previous studies (Karsenti & Fievez, 2013), portability came in the first place since it allowed students to walk around and show their work or view other student's portfolio materials continuously. By using iPads, better and easier communication was noted. The students also appeared to realise that using the iPad allowed them to collaborate more and develop their IT skills. A study by Karsenti & Fievez (2013) yielded similar results.

Challenges

One student identified barrier was in line with findings reported in the literature, namely, that small screen size is a challenge for using iPad devices for learning (Krämer, 2005; Lawrence, et al., 2008; Perry, 2003). Specifically, small screen size hinders one's ability to both read text and enter information. The interviews also showed that sometime tablets made students distracted from learning. Similarly, the off-task behaviour was noted by An (2014) who saw that students can easily pull up another app and then close it if the teacher walks by them. Adams (2006) admits that as a teacher, even he was occasionally unable to repel the urge to open attractive tablet applications. Thus, it can be argued that the iPads have built-in distractions, and arguably, there are no mechanisms to prevent student off-task behaviour.

Limitations and Recommendations

Since this study was limited to students' experiences in a public primary ballet school in Croatia, its findings cannot be generalised. Furthermore, the period examined was quite short. Another limitation was the number of participants. It is recommended that future research includes more students. It is also not clear whether student perceptions of e-portfolio creation and iPad use would be different at lower/higher level classes; therefore, this work should be extend to include students across different levels of ballet education programme. As suggested by Davis (1993), additional constructs are recommended to be included such as student ICT experience, technical support, and other. It would also be interesting to test an e-portfolio platform other than *Evernote*. Finally, data collected quantitatively can be triangulated with the qualitative data that were collected in this study

so that we could have a comprehensive understanding of the merits and challenges of the e-portfolio and iPad devices use.

Conclusion

Although this TEL initiative was small-scale and context-specific, scientific contributions of this project are as follows: first, it addresses the gap within the field since no literature exists that specifically looks into the ways in which primary ballet students attempt to adopt e-portfolio and apply mobile learning strategies for its development. Overall, results from this study indicate that due to the multi-directional aims of e-portfolio implementation and subsequent usage, e-portfolio process might be helpful for teachers looking to answer to a call for richer learning environments and broadened student educational experiences in primary-level ballet study. Secondly, it is hopeful that the information compiled in this study will serve as an effective starting point for a school-wide implementation of e-portfolios. Thirdly, this study makes an original contribution to primary ballet teaching and learning scholarship by providing educational leaders with a vision of an effective scenario to promote TEL and support the academic study of dance in ballet education.

From interviews with students, it can be concluded that the iPads can be successfully utilised to develop an e-portfolio. However, teachers need to carefully manage the teaching environment to control the off-task behaviour. Finally, it can be argued that the nature of student participation in iPad Lab sessions and the use of e-portfolio and iPad technology, might create a learning landscape that introduces a model of ballet study which is far broader than merely training bodies and appropriate for the practice of dance as an academic study and education.

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APPENDIX A

Digital portfolio content

My ballet ePortfolio was developed and continuously updated during our iPad Lab classes. At the commencement of the iPad Lab session, each student was given a preconfigured Apple iPad along with an individual copy of the printed instructions manual, and was encouraged to use the apps on the device to supplement his/her ePortfolio development and maintenance. The tablet devices were only available within the specified iPad Lab class. Firstly, I provided instructions about how to access the Internet via the school *Vezca* WiFi system. Secondly, digital portfolio content requirements (what to include, how to select and when to collect) were explained to students so that they have a clear understanding about what qualities their teacher –myself, is looking for in their ePortfolio. I also explained to students that there is no such thing as the 'perfect portfolio', but general guidelines for quality and usefulness were established. Finally, I highlighted that a portfolio should be viewed as a 'work in progress', something that one continuously builds upon. I explained to students:

- Portfolios will be created using Evernote software. It will consist of digital artefacts which can take the form of a Text, Images, Links, and Video. The content can be grouped in different ways and the example provided below is not to be taken as a definitive grouping or complete list. It does however provide example of content that may be present (at some stage) in your digital portfolio. 'Must Have' notebook/pages:

PERSONAL

♣ Personal profile
♣Contact page listing your email address so that your peers can contact you about your work
♣Personal values and interests
♣Peer and teacher comments and reviews
♣Social communication and contacts - links to your social media profiles (Twitter for example)

ACADEMIC
♣ Education history
♣ Courses attended
♣ Performing experience

♣ PDFs of qualifications
♣ Resume/CV

SHOWCASE & EVIDENCE
♣ Evidence of learning - of competencies and achievement
♣Evidence of course awards
♣Ballet related assessment
♣ Recordings of dance skills

REFLECTION
♣ Self-thought through self-reflective writing about one's own learning – what has been achieved – how to improve it
♣ Awareness of your own competences and opportunities for your development
♣Feedback and feed-forward (teachers, peers, family, friends)
♣Self-assessment
♣ Short term goals and long-term improvement targets
♣ Individual learning plans
♣ After-class work notes
♣ Homework
♣ Notes justifying choice of particular showcase items

RESOURCES
♣ Links to online resources
♣ Multi-media – photographs, animation, text, scanned images, video clips, audio comments

- **Other pages you may include:**

    - Feedback from peers, parents, and students can take the form of quotes from their letters or emails to you.
    - A page on extracurricular activities.
    - A blog page.

Video. A video may include recordings of your performance from end-of-the-year productions, classroom practice, your analysis of an excerpt from the famous ballet performance, a description of a process of learning a movement, or an original film about ballet related topic. Examples:
A video of a student performing on stage; a video of a student describing the process of how to execute a step; a video of a student verbally describing an analysis of a ballet work, a piece of choreography; a video of a student performing ballet exercises in the studio; a video clip with an original movement sequence choreographed by the student.
Text. Text-based notes can include essays, written critique of a performance you watched, and may also include hyperlinks to further reading or other support material as well as reflection on your learning. Examples:
An essay about the history of ballet in Croatia; a performance review; an analysis of the movement structure, dance vocabulary list, analysis of performance, message and meaning

of the dance performance you have seen; a glossary of ballet terms that have been covered during class time; an inspirational quote; reflection.

Images. Images go beyond simple photographs and include many image types - photos of students in action, screen captures (screenshots), mind maps, drawings and many more. Examples:

A photograph of the student performing in a concert; an iPad screen capture image of a student mind mapping project in Poplet application.

Maintaining Your Portfolio. The most challenging aspect of having a portfolio is keeping it up to date. While time consuming to build, learning portfolios can serve multiple purposes and audiences. They represent clear evidence that you're actively engaged in your ballet training and education and might even open doors and create educational and professional opportunities that you had not anticipated.

APPENDIX B

The interview questions are related to the dimensions of modified TAM framework.

Interview/Focus group questions for exploring ePortfolio creation

In what ways is the creation of an ePortfolio useful/not useful?

Could you describe your experience in creating and using the e-portfolio – the good and the bad?

What do you think about the advantages and disadvantages of using ePortfolio in ballet education?

What barriers do you perceive to using ePortfolio? What were the main challenges of using the ePortfolio as an evidence of your learning and progress?

Do you find the use of ePortfolio to be positively beneficial for collecting, organising and presenting digital evidence in a variety of media types?

Do you think creating/using ePortfolio is an effective means of sharing and collaborating?

What other capabilities or features would you like to see in an ePortfolio system?

What value do you get from your personal ePortfolio development?

What do you think about the advantages and disadvantages of using ePortfolio for self-reflecton?

How an ePortfolio assists and supplements studio-based ballet classes?

Do you have any suggestions / comments for the e-portfolio assignment?

Of all the things we discussed, what to you is the most important?

Interview/Focus group questions on iPad devices

Perceived ease of use (PEU) questions

Is the iPad device easy or hard to use, or somewhere in between? Could you please talk about it? How does it work?

Did the iPad device help you learn things and develop your personal ePortfolio?

Do you feel that you are in control when you use an iPad?

Was it easy for you to learn how to use the iPad?

Affect towards computer (ATC)

Do you look forward to using the iPad?

Are you scared to use the iPad?

Do you enjoy using the iPad?
Is it fun to use the iPad?

Perceived usefulness (PU)
Do you find the iPad useful for creating ePortfolio?
In what ways is the iPad device useful/not useful for creation of an ePortfolio?
Does it take up much time for you to find things on the iPad?
Did you like to do ePortfolio assignment that allowed you to use the iPad?
How did the use of mobile iPad devices for e-portfolio content creation affect the level of interaction you had with your teacher/with other students?

Have we missed anything?

Art, digital technology and art education | Interdisciplinarity as an opportunity for pedagogical innovations / Umjetnost, digitalne tehnologije i umjetničko obrazovanje | Interdisciplinarnost kao prilika za pedagoške inovacije

Mgr. Tomáš Arnold

STRUČNI RAD/PROFESSIONAL PAPER

Abstract

The research project analyses visual and arts education in the context of today's digital world and media-saturated society while it emphasizes the need for interdisciplinary and cross-cutting approaches in education. We assume the use of functional tools in art pedagogy could enrich other fields of education (both technical fields and humanities). Given the current imperative on digital literacy, the question arises as to how art pedagogy can contribute to the integration of visual and creative approaches into other disciplines and subjects, such as technical and computer science.
The key issues of the project include arts education and its methods in the context of the current dynamic development of information technologies and new media and their application by art educators in pedagogical innovations within the education towards digital and visual literacy, critical thinking and a way of thinking in broader contexts, but also towards strengthening technical digital skills and competences required by today's society.
This research will contribute to the current discussion on new strategies for connecting digital and art disciplines the importance of which and the benefits thereof have already been demonstrated in several model examples from practice and in the period of distance learning.

Keywords
Art Education; art pedagogy; visual arts online; educational resources; digital educational tools; museum and gallery education; culture-based ways of learning about the world; digital technologies in education; new media art.

Introduction

Digital technologies have become a natural and inseparable part of our everyday reality which poses a number of challenges to education. The most fundamental challenge being equipping students with the tools with which to navigate the contemporary world. Given the current trend of shifting the centre of gravity to digital literacy, the question arises as to how art pedagogy can contribute to the integration of visual and creative approaches into other fields of studies, such as technical and IT based subjects.

Due to the fragmented nature of the contemporary world, the diversity of approaches has been reflected in the following text presented by the team of authors in the selected research structure. Individual authors have contributed with a theoretical evaluation of the current state of connecting art education and digital technologies within the Czech Republic,

examples of possible qualitative approaches to this interconnection at the university-level education, proposals of model educational blocks that could serve as examples of good practice – as inspiration for teachers and educators in the fields of art education and informatics and computer technology, as well as a reflection of already created online educational resources. Conceptualized in this way, the research describes the current state of art, digital technologies and art education on several levels.

Jana Musilová deals with the topic of *Art Education and Digital Technology in Elementary Schools in the Czech Republic*, Kateřina Mesdag presents *Online Educational Resources Mediating Visual Arts*. Anna Boček Ronovská searches for the *Possibilities for a Dialogue between Art and Technical Fields*, Tomáš Arnold and Sára Lipnerová present a research project entitled *Robot as an Artist?*

Art Education and Digital Technology in Elementary Schools in the Czech Republic

Digital technologies have become a natural and inseparable part of our everyday reality. We encounter them more and more often not only in the field of artistic creation and in the sphere of art mediation by cultural institutions, but they can also significantly enrich the field of education and training. The need to respond to the recent coronavirus pandemic undoubtedly contributed to the abrupt increase in the use of digital technologies and various online tools.

The need to 'keep the imaginary finger on the pulse of the times' and the need to react to the current world and constantly changing reality have naturally influenced the curriculum, which is in the Czech Republic currently being innovated and revised. One of the most significant changes regarding the goals of general education is the inclusion of so-called digital competence. Art education appears to be a suitable area in which to fulfill and interconnect various types of competences and literacies, including digital competence and digital literacy.

However, the question remains whether teachers too are ready for this change, and whether they are able to respond flexibly and promptly to current changes in the curriculum and not fall behind the set trend: From the research conducted in 2010–2013, it follows that the curriculum often remains detached from the educational reality at schools, teachers often perceive it as more of a formal document, and it therefore appears that the curriculum is not implemented (Šobáňová, 2016, p. 49). Research by Miloš Makovský (2019) revealed that art teachers use digital resources especially when planning lessons and searching for materials, but the research does not deal with the use of ICT in art lessons in more detail. Klára Zářecká's analysis (2020) states that at that time there were not enough digital educational materials (with the exception of art history or museum and gallery education) and that art teachers did not have sufficient experience with digital tools.

The aim of our research, which is currently taking place at elementary schools in the Czech Republic, is to find out the current state of using digital technologies in art education. The research group consists of teachers of both first (children aged 6–10) and second (children aged 11–14) stages of elementary schools who teach art education. To collect data, we have applied a quantitative method – a questionnaire.

In connection with the research, we ask the following research questions:
– Which digital technologies do art teachers use when planning and implementing lessons?
– In what way and for what purpose do teachers include digital technology in their lessons? Do teachers use digital technology and online tools to present children's work?
– Do teachers reflect on the contemporary art of new media in their lessons?
– What proportion of teachers do not use digital technology in lessons and why?
– Has the rate of ICT use in art education changed due to the covid-19 pandemic?
– Do teachers know where to look for high-quality inspiration? Are they interested in expanding these resources?

In August and September 2022, a pilot phase of the research was carried out, in which 55 teachers from all over the Czech Republic who teach art education at the first and/or second stage of elementary school participated. The pilot produced the first results and answers to the research questions.

1. Which digital technologies do art teachers use when planning and implementing lessons?
The results of the pilot phase of the research show that most often teachers use mobile phones (56.4 %), social networks (56.4 %), interactive whiteboards (49.1 %), computers (45.5 %) and websites (43.6 %). To a lesser extent, the respondents also use online teachers'materials published by museums, galleries or the Ministry of Education, Youth and Sports, data projectors, tablets, digital cameras or software designed to work with images. Specialized applications are used by teachers the least (7.3 %, see Chart no. 1).

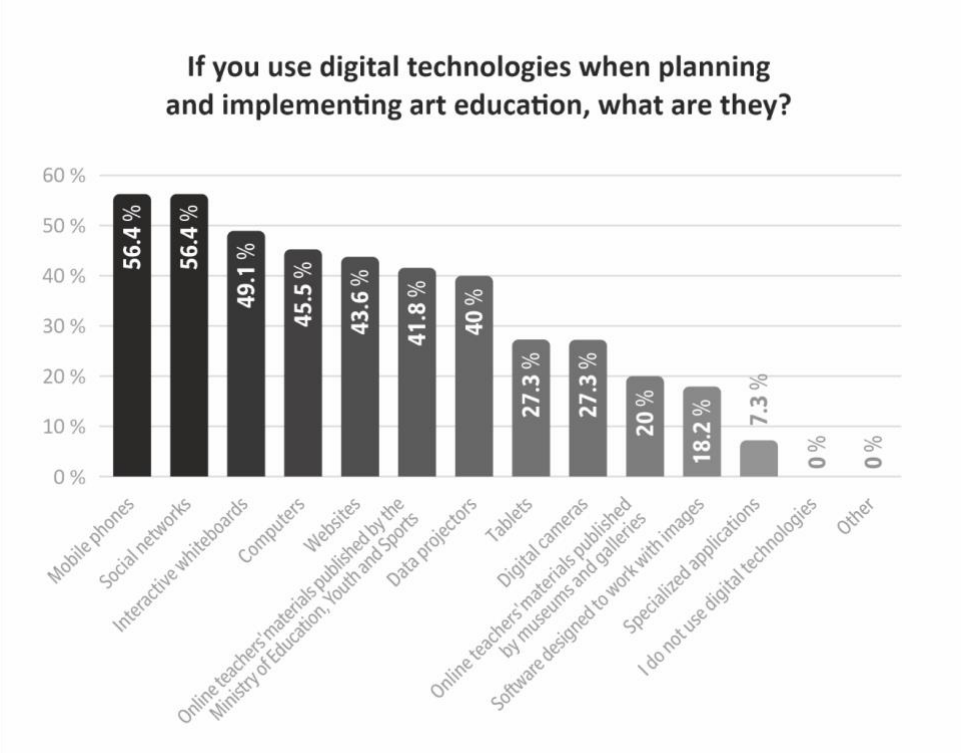

CHART NO. 1

2. In what way and for what purpose do teachers include digital technology in their lessons? Do teachers use digital technology and online didactic tools to present children's work?

The vast majority of respondents (98.2 %) use digital didactic tools in art education to varying degrees and for various purposes. 89 % of respondents use digital technology when looking for inspiration for lessons, or directly in the motivational phase of their lesson as a source of information (81.8 %). 43.6 % of teachers include digital technologies in the children's creative work itself, and the same number (43.6 %) use technology for archiving and presenting children's creative works (see Chart no. 2).

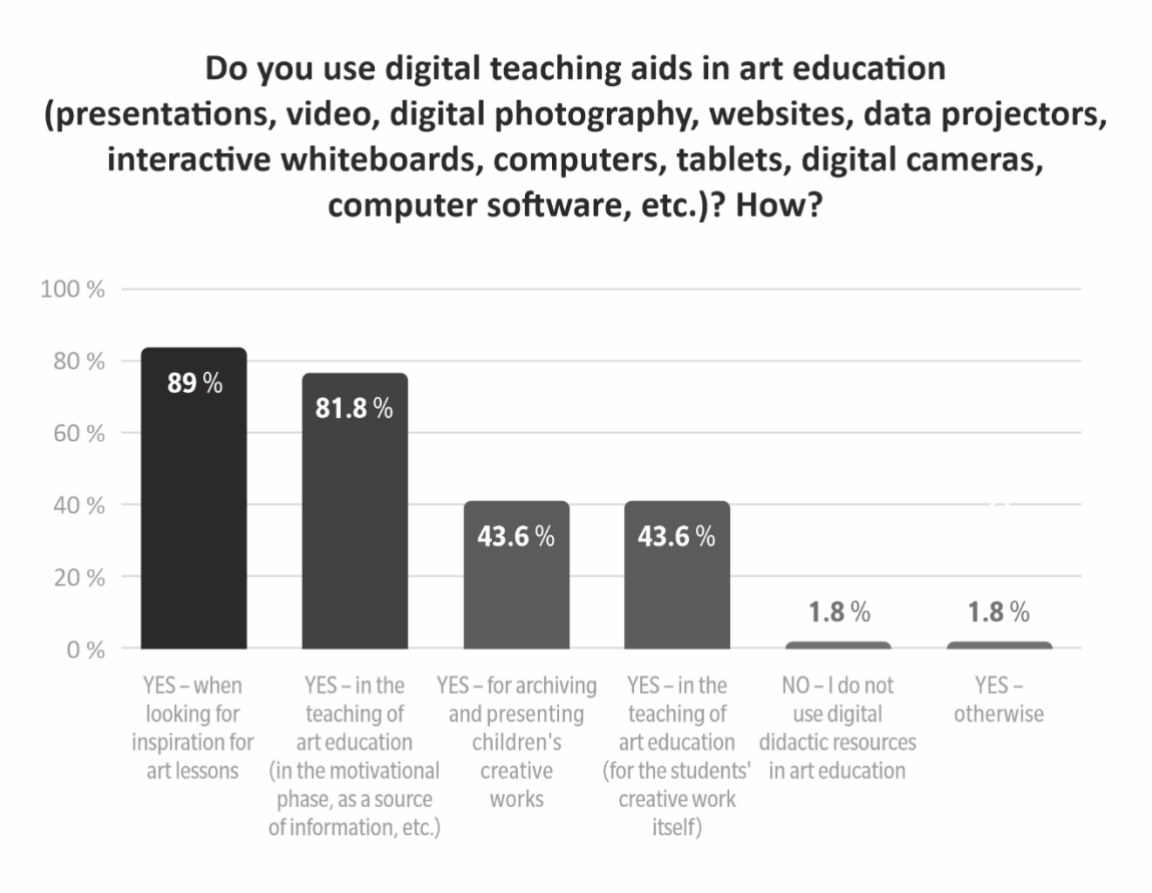

CHART NO. 2

3. Do teachers reflect on the contemporary art of new media in their lessons?

Most of the interviewed teachers (83.6 %) reflect new media art in their teaching to varying degrees, but only 5.5 % state that they often work with this type of art. 45.5 % include new media art occasionally and 32.7 % rarely; 16.4 % of respondents do not reflect on new media art in art education at all (see Chart no. 3).

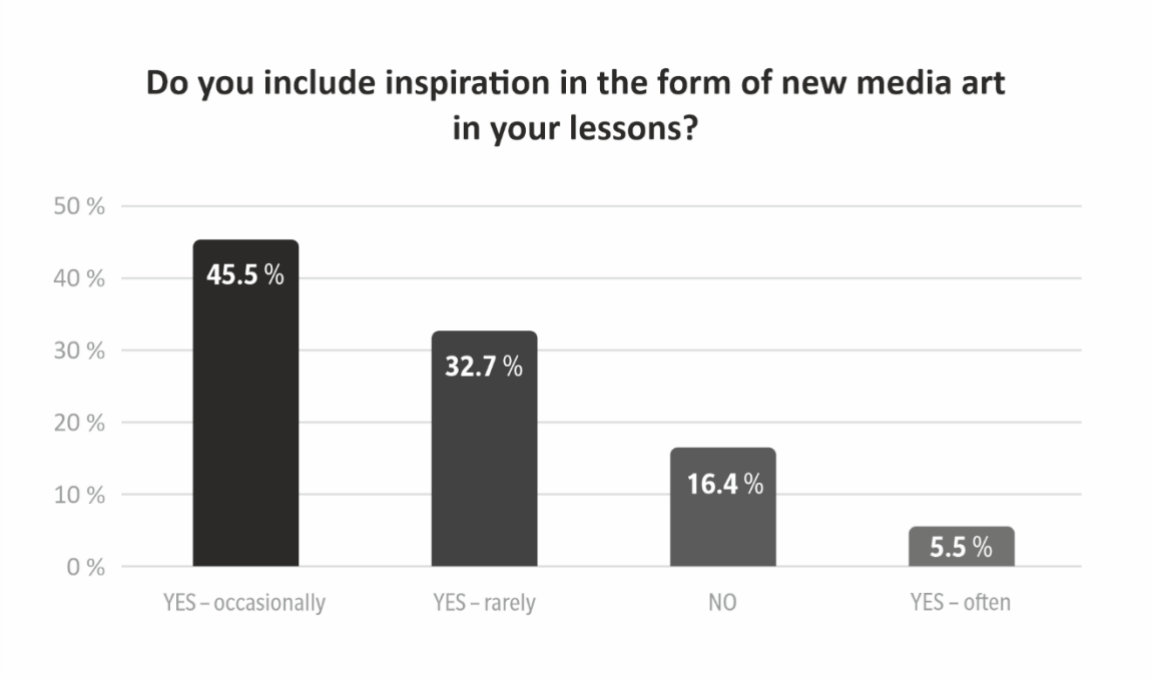

CHART NO. 3

4. What proportion of teachers do not use digital technology in lessons and why?

The results of the pilot phase of the research show that only a minimum of teachers do not use digital technology in their lessons. Their reasons are as follows: they do not know how to handle modern technologies and the necessary equipment is financially unavailable. Other reasons include the insufficient time allocation for the subject and the oversaturation of children with digital technologies. Only 1 of the respondents does not use technology because s/he has no relationship with them, digital technology is foreign to her/him (see Chart no. 4).

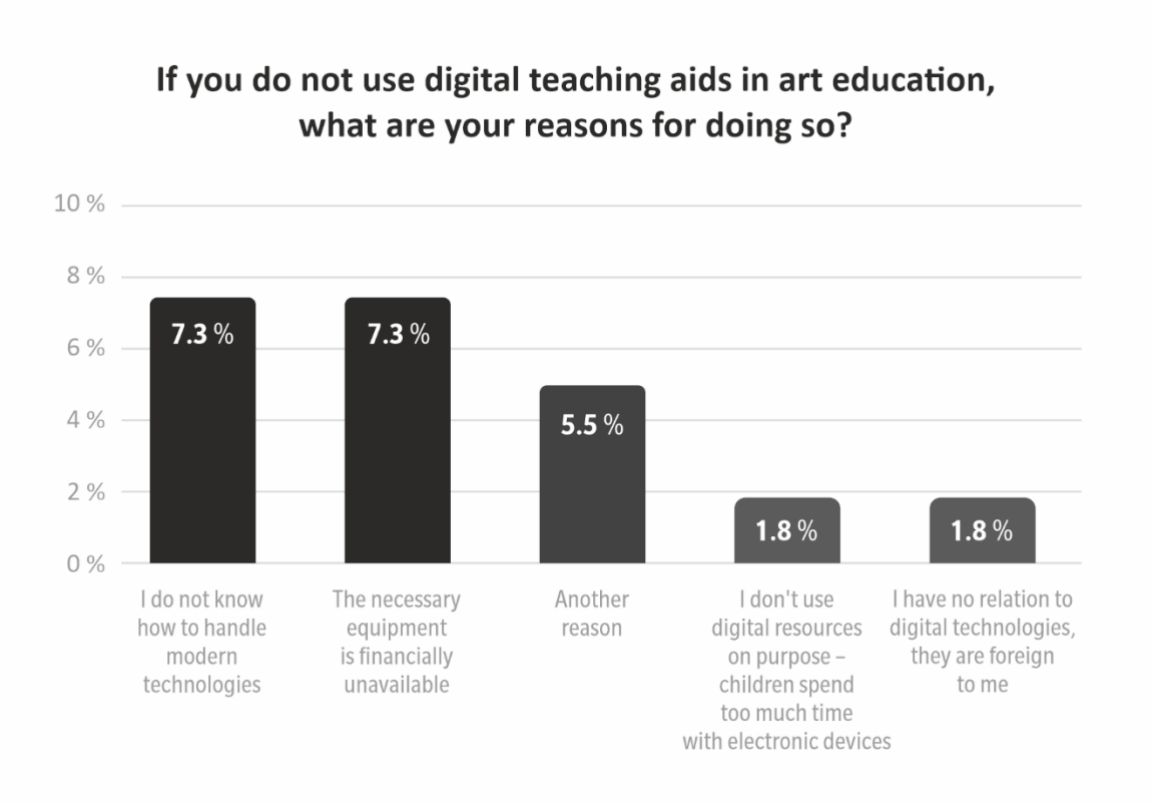

CHART NO. 4

5. Has the rate of ICT use in art education changed due to the covid-19 pandemic?

It is evident from the teachers' answers that the extent in which digital technologies are used in art education has not changed much due to the covid-19 pandemic (in 2020–2021). For 40 % of respondents, there was no change, and for 43.6 % of respondents, the attitude changed only partially. In most schools, distance teaching of art education was not implemented at all. Only 9.1 % of respondents saw a significant change in favor of using new technologies (see Chart 5).

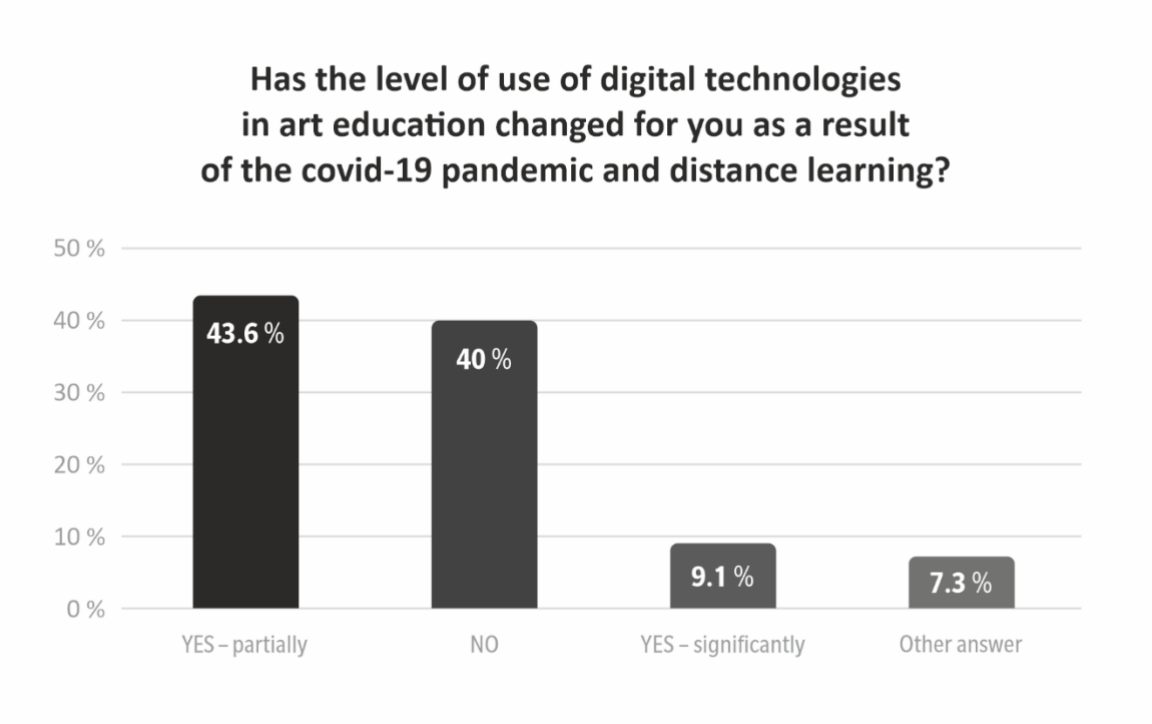

CHART NO. 5

6. Do teachers know where to look for high-quality inspiration? Are they interested in expanding these resources?

The results of the research show that the vast majority of respondents (87.3 %) are not aware of high-quality resources of inspiration aimed at meaningful work with digital technologies in art education; however, at the same time, these teachers are interested in learning about this type of resources. Only 7.3 % of the respondents have their proven resources and use them to varying degrees (respondents mentioned, for example, websites focused on digital technologies in education, exhibitions, catalogs from exhibitions, personal communication with colleagues and artists who are interested in a similar way of working, courses, social networks, materials of the Ministry of Education, Youth and Sports, etc.) (see Chart no. 6).

We have also asked the teachers about their preferred ways and forms of presenting high-quality inspirational resources focused on this topic. The majority of respondents (74.5 %) expressed an interest in examples of good practice, 50.9 % would welcome teachers' materials, and the same proportion of respondents prefer online training. The face-to-face workshop variant enjoys somewhat smaller, but still significant interest (47.2 %) (see Chart no. 7).

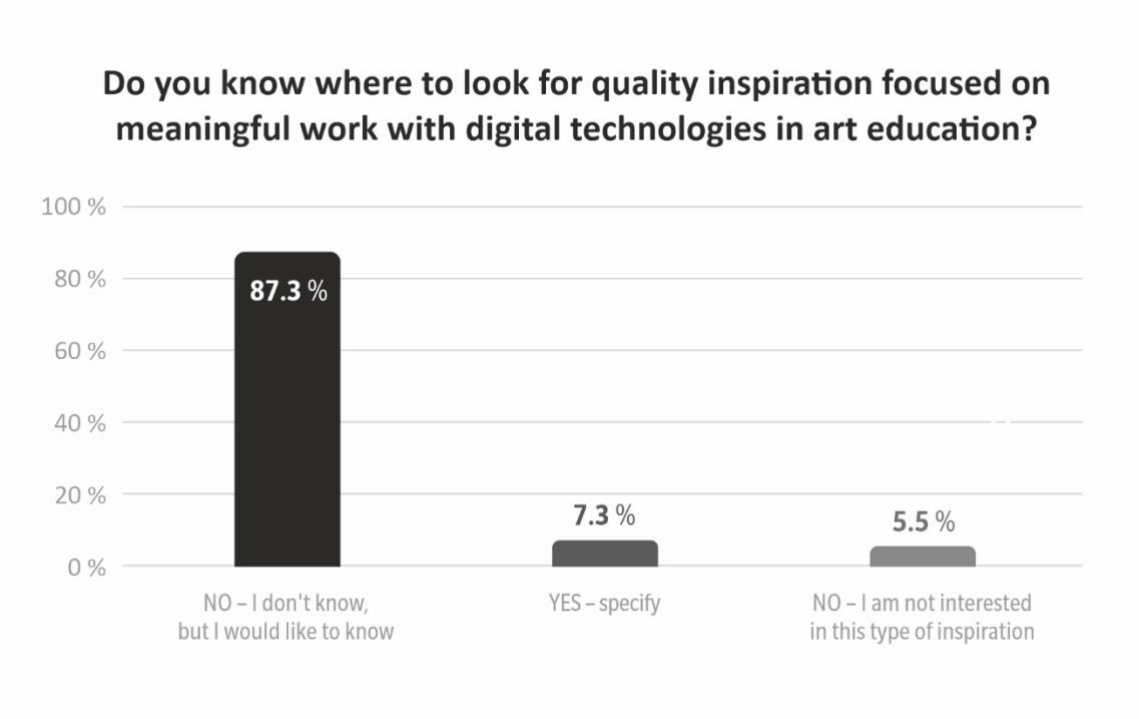

CHART NO. 6

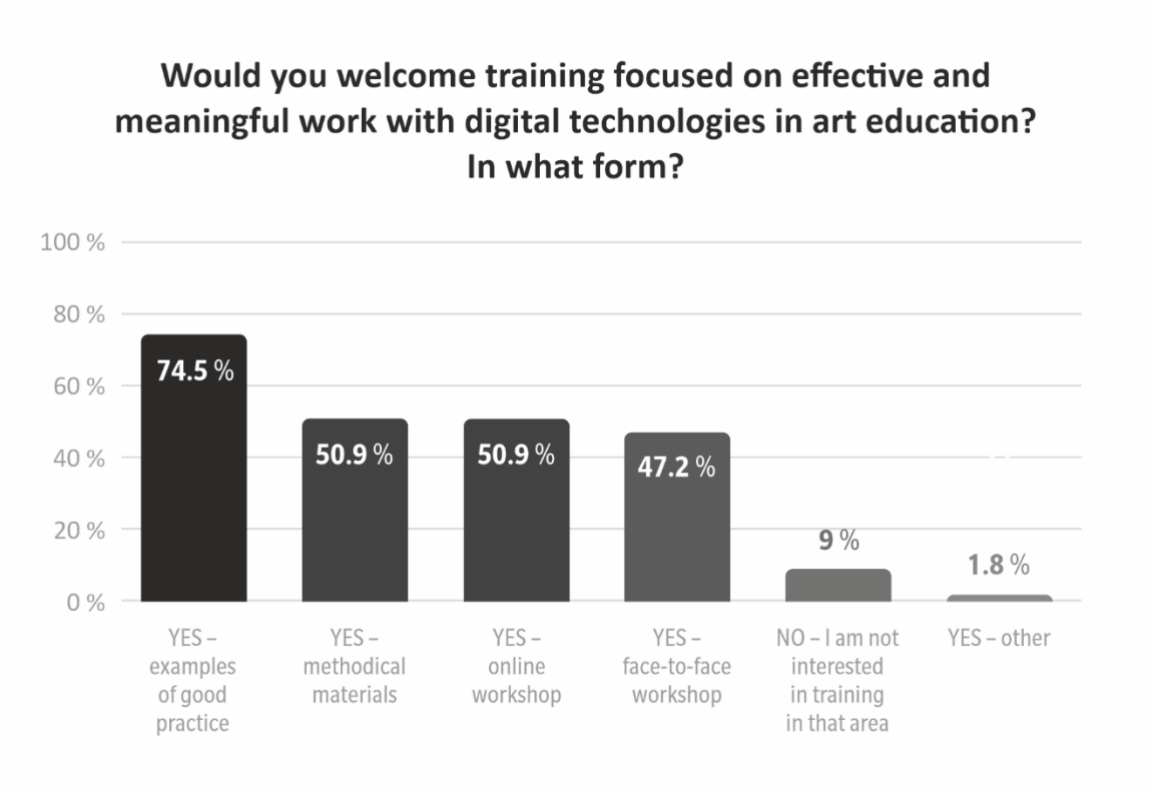

CHART NO. 7

The results of the pilot phase of the research have given important partial findings and helped describe the initial real state of the use of digital technologies in the teaching of art education at elementary schools in the Czech Republic. The gratifying information is that a non-negligible share of teachers already routinely uses digital technologies in their teaching, both in the phase of preparation and in their lessons, as well as for the presentation and archiving of children's artistic works. At the same time, however, there is no general awareness among teachers of where to look for the necessary high-quality inspiration for the meaningful use of technology in art lessons. The interest in practice-oriented materials and training among teachers dominates, which increases the importance of our research and the efforts of our team to expand the portfolio of examples of good practice and methodical materials for teachers.

Selected strategies on how to implement examples of good practice and interdisciplinary approaches in art education within the framework of formal and informal education into wider pedagogical practice at elementary schools are presented below.

Online Educational Resources Mediating Visual Arts – Inspirational Resources for Artmaking and Learning

The topic of distance education has gained its importance only recently, when it became necessary to create or start actively using already created and so far often neglected online educational resources. In our case, we will talk about online educational resources mediating visual arts. From the research sample, we present one example of good practice, which was subjected to an analysis focused on its content and didactic aspects and which was a part of larger research of online educational resources of art museums and galleries in the Czech Republic during the coronavirus pandemic induced closure of museums and galleries. Here we point out the importance of art pedagogy in cultivating children's visual literacy, as well as its contribution to the integration of visual and creative approaches using digital tools in art education.

An example of good practice

One of the many examples of good practice of an online educational resource that was offered in the Czech Republic to children, their parents, art teachers and others interested in art during the closure of museums and galleries during is the methodical web portal *Bez názvu*. *Nedatováno.* [No Title. No Date.] This methodical web portal is a volunteer initiative dealing with the methodical support of art education. The initiative connects a team of enthusiastic collaborators from the academic environment, as well as museums and galleries, and teachers from practice. The initiative was begun in 2017, when the project 'Uniqueness of artistic expression as a way towards inclusive art education' was launched at the Faculty of Education of the Palacký University Olomouc, Czech Republic. The initiator and lead author of the methodical web platform *Bez názvu*. *Nedatováno.* [No Title. No Date.], which through the art field is currently responding to the ever-emerging needs of society as a whole, is Petra Šobáňová, an associate professor currently also the chairwoman of the Czech section of INSEA (International Society for Education through Art). The visual form of the project is created by Pavla Baštanová, an animator and Ph.D. student at the Department of Art Education, Faculty of Education, Palacký University Olomouc, Czech Republic. Educators in culture from any museum and gallery can inform the content of this portal and enrich contributions from their collections.

Didactically transformed materials from the visual arts, which under a unified concept constitute the content of this methodical web platform, grow in terms of number and selection of new thematic series. The original first five educational video clips – translated into Czech sign language – are supplemented on the methodical website with another type of didactic tool, i.e. worksheets. At the moment, there are already 83 worksheets with creative ideas and tasks from seven thematic series. The web platform offers more than a hundred topics and numerous photo galleries with examples of work from teachers and their students from practice.

The goal of the *Bez názvu*. *Nedatováno.* [No Title. No Date.] web platform is to offer children and the youth an artistic experience interconnecting the perception of a work of art with its creative, expressive interpretation. Although the authors of this methodical website also offer methods of critical interpretation based primarily on analysis, concepts and writing, expressive interpretation is the fundamental pedagogical strategy of the project. Therefore,

the main method is to show art as something that everyone can understand at their own level and that it is worth letting it into our lives. The authors show that we recognize a work of art not only with the help of sight or thoughts and words, but mainly through our own creation and its reflection. Among other things, they try to show that art is about our lives and that it helps us to know ourselves as well as the human experience and culture.

During the state of emergency of the first wave of the pandemic, the team of authors set themselves a challenging plan, which was to publish one artistic assignment per day. Thanks to the cooperation of other colleagues, they managed to fulfill this challenge by the summer holidays in 2020, and thus created a series of worksheets entitled 'Creating at home'. The project gradually continued to grow with other thematic series. In addition to the series of 'Creating at home' (39 worksheets), these include: a series entitled 'Creating on holidays' (9 worksheets) with themes for Easter (5 worksheets), Christmas (3 worksheets) and All Souls' Day (1 worksheets); 'A museum from a room' (12 worksheets) with educational activities based on the collections of the Olomouc Museum of Art when the museum was closed; 'Creating in silence' (19 worksheets) with themes in Czech sign language; 'Creating at night' (4 worksheets) with themes for sleepless children; also the series of 'Civics at a distance', which was created in close cooperation with teachers of the subjects of Basics of social sciences and Civics at the Olomouc-Hejčín Gymnasium (elementary school), which although in terms of the theme lies outside of art education, it uses the concept and visuals of this methodical website together with methods of critical thinking.

This web portal also icludes two thematic series of worksheets with ideas for creative activities using new media. These include the series of 'Creating digitally' (6 worksheets), which offers activities for the creative use of digital tools, and the series of 'In the world of images' (10 worksheets) with topics intended for older children and the youth – cultivating their visual literacy.

The thematic series 'Creating digitally' contains six worksheets that, with their topics, support the creative use of digital tools in art education. This series of worksheets was created under the guidance of Petra Šobáňová, and the authors who are art teachers present us with three types of art activities using new media. The first type is 'Activities with digital drawing and animation' created by Ondřej Moučka which includes a worksheet no. 1 *entitled Let's draw with a phone* and a worksheet no. 2 entitled *Animated objects – Let's draw with a smartphone*. The second type of activities are 'Exercises in digital photography' created by Jiří Víšek and it includes a worksheet no. 3 *Still life in the time of the coronavirus*, a worksheet no. 4 *Food as a still life*, and a worksheet no. 5 *A walk around the house*. The third type of activity is entitled 'Creating a 3D model' conceived by Jakub Dlabal and it includes a worksheet no. 6 *Let's create 3D models! – A 3D model of St. Nicholas*, that encompasses a video tutorial for the worksheet published on the You Tube channel, where the author clearly shows how to create 3D objects in the Paint 3D program. https://youtu.be/_m2ptdlh5WU

The thematic series entitled 'In the world of images' (https://www.nedatovano.cz/ve-svete-obrazu) of the author tandem Šobáňová/Baštanová, and the art activities it includes, aims to cultivate pupils' visual literacy through art education. The series contains ten worksheets, which are as follows: no. 1 *Can art change the world? Or unusual images and interventions*; no. 2 *Looking back at the pandemic, or let's face it through a mask*; no. 3 *Looking back at the*

pandemic, or let's face it through images; no. 4 *An image as a means of reflection And of what? Well... of absolutely everything!*; no. 5 *Manipulation through an image*; no. 6 *How to find out the origin of the image*; no. 7 *How to find out the origin of the image or one fraud out of a thousand*; no. 8 *Decomposition of the image and abstraction*; no. 9 *Guess the Movie*; no. 10 *Interpretation of the image*.

Feedback from parents and their children or art teacher and their pupils, which were continuously sent to the *Bez názvu*. *Nedatováno.* [No Title. No Date.] methodical web portal through communication channels such as Facebook, Instagram or directly through the web portal took on various forms. From individual publication of author's creative works based on the activities offered to exhibitions of pupils' work organized by art teachers in galleries, both in real and virtual environments.

As teachers within the framework of formal or informal education, it is possible to start by, for example, recommending to children and our actively using in lessons meaningful, entertaining, high-quality and age-appropriate online contents that serve as sources of inspiration for creation and learning, which are already created and available on the Internet. In the same way, we should be open, given the needs of our children, to exploring 'their' digital world together with them, to search, find and distinguish between high-quality and low-quality resources. Between the resources that will irretrievably absorb our time and those that will fill our time with meaningful experience and take us to the next level.

Possibilities for a Dialogue between Art and Technical Fields

The need to look at some established sciences in their wider context does not apply only to the humanities, but according to current trends, also to technical, in this sense information and communication disciplines. A dialogue between narrowly focused disciplines and the incorporation of expressive approaches into technical disciplines opens up possible platforms on which a more comprehensive model of education could take place. Its current concept integrates many points of view, not only the knowledge, but also the communication, cultural anthropological or sociological point of view. If technology massively affects the humanities, how can these fields affect the technical fields in turn? In this context, in my opinion, the contribution of art education as an expressively reflective tool is the subject of discussion, and the demand for a beneficial and positive interdisciplinary dialogue is completely justified. But how to connect these two distant worlds, such as the approaches of art education and the technical concept of the digital world? And are these worlds really so distant in the current situation of the digital age, or can they, on the contrary, lead a dialogue through the interdisciplinary platform of digital media?

Modern educational concepts of STEM and STE(A)M

STEM is an acronym for four disciplines: Science, Technology, Engineering and Mathematics. At the same time, STEM can also be perceived as a modern educational concept that uses the natural proximity of these four disciplines. The importance of an innovative STEM approach is discussed as a necessity for the future of technical fields, in which innovation and creativity are also in demand. And that is why the letter A is slowly beginning to complement the acronym STEM. This is the expansion of STEM education by another field, namely the Arts

(Arts – however, 'art' in this sense does not have to be only visual, musical or dramatic arts, but also, for example, industrial and artistic design). There is an effort to enrich these technical fields not only with creative procedures known from art, the involvement of imagination and unusual solutions, but also with the ability to master the language, to formulate ideas and present them convincingly. Moreover, in the connection of science, technology and art, high-quality and innovative projects can be created, which will take the people and the environment into account from the very beginning. (e.g. Wade-Leeuwen, Vovers & Silk, 2018)

The integration of art strategies at technical universities

If we talk about certain 'humanization' of informatics or 'anthropocentrism' in information technology, we are talking about a vision of education where both streams of education – technical/science and humanities – are interconnected. This applies not only to elementary and secondary education, but also to higher education. Is it possible to solve the situation by integrating artistic procedures into technical education? Because the graduates of these fields are the ones who further influence the visuality of our society – not only the design of products and things around us, but also (in the case of informatics graduates) the form of the Internet interface, applications, systems, games, etc. Should we leave out an artistic component from their education, the aesthetic level of processing may be degraded and the situation will only worsen with the next cycle.

Studio of graphic design and multimedia of the Faculty of Informatics at the Masaryk University in Brno

The ideal of connecting the study of applied informatics focused on computer graphics with classical art education proved to be viable even in the case of the founding of the Studio of Graphic Design and Multimedia (hereinafter referred to as AGDM) at the Faculty of Informatics of the Masaryk University in Brno. In addition to IT subjects, the study also includes subjects of creative work with text (typography) and images (graphic design, photography). Gradually, the range of subjects expanded to include 3D modeling, evening drawing and plein air, the theory of visual culture, generative design and, last but not least, intermedial artmaking.

In this studio, in the years 2018–2022, I carried out research by which I attempted to find out the possibilities of integrating art education into IT subjects at universities according to the STE(A)M concept. The aim of the research was to observe both interactions and disproportions between artistic and technical approaches in the visual work of students, as well as the integration of artistic and conceptual procedures into the teaching of computer graphics and other subjects of applied informatics.

Key Concepts:
Interdisciplinary dialogue of humanities and technical studies at the university
Digital (new) versus classical (old) media
Art education in the context of post-digital society and visual literacy

Selected strategies and examples of creative situations from research

I have divided the selected situations according to the characteristic features of creative strategies:
Assignments using the method: Image decomposition and abstraction
Self-recognition assignments: Stylized self-portrait

Assignment no. 1: Image decomposition and abstraction
Structure of the assignment:
Choose a work of classical painting
Find a possible composition (tracing paper, pencil)
Convert it to large format (grid method)
Process the resulting composition according to your own idea as a new abstract work (abstraction)

Characteristics: Assignment using a method, artcentric concept (DBAE)
The assignment emphasizes the use of a method, but leaves room for playing with composition, color and surface. The assignment is based on the knowledge about the composition of an image, the modernist concept of painting, the ideas of Wassily Kandinsky, František Kupka and an explanation of the process of abstraction on the work of Piet Mondrian. The output was A1 format images (for tracing paper C1), which we then photographed with the author in a photo studio.

The result of the observation: The art process selected was a surprise. Although some chose, as expected, a strictly analytical method of tracing lines and geometry, a large number of students used the possibility of free expression and worked very expressively and with great commitment. The pastel technique allowed them to have a haptic approach (smearing, shading, transitions) and it was clear that they got a strong experience from the assignment. When reflecting on the assignment, students talked about this moment as being very relaxing. They themselves refer to the assignment as an ‘opportunity to freely express themselves’ and ‘to dive into painting’.

FIG. 1: STUDENTS' WORKS

Assignment No. 2: Stylized self-portrait
Task structure:
Select your favorite work of art
Write a comment/draft
Create your own stylized self-portrait

Characteristics:
An assignment with a self-knowledge component, a gnoseocentric concept
Here, the procedures and technique were not strictly defined. The technique of processing the self-portrait was arbitrary, the students could express themselves in the medium they chose. Artistic procedures were subordinated to the process of self-knowledge, and the discovery and interaction of an individual and the world around. The output were images of various formats, supplemented with a description of the intention, concept, inspiration, quote. The objective of the assignment was to fulfill the purpose of activation and opening up of the topic, to motivate authorial expression and self-realization.

FIG. 2: STUDENTS' WORKS

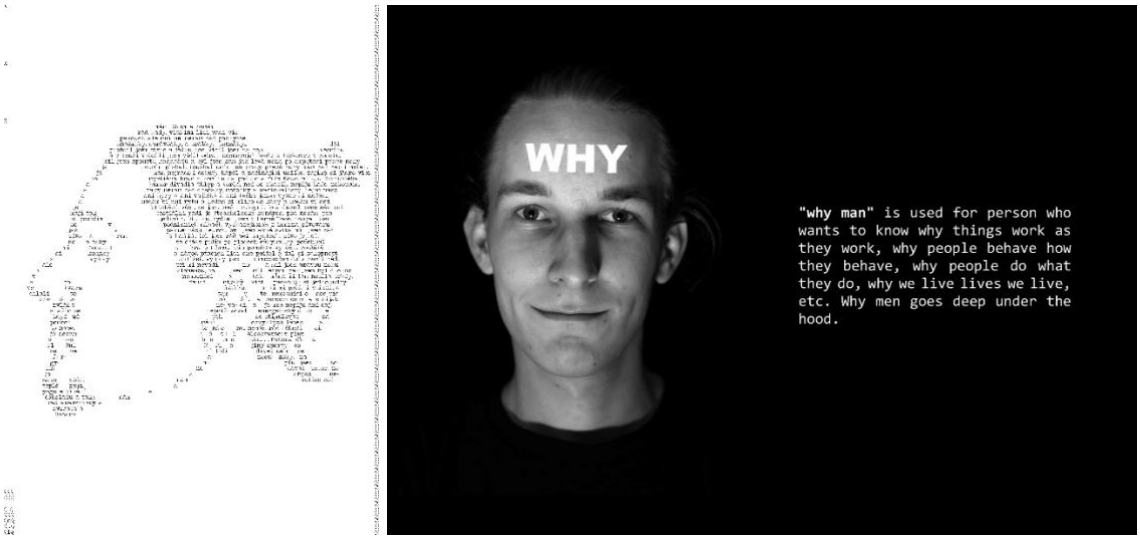

FIG. 3: TYPOGRAPHIC SELF-PORTRAIT

FIG. 4: CONCEPTUAL SELF-PORTRAIT

FIG. 5: PERFORMATIVE APPROACH – 'I AM A COW'

FIG. 6: CITATION OF A WORK OF ART – FRANCIS BACON

The result of the observation: Emotionally, this work was the strongest of all the assignments, quite naturally considering the personal aspect of the assignment. The age of the respondents (20–25 years old) was certainly apparent in the self-concept of the students, which turned out to be very romantic to melancholic, sometimes divided and even depressed. However, this emotional level was counterbalanced by a sober and neutral knowledge of one's own self. The surprise was the greatest representation of a humorous and even self-ironic approach, which does not match the traditional idea of a student of technical and natural sciences. In some cases, there was even a transformative moment when the respondent perceived the work as initiating (e.g. the long-lasting project 'I am a cow', the objective of which was the creation of an alter ego – a cow that was discovered in the author and which he was looking for in his next work – performance art, video art, sound installations, graffiti), sometimes as activating ('I have more courage to experiment'). The perception of current events was also expressed by the politically engaged concept of a student reacting to the situation in Ukraine. She conceived the work '*A ty slidkuješ?*' (in English 'And you are watching?') as a civically engaged campaign – including putting up posters, printing stickers and creating a website.

FIG. 7: ACTIVIST APPROACH – 'A TY SLIDKUJEŠ?'

Robot as an Artist? Examples of Good Practice

Can a robot be an artist? The question was addressed by an art day camp entitled *Robot as an artist? Digital Technology Creatively*, whose activities and reflection of the work of the participants became the basis for examples of good practice at the level of elementary and secondary education. During their work, the participants used their own artistic talents and expression with digital tools and procedures traditionally applied in IT.

The art day camp was realised in the university premises at the Department of Art Education of the Palacký University Olomouc in August 8–12, 2022. A group of fifteen boys and girls aged 11 to 17 completed a five-day program with daily meetings from 9 a.m. to 4 p.m. Except for August 10, when we went for a trip as part of the program, the participants worked with and verified educational activities involving the combination of creative art activities and digital technologies. Afterwards, they uploaded their joint works to the Padlet digital board, which became an imaginary archive of works, but above all an important source of data for pedagogical research.

The fundamental idea and primary focus of the entire project was the application of digital technologies, robotics, programming and procedures applied in IT together with the creative objectives of art pedagogy. When creating educational tasks, attention was directed to specific educational objectives, in particular to the development of creativity, critical thinking, visual literacy, IT thinking, digital competences and digital literacy, subjective expression, sensory sensitivity and receptivity. Last but not least, the opportunity to discuss art was also an important component of the program. Given the project worked with digital technologies and robotics, using examples from new media art was rather natural.

All tasks carried out within the project had an educational character, which was, of course, also given by the nature of the pedagogical situation of the art day camp. In addition to the primary objectives such as the development of creativity and digital competences, the necessary objectives associated with key competences (e.g. communicative, social and personal, problem-solving or learning competences) were also taken into account.

Reflection

After completing several tasks that made up thematic blocks, a group reflection followed at least once a day. During this reflection, a discussion took place, and the previous work was verbally evaluated. Furthermore, the difficulty, pros and cons, other possible solutions that could have been implemented under different conditions, as well as a personal impression of the activity were discussed.

Educational activities

Specific educational activities constituted thematic blocks, which were interconnected with the higher educational objectives described above, but at the same time these usually had their own artistic and social categories. We will now introduce them in more detail, including the artists and topics related to them and, above all, the activities that we have prepared for the participants.

Algorithmic art

That is art which is created as a whole or in part using an autonomous system that is not human and independently determines the properties of the work of art, otherwise requiring decisions made directly by the artist. Using the examples of artistic creation of autonomous or semi-autonomous algorithms by artists such as Ai-Da, E-David and David Dequayol, a discussion was held on the topic of the boundaries of art between a machine and a human being. A quiz in the Mentimeter application served as an evocation, to which the participants logged in with the help of their smart devices and in which they voted whether the given work of art was created by a human or a robot. This was followed by the presentation of and subsequent engagement with the educational robots of Ozobot, Sphero and Line-Us.

With the help of the Line-Us robot, the participants worked with a drawing robotic hand – an artistic practice that they got acquainted with in a previous evocation activity, for example, with the artist E-David. Creating with the Sphere robot included dripping on it acrylic paint and using it for an action painting, during which the participants controlled the robot's movement through a touch tablet. Thanks to this gestural automatism, the robot created a collaborative dynamic work full of dripping paint on a large-format paper.

As part of creating with Ozobot, the participants created visual rules and paths that the robot had to follow on the plans that they had created as a whole or in part. At the same time, they also tried an activity in which a marker holder was attached to the Ozobot, thanks to which the robot left a colored trail of its path. The robot recorded this on transparent tracing paper, under which the participants placed their tracks with colored commands for the robot. Based on its algorithm, Ozobot read part of the order and followed it, but with increasing traces (because it itself left a colored trace) it generated its own path.

Non-existent

Copyright of audiovisual content on the Internet and associated plagiarism are one of the important areas of knowledge not only in the fields of art. The participants were introduced to the issue, which in the field of digital art includes NFT, licenses, Creative Commons, face generation, deep fake video, image manipulation, photo montages, the possibilities and risks of using these tools.

The topic was aimed at developing visual literacy and critical thinking. Participants created short GIF videos in response to selected digital artworks.

Digital collage

Participants were introduced to the NET art through demonstrations of selected artworks including, among other things, a seemingly endless collage website created by artist Joe Hamilton. The vast array of structures and abstract objects is created from pictorial grids in two layers forming a collage view in a loop that creates the effect of infinity. The task for the participants was to collect artistic digital material, either with the help of photographs or their own creations using stylus painting in a digital environment, to program their own web-based digital collage. During this task, they learned to work with layers and their transparency. After that, they inserted the material into pre-prepared code for their website, which they had to first understand and then insert the material through the programming code. At the end of the activity, all collages were tested and presented.

Experimental film

For the film experiment, we were inspired by creators including Len Lye, Dziga Vertov, Stanley Brakhage and the films by dadaist directors. The participants were given a task to make their own experimental film while adhering to certain conditions. The most important of them was to use a robot in the film, which was a common condition for all. For this condition, they could use any robot they had already worked with, or an advanced Arduino system. It is a single-board computer with a set of electrotechnical material, which they learned to work with through several basic tasks including assembling a basic circuit, programming it and then adding a complex 4×64 LED matrix. With the help of this kit, the participants subsequently assembled their own robot with their own content, which could become an actor in their experimental film. Other filming conditions were given by drawing lots by individual creative groups. This was, for example, filming through reflection, including the color black in every frame, or showing the ‘king’ in the film.

The art day camp was concluded by way of a joint exhibition of the works, where the participants, in addition to presenting their projects, also explained the artistic and work processes to their guests, received a certificate of completion and reflected on the entire program. A formal evaluation in the form of a questionnaire took place as well.

Conclusion

The objective of the research was not only the description of new 'educational' situations, responding to the currently arising societal need for the application of interdisciplinary approaches in education, but also the outline of the possibilities of further using these approaches in education and the integration of pedagogical innovations into the curriculum of the subject of art education and related fields. After the completion of Jana Musilová's quantitative research focused on the use of digital technologies in art education at elementary schools in the Czech Republic (at the turn of 2022/2023), we will obtain the necessary information for a broader description of the current state of the subject matter and for further research focused on the given topic.

The importance and advantages of this interconnection have already been shown in several model examples from practice and in the period of distance learning. According to Kateřina Mesdag, art teachers and museum educators face the challenge of engaging as experts in their field in the creation of online educational resources that will be intentional, intuitive, meaningful and entertaining. Their task is also to encourage pupils to learn with all the tools and resources that are naturally attractive to them and compatible with tools and resources proven by time and experience.

Anna Boček Ronovská's research at AGDM of the Faculty of Informatics at the Masaryk University in Brno showed that art education contributes to the effect of opening up creative approaches, encouraging students to take other paths and look for other solutions. At the same time, we cannot ignore the fact that art education is a field where individuals can express themselves as authors, that is, according to completely different rules than in technical fields. Tomáš Arnold and Sára Lipnerová designed and tested activities combining digital technologies, art and robotics within the informal education of an art day camp. The inspiration for specific thematic activities came from the environment of the contemporary art scene, at the same time, it is possible to implement the activities in the environment of formal education.

Through the research, the researchers also contributed to the current discussion on possible new strategies for connecting digital and art fields within the framework of a new vision of education towards education for digital and visual literacy, but also for strengthening the technical digital skills and competences required by the contemporary society.

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Točke-pokretači dječje kreativnosti/ The points - Drivers of Children's Creativity

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STRUČNI RAD/PROFESSIONAL PAPER

Sažetak

Ovaj rad prikazuje likovni projekt proveden sa starijom odgojnom skupinom u DV Gajnice. Polazište našeg likovnog projekta bilo je istraživanje točke kao najmanjeg likovnog elementa te njenih mogućnosti u likovnom izražavanju djece. Provedba projekta oslanjala se na zajednička promišljanja i istraživanja djece i odgojitelja što nas je dovelo do bogaćenja novim likovnim spoznajama. Također nas je uvelo u svijet poentilizma i umjetnika koji su svoju umjetnost temeljili na točkama. Sve mogućnosti likovnog elementa točke djeca su usvajala izražavanjem putem različitih medija te im je na takav način omogućeno bolje razumijevanje nastajanja umjetničkog djela uz pomoć likovnog elementa točke. Provedene likovne aktivnosti nastojale su se također integrirati i u ostala razvojna područja bitna za poticanje cjelovitog razvoja djeteta što je omogućilo isticanje važnosti i dobrobiti ranog poticanja likovnog odgoja djece. Sva polučena znanja, proizašla radom na ovom likovnom projektu, potvrdila su nam da su točke bile pravi pokretači dječje kreativnosti.

Ključne riječi: *cjelovitost; kreativnost; poentilizam; točka*

Abstract

This work presents an art project carried out with a senior educational group at the Gajnice kindergarten. A starting point of our art project was the research of the point as the smallest art element and its possibility in children's artictic expression.The implementation of this project relied on common reflections and researches of children and educators, which led us to enriching with some new art cognitions.It also introduced us to the world of pointillism and the artists who based their art on points.All the possibilities of the artistic element of the point were adopted by the children in expression through different media, and in this way they were enabled to better understand the creation of a work of art with a help of the artistic element of the point. The performed artistic activities also tried to be integrated into other developmental areas essential for encouraging the child's overall development, which enabled us to emphasize the importance and benefits of early encouragment of children's art education. All acquired knowledge resulting from the work of this art project confirmed that the points were the real drivers of the children's creativity.

Key words: *integrity; creativity; pointillism; point*

Uvodna razmatranja

Osnovni likovni elementi dio su likovnog jezika (Herceg, Rončević, Karlavaris, 2010). Umjetnička djela oblikuju se uporabom likovnih elemenata i njihovih odnosa (Herceg, Rončević, Karlavaris, 2010). Točka je najmanji likovni element kojim se može graditi, međusobno kombinirati, nizati ili slobodno raspoređivati po plohi. Točka je također početak vizualne realizacije svakog umjetničkog djela. Crtanje točke se kod djece pojavljuje u prvoj fazi likovnog izražavanja primarnim simbolima (faza šaranja od 1. do 3. godine) (Bodulić, 1982). U toj fazi točke nastaju snažnim udarcima olovke po papiru te takve točke često skliznu u kratku liniju (Belamarić, 1986). Prema Duhu (2016), prolazeći kroz različite faze razvoja promjene se očituju i u likovno-izražajnim sposobnostima koje se mogu prepoznati preko njihova kreiranja različitih simbola. Ovaj likovni projekt omogućio nam je praćenje dječje uporabe točke u kasnijoj razvojnoj fazi. Dječji svijet teži otkrivanju i istraživanju svega što ih okružuje pa tako i točki koje su sastavni dio njihova unutarnjeg i vanjskog okruženja. Likovno stvaralaštvo temeljeno na najmanjem likovnom elementu omogućilo je djeci nove kreativne poglede na točke kao i veliki spektar oblikovnih i dekorativnih mogućnosti. Upoznavanje dječjeg shvaćanja likovnog elementa točke usmjerilo je odgojitelje kojim postupcima poticati dječju maštu, inicijativu i nadahnuća neophodna za stvaralačko izražavanje. Zadatak odgojitelja bio je i ohrabrivati izvorne ideje, samostalnost te poticati snalažljivost u novim nedoživljenim likovnim situacijama. Učenje se, prema Petrovič-Sočo (2007), odvija u nekom prostoru i vremenu koje se ne može promatrati odvojeno od onih koji u njemu borave, nego se promatra kao kategorija koja može podržati ili otežati suradničko učenje. Miljak (2009) ističe da je djetetu potrebno neposredno iskustvo s materijalima, situacijama i osobama kako bi se dogodio prijelaz vanjskih aktivnosti na mentalnu razinu, stoga je pri provedbi ovog projekta bilo važno osigurati stalan razvoj likovnih sposobnosti svjesnim i namjernim utjecajem na okolinu kao što su promišljeni poticaji te pozivajuće prostorno-materijalno okruženje.

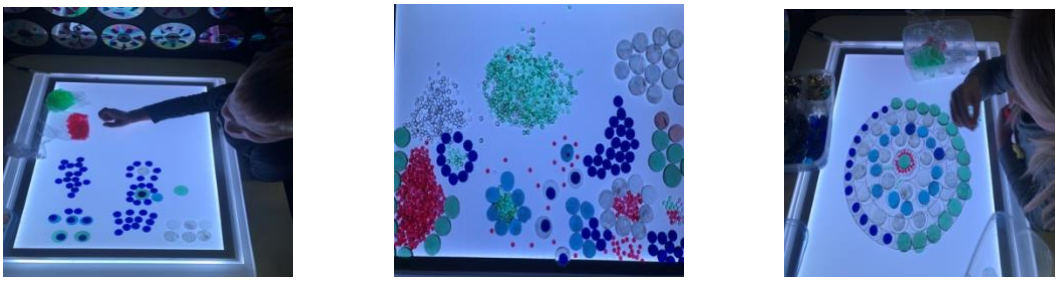
Vodeći se suvremenim shvaćanjem Nacionalnog kurikuluma za rani i predškolski odgoj (2014) koji ističe važnost poticanja cjelovitog razvoja djeteta, cilj projekta bio je, osim jačanja likovnih kompetencija, osigurati i uvjete za kvalitetno učenje, stjecanje znanja, interesa, razvijanje navika i kompetencija te jačanje kreativnih potencijala. Slunjski (2015) ističe da u holistički osmišljenom procesu odgoja i obrazovanja djece svaka aktivnost treba poticati različite aspekte cjelovitog razvoja djece. U likovnom procesu važno je poštovati dječju individualnost, stoga je tijekom rada na projektu omogućeno izražavanje različitim medijima što je pogodovalo stimuliranju taktilnog sustava. U svrhu poticanja cjelovitog razvoja djeteta te oslanjanja na znanja senzorne integracije, osim taktilnog sustava putem likovnih aktivnosti, nastoje se poticati i ostala osjetila. Ayres (2002) definira senzornu integraciju kao organizaciju osjeta za uporabu. To je način na koji se koristimo informacijama koje primamo osjetilima iz vlastitog tijela i okoline, a moraju se integrirati kako bismo imali potpunu sliku o tome tko smo. Ona je ključna baza za djetetov razvoj. Likovni projekt „Točke“ uključivao je i upoznavanje s umjetnicima slikarske tehnike poentilizma. Umjetnikovo djelo odražava stvarnost koja ga okružuje, tj. odražava stvarnost koju umjetnik živi i način na koji ju doživljava (Petrač, 2015). Isto tako, svako dijete ima svoju percepciju promatranog djela te na svoj jedinstven način prenosi svoje viđenje promatrane stvarnosti. Dječji likovni radovi, inspirirani umjetnicima koji su svoje radove gradili točkama, pokazuju na koji način djeca istražuju, analiziraju uočene vizualne podatke te kako proučavanje likovnih umjetničkih djela potiče

njihovo razmišljanje o novom, drukčijem pristupu i kreiranju vlastitih likovnih ostvarenja. Likovne interpretacije djece dokumentirali smo putem fotografija i videozapisa te tako pratili novu kvalitetu likovnog iskustva u radu s djecom.

Od istraživanja do stvaralaštva

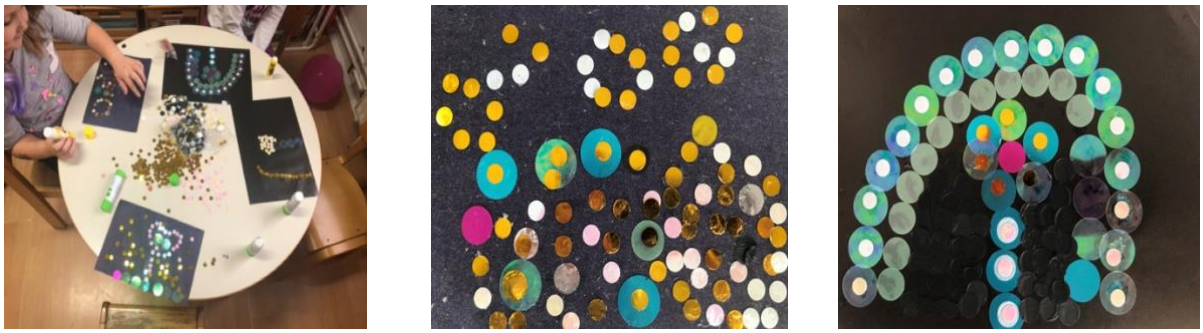
Likovni projekt na temu „Točke – pokretači dječje kreativnosti“ osmišljen je i realiziran u DV Gajnice, u odgojnoj skupini od pete do šeste godine. Cilj projekta bio je istražiti točku kao najmanji likovni element te njezine mogućnosti u likovnom izražavanju djece. Tijekom projekta djeci je omogućena interakcija s različitim materijalima.

Kako bi se dobio uvid u dječje razumijevanje točke, na tu temu poveden je razgovor s njima. Djeca su nekako spontano krenula od sebe, odnosno od svoga tijela, navodeći kako točke mogu biti zjenice u oku, pjege, madeži, ubodi komarca. Potom su se osvrnula na prostor boravka gdje su pronalazila predmete, igračke, stvari koje su za njih predstavljale točke poput pikula, pompona, perlica, guma od autića i sl. Posebno inspirativno za njih bilo je uočavanje točki u prirodi. Točke su bile kapi kiše u lokvi i na prozoru, nebo je po noći posuto svijetlećim točkama. Dječje asocijacije išle su u smjeru da točke mogu biti i rupe koje su pronalazili na kori drveta, pčelinjem vosku, mravinjaku. Tijekom promišljanja o točkama koje ih okružuju, došla je do izražaja sva dječja spontanost, sloboda, mašta, neopterećenost i kreativnost. Jedan od poticaja koji je djecu asocirao na točke bili su raznobojni okrugli kamenčići različitih dimenzija uz pomoć kojih su se na svijetlećem stolu kreativno izražavali.



Slika 1a, 1b, 1c
Slaganje mozaika slobodnog i zadanog motiva
Privatni izvor (2021)

Prva aktivnost kroz koju su djeca mogla istražiti likovne mogućnosti točke bile su papirnate konfete. Pravilnim i nepravilnim grupiranjem konfeta te njihovim nizanjem u različitim smjerovima relizirali su svoju sliku slobodnog motiva.



Slika 2a, 2b, 2c
Točkasta slika

Privatni izvor (2021)

Tehnika gratаž omogućila je otkrivanje izražajnih i kreativnih mogućnosti djece. Tom tehnikom slika se dobiva grebanjem tuša premazanog preko podloge obojane voštanim pastelama. Sam postupak izvedbe djeci je bio vrlo poticajan jer je odstupao od uobičajenih likovnih tehnika, a samo grebanje točki po podlozi zahtijevalo je koncentraciju i preciznost. Takvom realizacijom dobivena je slika u negativu, a budući da je uključivala ritmičku izmjenu točki različitih veličina, gustoće i smjerova kretnji, slika je ostavljala dojam dinamike.

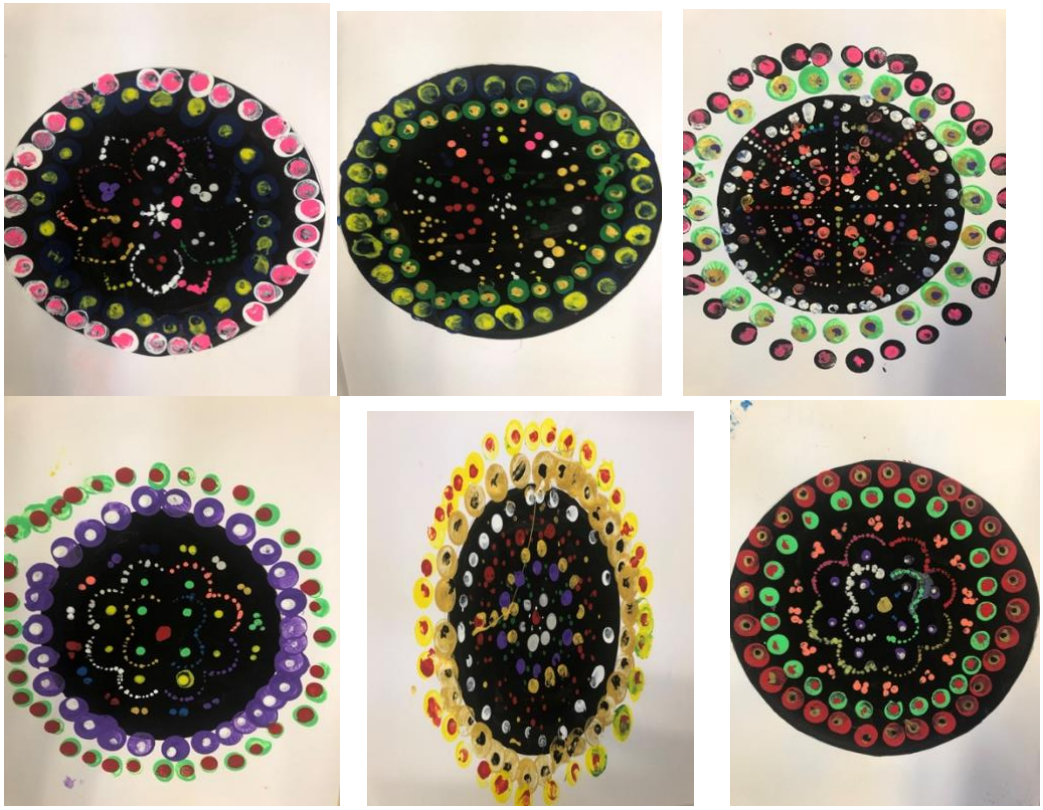
Slika 3a, 3b, 3c
Gratаž
Privatni izvor (2021)

Tijekom boravka u vrtićkom dvorištu djeca su spontano uočavala točke koje nastaju u prirodnom okruženju. Točke su pronalazili na opalom jesenjskom lišću, na kori drveta, grmolikom bilju, zemlji. Dječje zanimanje za točke u vanjskom okruženju nadopunjeno je aktivnošću koja je uključivala proučavanje točkastih ukrasnih biljki – točkaste orhideje, a zatim točkaste begonije. Radilo se o uzorcima biljnog svijeta koji su vjerno prikazivali kako priroda može biti urešena točkama. Nakon istraživačke aktivnosti koja je uključivala pomno proučavanje biljnog svijeta, uslijedila je likovna izvedba promatranog motiva.Tehnika izvođenja bila je kombinirana, a uključivala je tempere, vodene boje i akril. Sama likovna aktivnost uključivala je i taktilnu interakciju s listovima i laticama kako bi se uvjerili da su točke uistinu sastavni dio tih biljki.

Slika 4a, 4b, 4c
U potrazi za točkama u prirodi
Privatni izvor (2021)

Slika 5a, 5b, 5c, 5d
Dobiveni radovi koji ukazuju na potpunu slobodu interpretacije
Privatni izvor (2021)

Likovne aktivnosti poznate su po svojem umirujućem, terapeutskom učinku, a da je to uistinu tako, uvjerava i točkanje mandala. Psihijatar Carl Jung u svojoj psihoterapiji često je koristio mandale što mu je pomoglo u radu na cjelovitosti. Prema Jungu, mandale simboliziraju „sigurno utočište unutarnjem pomirenju i cjelovitosti“. One kao da pružaju osjećaj i doživljavanje cjelovitosti usred kaosa svakodnevnog života. Djeca su mandale izvodila točkanjem uz pomoć pribora za tzv. dotiranje. Točkanje mandala iziskivalo je usredotočenost, a ujedno ih je i opuštalo, oslobađalo njihovu kreativnost što je rezultiralo predivnim djelima.



Slika 6a, 6b, 6c, 6d, 6e, 6f
Umjetnička vrijednost i ljepota dječje izvedbe mandala ogleda se u sitnim detaljima i kombinaciji boja
Privatni izvor (2021)

Točka je oblik bez i jedne naglašene dimenzije te je time gotovo apstraktan i nedefiniran oblik, ali njezinim građenjem, variranjem i kombiniranjem postižu se likovne i optičke vrijednosti. Uz pomoć točke mogu se postizati različite tonske vrijednosti. Kako bi to djeca lakše razumjela, u tu svrhu poslužili smo se skalom boja. Dijete je odabralo jednu tonsku skalu i uz pomoć odgovarajućeg flomastera nastojalo imitirati promatranu skalu točkanjem. Nakon promišljanja i improviziranja dijete spoznaje na koji način to može postići – što je boja bila svjetlija, djeca su točke raspoređivala rjeđe i sitnije. Posljednja boja na skali zahtijevala je gušći raspored točki pa su pojedina djeca točke i povećavala kako bi izrazila tamniju boju.

Slika 7a, 7b, 7c
Nijansiranje točkama
Privatni izvor (2021)

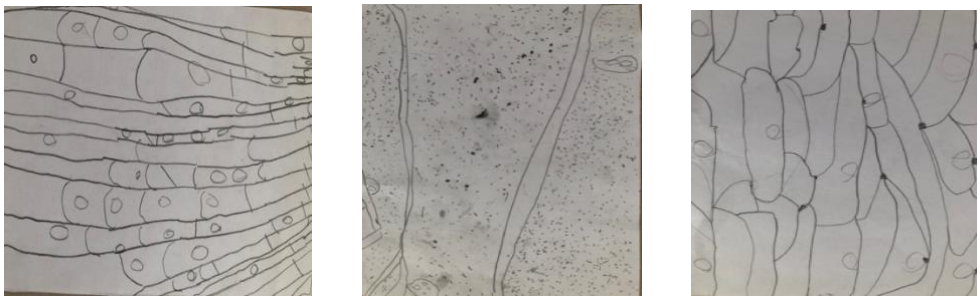
Uz pomoć točki mogu se imitirati različite strukture. Kako bi se došlo do toga, upustili smo se u zajedničko istraživanje i analiziranje. Djeci je ponuđen brusni papir različitog stupnja granulacije, od finijeg prema grubljem. Opipavanjem tog materijala djeca su utvrđivala njegovu strukturu, a potom su ga nastojala poredati po gustoći. Ova aktivnost pogodovala je poticanju taktilne stimulacije. Taktilne informacije omogućuju nastanak svjesnog dodira, kontrolu pokreta te održavaju budnost i pozornost. Svoj doživljaj tog materijala djeca su opisivala kao hrapav, grub, grebav, pikav. U dječjem procesu spoznavanja i učenja ključnu ulogu imaju poticajna pitanja jer umijeće postavljanja izazovnih pitanja jednako je važno koliko i umijeće davanja jasnih odgovora (Slunjski, 2012, prema Bruner, 2000). Na upite kako bi svoj taktilni doživljaj nacrtali improvizirajući olovkom po papiru, djeca su dolazila do spoznaje da se to može prikazati točkama. Kako bi se uvjerili da je struktura brusnog papira točkasta, komadić tog papira obojili su crnom temperom i otisnuli na bijeli papir. Na papiru su se uistinu oslikale sitne točke što je njima bio pokazatelj da su na dobrom putu promišljanja i razumijevanja.

Slika 8a, 8b
Imitiranje i dokazivanje strukture brusnog papira
Privatni izvor (2021)

Da su predmeti i pojave u obliku točki sastavni dio našeg unutarnjeg i vanjskog okruženja, nešto je što su već uočili, ali koliko duboko te točke zadiru, nešto je što smo tek trebali naučiti. Za tu priliku poslužili smo se mikroskopom. Djeca su prvo znatiželjno istraživala sve njegove mogućnosti promatrajući svoju kožu pod njime da bi potom krenula na voćke naranče i mandarine. Na površini njihove kore uočljive su sitne točke, ali oduševljenje je nastupilo kad su unutar tih točki uz pomoć mikroskopa vidjeli još sitnije točke. Svoje dojmove prenijeli su na papir.

Slika 9a, 9b, 9c
Kora mandarine pod mikroskopom
Privatni izvor (2021)

Aktivnost smo ponovili i s pokožicom luka. Promatranje pokožice kroz mikroskop zahtijevalo je pozorno percipiranje i izoštravanje slike kako bi na tom prozirnom uzorku ugledali sitne točke nevidljive golim okom. Kod djece je ponovno izazvan isti efekt ushićenja.



Slika 10a, 10b, 10c
Dječji prikaz pokožice luka pod mikroskopom
Privatni izvor (2021)

Nakon istraživačkih aktivnosti koje su otkrivale prisutnost i likovnu vrijednost točke, uslijedilo je upoznavanje s još jednom mogućnosti točki – stvaranjem poentilističkog izraza. U tehnici poentilizma slike se izvode samo uz pomoć točki. Radi se o zahtjevnoj tehnici gdje je potrebno dosta strpljivosti i koncentracije. Također omogućuje jačanje fine motorike, stoga je idealna za stariju odgojnu skupinu. Aktivnost točkanja salveta bila je uvertira u svijet poentilizma. Djeca su uz pomoć flomastera utiskivala točke na već zadanim motivima na salveti. Točkanje salveta na njih je ostavljalo isti utisak ugode i smirenja kao i točkanje mandala.

Slika 11a, 11b, 11c, 11d
Točkaste salvete
Privatni izvor (2021)

U sljedećoj aktivnosti djeca su točkala svoju isprintanu fotografiju pri čemu su se poigrala komplementarnim kontrastom. Tako su lice točkali toplim bojama, a pozadinu hladnim bojama.

Slika 12a, 12b, 12c
Igranje komplementarnim kontrastom
Privatni izvor (2021)

Poentilistički izraz karakterističan je za slikara Georgesa Seurata pa se aktivnost nastavila proučavanjem njegovih radova. Prvo smo zajednički analizirali neke od njegovih značajnih slika, a djeca su brzo uočavala da su slike građene točkama. Ovakvim aktivnostima djeca se senzibiliziraju za shvaćanje umjetničkih radova. Duh (2016) navodi važnost likovne aprecijacije, pojma koji se odnosi na perceptivne i receptivne sposobnosti djece u promatranju i prihvaćanju umjetničkih radova. Ona omogućuje uspostavljanje odnosa između umjetničkog djela i djece, a temelji se na emocijama koje su povezane s doživljajima i iskustvom (Duh, 2016). Promatranjem odabrane slike Georgesa Seurata djeca su prenijela svoja iskustva na papir.

Slika 13a, 13b, 13c
Dječje reprodukcije Georgesa Seurata
Privatni izvor (2021)

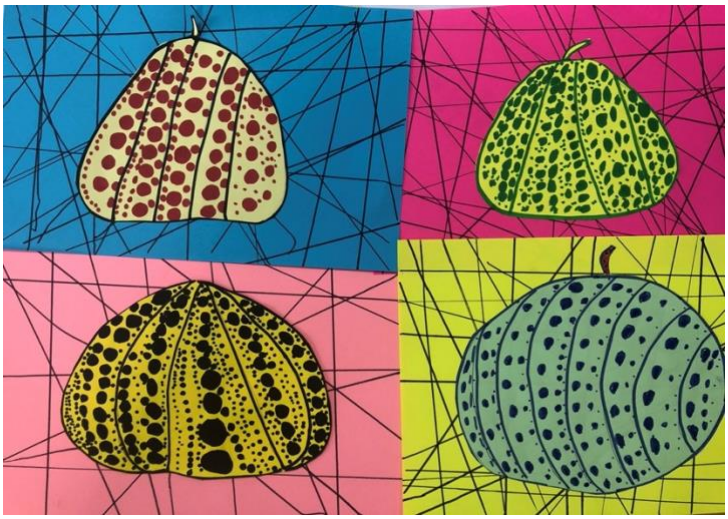
Točke su nas dovele i do jednog od najznačajnijih predstavnika hrvatske naive Ivana Rabuzina čije su slike prožete poentilističkom manirom. Njegovi radovi, prepoznatljivog motiva prirode i pejzaža Hrvatskog zagorja te nježni tonovi pastelnih boja, bili su dovoljno inspirativni za dječju pozornost. Likovni radovi nastali u slobodnoj i samoinicijativnoj dječjoj interpretaciji uglavnom sadržavaju upravo te motive kućice, oblaka, drveća, cvijeća, stoga je zajednička analiza njegovih radova djeci bila bliska i lako su uranjala u svijet njegove mašte, promišljajući kako bi ona izvela promatrani prizor sa slike uz pomoć točki. Djeca su svojoj interpretaciji Rabuzinove slike pristupila smještanjem prizora na papir, a potom se upustila u tehniku točkanja temperama korištenjem pomoćnog pribora za točkanje.

Slika 14a, 14b, 14c, 14d
Dječja reprodukcija slika Ivana Rabuzina
Privatni izvor (2021)

Nastavili smo likovni projekt s točkama čineći iskorak prema suvremenoj umjetnosti što je omogućilo upoznavanje šireg likovnog opusa umjetnice Yayoi Kusame. Upoznajući se s njezinim likovnim izričajem, uočavali smo važnost točki u njenom umjetničkom izražavanju. Osim točaka koje dominiraju njezinim stvaralaštvom, ističu se i bundeve kao čest motiv. Upravo su nam bundeve bile inspiracija za daljnje likovno izražavanje točkama. Motiv „Točkaste bundeve“ obradili smo različitim tehnikama, u području crtanja, slikanja, modeliranja.
Tijekom obilježavanja godišnjeg doba jeseni prikupili smo ukrasne tikvice koje su nam poslužile za likovnu aktivnost po uzoru na Yayoi Kusamu. Promatrajući njezine „Točkaste bundeve“ djeca su uz pomoć markera i samoljepljivog kolažnog papira ukrašavala tikvice točkama.

Slika 15a, 15b, 15c
Točkaste tikvice
Privatni izvor (2021)

Motiv „Točkaste bundeve“ izvodili smo i u kombiniranoj likovnoj tehnici. Nakon promatranja i analiziranja likovnog rada Yayoi Kusame kod djece je potaknut interes i za likovnu realizaciju. Većina djece uspijeva percipirati i ispoštovati oblik bundeve. Točke na bundevi nižu na način na koji to čini Kusama – u sredini duž bundeve smještene su veće točke koje se po strani smanjuju čineći tako privid trodimenzionalnosti. Slika je uključivala i izradu pozadine s linijama raspoređenima u različitim smjerovima.



Slika 16
Bundeve Yayoi Kusame, radovi djece (5 – 6,5 g)
Privatni izvor (2021)

Kako bi se zadovoljila dječja potreba za oblikovanjem, a ujedno i stimulirao osjet opipa, ponuđena im je masa za modeliranje – plastelin i tijesto u boji koje su prvo omekšali, oblikovali u oblik bundeve, a potom utiskivali točke.

Slika 17
Modeliranje bundeva po uzoru na Yayoi Kusamu
Privatni izvor (2021)

Posebno područje interesa umjetnice Kusame bile su instalacije, a jedna od najprepoznatljivijih instalacija je divovska „Točkasta bundeva“. Promatranje njenog uratka bilo je snažna motivacija za naš sljedeći likovni pothvat koji je uključivao „Bundeve – svjetiljke“ u nešto većem formatu. U izradu tog rada uključio se i vrtićki domar koji je napravio samu konstruciju od stiropora i cijevi. Djeca su konstrukciju oblijepila krep-trakom koja je zbog svoje transparentnosti zamišljena kao završni sloj. Potom su krep-traku obojili u prepoznatljivu žuto-narančastu boju. I na kraju, uslijedilo je dekoriranje bundeve točkanjem, uz pomoć kistova i šablona različitih veličina.

Slika 18a, 18b, 18c,18d
„Bundeva svjetiljka“
Privatni izvor (2021)

Kako bismo zaokružili raznolikost ponuđenih likovnih medija za kreativno izražavanje, uvrstili smo i tekstil. Djeci je ponuđena tkanina popularnog polka dot uzorka. Materijali su prvo pobudili interes kod djevojčica koje su tkaninu omotavale oko sebe imitirajući oblik haljine ili suknje, a svrha tih materijala bila je potaknuti ih na izradu jednog takvog odjevnog predmeta. U svrhu zajedničkog kreiranja kroja, prvo je bilo potrebno odrediti mjere. U aktivnost mjerenja uključio se dječak koji je dobro manipulirao dvoznamenkastim brojevima i metrom za mjerenje pa je njegov zadatak bio uzeti mjere djevojčicama. Zajednički smo odlučili napraviti kroj suknje punog kruga. Krećući od definicije kruga kao skupa točaka jednako udaljenih od središnje točke, prvo smo odredili tu središnju točku, a zatim iz nje izmjerenom dužinom metrom kružili. Manipuliranjem materijalima poput tkanine, metra i šivaćeg pribora djeca su igrom uvođena u radne aktivnosti.

Slika 19a, 19b, 19c, 19d, 19e

Tkanine s polka dot uzorkom, dječak uzima mjere, prikaz mjera, krojenje suknje punog kruga, šivanje ručnom mašinom, modno fotografiranje

Privatni izvor (2021)

Zaključak

Za uspješnu provedbu likovnog projekta bilo je potrebno detaljno upoznavanje i doživljavanje likovnog elementa točke. Za tu svrhu korištena je metoda razgovora, zajedničkog otkrivanja i analiziranja točki te svih njezinih potencijala i vrijednosti u likovnom smislu. Raznolikost likovnih tehnika i ponuđenih materijala omogućila je da svako dijete pronađe svoj način izražavanja. Dječje stvaralaštvo bilo je usmjereno na ohrabrivanje istraživanja i izražavanja osobnih iskustava. Sam stvaralački proces potaknuo je djecu na primjenu kreativnosti kojom su razvijali imaginaciju, upornost, samopouzdanje te jačali svoje likovne sposobnosti. Aktivnosti su bile osmišljene na način da potiču cjelovit razvoj djeteta što je uključivalo i osnaživanje senzorne integracije. Manipuliranjem različitim materijalima djeca su primala taktilne informacije što im je omogućilo nastanak svjesnog dodira te održavanje budnosti i pozornosti. Kroz likovni projekt djeca su se upoznavala s likovno-umjetničkim djelima poentilista. Promatrajući njihova djela ostvarivala su određenu komunikaciju s tim djelom što je odgojiteljima omogućilo da ih uvedu u predviđeni likovni zadatak.

Na kraju provedbe projekta zaključili smo da je točka, iako najmanji likovni element, bila dovoljno velika da nas povede u različitim smjerovima učenja, istraživanja i likovnog stvaranja.

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Poticanje cjelovitog razvoja djeteta kroz likovnu umjetnost i likovno umjetnička djela / Encouraging the complete development of the child through fine arts and fine works of art

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STRUČNI RAD/ PROFESSIONAL PAPER

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Sažetak Znanstvena istraživanja dokazuju kako poticanje djece na umjetničke aktivnosti od najranije dobi, pozitivno utječe na sva područja dječjeg razvoja. Za razvoj dječje kreativnosti i likovne sposobnosti vrlo je važan utjecaj odgajatelja koji omogućuje bogatstvo motivacijskih poticaja istovremeno dopuštajući slobodu i uvažavajući djetetove interese i mogućnosti. Svrha uključivanja u eTwinning projekt „U svijetu likovnih umjetnika“ je upoznati djecu predškolske dobi s raznim likovno umjetničkim djelima poznatih hrvatslih i svjetskih slikara, a prije svega uvesti ih u svijet likovnog slobodnog izražavanja. Kroz likovnu umjetnost i likovno umjetnička djela djeca uče promatrati, opisivati, analizirati, interpretirati, razvijaju pažnju, koncentraciju, kreativnost, jačaju samopouzdanje i izgrađuju svoj estetski ukus. Individualne i grupne dječje radove diseminirali smo putem eTwinning platforme, mrežne stranice vrtića i gradskoj knjižnici Dugave. Implementacijom projekta kreirni su uvjeti za razvoj temeljnih kompetencija za cjeloživotno učenje djece kroz umjetničke aktivnosti od najranije dobi

Ključne riječi: cjelovit razvoj, likovna umjetnost, likovno umjetnička djela, odgojitelj, eTwinning projekt

Abstract Scientific research proves that encouraging children to engage in artistic activities from an early age has a positive effect on all areas of child development. The influence of educators is very important for the development of children's creativity and artistic ability, since it provides a wealth of motivational incentives while allowing freedom and recpect for child's interests and opportunities. The purpose of joining the eTwinning project „In the world of artists“ is to introduce preschool children to various works of art by famous Croatian and world painters, and above all to introduce them to the world of free art expression. Throught fine arts and fine work of art, children learn to observe, describe, analyze, interpret, develop attention, concentration, creativity, strengthen self – confidence and build their aesthetic taste. We disseminated individual and group children's works through the eTwinning platform, the kindergarten's website and children's exhibitions in the Kindergarten and the local libraty „Dugave“. The implementation of the project „In the world of artists“ created the conditions for the development of basic competencies for a lifelong learning of children through artistic activities from an early age

Keywords: holistic development, fine arts, fine works of art, educator, eTwinning project

Uvod

U suvremenom odgoju i obrazovanju sve se više govori o likovnoj umjetnosti i o njezinoj iznimnoj važnosti za kreativni i kognitivni razvoj djece. U predškolskoj dobi važno je omogućiti djeci da se kroz aktivnosti upoznaju s raznim likovnim tehnikama i materijalima te da kroz likovno izražavanje i stvaranje slobodno izražavaju svoju maštu i kreativnost. Važno je cijeniti djetetovu kreativnost i razumjeti da je svako dijete kreativno na svoj način, a to je način na koji živi, djeluje i razmišlja. „Umjetnost je prirodan ljudski jezik i sva se ljudska bića rađaju s kreativnim sposobnostima. Način na koji se ti urođeni „talenti“ usmjeravaju, razvijaju ili inhibiraju ovisi o najranijem odgojno – obrazovnom i društveno – kulturnom iskustvu djeteta.“ (Hayman 1980. str 52.)

Djeca aktiviraju sva područja svog razvoja prilikom otkrivanja novog u životu, pa tako i u umjetnosti. Ona koriste svoje tjelesne sposobnosti (brzinu i spretnost), socijalne i emocionalne aspekte razvoja te aspekte kognitivnog razvoja. To znači da njihovo djelovanje u svim aspektima treba promatrati u međuovisnosti. Stvaralaštvo u području umjetnosti na mnoge načine pomaže djetetu da prepozna svoje potencijale, da se izrazi te da stvori svijet u kojem se osjeća sigurnim kreirajući nove situacije i scene koje će mu dati osjećaj sigurnosti. (Slika 1, Slika 2)

Slika 1

Slika 2

Uloga i kompetencije odgojitelja

U razvoju dječje mašte i kreativnosti odgojitelj ima iznimnu ulogu kroz koju omogućuje bogatstvo motivacijskih poticaja ali istovremeno djeci dopušta slobodu, uvažavajući njihove interese i mogućnosti. B. Šimrak (2010./2011.) navodi da“ predškolsko dijete ima svoj likovni jezik, a na nama je da ga osluškujemo, pokušamo razumjeti u njegovoj suštini i iznad svega da ga poštujemo. „ Odgojitelj treba biti inicijator različitih likovnih igara i kreativnih likovno - vizualnih aktivnosti. Treba učiti djecu kako da spoznaju, promatraju i osjećaju kroz umjetnički, likovni sadržaj. Prije svega odgojitelj mora poznavati razvoj likovnog izražavanja djeteta i osnovna načela u vizualno-likovnom odgoju djece predškolske dobi. (Mendeš i sur. 2012). (Slika 3, Slika 4).

Slika 3

Slika 4

Mišljenja sam da bi dijete već od rane dobi trebalo imati doticaj s kvalitetnim reprodukcijama slikarskih, grafičkih ili kiparskih djela koje mogu pridonijeti pravilnom razvoju likovno – estetskih doživljaja i podizanja razine senzibilnosti za likovnu kulturu. Da bi dijete prihvatilo umjetničko djelo ono mora komunicirati s tim djelom, na način da ga opaža, promatra, promišlja o njemu, doživljava i interpretira doživljeni sadržaj. (Slika 5, Slika 6)

Slika 5 Reprodukcije američke slikarice Karle Gerard

Slika 6 Reprodukcije ruskog slikara Vasilija Kandinskog

Uključivanje u eTwinning projekt „ U svijetu likovnih umjetnika“

Vodeći se tom mišlju kao odgojitelj u mješovitoj skupini u dječjem vrtiću Tratinčica prepoznala sam važnost, potrebe i interese djece za likovno stvaralaštvo od najranije dobi te smo se uključili u međunarodni eTwinning projekt „U svijetu likovnih umjetnika“. Svrha uključivanja u projekt bila je upoznati djecu predškolske dobi s raznim likovnim umjetničkim djelima poznatih hrvatskih i svjetskih slikara, a prije svega uvesti ih u svijet likovnog slobodnog izražavanja. Kako bi se djecu uvelo u aktivnosti i motiviralo za daljnji razgovor i suradnju, bilo je potrebno pripremiti poticaje koji su se nalazili u obliku slikarskih brošura, plakata prezenacija pojedinih likovnih opusa, powerpoint prezentacija. Kroz priče o životu i radu umjetnika, promatranjem njihovih djela, bogatom ponudom likovnih tehnika i materijala pokušala sam potaknuti prijenos estetskih poruka umjetničkih djela na dijete. (Slika 7, Slika 8)

Slika 7 Brošura Vincent V.Gogh

Slika 8 Brošura Pablo Picasso

Provedba projekta

U projekt smo se uključili početkom pedagoške godine 2021. putem eTwinning platforme koji je bio namjenjen vrtićima i školama . Projekt se odvija već 4. godinu za redom a ove je godine uključivao oko 300-tinjak sudionika širom Europe. Naša odgojna skupina kroz projekt se upoznala sa 7 umjetnika i njihovim likovnim opusima. Tako smo se družili s Vasilijem Kandinskim, Vincetom Van Goghom, Karlom Gerard, Gustavom Klimtom, Edom Murtićem, Pablom Picassom i Ivanom Lacković Croatom.

Kroz likovne poticaje i aktivnosti djeca su opažala detalje, opisivala, analizirala, interpretirala, razvijala pažnju, koncentraciju, maštu i kreativnost, jačala svoje samopouzdanje. Važno je naglasiti da djeci umjetnička djela nisu bila pokazana sa svrhom kako bi ih ona precrtavala, već kako bi u susretu s umjetnošću obogatila svoj estetski razvoj, pozitivan stav prema umjetnosti i vlastitom likovnom izričaju. (Slika 9, Slika 10)

Slika 9 Vincent Van Gogh „Suncokreti“

Slika 10 Gustav Klimt „ Stablo života“

Prema nekim autorima umjetničko djelo ima vrijednost samo ako prenosi likovno-estetsku poruku. Estetska vrijednost i stavovi odgojni su zadaci likovno-umjetničkog područja. U likovnim aktivnostima djeca razvijaju svoje potencijale, maštu, vizualnu osjetljivost, vizualno-prostornu inteligenciju i estetsko percipiranje upotrebom različitih tehnika i materijala. Na estetski senzibilitet djece potrebno je utjecati na svim razinama odgojno-obrazovnog sustava kako bi se on poticao i razvijao. Djeca od rane dobi pokazuju osjetljivost na mnoge aspekte umjetničkog djela, a estetsko iskustvo koje dijete dobiva u susretu s umjetnošću je cjelovit proces.

Odgojitelj je taj koji u skladu s kurikulumom likovnog stvaralaštva kroz umjetničke aktivnosti potiče i osnažuje cjelovit razvoj djeteta te ključne kompetencije za cjeloživotno učenje. U provođenju likovnih aktivnosti s djecom nema mjesta pravilima, zakonitostima i kritici jer su oni momentalni zagušivači kreativnosti, slobode, samopouzdanja i radoznalosti. (Balić Šimrak, 2010.) U dječjem likovnom izražavanju i stvaranju možemo više očekivati kreativan proces, a manje kreativno realiziran likovni produkt. Ako je proces kreativno vođen, i likovni produkt će biti kreativan. Uživanje u samoj aktivnosti radi aktivnosti pravi je primjer intrinzične motiviranosti djeteta.

Diseminacija projekta

Individualne i grupne dječje likovne radove diseminirali smo putem eTwinning platforme, mrežne stranice vrtića te dječjim izložbama u prostoru vrtića, gradskoj knjižnici Dugave te studiu Društvo Naša djeca Črnomerec. (Slika 11 Izložba dječjih radova u studiu Društvo Naša djeca Črnomerec; Slika 12 Izložba dječjih radova u gradskoj knjižnici Dugave)

Slika 11

Slika 12

Zaključak

Implementacijom projekta „U svijetu likovnih umjetnika“ kreirani su uvjeti za razvoj temeljnih kompetencija za cjeloživotno učenje kroz umjetničke aktivnosti od najranije dobi. U provedenim likovnim aktivnostima kroz razgovore o umjetničkim djelima djeca su se oslobađala, iznosila svoja mišljenja, dogovarala se ,međusobno komunicirala,kreirala i uvažavali tuđa mišljenja i ideje što je na kraju dovelo do iznimnih rezultata. Mogu zaključiti da je umjetničko djelo kod djece dovelo do holističkog pristupa u procesu odgoja i obrazovanja, emocionalnog obogaćivanja, samopouzdanja te je pridonijelo socijalnom razvoju. Iznimno mi je važno što sam kroz provedene aktivnosti spoznala da umjetničko djelo može biti divan poticaj u dječjem likovnom izražavanju i stvaranju.

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Encouraging the complete development of the child through fine arts and fine works of art

Abstract

Scientific research proves that encouraging children to engage in artistic activities from an early age has a positive effect on all areas of child development. The influence of educators is very important for the development of children's creativity and artistic ability, since it provides a wealth of motivational incentives while allowing freedom and recpect for child's interests and opportunities. The purpose of joining the eTwinning project „In the world of artists" is to introduce preschool children to various works of art by famous Croatian and world painters, and above all to introduce them to the world of free art expression. Throught fine arts and fine work of art, children learn to observe, describe, analyze, interpret, develop attention, concentration, creativity, strengthen self – confidence and build their aesthetic taste. We disseminated individual and group children's works through the eTwinning platform, the kindergarten's website and children's exhibitions in the Kindergarten and the local libraty „Dugave". The implementation of the project „In the world of artists" created the conditions for the development of basic competencies for a lifelong learning of children through artistic activities from an early age.

Keywords: educator; eTwinning project; fine arts; fine work of of arts; holistic development

Introduction

In contemporary upbringing and education, there is more and more talk about fine arts and their exceptional importance for the creative and cognitive development of children. In preschool, it is important to enable children to get acquainted with various art techniques and materials through activities, and to freely express their imagination and creativity through artistic expression and creation. It is important to appreciate a child's creativity and understand that every child is creative in their own way, and that is the way they live, act and think. "Art is a natural human language and all human beings are born with creative abilities". The way in which these innate "talents" are directed, developed or inhibited depends on the child's earliest educational and social – cultural experience." (Hayman 1980, p.52)

Children activate all areas of their development when discovering something new in life, including art. They use their physical abilities (speed and dexterity), social and emotional aspects of development and aspects of cognitive development. This means that their action in all aspects should be viewed in interdependence. Creativity in the field of art helps a child in many ways to recognize their potential, to express themselves and to create a world in which he feels safe by creating new situations and scenes that will give him a sense of security. (Figure 1, Figure 2)

Figure 1

Figure 2

The role and competencies of educators

In the development of children's imagination and creativity, an educator has an exceptional role through which he provides a wealth of motivational incentives allowing children's freedom, respecting their interests and abilities. B. Šimrak (2010. / 2011.) states that " a preschool child has his own artistic language, and it is up to us to listen to him, try to understand his essence and above all to respect him." The educator should be the initiator of various art games and creative art-visual activities. Children need to be taught how to know, observe and feel through artistic, artistic art content. First of all, the educator must know the development of child´s artistic expression and the basic principles in the visual and artistic education of preschool children. (Mendeš and associates 2012.) (Figure 3, Figure 4).

Figure 3

Figure 4

I am of the opinion that a child should have contact with quality reproductions of paintings that contribute to the proper development of artistic and aesthetic experiences from an early age. In order for a child to accept a work of art, it must communicate with that work, in such a way that perceives it, observes it, thinks about it, experiences and interprets it.

(Figure 5, Figure 6)

Figure 5 Reproductions of the American painter Karla Gerard

Figure 6 Reproduction of the Russian painters Wassily Kandinsky

Inclusion in the eTwinning project „ In the world of Artists“

Guided by this idea, as an educator in a mixed group at the Tratinčica kindergarten, I recognized the importance, needs and interests of children for art from an early age and we joined the international eTwinning project "In the world of artists." The purpose of joining the project was to introduce preschool children to various works of art by famous Croatian and world painters, and above all to introduce them to the world of free art expression. In the activities, children perceived details, perceived, imagined and created. Each activity had its own educational and functional goals which were important for encouraging children's imagination and creativity. Works of art were not shown to the children for the purpose of redrawing them, but to enrich their aesthetic development, positive attitude towards art and their own artistic expression in the encounter with art (Figure 7, Figure 8).

Figure 7 Booklet of Vincent V.Gogh

Figure 8 Booklet of Pablo Picasso

Implementation of the project

We joined the project at the beginning of the 2021. pedagogical year through the eTwinning platform, which was intended for kindergartens and schools. The project is taking place for the 4th year in a row, and this year it included around 300 participants from all over Europe. Through the project, our educational group got to know 7 artist and their works of art. So we hung out with Wassily Kandinsky, Vincet Van Gogh, Karla Gerard, Gustav Klimt, Edo Murtić, Pablo Picasso and Ivan Lackocić Croat. Through artistic activities children observed details, described, analyzed, interpreted, developed attention, concentration, imagination and creativity, and strengthened their self – confidence. (Figure 9, Figure 10)

Figure 9 Vincent Van Gogh „Sunflowers“

Figure 10 Gustav Klimt „The tree of life“

According to some authors, a work of art has value only if it conveys an artistic and aesthetic message. Aesthetic value and attitudes are educational tasks in the field of art. In art activities, children develop their potential, imagination, visual sensitivity, visual-spatial intelligence and aesthetic perception using different techniques and materials. The aesthetic sensibility of children needs to be influenced at all levels of the educational system in order to encourage

and develop it. Children from an early age show sensitivity to many aspects of a work of art, and the aesthetic experience a child gains in encountering art is a holistic process.
It is the educator who, in accordance with the curriculum of artistic creation, encourages and strengthens the holistic development of the child and key competencies for a lifelong learning through artistic activities. There is no place for rules, legalities and criticism in performing art activities with children because they are immediate stiflers of creativity, freedom, self – confidence and curiosity. (Balić Šimrak, 2010.) In children's art expression and creation we can expect more of a creative process and less of a creatively realized art product. If the process is creatively managed, the artistic product will be creative. Enjoying the activity itself for the sake of the activity is a true example of a child's intrinsic motivation.

Dissemination of the project

We dissiminated individual and group children's works throught the eTwinning platform, the kindergarten's website and children's exhibitions in the Kindergarten and the local library Dugave and in the studio Društvo Naša djeca Črnomerec. (Figure 11 Exhibition of children's works in the studio Društvo Naša Djeca Črnomerec; Figure 12 Exhibition of children's works in the local library Dugave)

Figure 11

Figure 12

Conclusion

Implementation of the project „In the world of artists" created the conditions for the development of basic competencies for a lifelong learning of children through artistic activities from early age.
In the conducted art activities, through the conversation about the work of art, the children liberated, expressed their opinions, while at the same time listening to and respecting other people's opinions. They expressed their feelings and the experiences that the work of art aroused in them. I can conclude that their work of art has led to a holistic approach in the process of upbringing and education, emotional enrichment, self-confidence and contributed to social development. It is extremely important to me that through the activities I realized that a work of art can be a wonderful stimulus in children's artistic expression and creation.

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Emocija straha u umjetnosti plesa i crteža / The Emotion of Fear in the Art of Dance and Drawing

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STRUČNI RAD/ PROFESSIONAL PAPER

SAŽETAK - *U svijetu naših osjećaja strah zauzima značajno mjesto, posebno u razdoblju djetinjstva kada se dijete gotovo svakodnevno susreće s novim iskustvima, situacijama i izazovima. Ne treba zanemariti činjenicu da su se mnoga djeca morala suočiti s neugodnim iskustvima potresa i života u pandemiji. Djeci treba pružiti mogućnost da sama iskuse strah primjeren njihovom stadiju zrelosti kako bi se znala nositi s njime. U ophođenju sa strahom prvi je važan korak prevladavanja straha prepoznavanje i prihvaćanje straha kao prirodnog fenomena. Suočavanje sa strahom putem umjetnosti donosi relaksaciju i osjećaj samopouzdanja te se tijekom same aktivnosti razumijevanjem i prihvaćanjem prilagođavamo problemima s kojima smo se susreli, kako bismo prevladali neugodne emocije. Umjetnost predstavlja izrazito moćno sredstvo komunikacije putem kojeg djeca najlakše vizualno projiciraju svoje unutarnje stanje, svoje viđenje i doživljaj svijeta. Glavni cilj prikazanih aktivnosti je, koristeći nevizualni poticaj, ispitati strahove djece vrtićke dobi putem umjetničkog (crtež i ples) izražavanja te na taj način pridonijeti njihovom suočavanju sa strahom, približavanju svom unutarnjem biću, upoznavanju i nošenju s vlastitim emocijama te osvještavanju važnosti izražavanja emocija na društveno prihvatljiv način. Rezultati pokazuju kako su najčešći strahovi djece predškolske dobi strahovi od životinja, strahovi od imaginarnih bića, strahovi od mraka i prirodnih pojava.*
Ključne riječi: *crtež; djeca predškolske dobi; ples; strah; suočavanje*

The Emotion Of Fear In The Art Of Dance And Drawing

ABSTRACT - *In the world of our feelings, fear occupies a significant place, especially in childhood, when the child encounters new experiences, situations and challenges almost every day. Not to be overlooked is the fact that many children have had to face unpleasant experiences of earthquakes and life in a pandemic. Children should be given the opportunity to experience fear appropriate to their stage of maturity in order to cope with it. When dealing with fear, the first important step in overcoming it is recognizing and accepting fear as a natural phenomenon. Dealing with fear through art brings relaxation and a sense of self-confidence. During the activity itself, by understanding and accepting, we adapt to the problems we have encountered, in order to overcome unpleasant emotions. Art is an extremely powerful means of communication through which children most easily visually project their inner state, their vision and experience of the world. The main goal of the activities is, using non-visual stimuli, to examine the fears of kindergarten children through artistic (drawing and dancing) expression and thus contribute to their coping with fear, getting closer to their inner being, getting to know and dealing with their own emotions and raising awareness of the importance of expressing emotions in a socially acceptable way. The results show that the most common fears of preschool children are fears of animals, fears of imaginary beings, fears of darkness and natural phenomena.*

Keywords: confrontation; dance; drawing; fear; preschool children

Uvod

U ovom radu se bavimo emocijom straha, budući su mnoga djeca zadnjih nekoliko godina bila izložena neuobičajenim situacijama uz koje se najčešće veže ova neugodna emocija. Potres i Covid-19 unijeli su nemir u živote svih ljudi, a najranjiviji dio pučanstva su zasigurno djeca predškolske dobi kojima su ove dvije nevezane pojave poprilično apstraktne.

Sam osjećaj podrhtavanja tla pod nogama vrlo je neugodan jer dolazi iznenada, bez prethodne najave te se stoga ne možemo unaprijed psihički pripremiti za ono što dolazi. Nemoć kontroliranja onoga što se događa može dovesti do osjećaja panike i straha. Dio djece u trenucima potresa nije bio u okruženju vlastitog doma, već su se zatekli u vrtićima gdje pažnja odgojitelja nije mogla biti na jednom djetetu.

Pandemija Covid-19 također je obilježila odrastanje današnje vrtićke djece. Odrasle osobe iz okruženja djeteta na različiti način su prenosile doživljaj pandemije, a mediji su tu zasigurno odigrali veliku ulogu. Djeca su bila primorana naučiti neka nova ponašanja i protokole, gdje su bila u najtežim trenucima uskraćena za ono slobodno odrastanje i djetinjstvo koje pamte starije generacije. Izostanak socijalnih kontakata u jednom periodu same pandemije te izbjegavanje svima potrebnog zagrljaja kao emocionalne i psihološke podrške prijatelja, zbog mogućnosti zaraze, sasvim sigurno je utjecalo na mnoge segmente dječjeg odrastanja. Kod neke djece sama pandemija i okolnosti odrastanja u istoj mogli su izazvati osjećaj straha i brigu za zdravlje svojih najbližih.

Strah spada u osnovne emocije, a u svijetu naših osjećaja zauzima značajno mjesto, posebice u razdoblju djetinjstva, gdje se dijete skoro pa svakodnevno susreće s novim iskustvima, situacijama i izazovima. Strah u evolucijskom smislu predstavlja unutarnji signal koji pomaže preživljavanju i samozaštiti pojedinca. Povezan je s instinktom samoodržavanja i preživljavanja, što se odražava u ljudskoj potrebi za angažiranjem u ponašanjima koji će donijeti sigurnost i zaštitu. Preciznije, Milivojević (2010) strahove definira kao grupu osjećaja za koje je karakteristično da ih subjekt osjeća kada procjenjuje da je ugrožena neka njegova vrijednost; subjekt osjeća strah kada procjenjuje da se ne može suprotstaviti ugrožavajućoj situaciji ili objektu, ali procjenjuje da bi se mogao skloniti iz takve situacije.

Kod djece osjećaj straha može ostati duboko urezan te je stoga bitno omogućiti djeci u vrtićima iskazivanje osjećaja i preradu (neugodnih) iskustava na kreativan način prilagođen dobi djeteta.

Vrste strahova

Strahovi mogu biti racionalni i iracionalni, socijalni, maskirani i traumatski (Milivojević, 2010). Strah čija logika nije razumljiva ni samom subjektu, ni ljudima koji ga okužuju naziva se iracionalni, dok u situacijama kada postoji ugrožavajući objekt ili situacija i kad subjekt zaista nije u moći suprotstaviti se, tada strah nazivamo racionalni. Socijalni strah se javlja u svim prijelazima prema novim mogućnostima razvoja. Obično taj strah nestaje kada pojedinac dosegne taj novi stupanj razvoja. Upravo zbog tog razloga, sposobnost prerade straha smatra se jednim od kriterija zrelosti (Ennulat, 2010). Strahove možemo podijeliti i na separacijski strah, strah od odbacivanja, strah od kazne i strah od zlobnih ljudi. Strahom od gubitka bliske osobe, najčešće majke, prati i strah od nepoznatih osoba koji se pojavljuje u drugoj polovici prve godine. Zlotović (1989) ističe da dijete i u dobi od sedam mjeseci života može pokazati strah od nepoznatih osoba.

Traumatski i simbolički strah javlja se kada je pojedinac već doživio traumatsko iskustvo s nekim objektom. Maskirani strah se naziva još i somatizirani te se javlja kada pojedinac nije svjestan straha ili anksioznosti nego samo tjelesnih reprezentacija tih osjećaja.

ZAŠTO UMJETNOST?

Povezivanje emocije straha sa likovnim, odnosno plesnim izričajem, sa svrhom pozitivne prerade negativnih iskustava koja dovodi do relaksacije, primjereno je dječjim razvojnim karakteristikama i potrebama jer umjetnost kao takva predstavlja spontan oblik igre koji djeci istovremeno pruža užitak i način komuniciranja. Dijete kroz umjetničko izražavanje spontano otkriva elemente koji su obično skriveni, pohranjeni u nesvjesnom. (Radovančević, 1999. prema Škrbina, 2013.) Iz djetetovog poteza kistom ili iz plesnog pokreta možemo dobiti informacije o djetetovim razvoju, emocijama i djetetovim percepcijama.

Dobrila Belamarić (1987) u knjizi „Dijete i oblik" navodi kako je likovni jezik ili likovni izraz djece data i urođena sposobnost izražavanja. Odnosno, likovni jezik svojevrsni je način komunikacije i oblikovanja koji nastaje kroz spontanu interakciju djetetova unutrašnjeg svijeta s vanjskom okolinom.

Crtež i plesni elementi su nedvojbeno važna sredstva koja djetetu omogućavaju prezentiranje vlastitog viđenja i doživljaja svijeta. U ophođenju sa strahom prvi važan korak prevladavanja straha je prepoznavanje i prihvaćanje straha kao prirodnog fenomena. Suočavanje sa strahom putem umjetnosti donosi relaksaciju i osjećaj samopouzdanja te se tijekom same aktivnosti razumijevanjem i prihvaćanjem prilagođavamo problemima s kojima smo se susreli, što dovodi do prevladavanja neugodne emocije. Umjetnost predstavlja izrazito moćno sredstvo komunikacije putem kojeg djeca najlakše projiciraju svoje unutarnje stanje, svoje viđenje i doživljaj svijeta. Uz to, umjetnost potiče razvoj i omogućuje rješavanje problema kroz samoizražavanje koje pruža ugodu i zadovoljstvo. (Malchiodi, 1998.)

ISTRAŽIVANJE DJEČJIH STRAHOVA PUTEM LIKOVNOG IZRAŽAVANJA

Početkom pandemije, 2020. godine, u sklopu diplomskog rada provedeno je istraživanje u jednom zagrebačkom dječjem vrtiću s djecom u dobi od 4 do 7 godina. U istraživanju je sudjelovalo sveukupno 34 djece.

Cilj istraživanja bio je ispitati dječje strahove i omogućiti djeci da ih likovno izraze. Svrha je bila osigurati djeci slobodu izražavanja, pridonijeti njihovom suočavanju sa strahom, približavanju svom unutarnjem biću, upoznavanju i nošenju s vlastitim emocijama te osvještavanju važnosti izražavanja emocija na društveno prihvatljiv način. Igrom boja, oblika i simbola djeca su na papir prenijela svoje emocije i time stvarala jedinstvena i autentična umjetnička djela. Osim ispitivanja najčešćih kategorija strahova djece vrtićke dobi, ciljevi su bili ispitati najčešće korištene boje kod ekspresije emocije straha, ispitati postoje li razlike strahova u odnosu na spol i u odnosu na dob.

Kao poticaj dječjem stvaralaštvu koristio se nevizualni poticaj - razgovor i dječja imaginacija, odnosno poticaj bez predstavljenog modela kako bi se izbjeglo kopiranje, a povećala mogućnost da djeca izraze ono što zaista osjećaju, bez straha od pogreške.

Prilikom provođenja likovne aktivnosti djeca su imala mogućnost birati sredstvo za rad, veličinu papira i boje. Slikarske tehnike koje su mogla birati su tehnika akvarel, tempere i pastele, a crtačke olovka, flomasteri i bojice.

Dječji likovni radovi sadrže elemente svjesnog ali i nesvjesnog značenja, predstavljajući tako uvid u osjećajna stanja djeteta. Nevizualni poticaji pomažu djetetu izraziti pojave i osjećaje iz takozvane nevidljive stvarnosti pomažući im istovremeno prikazati ono što ne znaju izraziti riječima. (Balić-Šimrak, Bilić, Kiseljak, 2012.)

Postavljene su sljedeće hipoteze:

H1: Djeca će u svojim radovima, za ekspresiju emocije straha koristiti različite boje, neovisno o općim karakteristikama pojedinih.
H2: Neće biti prisutne značajne razlike u strahovima u odnosu na spol djece.
H3: Kategorije strahova razlikovat će se u odnosu na dob.

Rezultati istraživanja dječjih strahova putem likovnog istraživanja

Dobiveni podaci podijeljeni su u 4 kategorije strahova koje su formirane u odnosu na simbole koji se pojavljuju u radovima.

Najčešće kategorije strahova ispitane djece prema Tablici 1 su strah od imaginarnih bića (17), strah povezan sa životinjama (15) u koje spadaju same pojave životinja i/ili strah od napada. Nadalje, najzastupljeniji strahovi su strahovi od prirodnih pojava i elementarnih nepogoda. Naime, petero ispitane djece kao svoj strah navelo je potres. Prilikom razgovora o potresu, djeca su se često osvrtala na doživljenju situaciju ponovno proživljavajući osjećaj straha od iznenadnih situacija, odnosno elementarnih nepogoda. Najmanje broj djece je kao svoje najveće strahove navelo snove i mrak. U istraživanju nisu prikazani strahovi od opasnih situacijama i strahovi povezani sa smrću.

Tablica 1.
Kategorije strahova prema simbolima u dječjim likovnim radovima

Kategorije	**Simboli**	**U brojevima**
Strahovi povezani s životinjama	*zmija (6), morski pas (1), medvjed (2), lav (4), mali pas (1)*	*14*
Strah od imaginarnih bića	*vještica (5), duhovi (2), čudovišta (10)*	*17*
Strah od mraka i snova	*snovi (2), mrak (3)*	*5*
Strah od prirodnih pojava i elementarnih nepogoda	*lava (1), potres (5), grmljavina (1), voda (4)*	11
Ukupno		**47**

Izvor: vlastita izrada (Deprato, 2020)

Kao krajnji rezultat dobiveni podaci pokazuju kako se kategorije strahova u odnosu na spol ne razlikuju značajno (Tablica 2). Naime, kod oba spola najviše strahova prikazano je u kategoriji imaginarnih bića i životinja. Nadalje, kod dječaka su znatno manje prisutni strahovi od prirodnih pojava kao što su grmljavina i prirodnih nepogoda kao što je potres, dok je kod djevojčica taj strah nešto značajnije izražen. Strah od mraka i od snova prisutan je samo kod ženske grupe ispitanika.

Tablica 2.
Kategorije strahova u odnosu na spol

Kategorije	**M**	**Ž**
strahovi povezani s životinjama (14)	*7*	*7*
strah od imaginarnih bića (17)	*8*	*9*
strahovi od mraka i snova (5)	*0*	*5*
strah od prirodnih pojava i elementarnih nepogoda (11)	*2*	*9*
Ukupno	**17**	**30**

Izvor: vlastita izrada (Deprato, 2020)

Prema Tablici 3, najveći broj ispitanih četverogodišnjaka svojim likovnim radom pokazuje strah od prirodnih pojava: voda (2), grmljavina (1), potres (1), lavina (1). ispitanici u

dobi od pet godina najviše prikazuju strah od imaginarnih bića: čudovišta (7), vještica (2), duhovi (1). Kod šestogodišnjaka najzastupljenija kategorija strahova je strah od životinja: medvjed (1), lav (1), mali pas (1). Kod grupe ispitanika u dobi od sedam godina prikazani su strahovi povezani sa životinjama: lav (2), zmija (1) i strahovi od imaginarnih bića: vještica (2), zombija (1), kao najviše zastupljeni.

Tablica 3.
Prikaz kategorija strahova u odnosu na dob

Kategorije	**4**	**5**	**6**	**7**
strahovi povezani s životinjama (14)	4	4	3	3
strah od imaginarnih bića (17)	3	10	1	3
strahovi od mraka i snova (5)	2	2	0	1
strah od prirodnih pojava i elementarnih nepogoda (11)	5	6	0	0
Ukupno	**14**	**22**	**4**	**7**

Izvor: vlastita izrada (Deprato, 2020)

Provedenim istraživanjem potvrđena je hipoteza broj 1, dok su hipoteza 2 i hipoteza 3 djelomično potvrđene. Razlike u kategorijama strahova u odnosu na dob i spol nisu od velikog značaja.

Strah u umjetnosti plesa i pokreta

Čovječanstvo je oduvijek koristilo ples za izražavanje i odraz svijeta, stvarajući i koristeći kulturni i individualni ples za oslobađanje psiholoških potreba (Brooke, 2006). Tijelo je prvo i primarno sredstvo kretanja i kreativnog ljudskog izražavanja, od trenutka kada novorođenče prvi put dođe na svijet i stupi u interakciju s njim, odnosno svojom okolinom, stoga se smatra da je ples najprirodnije sredstvo komunikacije (Balić-Šimrak i sur., 2014), a djeca imaju prirodan osjećaj za plesni, likovni i glazbeni izričaj (Balić, Šuško, 2019). Za razliku od drugih oblika umjetnosti, ples je jedinstven po tome što je instrument i sredstvo izražavanja samo ljudsko tijelo, što ga čini i dubokim oblikom izražavanja, ali i često nedostižnim i prolaznim. Ples je na svojoj najosnovnijoj razini svojevrstan način da se bude čovjek u sadašnjosti jer se plesno-umjetničko izražavanje događa ovdje i sada te moramo svoje misli usmjeriti na sam pokret povezujući pritom misli s onim što tijelo izvodi u datom trenutku.

Cilj izražavanja putem plesne improvizacije nije stvaranje izvedbenog djela, već povezivanje sa samim kreativnim procesom (Brooke, 2006). Prema Stanton – Jones (1992), tijekom procesa plesnog izričaja, bitno je istražiti nove načine postojanja i samih osjećaja te dobiti pristup osjećajima koji se ne mogu verbalizirati. Isto tako, ples može biti i sredstvo za pretvaranje izvanrednih i neobjašnjivih situacija u koncepte kojima možemo na neki način upravljati. Tako se potres, grmljavina ili munja mogu doživjeti i na kreativnoj razini (Brooke, 2006). Učiniti one koji su nadmoćni manje prijetećim koristeći pokret i organizacijsku misao, povijesno je pomoglo pojedincima da prevladaju velike emocionalne sukobe.

Vrijedno je spomenuti terapiju plesom koja djeci omogućuje svojevrsni kreativni proces, prvo kroz pokret i oslobađanje tijela, a zatim kognitivno kako bi prevladali događaje koji izazivaju strah, pomažući im da putem pokreta osjete sebe. Poboljšanjem slike o svom tijelu i samome sebi povećat će se samopouzdanje, aktivirati stanje svijesti, a samim time i pozitivno utjecati na raspoloženje, uz mnoge dobrobiti za zdravlje. Upravljanje stresom putem terapije plesom uključuje oslobađanje, opuštanje i prilagođavanje problemima s kojima se susrećemo razumijevanjem i prihvaćanjem, kako bismo prevladali teške trenutke kroz koje prolazimo.

Mary Whitehouse smatra, isto kao i Jung, da kreativni proces, u njenom slučaju plesna improvizacija, dotiče duboku razinu nesvjesnog (Brooke, 2006; Farah, 2016). Ona smatra da je tijelo

samo fizički oblik osobnosti pojedinca koja postaje vidljiva u umjetnosti pokreta. Moguće je ne samo vidjeti trenutno psihičko stanje pojedinca, već je moguće u njemu izazvati i određene promjene (Farah, 2016).

Doktor medicine i psihoanalitičar Reich (1972) je spomenuo potrebu za korištenjem tjelesnih pokreta kako bi se omogućilo da se potisnuta iskustva pojave, a sve upravo zbog toga da bi se promjena mogla dogoditi.

Upravo u igri dijete prerađuje iskustva, upoznaje i prevladava, odnosno potiskuje strah. a što je drugo pokret i ples, nego igra u kojoj komuniciramo vlastitim tijelom?

Ennulat (2010: 18) u svojoj knjizi o strahovima u dječjem vrtiću kaže da se „strah uvijek manifestira na tijelu. Osoba koja se boji kreće se drugačije od osobe koja se veseli. Ramena se nesvjesno podižu, glava je pognuta. Mimika izražava zatvorenost.“ Reich (1972) je rekao da potisnuti osjećaji mogu stegnuti tijelo, djelujući kao sredstvo za zaštitu te na taj način smanjujući njegovu sposobnost da osjeća ili da se kreće. Kada se netko boji, njegove geste i pokreti mogu djelovati ukočeno i kruto. No, može doći i do suprotne manifestacije emocije straha, gdje pokreti postaju veliki i prenapadni te mogu izmicati kontroli, neprimjereni su i izuzetno izraženi. Mendelsohn (1999: 67) je rekao da su „djetetovo držanje, kretanje ili izbjegavanje pokreta, sama kvaliteta pokreta, inicijativa, odnosno nedostatak iste te sami obrasci disanja - sve vanjske manifestacije djetetovog duševnog stanja“, što je učvrstilo koncept povezanosti uma i tijela.

Analiza aktivnosti iz područja umjetnosti plesa i pokreta

U sklopu CAP programa, u jednom zagrebačkom dječjem vrtiću provedena je aktivnost tijekom koje se razgovaralo o različitim osjećajima, između ostalih i o strahu. U aktivnosti je korištena Beethoven-ova 5. simfonija. Sama aktivnost je trajala 20 do 30 minuta. Sudjelovalo je 18 djece u dobi od 5-6 godina.

Sve prijelaze prema novim mogućnostima razvoja prati i osjećaj i iskustvo straha. Najčešće taj strah nestane kada dijete dosegne novi stupanj razvoja, stoga se sposobnost prerade straha smatra jednim od kriterija zrelosti (Ennulat, 2010). „U ophođenju sa strahom prvi je važan korak prevladavanje tog straha, njegovo prepoznavanje i prihvaćanje kao prirodnog fenomena“ (Ennulat: 25). „Upravo u suočavanju sa strahom govor ima oslobađajući učinak. Iskustvo osobe da nije sama sa svojim strahovima u njoj stvara osjećaj solidarnosti, a taj osjećaj proizlazi iz doživljaja bliskosti u određenoj skupini“ (Ennulat: 64). Ennulat (2010) nadalje navodi kako je strah je na neki način sila koja povezuje. Sigurnost kod razgovora o strahovima izgrađuje se na međusobnom povjerenju. Tijekom samog razgovora s djecom dobro je ponoviti neke njihove izjave. Sigurnost djeteta u samoga sebe dodatno raste nakon što još jednom čuje vlastite riječi iz usta odrasle osobe.

Sukladno ranije navedenim postavkama, aktivnost u skupini je započeta s nekoliko djece razgovorom o strahu, što je privuklo i ostalu djecu. Razgovarano je o tome čega se prisutna djeca boje. Najčešće se radilo o strahu od mraka, lopova, čudovišta, anakonde.. Djeca su upitana gdje osjećaju taj strah u tijelu, na što su odgovarala da ga osjećaju u trbuhu, srcu i glavi. Na upit što im pomaže da se više ne boje, svako dijete je reklo što radi kada osjeti strah. Većina djece je rekla da potraže zagrljaj roditelja (najčešće majke).

U nastavku aktivnosti djeca su upitana kako bi izgledao kip straha te im se obratila pažnja na položaj tijela, ruku, i glave te su imali priliku dobro pogledati jedni druge. Djeci je predloženo slušanje skladbe koju je odgojiteljica ranije pripremila za taj dan te su nakon slušanja svi zajedno razgovarali o tome kakva im je glazba, obraćajući pritom pozornost na tempo, dinamiku, visoke ili niske tonove te na sam subjektivni osjećaj glazbe. Izjave djece o

tome na što ih podsjeća glazba bile su raznolike pa je tako jedan dječak rekao da mu se čini da se čudovište popelo na drvo, dvoje djece je reklo da im je glazba napravila priču, nekoga je glazba podsjetila na vojnike koji se šuljaju po noći te nailaze na čudovište, neki su izjavili da ih je skladba učinila umornim, da im je bila strašna, nekog je podsjetila na situaciju kada je otvorilo oči u mraku svoje sobe te vidjelo da nema mame i jako se uplašilo, a jedno dijete je reklo da mu je glazba bila ružna i da su ga bolile uši.

Nakon slušanja i razgovora primijenjena je metoda vođene fantazije, uz pokret uz glazbu. Na početku aktivnosti djeca su zauzela kip kao da se boje, zatim su pokretom pokušala dočarati kako se kreću kada ih je strah, nakon čega su promijenila prostornu razinu u donju te su glumila da se tresu od straha (oni su u tijeku aktivnosti predložili da bi to mogli dočarati). U drugom dijelu skladbe djeca su se dignula te su glumila da su ona to čega su rekla da se boje te su na kraju zauzela kip toga čega se boje. Kada je glazba stala, predloženo im je da udahnu i izdahnu nekoliko puta kako bi im se tijelo oslobodilo napetosti. O povezanosti daha i uma i tijela govorio je Sherwood (2008) te je rekao da, ako je disanje usporeno dovoljno, onda cijelo tijelo može ući u stanje mirnog i opuštenog ritmičkog disanja, što je suprotno od odgovora na stres.

Nakon vođene fantazije vođen je razgovor o tome kako su se djeca osjećala tijekom aktivnosti, jesu li se osjećala bolje kad su glumila da ih je strah ili kada su bila to čega ih je strah. Većina djece je rekla da su se osjećali bolje kada su pokušali pokretom dočarati da su oni ono čega ih je strah.

Važno je uvijek nakon teških tema završiti u pozitivnom tonu te su djeca s odgojiteljicom nakon razgovora ustala, protresla cijelo tijelo kako bi se još jednom oslobodila svih napetosti te zaplesala uz ugodnu instrumentalnu glazbu veselog karaktera.

Zaključak

Strah je emocija prirodno prisutna u dječjem odrastanju zbog same činjenice da svaki prijelaz na novu razvojnu stepenicu prati iskustvo straha, a sam čin i sposobnost prerade tog iskustva smatra se jednim od kriterija zrelosti. Današnja djeca predškolske dobi suočena su s ovim osjećajem koji često sa sobom nosi negativne konotacije zbog ne tako davnih događaja na koje nitko nije mogao utjecati. Potres i pandemija Covid-19 unijeli su kod mnogih osjećaj nesigurnosti praćen strahom za vlastitu egzistenciju i egzistenciju bliskih osoba. Strah ima i zaštitničku funkciju koja nas ne samo čini otpornima na ono što slijedi, već nas štiti i od eventualnih nepromišljenih poteza u situacijama kada ne znamo što slijedi. On utječe na naša razmišljanja i djelovanja upravljajući našim mislima u određenom smjeru, dajući nam snagu da prevladamo krizne situacije. Nakon uspješno prevladanog osjećaja straha u nama se javlja osjećaj sreće i zadovoljstva zbog potrebne hrabrosti koju smo stekli u određenoj situaciji.

Tijekom istraživačkog procesa, u razgovoru s djecom primijećeno je da ona najviše iskazuju strah od imaginarnih bića, zatim strah od prirodnih pojava i elementarnih nepogoda, strah od životinja te najrjeđe strah od mraka i snova. Najviše je prisutan strah od čudovišta, dok je strah od potresa navelo samo 5 djece od 52 djece koja su sudjelovala u opisana dva istraživanja. Niti jedno dijete nije navelo strah povezan s pandemijom Covid-19, što ne znači da on nije prisutan.

Budući je strah kao emocija prisutan u dječjem odrastanju, važno je djeci nuditi aktivnosti koje im mogu pomoći kako bi strahove, koji ponekad mogu biti i potisnuti, prerade na kreativan način. Razgovor te različiti vidovi umjetnosti vrlo su korisno sredstvo u stjecanju sposobnosti prevladavanja i nošenja sa strahovima. Bitno je da se odgojitelji kontinuirano

usavršavaju i proširuju svoja znanja kako bi znali prepoznati govor tijela djeteta, kako bi znali na koji način pristupiti djetetu te postoji li potreba za dodatnim radom sa stručnom osobom.

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Using the City as Landscape for Art Education: Nine Sequential Lesson Ideas and Four Projects from *Landscaping the City*

David LeRue

STRUČNI RAD/PROFESSIONAL PAPER

Abstract
This paper shares lessons from a free online class called *Landscaping the City* taught at a community art school during the COVID lockdowns of the fall and winter of 2020/21. Enrolment was open to everybody, and students came from many backgrounds, experiences and artistic levels. These lesson plans were developed to stoke creative thought and skills concurrently, challenging both beginners and advanced drawers alike, fostering rich discussions and artistic practices. These ten lessons and four projects are shared for other teachers who might want to develop their own *Landscaping the City* course, or for teachers who might draw inspiration from beginning with small exercises that build up to large projects.

Keywords: Cityscape; Community-Based Art Education; Drawing; Lesson Plans.

Introduction

In the fall of 2020, I taught an online community class to a group of students of various skills and ages, even though I had little experience teaching art in community and no experience teaching online. Usually, I would approach the community art context by focusing on skill development, but the pandemic caused supply chain issues making staple art materials hard to come by. Furthermore, students were working from home, limiting the materials students would feel comfortable using; for instance, paint and charcoal are messy and can be tricky to navigate in front of a computer. In response to these conditions, I planned a class that kept the materials simple–a sketchbook, pencil and eraser–, and spent more time discussing ideas and welcoming student reflection and sharing than I usually would. As such, I developed *Landscaping the City,* inviting students to examine their relationship to their neighborhood as a site of landscape drawing and personal reflection (LeRue, 2022). The class focused on Pointe-Saint-Charles, a community adjacent to downtown Montreal in Canada, at a community art school open to everyone. Lessons developed incrementally, inviting students to articulate their relationship to their neighborhood as we developed landscape drawing skills.

The guiding framework of the class was a text by urban planner Kevin Lynch (2008) called *The Image of the City*, which argued that every person who lives in or otherwise engages with a city develops an image of that city. These personal images then overlap with others to form a collective image that informs how the city is collectively understood. In *The Image of the City*, Lynch interviewed locals and had them draw maps of three American cities with very different planning histories: Los Angeles's design focused on automobiles, Boston has older architecture and is known to be like a European city, and Jersey City, which some critique as having no character or distinguishing features. Using these maps as source data, he developed two key concepts about the city—Imageability and legibility. Legibility refers to how clear a

city is to navigate and if one has the required touchstones and frameworks to navigate the city. Imageability considers the elements that give identity and structure to mental conceptions of space. It refers to how we read the elements that make cities distinct, which are sometimes obvious but usually subtle.

Lynch deduced five elements from his research that contributed to a city's imageability and legibility: Nodes, landmarks, pathways, edges and districts. Pathways are the common routes people use through the city, be it by foot, transit, car or bike. Nodes are where said pathways meet, which can be as elaborate as a central transit station or a major highway interchange, or as tiny as a popular street corner. Edges are the barriers that hold neighborhoods in and might be physical or natural. A major river, a highway, a mountain or a park could be an edge in a given context. A district is an area of town that is noticeably different, be that through architecture or the kinds of activities carried out there. This might be an industrial district, a downtown or a distinct residential neighborhood. Finally, we have landmarks, which might be built or natural. The Eiffel Tower in Paris and Montreal's Mount Royal are examples, but they can also be minor, such as a statue, a sign or a popular business. These elements are contextual and may overlap—A park might be a landmark, a pathway and a node, for instance. In *Landscaping the City,* these descriptors underpinned our conceptual discussions throughout the class.

In addition to Lynch's view of the city, we also discussed more general frameworks for landscape, and how a place is aestheticized through art. We covered WJT Mitchell's (2002) assertion that the same processes that turn the natural environment into landscape are at play in the built environment, and thus I shared frameworks and drawing methods from both interchangeably. We discussed examples from the Canadian Landscape and Cityscape canon, considering what art historians and art theorists said about them. For instance, modernist painters such as the Group of Seven were directly implicated in westward Canadian expansion, and their work was circulated to give visual cohesion to the many landscapes within Canada (Ryan, 1990). More recently, Indigenous artists have engaged with the same landscape canon to re-imagine Indigenous stories within the land, such as artist Kent Monkman's (2005) parodic video work "Group of Seven Inches," or Sunny Assu's (2018) work interjecting indigenous imagery into Emily Carr's paintings of Indigenous people from the west coast. The pedagogical aim here was to show that supposedly cohesive landscapes are perpetually troubled and re-imagined and that our work in *Landscaping the City* was aestheticizing our neighborhoods for ourselves and the public who viewed our projects.

Community classrooms

Landscaping the City took place at The Pointe-Saint-Charles Art School, a community school dedicated to offering accessible and quality art education to the inhabitants of Montreal's Sud-Ouest, an area with a history of economic depression since nearby factories moved overseas in the mid-20th century. The school offers a range of paid and free classes, workshops and clubs while providing free art therapy with trained professionals and interns studying to be art therapists. As such, the school participates in the tradition of community-based art education (CBAE), a sub-field of art education that engages with informal learning spaces outside formal settings such as universities, colleges or grade schools. CBAE is often conducted in the service of social justice initiatives or with an aim toward sharing the social good of art. For Lawton et al. (2019), CBAE began during the American arts and crafts

movement in the late 19th century, where organizations called settlement houses that helped the destitute in immigrant cities engaged in crafts to create moments of socialization and the creation of necessities such as clothing and blankets. CBAE has since evolved to encompass many meanings and initiatives. According to art educator J. Ulbricht (2005), CBAE may refer to formal organizations learning about a community; non-accredited community-run schools; skills passed through community members; outreach programs designed to connect with specific communities from institutions such as museums; or public art that educates or otherwise engage a community. In short, CBAE is an umbrella term consisting of many types of community-engaged art and pedagogical practices.

I have worked for community art schools over the past few years because of the freedom I experience as a teacher and the kinds of students who attend. While formal education settings require fulfilling outcomes, most community sites give teachers complete freedom in their classroom, which has been formative in my growth and experimentation as a teacher. In university, students tend to be in their early 20s and working toward professional practices, leading to competition between students and pressures that distract students from artistic creation. A university student may take a course because it fits a schedule or is mandatory for a certain degree. At community sites, students come from all walks of life and tend to focus more on the joy and rigour of creation. Participation is always voluntary, meaning that participants tend to be fully engaged and interested in course topics. However, students generally have other jobs and obligations, meaning students often cannot engage in homework outside of class time. Considering these concerns, *Landscaping the City*'s content was designed so students could engage at their leisure. If a student only attended class and did not complete the homework (which I made optional), they could pick up on the next thing with nothing lost. However, if a student had ample time and valued a challenge, I made every project expandable.

How To Use These Lessons

The purpose of sharing these lessons is to give other educators insight into my practice and invite them to consider how we can conjoin working from imagination and personal experience with more general creation. The order here is important, and if one is taking an individual lesson plan for their own classroom, I recommend adapting it to the context of their students. If one wishes to teach their own version of *Landscaping the City*, lessons should use examples of the city work takes part in, and the instructor should have a grasp of nearby natural and built environments, what season(s) the class takes place in and the capacities of students to contribute outside of class time. In my community classrooms, I encourage scaled engagement and plan each lesson so that students who spent several hours working on projects and preparing feel as supported and 'up to speed' as students who worked all week and can only attend during class. Above all, in sharing these lessons, I invite educators to consider the benefits of sequential lesson plans and how we can concurrently stoke student creativity and technical abilities. I have assumed instructors have three hours for class, so one must adjust given their context by either spreading out content over multiple classes or finding additional content.

I call these ideas rather than plans because I expect other educators to make this their own and conduct their own introductions and wrap-up exercises. My philosophy encourages students to work through many ideas quickly, not getting too precious with individual work

and accepting failure as part of the process. I use a stopwatch for durational in-class exercises, and when time finishes we move along to another drawing. Once I feel the students have the skills to complete a project, we then begin multi-week drawings.

I highly recommend instructors research every element independently to give themselves a more thorough understanding of how they function. The only required student materials for each plan are a pencil, paper and an eraser, with occasional exercises calling for materials sitting around most houses, such as a tissue. Additional materials such as markers, watercolours and paint are encouraged when available, and I suggest when doing these exercises online that students can use these when they see fit.

Lesson One: Draw a Map of Your Community

1) *Mental maps:* Ask students to draw a map depicting how they got from where they slept to where they are now. Alternatively, you could ask them to make a drawing of their neighborhood generally. Do not offer much direction but make it clear that the map does not have to be accurate or to scale. They are free to take as many artistic liberties as they like. (30 — 60 mins).
    a) *Sharing:* Invite students to share and compare. What overlaps in these maps, and what is different? Did anybody take the map in a radically different direction? (20 mins).
    b) *Introduction to Kevin Lynch's image of the city*. Here, I introduce the concept of image, imageability and the framework of the image of the city. (10 minutes).
2) *Introduction to elements of the city:* Introduce students to Kevin Lynch's (2008) five elements of the city—Nodes, pathways, barriers, landmarks and districts, thoroughly defining them. I used a slideshow showing examples from the neighborhood and offered students a handout. (20 minutes).
3) *Identifying the elements:* Refer students back to their maps. Have them identify the five elements by labeling their map or writing them on a separate piece of paper. (20 minutes)
    a) *Share and compare*: Invite students to consider their common elements while inviting reflection on what others do not see. Consider writing elements on the board. What recurs? What are some anomalies? (20 minutes).

Potential additions and homework

1) *Group maps:* Put students into groups of three to five and have them create a group map combining their elements. This invites students to find a collective image of a neighborhood. If possible, you could also consider allowing students to use a blackboard or a large piece of paper to make a group map. (60 – 120 minutes).
2) *Drawing outside:* Have students go out and find the five elements in their neighborhood, taking 15-20 pictures to put in a shared class drive. Make three to five drawings from life. (Three to four hours).
    a) *Note to teachers: This, conjoined with the mapping exercise, is an excellent drawing diagnostic. What are students' habits when left to their own devices? What talents or skills do students already have, and what needs improvement?

Lesson Plan Two: Composition One—Thumbnails and the Rule of Thirds

1) *Introduction to thumbnails:* Introduce using a thumbnail sketch, which are small boxes we can draw that allow us to work through ideas rapidly without using a complete page. Thumbnails help students deduce what is important in a larger composition while forcing them to simplify complicated landscapes. We are looking for students to begin to take liberties here and realize that everything they see cannot be included in a final work. (Five to ten minutes).
    a) *Thumbnail exercise:* It can be worthwhile to work on thumbnail sketches before introducing other compositional elements. Have students work through five to ten drawings of the same landscape, setting a timer (three minutes works well) by showing photographs on a slideshow or passing printed photos around. (15-30 minutes).
    b) *Note to teachers: This might be a good time to introduce a trick landscape painters use to give visual coherence to a composition to make one element larger (usually the focal point). For example, if the point of interest in a drawing is a puddle, make it larger than it really is.
2) *Introduction to rule of thirds:* Introduce the rule of thirds, a compositional trick using two equidistant lines vertically and two equidistant lines horizontally that divides the rectangle into nine equal boxes. The lines which form these boxes are focal points, particularly at the intersections where lines overlap. When I teach this, I encourage students to move elements around and try to fit the points of interest into the composition. I also suggest that when drawing a landscape, pick one of the two horizontal lines as the horizon line. (Five to ten minutes).
    a) *Rule of thirds exercise:* Have students draw larger thumbnails using the rule of thirds. Return to photographs they found compelling in the initial thumbnails and use the photograph and the thumbnail to make a drawing applying the rule of thirds. I recommend the students use ¼ to ½ pages and get more technical with their drawing elements. Advanced students can work through two or three, while less advanced students might finish one. (60 minutes).
3) *Share and compare*: How did students find the rule of thirds and thumbnails exercise? What is everyone's comfort level with applying imagination and structure to what they see?

Potential Additions and Homework

1) Apply the rule of thirds in plein aire: Ask students to continue producing thumbnails of the rule of thirds from life. Encourage students to move things around and modify what they see. Ask for five to seven drawings, 15 minutes each.

Lesson Three: Composition Two—Landscape Armatures

1) *Introduction:* Introduce landscape armatures as a compositional shorthand like the rule of thirds. In sculpture, an armature is a sub-form that holds the piece together, such as rebar and concrete. In drawing and painting, an armature is a readymade composition that gives form to the work the artist completes overtop. There are dozens of armatures that repeat throughout paintings and drawings, whether the creator knew it or not. I recommend that students become comfortable with 'forcing' their compositions into an armature, and while some photos may call for a specific armature, one may also be able to force a photograph into many armatures.

   a) *Handout*: I circulate a handout demonstrating armatures. If you are looking for some examples, look online or at *Mastering Composition* by Ian Roberts (2008), which contains eight common armatures: S, L, Diagonal, Triangle, Radiating Lines, Fulcrum, O and Portrait.
2) *Using armatures*: We begin this part by looking at photographs and considering what armature might work for a given photo. I encourage experimentation, asking students to consider what armatures from the handout might apply to a given image.
   a) *Drawing:* I show images on a screen for five to seven minutes and ask students to draw ¼ page thumbnails, choosing an armature. (25-30 minutes).
3) *Armature + rule of thirds*: I suggest that the rule of thirds, itself an armature, can overlap with this bank of armatures. In this section, I ask students to mix the two, choosing an armature and fitting it into the rule of thirds.
   a) I suggest students choose a photo or a couple of photos from the bank they would like to investigate further. I instruct them to make ½ page drawings of 30 minutes each using the rule of thirds and an armature. If they enjoy their first drawing, I suggest that they try the same photograph again using a different armature to see what happens. (60 – 90 minutes).

Potential Add-Ons and Homework

1) *Readymade armatures:* I encourage students to take pictures of armatures in the real world. Certain armatures, such as S and radiating lines, are uncommon, while others, like fulcrum and triangle, are common. Add these to the group photo bank.

Lesson Four: Drawing with an Eraser to Capture Light and Dark

1) *Introduction:* Discuss how one captures light and dark in a landscape painting, examining shadows, sky and other elements. We can find tremendous variation between day scenes, which skew lighter with touches of dark, and night scenes, which are darker with touches of light. Show dramatic examples.
2) *Graphite ground*: Introduce how to make a graphite ground, where we take a pencil and press medium over the entirety of our drawing surface until graphite marks cover everything. We can then even this out using a tissue rubbed over the surface. Then, demonstrate how you can draw overtop of this surface with the same pencil to make parts darker, and use an eraser to make parts lighter. (Six to eight minutes).
   a) *Grayscale:* Have students make a graphite ground using a long rectangle, and then separate this rectangle into nine equal boxes. Instruct them to completely erase the box on the left and press as hard as possible with the box on the furthest right to get the darkest dark, keeping the middle box the initial value. Then, invite them to fill in the gaps until there is an even variation from left to right. This shows the range of values possible with their material. (20-25 minutes).
3) *Graphite ground drawings*: Invite students to make a graphite ground on letter-sized paper and re-visit drawings from earlier in the class. Begin by using a pencil on top of the ground, suggesting students work from either dark to light or light to dark. Do not forget about the rule of thirds or armatures! (60-90 minutes).
   a) *Share and compare:* What compositions did other students choose? What times of day did you consider or not consider?

Potential Add-Ons and Homework:

1) In classrooms with the appropriate facilities, we can make a charcoal ground instead of graphite. Use larger paper like full sheets of Stonehenge or Mayfair taped to drawing boards. Apply charcoal by using sandpaper to make charcoal dust and applying it to paper with a tissue. This is great for longer drawings in the three-to-five-hour range.

Lesson Five: One- and Two-Point Perspective

Additional materials: Straight edges, such as rulers.

1) *Introduce perspective:* In the introduction, I discuss the invention of perspective by comparing artworks before its discovery and after. I then show the specificities of one-point perspective and two-point perspective, offering examples of when to use one over the other. (15-20 minutes).
    a) *Choosing our perspective*: I like to share photographs from the class collection to query the group for which perspective is appropriate to use. I mix in obvious and ambiguous examples.
2) *One-point perspective*: Use the example of long streets, pathways or train tracks. Pick a photograph and demonstrate how to approach one-point perspective by extending outward from a focal point. Use a chalkboard, a whiteboard or a large piece of paper. I explain how the drawing will differ from the photograph and how we might have to force the perspective, given that it is a general trick and not a rule. (35-40 mins).
    a) *Draw along*: I always encourage students to draw along in these cases. As I complete my drawing, I offer help as needed. This should happen concurrently with the presentation.
3) *Two-point perspective*: I find other examples of things such as street corners or skylines. Like *One-Point Perspective,* I show the practical uses by creating a drawing that uses a two-point perspective. Once again, I encourage students to draw along. (35-40 minutes)
4) *Perspective drawing*: I then invite students to pick a photo and make a perspective drawing. If appropriate, it can be helpful to look out a window or go for a walk in the city to find the subject. Otherwise, invite students to see the bank of photographs for examples, or to work on images they have already used. (60 – 90 minutes).

Potential Add-Ons and Homework

1) *Three-point perspective:* Show three-point perspective, which uses three vanishing points—The same principles for the vertical lines apply as two-point perspective, with an added point below or above the subject that guides the horizontal lines. I have demonstrated this using three-dimensional shapes like cubes and pyramids. I also encourage students to imagine the sun is shining from a direction, and to show which side would be lightest, which darkest and which a middle tone. (One hour).
2) *Perspective overlay:* It can be useful to have beginner students draw the perspective lines physically on the page of a city photograph using a ruler and a coloured pen. Ideally, they can find where a few points converge to find the vanishing point and then use this to show how all the lines return to said point.

Lesson Six: Perspective Mind-Map

Lessons two through five are focused on skill building, and it is a good time for lesson six to return to imagination and the interjection of meaning into lessons. Lessons five and six could be merged, or lesson six can become a complete project on a larger piece of paper.

1) *Return to the mind map*: Have students return to the mind map they made in the first class. How has their relationship to this mind map changed? Have participants narrow in on one area on their map that encapsulates their neighborhood. Tell them they will create a one-, two- or three-point perspective drawing from imagination that integrates elements from their reflections and map. (10 minutes).
2) *Plan*: Have students plan for what they want to include, listing desired elements. Make a preparatory sketch deciding which perspective to use, what elements to include and where they will be placed. (30 minutes).
3) *Full drawing:* Give lots of in-class time for this drawing and encourage students not to lose sight of the fundamental skills they have developed. They may want to start with a graphite ground and draw the rule of thirds as they begin placing their sites. Armatures can also be helpful also. Letter size (210 x 297 mm) paper is recommended. (90-120 minutes).
    a) *Note to teachers: This can easily be a longer project started in class and taken home for homework or worked on over a couple of weeks. In this case, I recommend students buy a larger piece of Stonehenge or Mayfair paper and arrange for three to six hours of working time.

Lesson Seven / Project One: Re-Mixing Foreground, Middle Ground and Background.

Extra Materials: Scissors, glue stick and extra paper.

1) *Introduction*: Introduce the concept of the foreground, middle ground and background. Look at drawings and paintings that play with each. Explain how to delineate between each to consider where one might end and where the other might begin.
2) *Pick one*: As a warm-up, have participants pick only one of the three grounds to draw. A good strategy is to first outline the contours before filling in the rest. Show five images for five to seven minutes (or less) before clicking on the next one. (25 – 35 minutes)
3) *Make a drawing*: Have students make a complete drawing from an image of their choosing on a letter-size paper (210 x 297 mm). For the next part, photocopy the image or work with the original, depending on comfort level. (45-60 minutes)
    a) *Cut up*: Have students cut up their drawing according to the background, middle ground and foreground. (10 minutes).
4) *Collage:* Glue one of the elements onto the page and complete the drawing from memory OR imagination. Some guiding questions I ask my students are: How can we finish the landscape with this element the most simply? And does this element work the same in the second drawing as it did in the first? (60-90 minutes).

Potential Add-Ons and Homework

1) Optionally, have students work with all three elements on three different drawings. (Three to five hours total).

Lesson Eight / Project Two: Landscape out the Window

This exercise worked well during the pandemic lockdowns when students used windows in their homes. This exercise can also use the windows available in your institution, or students can find windows in nearby public indoor spaces, such as a shopping mall or office tower.

1) *Introduction:* Introduce the class to landscape paintings and drawings out of the window. I take this opportunity to discuss what happens to perspective from an elevated view and use examples of photography, drawings and painting from high places. I look at artists who have used windows in their work, such as David Hockney, who made iPad paintings looking out a window, Cam Forbes, a painter who made paintings from inside bus stops and Camille Pissarro, an impressionist painter who made a few notable paintings out windows, to name a few. I also discuss how building architecture keeps views in mind (EG: A picture window) and how they are often contested in the built environment.
2) *Choosing a subject:* Have students pick a window with a view in their home/office/school that resonates with them. Perhaps it is a window they know well or one they encountered in the research for the project. You may wish for them to gather photos before class. Conduct one or two preparatory drawings using the composition elements we mentioned before. (30 minutes).
    a) Have students consider whether they want to use windowsills as a framing device or if they want the view to appear as if one is flying. How much is the interior important here?
3) *Full drawing:* Have students put everything together on a letter-size (210 x 297 mm) drawing. Alternatively, invite them to make a painting, collage or another kind of artwork. If extending this into a project, advise students to use materials appropriate to the length of time. (60-90 minutes for in-class; nine to 12 hours for a project).

Potential Add-Ons and Homework

1) *Dry erase:* Have students figure out their compositions using dry-erase markers on a window. For ease of use, wash windows with ammonia to remove any particles.
2) *Transparent papers:* Transparent paper such as mylar can also be used over a window or on a clear plane that students can use to start drawings or paintings.

Lesson Nine / Project Three: Nuclear Semiotics Group Design Project

This is the only assignment I have not yet had a chance to teach, and while I expect it to be productive, I cannot speak to its effectiveness in fostering ideas and dialogue.

1) *Introduction*: Nuclear Semiotics is a field that studies how to communicate the existence of buried nuclear waste to future cultures and generations for the 10,000

years this material remains reactive. This is a timespan of entire civilizations, so how can we create images and warnings that are universally understood? We look at several examples of researchers trying to answer this question, including sculptural objects, images and ground spikes. There are many examples available online that can help stoke these discussions (Wegner, N.D). (15-20 minutes).

   a) *The built environment*: We then turn the question of semiotics to the built environment and consider what cities communicate. For example, we can look at anti-homeless spikes in cities, the construction of a church, a stadium or the columns on a bank. Each tries to deliver a result, convey a message or meet a need. (10 minutes).

2) *Question phase*: Put students in groups (see a), and have groups reflect on their relationships to the built environment. What sort of things have students found communicated in the built environment? How were these things communicated?
   a) *Consideration phase:* Ask students to consider something they would like to see communicated in their built environment that is not presently communicated. This can be broad, such as wanting people to feel welcome in a park or public space, or specific, such as the existence of a buried river.
   b) *Note to teachers: I arrange student groups ahead of time, attempting to balance personalities, skill sets and interests.
3) *Ideation phase:* Ask students to develop a tangible design to realize a shared idea. It can be in the form of an art object, physical changes to the built environment or a design object. Consider what they want to communicate and how.
4) *Representation phase:* Ask students to collaborate on realizing their idea and analyze their collective strengths. Would they like to make a sculpture, a digital drawing to represent their idea or an artwork? I would keep the ask for the output intentionally vague, as there are numerous ways to approach this. (Five to 10 hours in class and out of class time).
   a) *Instructor meetings:* I always make time during group work to meet with groups before, during and after. It can also be helpful for groups to share their ideas with each other to get some feedback.
   b) *Note for teachers: It is important to let students know that this is a low-stakes project inviting students to think abstractly and not necessarily create something that is successful in the framework of nuclear semiotics—Most projects will fail, but they will also stoke creative thought. If graded, there might be stress about the inability to succeed on such a project. It is up to the instructor how they might handle this, including making the project pass/fail, grading on group cooperation or a self-assessment.
5) *Presentation*: Have students present their ideas to each other, encouraging them to tell their design story. Have them answer where the idea came from and how the group came together to solve the problem and discuss whether the project succeeds. The length of time for this presentation is ultimately up to the instructor.

Project Four: The "Manhole Cover" Final Project

This multi-week project asks students to pull from their works and reflections throughout the class.

1) *Introduction:* I begin this project by sharing a story from artist David Batchelor's (2014) book on colour called *The Luminous and the Grey.* He described watching an elderly

gentleman intently painting at the same site every day, focusing on something not immediately apparent in the painting that appeared rather abstract. Batchelor realized that the man was painting a manhole cover coated in flaking paint of varying colours. Clearly, the man was enthralled with the subject and was dignifying something that found his interest with commitment through artwork. I then ask students what they see that captures their imaginations daily that many overlook. What memories and experiences do they have of the neighborhood, especially those that are historically interesting or relevant? Even the seemingly mundane can inspire artwork. I invite students to work in whatever medium they like and to experiment with new things when possible.

   a) *Note to teachers: Make sure to announce this project early, at least two weeks before you plan to start it. I have had students take on surprising uses of painting, drawing, animation and sound.

2) *Ideation:* Because of the freedom implied in this project, some students may need ample direction, and others may need none. I make a point to meet with each student individually and have them share their ideas throughout the process in smaller groups during the class. For students who are really stuck, we can look back through some of their work and propose more simple projects, even making a follow-up piece to something from earlier in the class.
   a) *Note to teachers: Ensure that students are being realistic. In my experience, some students proposed projects that they did not have enough time to create.
3) *Creation:* Give lots of class time to this phase, six to nine hours when possible. During this time, I constantly meet with students to give them individualized advice and encouragement.
4) *Critique:* When I assigned this project, classes culminated in a full-length critique of 15-20 minutes for each student. I emphasize the full-length critique because the projects will warrant numerous responses, as everybody will have made a completely different project based on a completely different aspect of the city. If there was ever a moment in the class where we had a somewhat complete view of Lynch's image of the city, it would be this project. (Time depends on the number of students).
5) *Dissemination:* Consider putting on an exhibition or making your own publication to create moments for students to discuss their experiences with others in the neighbourhood, which can invite rich discussions with others who experience the same places. Works can span from across the *Landscaping the City* course and give closure to the experience.

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Umjetnost iza svega / Art behind it all

Andrea Lesjak, mag. praesc.educ., Dječji vrtić „Vrapče“

STRUČNI RAD/PROFESSIONAL PAPER

Sažetak

Tema ovog rada je “Dijete i estetski izričaj”. Cilj rada je kroz sudjelovanje djece u estetskom uređenju dječjeg vrtića inspiriranog raznim umjetnicima i umjetničkim djelima poticati opažanje, kreativnost, dječje likovno stvaralaštvo i osnaživanje umjetničkih potencijala djeteta. Osim razvojno-funkcionalne i materijalne komponente koju prostor dječjeg vrtića mora imati, tu je još jedna značajna komponenta koja pridonosi kvaliteti boravka djeteta u vrtiću – estetska komponenta. Vrtić je ustanova – zajednica u kojoj svi participiraju (su-djeluju), uče i stvaraju dinamične mreže odnosa i komunikacije koje se obnavljaju i usavršavaju, koje u djece i odraslih razvijaju samopoštovanje i poštivanje drugih (Miljak, 2007). Sudjelovanje svih skupina u estetskom uređenju pruža pregršt likovnih radova, a samim time i ideja, dok s druge strane potiče kreativnost i promišljanje i kod samog odgojitelja. Umjetnici poput Georgie O'Keffe, Ede Murtića, Yayoi Kusame, Pabla Picassa i njihova djela bila su i više nego dovoljna inspiracija za dječje likovno izražavanje i stvaranje. Dovoljan je jedan detalj, uzet kao nit vodilja, koji se kroz likovno istraživanje, izražavanje i stvaranje pretvara u pravo umjetničko djelo. Uključivanjem djece u umjetničke procese potičemo inicijativu, stvaralaštvo, samostalnost, emocionalnu inteligenciju, slobodu mišljenja i komuniciranja te sposobnost kritičkog mišljenja. Djetetu se kroz likovno stvaralaštvo pruža mogućnost da izrazi svoje emocije i kreativnost verbalno te putem likovnog jezika.

KLJUČNE RIJEČI: estetsko uređenje; dijete; likovno stvaralaštvo; umjetnici

Summary

The topic of this paper is „Esthetic expression in early childhood“. The aim of this work is through the contribution of children in the esthetic decoration of a kindergarten inspired by various artists and works of art, encourage observation, creativity, children's artistic creativity and strengthening the artistic potential of the child. In addition to the developmental, functional and material component that the kindergarten space must have, there is another important component that contributes to the quality of living in kindergarten - the esthetic component. Kindergarten is an institution - a community in which everyone participates (co-operates), learns and creates dynamic relationships and lines of communications that are renewed and improved, which in children and adults develop self-esteem and respect for others (Miljak, 2007). The participation of all groups in the esthetic decoration provides a handful of art works and ideas, but also encourages creativity and self reflection in the kindergarten teacher. Artists such as Georgia O'Keffe, Edo Murtić, Yayoi Kusama, Pablo Picasso and their works were more than enough inspiration for children's artistic expression and creation. One detail is enough, taken as a guiding thread, which turns into a real work of art through artistic research and creation. By involving children in artistic processes we encourage initiative, creativity, independence, emotional intelligence, freedom of thought, communication and critical thinking. Threw child's artistic creativity has been given an opportunity to express his emotions and creativity through verbal and visual language.

KEY WORDS:, artistic creation,; artists; child; esthetic design

UVOD

Svakodnevnom interakcijom s djecom dobivamo uvid u njihove mogućnosti, ali i postavljanje novih izazova. Vrlo je važno poticati djecu na iskustveno učenje o raznovrsnim izražajnim medijima te razvoj vještina njihova samostalnog korištenja. Osnaživanje umjetničkih i istraživačkih potencijala djeteta bitno je ka vođenju prema samostalnom likovnom izražavanju i stvaranju. Također, djecu je potrebno poticati na istraživanje boja, tekstura, kretanja, linija i prostora kroz iskustva s različitim likovnim tehnikama i materijalima putem kojih se ono može izraziti. Osiguravanje dovoljno vremena i prostora za likovne aktivnosti omogućuje djetetu da usvoji posebne likovne vještine kad su u pitanju likovni materijali i likovne tehnike. Nadalje, omogućavanje pristupa raznolikim likovnim materijalima i tehnikama likovnoga stvaralaštva doprinosi stvaranju dječjeg autentičnog likovnog izraza kojem je krajnji cilj pobuditi ljubav prema umjetnosti i likovnom stvaralaštvu. Vrlo je važno pitanje zašto se dijete voli likovno izražavati i što ga to toliko privlači ka tome. Dijete likovno izražavanje intrigira, pobuđuje osjećaj zadovoljstva, važni su mu doživljaji i akcija, a veliku ulogu ima i materijal koji ga oduševljava jer je raznolik, velikog je spektra te se primjenjuje na različite načine. Najvažnija potreba djeteta kroz razvoj njegove likovnosti jest mijenjanje sadržaja rada jer se na taj način nastavlja njegova želja za aktivnim spoznavanjem i izražavanjem doživljenog. Dijete je iskreno, spontano, ekspresivno, a to je sve vidljivo u njegovom likovnom izražavanju. Ono otvoreno govori o svome radu, odabire samo s čime i što želi raditi te nije opterećeno produktom nego uživa u samom procesu likovnog stvaranja. Naglasak se stavlja i na likovne sposobnosti koje su prožete u likovnom stvaranju kroz:

- Opažajne, vizualne sposobnosti koje mogu biti kvantitativne (točno opažanje) i kvalitativne (osjetljivo opažanje – senzitivitet)
- Intelektualne sposobnosti koje mogu biti kvantitativne (vizualno pamćenje) i kvalitativne (kreativno mišljenje)
- Emocionalne procese koji mogu biti kvantitativni (mašta) te kvalitativni (emocionalni stav)
- Motoričke sposobnosti koje isto mogu biti kvantitativne (spretnost, tehnička vještina) i kvalitativne (motorička osjetljivost, senzibilitet) (Herceg, Rončević, Karlavaris, 2010:24).

ESTETSKO OKRUŽENJE

Estetska komponenta koja pridonosi kvaliteti boravka djeteta u odgojno – obrazovnoj ustanovi sve više je ustaljena i manje više orjentirana oko istih tematika. Vrijeme je za novitete, promjene i ideje kojima će se kvaliteta same ustanove podići na višu razinu. Pomno planirano estetsko uređenje ustanove pruža i potiče, osim mogućnosti sudjelovanja djeteta u samome doprinosu estetskom uređenju i mogućnosti formiranja vlastitih estetskih stavova. "Estetsko uređenje vrtića jako je važan dio estetskog senzibiliteta kod odgoja djeteta, na taj se način razvija njegov smisao za lijepo, za uređenje prostora i za kasniju kulturu življenja. Vrtić, kao odgojno-obrazovna ustanova, ima jako važnu ulogu kada dođe do razvoja estetskog senzibiliteta, a to je da djeci ponudi poticajno, funkcionalno, kvalitetno i estetski planirano uređenje prostora" (Repanić Žerjav, B. (2022) Važnost estetskog uređenja dječjeg vrtića u suvremenom shvaćanju djeteta. Sveučilište u Rijeci, Učiteljski fakultet Rijeka, https://urn.nsk.hr/urn:nbn:hr:189:344252). Odgajatelj, kao djetetov suputnik u likovnom razvoju ima veliku ulogu, odgovornost i prati osnovna načela u vizualno - likovnom odgoju djece predškolske dobi (Grgurić, Jakubin, 1996.)

- Primjerenost sadržaja i metodike – kroz pažljivo odabrane teme i metode rada djeci omogućiti slobodno izražavanje misli i emocija
- Aktivan odnos prema okolini – djeca prikupljaju informacije iz okoline, znatiželjna su, zato je bitno da djeca kroz osjetila dožive i istraže okolinu tj. da osluškuju, kušaju, njuše i dodiruju okolinu
- Igra kao metoda i stav – zainteresirati dijete za neku likovnu aktivnost te u njemu izazvati intrigu i užitak
- Sloboda od uzora – poticati dijete na samostalni rad i originalnost, navoditi dijete da razvije svoj stil crtanja i izbjegavati tendenciju precrtavanja
- Individualizacija – važno je da se djeci omogući da uživaju u samom procesu izrade likovnog rada bez pritiska da ga treba dovršiti te dati djeci na izbor više tema, tehnika i materijala za izradu rada

DOTICAJ S LIKOVNOŠĆU

Nekoliko je osnovnih aspekata rada kad je u pitanju likovnost u ranoj i predškolskoj dobi:

- uvažavanje i prihvaćanje dječjeg autentičnog likovnog izraza u skladu s razvojnim karakteristikama dobi djeteta;
- omogućavanje pristupa raznolikim likovnim materijalima i tehnikama likovnog stvaralaštva;
- osiguravanje vremena i prostora za likovne aktivnosti;
- omogućavanje djetetu da usvoji posebne likovne vještine kad su u pitanju likovni materijali i likovne tehnike;
- upoznavanje djeteta s likovnom umjetnošću putem slikovnica, reprodukcija, posjeta galerijama i muzejima (Balić-Šimrak, A. (2010). Predškolsko dijete i likovna umjetnost. Dijete, vrtić, obitelj, 16-17 (62-63), 2-8. Preuzeto s https://hrcak.srce.hr/124737).

Djetetov prvi doticaj s likovnom kulturom događa se u odgojno - obrazovnoj ustanovi, gdje je između ostalih ciljeva odgojitelja i upoznavanje djeteta s likovnošću. Osobne kompetencije odgojitelja važan su preduvjet za kvalitetan odgojno - obrazovni rad. Likovne sposobnosti i afinitet samog odgojitelja prema likovnom stvaralaštvu uvelike utječu na prenošenje istog na dijete. On upoznaje dijete s likovnom umjetnošću, razvija likovnu kreativnost i maštu te kultivira odnos prema likovnim vrijednostima. Kao što i razvitak govora počinje spontano, tako i likovno izražavanje počinje spontano jer su djeca potaknuta nekom svojom unutarnjom potrebom, pobudom te se može zaključiti kako je sposobnost likovnog izražavanja urođena. Od malih nogu dijete sa znatiželjom istražuje likovna sredstva kojima ostavlja na papiru tragove, šare, linije te slobodno i neopterećeno uživa u samome procesu stvaranja. Ono je zadivljeno svojim postignućima i sposobnostima te se sve više i više budi želja za odlaskom u novu likovnu pustolovinu. Važni su poticaji, uz pomoć kojih se dijete zaintrigira, koji vode dalje u nove aktivnosti i ideje. Također, stavlja se naglasak na pred aktivnosti koje dijete uvode u tematiku likovnog stvaralaštva.

STO JEZIKA DJETETA

Razne teorije o likovnom stvaralaštvu djece stoljećima su intrigirale mnoge pedagoge, umjetnike, psihologe, filozofe i važno je istaknuti dobro poznate promicatelje dječjeg likovnog

stvaralaštva: Corrado Ricci, G.H.Lucquet, Frank Cizek, Jean Piaget te Loris Malaguzzi začetnik Reggio pedagogije. "Osnovne značajke Reggio pristupa su da promiče sliku djeteta kao snažnog i sposobnog aktera u svom vlastitom učenju. Odgoj i obrazovanje koje promiče Reggio pedagogija rezultat je dugotrajnog procesa koji se još uvijek razvija, a temelji se na učenju i poučavanju te istraživanju i umjetničkom izražavanju. Obilježava ga jedinstveni uzajamni odnos učenja između odgojitelja i djece te se pozornost posvećuje detaljnom promatranju i dokumentiranju učenja. Sam proces učenja važniji je od konačnog rezultata" (Rožić M. (2020) Reggio pedagogija kao zajednica učenja https://urn.nsk.hr/urn:nbn:hr:147:679033 prema Valentine, 2006).

Osnovna načela Reggio pristupa su :

- Slika o djetetu kao kompetentnoj osobi;
- Kvalitetni odnosi i interakcije važni su unutar svih dijelova sustava;
- Vrijednost uloge materijala;
- Shvaćanje prostora kao trećeg odgajatelja;
- Shvaćanje djece i odgojitelja kao partnera učenja;
- Odstupanje od propisanog kurikuluma u korist omogućavanja i pridržavanja procesa učenja;
- Vrijednost dokumentiranja odgojno-obrazovnog procesa;
- Simbolički jezici djeteta (Slunjski 2011.)

Vrlo je važan i prostor koji ima ulogu trećeg odgojitelja. Pri tome se misli na poticajan, fluentan, prilagodljiv, promjenljiv prostor koji postaje motivacija za istraživanje, a ujedno omogućuje djetetu izražavanje svojih estetskih interesa i mogućnosti (dovoljno materijala za istraživanje, korištenje različitih izražajnih medija). Omogućujući djetetu da se likovno izražava (nesmetano odvijanje aktivnosti za kreativni proces), samoinicijativno i spontano, dobivamo uvid u njegov svijet, način kako razmišlja i doživljava svijet oko sebe. Uloga odraslog je da taj jezik osluškuje, da ga uvažava i pokuša razumjeti. Isto tako atmosfera podrške koju osigurava odgajatelj puna je ohrabrivanja, istraživanja i inovativnosti te nema straha od pogreške jer se greške koriste kao prilike za učenje. Usmjerenost na proces od iznimnog je značaja, ali i podrška za produktivnu kreativnost.

YAYOI KUSAMA

Japanska suvremena umjetnica koja prvenstveno radi u skulpturi i instalaciji, ali je također aktivna u slikarstvu, performansu, video umjetnosti, modi, poeziji, fikciji i drugim umjetnostima. Njezina osebujnost i djela bila su inspiracija za likovne radove estetskog uređenja.

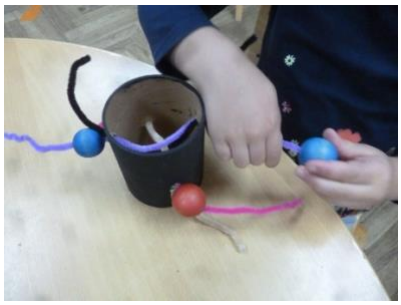
Slika 1. Stvaranje reljefa

Kombinacijom raznih kartona i ostataka i njihovim rasporedom na velikom formatu papira stvoren je niski reljef koji je točkama u boji dobio dinamičan volumen.

Slika 2. Namještaj

Priprema namještaja za likovno stvaralaštvo djeci se jako svidjela, ponovno su sudjelovali u samom procesu od početka do kraja ostavljajući točke uz pomoć okruglog pečata. Na ovaj način se dječja spoznaja proširila u smjeru kako postoje drugačiji načini /predmeti za likovno izražavanje i stvaranje.

Slika 3. Skulptura



Jednostavnom aktivnošću provlačenja mekane žice i dodavanjem drvenih kuglica stvorene su neobične skulpture koje su metodom estetskog transfera djeci omogućile novo estetsko iskustvo.

Slika 4. “Flowers that Bloom at Midnight”

Detalj s umjetničkog djela prilagodio se djeci i njihovim mogućnostima kako bi nastalo sasvim novo, ali njihovo umjetničko djelo.

EDO MURTIĆ

Hrvatski umjetnik koji je bio inspiracija za jednu od tema estetskog uređenja.

Slika 5. Akcijsko slikarstvo

Putem raznih načina slikanja djeca su doživjela temperu kao medij koji se na papir može prenositi rukama (ne samo kistom, vunom itd) i na taj način ga taktilno doživjeti u potpunosti. Nadalje, uz pomoć jednostavnog njihala i kapanja doživjeli su čaroliju ostavljanja boje na papiru.

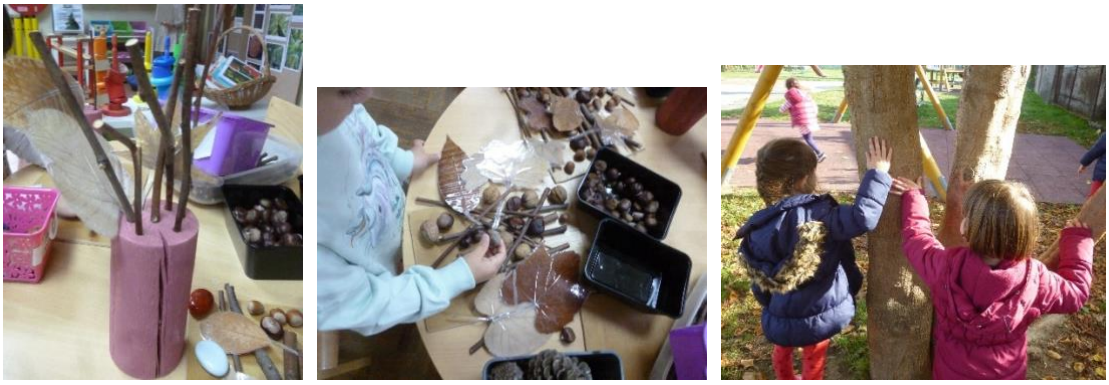
Slika 6. Keramika

Inspiracija umjetničkih djela keramike pogodovala je estetskom transferu djece na papirnati tanjur.

TEKSTURA

Tekstura (površina) je osobina (vanjski izgled) neke plohe i inspiracija za estetsko uređenje.

Slika 7. Predaktivnost likovnog stvaralaštva inspiriranog estetskim uređenjem s tematikom teksture



Slika 8. Prenošenje teksture sa stabla frotaž tehnikom; promjena teksture papira

Slika 9. Promjenjena tekstura papira

Dječjim taktilnim istraživanjem papira, samim procesom promjene koji su doživjeli putem frotaž tehnike na pravome stablu pobudilo je sve osjetilne receptore za sam doživljaj procesa promjene. Dijete najbolje upija doživljaje kroz svoj neposredan doticaj s predmetima , materijalima i različitim sredstvima. Potrebno je stalno promišljati kako dalje zainteresirati dijete za likovno izražavanje i stvaranje.

Slika 10. Kombiniranje na plohi

Inspiriran teksturom dobivene papirom odgajatelj je jednostavnom aktivnošću zarezivanja papira te lijepljenja na podlogu potaknuo kombiniranje, snalaženje i stvaranje niza na velikom formatu.

Slika 11. “Valovita slika”

Kombiniranjem izrezanih dijelova papira djeca su slagala neobičnu 3D sliku .

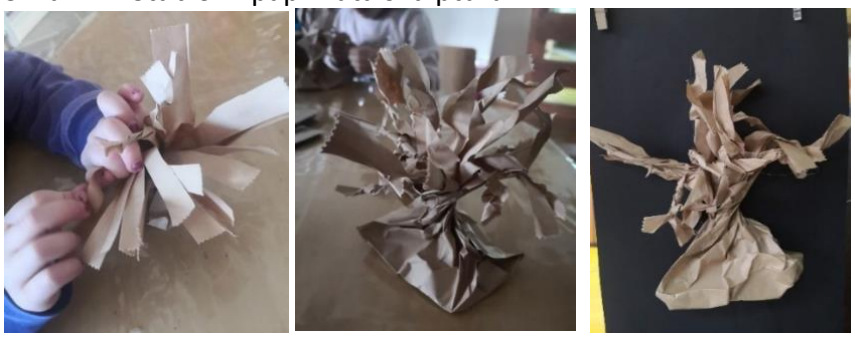
Slika 12. Asamblaž – “Mekane slike”

Putem nove tehnike i medija stvaranja djeca su prema svome vlastitom nahođenju stvarala “mekanu sliku” od tkanina raznih uzoraka i tekstura. Tako su, ponovno ,mogla uroniti u svijet stvaralaštva i kreativnosti te svojim osjetilima svjedočiti promjeni kojoj su sami bili autori.

Slika 13. “Pahuljice”

Samom pripremom za gratagge tehhiku djeca su sudjelovala u procesu, od početka do kraja, a nadalje istraživala što se nalazi ispod površine.

Slika 14. “Stablo” - papirnata skulptura



Rezanjem, savijanjem i gužvanjem papirnate vrečice stvorena je papirnata skulptura uz koju je ponovno, od glatke teksture stvoreno nešto potpuno novo i drugačije.

PABLO PICASSO

„Svako dijete je umjetnik, no problem je kako ostati umjetnikom nakon što dijete odraste. Kao dijete sam crtao kao Raphael, no kad sam odrastao trebao mi je cijeli život da ponovno počnem crtati kao dijete". Pablo Picasso jedan je od najpoznatijih umjetnika 20. stoljeća, španjolski slikar i suosnivač kubizma. Njegova djela veliki su poticaj za dječje likovno stvaralaštvo i ideje koje se pomno razrađuju kako bi se djeca osnažila kroz sami process stvaranja i izražavanja.

Slika 15. "Visage plates" – keramika

Zamjena medija za izražavanje dala je djeci veću slobodu stvaranja, ali isto tako promatranje umjetničkog djela potaknulo je dječju maštu te je svatko na svoj način doživio djelo i interpretirao ga.

Slika 16. Monotipija Picassa

Zbog dječjih razvojnih sposobnosti odabrana je tehnika monotipije uz koju su djeca precizno nanosila temperu na podlogu odnosno reprodukciju, a kasnije plohu popunila pastelom.

Slika 17. “Razbijena slika”

Raznim linijama stvorena je slika koja podsjeća na vitraj ili “razbijeno staklo” kako su djeca komentirala. Sve praznine popunili su koristeći kredu.

Slika 18. “Smiješno lice”

Djeca su imala potpunu slobodu u stvaranju neobičnih lica od kartonskih dijelova kao i u nanošenju boje na isto. Vidljiva je preferenca u odabiru boja za podloge te je svako dijete zapravo “ostavilo sebe” u umjetničkom djelu.

ZAKLJUČAK

Uključivanjem djece u eststesko uređenje odgojno – obrazovne ustanove podiže se jedna ljestvica više koja se odmiče od možda nekih ustaljenih načina uređenja. Važan je i odabir teme estetskog uređenja kako bi se djetetu na njemu blizak način dao poticaj za sudjelovanje te likovno izražavanje i stvaranje. Uloga je odgojitelja da pomno promišlja o temi, tehnikama, načinu stvaranja, ali i o inspiraciji koja njemu samome dolazi iz svijeta umjetnosti. Tijekom dvije godine dokumentirale su se aktivnosti djece i njihov likovni izričaj koji je sa svakom temom bio sve zahtjevniji, samostalniji, kreativniji, slobodniji i kao takav autentičan. Aktivnosti su se prilagođavale njihovoj dobi, no uvijek je bio jedan korak ispred s malo “težine” jer se jedino na taj način može spoznati koliko mogu dati u svoje umjetničko djelo. Likovne tehnike su se mijenjale i nadopunjavale kako bi se djeca u konačnici dublje povezala s istima. Kreiranjem posebne stvaralačke atmosfere nalik onoj u umjetničkom ateljeu omogućilo je djeci da se slobodnije i s većim interesom uključe u likovne aktivnosti što je osnažilo umjetnički i istraživački potencijal djeteta.

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Važnost poučavanja i primjene likovnoga jezika u suvremenome odgojno-obrazovnome sustavu / The Importance of Teaching and Applying the Visual Art Language in the Contemporary Educational System

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Udruga inovatora Hrvatske, projekti, predavanja, radionice

STRUČNI RAD/PROFESSIONAL PAPER

Abstract

Art is an intrinsic vital need that connects the physical, mental, and spiritual functions of a person. The adoption of the visual arts language allows non-verbal expression, enabling the children to communicate with themselves and with the world. It also allows teachers to act as rehabilitators, therapists, and creative art mentors.

The aim of the article is to make pre-school and elementary school teachers and counsellors aware of the importance of the visual arts language and fine arts practice as a systematic method widely applicable in education. The artworks of pupils created in correlation with educational curricula and within the framework of processing various curricular topics and responding to the tasks of rehabilitation, art therapy and art education, will testify how the visual language can mediate not only in the acquisition of educational contents, but also in encouraging personal development, communication and socialization, thus stimulating general creativity and individual artistic expression.

Rehabilitation with therapeutic and creative enrichment of art pedagogy has great potential in the personal growth of children. Artistic skills can have an important impact on the integral development of children and on personal life choices as a starting point for further learning, work, and life.

The innovative method of wide application of artistic activities in the acquisition of skills of artistic expression can improve the quality of children's works of art. These artistic processes will reduce the insufficient support for children with disabilities in educational inclusion. Good results will contribute to their destigmatization, but also to their positive personal and social affirmation. Even when pupils have difficulties to achieve outcomes in various curricular subjects, artistic experiences give them satisfaction and sometimes eventually artistic enthusiasm that leads to success and individual creativity.

Artistic activities promote the active participation of children in educational processes, help them acquire knowledge in school subjects and cross-curricular topics, get to know cultural, artistic, national and world heritage as part of their personal and social identity. Advanced skills in observation, visual expression and fine arts creativity will greatly influence the holistic development of children and their personal life choices. These skills are a starting point for further learning, work, and quality of life.

This method can equally foster the creativity and motivation of teachers.

Key words: *children with disabilities; inclusive educational system; creativity of children and teachers; development through visual and fine arts education; rehabilitation and therapy through visual arts.*

Sažetak

Umjetnost je intrinzična životna potreba koja povezuje fizičke, mentalne i duhovne funkcije osobe. Usvajanje umjetničkih jezika omogućuje neverbalno izražavanje i komunikaciju djece sa sobom i sa svijetom. Također omogućuje učiteljima da djeluju kao rehabilitatori, terapeuti i voditelji likovnih aktivnosti.

Cilj je članka približiti predškolskim i osnovnoškolskim učiteljima i savjetnicima važnost vizualnoga jezika i izrade likovnih djela kao sustavne metode koja je široko primjenjiva u obrazovanju. Učenička likovna djela nastala u korelaciji s odgojno-obrazovnim kurikulima i obradom različitih aktualnih tema te kao odgovor na rehabilitacijske, terapijske i obrazovne poticaje, posvjedočit će o tome kako likovni jezik može posredovati ne samo u usvajanju odgojno-obrazovnih sadržaja, već i u promicanju osobne izgradnje, komunikacije i socijalizacije, u izgradnji opće kreativnosti i individualnoga likovnoga izričaja.

Rehabilitacijsko, terapijsko i stvaralačko obogaćivanje likovne pedagogije ima velikih potencijala za osobni rast djece. Likovne vještine mogu imati važan utjecaj na cjelovit razvoj i na osobne životne odabire kao polazište za daljnje učenje, rad i životna iskustva.

Inovativna metoda široke primjene likovnih aktivnosti radi stjecanja vještina umjetničkog izražavanja može poboljšati kvalitetu dječjih likovnih djela. Likovni procesi nadoknadit će nedovoljnu potporu djeci s teškoćama u edukacijskoj inkluziji, a dobri će rezultati pridonijeti njihovoj destigmatizaciji te pozitivnoj osobnoj i društvenoj afirmaciji. Čak i kada učenici imaju teškoća u postizanju ishoda u različitim predmetima, likovni razvoj može im pružiti iskustvo zadovoljstva, čak i umjetnički entuzijazam koji vodi uspjehu i individualnome stvaralaštvu.

Umjetničke aktivnosti promiču aktivno sudjelovanje djece u odgojno-obrazovnim procesima, pomažu stjecanje znanja iz školskih predmeta i međupredmetnih tema, upoznavanje s kulturnom, umjetničkom, nacionalnom i svjetskom baštinom kao dijelom osobnoga i društvenoga identiteta. Napredne vještine u opažanju, likovnome izražavanju i likovnome stvaralaštvu uvelike će utjecati na cjeloviti razvoj djece i njihove osobne životne izbore. Te su vještine polazište za daljnje učenje, rad i kvalitetu života.

Ova metoda također može unaprijediti kreativnost i motivaciju učitelja.

***Ključne riječi**: djeca s teškoćama; inkluzivan odgojno-obrazovni sustav; kreativnost učenika i učitelja; razvoj pomoću umjetničkoga obrazovanja; rehabilitacija i terapija pomoću likovne umjetnosti.*

Introduction

The ACE 2022 conference decided to pay attention to the role of art in the education. This is a positive step forward in these turbulent times in which the necessity of educational reform is constantly emphasized. The arts need to regain their important role in education.

The inclusive system of education is supposed to teach children of orderly development, children with disabilities and gifted children with all the diversity of their abilities and potentials. Such inclusion requires appropriate teaching approaches and methods tailored for each child. Every child should participate in teaching processes, in obtaining a good general education and specific training, allowing for a comprehensive development and personal progress.

Complementary effects of educational subjects and development in rehabilitation are rarely carefully considered in educational inclusion. Different aspects of inclusion are analysed by rehabilitators (Igrić et al. (2015); Bouillet (2016); Krampač-Grljušić (2017; 2016), as was the case with the participants of the Varaždin conference „*Challenges of Inclusive Education*“ (2016), of the Osijek conferences „*Persons with Disabilities in Science, Art and Education*” (OSI) (2019, 2021), of the symposium “*Contemporary Themes in Education*” (STOO / CTE) (2019), sometimes by teachers and others. The educational achievements of children with disabilities, their socialization or emotional impact never have been systematically assessed, as far as I know.

Therefore, one should point out the inevitable responsibility for educational arrangements in the inclusive system and for the quality of educational results of children with disabilities, for regulations (for which no prior or subsequent assessment of potential harm and expected benefits has been carried out) and for administrative, organizational, or ideological guidelines (without discussion in education system and a broad consensus of qualified public).

While there is no doubt about many good results of the inclusion, we must not close our eyes to shortcomings and flaws, failures and errors, which need to be discussed. Critical reflections should help systematically shape the reform adapted to new times and today's children, and improve efficiency of the educational system, including the system of educational inclusion.

Quality reform would require the experience of teachers and educators in practical work, in accordance with the views of humanist-oriented theorists. The analysis of the results of the inclusion performance tests, which are regularly prepared and carried out, and which are relevant from the technical and organizational point of view, should be decisive for further steps. Contrary to the 2015 claim that it is possible to have a (uniform) school tailored to each child (that is, to include all children in the regular system, regardless of their disabilities) (Igrić et al., 2015, pp. 83, 76, 324), I fear that many children are neglected in educational inclusion because they have neither sufficient support from professionals nor the necessary programmes and school circumstances for their progress. The well-being of children should always be given precedence over external, fashionable, ideological, political or financial pressure (Ježić, 2021a).

Be that as it may, the application of the visual arts language in teaching processes related to rehabilitation, art therapy and educational contents is very helpful in increasing skills, motivation and commitment of pupils to learning, in improving concentration, bringing closer the teaching contents, encouraging the personal progress, and developing positive life attitudes of pupils (Ježić, 2022).

In this article I would like to give further explanation of my innovative and demanding method, which I applied, using frequent and wide implementation of art activities based on the systematic application of the visual language, which is appropriate to contemporary circumstances and expected educational outcomes. It enables, on several levels and at the same time, the upbringing and education of children with different educational needs, children who cannot learn the prescribed contents without specific support and tailored guidance. The results, of course, depend on the initial level of functioning of children, but even more on educational circumstances, teaching strategies and methods, and motivation of teachers. I presented this method in the framework of the application of visual art therapy in the education system at the 2nd Conference ACE 2020 and in the respective article in the electronically published Proceedings (Ježić, 2022).

In this article, I intend to emphasize the importance of the language of visual arts. The non-verbal method that uses wide and frequent application of artistic activities in education practice can be a neutral and functional solution to some problems in the education system but does not diminish the need to improve circumstances. The language of visual arts coupled with the observation of artistic expression in masterpieces of fine arts, with the development of perception, and the encouragement of individuality in pupils' expression enables their artistic creativity as well.

Innovative nonverbal method built on the active application of the language of visual arts and fine arts

As a visual arts teacher and art therapist at the Centre for Autism, an elementary school with special educational conditions adapted to children with specific disabilities in high degree, I started working 30 years ago trying to answer the challenge of how to teach children with disabilities (verbal, social, cognitive and/or emotional) so that they realize their right to education and to holistic development. By systematically applying artistic activities for various purposes, I have established beyond doubt that an approach that puts emphasis on visual language and fine arts, active exercises and demanding tasks can have a positive impact on improving the functioning of children as well as their educational results. My innovative nonverbal method is built on the active application of the language of visual and fine arts in different educational areas. The method can be applied in rehabilitation and therapeutic procedures and contribute to educational results.

Therefore, I am convinced that practicing fine arts can be considered one of the most important tools for modernization of educational processes. If the method is applicable for pupils with disabilities, even when they have reduced linguistic-verbal and/or cognitive abilities and motivation, then it is applicable to all pupils at all levels of ability and functioning, with different needs, interests, and initial skills.

Art activities can enable all pupils to equally participate in educational processes and achieve good results. Of course, teachers need to adapt their teaching strategies to every child. Educational inclusion will be successful only when all children are actively and successfully involved in learning processes, regardless of their various difficulties and initial level of functioning.

Visual language is the basis of artistic creation. It is also the basis of non-verbal communication that in works of art leaves an expression of what could not be expressed in words.

Children must learn to "write" and "read" in the visual language, although it is non-verbal, just as in verbal languages, whether foreign or native. They must apply it actively and express themselves non-verbally, or "feel" it passively, without verbal explanation.

Respecting the principles of artistic expression, the teacher focuses child's attention on shaping artworks by means of language of visual arts. This can be enriched and empowered by the proper use of art materials, tools, and technical procedures (Bošnjak, 2009), Tanay & Kučina, 1995).

Although the basic characteristic of artistic activity can sometimes be playfulness or spontaneous use of materials and accessories, artistic expression is based primarily on elements of the visual language. Teaching the visual language also should be associated with some familiarity with the works of fine arts from the rich treasury of artistic and cultural heritage, and with the practice of aesthetic transfer.

Didactics and pedagogy as disciplines derive their names from the Greek terms διδάσκω – I teach, and παιδαγογία –guidance of a child. Therefore, it is a pedagogical obligation for teachers to work out a complete system of artistic teaching and to guide all pupils while methodically adjusting tasks to each pupil.

To encourage the motivation of children and improve the adoption of topics, the entire educational system should give a flexible support to children. This support needs to be systematically organized and a qualified approach of teachers is necessary.

As some of the conclusions of the article "What is (Non)Contemporary in Modern Education“, Koludrović and Raić (2019) say as follows: "Educated and motivated teachers are the key to the success of the implementation of educational reforms“, „the reform should go "from below" and not be “imposed“ from above, as well as the claim based on the analysis of documents that promote "modern reform processes should be focused on preventing the clash of theory and practice".

V. Martan (2018) considers important forms of professional support, programme support and pedagogical-didactic adaptation to be necessary for successful inclusion.

At the Osijek 2nd Conference *Persons with Disability in Relation to Inclusive Theories and Practices* (2021) many lecturers also warned of the need of solving problems in inclusion (D. Bouillet, A. Fajdetić and others). J. Herzog emphasized “*the necessity of constant adaptation of the school environment, teaching and educational strategies*”, and she emphasized the role of "*fine art in providing pedagogical benefits*", but also “*the role of art in the emancipation of children with special needs*”. In addition, I would like to transmit my experience that arts not only help to destigmatize children with disabilities, but also give them a chance to achieve positive social affirmation and personal satisfaction, sometimes even joy and feeling of fulfilment (Ježić, 2004 & 2021a).

Already for more than three decades in my daily work with children, I have been promoting the point of view that teaching children with developmental disabilities should not be restricted to their disabilities but should be directed towards positive values to strengthen them personally and broaden their horizons. On the other hand, that orientation would enable pupils to acquire numerous skills and develop their personal potential. Neither free play with art materials nor strict training alone can lead to an improvement in the situation.

For many years I have been trying to promote these points of view and practices through workshops, lectures and articles for educators. In my firm conviction, adaptation of teaching methods, rehabilitative and therapeutic procedures should therefore become part of the basic education of teachers and professional staff (Ježić, 2021c). In addition, I would like to emphasize that visual language can improve mutual communication between teacher and children and partially compensate for children’s verbal, social and cognitive deficiencies (Ježić, 2021b).

Discussion on the theory and practice of applying visual activities and fine art templates

The language of visual arts, developed over millennia in the fine arts, is the basis of artistic expression and creation, but also a powerful means of education through visual incentives and artistic creativity. It is not possible to educate children without teaching them the basics of fine arts and promoting the practical experience with visual language.

For centuries, the teaching of art in the European cultural milieu was most often individually organized for privileged persons and classes. But later, with the expansion of citizens’ rights, professional circles, the wider cultural public and civil society began to consider learning art as an important part of general culture and education.

Based on the UN *Declaration on the Rights of the Child*, the *Declaration on the Right of Children and Youth of the Republic of Croatia to Continuous and Effective Artistic Education* was adopted in Croatia in 1997. In Croatian education, art education for all children was introduced more than 240 years ago, in 1786. Exhibitions of children's artworks have been organized for over 100 years, since 1915.

However, a few decades ago visual arts, as well as music education, were limited to one hour per week, in favour of school subjects that would hopefully promote more practical goals such as economy and production. Since then, art education has been neglected in school practice, and this process has led to the exclusive promotion of STEM school subjects. The consequences of such trends are increasingly visible: knowledge of school subjects has not increased. In many areas since then, the lack of humanistic education has been visible in the increase of children's cognitive, social, emotional and verbal problems, as well as the influence of the media in its reflections on feelings and communication.

Therefore, the education should be balanced by intensively encouraging additional activities in order to nurture the well-being of children. Visual arts activities are very helpful in this regard. They should be promoted wherever possible, including the possibility of providing visual support through artistic activity to children in educational processes when learning numerous curricular and cross-curricular contents. Personal engagement and active participation in their education would stimulate pupils' interest in learning and facilitate their memory. At the same time, creativity and individuality of artistic expression can also be promoted.

The importance of visual arts language and the principles of art pedagogy for the upbringing and education of children

Many theoriticians, professors and artists in the education system in Croatia have dealt with the visual arts language. In addition to teaching their subjects, preparing lectures, organizing professional conferences and publishing articles, they have created a treasure trove of useful books. Among the many, I will list a few prominent experts and some of their books:

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and others.

Their thoughts, opinions and examples in textbooks and articles about teaching visual arts can be very useful for everyone in everyday work and in the promotion of art education.

The basic elements of the visual language: point, line, surface, texture, colour, volume, space, etc. are usually organized by means of complex elements: composition, rhythm, sequence, harmony, contrast, light/shadow, compositional accents, statics/dynamics, symmetry/asymmetry, dominance/subordination, balance/imbalance, perspective and proportions, ratio and scale, angle transfer to another dimension (3D into 2D) or a perspective from another point of view, thematic diversity, display of peculiarities etc.

Unfortunately, learning visual language is neglected in the education system today.

Differences in Educational Outcomes

There is more than one problem in the contemporary education.

The first problem concerns the connection between the visual language and the teaching content. Differences in theory and practice in teaching the language of the visual arts are usually associated with formal issues and visual arts outcomes which stand in opposition to models of general education and teaching methods en vogue. Although artistic exercises and tasks have a strong influence on motor skills, positive impact on emotions, mood, playfulness, and creativity of pupils, teaching does not go beyond formal exercises, while many important contemporary trends in the education system move in the other direction.

The second point concerns the problem of the low functioning of many children in today's education system. Even children with orderly/regular development often have problems with motor skills and coordination, with speaking, listening/hearing, writing, reading and pronunciation, concentration, behaviour, learning motivation, etc., but they cannot get professional treatment in a regular kindergarten or school, which usually does not have a kinesiotherapist and there is rarely a speech therapist. Furthermore, in almost every classroom or group there are some or more children with disabilities who cannot function without individual assistance and qualified support. But in ordinary institutions, there are no specialized experts to rehabilitate children in difficulty or to assist them in learning processes. Even if an institution has a rehabilitator, its main task is to advise teachers on how to work with children with disabilities, but not to directly help any pupil that is included in the classroom.

The third concern is the problem of communication between teachers and pupils (sometimes more so with parents if there are some inappropriate expectations or influences). In order to gain insight into family situations, identify problems or crises, help children find solutions to problems or accept circumstances they cannot change, teachers should be psychologists and psychotherapists who would treat children's feelings for emotional and social issues in their life in relation to their situation in the family, school, community or with peers on the playground. Educational content and teaching methods are not focused on non-verbal communication and dealing with personal problems. Today's modern forms of daily

life are influenced by numerous factors, such as lack of intimacy and friendship, trust and confidence, experience or danger of poverty, violence or neglect, illness and addiction, despondency, apathy and depression, unemployment or overwork, burnout and stress, misunderstanding between people, excessive influence of media, misuse of the internet and information technology, virtual experiences and much more. Especially children with disabilities, mental health issues, reduced verbal, cognitive or social skills, could need a lot of support in many areas of life, for their personal and social development and for education. All these different problems nowadays urge teachers in the education system to take into account more aspects of personal and social development, building children's attitudes and identity. Namely, teachers and educators spend more time with children than their parents, close relatives, and the wider community. The needs of children are enormous and must be addressed urgently, but there are no solutions in the current system.

My manual on the methodology of visual arts activities for teaching children with disabilities in the areas of rehabilitation, art therapy, educational contents, and creativity is already in the layout preparation [*Incentives and Challenges. Methodology in teaching the visual arts with children with disabilities*]. The manual contains numerous examples of guiding pupils with disabilities by means of visual arts activities, chromotherapy, non-verbal two-way communication, developing spontaneity in artistic expression of the inner world, visual arts therapy in the narrower and broader sense, and learning educational content through active work using visual arts materials, tools and techniques. The most important tools for enabling the desired development of all children are teaching the language of visual arts, practicing observation, getting to know selected works of fine arts and styles, cultural monuments, international and national heritage, as well as nurturing children's individuality in expression and artistic creativity.

Some new tendencies in the contemporary approach to teaching

In the area of teaching arts, there are tendencies to neglect the language of visual arts, to pay no attention to works and even masterpieces of art history, and to give teaching a contemporary mark. Performance, happening, installation, conceptual product or work in new media, street art, destruction of objects as an artistic message and other manifestations have belonged to certain phenomena and some authors for some time, and today they are also used by some contemporary artists and activists. If pupils are taught to follow their example, will they become creative?

If we understood the application of these new phenomena as a modernization of teaching processes, the children would get closer to the tendencies and activism of contemporary artists. Can we base the teaching of visual arts on imitation of "contemporary" movements that are already (or will soon be) "the past" or on their realized works, on events and situations related to the lives and works of past or present eccentric artists or provocative activists?

Would it be technically possible to follow experiments with new media in the field of visual arts that are relevant today when even the public media with their resources cannot follow the rapid changes in artistic fields? Multimedia tendencies would require constant monitoring of actual events, fresh or delayed reactions to them, constant responses to what happened or could happen. Some new visual movements and contemporary innovative starting points in fine arts are dealing with personal, activist, often marginal or socially irrelevant preoccupations. Their representatives know how to put "non-artistic" (in- terms-of-fine- and-visual-arts) tendencies, experiences, provocations, ideological activism, and

bizarre jokes in the foreground. Should pupils be taught to follow them, and can they do so at their age?

Efforts to record experiments in the field of visual arts that seem relevant today, or to respond to them in educational system, would require a lot of time, energy, technology and other necessary resources, which would be constantly changing and could not be taught or evaluated with competence. If pupils were to become creators of new visual products, much greater financial support from the system would be needed, which even artists who are creators of contemporary art can hardly provide, especially if they are not marketing experts, ideology promoters or media favourites.

Perhaps today's children would find it more interesting to optionally watch interesting contemporary media products or take part in the activism of artists than to learn school content. They would probably prefer to choose a virtual world with the programs of the "gaming" industry by joining the "game".

However, the responsibility of educating and teaching children remains with the system. Although teaching should also be interesting and motivate children to discover, learn, practise, explore, remember, and experience, teachers should not be expected to be entertainers. Although children learn by playing, who could advocate entertainment and games as the starting points of education? They will not develop the pupils' abilities to acquire visual arts language as a means of non-verbal expression.

I advocate the method of teaching children the basics of visual understanding and artistic expression in art education because this is what will methodically open the door to self-expression and creativity. For this purpose, it is necessary to increase the hours of art education as a framework for the development of various skills, adoption of various contents, for active expression and engaged creativity. This will enable pupils to answer a variety of tasks with many modifications, to creatively apply the visual language with its countless combinations of elements. Teachers should stimulate pupils to freely combine and modify them individually.

Furthermore, we have no right to expect teachers to familiarize themselves with various new methods and contemporary trends in their free time, to procure the necessary equipment and prepare teaching and other materials themselves. The educational system should organize their lifelong training, didactic and technical support in educational, rehabilitation and therapeutic procedures and in mastering new media, in order to adapt the teaching to the peculiarities and needs of the contemporary school population and the new circumstances of education.

Individualized approach to tasks with creative incentives

On numerous examples we can see the application of visual language in tasks that respond to various requirements (Ježić 2019). Artworks regularly show that it is important that pupils be guided in such a way that they put emphasis on expressing their point of view using elements of the visual language, that they feel free and spontaneously experience the process of creation.

The following two examples (Table 1) show how several pupils, interpreting the same template, approach the process of observation, structural discovery, and artistic expression in a variety of ways.

Table 1.
Individually interpreted cultural monuments and works of art

a) The photograph of Venus Capitoline, a Roman copy of a late Hellenistic statue, was used to **analyse the proportions of human body** and **interpret the full volume** of the sculpture **on the surface**.
b) The photograph of the Roman bridge in Nin as a task of **horizontal symmetry** and of **colouristic contrast** encouraged **individual artistic interpretation**, and as the task of presenting oneself on the bridge demanded the therapeutic interpretation of one's own figure on the bridge with its reflection in the sea.

Pupils, under guidance, and according to their individual choice, put different artistic accents in their works. Such works can be seen as examples of spontaneous use of the visual language in the free interpretation of works of art and cultural monuments.

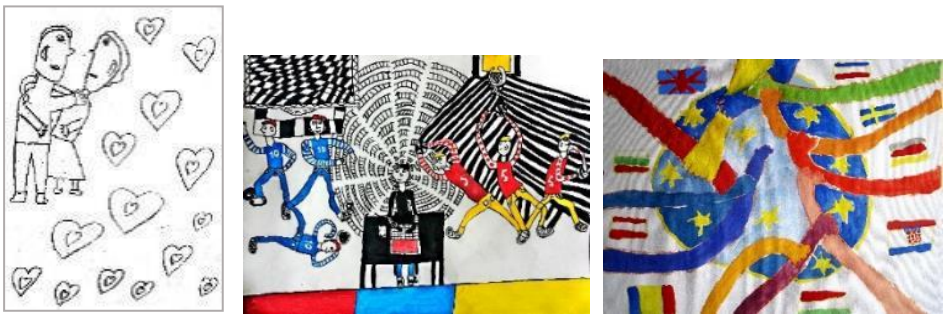
Results

A systematic introduction to the elements of the visual arts language in the education of children serves as the method of making children acquainted with artistic materials and technical procedures and encourages their free play and spontaneous reactions to functional rehabilitation or therapeutic tasks (Table 2).

Table 2.
Elements of visual arts language in various spontaneous or guided tasks and exercises exemplified on works created under different circumstances

a

a) Free play with fine arts materials and tools:
continuous line (drawing); **colour** and **surface** (*coloured irregular surfaces*; *composition with rectangular shapes*); **volume**: **permeation of volume and space, light and shadow** (agglomeration of small, previously discarded parts of the plastic material)

b 

b) Imagining situations:
drawing, dynamic composition, asymmetry (*My darling*); **achromatic-chromatic contrast** (*At my computer, I imagine playing football and basketball*); **centripetal composition** of **coloured surfaces** (*Cooperation between nations* with flags of the member-states of the European Union which was joined by Croatia in 2013)

c

c) Answering art therapy questions:
colour, proportions of human figure (projective drawing: *Draw a person in the rain*); **modelling, relief, human face** (exploring feelings, expressions, proportions of facial parts: small ceramic reliefs, *Faces with individual features*);
d) Chromotherapy exercises:
secondary and **tertiary cold colours, composition** (*calming colours*)

e f

e) Functional rehabilitation activities and occupational therapy:
complex composition and **achromatic contrast** *(diagonally cut concentric rectangles: hand control, concentration in alternating black and white surfaces),*
diagonal composition *(Footprints tell stories,* detail: repeating the motif in patterns according to the pupil's drawing on the theme *The trip that makes the difference.*
f) Occupational therapy and workshop activities:
observations and **learning about cultural heritage** *(Gingerbread* design, motifs in cardboard); **design, centrifugal composition** *(A burst of joy* consisting of hundreds of flowers in the technique of 'kinč', stage decoration for a school event).

Visual language is important in educating children and achieving educational outcomes. The practice of observing by studying visual templates can be used to correlate visual arts language (**imagination, perception, analysis, interpretation; drawing, painting, composition (horizontal, vertical, pyramidal, diagonal), proportions, symmetry/asymmetry, statics/dynamics, balance/imbalance, local colours, emotional/expressive use of colours, provocation of emotions, iconographic perspective, etc.**) with different contents (literature, healthcare, natural sciences, biology, ecology and biodiversity, faith and religious education, artistic and cultural heritage, etc.) of school subjects (Table 3) and cross-curricular topics (Table 4).

Table 3.
Correlation between visual arts activities and contents in school subjects for a wide range of educational outcomes

a

b

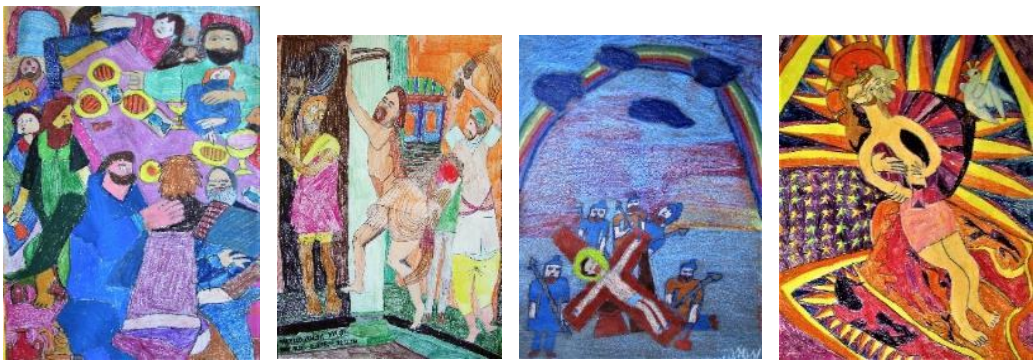
a) **Correlation of visual arts with the educational topics in literature**: *Sleeping Beauty; Cat in boots; Stribor's Forest; Groomsman Sun and Neva Nevičica*;

b) **Topics in the physical and health education**: *Outdoor activities, Sports*).

c

c) **Correlation between visual arts and natural sciences** in the lower classes of primary school: *Seasons in the forest*.

d



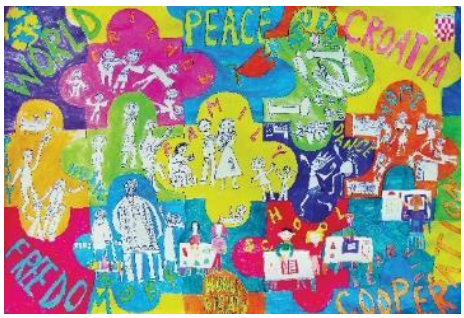
d) **Correlation between visual arts and teaching about religion**: *Jonah, boat in the tempest, sailors, waves, and a whale*; *Madonna in the rose garden*; *Jesus among the symbols of the Evangelists*; *The Last Supper*; *Flogging of Jesus*; *Nailing Jesus to a cross*; *Celestial Trinity with suffering Jesus*.

Table 4.
Correlation between the teaching of visual arts and the content of cross-curricular topics through the application of visual arts language using imagination

a

b

a) **Biology, ecology, and biodiversity protection**:
Water in the natural surrounding; *Bear in the natural wildlife habitat*.
b) **Health education**: *Examination of a patient in hospital*; Drug addiction*: Smoking*.

c


c) **Civil education**: *Peaceful intervention to defend a friend and prevent violence*, *Children's rights to freedom, homeland (Croatia), world peace, cooperation, friends, home, family, play, food, sleep*; *A specialized schooling for pupils* using appropriate methods and organization of teaching.

d

d) **Intangible heritage, traditions, customs, folklore, myths**:
Sun horses; *The struggle of Perun and Veles*; *Funny devil of Santa Claus (Krampus*); *Decorating the Christmas tree*; *Knightly performance Moreška*; *Traditional dance Linđo*; *Folk costumes*.

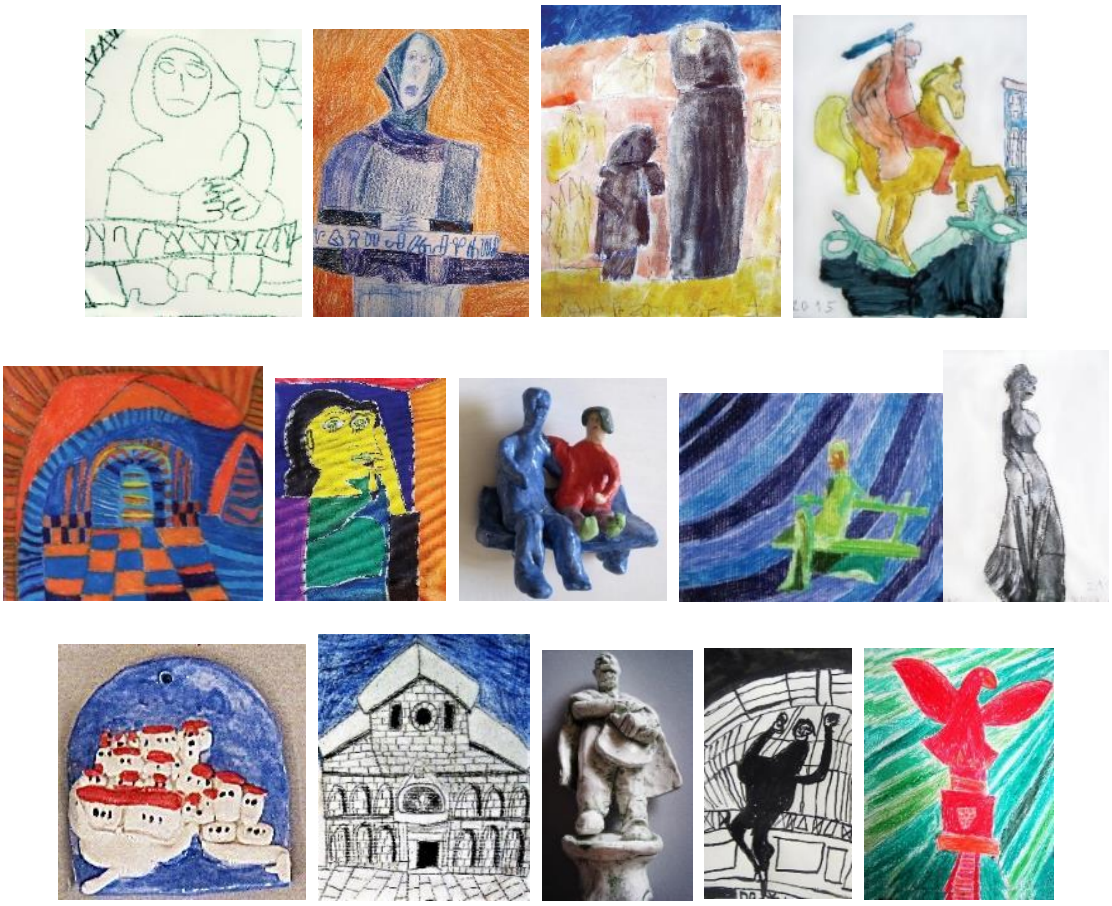
Getting to know cultural monuments and works of art is an important part of educational outcomes in the building of cultural and humanistic identity of pupils. It can be facilitated by exercises in observation along with individual expression through elements of visual language. Works of art and cultural monuments are good incentives for exercises of observation. Children can make their drawings or paintings by observing the original or a reproduction, that serves as the model for aesthetic transfer, which enriches the artistic expression of pupils, etc.

It is difficult to systematically include the most important monuments of culture and art, and it is not possible here to single out even a small part of those works which pupils met and processed artistically. All the depicted Zagreb monuments were viewed on the spot by the pupils, and others were drawn, painted, or modelled according to photographs. Let us look at the selected examples of how the visual language was applied. I would like to point out that after the pupil's drawing and the choice of the material, the complex elaboration of

artwork was guided by the teacher, such as enrichment with shades of colours, elaboration of details, use of specific techniques, etc.

By observing artistic works, pupils, according to their abilities, perceive peculiarities and remember them for a long time (Table 5).

Table 5.
Getting to know cultural and artistic heritage through practice of observation and using the visual arts language



Encounter with works of art and cultural monuments:
History of Croats by Ivan Meštrović (**outlines and structural lines; blue-orange pair of complementary contrast, light-dark shades of blue**); *Monument to August Šenoa* by Marija Ujević Galetović (**creation of surfaces by drawing an outline; achromatic-chromatic contrast of figure and background**); *St. George slaying the dragon* by Anton Dominik Fernkorn (on the Square of the Republic of Croatia near the Croatian National Theatre: **display of volume and space on the surface; proportions and dynamically outlined volume in space**); *Diocletian's cellars* (**complementary contrast; perspective view of volume and space**); *Dora Maar* by Picasso (**pluriperspective depiction of a person**); *Matoš on the bench (and Me)* by Ivan Kožarić (**three-dimensional shaping** and **warm-cold contrast; volume displayed on the surface, limited tonality, cold colours**); *Marija Jurić Zagorka* by Stjepan Gračan (**proportions of the human body, positions and gestures**); *Dubrovnik, port and old town within the walls* (**souvenir design; relief, ceramics**); *Rab Cathedral* (**proportions of parts of the façade** and **stylistic elements of Romanesque architecture, display of volume on the surface, achromatic contrast, texture, etc.**); *Petar Preradović* by Ivan Rendić (**full volume, proportions**); *Dražen Petrović* by Kuzma Kovačić (**3D display in 2D, achromatic contrast**); *Sokol in Maksimir* by Mladen Mikulin (**3D display in 2D; complementary contrast of red and green surfaces, shades**).

When we talk about the organization of teaching in the field of art, it does not matter how the society is open to new forms of social commitment and changing conventional views about artistic expression, the education system should never abandon **teaching the**

foundations and principles of visual arts language associated with the active artistic work of pupils because it develops their personality and creativity.

Conclusion

The decision of the organizers to dedicate the ACE 2022 conference to the improvement of the education of children by art is a creative step forward in the modern educational situation. To achieve this, it is necessary to strengthen the whole system. This aims at attainment of a balance with the exclusive promotion of digital technology, media and the STEM area at the cost of the reduction of education in the humanities and arts. It is the holistic system that should be supported, and I believe that the most important thing is the proper and systematic training of the performers of educational processes: educators, teachers, and professional associates. There is also a need to develop appropriate programs, provide the support, appropriate time schedule and conditions necessary for the implementation of activities, including the finances. However, the most important thing is to be willing and aware of the importance of art and education in the arts.

Art is a fundamental vital need of man, and the testimony of it can be found from the beginnings of the traces of man in prehistoric times to the first pencil stroke of children. Visual language is the starting point for artistic activities, while creative freedom strengthened by the principles of education in arts is the condition of artistic creativity. Children's works of art can undoubtedly be creative, original, and individually inventive.

In the conclusion of my article in the ACE 2020 proceedings (Ježić, 2022, p. 139) I have explicitly warned how important artistic creativity is: "In no case should we neglect the creative forces of artistic creativity in education because they activate hidden life forces that have the power to heal and enrich the life experiences of every student." In this assertion, two important assumptions are that art springs from inner forces in the process of creation and that artistic creativity heals and enriches the creator.

Creativity is often mentioned by many experts (e. g. Škrbina 2013). There is no doubt that creativity is an important factor to encourage in the upbringing and education of children. However, even in the documents, this is unfortunately mentioned without giving guidelines for its realisation. Statements about creativity by prominent scholars and theoriticians, such as E. P. Torrance, R. K. Sawyer and J. P. Guilford, are also ignored. As some "reforms" formulate the problem, it is assumed that by reducing the contents of teaching, pupils will be "more creative" because they will be "less burdened" by knowledge! However, is there no need for knowledge if we want to stimulate creativity? (Ježić, 2012). A further question is: can we “teach” creativity? Can creativity be measured? (Huzjak & Županić Benić (2017).

Visual language is important for each person’s life. The ability to visually understand the world and express oneself visually is required for the integral development of children and the achievement of anybody’s personal balance in life. It is irreplaceable in education of children with disabilities, with emotional, social, verbal and/or cognitive impairments and children growing up in crisis situations.

I would like to encourage teachers and those who organize education and prescribe school programs to provide the necessary space in them for art activities and thus to contribute to the success of upbringing, education and creativity of children. If visual arts activities will be systematically applied, in the form of games, exercises or tasks during the upbringing and education, extended professional and leisure activities, and if they will be based on artistic language and the principles of children's creativity, they will help in

education of children, in their work, and life. In this sense, Dorance (2003) lists many workshop incentives to develop creativity.

The extensive application of the methods based on the good acquaintance with visual language and expression in fine arts language (these two terms were distinguished by J. Damjanov 1991) will confirm its importance for children's development. The active work should be done under the guidance of a teacher. The necessary skills go beyond the initial teacher training and require additional training in the language of fine arts and in the additional study of the treasure of works of art. Art education encourages the original creativity of children, develops the general culture and individual creativity of each student, as well as of their teacher.

The results will not fail to appear, they will be reflected in the overall development, creativity, and personal satisfaction of each person in the education process, both students and teachers.

Visual artistic expression as an interactive method enables teachers to seek and find creative answers to teaching tasks, contemporary challenges, personal questions, unconscious attitudes, and identity building. Art education, therapy and rehabilitation enrich the basic didactics, pedagogy, and methodology. They enable children to participate actively in educational processes, as well as in artistic creativity.

The invited speaker at ACE 2022, Prof. Nansook Park from the University of Michigan, says: "There is no more important topic than understanding and promoting positive lifelong development of young people. The future of our society depends on it."

Our future and our social development begin by providing quality education for all children and youths. The guidance and support for children is achieved through the lifelong education and motivation of teachers. Their experience in teaching, research and practical application of results is essential. However, their work and good education of children deserve the appropriate working conditions and adequate support of the system.

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Važnost poučavanja i primjene likovnoga jezika u suvremenome odgojno-obrazovnome sustavu

Uvod

Posvećivanje pozornosti konferencije ACE 2022. ulozi umjetnosti u odgojno-obrazovnim procesima pozitivan je iskorak u ovim turbulentnim vremenima u kojima se neprestano ističe potreba za reformiranjem odgoja i obrazovanja.

U inkluzivan odgojno-obrazovni sustav uključena su djeca urednoga razvoja, djeca s teškoćama i nadarena djeca. Različitost osobitosti školske populacije zahtijeva primjerene pristupe i metode poučavanja, prilagođene za svako dijete jer je nužno svakomu djetetu omogućiti sudjelovanje u nastavnim procesima i u stjecanju cjelovita razvoj i napretka te kvalitetne opće naobrazbe i/ili specifične izobrazbe. Umjetnost treba ponovo zadobiti važnu ulogu u odgoju i obrazovanju.

Komplementarni učinci obrazovnih predmeta i rehabilitacijskoga napretka rijetko su u žarištu pažnje pri edukacijskoj inkluziji. Različitim aspektima uključivanja katkad se bave stručnjaci (Igrić i dr. (2015.); Bouillet 2016); Krampač-Grljušić (2017. 2016.), kao npr. sudionici varaždinske konferencije "Izazovi inkluzivnog obrazovanja" (2016.), osječkih konferencija "Osobe s invaliditetom u znanosti, umjetnosti i obrazovanju“ (OSI) (2019., 2021.), simpozija „Suvremene teme u odgoju i obrazovanju“ STOO (2019) i drugi. Koliko je meni poznato, nikada nisu sustavno ocjenjivana obrazovna postignuća djece s teškoćama, njihova socijalizacija ili emocionalni učinci inkluzije.

Stoga treba upozoravati na neizbježnu odgovornost inkluzivnoga sustava za neke obrazovne postavke, za procjenu kvalitete odgojno-obrazovnih rezultata djece s teškoćama, za polazišta (za koje nije izvršena prethodna procjena potencijalne štete i očekivane koristi) ili za administrativne, organizacijske ili ideološke smjernice (bez širokoga konsenzusa kvalificirane javnosti).

Iako nema sumnje u mnoge dobre rezultate inkluzije, ne smijemo zatvarati oči pred nedostatcima i manama, propustima i pogreškama te o tome treba raspravljati. Kritička promišljanja s ciljem poboljšanja sustava trebala bi pomoći u sustavnome oblikovanju reforme prilagođene novim vremenima i današnjoj djeci te unaprijediti učinkovitost odgojno-obrazovnoga sustava uključujući i edukacijsku inkluziju.

Za kvalitetnu bi reformu bilo nužno iskustvo učitelja, nastavnika i odgojitelja iz prakse, usklađeno s iskustvima humanistički orijentiranih teoretičara i rezultatima ispitivanja uspješnosti inkluzije koje bi trebalo redovito provoditi. Nasuprot tvrdnji da je moguća (jedinstvena) škola po mjeri svakoga djeteta (tj. uključenje djece u redovni sustav, bez obzira na njihove teškoće) (Igrić i dr., 2015., str. 5, 83, 76, 324), bojim se da su brojna djeca u edukacijskoj inkluziji zanemarena jer nemaju ni primjerenu potporu stručnjaka ni uvjete nužne za napredak. Dobrobit djece uvijek bi morala imati prednost pred izvanjskim, pomodnim, političkim ili financijskim pritiscima (Ježić, 2021a).

Kako god bilo, primjena likovnoga jezika u nastavnim procesima povezana s rehabilitacijom, likovnom terapijom te zanimljivim sadržajima odgoja i obrazovanja može povećavati motivaciju i zalaganje učenika, poboljšavati koncentraciju, približavati sadržaje poučavanja, a može i poticati njihov osobni napredak te razvijati pozitivna životna stajališta (Ježić, 2022).

Ovim člankom želim dodatno objasniti moju inovativnu metodu utemeljenu na čestoj i širokoj uporabi likovnih aktivnosti uz sustavnu uporabu likovnoga jezika, primjerenu suvremenim okolnostima i ishodima poučavanja. Ona omogućuje, istovremeno i na više

razina, odgoj i obrazovanje djece s različitim odgojno-obrazovnim potrebama, djece koja trebaju specifične pristupe i prilagođeno vodstvo pri usvajanju gradiva. Rezultati, naravno, ovise o razini funkcioniranja djece, ali još više ovise o obrazovnim okolnostima te naobrazbi i motivaciji učitelja. Metodu sam prikazala u okviru primjene likovne terapije u sustavu odgoja i obrazovanja na 2. konferenciji ACE 2020 i članak je objavljen u elektroničkome Zborniku radova (Ježić, 2022).

U ovome ću članku naglasak staviti na važnost likovnoga jezika. Neverbalna metoda koja se služi širokom i čestom uporabom likovnih aktivnosti u nastavi može se pokazati kao neutralno i funkcionalno rješenje za neke probleme u odgojno-obrazovnome sustavu, ali to ne znači da ne treba poboljšati i uvjete. Likovni jezik povezan s poznavanjem likovnoga izražavanja ostvarenoga u umjetničkim djelima, razvojem opažanja te poticanjem individualnosti likovnoga izričaja, omogućuje kreativnost umjetničkoga stvaranja.

Inovativna neverbalna metoda izgrađena na aktivnoj primjeni jezika vizualne i likovne umjetnosti

Kao učiteljica likovne kulture i likovna terapeutkinja u Centru za autizam, osnovnoj školi u sustavu odgoja i obrazovanja, s posebnim uvjetima prilagođenima djeci sa specifičnim i većim teškoćama, krenula sam pred 30-ak godina od izazova kako poučavati djecu s teškoćama tako da ostvare svoje pravo na odgoj i obrazovanje te na cjelovit razvoj. Sustavnom primjenom likovnih aktivnosti za različite namjene, nedvojbeno sam utvrdila da pristup koji pri poučavanju stavlja naglasak na vizualni jezik i likovnu umjetnost, aktivnim likovnim vježbama i sustavnim zadatcima može pozitivno utjecati na poboljšanje funkcioniranja djece kao i na njihove odgojno-obrazovne rezultate. Metoda se može primijeniti u rehabiitacijskim i terapijskim postupcima te pridonijeti odgojno-obrazovnim rezultatima.

Stoga smatram da likovnu umjetnost nesumnjivo možemo smatrati jednim od najvažnijih alata za osuvremenjivanje odgojno-obrazovnih procesa. Ako je metoda primjenjiva za učenike s teškoćama, čak i onda kada imaju smanjene jezično-verbalne i/ili kognitivne sposobnosti te motivaciju, tada je primjenjiva za sve učenike, na svim razinama sposobnosti i funkcioniranja te s različitim potrebama, interesima i vještinama.

Likovne aktivnosti mogu svim učenicima omogućiti da ravnopravno sudjeluju u odgojno-obrazovnim procesima i postignu dobre rezultate. Strategija poučavanja treba se prilagoditi svakomu djetetu. Jedino će tada edukacijska inkluzija biti uspješna kada budu aktivno i uspješno uključena sva djeca, neovisno o njihovim različitim teškoćama i inicijalnoj razini funkcioniranja.

Likovni jezik temelj je likovnoga stvaranja. On je i temelj neverbalne komunikacije koja ostavlja u likovnim djelima izričaj onoga što se nije moglo izraziti riječima.

Likovni jezik, iako neverbalan, djeca moraju naučiti „pisati“ i „čitati“, kao i verbalne jezike, bilo strane ili materinje, primjenjivati aktivno i prepoznavati neverbalno, ili „osjećati“ pasivno, bez verbalnoga tumačenja.

Poučavanje načela likovnoga izražavanja usmjeruje pozornost na važnost oblikovanja uradaka jezičnim sredstvima likovne umjetnosti, obogaćenim i osnaženim upoznavanjem uporabe likovnih materijala, pribora i tehničkih postupaka (Bošnjak, 2009; Tanay & Kučina, 1995). Poučavanje likovnoga jezika treba povezati s upoznavanjem umjetničkih djela iz bogate riznice umjetničke baštine te vježbanjem estetskoga transfera.

Iako temeljno svojstvo neke likovne aktivnosti katkad može biti zaigranost ili spontana uporaba materijala i pribora, likovno izražavanje temelji se prije svega na elementima

likovnoga jezika. Poučavanje jezika također treba povezati s bliskim djelima umjetnosti iz umjetničke i kulturne riznice djela te s praksom estetskoga transfera.

Didaktika i pedagogija kao discipline temelje se na grčkim pojmovima διδάσκω – poučavam te παιδαγογία – vođenje djece. Stoga je učiteljima pedagoška obveza da didaktički razrade cjelovit sustav likovnoga oblikovanja te da metodički primjereno, uz prilagođivanje učenicima, vode sve učenike u izradi zadataka.

Da bi se potakla motivacija djece i poboljšalo usvajanje sadržaja, uz fleksibilnu potporu cijeloga odgojno-obrazovnoga sustava koju tek treba sustavno ustrojiti, nuždan je kvalificiran pristup učitelja. Da su obrazovani i motivirani učitelji ključni za uspješnost provedbe reformi obrazovanja, da reforma treba ići „odozdo“, a ne biti nametnuta, kao i tvrdnja na temelju analize dokumenata da „bi se suvremeni reformski procesi trebali usmjeriti na preveniranje sraza teorije i prakse“ – neki su od zaključaka članka „Što je (ne)suvremeno u suvremenom školstvu“ (Koludrović & Raić, 2019.). Nužnima za ostvarenje uspješne inkluzije smatra V. Martan (2018) oblike profesionalne potpore, programske potpore te pedagoško-didaktičke prilagodbe.

Mnogi izlagači na osječkoj 2. konferenciji OSI 2021. „*Osobe s invaliditetom u odnosu na inkluzivne teorije i prakse*“, također upozoravaju na nužnost rješavanja problema u inkluziji (D. Bouillet, A. Fajdetić), a J. Herzog istaknula je nužnost stalne prilagodbe školskoga okruženja, nastavnih i obrazovnih strategija te istaknula ulogu „likovne umjetnosti u pružanju pedagoških dobrobiti“, ali i „ulogu umjetnosti u emancipaciji djece s posebnim potrebama“. K tome bih dodala da umjetnost ne samo da pomaže u destigmatizaciji djece s teškoćama i osobnoga zadovoljstva, nego im omogućuje i pozitivnu afirmaciju, čak i radost i osjećaj ispunjenosti (Ježić, 2004 & 2021a).

Već tri desetljeća u svakodnevnome radu s djecom promičem stajalište da poučavanje djece s teškoćama ne smijemo ograničavati njihovim invaliditetom, nego moramo s jedne strane usmjeravati prema pozitivnim sadržajima i širiti im vidike, a s druge prema stjecanju vještina i razvoju njihovih potencijala. Ni vesela igra sama po sebi ni same stroge vježbe ne mogu voditi poboljšanju situacije. Ta stajališta promičem i u predavanjima i člancima za edukatore. Edukacijsko-rehabilitacijski i terapijski postupci stoga trebaju biti dio temeljne naobrazbe učitelja i stručnih suradnika (Ježić, 2021.c). K tome svakako želim dodati da likovni jezik može poboljšati međusobnu komunikaciju učitelja s djecom s teškoćama te djelomično nadoknaditi njihove jezično-verbalne, socijalne i kognitivne nedostatke (Ježić, 2021b).

Rasprava o teoriji i praksi primjene likovnih aktivnosti

Likovni jezik temelj je likovnoga izražavanja i stvaranja, ali i moćno sredstvo obrazovanja pomoću vizualnih poticaja i likovnih umjetnosti. Kako bi onda bilo moguće odgajati i obrazovati djecu bez upoznavanja likovnih polazišta i bez praktičnoga iskustva uporabe likovnoga jezika?

Likovna je nastava u europskim kulturnim krugovima stoljećima najčešće bila individualno organizirana za povlaštene osobe i slojeve. No kasnije, sa širenjem građanskoga društva, u stručnim krugovima i široj kulturnoj javnosti počelo se učenje likovne umjetnosti smatrati bitnim dijelom opće kulture, odgoja i obrazovanja.

Na temelju *Deklaracije UN-a o pravima djeteta*, u Hrvatskoj je 1997. g. donesena Deklaracija o pravu djece i mladeži Republike Hrvatske na kontinuiranu i djelotvornu likovnu izobrazbu. U hrvatskome školstvu likovna se nastava za svu djecu provodi bez prekida već skoro 240 godina, od davne 1786. godine! Izložbe dječjih likovnih radova priređuju se već više od 100 godina, još od 1915. godine.

No, već ima više desetljeća otkad je satnica likovne nastave, kao i glazbene, ograničena na jedan sat tjedno, u korist predmeta koji bi mogli pomoći razvoju gospodarstva. Tada je u školskoj praksi počelo zanemarivanje umjetnosti, a nastavilo se favoriziranjem predmeta područja STEM-a. Posljedice takvih stajališta sve se češće uočavaju: znanje učenika u tim se predmetima nije povećalo, ali djeca imaju više kognitivnih, društvenih i osobito emocionalnih problema.

Stoga opće obrazovanje treba uravnotežiti intenzivnim poticanjem umjetničkih aktivnosti gdje god je to moguće, primjerice uključujući davanje vizualne potpore obrazovnim sadržajima u poučavanju u okviru brojnih kurikularnih i izvannastavnih aktivnosti s umjetničkim izražavanjem. Pritom bi osobni angažman i aktivan pristup nastavnim sadržajima motivirali učenika za zanimanje za sadržaje te olakšavali pamćenje. Kreativnost i individualnost umjetničkoga izražavanja pritom se ne smiju zanemariti.

Važnost likovnoga jezika i načela likovne pedagogije za odgoj i obrazovanje djece

Likovnim su se jezikom u sustavu odgoja i obrazovanja u Hrvatskoj bavili mnogi teoretičari, profesori i umjetnici te, pored predavanja, stručnih skupova i članaka, stvorili riznicu vrijednih knjiga, primjerice:

- Bačić, M. & Mirenić-Bačić, J. (1994). *Uvod u likovno mišljenje*, Zagreb, Školska knjiga
- Balić Šimrak, A., (2016). *Hrvatska kulturna tradicija i dječja umjetnost*, Zagreb: Učiteljski fakultet
- Belamarić, D. (1987). *Dijete i oblik. Likovni jezik predškolske djece*, Zagreb: Školska knjiga
- Damjanov, J. (1991). *Likovni jezik i umjetnost I i II*, Zagreb: Školska knjiga
- Grgurić, N. & Jakubin, M. (1996). *Likovni odgoj: metodički priručnik*, Zagreb: Educa
- Huzjak, M. (2002). *Učimo opažati, priručnik likovne kulture za učitelje*, Zagreb: Profil
- Ivančević, R. (1997). *Likovni govor. Uvod u svijet likovnih umjetnosti*, Zagreb: Profil
- Jakubin, M. (1999). *Likovni jezik i likovne tehnike*, Zagreb: Educa
- Petrač, L. (2015). *Dijete i likovno umjetničko djelo: metodički pristupi likovno-umjetničkom djelu s djecom vrtićke i školske dobi*, Zagreb: Alfa
- Tanay, E. R. & Kučina, V. (1995). *Tehnike likovnog izražavanja, od olovke do kompjutora*, Zagreb: Zakej

i drugi.

Njihova promišljanja i primjeri svima mogu biti koristan poticaj u svakodnevnome radu, kao i u promicanju likovnoga obrazovanja.

Osnovni elementi likovnoga jezika: točka, crta, ploha, površina, tekstura, boja, volumen, prostor itd. obično su organizirani pomoću složenih elemenata: kompozicija, ritam, slijed, sklad, kontrast, svijetlo/sjena, kompozicijski naglasci, statičnost/dinamičnost, simetrija/asimetrija, dominacija/podređenost, ravnoteža/neravnoteža, perspektive i proporcije, omjer i razmjer, kadar, kut promatranja, prijenos u drugu dimenziju (3D u 2D) ili pogled s drugoga motrišta, tematska raznovrsnost, prikaz osobitosti i dr.

Učenje vizualnoga jezika danas je, nažalost, zanemareno u sustavu odgoja i obrazovanja.

Razlike u obrazovnim ishodima

Postoji više problema u suvremenome sustavu odgoja i obrazovanja.

Prvi problem odnosi se na vezu između likovnoga jezika i sadržaja poučavanja. Razlike u teoriji i praksi poučavanja jezika likovnih umjetnosti povezane su s formalnim pitanjima i ishodima likovne kulture, koji stoje u opreci s pomodnim modelima naobrazbe i poučavanja. Iako umjetničke vježbe i zadatci imaju snažan utjecaj na motoričke sposobnosti, pozitivan utjecaj na emocije, raspoloženje, razigranost te kreativnost učenika, poučavanje ostaje na formalnim ishodima, dok glavne suvremene tendencije u sustavu idu u drugome smjeru.

Drugo pitanje odnosi se na problem niske razine funkcioniranja većega broja djece u današnjem odgojno-obrazovnome sustavu. Čak i djeca urednoga razvoja često imaju problema s motoričkim sposobnostima i koordinacijom, s govorom, slušanjem, pisanjem, čitanjem i izgovorom, s koncentracijom, ponašanjem, motivacijom za učenje itd., ali ne mogu dobiti stručni tretman u redovnome vrtiću ili školi koja obično nema kineziterapeuta, a ima samo jednoga logopeda. Osim toga, u gotovo svakoj učionici ili skupini ima poneko ili više djece s teškoćama koja ne mogu funkcionirati bez individualne pomoći i kvalificirane potpore, ali u redovitim ustanovama nema specijaliziranih stručnjaka za rehabilitaciju pri teškoćama ni za pomoć djeci u procesima upoznavanja gradiva i učenja. Čak i ako ustanova ima rehabilitatora, glavna mu je obveza savjetovanje učitelja za rad s djecom s teškoćama, ali ne i izravno pomaganje ikojemu učeniku u razredu.

Treće područje su komunikacijski problemi između učitelja i učenika, ali ponekad još više s roditeljima i njihovim neprimjerenim očekivanjima ili utjecajem. Radi upoznavanja dječje situacije, prepoznavanja nevolje ili krize, pomaganja djeci da pronađu rješenje problema ili da prihvate okolnosti koje se ne mogu promijeniti, učitelj treba biti psiholog i psihoterapeut djeteta, njegovih osjećaja u odnosu na položaj ili situaciju u obitelji, školi, zajednici ili s vršnjacima na igralištu, za emocionalna ili socijalna pitanja u životu djeteta. No, obrazovni sadržaji i metode poučavanja nisu usmjereni na neverbalnu komunikaciju i angažman učitelja u dječjim osobnim i društvenim pitanjima. Na suvremene oblike svakodnevnoga života utječu mnogi čimbenici, na primjer nedostatak prisnosti i prijateljstva, povjerenja, samopouzdanja, prijetnja ili opasnost iskustva siromaštva, zlostavljanja ili zanemarivanja, bolesti i ovisnosti, malodušnosti, apatije i depresije, nezaposlenost ili prekomjeran rad, pregaranje i stres, nerazumijevanje među ljudima, štetan utjecaj medija, interneta i informacijske tehnologije te virtualnih iskustava i drugo. Osobito je djeci s teškoćama u razvoju i mentalnim poremećajima, smanjenim verbalnim, kognitivnim ili socijalnim vještinama itd. potrebna velika potpora u brojnim životnim područjima, u osobnome i društvenome razvoju te u obrazovanju. Uslijed svih tih različitih problema danas se više nego ikad prije očekuje da se učitelji u odgojno-obrazovnome sustavu brinu o brojnim aspektima osobnoga i društvenoga razvoja djece te izgradnji njihovih stajališta i identiteta. Učitelji i odgojitelji, naime, svakodnevno provode s djecom više vremena nego njihovi roditelji, bliska rodbina i šira zajednica.

U pripremi prijeloma za tisak nalazi se moj priručnik metodologije likovnoga poučavanja djece s teškoćama u području rehabilitacije, likovne terapije, edukativnih sadržaja i stvaralaštva (*Poticaji i izazovi. Metodika likovne kulture za rad s djecom s teškoćama*; Zagreb: Školska knjiga). Priručnik sadrži brojne vježbe za rehabilitaciju, kromoterapiju, radnu i pozitivnu terapiju, vođenje učenika s teškoćama pri likovnim aktivnostima, poticanje neverbalne dvosmjerne komunikacije, spontanost u likovnome izražavanju unutarnjega svijeta učenika, likovnu terapiju u užem te širem smislu, učenje obrazovnih sadržaja pomoću aktivnoga rada u likovnim aktivnostima. Poučavanje jezika likovnih umjetnosti, vježbanje

opažanja, upoznavanje odabranih umjetničkih djela, stilova, spomenika kulture i nacionalne baštine, poticanje individualnosti iskaza u dječjem likovnom stvaralaštvu među najznatnijim su sredstvima za poticanje željenoga razvoja učenika.

Nova nastojanja u suvremenome pristupu poučavanju

Pri poučavanju likovne kulture javljaju se pojave poput zanemarivanja likovnoga jezika, ignoriranja likovnih djela i čak remek-djela povijesti umjetnosti te pridavanje pozornosti suvremenim obilježjima u razrednoj nastavi. Performans, happening, instalacija, konceptualni proizvod ili djelo u novim medijima, ulična umjetnost, destrukcija kao umjetnička poruka i druge manifestacije pripadali su u nekom vremenu nekim pojavama i autorima, a i danas ih primjenjuju neki suvremeni umjetnici i aktivisti. Hoće li učenici postati kreativniji ako ih poučavamo da slijede njihov primjer?

Ako bismo shvatili te nove fenomene kao put k modernizaciji procesa poučavanja, učenici bi se približili tendencijama i aktivizmu suvremenih umjetnika. Možemo li likovno poučavanje temeljiti na oponašanju „suvremenih“ pokreta koja su već sada (ili će uskoro biti) „prošla“, ili njihovih realiziranih djela, događaja i situacija koje se odnose na živote i *proizvode* prethodnih ili aktualnih ekscentričnih umjetnika ili provokativnih aktivista?

Je li tehnički moguće slijediti novomedijske pokuse u području danas mjerodavne vizualne umjetnosti ako čak ni javni mediji sa svim svojim resursima ne mogu bilježiti tragove brzih promjena u umjetničkome polju? Multimedijski istupi zahtijevali bi stalni monitoring aktualnih događaja, brze ili zakašnjele reakcije na njih, stalne odgovore na ono što se dogodilo ili se moglo dogoditi. Neki novi likovni pokreti i suvremena inovativna polazišta u umjetnosti bave se osobnim, aktivističkim, često marginalnim ili društveno irelevantnim preokupacijama. Njihovi predstavnici znaju kako privući pozornost „neumjetničkim“ (ako govorimo o području likovne i vizualne umjetnosti) preokupacijama, eksperimentima, provokacijama, ideološkim aktivizmom i bizarnim dosjetkama.

Treba li učenike poučavati da ih slijede, i je li im to ostvarivo u njihovoj dobi?

Ulaganje napora da se u polju vizualne umjetnosti zabilježe eksperimenti koji se danas čine relevantnima, ili da se na njih odgovori u odgojno-obrazovnome sustavu, zahtijevalo bi mnogo vremena, snage, tehnologije i drugih sredstava, što bi se stalno mijenjalo i ne bi se moglo kompetentno poučavati ni vrjednovati. Da učenici postanu stvaratelji novih vizualnih proizvoda, sustav bi morao osigurati mnogo više financijske potpore, a nju teško mogu dobiti i suvremeni umjetnici, osobito ako nisu marketinški stručnjaci, ideološki promotori ili medijski favoriti.

Možda bi današnjoj djeci umjesto učenja bilo zanimljivije neobvezno promatranje zanimljivih suvremenih medijskih tvorevina ili sudjelovanje u akcijama angažiranih umjetnika. Da imaju slobodu izbora, učenici bi vjerojatno najradije odabrali virtualan svijet uz programe „gaming industrije“ tako da se i sami priključe i sudjeluju u „igri“.

No, na odgojno-obrazovnome sustavu ipak ostaje odgovornost da odgaja i poučava djecu. Iako i poučavanje treba biti zanimljivo te motivirati djecu da otkrivaju, uče, vježbaju, istražuju, pamte i stječu iskustva, ne treba tražiti da učitelji, kao znak svoje uspješnosti u poučavanju, privlače dječju pozornosti zabavljajući ih da bi to postigli. Premda djeca uče u igri, igra u višim razredima ne može biti polazište za razvoj alata kojima će se učenici služiti kao *sredstvom neverbalnoga izražavanja*.

Zastupam metodu likovnoga poučavanja djece zasnovanu na osnovama vizualnoga razumijevanja i likovnoga izražavanja, radi prepoznavanja i stvaranja. Radi toga je nužno izboriti povećanje satnice likovne kulture kao okvira za razvoj vještina, obradu različitih

sadržaja, za aktivno izražavanje i angažirano stvaranje. To će učenicima omogućiti izradu raznolikih zadataka i bogatstvo modifikacija, kreativnu primjenu likovnoga jezika i bezbrojne kombinacije njegovih elemenata. Učitelji će ih moći približiti učenicima tako da ih učenici slobodno kombiniraju i individualno modificiraju.

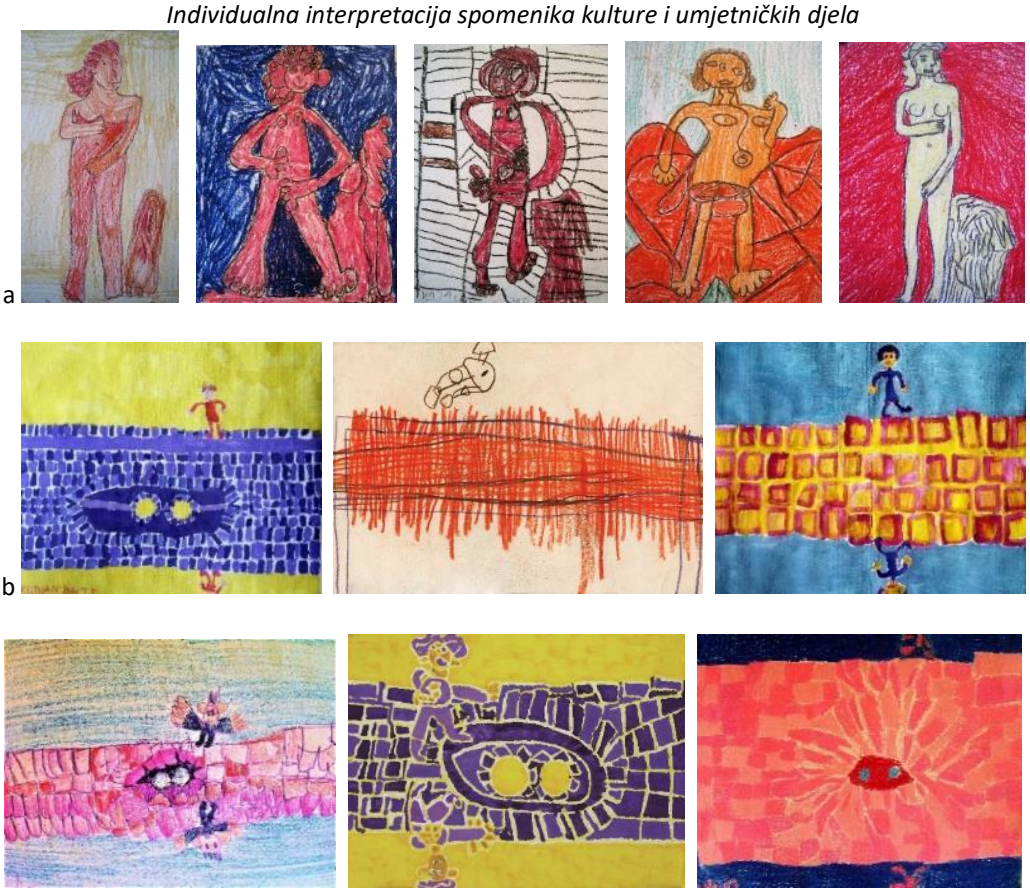
Nadalje, odgojno-obrazovni sustav ne smije i dalje dopuštati politici i financijama da marginaliziraju odgoj i obrazovanje djece i radi uštede novca na obrazovanju izbjegavaju zaposliti stručnjake nužne za izravan rad s djecom s teškoćama, kao i s nadarenom djecom. Nemamo prava očekivati da učitelji u svoje slobodno vrijeme i bez potpore sustava otkriju, nauče te u nastavi primjenjuju različite nove metode i suvremene trendove, sami nabavljaju potrebnu opremu i pripremaju nastavne i druge materijale. Obrazovni sustav mora organizirati cjeloživotno učenje, didaktičku i tehničku potporu u odgojno-obrazovnim, rehabilitacijskim i terapijskim postupcima i u novim medijima, s više materijala i tehničke potpore da bi se poučavanje lakše prilagodilo osobitostima suvremene školske populacije i novim obrazovnim okolnostima.

Individualiziran pristup zadatcima uz kreativne poticaje

Brojni nam primjeri mogu pokazati primjenu likovnoga jezika u zadatcima koji odgovaraju na različite zahtjeve (Ježić 2019). Likovni radovi redovito pokazuju da je učenicima bitno vodstvo da bi pomoću elemenata likovnoga jezika naglasili izražavanje svojih stajališta, uz slobodno i spontano prepuštanje iskustvu stvaralačkoga procesa.

Sljedeća dva primjera (Tabla 1) pokazuju nam kako uz isti predložak veći broj učenika na različite načine prilazi opažanju, otkrivanju strukture i likovnom izražavanju.

Tabla 1.
Individualna interpretacija spomenika kulture i umjetničkih djela



a) Fotografija Venere s Kapitola, rimske kopije kasnohelenističkoga kipa prema grčkome originalu, poslužila je učenicima za **analizu proporcija ljudskoga tijela** i za **prikaz punoga volumena na plohi**.
b) Fotografija rimskoga mosta u Ninu kao vježba **horizontalne simetrije** i odabranoga **koloristićkoga kontrasta (toplo/hladnoga ili komplementarnoga**) potakla je **likovnu interpretaciju** predloška, dok je vježba prikaza svojega lika na mostu bila **terapijska interpretacija** autoportreta s odrazom u moru.

Učenici uz vodstvo i prema svojem likovnom odabiru stavljaju na svojim radovima različite likovne naglaske. Takvi radovi mogu biti primjeri spontane uporabe likovnoga jezika kao slobodna interpretacije umjetničkoga djela ili spomenika kulture.

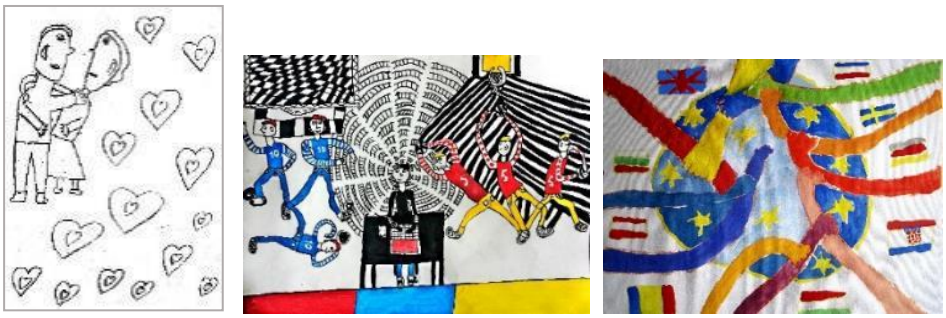
Rezultati

Sustavno uvođenje učenika u primjenu elemenata likovnoga jezika može se započeti s upoznavanjem djece s likovnim materijalima i tehničkim postupcima tako da ih potaknemo da se slobodno igraju ili spontano reagiraju na funkcionalne rehabilitacije vježbe (Tabla 2).

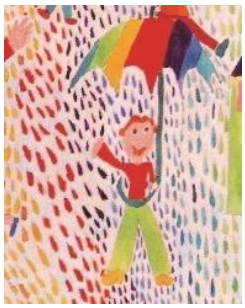
Tabla 2.
Elementi likovnoga jezika pri različitim spontanim ili vođenim zadatcima i vježbama pri izradi uradaka u različitim okolnostima

a

a) SLOBODNA IGRA LIKOVNIM MATERIJALIMA I PRIBOROM:
neprekinuta crta (crtež, šaranje); **boja** i **ploha** (*Obojene nepravilne plohe*; *Kompozicija pravokutnih ploha)*; **volumen**: **prožimanje volumena i prostora, svijetla i sjene** (*Nakupina malih, prethodno odbačenih dijelova mase*)

b 

b) ZAMIŠLJANJE SITUACIJA:
crtanje, dinamična kompozicija, asimetrija (*Moja simpatija*); **achromatsko-kromatski kontrast** (*Na računalu, zamišljam da igram nogomet i košarku)*; **centripetalna kompozicija obojenih ploha** (*Suradnja među narodima sa zastavama država Europske unije* kojoj je Hrvatska pristupila 2013. g.)

c  d

c) ODGOVORI NA ZADATKE LIKOVNE TERAPIJE:
boja, proporcije i ljudski lik (Projektivni crtež: *Nacrtaj osobu na kiši*); **modeliranje, reljef, ljudsko lice** (Istraživanje osjećaja, izražajnost lica, proporcije dijelova lica: mala keramika, lica s različitim individualnim izražajima);
d) KROMOTERAPIJE VJEŽBE:
sekundarne i **tercijarne hladne boje, kompozicija** (*Boje koje smiruju*)

e *f*

e) FUNKCIONALNE REHABILITACIJSKE VJEŽBE I RADNA TERAPIJA:
složena kompozicija ploha i **akromatski kontrast** *(Kompozicija dijagonalno prerezanih koncentričnih pravokutnika: kontrola ruke, koncentracija pri naizmjeničnome bojenju crno-bijelih ploha),*
dijagonalna kompozicija *(Tragovi stopa pričaju priču,* detalj: ponavljanje motiva pomoću šablone izrezane prema dječjem crtežu na temu: *Putovanje čini razliku*).
f) RADNA TERAPIJA i RADIONIČKI RADOVI:
opažanje i **učenje o kulturnoj baštini, dizajn** *(Licitarski motivi* u kartonu); **primijenjeno oblikovanje**
centrifugalna kompozicija *(Prasak radosti,* kompozicija od stotina cvjetova iz krep-papira u tehnici kinča, uređenje pozornice za školsku priredbu)

Likovni je jezik važan za odgoj i obrazovanje djece i postizanje ishoda poučavanja. Iskustvo opažanja pri proučavanju vizualnih predložaka omogućuje korelaciju likovne kulture i njenih elemenata (na sljedećim primjerima: **zamišljanje, opažanje, analiza, interpretacija; crtanje, slikanje, kompozicija (horizontalna, vertikalna, piramidalna, dijagonalna), proporcije, simetrija/asimetrija, statičnost/dinamičnost, ravnoteža/neravnoteža, localne boje, emocionalna/ekspresivna uporaba boja, poticanje osjećaja, ikonografska perspektiva itd.**) sa sadržajima (ovdje izdvojenima: književnost, tjelesna i zdravstvena kultura, priroda, biologija, ekologija i bioraznolikost, vjerski odgoj i religijsko obrazovanje, umjetnička baština i kulturni spomenici itd.) školskih predmeta (Tabla 3) i međupredmetnim temama (Tabla 4).

Tabla 3.
Korelacija između likovne kulture i sadržaja školskih predmeta pri postizanju širokoga raspona odgojno-obrazovnih ishoda

a

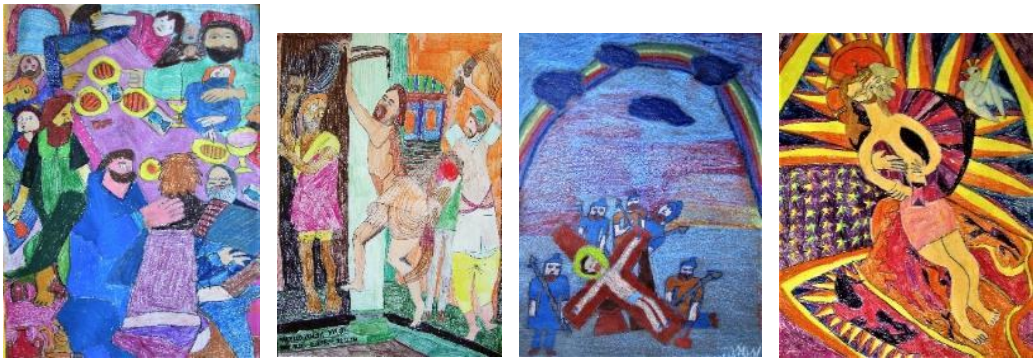
b

a) ***Korelacija s predmetnim odgojno-obrazovnim sadržajima književnosti****: Trnoružica; Mačak u čizmama; Šuma Striborova; Sunce Djever i Neva Nevičica); b)* ***Susret sa sadržajima tjelesne i zdravstvene kulture****: Aktivnosti u prirodi, Sportovi.*

c

c) ***Korelacija s razrednom nastavom****: Godišnja doba u šumi.*

d



d) *d) **Korelacija s odgojem i obrazovanjem u vjeri**: Jona među valovima, velika riba, mornari i brod u oluji; Bogorodica u ružičnjaku; Isus među simbolima evanđelista; Posljednja večera; Bičevanje Isusa; Pribijanje Isusa na križ; Nebesko Trojstvo s trpećim Isusom.*

Tabla 4.

Primjena likovnoga jezika pri obradi međupredmetnih tema uz zamišljanje

a

b

*a) **Biologija, ekologija i očuvanje bioraznolikosti**: Voda u prirodi; Medvjed u prirodnome okruženju;*

*b) **Zdravstveni odgoj**: Pregled bolesnika u bolnici; Ovisnosti: Pušenje.*

c

*c) **Građanski odgoj**: Miroljubiva intervencija u obrani prijatelja i sprječavanje nasilja; Prava djece na slobodu, domovinu – i to Hrvatsku, mir u svijetu, suradnju, prijatelje, dom, obitelj, igru, hranu, spavanje; Škola po mjeri učenika uz primjerene metode i organizaciju poučavanja.*

d

d) ***Nematerijalna baština, mitovi, tradicija, običaji, folklor****: Sunčevi konji; Borba Peruna i Velesa; Krampu – pratitelj sv. Nikole; Kićenje božićnoga drvca; Viteška igra Moreška; tradicionalni ples Linđo; Narodne nošnje*.

Upoznavanje spomenika kulture i umjetničkih djela kao bitan dio odgojno-obrazovnih ishoda u izgradnji kulturnoga i humanističkoga identiteta učenika, olakšano je vježbanjem opažanja uz individualno izražavanje elementima likovnoga jezika. Umjetnička djela i kulturni spomenici dobro služe za vježbe opažanja. Učenici mogu crtati ili slikati promatrajući original ili reprodukciju koja im služi za estetski transfer koji obogaćuje likovni izraz učenika.

Nije jednostavno sustavno uključiti najvažnije spomenike kulture i umjetnosti kao vizualne predloške, osobito ovdje nije moguće izdvojiti ni mali dio likovnih radova na kojima su ih učenici likovno obrađivali. Sve prikazane zagrebačke spomenike učenici su uživo promatrali, a ostale su crtali, slikali ili modelirali prema fotografijama. Pogledajmo neke izabrane primjere da uočimo kako su primijenili likovni jezik. Pridodat ću da neke složene i specifične elemente likovnoga jezika učenici nisu spontano upotrijebili nego su, nakon slobodnoga crteža i odabira materijala, radili na učiteljski poticaj, poput tonskoga obogaćenja ploha, kolorističkoga kontrasta, obrade ili izdvajanja pojedinosti, rada u specifičnoj tehnici itd.

Likovno prikazujući promatrana djela, učenici prema svojim sposobnostima uočavaju osobitosti, prema interesima i likovnoj vježbi stavljaju likovne naglaske i djela dugotrajno pamte (Tabla 5).

Tabla 5.

Upoznavanje kulturne i umjetničke baštine uz vježbanje opažanja i izražavanje likovnim jezikom

Povijest Hrvata, Ivan Meštrović *(obrisne i gradbene crte; plavo-narančasti par komplementarnoga kontrasta, svijetlo-tamni tonovi plave boje);* ***Spomenik Augustu Šenoi, Marija Ujević Galetović*** *(nastanak ploha crtanjem obrisnom crtom; akromatsko-kromatski kontrast lika i pozadine);* ***Sv. Juraj ubija zmaja, Anton Dominik Fernkorn*** *(na Trgu Republike Hrvatske kod HNK: prikaz volumena i prostora na plohi; proporcije i dinamična razvedenost volumena u prostoru);* ***Dioklecijanovi podrumi*** *(komplementarni kontrast; perspektivno smanjenje volumena u prostoru);* ***Picasso, Dora Maar*** *(pluriperspektivan prikaz čovjeka);* ***Matoš na klupi*** *(i ja),* ***Ivan Kožarić*** *(trodimenzionalno oblikovanje i toplo-hladni kontrast; prikaz volumena na plohi, ograničeni tonalitet – hladne boje));* ***Marija Jurić Zagorka, Stjepan Gračan*** *(proporcije ljudskoga tijela, položaj);* ***Dubrovnik, luka i stari grad unutar zidina*** *(Dizajn suvenira; reljef, keramika);* ***Rab, Katedrala*** *(proporcije dijelova fasade i stilski elementi romanike, prikaz volumena na plohi, akromatski kontrast, tekstura); ;* ***Petar Preradović, Ivan Rendić*** *(puni volumen)****; Dražen Petrović, Kuzma Kovačić*** *(prikaz 3D u 2D, crni tuš)****; Sokol u Maksimiru, Mladen Mikulin*** *(prikaz 3D u 2D; komplementarni kontrast crvenih i zelenih ploha.*

Kada govorimo o organizaciji poučavanja u likovnome području, koliko god društvo bilo otvoren prema novim oblicima društvenoga angažiranja i mijenjanja konvencionalnih pretpostavki likovnoga izražavanja, odgojno-obrazovni sustav ne smije odustati od poučavanja temelja i načela likovnoga jezika povezanih s aktivnim likovnim radom učenika i tehničkim postupcima jer to razvija njihovu osobnost i stvaralaštvo.

Zaključak

Odluka organizatora da konferenciju ACE 2022 posvete unaprjeđenju poučavanja djece pomoću umjetnosti kreativan je iskorak u suvremenoj odgojno-obrazovnoj situaciji. Time se treba postići ravnoteža s jednostranim promicanjem digitalne tehnologije, medijskih materijala i STEM područja, a uz reduciranje humanističkih i umjetničkih sadržaja. Treba osnažiti cjelovit sustav odgoja i obrazovanja, a da bi se to postiglo, smatram da je najvažnije kvalitetno i sustavno osposobiti nositelje odgojno-obrazovnih procesa: odgojiteljice i odgojitelje, učiteljice i učitelje te stručne suradnice i suradnike, ali je isto tako potrebno i izraditi primjerene programe, predvidjeti potporu, primjereni vremenski okvir i uvjete potrebne za provođenje aktivnosti, uključujući i financije. No, najbitnija je volja i svijest o važnosti umjetnosti i umjetničke naobrazbe.

Umjetnost pripada u čovjekove temeljne životne potrebe o čem nalazimo svjedočanstva od početaka tragova čovjeka u prethistoriji do prvih dječjih poteza olovkom. Likovni je jezik polazište za likovne aktivnosti, dok je kreativna sloboda potpomognuta načelima likovnoga poučavanja uvjet za umjetničko stvaranje. Dječji likovni radovi nesumnjivo mogu biti kreativni, originalni i individualno inventivni.

U zaključku članka Zbornika ACE 2020. (Ježić 2022, p. 139) izrijekom sam upozorila na važnost likovnoga stvaralaštva: „*Ni u kojem slučaju ne smijemo u obrazovanju zanemariti kreativne snage umjetničkoga stvaralaštva jer one aktiviraju skrivene životne silnice koje imaju moć liječenja i obogaćuju životna iskustva svakoga učenika*.“ U toj tvrdnji dva su bitna stava: da umjetnost izvire u stvaralačkome procesu iz unutarnjih silnica te da umjetnička kreativnost liječi i obogaćuje stvaraoca.

Kreativnost često spominju mnogi stručnjaci (v. Škrbina 2013). Nema sumnje da je kreativnost bitan čimbenik kojega treba poticati u odgoju i obrazovanju djece. Ipak se to, čak

i u dokumentima, nažalost , često spominje bez smjernica kako to ostvariti. Zanemaruju se i postavke velikih istraživača i teoretičara kreativnosti poput E. P. Torrancea, R. K. Sawyera i J. P. Guilforda. Kako problem postavljaju neke „reforme“, pretpostavlja se da će učenici smanjivanjem školskoga gradiva biti „to kreativniji“ što su „manje opterećeni“ znanjem! No nije li znanje ipak potrebno za kreativnost? (Ježić, 2012). Nadalje, možemo li „poučavati“ kreativnost? Može li se kreativnost mjeriti? (Huzjak & Županić Benić (2017).

Likovni je jezik bitan u životu svake osobe. Sposobnost vizualnoga razumijevanja svijeta i likovnoga izražavanja potrebna je za dječji cjelovit razvoj i ostvarenje svačije osobne životne ravnoteže. A nezamjenjiva je u radu s djecom s teškoćama, s emocionalnim, socijalnim, verbalnim i/ili kognitivnim teškoćama te s djecom koja odrastaju u kriznim situacijama.

Željela bih potaknuti učitelje i one koji organiziraju i propisuju školske programe da predvide potreban prostor za likovne aktivnosti u njima te tako pridonesu uspješnosti odgoja, obrazovanja i kreativnosti djece. Ako se tijekom odgoja i obrazovanja, proširenih stručnih postupaka i slobodnih aktivnosti likovne aktivnosti sustavno primjenjuju u obliku igre, vježbi ili zadataka, a na temelju likovnoga jezika i načela poticanja dječjega stvaralaštva, pomoći će se djeci u obrazovanju , radu i životu. U tome smislu, mnoge radioničke poticaje za razvoj kreativnosti navodi Dorance (2003.).

Široka primjena metode koja se temelji na poznavanju vizualnoga jezika i na izražavanju jezikom likovne umjetnosti (oba pojma još je 1991. navela J. Damjanov) te na vođenju djece pri aktivnome likovnom stvaranju nadilazi temeljnu učiteljsku naobrazbu te zahtijeva dodatno izobrazbu iz poznavanja jezika likovnih umjetnosti i bogatstva riznice umjetničkih djela. Time ona potiče izvorno dječje stvaralaštvo, razvija opću kulturu i individualnu kreativnost svakoga učenika, ali i učitelja.

Rezultati neće izostati, oni će se odraziti na cjelovit razvoj, kreativnost i osobno zadovoljstvo svake osobe u odgojno-obrazovnome procesu, kako učenika, tako i učitelja.

Likovno izražavanje kao živa interaktivna metoda omogućuje odgojno-obrazovne prigode za traženje i kreativno nalaženje odgovora na nastavne zadatke, suvremene izazove, osobna propitivanja, neosviještena stajališta i izgradnju identiteta. Likovna kultura, terapija i rehabilitacija obogaćuju temeljnu didaktiku, pedagogiju i metodiku. Omogućuju dječje aktivno sudjelovanje u odgojno-obrazovnim procesima, kao i umjetničko stvaralaštvo.

Pozvana predavačica na konferenciji ACE 2022., prof. Nansook Park sa Sveučilišta Michigan, izjavila je: „*Nema važnije teme od razumijevanja i promicanja pozitivnoga cjeloživotnoga razvoja mladih osoba. O tome ovisi budućnost našega društva*.“

Naša budućnost i društveni razvoj počinju dobrim obrazovanjem za svu djecu i mlade, a nužno vodstvo i potporu djeci osigurava cjeloživotno obrazovanje učitelja s iskustvom istraživanja i primjene rezultata u praksi. Za taj njihov rad potrebno je osigurati kvalitetne uvjete odgojno-obrazovnoga rada i potporu sustava.

Lutkarsko kazalište i dramatizacija za djecu predškolske dobi / Puppet theater and dramatization for preschool children

Maja Mlinarić Samaržija, odgojitelj
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STRUČNI RAD/PROFESSIONAL PAPER

Sažetak

Ono što ovu temu čini zanimljivom povrh svega je na koji sve način lutkarstvo pomaže djetetu i njegovom razvoju te daljnjem snalaženju u današnjem svijetu. Svjedoci smo činjenice da djeca sve brže odrastaju u potpuno drugačijim okolnostima od onih prije par godina. Sve se brzo mijenja i sve su više okružena tehnologijom. Lutkarstvom djeca ulaze u novi svijet drugačiji od onog koji žive, svijet svoje vlastite mašte, sporiji i ljepši. Imaginacija liječi i pomaže i kod odraslih ljudi, a koji tek misterij skriva i čini mašta jednog djeteta. U toj dobi dječji mozak upija, razvija se brže nego i u jednoj drugoj fazi života, kreativan je, nesputan i neopterećen.. Uz usklađenu glazbu koja će radnju pratiti, upotpuniti, istaknuti njenu bit i dati joj ritam te uz dinamično pripovijedanje dijete dolazi do novih spoznaja i reakcija. Lutka dovodi dijete u stanje uzbuđenosti i razigranosti, pokreće njegov misaoni i emocionalni svijet, potiče ga na sve bogatiji verbalni izražaj i sve bogatiji i složeniji intimni doživljaj svijeta. Dijete uvijek sudjeluje i često na lutkarsku predstavu reagira povicima lutkama koje griješe i ispravlja ih. Ovim radom želim naglasiti kako su lutke samo jedan segment lutkarstva koje je u širem smislu spoj slike, riječi, glazbe i pokreta te također radim usporedbu lutkarskih predstava u državnim vrtićima i waldorfskim vrtićima.

Ključne riječi: *dijete; dramski program; lutka; lutkarska predstava; rani i predškolski odgoj*

Summary

What makes this topic interesting above all else is how puppetry helps the child and his development and further coping in today's world. We are witnessing the fact that children are growing up faster and faster in completely different circumstances than a few years ago. Everything is changing rapidly and they are increasingly surrounded by technology. Through puppetry, children enter a new world different from the one they live in, a world of their own imagination, slower and more beautiful. Imagination heals and helps even adults, and what a mystery is hidden and created by the imagination of a child. At that age, the child's brain absorbs and develops faster than at any other stage of life, it is creative, unrestrained and unencumbered... With coordinated music that will accompany the action, complete it, highlight its essence and give it rhythm, and with dynamic storytelling, the child comes up with new ideas. cognition and reaction. The doll brings the child into a state of excitement and playfulness, activates his thought and emotional world, encourages him to ever richer verbal expression and ever richer and more complex intimate experience of the world. The child always participates and often reacts to the puppet show by shouting at the puppets that make mistakes and correcting them. With this work, I want to emphasize that puppets are only one segment of puppetry, which in a broader sense is a combination of images, words, music and movement, and I also compare puppet shows in state kindergartens and Waldorf kindergartens.

Keywords: child; drama program; doll; puppet show; early and preschool education

Uvod

Jedna od najljepših, najprivlačnijih i najinteresantnijih scenskih umjetnosti za djecu je lutkarstvo. Međutim, kazalište lutaka nije zanimljivo samo djeci, u lutkarskim predstavama često uživaju i odrasli. Ako se bar na trenutak želimo vratiti u djetinjstvo, to doba najintenzivnijeg maštanja, poistovjećivanja s raznim likovima iz bajki i želja da sve oko nas dobije nešto od tih divnih i tajanstvenih likova, onda je posjet kazalištu pravi način za to. Što je to tako čarobno u lutkarskoj predstavi i u igri s lutkom, te što se događa u duši djeteta za vrijeme trajanja predstave? Kad pogledamo dječja lica i poslušamo što govore, vidimo kako su spremni riješiti sve sukobe na licu mjesta. Zato često možemo čuti povike iz publike kojima se obraćaju lutkama. „Najljepše u kazalištu je ono što ne razumijemo“ rekla je jednom prilikom umjetnički direktor kazališta u Belgiji Eva Bal. Djeca od dvije godine najčešće ne razumiju što se pred njima događa, ali ipak gledaju taj nepoznati svijet i slušaju pojmove koje nisu prije čuli. Ne znaju što gledaju, ali sve im je nekako lijepo i sama ljepota ih ušutkuje i umiruje. Lutkarsko kazalište na dijete djeluje kao nešto čarobno i iz tog razloga dijete će biti zahvalno ako mu dopustimo i omogućimo da proviri u jedinstveni svijet neponovljive i jedinstvene čarolije.

Lutkarsko kazalište za djecu predškolske dobi

Putovi dječje mašte su beskonačni. Dijete u svoj mali neiskusni život maštom unosi i proživljava čudesne svjetove i doživljaje koji ga ispunjavaju strepnjom i srećom. Djecu je potrebno poučavati ljubavi jer djeca koja se ne smiju postaju razočarani ljudi. Djeci treba putem scenske umjetnosti razviti smisao za ljepotu i plemenitost u životu, pomoći im da shvate u čemu je bit umjetnosti, bit života i da razviju svoje kreativne snage u zanosu za stvaranje sutrašnjice koja ih očekuje.(Ladika, 1970., 4)
Scenska umjetnost ima više grana, ali od svih grana lutkarstvo je najpogodnije za prikazivanje bajki, fantastike i čudesnih prizora. Zato je kazalište lutaka tako blisko djeci. Lutka će živjeti na sceni i svojom igrom graditi svijet sličan realnom svijetu sredstvima koja su njoj svojstvena. Kreacijom lutaka, njihovom animacijom, pažljivim izborom i odabirom tema, na lutkarsku scenu se postavljaju igre pogodne isključivo za lutke .Suština lutkarstva kao grane scenske umjetnosti je u lijepom, poetskom činu oživljavanja nežive materije preko glumca lutkara. Postoji mnogo zajedničkog između kazališta lutaka i kazališta živog glumca; između ostalog to su tri osnovna uvjeta za kazalište – dramsko djelo, izvođači, publika, zatim velik broj kazališnih termina, pojmova, zakona i sl. Ipak, većina izražajnih sredstava je različita, ako ne čak i suprotna. Lutkarski igrokazi često se posuđuju iz živog kazališta, što je kao pojava potpuno neprihvatljivo. Lutka ima neponovljiv lik i oblikovana je za svoju ulogu. Dok se glumac, npr., služi mimikom za izražavanje emotivnih raspoloženja, lutka ima uvijek isti izraz lica i služi se sebi svojstvenim pokretima kojima lutke dobivaju toplinu i draž na sceni.
(Pokrivka, 1985., 8)

Zašto je kazalište važno za djecu

Kada dijete dovedemo u kazalište ono očekuje nešto lijepo, očekuje odgovore na pitanja koja ga muče i naravno pomoć u snalaženju u svijetu. Najbolje u tome mu može pomoći kazališna predstava. Ona se obraća publici u danom i konkretnom vremenu i prostoru. Kazališna predstava, prihvaćena kao umjetnička izvedba, nudi živ i neposredan dijalog s publikom, ona osvjetljava dječju i mladenačku svakodnevicu, ona progovara o problemima koji prate odrastanje u vremenu i na određenom prostoru. Kazališna je predstava inicijator, stariji brat, roditelj koji ne šuti nego govori, i to govori lijepim jezikom i pritom je odjeven u lijepe kostime. Kazališna predstava za djecu nije odgojni ni obrazovni čin. Ona je estetski čin, umjetnički događaj. Pa ipak, jedino kazališna predstava, nikoga ništa ne učeći, govori onima koji slušaju i koji čuju, sve o odgoju i obrazovanju . Kazališna umjetnost uči nas životu. Gledajući kazališnu predstavu djeca razvijaju kreativnost, upoznaju kulturu i svijet, uče o empatiji i različitostima, uče se strpljenju te bolje komunicirati.

Lutka u dječjem vrtiću

Lutkarski svijet predstavlja i povezuje svijet mašte, fantazije, vizije, likovnosti, poezije, pokreta, glasa, riječi, humora te ih povezuje neograničenim mogućnostima. Scenska lutka nam daje mogućnost igre i pokazuje kako mašta nema kraj. Onoliko koliko je animator lutke maštovit i koliko se uživi u svoju lutku i s njom postane jedno, toliko će ona biti živa i blistava te će dobiti svoj scenski život. Dijete uz pomoć lutke dobiva mogućnost sudjelovanja u zamišljenom svijetu koji samo stvara u igri. Lutka u igri djeteta postaje zamjena, duplikat živih bića i ono s njom manipulira onako kako želi i kako ne može u stvarnosti. Upravo zbog toga je scenska lutka privlačna djetetu. Scenska lutka je izvrstan suradnik u odgoju i obrazovanju djece predškolske dobi jer kroz igru i kroz osobnost, karakteristike i karakter koji lutka nosi, djeca uče. Lutkarskim predstavama djecu stavljamo u različite životne situacije koje ih povezuju sa stvarnim svijetom i učenjem na temelju iskustva. Igra sa scenskom lutkom u simboličkoj igri ima veliku ulogu jer se kroz nju djeca uživljavaju u razne uloge te tako obogaćuju svoju maštu i kreativnost. Svakako lutka i na ovaj način utječe na razvoj pozitivne slike o sebi, dječjih emocija i sposobnosti. Lutku u odgojno obrazovnom radu možemo koristiti na više načina; može biti maskota skupine, pomagač koji nas vodi kroz razvojna područja, planirane teme i aktivnosti, naša „teta pričalica“, ali i prijatelj kroz koje dijete progovara u improvizaciji osobnih iskustva te kojem se povjerava.

Utjecaj lutkarstva na djecu

„Putovi dječje mašte su beskonačni. Dijete u svoj mali neiskusni život maštom unosi i proživljava čudesne svjetove i doživljaje koji ga ispunjavaju strepnjom i srećom. Djecu je potrebno poučavati ljubavi jer djeca koja se ne smiju postaju razočarani ljudi.“(Ladika, 1970., 3)

Djeci treba putem scenske umjetnosti razviti smisao za ljepotu i plemenitost u životu, pomoći im da shvate u čemu je bit umjetnosti, bit života i da razviju svoje kreativne snage u zanosu za stvaranje sutrašnjice koja ih očekuje. Djeca imaju potrebu za smijehom, igrom, srećom, istraživanjem nepoznatog i za nečim izvanrednim. Stoga je potrebno omogućiti što više situacija u kojima će moći zadovoljiti svoju potrebu. Impresije djetinjstva ostaju trajno u ljudskoj psihi i upravo zbog toga, potrebno je da osjete što je smijeh, osjećajnost, što znači

djetinjstvo. Moramo dirnuti dječja srca, jer oni čija srca nisu dirnuta postaju ljudi kamenog srca. Zato je potrebno djecu poučavati ljubavi.
Veliku ulogu u odgoju djeteta ima umjetnost. Ona može pomoći u shvaćanju života, razvoju emocija, a posebno može potaći razvoj kreativnih i spoznajnih procesa kod djeteta. Razviti putem scenske umjetnosti smisao za ljepotu i plemenitost u životu, pomoći djeci da shvate smisao umjetnosti, bit života i da razviju svoje kreativne snage u stvaranju sutrašnjice koja ih očekuje. Zbog toga bi kazalište za djecu trebalo biti mnogo bolje od onog za odraslog čovjeka. Zadatak kazališta za djecu jest da bude odraz upravo njihova života, rješavajući probleme i životne situacije na njima razumljiv i prihvatljiv način. Kazalište lutaka crpi svoje izvore umjetnosti u dječjoj igri, a dijete se scenskom umjetnošću obogaćuje i spoznajno i emocionalno. Scenska umjetnost za dijete predstavlja jednu od mogućnosti doživljavanja svijeta oko sebe i svijeta u sebi.
(Ladika, 1970., 89.)

Uloga odgojitelja

U stvaralačkim igrama scenskom lutkom odgojitelj stvara uvjete kako bi se djeca mogla igrati te njeguje i razvija lutkarsku igru djeteta. Potiče djecu svojom igrom, izvodi kratke igrokaze, lutkarske improvizacije, dramatizacije pjesme, ukazuje na mogućnosti svake pojedine lutke i izaziva kod djece vedro raspoloženje i potiče želju za igrom. Zbog straha od nesigurnosti, odraslih i stresa, djetetu je ponekad lakše stupiti u kontakt s lutkom nego s roditeljima i odgojiteljem. Lutka u velikoj mjeri utječe na dijete u predškolskom odgoju zbog toga što djeca predškolske dobi oponašaju direktno i simboličko te se ta učenja temelje na proučavanju ponašanja drugih ljudi. Svaka igra djeluje pozitivno na dijete te na njega ostavlja dubok dojam. Odgojitelj uz pomoć lutke djeci pokazuje moralnu važnosti koja izgrađuje pozitivu u svakom djetetu. Kroz različite aktivnosti odgojitelj će moći otkrivati talente i sposobnosti djece te će im se tako sve više i više moći približavati. Djeca u njemu vide lutkara, čarobnog pripovjedača koji im donosi radost i veselje, smijeh i sreću. Korištenje lutke u odgoju djece doprinosi manjem stresu u procesu socijalizacije. Lutka budi maštu i potiče djecu na ideje. Dijete je dio socijalnog okruženja u kojem razvija svoje individualne sposobnosti. Razvojno primjeren program proizlazi iz njegovih osobnih interesa i potreba te različitih stilova učenja. Zbog toga je stvaranje poticajne okoline i pedagoških postupaka temelj odgojnog djelovanja. (Barić, 2017)
Uloga je odgojitelja biti partner djeci u procesu učenja, poticati dijete na razmišljanje i rješavanje problema, brinuti se za djecu i osigurati im osjećaj pripadnosti te ih poticati na razgovor kojim rješavaju svoje konflikte. Uporaba lutke u odgojno-obrazovnom radu ovisi o odgojiteljevom mišljenju o njoj. Odgojitelji koji svakodnevno koriste lutke u radu s djecom uočavaju njezine prednosti u komunikaciji s djecom te smatraju da je ona neizostavan dio u odgojno-obrazovnom radu s djecom. „Odgojitelj kao „mirotvorac“ intervenira samo u slučaju sukoba. On uz pomoć lutke predlaže alternativne aktivnosti ili igračke pomažući djeci da samostalno riješe sukobe koji nastaju u igri.“ (Barić, 2017.,28)

Lutkarska i dramska improvizacija

Lutkarska improvizacija je osnovni oblik lutkarskih igara koje izvodi odgajatelj u vrtiću. Sudbina te male improvizacije je u je u rukama odgajatelja, što znači da u njegovim rukama i najbolja lutka može postati nezanimljiva, a isto tako tikvica nataknuta na kažiprst može se pretvoriti u poetski simbol koji misli, osjeća, nešto poručuje. Može postati mala čarolija. Odgajatelj u ovim igrama što ih sam stvara ne može birati, nego mora biti vođen svojim kreativnim mogućnostima. Te su igre odgajatelju najkraći i najljepši put u bit lutkarstva.
Da bi lutkarska improvizacija odgajatelja imala punu pedagošku vrijednost, potrebno je da ispunjava neke osnovne zahtjeve:

-mora sadržavati svježu originalnost (odustajanje od ponavljanja, stereotipa, prevelike sladunjavosti, sentimentalnosti itd.)
- da odiše odgajateljevom nježnošću i zaigranošću
- da po naivnosti, a ponekad i nespretnosti, podsjeća na dječju igru
- da se govorno oblikuje čisto i jasno
- da zaplet ne proizlazi iz grubih sukoba lutaka
- da svi elementi lutkarske improvizacije osciliraju od čistog lirizma do punog humora

Postižući malim sredstvima veliku scensku izražajnost, lutkarske igre odgajatelja mogu biti duboko emotivne i misaone. Često su male odgajateljeve improvizacije isto toliko vrijedne kao i cjelovit lutkarski igrokaz.
(Glibo, 2000., 137)

Primjeri iz prakse

Kroz našu skupinu od jaslica do škole prošlo je sveukupno 28 djece. Među njima je bilo jedno dijete sa teškoćama u razvoju i dvoje djece neurorizičnog psihomotornog razvoja.
Od jasličke skupine krenuli smo sa dramatizacijama, gestovnim i prstovnim igrama, igrama s pjevanjem i lutkarskim igrokazima. Dramatizacija u svim oblicima pomaže razvoju izražavanja i pridonosi stvaralaštvu djece. Ona je i oblik igre u kojoj se zadovoljava njihova potreba za društvom druge djece ili da iskažu svoje probleme indirektno, često preko posrednika: lutke, maske ili igračke. Dramatizacija djecu odvodi u njihov zamišljeni svijet, razvija njihovu maštu u kojoj iznose brojne ideje, razvija se njihov jezično - govorni razvoj. Uživljavaju se u različite uloge svatko na svoj način. Istodobno čekaju svoj red, uče se međusobnoj suradnji, njeguju međusobno slušanje, poštivanje i uvažavanje.

Igra s pokretom „Pekar“

Igra prstima „Cvijetak raste“

Waldorfska pokretna igra „Veseli vrtuljak“

U dobi od 2-3 godine bio je naš prvi nastup u Muzeju suvremene umjetnosti u suradnji sa Hrvatskim šumama „Tko to ide, to to gazi po šuštavoj šumskoj stazi“

Simbolička igra

Simbolička igra prava je mala riznica kreativnosti. Dijete ima mogućnost stvoriti, izmisliti, osmisliti i kreirati sve što mu padne na pamet. Simbolička igra djetetu je prirodna i ona se u njemu prirodno aktivira. Ovaj oblik dramske igre naziva se još spontana dramska igra. Ovdje nije unaprijed određena tema igre. Dijete se samo „uključuje” u neku ulogu i situaciju te sam određuje pravila. On je sam pisac svoje drame i glavni lik svijeta mašte.

Igrokazi

Igrokaze izvodimo jednom tjedno lutkama od raznih materijala. Djeca jedva čekaju da i oni uđu u taj nepresušan svijet mašte i zabave. Uče kako čekati na red, odabiru samostalno uloge, razvijaju govor i obogaćuju rječnik. Uživljavaju se u uloge prema svom jedinstvenom pogledu na umjetnost i kako, na koji način izraziti ono što su doživjeli… Nakon svog „nastupa" vidno su zadovoljni, sretni i ispunjeni, a ono što su nama prijateljima i odgojiteljicama prezentirali postaje nepresušan izvor i tema razgovora. Prisjećajući se viđenog i doživljenog vježbamo pamćenje i obogaćujemo razmišljanje, razvijamo maštu i kreativnost. Nakon svakog igrokaza djeca jedva čekaju preuzeti lutke u svoje ruke i udahnuti im život.

Ako se dogodi da neku lutku nemamo djeca ju nerijetko i sama izrade.

Da bi djetetu podigli samopouzdanje, razvijali pozitivnu sliku o sebi te vjeru u sebe trebamo mu dopustiti da radi svojim vlastitim rukama, da samo iskreira nešto. Ima li ičega ljepšega nego kada nešto stvorimo vlastitim rukama? To nam daje moć i vjeru u sebe. Kad sami nešto stvorimo, to cijenimo i poštujemo, brinemo o tome. Često nas strah od ozljeda djece koči u slobodi i stvaraju, te prevelikim ograničavanjem šaljemo poruku da je „svijet opasno mjesto“. Kroz sve godine u našoj skupini stvarali smo poticajnu okolinu, a ove godine smo dodatno uložili vrijeme i trud kako bi prešli granicu „sigurne zone“ i djeci dali u ruke iglu i konac. Tako su nastala naše „Kravica Mu i Pilić Pi“ te postale dio naše skupine.

Kazalište sjena

Sjene su tajnovita, zanimljive i zabavne. Predstava sjenama uključuje umjetnost, znanost interakciju i zabavu pri izradi dok igra sjenama omogućava dječjoj mašti da poleti. Za kazalište sjena potrebno nam je svega par stvari: karton, štapovi, paravan od bijele plahte i lampa. I magija može početi…

Lutkice za prste

Veliki interes kod djece pobuđuju i prstne lutke. One su jednostavne i lagane za animiranje, samo navlačenjem na prst. Potiču maštu, obogaćuju rječnik, mogu se koristiti kao malo kazalište , za pričanje priča ili samo imenovanje. Osiguravaju mogućnost za isprobavanje novih ideja i razmišljanja na nov način.

Stolna waldorfska predstava

Kod waldorfskih predstava bitno je da je sve od prirodnih materijala. Predstava se pokriva svilenom maramom koja se diže prije početka i pokriva na završetku predstave.
Pripovjedač pali svijeću i započinje predstavu svirajući liru, jednako tako ju i završava.
Vrlo je važno da se lutke ne pojave niotkuda. U stolnom kazalištu napravi se dugačka kulisa koja se sastoji od planine, kuće i šume. Iza njih stoji lutka koja se pojavljuje (došeta polako na pozornicu) i iza koje odlazi. Lutka mora u potpunosti nestati s pozornice. Ne smije se vidjeti ostatak odjeće, kape i sl. jer djeca to primijete i oduzima im pozornost taj mali detalj. Kod izabiranja teksta za izvođenje predstave treba obratiti pozornost na dob publike i da li odrasli sudjeluju u gledanju. Kod miješane publike pozornost posvećujemo najmlađoj populaciji. Što je publika mlađa to je predstava jednostavnija dok se za stariju djecu biraju zahtjevnije i složenije predstave.
Za djecu predškolske dobi idealno je kazalište na stolu. Predstava treba biti kratka u trajanju 15 do 30 minuta sa stojećim lutkama ili marionetama, bez mijenjanja scene. S obzirom da su to mala djeca treba izabrati lutke okruglih lica, a ne lutke oštrih linija lica jer bi se djeca mogla preplašiti.
Kod jednostavnih priča, vodič lutke ju pripovijeda, dok kompliciranije priče na stolu zahtijevaju pripovjedača koji će sjediti pokraj pozornice. Lijepo odjeven sjediti će pokraj pozornice i napamet pripovijedati priču ili čitati ju iz debele knjige koju treba za tu prigodu umotati u zlatni papir. Kod narodnih pripovijetki, tekst je u središtu pozornosti, treba paziti da se tekst ne mijenja, nego da ostane što sličniji originalu. Maloj djeci se priče čitaju jasno i glasno, tiho pričanje odvlači pažnju djeteta. Poželjno je da pripovjedač mijenja način govora kod svake lutke. Na taj način lutke postaju individualne.

Tijelo kao pozornica

Kako je lutkarstvo čarolija sama po sebi spoj zvuka, slike i pokreta, otvara nam se mnogo mogućnosti za korištenje svega dostupnog, a u skladu s odgojno obrazovnim radom. Često trebamo reagirati u trenutku i iskoristiti poticaj. Tijelo se pokazalo kao zgodna podloga za scenu ili scena sama po sebi bilo da se navuče pripremljen „scena" rukav ili plašt.
Scena je spremna brzo, lako je dostupna, a poslije se može postaviti na stol da djeca nastave projicirati svoj doživljaj dramatizacije.

„Dječak i stablo"

„Lisica i roda“

Kofer veselih priča

Razmišljali smo na koji način uključiti i roditelje u projekt i osmislili smo kofer veselih priča. Zadatak je bio da djeca s roditeljima posjete knjižnicu, posude slikovnicu, pročitaju ju, nacrtaju po sjećanju, izrade lutkice te prijateljima improviziraju kratku dramatizaciju pročitane priče. Cilj ovog projekta je bio upoznati se s knjižnicom, razvijati maštu i kreativnost, bogaćenje rječnika te kvalitetno provedeno vrijeme sa roditeljima. Zamisao je rezultirala uspješno provedenim projektom.

Zaključak

Djeca su u predškolskoj dobi nevina i sve ih zanima. Lutkarstvo djetetu često služi kao orijentir u životu, jedan odličan način da dijete dođe do nekih važnih spoznaja. Priče koje se obrade, ako se obrade kako treba, utječu djetetu na život i na njegov odnos prema drugim ljudima te snalaženju u svijetu iz tog razloga lutkarsko kazalište ima važnu ulogu u odgoju djeteta. Dijete gledajući predstavu uči o svijetu oko sebe i u sebi. Kazalište u potpunosti zadovoljava potrebu djeteta za igrom, istraživanjem i smijehom. Dijete intenzivno doživljava sve što se događa na sceni i emocionalno se veže uz likove. Često želi dotaknuti lutku i igrati se s njom, stoga je vrlo bitno omogućiti djetetu igru sa scenskom lutkom. Djetetova igra s lutkom pomaže da ono razvije sposobnost razumijevanja stvari iz raznih perspektiva, što je preduvjet za empatiju, toleranciju i emocionalnu inteligenciju. Lutka budi djetetovu maštu, zahtijeva dobru motoriku i tjelesnu koordinaciju, potiče grupnu dinamiku te pospješuje pravilan razvoj govora. Također, lutka je i posrednik u komunikaciji između djeteta i svijeta jer ona govori što dijete misli. Lutka nije samo oruđe dječje igre, već stalan i vjeran djetetov prijatelj. Upotreba lutke u odgojno-obrazovnom procesu vidno doprinosi humanijem i manje stresnom uključivanju djeteta u proces socijalizacije tijekom prijelaza iz razdoblja igre u razdoblje učenja i zajedničkog rada.

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What If ...? / ¿Qué tal si... ?

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IZLAGANJE SA SKUPA/ CONFERENCE PAPER

Abstract

We invite you to recognize the experiences lived through art and its referents during the shelter in the pandemic in the Colegio Campestre San Diego, near Bogota, Colombia. What if we question our educational work and open new strategies to project a promising and different school future? What if we consider and publish the effects of art immersed in education? What if we allow ourselves to make changes in education with the creative benefits of art as a reference? What if we think beyond what can be seen? What if we think with all our senses? What if we explore what is considered true through art? How about discovering the environment and concepts in a different way?

The conditions we have lived through the pandemic and the shelter have shown us almost immediate, recursive, creative and surprising routes to follow our way in an unknown scenario we were discovering. We took on with courage what no one had taught us to solve, much less to control. It is true that we have managed to respond to this pandemic situation by transforming our deep-rooted and established logical and traditional routines, to choose new experiences and other educational purposes in this changing society and in a different and amazing world.

Keywords: Ambientes de Aprendizaje; Art; creativity; emotion and motivation; opportunity.

What is Colegio Campestre San Diego? With the idea of making a great change in education, Colegio Campestre San Diego was born on February 12, 1994. Since then, San Diego has established itself as an innovative educational model unique in Colombia, in which students can discover the skills, potential, and possibilities they have as human beings. As a school, we seek to strengthen the life projects of more creative, happy, coherent, and committed students. In 2017 we were accredited as an Institution of Educational Innovation by the University of Valladolid in Spain. Our experience allows us to continue innovating and strengthening processes to offer a different, motivating, and inspiring educational approach to all members of the community. San Diego has made many advances, not only academic, we have managed to open more creative, artistic, motivating, personal, affective-emotional, and eco-social integrated spaces.

We believe that every educational process needs to generate an impact on the child or young person who attends school. An impact that inspires and mobilizes interests, and awakens curiosity and creativity so that the advances in the construction of new experiences are of transformation and change. We could speak of "surprising" transforming classroom learning into a work of full understanding of a creative, novel, inspiring, artistic, and universal

context that responds to the requirements of today's world. It is essential to motivate them to learn so that they recognize their abilities and skills. For this reason, we consider essential the development of creative skills that allow them to solve situations, build and undertake. It is essential to strengthening competencies that prepare them for life and in this sense, art offers immense possibilities that inspire them and invite them to face the different conditions of life.

According to Anna Carballo & Marta Portero (2018), neuroscience, motivation - emotion - attention are definitive aspects of learning. A situation, an idea, or a fact that awakens the interest of a child, generates a pleasant emotion, of well-being and therefore motivates them to spontaneously maintain attention on the fact or situation presented. To learn, students need a timely and inspiring environment that impacts their emotions, creating new, memorable, and powerful spaces, leaving behind traditional systems that are not very attractive.

At Colegio Campestre San Diego, we do not talk about subjects, our language has changed, and we use different terms that also invite students and teachers to look differently. In addition, we integrate knowledge by creating learning projects and that is why we established what we call *Fields of Thought* and *Learning Environments* as a basis for developing learning in everyday life. In this case, we will emphasize the discoveries of the Learning Environments and what they meant in relation to art.

At Colegio Campestre San Diego, located in Chía, a municipality near Bogotá, Colombia, we experienced art as a definitive process of learning during the pandemic and we want to show evidence of this through artistic works, videos, photographs, and different writings that lead us to confirm the positive effects of art in education. This has been an opportunity that will open new paths to the considerations of art in schooling.

We propose a reflection through this article framed as a space to connect with the heart, with our potential and creativity. In this opportunity, neither reason nor the traditional routines that define us will be invited. We will share the artistic and educational ideals that we lived during the pandemic. We only need to wake up and attend with a backpack full of flexibility, hope, creativity, and initiatives that allow us to visualize new conceptions and necessary realities, all of them related to art.

We also discuss what we live in schools as educators in this era, which we can call post-pandemic. What will the world be like for students between the ages of 5 and 18 who are currently going through their schooling? In education, what should we teach these future generations? We do not really know the world to come, nor do we have the exact future answers. What we can say is that the challenges we have taken on are related to having responded skillfully or strategically to the uncertainty and surprise that the pandemic brought us.

We have in our hands situations that invite us to respond immediately and creatively to the condition of our students. On the one hand, we must take into account and reflect on the creative school responses that motivated children and young people to enjoy and have fun with some virtual activities during the shelter and that are related to the benefits of art, for the next educational approaches. On the other hand, we must attend as a priority to the emotional circumstances of the children and young people who remained in a limiting shelter and that really affected them, as we found many of them without a sense of life and looking for a new horizon and different answers that they are unable to find in the proposals of the schools, much less in the daily school life of the students. Art and its respective practices for many of them meant a balm for their fears and a possibility to express their emotions.

According to Fernando Hernández (2008), “art is an experience that simultaneously attracts our senses, emotions, and intellect” (p. 108). The reason why we need and create art has to do with its ability to make us feel alive and to discover what we did not know, or what we see we have not realized before, even when it is in front of us. Then, we could ask ourselves if we know what our students intend to find after the pandemic and the return to presential classes. I consider that educators discover options to work in the moments of a shelter offering less stressful and more attractive spaces that situation. We have found that art has been an alternative that has provided us with possibilities of motivation and inspiration to cope with the day-to-day during the pandemic. Even so, will we have the necessary awareness and clarity to value and apply these emerging artistic possibilities in school? What if we review, contemplate, and put them at the service of our students of the 21st century?

Art is a cross-cutting creative and expressive process in the school life of San Diego and as such its contribution through sensitivity, creativity, expression and communication generates an atmosphere of motivation. We consider that art is immersed in all school spaces, as a healthy and deep expression of the essence of the students that favors their personal growth and allows them to discover a kind and attractive way to manage their emotions. Likewise, art as a connection with our roots opens a path of full consciousness to make decisions and seek courageous solutions in the day-to-day.

School proposals must use art to favor cognitive processes, since artistic activities increase emotions and stimulate creating thinking, according to contributions by María Jesús Luque Rojas (2016). Hence, any school proposal must provoke emotions in students, which invent them to awaken their attention to a situation that requires permanence and –of course– motivation for action.

How can we create meaningful, powerful experiences for our students? How can we approach students to motivate them to inquire and provide answers to their own interests? Through concrete examples of the virtual artistic experiences lived with our students during the pandemic, we will be able to consider the work through art as an accurate possibility to strengthen the school's purposes. For this reason, at the school, we created *Ambientes de Aprendizaje* (Learning Environments) as a space for active, motivating and dynamic work through which we promote meaningful and inspiring activities for our students. They all contribute and support each other through cooperative work for the achievement of common goals, develop projects inspired by problem-based learning (PBL), respond to a theme, solving a problem, guiding an interest, a curiosity that they are passionate about. Creativity is stimulated, and personal initiative, autonomy, and artistic vision are encouraged during the development of the different activities. Skills and competencies are also developed during the execution and outcome of the chosen project.

Ambientes de Aprendizaje or Learning Environments. In these spaces, students of various ages are brought together to work cooperatively, everyone learns and everyone teaches. Students choose the project they are most interested in, sign up, and work with motivation. The proposals are born from the passion of the teacher and are cultivated by the interest of the students. On the same note, students develop their critical thinking and this makes them go beyond, they are creative in their curiosities, they investigate, and are able to materialize their interests through ar. For this reason, one of the foundations of the Learning Environments is cooperative work and the autonomous response to the proposals that arise. Several ages are integrated without any restriction and it is proved that learning is not defined by the age to achieve it, everyone contributes and learning is built in the community. The passion of the teacher makes a big difference because their well-being is contagious and as a

result, a great teamwork between students and teachers is perceived. A work based on the passion of a whole team.

At San Diego, we know that motivation in learning is the means by which learning progresses smoothly and deeply. In the different stages of growth and constant learning of our students, it is of vital importance to develop aspects such as security, self-esteem, companionship, and empathy. For this, it is fundamental to feel part of a work team, to enjoy shared achievements, and to be inspired with pleasure in the day-to-day with the fulfillment of oneself and others. This is how our students feel with our Learning Environments methodology, spaces created especially for students of different ages to contribute and work collaboratively in the same field. In the Learning Environments, students explore and inquire during the school year and thus are given the opportunity to find interests, skills, and abilities, from playfulness, art, and creative proposals. In short, this methodology encompasses problem-based learning, research, and cooperative work and materializes it through art. Art plays a fundamental role in these academic spaces, setting a creatively motivating tone.

“The World in My Hands”. This was a project in preschool during the pandemic where children worked virtually to achieve the appropriation of issues related to the knowledge of the culture of different countries. Gradually they discovered the characteristics that identify people as nationals of a country, thus initiating a journey in the construction of their Colombian identity. Children worked on activities to identify patriotic and ethnic symbols, elaborating them with different plastic materials. They established similarities and differences. They inquired about the flagship animal of the countries they investigated: Italy, Colombia, Australia, and Spain, among others, becoming familiar with their typical foods, recognized artists, and distinctive constructions or monuments. They represented them through sensory manual activities. They discovered what a passport is for and each one made their own, illustrating stamps, flag, and geographic locations.

“Experience at Preschool with Artist Joan Miró”. Students began their process of discovery and approach to creative writing and meaningful reading, a skill that is gradually consolidated. This process was permanently linked to the development of PBL, problem-based learning, therefore the motivation and interest they showed in the artist's work facilitated the development of creative writing work, in which they illustrated posters writing their names and other words, having as a model and inspiration the so-called Miró Vectorial Alphabet, created by current designers who admire his work, in which each letter of the alphabet has Miró's shapes and colors. The children inquired about the life and work of Joan Miró, one of the Spanish artists who changed the perspective of art in Spain and the world, printing in his works a surrealist look. They recognized his style and discovered the artist's use of shapes and colors, working on activities such as: printing T-shirts with drawings imitating the Miró style, playing with blindfolded eyes discovering figures and shapes by touching them, being interested in representing them with Miró designs, according to what they imagined when they perceived them.

“Become a Work of Art”. As a part of a worldwide challenge promoted during the pandemic, we had another experience. It was an opportunity to encourage students, families, and teachers of Colegio Campestre San Diego to participate during the difficult moments of the quarantine. All San Diego students and teachers participated in this activity. People represented works of different artists, using clothes and materials they had at home and took pictures comparing the chosen work of art and the transformation imitating that work. Two years later, taking advantage of the return to the school, a montage of the proposals was made, in the form of a timeline, contrasting the original works with the appropriations, also

highlighting relevant elements that complement the history of art and images. This activity helped not only the children, but the families union, as being locked in tended to be stressful, and sharing an artistic adventure together enhanced the possibility to know each other better and enjoying different situations within the same space.

"Roots and Shoots". The environment of Roots and Shoots is related to the permanent purpose of the school to care for and respect nature, the environment, and our planet. On this occasion, it motivated primary students to research and work during virtual classes on extreme animals, some of them in danger of extinction. Each of the students selected an animal that was studied and presented with awareness, interest, and sensitivity in videos. With artistic productions, they showed their creations to their peers, with whom they shared their discoveries and how to help the conservation and care of all these species.

"San Diego Station". Starting with a radio station environment and then developing into a multimedia one, secondary students from mixed grades worked virtually using new technologies. They showed their interest in creating videos and recordings to communicate ideas and produce documentaries that carry meaningful messages. An example of this was the Christmas video made with animation sharing a message that the school community received to celebrate this date during the pandemic. They also made a short film about Artificial Intelligence and its impact on our daily lives, showing their capacity to work independently to achieve a common goal. Technology in the San Diego Station environment motivated them and allowed them to respond and deepen different learning skills related to communication.

"Fast and genius". A group of high school students and their teacher wanted to investigate during the pandemic about the technology of car engines, interested in knowing how they worked, and the physics and chemistry of these. After some time of research, each student was able to build a small car with a motor that moved using batteries. Students analyzed and built the engine plans, designed simple car models, and looked for the chosen car to move. Step by step with the teacher they detailed the construction of the car. Motivation and time management in the home shelter was a positive process that was recorded on video.

In conclusion, we need to consider two important aspects in this return to face-to-face learning with our students. On the one hand, we must embrace what we achieved in virtuality with those activities that motivated our students and allowed them to advance in their learning during the quarantine, to bring them up to the present in daily school life. In our case, the Learning Environments and the artistic work stimulated the virtual work of the community. We also need to attend to the sensitivity of our students and help them manage their emotions, all related to the impact of complex situations they experienced during the pandemic. In this way, art and its respective practices favored the expression of emotions for students, teachers, and families. Our students are testimony of the achievements obtained virtually through art and during the time of the pandemic, with the artistic creations, the verbal expressions that they permanently expressed about what they were building, the desire for continuity of the artistic works made when they returned to the presentity, and finally the participation, motivation, and interest of all students in the different projects that took place virtually.

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Trogodišnje istraživanje poticanja rane pismenosti u mješovitoj odgojno obrazovnoj skupini u dječjem vrtiću / Three-year research on encouraging early literacy in a mixed educational group in a kindergarten

Irena Radović, odgojitelj predškolske djece

IZLAGANJE SA SKUPA/ CONFERENCE PAPER

Sažetak

Ovaj rad prikazuje rast i razvoj jedne mješovite odgojno obrazovne skupine djece od 2.,3.,4. godine prema 4.,5.,6. godini u smjeru poticanja rane pismenosti, te kako na koji način potaknuti interes, povećati pažnju, stvoriti poticajno okruženje da bi djetetu bilo zanimljivije, jasnije ono što ga okružuje i što mu se nudi. Putujući godinama, svjesno promišljajući, refleksivno propitivajući, te praktično i jasno zaključivajući stvorila se jasna slika dječjih potreba, sposobnosti I mogućnosti. Djeca su instinktivno, samosvjesno pokazivala interes za sve što ih zanima u svezi s ranom pismenošću, prihvaćajući sve što im se nudilo, na koji način im se pokazivao put snalaženja, učenja, zapravo i samog vođenja putem svega što ih okružuje. Zajedno smo plivali u bogatoj, stimulativnoj okolini a opet u suradnji sa svima unutar i izvan odgojno - obrazovne ustanove. Rad donosi pozitivne primjere iz prakse kroz različite umjetničke aktivnosti koje zajedno pokazuju put jedne odgojne skupine kroz upoznavanje s ranom pismenošću. Kroz rad ću prikazati projekt, njegove ciljeve, zadatke i ishode učenja koje smo ostvarili tijekom pedagoške godine. Ovaj rad pomaže odgojiteljima promišljati na drugačiji način, nadograđivati postojeće znanje, proširivati ga novim mogućnostima, sadržajima, načinima primjene.

Ključne riječi: cjeloživotno učenje; jezično – govorni razvoj; odgojno- obrazovna skupina; rast i razvoj; refleksivni praktičar;

A three-year study of encouraging early literacy in a mixed educational group in a kindergarten

Abstract

This paper shows the growth and development of a mixed educational group of children from 2, 3, 4 year to 4, 5, 6. year in the direction of encouraging early literacy, and how to stimulate interest, increase attention, create a stimulating environment so that what surrounds him and what is offered to him is more interesting and clear to the child. Traveling for years, consciously thinking, reflexively questioning, and practical and clear conclusions created a clear picture of children's needs, abilities and possibilities. The children instinctively, self-consciously showed an interest in everything that interested them in connection with early literacy, accepting everything that was offered to them, in which way they were shown the way to cope, to learn, in fact to guide themselves through everything that surrounds them. We swam together in a rich, stimulating environment and yet in cooperation with everyone inside and outside the educational institution. The work brings positive examples from practice through various artistic activities that together show the path of an educational

group through familiarization with early literacy. Through the work, I will present the project, its goals, tasks and learning outcomes that we achieved during the pedagogical year. This work helps educators to think in a different way, build on existing knowledge, expand it with new possibilities, contents, method of applications.

Keywords: lifelong learning; language and speech development; educational group; growth and development; reflective practitioner;

Uvod

Nacionalni kurikulum za rani i predškolski odgoj i obrazovanje (2015) navodi načela kojima se osigurava unutarnja usklađenost svih sastavnica kurikuluma i partnersko djelovanje sudionika u izradi i primjeni kurikuluma:

- fleksibilnost odgojno-obrazovnoga procesa u vrtiću (fleksibilno strukturiran odgojnoobrazovni proces omogućuje izražavanje prijedloga, inicijativa i sugestija djece i odraslih, a pretpostavka je tvorbe otvorenoga, razvojnoga, humanistički i sukonstruktivistički usmjerenoga kurikuluma)
- partnerstvo vrtića s roditeljima i širom zajednicom (roditelji i odgojitelji osobe su koje se najintenzivnije skrbe o djetetu i njegovoj dobrobiti, bitno je osigurati izravnu, kvalitetnu i ohrabrujuću komunikaciju kako bi informacije o djetetu mogle nesmetano i dvosmjerno kružiti)
- osiguravanje kontinuiteta u odgoju i obrazovanju (temeljna je zadaća osigurati pretpostavke za nesmetan kontinuitet / prohodnost suradnjom vrtića i škole, unapređivanjem uvjeta za kvalitetan odgojno-obrazovni kontinuitet)
- otvorenost za neprestano učenje i spremnost na unapređivanje prakse (neprestano istraživanje, unapređivanje kvalitete odgojno-obrazovnoga procesa, osposobljavanje praktičara odgojitelja i drugih stručnih suradnika te povezivanje svih sudionika da istražuju i mijenjaju odgojnu i obrazovnu praksu i dijele iskustvo s ostalima).

U dječjemu vrtiću neposrednu zadaću odgoja i naobrazbe predškolske djece provode odgojitelji. Kako i na koji način uvelike pridonosi i osobnost pojedinca. Dječji vrtić (dionici odgoja i obrazovanja) poštuje kurikulum ustanove, a prostori u vrtiću trebaju sličiti na veliku brižljivu zajednicu, odnosno prostore obiteljske kuće ili stana te, kao što svaka obiteljska kuća ima različite prostorije poput kuhinje, dnevnoga boravka, spavaće sobe itd., tako i u vrtiću trebamo imati prostorije različite namjene, poput prostora za presvlačenje, prostora za dnevni boravak, kuhinje, radionice za čitanje i pisanje, radionice za popravak malih kućanskih aparata, za šivanje, odnosno dobro pedagoški pripremljeno i oblikovano okruženje koje će što više podržavati i razvijati njihove interese (Miljak, 2009). Ako se dijete osjeća ugodno i dobro, sigurno, samopouzdano u prostoru koji ga okružuje ono će upijati sve što se oko njega događa. Nikada nije prerano djetetu pričati, čitati mu, izlagati ga pisanom materijalu. Rana pismenost se razvija još u majčinoj utrobi kada tonalitet glasa utječe na dijete. Rana pismenost ne predstavlja učenje čitanja i pisanja već raznih sastavnica koje na prvi pogled i nemaju veze s pismenošću. Ona predstavlja povezivanje pisanog i govornog jezika, fonološku svjesnost (shvaćanje da se riječi sastoje od manjih jedinica – prepoznavanja rime, prepoznavanja slogova, odvajanje kraja i početka riječi, izdvajanje glasova), jezično razumijevanje, poznavanje slova, razumijevanje pravila pisanog jezika (shvaćanje da se knjiga čita od početka prema kraju, od vrha stranice prema dnu, s lijeva na desno), razvijanje motivacije za čitanjem i pisanjem. Rana pismenost predstavlja sposobnosti i vještine bitne za

ovladavanje čitanjem i pisanjem, koje dijete stječe rano u životu, prije nego što započne formalni oblik poduke a i temelj za prijelaz prema ranom započinjanju čitanja i pisanja. Razvijanjem rane pismenosti ulogu imaju rane godine djetetova života. Djeca se vrlo rano vesele i pažnja im je usmjerena na slikovnice, listanje, gledanje slika, pripovijedanje, slušanje priča. Ako im mi kao odgojitelji na pravi način prikažemo ono što želimo da usvoje uz igru, zabavu, jer djeca tako uče istraživajući, zabavljajući se, na kraju krajeva igrajući se, sastavnice rane pismenosti bit će usvojene. Prva knjiga s kojom se dijete susreće je slikovnica. Listanjem, promatranjem slika, upoznavanjem likova dijete se informira, stvara novi svijet kako ga ono osjeća i doživljava, stvara "svoju" novu priču. Dijaloško čitanje, odnosno aktivno čitanje uvodi dijete u svijet slika, ali i karakteristike likova, aktivno uključivanje djeteta uz komentiranje, dokumentiranje, razmišljanje, pamćenje.

Počeci:

Kao preduvjet za razvoj i poticanje rane pismenosti veliku ulogu ima proces adaptacije, odnosno prilagodbe. Kada dijete stigne u odgojno obrazovnu ustanovu prilagođava se na prostor oko sebe, odgojiteljice, djecu, prilagođava se na sve dionike odgojno - obrazovnog procesa. Neka djeca se brzo adaptiraju, a neka sporije. Kod svakog proces adaptacije ne traje jednako. Kako bi se djeca brže adaptirala, zadovoljavamo potrebe. Podrazumijevamo zadovoljavanje osnovnih potreba za hranom i pićem, higijenom, bliskosti, pripadanjem. Veliku ulogu ima i uspostavljanje socio - emocionalne veze. Kada su zadovoljene osnovne potrebe te uspostavljena je socio - emocionalna povezanost dijete se osjeća sigurnije, kompetentnije, pozitivna je slika koju ima o sebi, te se potiče znatiželja, kreativnost, javlja potreba za istraživanjem. Vrlo je važna i komunikacija i otvorenost odgojitelja prema roditeljima, koji sudjeluju u poticanju, donošenju materijala, reagiranja na zahtjeve spram djeteta. Kako bi uspostavili socio - emocionalnu povezanost, odgojitelji ulaze u „svijet" djeteta, pravovremeno zadovoljavanjem potreba, te uspostavljanjem bliskosti, zaštićenosti, sigurnosti.

Slika 1. Uspostavljanje socio - emocionalne povezanosti

Slika 2. Period adaptacije, lutka – ohrabriteljica

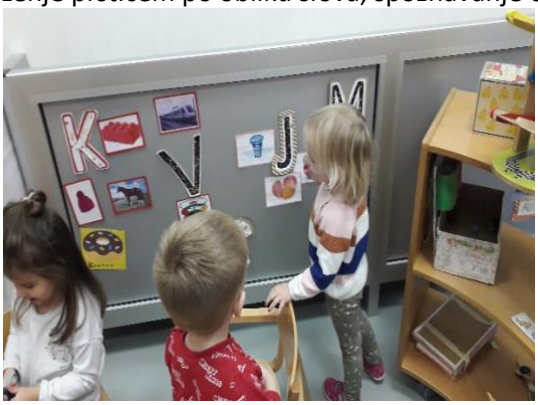
Aktivnosti:

Od najranije dobi čitanje slikovnica djeci ima veliku ulogu u razvoju rane pismenosti. Redovito zajedničko čitanje slikovnica u kojem dijete mora imati aktivnu ulogu važan je temelj. Faze u kojima odgojitelj čita tekst slikovnice moraju se izmjenjivati s fazama razgovora o slikama i tekstu. Na taj način dijete počinje uživati u čitanju, obogaćuje svoj rječnik, uvježbava pripovjedne sposobnosti, spontano usvaja niz važnih pravila koja sačinjavaju koncept o tisku te mu se otvaraju vrata u svijet vještina fonološke svjesnosti. Kako bi poticali razvoj rane pismenosti potrebno je osigurati i bogatu, stimulativnu okolinu. Aktivnosti na kojima se temelji rad u odgojno - obrazovnoj skupini temelje se na važnim datumima kroz godinu, aktualnostima, interesima, mogućnostima, sposobnostima pojedinca ili grupe. Prva godina upoznavanja uključivala je upoznavanje sa svijetom oko sebe nakon adaptacije, uspostavljanja socio -emocionalne veze, sigurnosti i stabilnosti. Kako rastemo tako se aktivnosti produbljuju, javlja se veći interes, duža pažnja, povećanje sposobnosti, mogućnosti, želje. Ono o čemu odgojitelji u odgojno - obrazovnom radu vode računa tijekom perioda poticanja rane pismenosti jesu:

- pravilno držanje olovke i svega onoga čime manipuliramo pišući, slikajući
- igra prijedlozima u, na, ispod, iznad, pokraj
- motoričke vježbe hodanja unatrag, kretanja u raznim smjerovima, bacanje, skakanje, hvatanje, dodavanje, penjanje, spuštanje, hodanje po uskoj špagi, podlozi
- svakodnevno čitanje, pripovijedanje priča
- smišljanje drugog završetka, početka priče
- pripovijedanje priče po slikama
- pravilan redoslijed priče
- svjesnost da se tekst čita odozgora prema dolje, s lijeva na desno
- da svaka priča ima svoj početak i kraj
- prikazivanje igrokaza jedanput tjedno, te nakon prikazivanja, dramatizacija djece, onog što su doživjela.

Ponuda materijala različitih namjena i različitih mogućnosti primjene pozitivno utječe na razvoj rane pismenosti. Neke od materijala oblikovala sam tako da djeci omogući njihovo različito korištenje, u različite svrhe da koriste jedan predmet. Također razvoju rane pismenosti pridonosi i kvalitetna komunikacija, suradnja s drugom djecom iste ili različite dobi, te kvalitetna , bogata, stimulativna okolina u kojoj dijete boravi. Odgojitelji su ti koji nude, usmjeravaju, pomažu kada je potrebno, pripremaju pozornicu na kojoj djeca samosvjesno, samopouzdano „izvode“ životne situacije. Bogatstvo je kada odgojitelji potaknu dijete da svojom voljom i željom samo izvede poznate aktivnosti na svoj način. Tijekom prve godine počeli smo jednostavnijim aktivnostima, budući da su neka djeca imala 2 godine. Ukrašavali smo slova koja su predstavljala početni glas u riječi. Primjeri koji su se uvodili bili su povezani aktualnostima tijekom pedagoške godine.

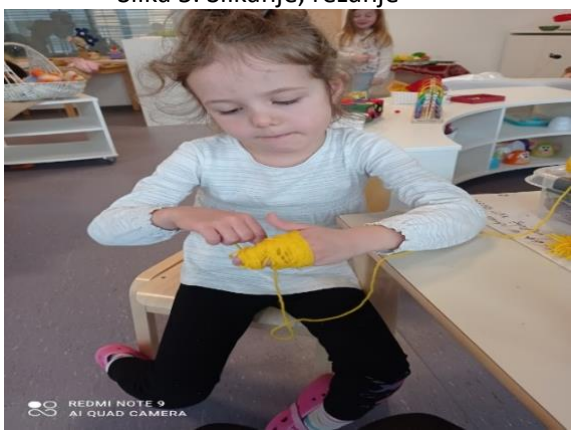
Slika 3. Prelaženje prstićem po obliku slova, spoznavanje oblika te njegovo ukrašavanje.



Slika 4. Početni glas u riječi

Nastojala sam djecu zainteresirati za razne materijale, različitih tekstura, oblika, nudeći im spužvu, plastiku, gumu, vunu, aluminijsku foliju, prirodne materijale,...zapravo sve što sam mogla donijeti, a djeca mogu manipulirati, baratati, oblikovati, motati, lijepiti, gužvati, rezati...Već s nepune tri godine djeci sam nudila škarice kojima su manipulirala, istraživala, rezala.

Slika 5. Slikanje, rezanje



Slika 6. Vuna,motanje

Slika 7. Drveni štapići, kombiniranje

Cijelo vrijeme poticanja rane pismenosti trudila sam se biti inovativna, poštujući dječju inicijativu, spontanost, pa čak odustajanje i rezerviranost, a nuditi mnoštvo, ponekad dozirano, procjenjujući atmosferu u sobi dnevnog boravka djece, ali i djelovati prema zadovoljenju potreba, prema integritetu djeteta. Razne aktivnosti s kojima su se djeca susretala nesvjesno su vodile ka bogaćenju rječnika, spoznavanju različitih sastavnica rane pismenosti. Učenje riječi jača našu sposobnost promišljanja i zapažanja. Slika sadržana u riječima ima sasvim drugo djelovanje na djecu od televizijske ili računalne slike: jedna dolazi kao gotova izvana do oka djeteta, a druga se stvara iz snaga duše, uz aktivno, stvaralačko djelovanje. Ako dijete dobiva previše gotovih slika, njegova sposobnost slikovitog predočavanja zamire, a time i bitan dio njegovog unutrašnjeg (duhovnog) razvoja.

Aktivnosti bogaćenja rječnika provodile su se u skupini svakodnevno kao na primjer promatranje fotografija, stvari, situacija, imenovanje, izgovaranje glasova, kombiniranje boja, oblika, kopiranje, listanje slikovnica, prepričavanje po slikama, dramatiziranje, pretraživanje, promatranje, slaganje prema zadanom predlošku te su pridonijele boljem razumijevanju, spoznaji nečeg novog. Lutka ima važnu ulogu u djetetovu odrastanju. Ona mu pruža sigurnost, snagu, utočište, djetetov je prijatelj , zabavljač, sudionik u zajedničkoj igri. Odlično je motivacijsko sredstvo u svim sferama djetetova razvoja. Igra lutkom omogućava djetetu da sagleda situaciju sa drugog stajališta, te ga na taj način uči toleranciji, razvoju empatije. Lutka je u svakodnevnom radu u našoj skupini imala veliku ulogu. Ona je bila prijateljica, rehabilitatorica, iscjeliteljica, ohrabrivačica. Pomoću lutke prevladavao se strah, adaptacija je tekla brže, introvertirana djeca su se otvarala, ona koja nisu razgovarala ili jesu jako malo, usudila su se progovoriti jer su imala priliku biti netko drugi a u tome zapravo i oni sami. Dijete koje je sretno, zadovoljno, ispunjeno tada je i odgojitelj, također, jer nema pozitivnije situacije nego kada odgojitelj zna reagirati i pri tome zadovoljiti djetetove potrebe. Kako smo rasli naše aktivnosti su se produbljivale, dobivale su smisao, postajale “zaokruženije”. Od jednostavnog načina dramatiziranja (slika 8), prema složenijem (slika 9). Djeca u početku kruto drže lutku te ne gledaju što rade, na koji način, uz pomoć razmišljaju što govore da bi postepeno podrška sve više izostajala, postajali su sigurniji u to što rade, kako rade, na koji način, osluškujući sugovornika, glumca kako bi zajedno drugima prenijeli ono o čemu razmišljaju, ono što ih interesira.

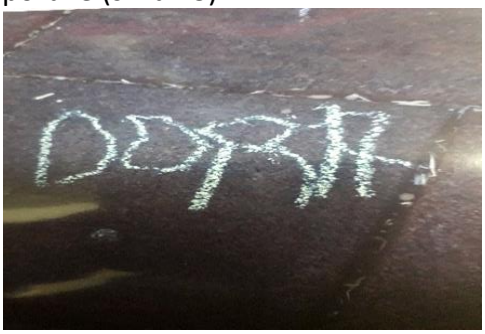
Slika 8. Jednostavan prikaz dramatizacije

Slika 9. Složeniji prikaz dramatizacije

Slika 10. Jednostavan crtež

Slika 11. Složeniji crtež

Djeca su od malena bila zainteresirana za pisanu riječ. Promatrali smo razne časopise, novine, slikovnice, knjige. Da bi nakon tri godine bogatih poticaja znali razlikovati velika i mala štampana slova, brojeve, kako se razlikuju slova i brojevi, spoznali smo pojam o količini, obliku, materijalima, veličini. Nakon ljetnih praznika dijete je s 3 godine pravilnim redoslijedom napisalo svoje ime. Kako su rasli shvatili su da pisane poruke nose značenje. Pisala su se pisma, nastajale su priče, slale su se poruke (slika 13).



Slika 12. Pravilan redoslijed

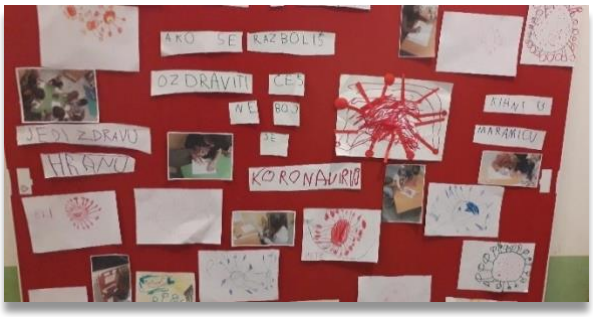
Slika 13. Pisana poruka sa značenjem

Zainteresirani za pripovijedanje priča dogovorili smo se kako ćemo svaki petak odnositi kući kutiju koju smo nazvali “Kofer veselih priča” (slika 14) a dijete će zajedno sa roditeljima obraditi priču, nacrtati priču u slikama, izraditi lutku prema interesu, te od sljedećeg tjedna prepričati nama ostalima ili dramatizirati što su doživjeli iz pročitanog, odnosno odslušanog (slika 15).

.Slika 14. “Kofer veselih priča”

Slika 15. Dramatizacija i pripovijedanje

Zajedno smo bilježili sve ono što nas je interesiralo, što smo saznali, što smo željeli zabilježiti. Ispisali smo i nacrtali na naše plakate koji su nam bili podsjetnici, interaktivni, ukrasi u našoj sobi dnevnog boravka (slike 16, 17, 18, 19).



Slika 16. Plakat “Koronavirus”

Slika 17. Plakat “Dan planeta Zemlje”

Slika 18. Plakat “Šuma Striborova”

Slika 19. Plakat “Tjedan mobilnosti

Zaključak:

Tijekom pedagoških godina provodile smo razne aktivnosti uključujući pripovijedanje po slikama, po sjećanju, igre rimom, završavanje priče, kopiranje, razne likovne tehnike. Samoinicijativno su nastajale predstave, priče, građevine, igre, sve ono što je u datom trenutku ili određenom vremenu djecu zanimalo. Istraživajući se pokazalo vrlo ohrabrujuće i motivirajuće da se za kvalitetan rast i razvoj djeci zadovolje potrebe, povezujemo se emocionalno, od malena im se nudi mnoštvo materijala, pisana riječ, pripovijeda im se, čita,

motorički ih se aktivira, a sve to uz bogato, stimulirajuće okruženje uz veselog, kreativnog, dosljednog odgojitelja. Djeca se na taj način otvaraju i kreativno, djeluju holistički, na svim razinama razvoja. Opuštenija su, samopouzdanija, imaju pozitivnu sliku o sebi, kreativna su, teže za stjecanjem novih znanja i iskustva, odgovornija su, tolerantnija, strpljivija, imaju bogatiji rječnik, izražavaju se na različite načine, poznaju slova abecede, brojeve. Djeca pred polazak u školu ne trebaju znati ni čitati niti pisati slova ali je bitno da se sastavnice rane pismenosti potiču što ranije kako bi se djeca zainteresirala i utkala put ka stjecanju novih znanja i vještina vezanih za čitanje i pisanje.

Kvalitetna, otvorena, samopouzdana komunikacija i interakcija odgojitelja i djeteta daje kvalitetne rezultate!
Sami možemo puno, ali u suradnji i zajedništvu još i više!
Pružimo djeci temelje za istraživanje!

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Doživljaji osobnog likovnog razvoja studenata likovne umjetnosti kroz projektno istraživanje u specifičnim uvjetima izazvanim pandemijom bolesti COVID-19 / The experience of personal artistic development of fine arts students through project-based research under specific circumstances caused by the COVID-19 pandemic

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KRATKO PRIOPĆENJE/ SHORT NOTE

U radu je prikazana realizacija sveučilišne nastave tijekom 2020. godine, a uslijed uvjeta prouzrokovanih pandemijom bolesti COVID-19. Sudionici istraživanja su 43 studenata završnih godina Akademije umjetnosti u Banja Luci. Projektnim su istraživanjem, na osnovu osobnih dječjih crteža, izradili likovni rad u trenutnom likovnom rukopisu.
Ciljevi rada odnose se na prikaz prednosti projektnih istraživanja u realiziranju nastave metodike likovnog odgoja u specifičnim uvjetima te kako studenti likovne umjetnosti doživljavaju osobni likovni razvoj, od dječjeg crteža do zrelog likovnog izraza.

Metodama likovno estetske komunikacije, metodom estetskog transfera te analitičkog promatranja umjetničkog djela provedena je analiza likovnih radova. Kao istraživačka tehnika koriste se introspektivni zapisi studenata, u vidu opisa doživljaja procesa i likovnih produkata.
Rezultati ukazuju da konstruktivistički pristup metodici likovnog odgoja i projektno istraživanje doprinose kvaliteti realiziranja nastave, bez obzira na uvjete u kojima se nastava realizira. Tema je zanimljiva i bliska zanimanjima studenata što doprinosi povoljnoj motivaciji za istraživanje.
Ključne riječi: projektno istraživanje; dječji crtež; likovni razvoj; konstruktivistički pristup u metodici likovnog odgoja

Uvod

Uvjeti u kojima smo se našli izavani pandemijom COVID-a iziskivali su drugačije metodološke pristupe organiziranju visokoškolske nastave iz predmeta Metodika likovnog odgoja. Organiziranje svih aktivnosti svodilo se na djelovanje od kuće i u kući. Pokazalo se da upotreba digitalnih tehnologija u nastavi i učenju mijenja ulogu studenata i nastavnika (Topolovčan i sur. 2017), značajno usmjeravajući nastavu na studente (Matijević i sur. 2011), oslanjajući se u velikoj mjeri na njihovu samostalnu aktivnost i odgovoran odnos prema radu. U planiranju online nastave bilo je potrebno savladati postojeći digitalni jaz i u obzir uzeti različite potrebe studenata s obzirom na njihove obaveze i mogućnosti pristupa internetu (Šenjug Golub i sur. 2020). Studenti su na raspolaganju imali samo materijale dostupne na internetu i one koje im je profesor slao preko platforme Google classroom. Planirana praksa u školama nije bila moguća. Uslijed takvih okolnosti za potrebe kolokvijuma organizirana je projektna aktivnost koju opisujemo u ovom radu i čije rezultate analiziramo. Na osnovu ranije provedenih projektnih aktivnosti među studentima Akademije umjetnosti i Filozofskog fakulteta (Drljača, 2021b) smatrali smo da je takav vid nastave prikladan ograničenim uvjetima u kojima smo bili prinuđeni organizirati nastavu.

S jedne strane analiza dječjeg crteža, kao obvezan segment metodičke prakse, a s druge sučeljavanje s osobnim crtežom i izrada novog rada u aktualnom likovnom izrazu, omogućuje studentima likovnog odsjeka bolje sagledavanje osobnog likovnog procesa. Cjelovito gledano, završni produkt nastao pod utjecajem dječjeg crteža, dokazuje mladom umjetniku važnost dječjeg crteža kako za izgradnju mentalnih funkcija (Brooks, 2009) tako i za njegov emocionalni razvoj (Rocco i sur. 2015). Poznato je da su mnogi umjetnici (Vasilij Kandinski, Pablo Picasso, Paul Klee, Joan Miró), pokušali oponašati djetetovu objektivnost, kreativnost i jednostavnost oblika (Supsakova, 2021). Našim istraživanjem nastojali smo sagledati studentsku likovnu reinterpretaciju dječjeg crteža. Da pozivanje umjetnika na osobni crtež iz djetinjstva nije rijetka pojava, pokazuje i primjer Pabla Picassa (Winner, 2005).

Ostvarivanje ciljeva ovog rada omogućilo je studentima uvid u prednosti projektnih istraživanja i konstruktivističkog pristupa nastavnim aktivnostima, bez obzira na uvjete u kojima se nastava realizira. Također, analizirajući dječji crtež, njime potaknuti studenti realizirali su likovni rad kao završni produkt i ishod projektnog istraživanja.

Metodologija istraživanja

Cilj istraživanja

Cilj istraživanja bio je ispitati prednosti projektnih istraživanja u realiziranju nastave metodike likovnog odgoja u specifičnim uvjetima. Drugi cilj odnosi se na ispitivanje kako studenti likovne umjetnosti doživljavaju osobni likovni razvoj, od dječjeg crteža do zrelog likovnog izraza.

Ispitanici i postupak istraživanja

U istraživanju su sudjelovala 43 studenta treće i četvrte godine studiranja na Akademiji umjetnosti, smjerova slikarstvo i intermedija, grafika i grafički dizajn. Istraživanje je provedeno tijekom ljetnog semestra akademske 2019./2020. godine. Studenti su nastavu pratili preko Google classroom platforme, gdje su imali mogućnost slušati predavanja, voditi diskusiju i postavljati urađene zadatke.

U okviru kolokvijuma imali su zadatak pronaći svoj dječji crtež, analizirati ga prema likovnim tipovima i likovnom razvoju, ali i u svoj istraživački dnevnik opisati osobni odnos prema crtežu kojeg su pronašli. Drugi dio zadatka odnosio se na izradu likovnog rada, u trenutnom likovnom rukopisu, a po uzoru na pronađeni dječji crtež. Tako su studenti imali priliku sagledati osobni likovni razvoj.

Za usporednu analizu radova korištene su metode likovno-estetske komunikacije, metode estetskog transfera te analitičkog promatranja umjetničkog djela. Kao istraživačka tehnika koriste se introspektivni zapisi studenata, u vidu opisa doživljaja procesa i likovnih produkata.

Rezultati istrživanja

U nastavku prikazujemo likovne radove devetero studenata. Izdvojeni radovi, u odnosu na ostala trideset i četiri, pokazuju specifičnost u odnosu na područje studiranja, što se vidi u korištenju likovnog materijala, oblikovanja i konceptualnog pristupa rješavanju likovnog problema. Uz radove su prikazani izvodi istraživačkih dnevnika. Dnevnički zapisi introspekcijskog karaktera, ukazuju na značaj susreta s dječjim crtežom, ali i mogućnostima koje taj crtež nudi kao likovni poticaj. Izvodi iz dnevničkih zapisa u radu prikazani su originalno.

Slika 1: Bubamara, tempera na papiru, 29,5 x 21 cm.
7 godina
Jovan Došenović, 3. godina slikarstva

Slika 2: Bubamara, olovke u boji na papiru, 21,1 x 29,7 cm.
22 godine

Tad u tom periodu bubamara je za mene bila šarena buba koja negdje tamo na livadi živi, nisam znao ništa o njoj. Ovaj zaboravljeni rad, za koji nisam ni znao da ga je majka sačuvala, budi u meni daleka sjećanja koja sam zaboravio i vraća me u period ranog školovanja i djetinjstva kad smo tek počinjali istraživati svijet.

Sad sam 3. godina slikarstva, uzrast 22 godine. Rad je rađen tehnikom drvene bojice na papiru. Trudio sam se da bubamaru prikažem što je realističnije moguće, a pozadina je apstraktna. Pronalaskom prethodnog rada sam shvatio koliko se moje viđenje svijeta promijenilo, jednostavno nisam razumio značaj prirode. Tad u tom period nisam znao da je bubamara jedan od anđela čuvara naših vrtova. Taj mali šareni insekt je kao vitez koji štiti biljke od štetočina koje bi ih opustošile. Samim tim nekako i ovaj rad dobiva na značaju, jer on prikazuje važan dio prirode, a i sad vidim da je vezan s temom kojom se bavim na slikarstvu. Podsjeća me istovremeno koliko su za čovjeka uspomene važne, kako ih trebamo čuvati, a i priroda koju smo dobili besplatno, a koju uzimamo zdravo za gotovo.

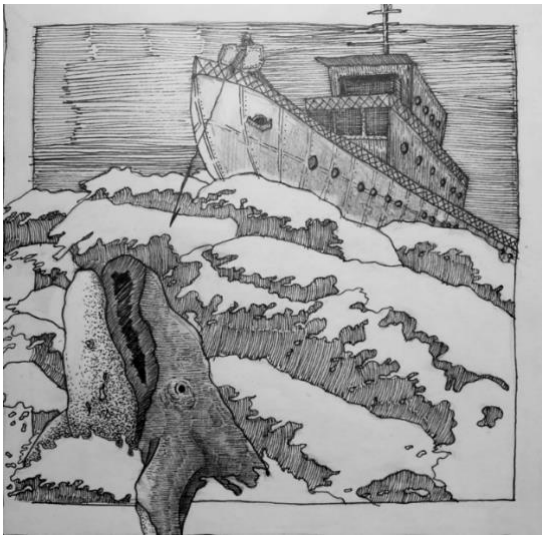
Slika 3: Labud, olovka u boji na papiru, 24 x 34 cm.
10 godina
Milena Jandrić, 4. godina slikarstva

Slika 4: Labud, kombinirana tehnika na papiru, 40 x 70 cm.
22 godine

Geometrijski razgraničen prostor koristim kao mrežu i nastojim stvoriti referentne točke koje će mi podržavati kompoziciju rada. Biram isti kolorit koji je korišten u crtežu kojeg sam uradila kao desetogodišnjakinja. Ovog puta „labud“, koji je centralni lik slike je „površina na kojoj se nalaze svi ostali elementi“. Prisjećam se da sam, prilikom rada obraćala pažnju samo na centralne figure i likove, meni bitne, i njima davala najviše značaja, u položaju ili površini prostora koji zauzimaju. Ovoga puta radim isto; labud, bijeli labud, u ovom radu bijela boja, je svuda, preko čitavog rada ili bolje rečeno, on „drži“ čitav rad, on je osnova i proteže se kroz sve dijelove rada, ne postoji kao figura i predstava u svom fizičkom obliku. U oba rada, smatram, da je dominantan. Samo, u drugom, postaje kao draga muzika koja je uvijek prisutna. Ne mogu se odlučiti da li možda malo hladnije predstavljena.

Predstava preostalih elemenata isprekidanim linijama je imitiranje poteza koji je korišten u prethodnom radu. Korištenje boje u prethodnom radu je ograničeno konturnom linijom, nema preplitanja boja, niti uplivavanja jedne boje u drugu. Te karakteristike su mi bile osnova za biranje elemenata drugog rada. Hladna projekcija, dvodimenzionalna predstava prostora predstavlja utisak koji je na mene ostavio prethodni rad.

Slika 5: Kitovi, flomaster na papiru,
22 x 30 cm.
5 godina
Severin Kesić, 4. godina grafičkog dizajna



Slika 6: Kit, rapidograf na papiru,
35 x 30 cm.
24 godine

Neke od mojih najranijih uspomena vezuju se za životinje, tačnije za sjedenje na tepihu u dnevnom boravku, listajući desetine enciklopedija, satima gledajući detaljno nacrtanu faunu. One su od mojih najranijih godina predmet izučavanja, fascinacije i sreće, bilo da je to igra imaginarnog lova na okapija ili protestiranje rođendanskih poklona koji nisu uključivali figure životinja. Neiznenađujuće, životinje su bile i najčešći motiv mojih crteža, najčešće rađenih u serijama, kao što se vidi na slici kitova gore, koje bi se mijenjale shodno tome koja bi mi životinja u tom trenutku bila najzanimljivija.

Iako nisam ostvario svoje dječje snove da postanem zoolog ili reporter Nacionalne Geografije, moja ljubav prema životinjama i divljenje starim, detaljnim ilustracijama u enciklopedijama živi kroz moje radove. Sada, moj doprinos konzervaciji i zaštiti svojih prvih dječjih prijatelja se ogleda u pokušaju skretanja pažnje na tužnu sliku današnjice, gdje tržišna potražnja i ljudsko djelovanje dovodi određene vrste do izumiranja. Asociranjem na stil korišten u starim enciklopedijama, pokušavam upozoriti da su ovakve scene postale norma i realna svakodnevica mnogih životinja.

Slika 7: Most, Olovke u boji, 6 godina,
24 x 34 cm.
7 godina
Milana Kosanović, 4. godina grafike

Slika 8: Most, kombinirana tehnika na platnu,
80 x 60 cm.
21 godina

To mi je jedan od omiljenih crteža iz djetinjstva. Tema je bila: most preko rijeke. Očito, ja sam nacrtala most "duž rijeke", pa je učiteljica tražila da ponovim vježbu, gdje sam ja samo promijenila perspektivu tako da se ne vidi kuda most ide.

Suština mosta jeste da spaja obale, povezuje dvije strane, pomaže u premošćivanju prepreka (premostiti - most). Teško je shvatiti kako je nastao ovaj drugi most, koji ne spaja obale. Da li iz dječjeg neznanja, prije možda iz lakomislenosti (možda je crtež nastao u brzini)? Ili je možda jednostavno proizvod dječje slobode i mašte koja se još nije ograničila na ono "kako stvari zapravo jesu i kako trebaju biti"? Vremenom, kako sam iznova i iznova pronalazila ovaj crtež i otkrivala ga, on je za mene postao simbol slobode mišljenja (ili još bolje: zamišljanja), imaginacije, prava na ne nametnuto razmišljanje. Podsjeća me na to da je sve moguće, da sve može.

Ovaj rad je zamišljen kao instalacija koja se može sagledati u prostoru sa specifičnim osvjetljenjem koje naglašava reljefnost. Isto tako, važno je sagledati rad iz bliza, jer tada nas on uvlači u svijet sanjanja, maketa postaje pravi most, a platno prostranstvo.

Slika 9: Pejzaž, akvarel na papiru,
25 x 35 cm.
7 godina
Bosa Ostić, 4. godina slikarstva

Slika 10: Pejzaž, akril na platnu,
15 x 40 cm.
22 godine

Zeleno - plavo
Svijetle boje
i prikazi pejzaža,
bile su česte teme
iz mojih mladih dana.
Besprekorno zelenilo, i
beskonačno plavetnilo,
inspiraciju slali su mi tad.
Pa i najmanji detalji prirode
na ovom crtežu,
čudni su baš.
Žute visibabe, roza ljubičice,
drveće, leptiri, kao i roda,
svoj san usnula je tad.
Pa i to čudno lišće s druge strane
rijeke slikala sam ja.
Na ovom crtežu nešto moje
nije...ali što....
DRUGI DIO...
Kreće nastavak priče nove,
nema više detalja onih
što kao dijete slikala sam ja.
besprekorno plaventilo
novi izgled ima sad.
A zelenilo ogledavajući se u njemu
počinje na njega da liče.
Ovde sve je minimalizam, ali
imaju detalja dva.
detalja dva koja prije
nisam znala naslikati ja.

Slika 11: Na poslu, flomaster na papiru,
24 x 34 cm.
6 godina
Danijela Mihić, 4. godina slikarstva

Slika 12: Na poslu, plastelin,
32 x 25 cm.
22 godine

Moji roditelji na poslu

Dvije scene rađene od različitih materijala kao što su: plastelin, karton, i akril, radila sam po uzoru na moja dva crteža iz djetinjstva. Analizirajući crteže najviše me je zainteresirala trodimenzionalnost predmeta kao što su stolovi i slika koja se nalazi na štafelaju. Osjećanja ispunjenosti, razigranosti ali i tuge me je pratilo u toku izrade ovog rada. Divljenje svakom djetetu, jer ono nije opterećeno pravilima, i sve što stvara, stvara iskreno i iz duše. Bezbrižno i smjelo izabran kolorit na crtežima pokušavam oživjeti plastelinom, iako smatram da se takva spontanost i bezbrižnost ne mogu vratiti. Više ne dijelim isto raspoloženje i misli kao tad, i umjesto detaljnije analize ovih radova podijelila bih s Vama nekoliko citata iz filma Nebo nad Berlinom.

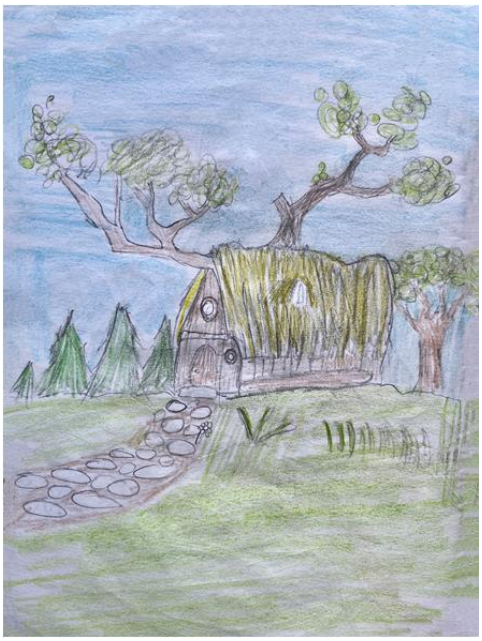
„Kad je dijete bilo dijete, postavljalo je ova pitanja: Zašto sam ja baš ja, a ne ti? Zašto sam ovdje, a ne tamo? Kad je počelo vrijeme i gdje se prostor završava? Da li je možda život pod Suncem samo jedan san? Nije li ono što vidim, čujem i osjećam samo odraz nekog svijeta prije ovog svijeta? Da li zlo postoji, i postoje li zaista i zli ljudi? Kako to da ja, uopće kao da nisam postojao prije nego što sam postao ja, i da jednom ja, koji sam, više neću biti ja?"
Iz filma Nebo nad Berlinom (1987)

Slika 13: Porodica, Olovka u boji na papiru,
20 x 34 cm.
6 godina
Maja Tomić, 4. godina grafike

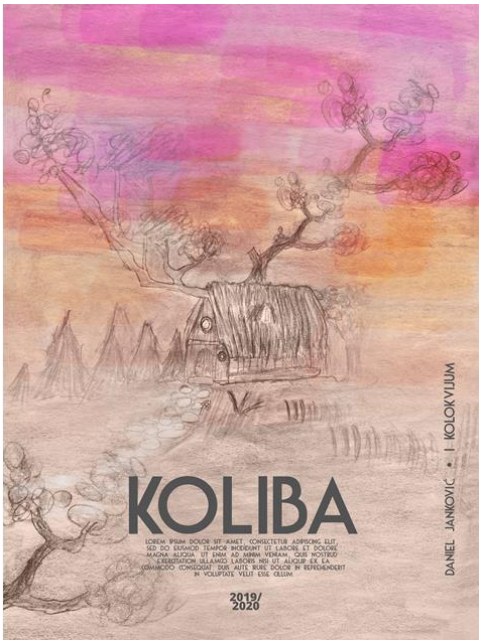
Slika 14: Sjećanje, kombinirana tehnika,
40 x 50 cm.
23 godine

Promatrajući svoje crteže iz djetinjstva, uočila sam jednu psihološku notu koja se prožima gotovo u svim radovima. Posebnu osjetljivost za međuljudske odnose. Crtajući porodicu, izražavala sam posebnu vezanost.

Taj osjećaj je prisutan i danas, stoga biram pet žica kao konstrukciju ove instalacije, simbolično predstavljajući porodicu kao oslonac kroz život. Ogledalo jeste refleksija pet konstruktivnih činilaca moje ličnosti. Introspekcija je odraz u ogledalu. Sjećanjima imenujem glavnu nit koja me povezuje s djetinjstvom. Najlonom postižem slojevitost, kakva je i priroda sjećanja, stvarajući zamagljenu sliku. On predstavlja komponentu koja ujedinjuje prošlost i sadašnjost.



Slika 15: Koliba, olovka u boji na papiru,
21 x 14.8 cm.
5 godina
Daniel Janković, 4. godina grafičkog dizajna



Slika 16: Koliba, štampa,
100 x 70 cm.
23 godine

Radovi iz djetinjstva sa sobom nose puno veće značenje od same slike koja je na papiru. Nose sjećanja na prijatelje, mjesta, moć da nas podsjete i vrate u prošlost. Sjećam se dana kada sam slušao priče od bake i djeda o vikendici na selu, te potom napravio ovaj crtež. Ona ni najmanje nije izgledala ovako, ali u mojim očima, u očima djeteta jeste. Interesantno je kako, ako pričamo o vikendici cijelom razredu, svako dijete će drugačije nacrtati, bez obzira koliko uputa dali.

U današnje vrijeme se mnogo cijeni ručni rad, jer je sve kompjuterizirano i ljudi su zamijenjeni mašinama. Isto tako, u dizajnu se mnogo cijeni crtež napravljen rukom, tako da sam uspio da iskoristim rad iz djetinjstva u cijelosti za moderni plakat. Greška je upravo ono sto čini linije napravljene ljudskom rukom puno ljepše i dragocjenije. Iz njih možemo dobiti nove ideje i neočekivane oblike. Plakat je urađen u stilu filmskog plakata, a tko zna možda nekad i nastane nekakva priča iz ovog crteža?

Slika 17: Pejzaž, olovka u boji,
24 x 34 cm.
9 godina
Teodor Terzić, 4. godina grafičkog dizajna

Slika 18: Pejzaž, kolažiranje u programu,
70 x 100 cm.
23 godine

Analizirajući ovaj rad koji je nastao prije 14 godina i nekoliko drugih radova iz tog perioda, mogu zaključiti da sam mnogo vremena provodio maštajući, razmišljajući i crtajući ono što me je ispunjavalo u to vrijeme. To je najprije bila priroda, u kojoj sam provodio veći dio svog djetinjstva (na selu). U prirodi sam imao potpunu slobodu, ono što mi grad i društvo nisu pružali. Pretpostavljam da je sve što smo crtali kao djeca predstavljalo odraz naše mašte i osjećanja jer ih nismo znali izraziti riječima.

Promatrajući ono što me je tada ispunjavalo i ono što me sada ispunjava, teško je reći da se mnogo toga promijenilo. Razvojem tehnologije, dostupno nam je mnogo više tehnika pomoću kojih možemo izraziti svoja osjećanja, misli ili maštu. Kombiniranjem više fotografija, kolažiranjem, nastaje rad mlađi 14 godina. Veći dio elemenata iz originalnog rada je zadržan, ali interpretiran na malo duhovitiji način.

Prednosti projektnih istraživanja u realiziranju nastave metodike likovnog odgoja u specifičnim uvjetima

Projektno učenje temeljeno na likovnom izražavanju značajno je zagovarati još u predškolskom odgoju i obrazovanju jer takve aktivnosti doprinose integriranom učenju (Županić Benić, 2016.; Mendeš i sur. 2021). Likovne aktivnosti iziskuju istraživanja, najčešće samostalna, i pronalaske neobičnih rješenja. Tako se pokazalo da je konstruktivistički pristup učenju u kojem pojedinac uči putem svojih kognitivnih i fizičkih aktivnosti (Drljača i sur. 2020.; Matijević i sur. 2017) najprikladniji za realiziranje nastave likovne umjetnosti (Drljača, 2018). Projektne aktivnosti često nas dovode do otkrivanja i "iznenađenja". Upravo takva otkrića na koja nailazimo tijekom istraživanja motivirajuće djeluju na istraživača i pozitivno utječu na proces i ishod istraživanja.

Naše istraživanje dokazuje da se projektne aktivnosti mogu prilagoditi različitim uvjetima, od onih koje zahtijevaju terenski rad, kontaktiranja s drugim ljudima i obilazak institucija, do uvjeta potpune izoliranosti u obiteljskom domu. U nemogućnosti odlaska u škole gdje bi analizirali dječje crteža, studenti su se upustili u potragu za osobnim crtežima iz djetinjstva koje su kasnije analizirali. Nakon analize crteža razradili su koncept likovnog

oblikovanja rada. Čitav proces praćen je istraživačkim dnevničkim zapisima, što ukazuje i na elemente akcijskog istraživanja (Bognar, 2009).

Također, projektne aktivnosti omogućile su realiziranje likovnog rada u tehnikama koje su najviše odgovarale studijskim programima koje su student studirali i njihovim individualnim likovnim rukopisima.

Diskusija sudionika u istraživanju pokazala je da naš projektni zadatak umanjuje nedostatke koji se javljaju kod naglog prelaska na učenje putem interneta. Iako su uputstva dobili putem interneta i na taj način je praćen njihov rad, veći dio aktivnosti odnosio se na konkretna djelovanja i manipulaciju s materijalim uživo. Studenti ističu da su ovakve aktivnosti od višestruke korist i da bi se teško samostalno odlučili na istraživanje ovog tipa.

Sudjelujući u ovakvom obliku učenja budući nastavnici likovne kulture bit će osposobljeni za izvođenje sličnih učećih aktivnosti, bez obzira na problem istraživanja, od boja (Drljača, 2018) do tradicionalne umjetnosti (Balić Šimrak i sur. 2016.; Drljača i sur 2021a). Odgoj se, prema osnivaču projekt-metode Deweyju, treba zasnivati na samostalnom istraživačkom radu u neposrednoj prirodnoj stvarnosti uz uvažavanje interesa onih koji uče, a to su interes za komuniciranje s ljudima, za istraživanje, za rad i za umjetničko izražavanje (Bognar i sur. 2005). Ovakvim aktivnostima sveučilišna nastava educira i potiče buduće nastavnike na primjenu sličnih strategija učenja u svom budućem radu s učenicima. Pri tom je važno kod budućih nastavnika raditi na njihovom usavršavanju vještina u korištenju informacijsko-komunikacijske tehnologije (Ivić i sur. 2022).

Doživljaj osobnog likovnog razvoja studenata likovne umjetnosti, od dječjeg crteža do zrelog likovnog izraza

Praćenje doživljaja likovnog procesa u mnogome je olakšano, ali i potaknuto, vođenjem istraživačkih dnevnika. Sučeljavanje s osobnim dječjim crtežom potiče sjećanja i emocije koje oživljavaju djetinjstvo te pokazuje da su upravo ti crteži prvi zapisi koji svjedoče o njihovom najranijem istraživanju svijeta. Emocionalne reakcije studenata na pronađeni crtež ne trebaju čuditi ako imamo u vidu značaj izrade dječjeg crteža u dječjem emocionalnom razvoju. Možemo zaključiti da je novo sagledavanje crteža probudilo davno proživljene emocije nastale pri crtanju crteža. Djeca su sposobna emocionalno reagirati, ne samo na svoje svakodnevno okruženje i likovno ga prikazati, nego i na umjetnička djela, što zasigurno može utjecati na njihovo likovno izražavanje koje onda dodatno postaje emocionalno ispunjeno (Brice i sur. 2004). Zato ne treba zanemariti terapeutsku ulogu dječjih crteža u razumijevanju dječjih osjećanja, misli i nesvjesnih želja (De Zan, 2013.; Koks, 2000).

Mnogi su studenti otkrili kako su zadržali iste motive od dječjeg crteža do slikanja na akademiji. Najčešće je u pitanju porodica, životinje i kuće, što i jeste karakteristično za predškolski i rani školski uzrast (Belamarić, 1987). Nitko od studenata nije priložio dječji crtež na kome je apstrahiran motiv, odnosno, na kojem su zastupljeni samo mrlje i linije ili geometrijski oblici, bez prepoznatljivog motiva, što je pokazatelj rada s djecom i učenicima u vrtićima i školama.

Dnevnički zapisi otkrivaju kako pronalazak crteža iz djetinjstva za mnoge predstavlja simbol slobode i svega onoga što se odrastanjem gubi I svjedoče da u očima djeteta mnogo toga biva veće i značajnije te da vrijeme smanjuje predmete i predjele. Nekoliko studenata odlučilo je svoje dnevničke zapise voditi u vidu poezije. Prikazani

primjer poezije kao i oni koji se nisu našli u ovom radu, pokazuju usklađenost u razmišljanju i umjetničkom izražavanju, bilo da se radi o pjesničkom ili likovnom stvaranju. Uglavnom se radi o modernijem pristupu umjetničkom izražavanju kako pisanom tako i likovnom.

Studenti zaključuju da su motivi na njihovim dječjim crtežima uglavnom rađeni pod utjecajem općih stereotipa (Huzjak, 2000). Prilagođavajući motiv s crteža sadašnjem likovnom izrazu ide kod većine studenata do apstrahiranja motiva. Dječji crtež, najčešće rađen olovkama u boji, postao je povod za korištenje plastelina, žice, najlona, ogledala, programa za grafičko oblikovanje itd.

Zaključak

Na osnovu našeg istraživanja zaključujemo da projektno istraživanje, kao didaktička strategija, doprinosi kvaliteti realiziranja nastave, bez obzira na uvjete u kojima se nastava realizira. Tema je zanimljiva i bliska zanimanjima studenata, što doprinosi povoljnoj motivaciji za istraživanje. Korist provedenog istraživanja u budućoj metodičkoj praksi studenti imaju u tome što su projektno istraživanje prepoznali kao strategiju koja može biti zanimljiva učenicima i kojom se mogu ostvariti optimalni ciljevi i ishodi učenja. Posebna prednost takve aktivnosti ogleda se u individualnom realiziranju zadatka uz mogućost korištenja različitih online platformi, koje su bliske sadašnjim generacijama učenika. Studenti su uočili važnosti dječjeg crteža za likovni razvoj djeteta. U tome koliko je crtež shematski prikazan, uočili su odraz uvjeta u kojima dijete odrasta. Posebno se značajnim pokazalo što je analiza osobnog dječjeg crteža otkrila mnoga sjećanja, potakla nove zaključke i motive za likovno izražavanje.

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The experience of personal artistic development of fine arts students through project-based research under specific circumstances caused by the COVID-19 pandemic

This paper presents the methods of conducting university classes performed during the year 2020, under circumstances caused by the COVID-19 pandemic. Research participants include 43 final-year students of the Academy of Arts in Banja Luka. Using project-based research centered around children's personal drawings, the students created artworks in current artistic handwriting.

The goal of this paper is to present the advantages of project-based research in teaching arts education methodology under specific circumstances. In addition, as fine arts students, the participants underwent personal artistic development from a child's drawing to a mature artistic expression.

Analysis of the artworks was conducted by using methods such as artistic-aesthetic communication and aesthetic transfer, as well as analytical observation of the artworks. Introspective student logs in the form of descriptions of the process experience and artistic products were used as a research technique.

The findings indicate that the constructivist approach to fine arts education methodology and project-based research contribute to the quality of teaching regardless of the circumstances under which the lessons are carried out. The subject itself is interesting and close to the students' interests, which contributed favourably to increasing research motivation.

Keywords: project-based research, children's drawings, artistic development, constructivist approach to fine arts education methodology

A/r/tografija u doba tehnički reproducirane slike / A/r/tography in the age of 86 technologically reproduced imagery

lecturer Lana Skender, Ph.D., Academy of Arts and Culture in Osijek

KRATKO PRIOPĆENJE/ SHORT NOTE

Sažetak

U ovom radu se istražuje metodologija temeljena na umjetničkom procesu i a/r/tografija kao praksa poučavanja i učenja u doba tehnološki reproduciranih slika i u digitalnom okruženju u kojem se umjetnička djela pojavljuju istodobno s drugim neumjetničkim slikama. Svrha je premostiti ponor između slike i njezina značenja u suvremenom kontekstu koji najčešće nastaje zbog nemogućnosti razlikovanja umjetničkih od običnih slika. Cilj je potaknuti kritičko promišljanje na kreativan vizualni način postavljanjem učenika u poziciju umjetnika koji se poigrava značenjima tehnološki reproducirane slike. Koriste metode postmoderne umjetničke prakse (aproprijacija, rekontekstualizacija, slojevitost, interakcija teksta i slike) polazeći od prethodno istraženih problema: ideje ljepote, konzumerizma i stvaralačkog procesa. Izražavaju kritičko mišljenje o istraženim problemima stvarajući kreativan rad od već postojećih slika i tekstova koristeći se nekom od metoda fototransfera. Na temelju kvalitativne analize radova zaključeno je da a/r/tografija čini učenje povijesti umjetnosti kritičnijim i smislenijim te da kreativna upotreba tehnološki reproduciranih slika tijekom učenja pomaže u razumijevanju umjetničkih koncepata.

Ključne riječi: aproprijacija, fototransfer, postmoderne metode, rekontekstualizacija, umjetnički proces,

Uvod

U radu će se istraživati metodičke mogućnosti a/r/tografije u današnje vrijeme koje je obilježeno vizualnim obratom i dominacijom tehnološki reproducirane slike. Nameće se pitanje kako stvaralački orijentirana metoda može biti povezana s postmodernim umjetničkim praksama koje korištenjem već postojećih slika negiraju manualni umjetnički proces i recikliraju postojeću umjetnost. Akcijsko istraživanje se provelo kroz duži vremenski period i tri vrste radionica koje se na različit način odnose prema navedenom problemu. Radionica *Dekonstrukcija ideje ljepote* provodila se s ciljem izražavanja kritičkog mišljenja o ideji ljepote, *Motivi hrane u potrošačkom društvu* s ciljem izražavanja kritičkog mišljenja o utjecaju konzumerizma na formiranje potrošačke društvene paradigme, *Rekonstrukcija procesa Julija Knifera* s ciljem upoznavanja umjetnikova procesa i odnosa slike i teksta. Navedeni koncepti povezani su s različitim teorijama koje će se obrazložiti u nastavnom tekstu.

O PEDAGOŠKOJ VRIJEDNOSTI A/R/TOGRAFIJE

A/r/tografija je metodološki pedagoški koncept istraživanja temeljen na umjetničkom procesu koji se definirao posljednjih godina kao model za kvalitativno istraživanje umjetničkog rada. Iako se a/r/tografija prije svega promatra u kontekstu umjetnika koji se njome služi u istraživanju i stvaranju, sastavni dio takvog pristupa je upravo promišljanje umjetničke djelatnosti s tri aspekta: istraživanja, stvaranja i poučavanja. Povezana je s Pearseovim kritičko-teorijskim modelom stvaranja umjetničkih djela u kojem je umjetnost sredstvo društvene kritike s ciljem promjene društvene svijesti (Pearse, 1983 citirano u Rolling, 2013). Karakteristično za a/r/tografiju je da ujedinjuje refleksivno-kritički umjetnički pristup i pedagošku praksu tako što povezuje teorijski fenomen učenja i estetski doživljaj integracijom umjetničkog stvaranja i teorijskog istraživanja. Navodi se i da je vrsta akcijskog istraživanja koje iskustva svijeta temelji na živoj praksi zbog čega je pogodna za proučavanje političkih, ekonomskih i sociooloških procesa na učenje i stvaralaštvo (Irwin i sur., 2006 citirano u Županić Benić, 2016). Za razliku od humanističkih i društvenih kvalitativnih istraživanja a/r/tografija ne polazi od objektivnosti, nego od subjektivne autorefleksije kojom se osvještavaju uloga i interakcije pojedinca sa društvom (Springgay i sur., 2005; Županić Benić, 2016). Utjecaj na akcijska istraživanja a/r/tografije ima i teorija složenosti učenja u kojoj se učenju pristupa kao društvenoj i sudjelujućoj paradigmi (Springgay i sur., 2005; Županić Benić, 2016).

Rolling (2013) istraživanja u umjetničkom području objašnjava kao primjenu kreativnih kognitivnih procesa i procesa umjetničkog stvaralaštva u svrhu razvoja novih teorija kroz umjetničku praksu. Istraživanja utemeljena na umjetničkom procesu u dokazivanju se služe već postojećim metodama društvenih i humanističkih znanosti, kao što su kvalitativna i kvantitativna istraživanja, te na taj način omekšavaju granice između umjetničkih i znanstvenih područja (Cahnmann-Taylor, 2008 citirano u Rolling, 2010). Ipak smatra velikim problemom što metode temeljene na umjetničkom procesu nemaju razvijenu vlastitu metodologiju jer učenje putem umjetnosti može biti jednako empirijsko, metodološki razrađeno i predstavljati ljudska iskustva kao i znanstvena praksa (Rolling, 2010). Smatra da je kritičko refleksivni pristup važan za postizanje obrazovne kulture jer se oslanja na političko funkcioniranje kulturnih identiteta te da je metoda otkrivanja ujedno i samo otkriće jer je bit dostići čin refleksije u kojem se događa transformacija društva i pojedinca (Rolling, 2010).

A/r/tografija je metodološki povezana s konceptom vizualne kulture jer se u tom konceptu potiče simbioza stvaralačkog rada i kritičkog razumijevanja kao način učenja (Freedman, 2003; Duncum, 2002). Društveno-sudjelujuća paradigma a/r/tografije pokazuje velike sličnosti s konstruktivističkom paradigmom učenja, posebno socijalnim rekonstruktivizmom, jer pojedinac stvara znanja u interakciji s okolinom i drugim osobama (Topolovčan, 2016). Topolovčan (2016) ističe nekoliko poveznica između konstruktivističkog učenja i učenja putem umjetničkog procesa. Kao veze ističe: introspekciju, stvaranje znanja na temelju vlastite spoznaje; sudjelujuću paradigmu u kojoj se svijet spoznaje kroz djelovanje, surađivanje i stvaranje; kritičku paradigmu kojom se teži promjeni prakse, novitetima i emancipaciji; akcijsko istraživanje i refleksivnu praksu (Topolovčan, 2016).

POSTMODERNA DEKONSTRUKCIJA MODERNISTIČKOG KURIKULUMA

Pedagoški poststrukturalistički pristup ističe potrebu za dekonstruiranjem modernističkog kurikuluma prema potrebama društva u kojem živimo (Gude, 2004). U umjetničkoj pedagogiji kritika modernističkog kurikuluma odrazila se prije svega na kritiku sustava utemeljenog na likovnom jeziku i estetskim načelima koji se postavljaju kao glavni kurikulni ciljevi i razlog postojanja umjetničkog djela. Gude (2004) smatra da se aktivnosti u nastavi umjetničkog obrazovanja ne bi trebale organizirati oko teorijskih principa nego da bi jasnije trebali odražavati kompleksnost sadašnje umjetnosti na način da usvoje postmodernističke principe stvaralaštva kao što su: aproprijacija, jukstapozicioniranje, rekontekstualizacija, slojevitost, interakcija teksta i slike, hibridnost i teorija pogleda. Aproprijacija je recikliranje već postojećih slika koja je današnjim generacijama uobičajena zato što žive u svijetu preplavljenom jeftinim i dostupnim slikama. Jukstapozicioniranje je suprotstavljanje raznorodnih materijala, a rekontekstualizacija je stvaranje novih značenja stavljanjem poznatih slika u novi kontekst i povezana je s dekonstrukcijom. Slojevitost postignuta prožimanjem slojeva poznata im je zbog digitalnih programa i filtera kojima se služe svakodnevno prilikom objave fotografija na društvenim mrežama. Interakcijom teksta i slike mogu istraživati međusobne semantičke odnose, hibridnošću različitih medija mogu uspostavljati intermedijalne odnose i stvarati novu estetiku dok isticanjem pogleda iz određenog konteksta osvještavaju razlike u društvu. Jedan od principa postmoderne umjetničke prakse je i introspekcija odnosno povezivanje umjetničkog izraza sa osobnom povijesti i kulturom.

A/r/tografska nastava je usmjerena više na proces stvaranja u kojem se potiče refleksivno izražavanje učenika što ju čini značajno drugačijom od modernističkog pristupa gdje je vrednovanje krajnjeg produkta bio osnovni cilj (MacKenzie, Wolf, 2012; Porter, 2004 citirano u Županić Benić, 2016). Umjetničko obrazovanje nije elitističko područje koje je namijenjeno uskoj skupini ljudi s razvijenim estetskim kriterijima zato ga treba reinterpretirati u kontekstu ljudskog napretka i istaknuti argumente za njegovo postojanje u obrazovnom sustavu (Rolling Jr, 2008). U današnje doba tehnološki posredovane kulture umjetnost više ne možemo tumačiti isključivo u kontekstu estetike kao sredstvo za poticanje doživljaja jer se modernističko shvaćanje umjetničkog djela kao remek djela i umjetnika kao kreativnog genija sukobi s idejom umjetničkog djela kao kulturalnog produkta (Adorno, 1991; Broudy, 1966). Alternativa je usmjeravanje konotativnoj interpretaciji umjetnosti u kontekstu semiologije (Rolling Jr, 2008).

Pearse (1992) ističe da u postmodernom stanju paralelno opstaju i ostale povijesne paradigme pa možemo reći da ima postparadigmatske karakteristike. Dekonstrukcija postojećeg umjetničkog obrazovanja može se postići ako se modernistička paradigma zamijeni sa semiotičkom u kojoj se već postojeći znakovi koriste za dobivanje novih znakova (Rolling Jr, 2008). Jagodzinski (1991) smatra da koncept možemo promijeniti jedino ako umjetnost počnemo gledati kao socijalnu praksu, kulturnu praksu koja počiva na znakovnim sustavima, jer u takvom sustavu umjetničko djelo umjesto estetskog objekta postaje reprezentacija, odnosno dolazi do politizacije čina gledanja (Rolling Jr, 2008). Zato umjetnički pedagozi u postmoderno doba trebaju imati razvijene vještine dekodiranja znakovnih sustava koje su osnova semiotičkog pristupa (Marshall, 2008; Pearse, 1992). Ne treba više pristupati umjetnosti kao dragocjenom predmetu i povijesnom artefaktu nego treba razvijati nove metodologije koje bi pomogle življenju u tehnoposredovanoj kulturi (Carpenter & Taylor, 2003; Rolling Jr, 2008).

Semiotike je važno hermeneutičko oruđe kojim bi se mogao osuvremeniti kurikul i približiti postmodernom shvaćanju svijeta. Objašnjena je kao teorija o znakovima kojom se teži razumijevanju razumijevanju procesa kojima umjetnik, promatrač i kultura stvaraju ta značenja. Pravi objekt proučavanja semiotike su dinamični procesi semioze koji se temelje na interpretiranju kodova i znakova, odnosno postupcima kodiranja i dekodiranja (Noth, 2004). Na ovu semiotičku teoriju se najviše oslanja relativistička struja percepcije u teoriji umjetnosti koja smatra da su značenja uvijek relativna i ovisna o individualnim konstrukcijama i okolini. Interpretiranje slike s aspekta semiotike značilo bi povezivanje njezine reprezentacije i izvedbe s relevantnim kulturološkim kodovima.

Za koncepte poučavanja vizualne kulture, koja se oslanja na semiotička čitanja, važno je kritičko mišljenje. Kritičko razmišljanje omogućuje učenicima da prijeđu povijesno i institucionalno određene disciplinarne i kulturne granice, sagledaju probleme iz različitih perspektiva i utječu na oblikovanje nastavnog procesa pa učionice postaju kritičke arene (Garoian, 1999; Rolling Jr, 2013). Osim političke svjesnosti ima i evolucijsko opravdanje jer predstavlja mehanizam za ljudski razvoj i održavanje ljudske vrste (Meadows, 2008). Društveno odgovorno umjetničko obrazovanje može služiti kao glavno sredstvo pomoću kojeg učenici postaju kritički mislioci i sudjeluju u društvu kao kritički građani (Garoian, 1999; Rolling Jr, 2013).

Metode

Akcijsko istraživanje oslanjalo se na tri teorijska koncepta koja su učenici istraživali preko umjetničkih djela. Jedan je interdisciplinarni odnos slike i teksta kojeg možemo vidjeti u stvaralačkom procesu Julija Knifera. Drugi problem je razumijevanja ideje ljepote kojem su pristupili istraživanjem konteksta i koncepta poznatih remek-djela iz različitih razdoblja. Treći je problem konzumerizma kojeg su istraživali kroz slike hrane u povijesti i suvremenoj umjetnosti. Na temelju sva tri istraživanja učenici su stvarali refleksivni rad korištenjem već gotovih slika i tekstova referirajući se na postmodernu umjetničku praksu aproprijacije i rekontekstualizacije.

Istraživanjem se pokušava interdisciplinarno povezati metodologija umjetničkog područja, konkretno a/r/tografije, s metodologijom društvenih i humanističkih znanosti. Koristi se metodologija umjetničkog stvaralačkog procesa u procesu učenja, a/r/tografija u povezivanju teorijskog fenomena i estetskog iskustva integriranjem učenja i stvaranja u jedinstven proces, učenje o povijesti umjetnosti uz pomoć tehnološki reproducirane slike i metodologija učenja vizualne kulture recikliranjem već postojećih slika.

Provedeno je kvalitativno akcijsko istraživanje nizom radionica na sljedeće teme: *Dekonstrukcija ideje ljepote, Motiv hrane u potrošačkom društvu, Rekonstrukcija stvaralačkog procesa Julija Knifera*.

U stvaralačkom radu tijekom radionica korištene su neke od metoda postmodernih stvaralačkih principa: aproprijacija, rekontekstualizacija, slojevitost, interakcija teksta i slike (Gude, 2004)

Opis radionica

Radionica *Dekonstrukcija ideje ljepote* provedena je 2018. godine u Muzeju likovnih umjetnosti u Osijeku sa učenicima Škole za primijenjenu umjetnost i dizajn. Koncept radionice uključuje istraživanje poznatih remek djela iz povijesti umjetnosti u kontekstu estetike koja se prenosi idejom ljepote određenog perioda te izražavanje kritičkog

mišljenja o ideji ljepote na stvaralački način korištenjem postmodernih umjetničkih principa. Istraživala su se poznata remek-djela (*Mona Lisa, Fontana, Splav Meduze, Djevojka s bisernom naušnicom*) koja pripadaju različitim povijesnim periodima, a svaka na svoj način prenosi ideju ljepote koja je određena svjetonazorom i mogućnostima povijesnog trenutka. Ta remek-djela su zbog svog utjecaja na daljnji razvoj povijesti umjetnosti bila često reinterpretirana u suvremenom kontekstu i korištena za stvaranje novih značenja koja im nisu izvorna. U stvaralačkom dijelu radionice učenici su trebali korištenjem crno-bijelih reprodukcija zadanih remek-djela napraviti novi rad u kojem će kombiniranjem djela dekonstruirati njihova izvorna značenja i stvoriti nova koja će odraziti njihov kritički stav o ideji ljepote u umjetnosti. Služili su se metodom fototransfera i prenosili dijelove ispisanih reprodukcija na papir uz pomoć nitro razrjeđivača. Kombiniranjem i preklapanjem dijelova reprodukcija postizali su slojevitost i interakciju slika te ih tako stavili u novi kontekst u kojem su stvorili nova značenja, odnosno potakli proces semioze.

Radionica *Motiv hrane u potrošačkom društvu* održala se 4 puta u 2022. godini. Dvije radionice održane su Muzeju likovnih umjetnosti u Osijeku, jedna za učenike Gimnazije Matije Antuna Reljkovića u Vinkovcima, a druga za učenike Gimnazije Beli Manastir u sklopu Erasmusova projekta *Art is Life; Life is Art* na kojem su sudjelovali učenici Turske, Italije, Latvije, Litve i Grčke. Dvije radionice održane su kao dio projekta Ruksak pun kulture pod nazivom *Što umjetnost hoće od nas* u Tehničkoj školi Ruđer Bošković u Vinkovcima i Ekonomskoj školi u Vukovaru. Učenici su istraživali način prikazivanja i iskazivanja značenja u baroknim mrtvim prirodama, utjecaj popularne kulture i konzumerizma na umjetnost šezdesetih godina i kritički odnos spram konzumerizma nakon osamdesetih godina 20. stoljeća. Upoznali su se s načinima kojima moderni i suvremeni umjetnici koriste motiv hrane da bi ukazali na neki od društvenih problema kao što su konzumerizam, zaštita životinja, prolaznost života ili promjena estetike. Zadatak je bio napraviti kolaž od već ponuđenih ispisanih slika brze hrane, trgovačkih brendova, lubanja i slično, kojima će iznijeti kritičko mišljenje na temu konzumerizma i njegovog utjecaja na suvremeno društvo. Kolaž su zatim prenosili tehnikom fototransfera na medijapan ploču i tako od gotovih slika napravili vlastito umjetničko djelo. Svrha radionice bila je upoznati učenike sa postupcima postmoderne i suvremene umjetničke prakse koja se često odmiče od likovno-estetskih ideala i referira se na umjetnička djela prošlosti koristeći već poznate slike u novom kontekstu. Cilj je potaknuti kritičko iznošenje mišljenja na stvaralački vizualni način stavljanjem učenika u ulogu umjetnika koji se poigrava značenjima umjetničkog djela te razvijati vizualnu metodologiju u pristupu analizi i recepciji umjetničkog djela mijenjanjem konteksta i istraživanjem slojevitosti značenja slike.

Radionica *Rekonstrukcija stvaralačkog procesa Julija Knifera* provedena je dva puta kao dio projekta Ruksak pun kulture pod nazivom *Igraj s Kniferom* u Srednjoj školi Valpovo i Gimnaziji Nova Gradiška. Učenici su se upoznali s radom Julija Knifera i postupkom protokolarne monotonije kojom su nastajali crteži te postupcima redukcije, ponavljanja i monotonije kojima su nastajale slike i prostorne intervencije s motivom meandra. Istražili su Kniferov razvoj od figuracije do apstrakcije analizom slika od ranog do kasnog razdoblja. Upoznali su se s Kniferovim dnevnicima i intermedijalnim odnosima između slike i teksta koje uspostavlja u svojim bilježnicama. Na temelju Kniferovih citata te postavljanja okomitih i vodoravnih ploha isprobali su varijacije komponiranja meandra u obliku kolaža kojeg su zatim tehnikom fototransfera prenijeli na medijapan ploču. U stvaranju svoje varijacije koristili su i protokolarnu monotoniju crtanja grafitom koju su integrirali u nastali

kolaž. Tako su stvorili intermedijalno djelo u kojem su se referirali na ključne odrednice Kniferovog rada: ponavljanje, ritam, kontrast i redukciju.

Na temelju teorijskih koncepata i opisanih radionica postavljena su sljedeća istraživačka pitanja:

1. Čini li a/r/tografija kao metoda temeljena na umjetničkom procesu učenje povijesti umjetnosti kritičnijim, kreativnijim i smislenijim?
2. Pomaže li kreativna upotreba tehnološki reproduciranih slika tijekom učenja povijesti umjetnosti razumijevanju umjetničkih koncepata?

REZULTATI

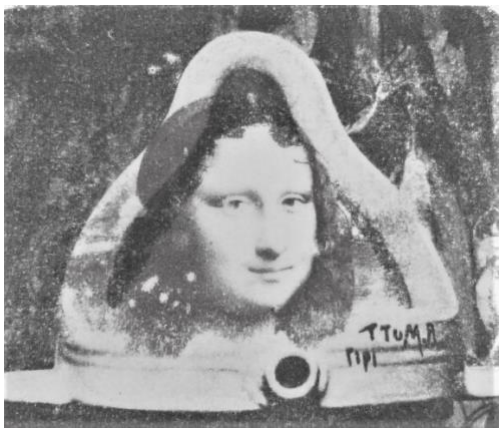
Na radionicama je sudjelovalo ukupno 107 učenika od kojih 10 na radionici *Dekonstrukcija ideje ljepote*, 56 na radionicama *Motiv hrane u potrošačkom društvu*, a 41 na radionicama *Rekonstrukcija stvaralačkog procesa Julija Knifera*. Učenici su na svim radionicama imali mogućnost odabrati hoće li raditi individualno, u paru ili u grupi pa broj radova nije istovjetan broju učenika. Radionica *Dekonstrukcija ideje ljepote* polučila je 10 radova jer su svi učenici radili individualno, radionica *Motiv hrane u potrošačkom društvu* 31 rad, a radionica *Rekonstrukcija stvaralačkog procesa Julija Knifera* 22 rada.

Radovi dobiveni nakon provedenog akcijskog istraživanja u izravnom radu s učenicima kvalitativno su analizirani na temelju primjene postmodernih principa stvaranja kao što su rekontekstualizacija, aproprijacija, slojevitost i interakcija slike i teksta.

Analizom radova utvrđeno je sljedeće. Aproprijaciju (korištenje već gotovih slika) i rekontekstualizaciju (stavljanje već gotovih slika u novi kontekst) koristili su svi učenici na svim radionicama jer je to bilo zadano samim zadatkom i izborom materijala i tehnika. Što se tiče slojevitosti i interakcije teksta i slike rezultati su nešto drugačiji. Od ukupno 63 rada u samo 17 je korištena slojevitost u komponiranju. Ako analiziramo podatke prema radionicama onda slojevitost nema niti jedan rad u radionici *Rekonstrukcija stvaralačkog procesa Julija Knifera*, pojavljuje se u 6 radova u radionici *Dekonstrukcija ideje ljepote* i u 11 radova u radionici *Motiv hrane u potrošačkom društvu*. Interakcija slike i teksta pronađena je u 38 radova od ukupno 63 i to u svim radovima na radionici *Rekonstrukcija stvaralačkog procesa Julija Knifera*, u 2 rada u radionici *Dekonstrukcija ideje ljepote* i u 14 radova u radionici *Motiv hrane u potrošačkom društvu*.

Kvalitativnom analizom radova utvrđeno je sljedeće. Učenici su razumjeli kako umjetnička djela određenog razdoblja prenose ideju ljepote te da je ona povijesno uvjetovana jer su uspješno ostvarili međusobno referiranje i interpikturalno povezivanje. Dosljedno su se koristili dadaističkim načelima aproprijacije i koristili su samo zadane reprodukcije bez svojih intervencija. Zadane slike su im bile dostatne da kažu ono što žele. Kombiniranjem dijelova zadanih slika uspješno su postigli promjenu značenja i stvorili novi kontekst, odnosno potaknuli proces semioze u kojem su odnosi između dvije nepovezane slike stvorili nova značenja koja nisu izvorno bila vezana za njih. Uspjeli su dekonstruirati ideju ljepote i izraziti kritičko mišljenje o tome na stvaralački način. Većina učenika je kombinirala *Fontanu* sa *Mona Lisom* jer su oba rada prepoznata i često dekonstruirana remek-djela koja na različit način prenose ideju ljepote. Najčešće su manipulirali s glavom *Mona Lise* aludirajući na ljepotu njenog smješka tako što su je smještali unutar *Fontane* čime su postigli antiumjetničku ideju koja je ujedno na granici humora (Slika 1). Samo u jednom radu je glava *Mona Lise* zamijenjena *Fontanom* na duhovit način čime je istaknuto

da se ideja ljepote prošlosti mora mijenjati s idejama suvremenog društva (Slika 4). Na tri rada uz *Fontanu* korištena je reprodukcije slike *Splav Meduze* na kojoj su vjerodostojno i dramatično prikazane hrpe mrtvih i umirućih tijela s agonijom živih koji vape za spasom. U jednom radu je taj moment iskorišten za prikazivanje vapaja za novom idejom ljepote koju predstavlja *ready made* (Slika 3). Slojevitost je u većini radova postignuta djelomično bez prožimanja slojeva, jedino u dva rada se slike *Fontane*, *Mona Lise* i *Splava Meduze* potpuno prožimaju i stvaraju konfuznu kompoziciju u kojoj se prevlasti slika bore za pažnju (Slika 2, Slika 5). Asociraju na povijesnu slojevitost i košmar pa ih možemo tumačiti i u kontekstu ljudskog stradanja jer je naglašen pogled *Mona Lise* na ljudsku patnju, ili se može tumačiti kao dramatična borba između povijesnih ljepota koja stvara neprepoznatljivu sliku. Interakcija slike i teksta pojavljuje se utoliko što na nekim radovima zadržavaju i ističu Duchampov potpis, inače se nisu služili tekstom.



Slika 1. Rad učenika iz Škole za primijenjenu umjetnost i dizajn u Osijeku s radionice *Dekonstrukcija ideje ljepote* održane u Muzeju likovnih umjetnosti u Osijeku 2018. godine

Slika 2. Rad učenika iz Škole za primijenjenu umjetnost i dizajn u Osijeku s radionice *Dekonstrukcija ideje ljepote* održane u Muzeju likovnih umjetnosti u Osijeku 2018. godine

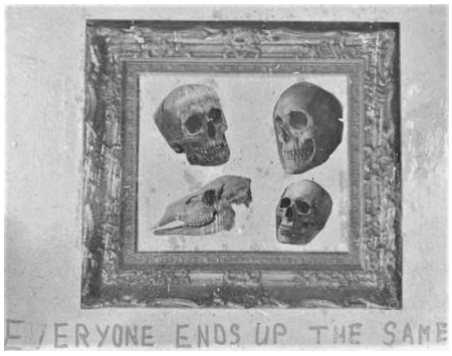
Slika 3. Rad učenika iz Škole za primijenjenu umjetnost i dizajn u Osijeku s radionice *Dekonstrukcija ideje ljepote* održane u Muzeju likovnih umjetnosti u Osijeku 2018. godine

Slika 4. Rad učenika iz Škole za primijenjenu umjetnost i dizajn u Osijeku s radionice *Dekonstrukcija ideje ljepote* održane u Muzeju likovnih umjetnosti u Osijeku 2018 godine

Slika 5. Rad učenika iz Škole za primijenjenu umjetnost i dizajn u Osijeku s radionice *Dekonstrukcija ideje ljepote* održane u Muzeju likovnih umjetnosti u Osijeku 2018. godine

Kvalitativna analiza radova nastalih tijekom radionice *Motiv hrane u potrošačkom društvu* pokazuje da su učenici većinom razumjeli ideju konzumerizma i uloge koju motiv hrane ima u toj temi. Uspješno su rekontekstualizirali elemente koje su prisvojili iz časopisa i reprodukcija te stvorili nova značenja i poruke. Često su se referirali na barokne mrtve prirode i ideju *vanitasa* koristeći zlatne barokne okvire i lubanje koje asociraju na prolaznost života (Slika 6, Slika 7, Slika 8). Stavljali su ih u kontekst nezdrave brze hrane ili genetski modificiranih proizvoda dotičući se problema zdravlja. Ponekad su se referirali i na zaštitu životinja, koje su također čest motiv u baroknim mrtvim prirodama, kombiniranjem iznutrica, lubanja i baroknih aranžmana. U nekim radovima koristili su pravila komponiranja pop arta popunjavajući kadar bez praznog prostora (Slika 6, Slika 8) dok su u nekim stvarali jasne kompozicije s odnosima između elemenata (Slika 10). Slojevitost je prisutna samo na nekim radovima jer ju je teško postići ovom tehnikom (Slika 8, Slika 9). U malom broju radova koristili su se jezičnim konstrukcijama da bi jasnije istaknuli ideju, dok je jedan rad napravljen kao rebus interakcijom između slovnih znakova i slika koje stvaraju zagonetku (Slika 7, Slika 10). Iz radova vidimo da je učenicima rekontekstualizacija slika poznata metoda u kojoj se dobro snalaze te da im je problem konzumerizma vrlo blizak njihovim svakodnevnim životnim iskustvima. Zato su uspjeli s lakoćom iskazati mišljenje o raznim varijacijama ove teme.

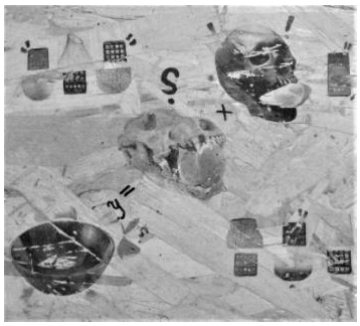
Slika 6. Rad učenika s radionice Motiv hrane u potrošačkom društvu održane kao dio programa Ruksak pun kulture u Tehničkoj školi Ruđer Bošković u Vinkovcima



Slika 7. Rad učenika s radionice Motiv hrane u potrošačkom društvu održane za učenike Gimnazije Beli Manastir u sklopu Erasmusova projekta *Art is Life; Life is Art* u Muzeju likovnih umjetnosti u Osijeku

Slika 8. Rad učenika s radionice Motiv hrane u potrošačkom društvu održane za učenike Gimnazije Beli Manastir u sklopu Erasmusova projekta *Art is Life; Life is Art* u Muzeju likovnih umjetnosti u Osijeku

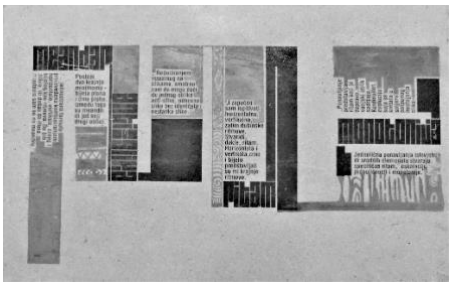
Slika 9. Rad učenika iz Gimnazije M. A. Reljkovića u Vinkovcima s radionice Motiv hrane u potrošačkom društvu održane u Muzeju likovne umjetnosti u Osijeku



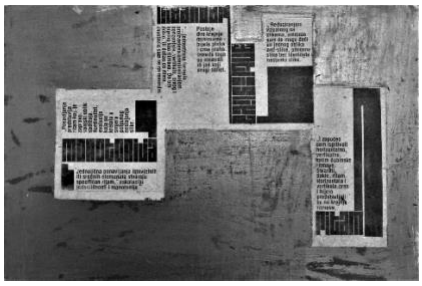
Slika 10. Rad učenika iz Gimnazije M. A. Reljkovića u Vinkovcima s radionice Motiv hrane u potrošačkom društvu održane u Muzeju likovne umjetnosti u Osijeku

Radovi nastali tijekom radionice *Rekonstrukcija stvaralačkog procesa Julija Knifera* pokazuju da tema koja je usko vezana uz umjetnost, umjetnika ili stvaralački proces, a nije izravno povezana s njihovim iskustvima ne polučuje izražavanje kritičkog mišljenja. U radovima učenici jesu pokazali razumijevanje odrednica umjetnikova procesa, postizali su meandrične forme kombinacijama Kniferovih tekstova i crtanjem protokolarnom monotonijom. Postigli su strukturalnu integraciju teksta i crteža u kojoj se forma meandra postiže tekstom. U nekim radovima crtež je bio samo element kojim se postiže pozadina ili kontrast između teksta i podloge (Slika 12) dok je u nekim on integralni dio meandra (Slika 11). Samo u jednom radu došlo je do individualne intervencije ornamentom u kompoziciju, koji nije dio Kniferove ideje ali je odraz individualne namjere i osobnosti (Slika 11). Negdje se vidi sklonost minimalizmu dok je negdje meandar stvoren

kompleksnim izmjenama smjerova crteža i teksta te potpuno ispunjava površinu. Ovdje kritičko mišljenje nije moguće iskazati prema životnim problemima, već se gleda samo odnos prema umjetnikovom procesu i kako su ga razumjeli tijekom prolaženja istog.



Slika 11. Rad učenika Gimnazije Nova Gradiška s radionice Rekonstrukcija procesa Julija Knifera održane kao dio programa Ruksak pun kulture 2022. godine



Slika 12. Rad učenika Gimnazije Nova Gradiška s radionice Rekonstrukcija procesa Julija Knifera održane kao dio programa Ruksak pun kulture 2022. godine

RASPRAVA I ZAKLJUČAK

Navedene radionice provedene s učenicima srednjih škola rezultat su namjere da se istraži mogućnost povezivanja teorijskog učenja i kreativnog rada metodom a/r/tografije na temelju različitih tema. A/r/tografija se istraživala i kao metoda kojom je moguće izraziti refleksivno mišljenje o određenim umjetničkim problemima te ih povezati sa stvarnim životnim iskustvima i društvenim paradigmama. Provodila se u kontekstu postmodernih umjetničkih principa (dekonstrukcija, rekontekstualizacija, aproprijacija, slojevitost, interakcija slike i teksta) s ciljem isprobavanja postupka postmoderne umjetničke prakse koja se služi već gotovim slikama u stvaranju novih značenja. Na taj način se propitao pojam umjetničkog stvaranja u doba tehnološki reproducirane slike i sposobnost učenika da dekonstruiraju i ponovo rekontekstualiziraju slike u novim kontekstima.

Rezultati su pokazali da a/r/tografija, kao jedna od metoda temeljenih na umjetničkom procesu, može učiniti učenje povijesti umjetnosti kritičnijim, kreativnijim i smislenijim jer se na taj način teorijsko učenje povezuje s osobnim iskustvom svijeta i stvaranja te omogućava da se spontano izrazi refleksivno mišljenje. Upotrebom reprodukcija remek-djela učenici su uspješno dekonstruirali ideju ljepote koja stoji iza oblikovanja istraživanih radova i metodom aproprijacije, korištenjem već gotovih slika i njihove rekontekstualizacije imali su priliku poigrati se sa značenjem slika te stvoriti nova značenja. Sličan proces su prošli tijekom radionice *Motiv hrane u potrošačkom društvu* samo kao polazište nisu koristili umjetnička djela nego slike prehrambenih proizvoda i predmeta koji se pojavljuju kao motivi u baroknim mrtvim prirodama i medijima. Nakon istraživanja forme i značenja *vanitasa* i simbolike prolaznosti života koja se krije iza određenih predmeta na većini radova je uspješno ostvareno referenciranje na barokne mrtve prirode. Kombiniranjem često konzumiranih i popularnih proizvoda koji su simbol brze i nezdrave prehrane te prekomjerne potrošnje na način da odražavaju pravila

komponiranja u umjetničkim djelima, većinom su uspjeli izraziti svoje kritičko mišljenje o konzumerizmu i njegovom utjecaju na današnje društvo.

Možemo zaključiti da istraživanje temeljeno na umjetničkom procesu pomaže uspostaviti kritički odnos prema određenim temama te da se može koristiti kao metoda koja učenje povijesti umjetnosti povezuje sa učeničkim svakodnevnim iskustvima i potrebama. Upoznavanje umjetničkih ideja i postupaka oblik omogućuje učenicima da kreativno izraze kritičke ideje i okušaju se izravnim iskustvom u umjetničkom radu. Teorijsko učenje se stavlja u osobni kontekst i postaje učinkovitije jer zahtijeva rješavanje problema izravnim iskustvom umjetničkog procesa.

Nakon iskustva provedenih radionica možemo tvrditi da kreativna upotreba tehnološki reproduciranih slika tijekom učenja povijesti umjetnosti pomaže u razumijevanju umjetničkih koncepata i procesa. Upoznavanjem principa postmoderne umjetničke prakse kao što su aproprijacija, slojevitost i interakcija teksta i slike te korištenje tehnika fototransfera, koje su po svojoj naravi depersonalizirajuće, učenik iskušava konceptualni umjetnički proces. Dekontekstualizacija i rekontekstualizacija već postojećih slika i tekstova sastavni su dio suvremene umjetničke prakse, a njihova uporaba u kreativnom komponiranju omogućuje studentima da isprobaju mehanizme kojima slike prenose značenje. Tako bolje upoznaju umjetničku ideju i intelektualne aspekte umjetničkog djela.

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Abstract

This paper explores the methodology based on the artistic process and a/r/thography as a practice of teaching and learning in the age of technologically reproduced images and in a digital environment in which works of art appear simultaneously with other non-artistic images. The purpose is to bridge the gap between the image and its meaning in a contemporary context that most often arises due to the inability to distinguish artistic from ordinary paintings. The aim is to encourage critical reflection in a creative visual way by placing students in the position of an artist who plays with the meanings of a technologically reproduced image. They use the methods of postmodern artistic practice (appropriation, recontextualization, layering, text-image interaction) starting from previously explored problems: the idea of beauty, consumerism and the creative process. They express critical thinking about researched problems by creating creative work from pre-existing images and texts using one of the methods of phototransfer. Based on a qualitative analysis of the works, it was concluded that a/r/tography makes learning art history more critical and meaningful and that the creative use of technologically reproduced images during learning helps to understand artistic concepts.

Keywords: appropriation, artistic process, phototransfer, postmodern methods, recontextualization

Izrada kopije ukrasnog okvira - korištenje 3D tehnologije u konzervatorsko- 50 restauratorskoj struci / Making a copy of a picture frame – the use of 3D technology in the conservation-restoration profession

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KRATKO PRIOPĆENJE/ SHORT NOTE

Abstract
This paper will show the process of choosing the right design and making a new decorative frame as part of the conservation-restoration work done on a painting called "Portrait of a Man" that, during the restoration process, was found to be missing one. Since the frame was missing, a new frame had to be made that exceeded the scope of the regular restoration work. After conducting art history research and researching the painting's characteristics, the frame's style was designed and adapted to the demands of the owner. The new frame combines traditional and contemporary materials and production methods that are used in frame making but also in the conservation-restoration field, with an emphasis on 3D technology, which is currently very popular in cultural heritage protection. The main construction support of the frame was done in wood, and the decorative elements were cast from plaster, and printed using a 3D printer. The frame was gilded using a combination of 23 carat golden leaves and metal leaves that imitate the golden ones. The result is a copied frame that combines traditional and contemporary materials with which it is possible to make an artistically and (art) historically adequate new frame, that, when framed, will bring artistic and aesthetic value to the painting.

Keywords: *copying; digital technology; gilding; the 19th century frames*

Introduction

When the frame that encloses the painting is damaged, it goes through the conservation-restoration process. Following the Venice Charter (ICOMOS, 1964) and the E.C.C.O. guidelines (E.C.C.O. Professional Guidelines, 2002), a conservator-restorer is a professional with the knowledge and skill to preserve artworks by carrying out treatments while respecting professional ethics that do not involve creating new artwork and representing the restorer's interventions while respecting the historical integrity, perception, and understanding of the original. But what when the painting frame is lost or does not exist? The possibilities exceed the scope of regular restoration work by making replicas and creating copies of frames that vary depending on the historical and artistic values of the painting, its location and setting, and the owner's wishes and sensibility towards art.

How to choose and make an appropriate design of a new frame or copy of the frame for the “Portrait of a Man” will be answered through the clues and steps found in the painting itself, in art history, during the conservation-restoration research, as well as in the process

of making the new copied frame using traditional, new, and contemporary materials. The presented method will not only produce the appropriate frame for the “Portrait of a Man”, but it will also provide useful steps for finding appropriate frames for paintings in general, and the provided links to web sites will serve as additional educational resources.

Clues and Steps for Choosing the Right Frame in General and for the Painting the “Portrait of a Man”

The Role of Painting in Choosing and Making a New Frame

In the past, the style of the new frame usually conformed to prevailing fashions in interior decoration as well as the painting's received significance. By bestowing order on the room in this way, the frame serves to subdue the painting (Alabone, 2007). When painters were finally given a much greater role in deciding with what kind of frame their paintings should be framed, the frame's sympathy for the interior design shifted to the paintings' depicted subject. The focus was no longer just and entirely on the interior design, but the frame's style, materials, and decorative elements started to serve the painting (Sučević Miklin, 2021).

Serving the painting just right in the form of decoration, we often do not ask any further what the other purposes of the frame are, like its protective function. The frame protects the corners and gives more stability to the stretcher, and the fact that the frame literally hangs on the wall so the painting can be displayed, makes the display much easier and safer for the painting.

Since it is known that the design of the frame is merely focused on the painting and that there has to be a unity between the painting and frame, the painting itself can reveal a lot of clues that can help the conservator-restorer choose or make the right design of the new frame.

Painting the “Portrait of a Man” by an unknown author is oil on canvas, 54 cm x 42 cm in size (Figure 1.). The painting is in a private collection and was bought in a damaged state without a frame. Since the painting will go through the conservation-restoration process, the question of the missing/lacking frame will eventually arise. So, the research for finding the right design of the new frame and finally making it will be of great importance so that the painting can be hung on the wall after restoration.

Figure 1. “Portrait of a Man”, unknown author, oil on canvas, 54 cm x 42 cm, the present state (Photographed by Maja Sučević Miklin)

When looking at the painting through restorers' and painters' eyes, the painting reveals different clues and information that will help in finding the right shape, style, and decorations of the frame.

For example, the painting can help the restorer see some characteristics of the previous (original) frame. Looking at the current state of the painting, the restorer can see what kind of damage and changes were caused by the frame itself. The current/present state of the painting is the state in which the painting is found, the state with all the damages and changes that have occurred in the technological layers of the painting.

When the “Portrait of a Man” had been analysed in the raking light, the oval-shaped damage, fine craquelures, and discoloured paint, were visible. These markings are a result of the pressure from the inner shape of the previous or original decorative frame placed on top of the painting's surface. This "useful" damage helps the restorer identify the shape of the previous/original frame and reduces the possibilities of different shapes. For example, the shape of the frame now cannot be simply rectangular because the oval damage suggests that the inner shape of the frame was made of an oval spandrel mount that enclosed the painting, creating an oval image of the portrait. A spandrel is a roughly triangular shaped structure added to a rectangular frame in order to accommodate an oval or circular painting, or a rectangular painting to create an oval or circular image. The spandrel can be plain or decorated.

From the painter's perspective, the subject and the style of the painting give a lot of information. The subject of the painting is a portrait of a young man in a semi-profile posture, dressed in a black suit with a white collar and surrounded by a simple background. The clothes resemble Victorian Catholic priest clothes around 1880, but more research will be done after the restoration of the painting. More examples of the priest clothes in the 19th century on: https://www.pinterest.com/pin/as-you-like-it-osf-2014--144044888056945926/, visited 16.11.2022.

The style of the painting, with its delicate brushstrokes, wet in wet painting, and modelling of the figure, is traditional and academic. This style and type of portrait painting are typical of the portrait painting genre, which was very popular in the nineteenth century. More on portrait painting available on: http://www.visual-arts-cork.com/genres/portrait-art.htm, https://fineart-restoration.co.uk/news/from-regency-to-victorian-19th-century-portrait-styles-restoration/, visited 16.11.2022.

A close examination and a small restoration probe that was made at the top corner of the painting revealed traditional technological layers: the painting stretcher (wood), canvas (characteristically thin and fine grains could suggest linen canvas), preparatory layer (white and smooth, probably chalk-oil ground), and paint (characteristically surface glow suggests that could be oil paint). The technical analysis examination of the painting that included ultraviolet light (UV) showed neither a signature nor a date. More on UV light on: https://fineartconservation.ie/ultraviolet-radiation-4-4-43.html, visited 16.11.2022. Other examinations, like chemical analyses of the binders and pigments, are currently not financially possible.

Never the less, the visual characteristics of the painting and all the given information can suggest that the painting has characteristics of the traditional academic portrait painting of the 19th century that is characterised by the influential art movement called Neoclassicism. So, if the painting style is characterised as neoclassical, the new frame should also be designed with the same characteristics of that art period.

At this stage, the choice of the neoclassical design has to be double checked so as not to make a stylistically inappropriate frame. Today, the paintings that are housed in the most unsuitable frames (the wrong art period style of the frame and painting), especially in galleries and museums (Gordon, Hermens, Lennard, 2014), are gradually being reframed in more historically and thus aesthetically appropriate frames. More on this topic on: https://theframeblog.com/tag/reframing/, visited 16.11.2022.

Steps for Choosing the Right Design of the Frame

As said, choosing the right frame lies, among other properties, in the painting itself – the previous art history and restoration research of the painting gave clues about the approximate frame design. To find the exact design, one must “divide” the new frame into three main parts: the first is the shape of the frame, the second is the style, and the third is the decoration.

First, the shape of the frame was revealed in restoration research, which concluded that the new frame has to have the oval sight, spandrel, and rectangular outer edge that follow the shape of the painting.
Second, since the style of the painting is often in accordance with the style of the frame, the early 19th century characteristics of the painting can be applied in designing the new frame. Neoclassical art styles such as Empire, Biedermeier, and Victorian style characterised the 19th century art, so the general idea of the art movements can be applied when deciding on the design of the new frame style. The Empire style, that was popular in France (1804-1815), was characterised by ornaments, patterns, and elements from the past, including geometric forms, straight lines, squares, and triangular sections. More available on: https://study.com/academy/lesson/empire-style-interior-design.html, https://theframeblog.com/tag/empire-frames/, visited 16.11.2022. The Bidermeier style in central Europe (1815-1848), mainly German speaking countries, was characterised by slightly curved lines, floral motifs, and simple geometric striped motifs. More available on: http://www.visual-arts-cork.com/history-of-art/biedermeier.htm, https://en.wikipedia.org/wiki/Biedermeier, visited 16.11.2022. Victorian style (1837–1901) that was popular in the United Kingdom was characterised by foliate ornaments, flowers, and architectural ornaments. More available on: https://nowframes.com/victorian-style-picture-frames/, https://theframeblog.com/2019/04/17/a-private-view-of-victorian-frames/, visited 16.11.2022.
The third characteristic of the new frame is the decoration. It is connected to the shape and style but also to the painting and, in some way, is affected by the owner, especially a private owner, who will influence the type and amount of decoration and, in the end, the materials from which the frame will be made.
What exactly does that mean? To make an appropriate new frame (or a replica or a copy), thorough research is needed. In decision-making and the actual process of making a new frame, restorers, conservators, curators, framers, art historians, owners, and clients are involved, some with more or less influence. So, the decision is accompanied by a professional opinion, which can be carried out easily when the painting is located in a gallery or museum (Hermens, Fiske, 2009), but if the painting that needs bespoken and adequate frame is in private ownership, it is sometimes not applicable. It means that the attitude towards choosing the new frame depends on the owner's connoisseurship of cultural values and sensibility, the owner's personal artistic taste (frame styles that are currently popular or frame styles that will correspond with the painting), and mainly the financial possibilities that affect the frame's design (the choice of materials and decoration). To simplify, the owner of the painting, especially the private owner, can influence and determine the course of making the new frame with his or her wishes, interior decoration, and, of course, the budget. Thus, in a private collection, the owner will somehow influence the making of the new frame, so the restorer will have to balance between the mentioned requirements, with the emphasis on what is the most adequate frame design for the painting (Sučević Miklin, 2021).

Choosing the Type of Decoration for the New Frame

The decorative side of the frame helps to enhance the experience of an artwork, allowing its beauty to be sacrificed in the service of the painting. Having that in mind, the decorations must be well placed and designed to make a harmonious combination that will not stand out from the whole piece. In addition, a well-placed decoration will complement the painting, and the form of the decoration can connect the painted subject with the frame. At this point, the owner's influence and preference can be in choosing the general theme of the decorations that corresponds with a certain art period (Day, 1998 and 1999).

So, the decorations on the new frame for the "Portrait of a Man" must be in the appearance of the neoclassical styles (Glower, 2006; Roberts, 2018), and the owner's choice can be emphasised on, for example, the floral motifs, but the choice of decoration's size and place in the frame must be arranged and designed by a restorer. In this case, all the collected clues and research resulted in finding a neoclassical frame (Figure 2.) that will serve as a model for making a new frame with similar flower mouldings that were collected from other 19thcentury frames.

Figure 2. The 19th century frame used as a model for the design of the new frame (Downloaded from: https://www.antiqueframing.com/product/late-19th-c-american-gold-leaf-cove-frame-with-spandrel-and-applied-ornament/, visited 16.11.2022.)

Choosing the Materials for Making a New Frame

The type of material will depend on the chosen decorations, and *vice versa*. In addition, the types of materials used could enhance the painted subject. For example, the gilded surface helps to illuminate the painting, and some neoclassical designs of decorations, like the convex shapes across the rail, point inward to the painting, helping to focus the spectator's eye on the subject (Roberts, 2016).

The materials from which the frame could be made can be traditional, new, or contemporary (Nicolaus, 1999; Stone, Rushfield, 2012). Traditional materials, mostly organic, are the ones that were used when the frame as we know it today began to take shape (around the 15th century, during the Renaissance period; more about the frame history available on: https://theframeblog.com/tag/history-of-frames/,https://smartart-conference.rs/wp-content/uploads/2022/10/SmartArt-2021-1-2.4.pdf, visited 16.11.2022.). For example, wood, a mixture of animal glue and chalk or plaster, golden leaves, metal leaves, shellac varnish, etc. The term "new materials" in this paper refers to acrylic-based colours and acrylic adhesives that have been in use since the 1960s and have been improved since then, while the "contemporary materials" are those that are currently very popular and in use in the protection of cultural heritage, such as digital technologies.

Also, the methods of producing the parts and decorations of the frame could be divided into traditional, new, and contemporary; the traditional method, such as sawing the wooden boards, the new method, such as making plaster mouldings from silicone moulds that were in the 19th century casted from wooden moulds, and, of course, the contemporary methodsof producing parts for the frame, such as 3D scanning and 3Dprinting.

The amount of decoration, as well as the materials and methods used to make the frame, will be defined by the owner, the painting, and the restorer.

Chosen materials and methods of making the new decorative frame for the painting "Portrait of a Man" is described in the process of making a copy of a frame.

Final Decision on the Design of the Frame for the Painting the "Portrait of a Man"

The new frame for the painting the "Portrait of a Man" will have the inner oval edge decorated with strips, a spandrel with decorated mouldings and applications, and a rectangular outer edge with moulded and plain strips. The decorations will have characteristics of both the Empire and Bidermeier styles, with the emphasis on the floral motifs according to the owner's wishes. The decorations will be compiled together with castings from the existing mouldings that were collected from other 19th century frames, three in total, making some sort of copied compilation. The materials and methods will be a combination of traditional, new, and contemporary – to have some contact points

with the traditional painting's layers, traditional materials and layers on the frame will also be used, and contemporary methods like 3D printing will be used within the budget assigned by the owner. The frame will be gilded with two types of gilding – the golden leaves and metal leaves that imitate gold – these variations were popular in the 19th century and create variations in shine and material effect (Tate, https://www.tate.org.uk/about-us/projects/replica-frame-henry-fuselis-percival-delivering-belisane-enchantment-urma). In that way, the created frame with the copied elements will create unity with the painting and the interior design of the room where the painting will be hanged (Universal antiquati moulding, http://universalarquati.com/blog/the-importance-picture-frames-interior-design-property).
The detailed representation of the frame's design will be shown through the making process, with additional explanation provided by the graphic figures.

The Process of Making a Copy of a Frame for the Painting the "Portrait of a Man"

So that the process of making the frame would be easier to handle, the frame was initially made from two parts (Figure 3.) that were attached together after gilding: the first part is the inner part of the frame, the spandrel with an oval sight, and the second one is the outer part, the quadratic shaped profile. Both parts of the frame will have the technical layers, such as the support, the ground, the paint layer, the bole, the gilding, and the varnish, made by combining traditional, new, and contemporary materials and methods (Vokić, 2013).

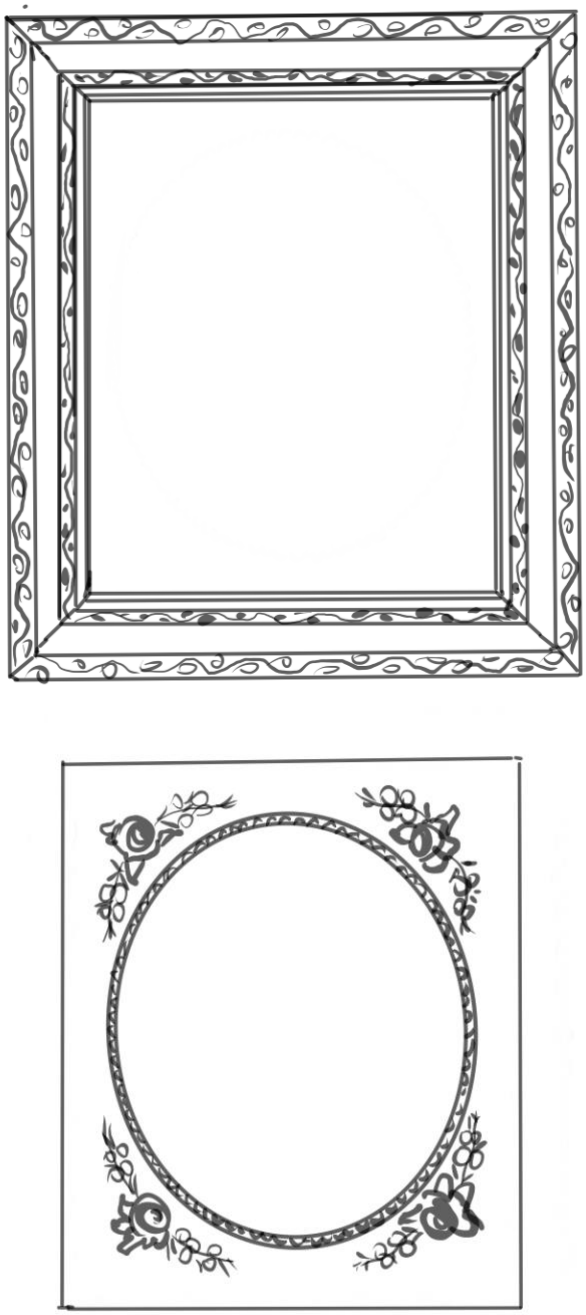

Figure 3.The outer part (left) and the inner part (right) of the frame (Maja Sučević Miklin)

The Support

The support was made by combining three types of materials – the traditional (wood and plaster), the new (acrylic and epoxy glues) and the contemporary (printed plastic) ones.

The outer part of the frame was made from four profiles that were first separately assembled and then attached together to form a quadratic shape (Figure 4.). For this,

different widths and types of wooden boards and strips were used and were glued using acrylic-based glue and epoxy resin. The assembled profile was secured with clamps until the glue had dried. Then, the ends of the profiles were cut at 45 degree angle to create the corners that were glued together and additionally fixed with metal staples (Figure 5.). Among other woods, balsa board was used not to create extra weight in the frame so that transport and hanging on the wall would be easier.

Figure 4. Assembling the wooden construction of the outer part of the frame; Figure 5. After gluing the sides (Photographed by Maja Sučević Miklin)

This part of the frame was designed to have the interchange of moulded decorations and plain strips. The moulded decorations were made from cast plaster (Figure 6., 7., 8.) using previously collected silicone moulds of the 19th century floral decorations from three different frames. In the 19th century, before silicone mouldings existed, wooden mouldings were used. With the onset of the Industrial Revolution, the majority of frames were mass-produced in factories (Mitchel, unknown year) and the frames were no longer just executed in the form of a unique sculptural labour-intensive artwork but were made using applied compo ornaments that were casted using wooden moulds. This mass-produced moulded ornament grew in popularity from the end of the 18th to the 19th century (Roberts, 2015).

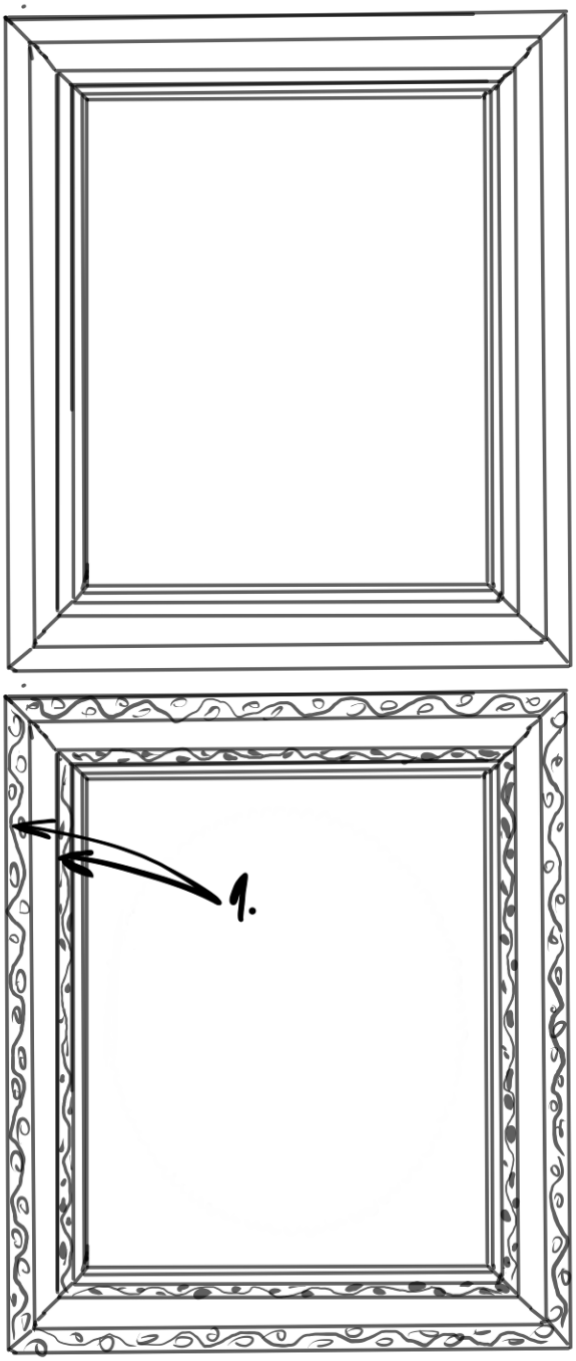

Figure 6. The wooden construction support (left); the plaster castings (right, number 1.) (Maja Sučević Miklin)

Figure 7. Scraping the excess from the plaster (left); Figure 8. The plaster castings (right, number 1.)
(Photographed by Maja Sučević Miklin)

The inner part of the frame is made from thin fir plywood on top of which the plaster castings and 3D prints (plastic applications) will be attached.
The plywood had to be cut in the centre to create the oval shape. To copy the exact shape the see-through foil was placed on the painting and the oval damage line was traced with a permanent marker. The foil was then placed on the plywood and the shape was transferred using a carbon paper. Once the oval shape was copied the oval board was cut off using a saw creating an oval hole.
The space in the corners of the plywood (the spandrel) will be decorated with big and small flowers with leaves (Figure 9.). The big flowers were made from plaster and casted using previously collected silicone moulds of the 19th century decorations. These flower castings were additionally cut with a scalpel to make differently shaped leaves around the flower so that every flower is a little bit different from the other.
For the small flowers with leaves there were no silicone mouldings so the idea was to design the applications using 3D technology (Figure 10.-12.). The 3D model was designed in Blender program and Prusa Slicer program and printed with Printer Prusa i3 Mk3s using plastic filament PLA that melts around 200 Celsius (the 3D model and print was done by a Blender generalist Karlo Papić, karlo.papić@gmail.com).
The benefits of making and using the printed version of floral application was the detailed execution of the created image, lighter weight, the timesaving in producing eight pieces (approximately two hours for one piece), and of course less work. The disadvantage in this

case was the uneven surface of the printed flowers, which had to be sanded by hand, and the plastic strings that had been created while printing were removed over an open flame.
All the mouldings and applications were added on the profile and plywood oval board of the frame after the ground layer had been applied on the wooden support constructions.

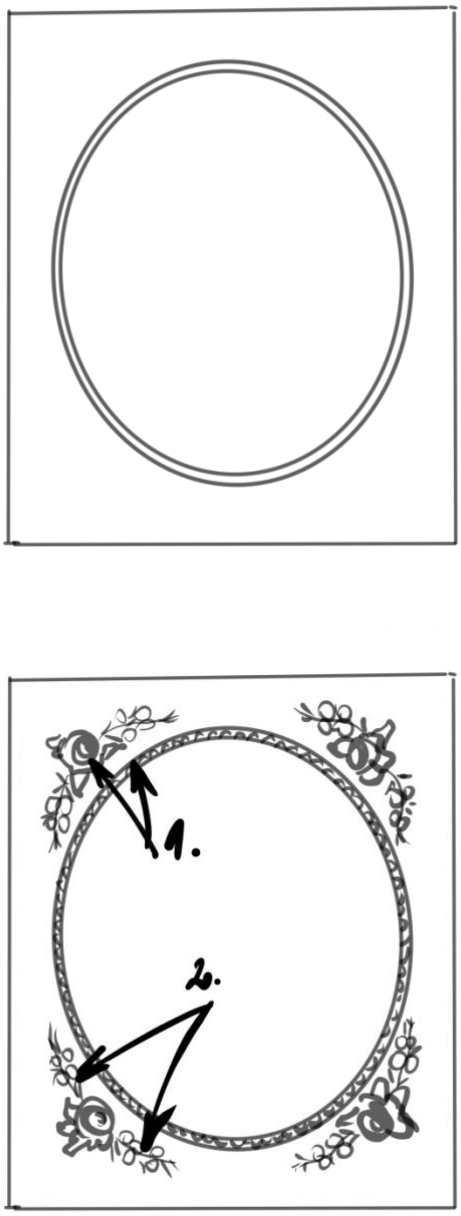

Figure 9. The wooden construction support (left); the plaster castings (right, number 1.) and 3D application (right, number 2.) (Maja Sučević Miklin)

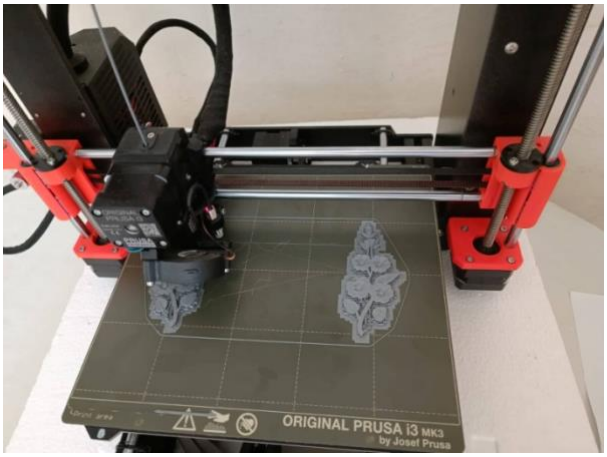

Figure 10. Making a 3D model using a sketch (Photographed by Karlo Papić); Figure 11. Printing a 3D print (Photographed by Karlo Papić)

Figure 12. 3D printed application from the front and the back, detail (Photographed by Maja Sučević Miklin)

The Use of 3D in the Conservation-Restoration Profession

Digital technology has shown great potential in the fields of conservation-restoration education, research, and work. 3D printing, in particular, can be used to reconstruct missing parts, replicate objects, and create new artwork. The 3D printer can create precise and complex shapes that would be difficult or impossible to create using other methods, such as complex wood carving techniques. 3D printing not only provides efficient solutions, but it can also be quicker thus saving time and, in some cases, resulting in cost savings because external services are not required. The printed parts can be non-invasive and reversible if applied and modified according to the conservation-restoration E.C.C.O. Professional Guidelines. As an excellent complement, 3D printing can also be combined with existing and traditional tools and methods. More examples on 3D printing available

on: https://www.openworldlearning.org/the-advantages-of-3d-printing-in-conservation/, https://formlabs.com/eu/blog/how-3d-printing-brings-antiquities-back-to-life/, visited 16.11.2022.

The Ground

The surface of the wooden support of both the inner and outer parts of the frame (the oval-cut plywood and the quadratic profile) was isolated with a traditional mixture of animal glue and water. Then, a ground layer – a traditional mixture of animal glue and chalk – was applied in at least three layers with a brush, slightly warm (Vokić, 2013). After the ground layer had dried, it was sanded to create a smooth surface. The surface of the ground was isolated with a mixture of shellac and ethanol.

On the surface of the ground, on the plain strips in the quadratic shape and the big flowers in the spandrel, after isolation, a traditional layer of red bole was applied. The (red) bole is soft, fine clay that is mixed with animal glue and on top of which the golden leaves are going to be applied (Figure 13., 14.).

The printed applications, after sanding, were coated with one layer of a mixture of animal glue and chalk to smooth the surface even further.

The plaster castings for the outer part of the frame, in some way, have the function of support, but since they are made from very absorbent plaster, they had to be isolated. This time, the isolation was done with dark brown acrylic paint, which also served as a toned ground layer for the metal leaf gilding (Figure 13., 14.).

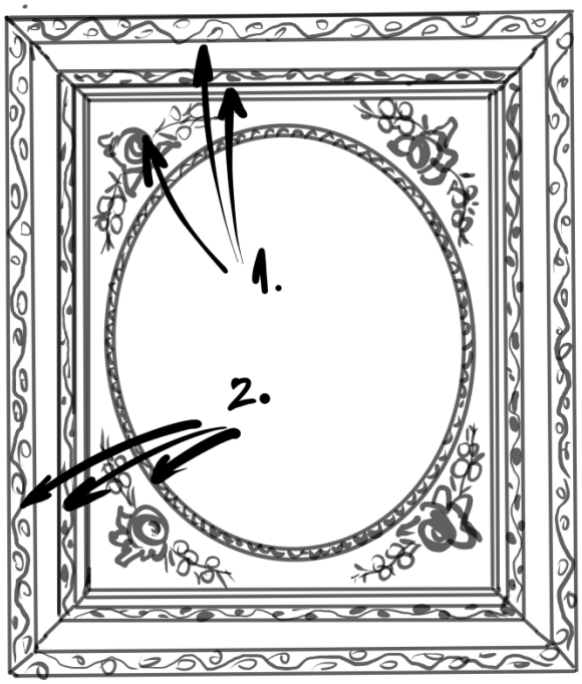

Figure 13. Applied bole (number 1.) and acrylic paint (number 2.)(Maja Sučević Miklin)

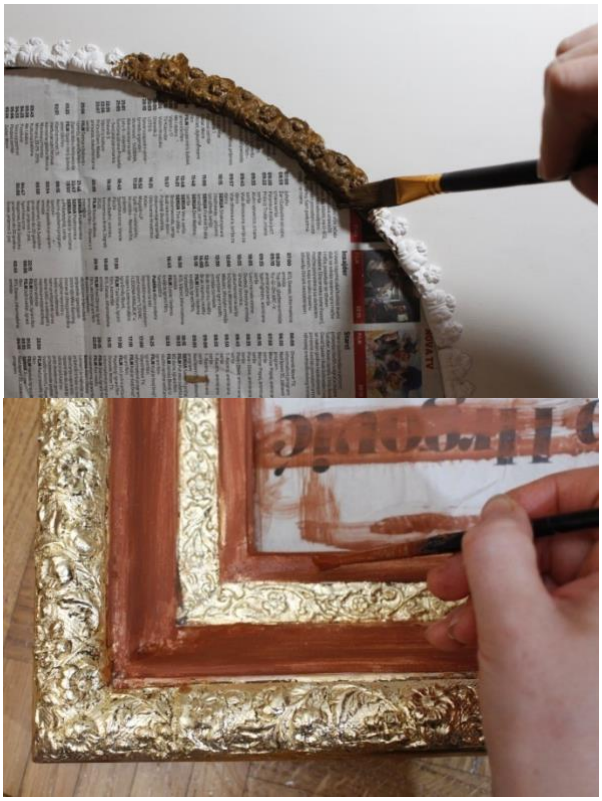

Figure 14. Applying the acrylic paint (left) and the red bole (right) (Photographed by Maja Sučević Miklin)

The Gilding

Two types of gilding were used – the shiny and matte gilding, which have a different preparation process (Figure 15.).

The shiny gilding, also called water gilding, uses real golden leaves that are placed on top of a bole layer (Vokić, 2013). The animal glue in the bole layer mixture is activated with ethanol and the golden leaf is fixed and after a while burnished with a semiprecious stone agate.

The plain strips in the quadratic shape and the big flowers in the spandrel, after they were covered with the bole layer and dried, the surface was polished with a cloth and fine sandpaper to get very smooth and shiny surface, so when the golden leaf is placed, it can reflect the light more intensely. The 23 carat golden leaves were applied and fixed on bole layer, and after the gilded surface had dried, it was burnished with a semiprecious stone called agate (Figure 17.).

The matte gilding uses acrylic-based glue that fixes the golden or metal leaves and does not allow burnishing to make the surface shinier. The metal leaves are actually made from brass alloy that imitates the golden ones.

On the plaster mouldings that were covered with acrylic paint in the quadratic shape of the frame, on the oval plywood and the printed flower with leaves applications a layer of acrylic glue for fixing leaves was applied. After 15 minutes, the surface was half dried and ready for applying the golden and metal leaves. The golden leaves were applied on the

printed applications and the metal leaves were pressed down with a soft brush on the plaster mouldings and the oval plywood (Figure 16., 17.).
When gilded, all the parts of the frame were fixed together. More on gilding available on: https://www.youtube.com/watch?v=w5ZxX_GjkxM, https://www.youtube.com/watch?v=7FC77i5r3-o, visited on 16.11.2022.

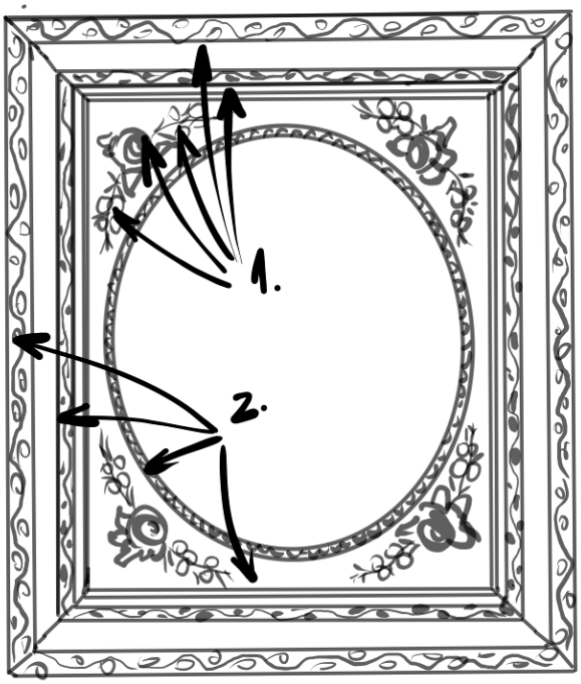

Figure 15. Applied golden leaves (number 1.) and metal leaves (number 2.) (Maja Sučević Miklin)

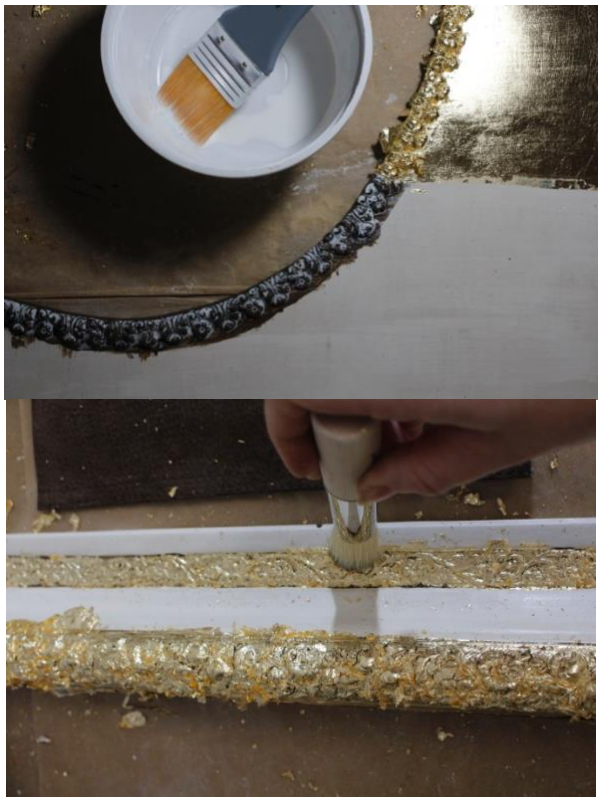

Figure 16. the process of applying the acrylic glue and metal leaves (Photographed by Maja Sučević Miklin)

Figure 17. Golden leaves applied with acrylic glue on the printed application and golden leaves on the big flowers burnished with agate (Photographed by Maja Sučević Miklin)

The Final Look?

The two parts of the frame were gilded and assembled (Figure 18.) but this was not the final look of the frame. The surface of the gilding, especially the new shine of the metal leaves, has to be toned down with a toned protective layer that will create a fake patina in the grooves of the castings that will intensify the dimensions and floral ornaments and, as such, connect better with the 19th century styled painting. But the degree of the toning, and thus the final look of the frame, will be decided after the conservation-restoration process of the paining.

Figure 18. The new frame after the assembly and with the painting “Portrait of a Man”
(Photographed by Maja Sučević Miklin)

Conclusion

Frames retain evidence of the circumstances in which they were first used for their paintings, just as the paintings reveal evidence of the previously used frames. When the frame is lost or does not exist, basic information about its style and decoration can be found in the painting itself, but the process of making the new one will be influenced by the owner and the professional maker, who will finally design and recreate it in the spirit of the professional guidelines, while using materials and methods that have been proven over centuries to be of high quality for use, as well as carefully incorporating contemporary materials and methods in the service of protecting the cultural heritage. This kind of approach was applied while making a copy of a frame for the painting "Portrait of a Man" and the final look of the frame will be presented after the restoration of the painting.

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