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Mladi in ustvarjalnost

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Uvodna beseda k drugi konferenci družboslovja, umetnosti in humanistike na Brdu 28. junija 2022

Po nekaj manj kot štirih letih od prve konference družboslovnih, umetnostnih in humanističnih predmetov septembra 2018 se bo v organizaciji Zavoda RS za šolstvo konec junija 2022 ponovno zgodil veliki dogodek, namenjen učiteljem in drugim strokovnjakom s področja družboslovnih, umetnostnih in humanističnih predmetov. Konferenco smo zaradi velike odmevnosti načrtovali že za jesen 2020, vendar je zaradi znanih razmer v povezavi s pandemijo covida-19 nismo mogli izvesti. Bile so sicer pobude, da bi jo izvedli na daljavo, a smo se svetovalci odločili, da počakamo toliko časa, da bodo razmere omogočale izvedbo v živo. In ta čas je po dveh letih nastopil in veseli nas, da se lahko z učitelji in drugimi strokovnimi sodelavci srečamo v Kongresnem centru Brdo.

Če smo na prvi konferenci z naslovom *Mladi in identiteta* vpogledali v identiteto mladih s humanističnega, umetnostnega in družboslovnega vidika, pa nas naslov druge konference, *Mladi in ustvarjalnost,* spodbuja k novim izzivom. Že na prvi konferenci smo prek pestre ponudbe predavanj in delavnic ponudili temeljito predstavitev različnih pristopov dela z mladimi, ki jih ponujajo naši predmeti v šolskem prostoru. Poudarek je bil tudi na milenijski generaciji in generaciji Z, na tokratni konferenci pa se jima bo pridružilo še premišljevanje o prihajajoči generaciji Alfa (rojeni po 2010).

V preteklih dveh letih so se zaradi pandemije razmere v izobraževanju temeljito spremenile. Kar je bilo pred marcem 2020 še bolj domena zagnanih učiteljev posameznikov, je v naslednjih dveh letih postala realnost. Izobraževanje na daljavo, pouk in številne aktivnosti v povezavi s sodobno tehnologijo so postali običajna stalnica našega življenja. Novi pristopi k delu učiteljev in spodbujanje ustvarjalnosti v novih razmerah so bili prav tako spodbuda pri oblikovanju osrednje teme naše druge konference. Veščine ustvarjalnosti in inovativnosti spadajo med najpomembnejše veščine vseživljenjskega učenja. Prav tako želimo na konferenci poudariti, kako je ustvarjalni in inovativni pouk povezan z ustvarjalnimi in inovativnimi učnimi okolji.

Tako kot na prvi konferenci smo tudi na drugi k sodelovanju povabili odlične in priznane plenarne predavatelje ter dali priložnost za predstavitve dobrih praks številnim učiteljem praktikom. Tema *Mladi in ustvarjalnost* je namreč v strokovni javnosti naletela na pozitiven odziv. Na konferenci bodo predstavljeni številni primeri dobrih praks iz VIZ kot tudi primeri dobrega sodelovanja na temo ustvarjalnosti mladih z zunanjimi institucijami.
Z drugo konferenco družboslovnih, umetnostnih in humanističnih predmetov se v danih razmerah ne bo mogoče izogniti številnim aktualnim dogodkom, ki pretresajo svet. A vendarle – naša osnovna želja je, da na številnih področjih opozorimo na velike potenciale mladih in na njihovo ustvarjalnost, ki jo vseskozi v veliki meri spodbujajo inovativni in ustvarjalni učitelji.

Vojko Kunaver, vodja področne skupine za družboslovje, umetnost in humanistiko

PLENARNI PREDAVANJI

INOVACIJE ZA ŠOLO PRIHODNOSTI PO MERI LJUDI/ INNOVATIONS FOR A SCHOOL OF THE FUTURE TAILORED TO PEOPLE

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Razširjeni povzetek

Uvod

Pomembna razvojna zagata, pa naj bo to v zasebnem ali javnem oziroma vladnem ali nevladnem sektorju, je sledenje ekspertnemu razvoju inovacij, pri katerem inovativne rešitve nastajajo v ekspertni skupini, ki pogosto spregleda dejanske želje in potrebe ljudi. Izkušnje iz raziskovalno-razvojnih projektov (glej npr. Tisov idr., 2017) in tudi iz mnogih mednarodnih podjetij, med katerimi so Xerox, kjer so razvoj po meri ljudi pionirsko uvedli (Suchman, 1987), in Microsoft, Intel, Volvo, Nissan ter številna druga, pa kažejo, da je nujna sprememba razvojne paradigme, ki se od uporabnikov, kupcev, strank in klientov usmeri k ljudem in jih vključi v razvojni proces. Ta nima le dveh snovalnih faz, namreč interpretacije in testiranja, temveč štiri, in sicer so to: identifikacija, analiza, interpretacija in testiranje (Podjed, 2019; prim. Hanington, 2010). Takšen pristop bi lahko pogosteje uporabili pri snovanju inovacij za šolo prihodnosti po meri ljudi.

Štiri razvojne faze

Prva faza razvoja po meri ljudi, ki kot vir inovativnosti poudari človeka, je identifikacija, v kateri raziskovalno-razvojna ekipa opredeli, kdo so posamezniki in družbene skupine, ki so v središču pozornosti pri razvoju novega izdelka, storitve ali rešitve. Pri izobraževalnih rešitvah lahko, denimo, identificirajo skupine deležnikov, od učencev in staršev do učiteljev in šolskega osebja, ter skušajo prepoznati in upoštevati njihovo raznolikost.

V drugi fazi izvedejo raziskave med ljudmi, ki so jih spoznali v prvem koraku, in analizirajo njihove potrebe, pri čemer uporabijo in združujejo različne družboslovne in humanistične metode, pristope in tehnike, od intervjujev, fokusnih skupin in opazovanja z udeležbo do eksperimentov. Tako se seznanijo s praksami, navadami in vedenjskimi vzorci ter ugotovijo, kaj ljudje potrebujejo in želijo. Pri razvoju izobraževalnih rešitev se lahko, recimo, odpravijo v domača okolja in skušajo ugotoviti, s kakšnimi vsebinskimi in tehničnimi problemi se srečujejo npr. med šolanjem na daljavo.

Tretji korak, ki ga je treba upoštevati, je interpretacija. Na podlagi analize pripravijo v raziskovalno-razvojni skupini priporočila za snovanje rešitev. Ključna zamisel razvoja po meri ljudi je, da so deležniki vključeni tudi v to razvojno fazo, s čimer se iz posrednikov informacij

prelevijo v partnerje in deležnike v inovativnem procesu. V tej fazi lahko, na primer, povabijo k snovanju učence, učitelje in starše, ki prispevajo k oblikovanju rešitve.

V četrti fazi, tj., med testiranjem, omogočijo preizkušanje in skušajo izboljšati uporabniško izkušnjo. V tej fazi, ko je lahko že na voljo prototip izdelka ali storitve, je osrednje vprašanje, zakaj, kako in če sploh so nove rešitve pomembne in smiselne. V fazi testiranja lahko uporabijo različne pristope, npr. scenarije in fokusne skupine, da ocenijo njihovo ustreznost in uporabnost ter na podlagi izsledkov pripravijo priporočila za izboljšave.

Razvoj po meri ljudi je iterativen proces, kar pomeni, da se razvijalci in raziskovalci vrnejo k uporabnikom izdelkov ali storitev, da bi spoznali, kako inovativne rešitve ustrezajo njihovim potrebam in željam. V procesu lahko izvedejo več ponovitev postopka, identificirajo nove potencialne uporabnike, spoznavajo njihove navade ter jih vključujejo v razvoj in testiranje (proces je podrobneje predstavljen v Podjed idr., 2019).

Sklep

Bistveno je, da z razvojem po meri ljudi raziskovalci in razvijalci vključijo deležnike v vse faze razvojnega postopka, s čimer jih iz pasivnih uporabnikov in odjemalcev spremenijo v dejavne soudeležence pri nastajanju storitev, izdelkov in rešitev. Tako angažirajo posameznike in skupnosti, da se počutijo soudeleženi pri nastajanju inovativnih rešitev, ki bodo sooblikovale njihovo prihodnost. Takšne rešitve so pogosteje bolje sprejete, saj se ljudje počutijo kot njihovi soavtorji, hkrati pa so bolj trajne in trajnostne.

Tovrsten način razvoja je lahko posebej pomemben pri razmisleku o tem, katere rešitve se bodo uveljavile v izobraževalnem okolju in ali bodo te analogne ali digitalne, npr. table, beležnice, zvezki, obveščevalni napisi, ključavnice itd. V obdobju t. i. digitalne preobrazbe je namreč pomembno vnaprej in temeljito razmisliti o tem, katera rešitev je najprimernejša za ljudi in katero bodo znali in želeli uporabljati.

Ključne besede: razvoj po meri ljudi, izobraževalne rešitve, trajnostne rešitve, sprememba razvojne paradigme, digitalna preobrazba

Extended Abstract

Introduction

A major development problem occurring in the private or public, i.e., governmental or non-governmental sector is keeping up with the expert development of innovations, where innovative solutions are being created within a group of experts who often ignore the people's actual desires and needs. Experience from research and development projects (see, e.g., Tisov et al., 2017) and from many international companies, including Xerox, which was a pioneer in introducing development tailored to the people (Suchman, 1987), and from Microsoft, Intel, Volvo, Nissan and many others show that the development paradigm must be shifted away from users, buyers, customers and clients towards the people, and that the latter must be involved in the development process. This process does not have only two design phases, i.e., interpretation and testing, but

four, namely identification, analysis, interpretation and testing (Podjed, 2019; cf. Hanington, 2010). Such an approach could be used more often in designing innovations for a school of the future tailored to people.

Four development phases

Phase 1 of development tailored to the people, which focuses on the person as the source of innovativeness, is identification; in this phase the research and development team defines the individuals and social groups that are in the centre of attention when developing a new product, service or solution. In the case of educational solutions they can, for instance, identify groups of stakeholders, ranging from students and parents to teachers and the school staff, and attempt to identify and take their diversity into account.

In phase 2 they conduct surveys among the people they met in phase 1 and analyse their needs by using and combining different methods, approaches and techniques from the social sciences and humanities, ranging from interviews, focus groups and participant observation to experiments. That way, they learn about practices, habits and behavioural patterns, and find out what people need and want. When developing educational solutions they can, for example, go to their home environments and try to determine which content-related and technical problems they are encountering there, e.g., during distance education.

The third step that must be performed is interpretation. Based on the analysis, the research and development group prepares recommendations for designing solutions. The key idea behind development tailored to the people is to involve stakeholders in this development phase, thus turning them from information providers into partners and stakeholders in the innovation process. In this phase they can, e.g., invite students, teachers and parents to join the design process and help to design a solution.

In phase 4, i.e., during testing, they let them test the solution and attempt to improve the user experience. In this phase, when a prototype of a product or service is sometimes already available, the main question is why, how and if at all the new solutions are important and sensible. In the testing phase they can use different approaches, e.g., scenarios and focus groups to assess their relevance and usability, and prepare recommendations for improvement based on the findings.

Development tailored to the people is an iterative process, which means that developers and researchers return to the users of products or services to learn how the innovative solutions suit their needs and desires. In the process they can repeat the procedure several times, identify new potential users, learn about their habits, and include them in the development and testing (this process is presented in greater detail in Podjed et al., 2019).

Conclusion

It is essential that through development tailored to the people the researchers and developers include the stakeholders in all the phases of the development process, thus turning them from passive users and clients into active participants in the creation of services, products and solutions. That way, they engage individuals and communities, making them feel involved in the creation of

innovative solutions that will co-shape their future. Such solutions are often better received because people feel that they have co-authored them; moreover, they are more permanent and sustainable.

This method of development can be especially important when thinking about which solutions to introduce into the educational environment and whether they should be analogue or digital, e.g., blackboards, notepads, notebooks, informative signs, locks, etc. In the age of the so-called digital transformation, we must think hard and in advance about which solution is the most suitable for the people and which one they will know how to and want to use.

Keywords: development tailored to people, educational solutions, sustainable solutions, change in development paradigm, digital transformation

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IZOBRAŽEVANJE ZA DRUŽBO 5.0/ EDUCATION FOR SOCIETY 5.0

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Razširjeni povzetek

Slovenijo so v vsega treh desetletjih zaznamovale štiri kritične razvojne prelomnice, in sicer prehod na nov družbenoekonomski sistem, pristop k EU, svetovna gospodarska kriza ter pandemija covida-19. Tudi sicer so za sodobne družbe značilne velike in pospešene spremembe, ki jih sooblikujejo globalizacija, tehnološki razvoj, omejenost virov, migracijski tokovi ter številne druge priložnosti in izzivi. Nedavne izredne razmere so izpostavile, da bo razvoj Slovenije bolj kot v preteklosti odvisen od sposobnosti agilnega odzivanja in prilagajanja na megatrende in izzive v globalnem okolju. Trenutna gospodarska gibanja, globalno tekmovanje za vire in obremenitve okolja ter poglabljajoča se vrzel med veščinami in tehnologijami namreč pospešujejo nujnost inovativnih pristopov za pospešitev okrevanja in trajnostnega in zelenega razvoja, če naj se Slovenija postavi ob bok najuspešnejšim in gospodarsko razvitim družbam. Vzporedno z omenjenimi megatrendi potekajo pomembne kulturne spremembe; mednje uvrščamo tudi pojav novih generacij, radikalno drugačnih od predhodnih, ter s tem povezano poglabljanje medgeneracijskih in novih družbeno pogojenih razrednih vrzeli. Če najmlajši generaciji, Z in Alfa, sicer odraščata v družbi vseprisotnosti tehnologij, to še ne pomeni, da so posameznice in posamezniki rojeni s spretnostmi, potrebnimi za njihovo učinkovito, odgovorno in etično rabo. Za izobraževalni sistem danes je zato ključno vprašanje, kako otrokom (in študentom) zagotoviti ustrezna znanja in kompetence za ustvarjalno in kritično vključevanje ter soustvarjanje družbe 5.0 ter četrte in pete industrijske revolucije. Sem spada tudi postpandemični trend hibridizacije delovnih (McKinsey, 2021) in izobraževalno-študijskih okolij ter z njim povezan razvoj pametnih učilnic in predavalnic po principu pametnih mest 2.0 (Nørgård in Hilli, 2022). Četrta industrijska revolucija namreč vzpostavlja nove modele poslovanja, dela in delovnih mest; upoštevajoč principe družbe 5.0 je zato nujna pospešitev razvoja novih znanj in veščin ter prilagoditev na številnih področjih gospodarskega, družbenega in okoljskega razvoja. V zgodovinopisju in v historični ter politični sociologiji je eno od osrednjih vprašanj dostopnost izobrazbe, komu je omogočen študij, kaj nekdo, ki doštudira, nato s svojo izobrazbo in izkušnjo počne in kaj to pomeni za gospodarski in družbeni napredek. Prav zato so najuspešnejše države že zdavnaj začele ta spoznanja umeščati v svoje razvojne načrte in (včasih imperialne) politike. V svetovnem merilu namreč postaja pomembnejše izobraževanje, ki z rešitvami na temelju novih informacijskih in komunikacijskih tehnologij povečuje dostopnost in fleksibilnost izobraževanja in ki hkrati omogoča racionalnejšo izrabo virov in ustreznejše upoštevanje raznolikosti, potreb ter načina učenja in delovanja novih generacij (García-Peñalvo, Fidalgo-Blanco in Sein-Echaluce, 2018). Proces prehoda v novo stabilnost za izobraževalni sistem predstavlja enkratno zgodovinsko priložnost: postpandemično okrevanje je namreč obdobje, ki ga bo zgodovina verjetno prepoznala kot strukturni dejavnik, ki je predrugačil način nacionalnega delovanja, organizacije dela in odzivanja. Za okrevanje in razvoj, ki upošteva načelo vključujočega, pravičnega, zelenega,

trajnostnega, čistega in etičnega, je zato ključna pametna družbena naložba v ljudi skozi celoten življenjski cikel (Heckman, 2006; Rea in Burton, 2021).

Ključne besede: družba 5.0, prihodnost izobraževanja, hibridizacija, vseživljenjsko učenje, neenakosti

Extended Abstract

After the collapse of state socialism in the 1990s, the winds of change had swept through the Slovene political and economic system, with the EU 2004 enlargement, the 2008 global financial crisis, and the COVID-19 pandemic representing critical stresses (junctures or signposts) in the country's recent history. By and large, Slovenia is at an inflection point, sharing numerous familiar (mega) trends with the rest of the world: the environmental stress and changing demography, accelerating technological change, the increasing importance of information. Less familiar is the unprecedented acceleration in the speed of change during and after the pandemic, driving ever complex interactions between these trends. The cumulative effect represents a challenge that requires a strategic (and visionary) societal response around transformative thinking and the role of education and training. New ways of thinking are needed to explore new and innovative ways of finding answers for the future and to be prepared to harness fleeting opportunities, to narrow the skill and generation gaps, to mitigate the climate crisis, and to accelerate post-pandemic recovery and sustainable development. Namely, a pre-pandemic trends-based approach gives too linear a view of the future assuming continuity rather than discontinuity (i.e., factors that change the trend path). Simultaneously, structural cultural changes are unfolding, including the emergence of centennials (i.e., new kids on the block), and the widening generational and class divisions. Whilst technology is ubiquitous in Society 5.0, with hybrid work- and future-proof smart, high-performance educational spaces becoming a new reality, competences and skills for responsible and ethical DataDigitalDesign in Smart Cities 2.0, however, need to be acquired. This gives the Heckman Curve (Heckman, 2006) a renewed meaning, whereby smart investing in accessible education and training throughout one's life becomes key to a sustainable, inclusive socio-economic development (Rea & Burton, 2021).

Keywords: Society 5.0, future of education, hybridisation, life-long learning, inequities

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DRUŽBOSLOVJE IN HUMANISTIKA

USTVARJALNO PRI RAZREDNEM POUKU
RAZREDNI POUK

USTVARJALNO REŠEVANJE PROBLEMOV Z METODO DESIGN THINKING/ CREATIVE PROBLEM SOLVING WITH THE DESIGN THINKING METHOD

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Razširjeni povzetek

Uvod

Probleme lahko rešujemo z različnimi pristopi. Z uporabo tehnik za ustvarjalno reševanje problemov razvijamo senzibilnost za odkrivanje priložnosti in strategije za uspešno reševanje izzivov v vsakdanjem življenju (Dolinar in Likar, 2021). Za reševanje kompleksnih problemov lahko uporabljamo zahtevnejše tehnike, kot so design thinking, sprint ali TRIZ (Keong idr., 2017, str. 249). V nadaljevanju bomo osvetlili prvo, kot pristop k sodelovalnemu učenju in ustvarjalnemu reševanju problemov, kjer uporabljamo interdisciplinarni timski pristop, kjer se s povezovanjem članov med skupnim raziskovanjem razvija sodelovalno učenje ter ustvarja domačnost, zaupanje in spoštovanje med člani tima z ustvarjalno delovno klimo (Kovačević, 2016).

Ustvarjalno reševanje problemov z metodo *design thinking*

Ustvarjalno reševanje problemov z metodo design thinking so razvili na Hasso Plattner Institute of Design na Univerzi Stanford v Kaliforniji in se kot učinkovita metoda za razvoj podjetnosti širi v šolah na vseh ravneh. Ineta (2014, str. 63–74) opredeli metodo s petimi fazami. Prva faza je empatija – zaznava problema, v kateri prepoznavamo izziv v vsakdanjem življenju in ga skušamo čim bolje opredeliti. Druga faza je opredelitev problema, kjer večperspektivno raziščemo problem in povezanost dejavnikov. V tretji fazi, ideaciji, kreiramo ideje z vrednotenjem s pomočjo tehnik ustvarjalnega mišljenja ter jih vrednotimo, npr. z DeBonovo (2012) PMI-tehniko. V četrti fazi sledi prototipiranje, v katerem poteka razvojnoraziskovalno delo z izdelavo modela rešitve. Sledi peta faza, v kateri se prototip rešitve predstavi z namenom pridobitve povratne informacije za

izboljšanje, ki ga s premislekom opravimo ter implementiramo izboljšano rešitev izziva zainteresirani javnosti.

V konkretnih primerih, ki bodo predstavljeni, smo z učitelji izpeljali dva pristopa po metodi design thinking za delo v praksi. V prvem pristopu smo ustvarili pedagoško učečo se skupnost, v kateri smo po korakih vodenja prehodili vse faze, delali individualno, v dvojicah, skupinah, pri razvijanju primerov vključevali strokovno prijateljevanje in izboljševanje učnega procesa z zaključno moderacijo primerov ter refleksijo dela. V prvi fazi je bila zaznava izziva, s katerim se bodo učitelji srečali v prihodnjem mesecu v učnem procesu z učenci. Nato so učitelji izbrali učni sklop, opredelili naslov, namen in vključili digitalno dejavnost za učence. Sledilo je delo v skupinah, v katerem so si učitelji predstavljali izzive med seboj po načelu beseda kroži in si medsebojno podajali povratno informacijo z idejami, vsak po tri ideje posameznemu učitelju. Na koncu so vsi učitelji premislili in ovrednotili prejete ideje in izrazili razmišljanje, kaj je vredno uporabiti pri svojem primeru. V nadaljevanju so učitelji v četrti fazi samostojno razvili svoj primer, ga preizkusili z učenci in se ponovno dobili v delovni skupini, na kateri so si v peti fazi izmenjali izkušnje, predstavili primere in podali drug drugemu povratno informacijo za izboljšavo. Po izboljšanju učnega primera v praksi je sledila implementacija s predstavitvijo in izmenjavo primerov dobre prakse. V drugem pristopu pa smo izpeljali postopek, kjer Dolinar (2021) poudari, da korake reševanja problema prepustimo učencem in izpeljemo kreativni proces od zaznavanja problema in opredelitve, kreiranja idej in vrednotenja, razvojnoraziskovalnega dela z izdelavo prototipa, predstavitve in izboljševanja do implementacije konkretne rešitve v praksi, ki so jo učenci izdelali po lastnih idejah.

Sklep

Metoda design thinking se je izkazala kot zelo uporabna za neposreden proces dela z učenci v razredu, kjer je kreativni proces potekal od zaznave problema do izdelane rešitve, ki so jo učenci izdelali z lastnimi idejami. Prav tako pa se je izkazal za zelo uspešno metodo formiranja učeče se skupnosti učiteljev pri pripravi razvojnega primera s formativnim pristopom in vključevanjem razvoja digitalnih kompetenc v načrtovanje učnega procesa z učenci v praksi.

Ključne besede: ustvarjalnost, inovativnost, ustvarjalno reševanje problemov, design thinking

Extended Abstract

Introduction

We can solve problems with different approaches. Using creative problem-solving techniques, we develop the sensibility to discover opportunities and strategies for successfully solving challenges in everyday life (Dolinar & Likar, 2021). More complex techniques such as design thinking, Sprint or TRIZ can be used to solve complex problems (Keong et al., 2017, p. 249). In the following, we will highlight the first technique as an approach to collaborative learning and creative problem solving, where we use an interdisciplinary team approach, in which connecting members develops

collaborative learning and creates homeliness, trust and respect among team members with a creative work climate (Kovačević, 2016).

Creative problem solving with the design thinking method

Creative problem solving with the design thinking method was developed at the Hasso Plattner Institute of Design at Stanford University in California and is spreading as an effective method for developing entrepreneurship in schools at all levels. Ineta (2014, pp. 63–74) defines a five-phase method. The first phase is empathy – the perception of a problem in which we recognize the challenge in everyday life and try to define it as best we can. The second phase is problem definition, where we explore the problem and the connection of factors in a multi-perspective way. In the third phase of ideation we create ideas through evaluation with the help of creative thinking techniques and evaluate them, e.g., with the DeBono (2012) PMI technique. The fourth phase is prototyping, in which research and development work is carried out by creating a solution model. This is followed by the fifth phase, in which the prototype of the solution is presented in order to obtain feedback for improvement, which we then consider and implement an improved solution to the challenge for the interested public.

In the concrete cases that will be presented, we carried out two approaches with teachers according to the design thinking method for work in practice. In the first approach, we created a pedagogical learning community in which we went through all the phases, working individually, in pairs or in groups, involving professional friendships and improving the learning process with a final moderation of cases and reflection on the work. The first phase was the perception of the challenge that teachers will face in the learning process with students. The teachers then selected the learning unit, defined the title and purpose, and included a digital activity for students. This was followed by work in groups, in which teachers presented challenges to each other based on the "word circulates" principle and gave each other feedback, each presenting three ideas to each teacher. In the end, all the teachers reconsidered and evaluated the ideas received and expressed their thoughts on what would be worth using in their case. Subsequently, in the fourth phase, the teachers developed their own case, tested it with the students and met again in a working group, where they exchanged experiences, presented examples, and gave each other feedback for improvement in the fifth phase. The improvement of the case study in practice was followed by the implementation with a presentation and exchange of examples of good practice. In the second approach, we carried out a procedure for which Dolinar (2021) emphasizes that we leave the steps of problem solving to the students and carry out a creative process from problem perception and definition, creation of ideas and evaluation, research and development work with prototyping, presentation and improvement to the implementation of solutions in practice, which the students performed according to their own ideas.

Conclusion

The design thinking method proved to be very useful for the direct process of working with students in the classroom, where the creative process took place from the perception of the problem to the solution created by the students with their own ideas. It has also proved to be a very

successful method of forming a learning community of teachers in preparing a development case with a formative approach and integrating the development of digital competencies into planning the learning process with students in practice.

Keywords: creativity, innovation, creative problem solving, design thinking

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PRIPRAVA UČNE ENOTE V UČEČI SE SKUPNOSTI Z METODO *DESIGN THINKING*/PREPARING A LEARNING UNIT IN A LEARNING COMMUNITY USING THE DESIGN THINKING METHOD

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Razširjeni povzetek

Uvod

Učitelj se pri svojem delu sreča z najrazličnejšimi izzivi, med drugim tudi z načrtovanjem pouka. To je eden od temeljnih in hkrati najzahtevnejši del učiteljeve priprave na pouk, saj učitelj kreira učni proces, da učenci čim laže in čim hitreje usvajajo učno snov. Z metodo design thinking učitelj v aktivu s sodelavci, v učiteljski učeči se skupnosti, razmišlja o svojem poučevanju in reševanju problemov in niza uporabne in kreativne ideje, ki jih uporabi pri učencih v razredu (Drozg Onič, 2018). Tako se spodbuja učiteljevo domišljijo, zanimanje in kreativnost, empatijo ter racionalnost, ko se pri načrtovanju obravnave učne enote učitelj skuša čim bolj vživeti v učence, njihove potrebe in težave ter poskuša najti način, kako bi učno snov učencem najbolj približal.

Načrtovanje učne enote z metodo *design thinking*

Učitelji s svojo zakladnico idej lahko drug drugemu pomagajo in tako tvorijo učečo se skupnost. Le-ti so močno povezani s skupnimi interesi, idejami in vrednotami, saj si med seboj izmenjujejo izkušnje, reflektirajo in kritično prijateljujejo ter se skupaj učijo (Rutar Ilc, Založnik, 2017). Ena izmed metod, ki lahko ustvarja učečo se skupnost, je metoda design thinking. Učitelj pri načrtovanju učne enote uporabi pet korakov (Design Thinking for Schools, b. d.), pri katerih se v prvi fazi (zaznava problema) vživi v učenca in se s preostalimi učitelji pogovori o vsebini obravnavane učne snovi. V drugi fazi (opredelitev problema) se pogovori o težavah, ki jih je imel v preteklosti pri obravnavi snovi, ter o načinu predstavitve učne snovi v razredu. V tem delu učitelj konkretizira problem oz. išče načine, kako bi dosegel učne cilje na učencem najbolj razumljiv način. Na tem mestu učitelj tudi razmišlja, kako bi učencem približal digitalno tehnologijo, in razmisli o vpeljavi le-te v učni proces. V tretji fazi (kreiranje idej, vrednotenje) učitelj razmišlja o pridobivanju raznolikih dokazov učenčevega znanja in razmišlja o vrednotenju dokazov. Tako učitelji v aktivu nanizajo ideje, kako bi učenci lahko na različne načine dokazali svoje znanje. Neštete ideje nato vrednotijo in izberejo najprimernejšo. Tu lahko v samo načrtovanje učitelj vključi tudi učence, ki s svojimi idejami o učnem procesu pokažejo svojo kreativnost. Pri tem nastane zapis oz. učna priprava, ki je v pomoč učitelju pri naslednjem koraku. V četrti (prototipiranje) in zadnji, peti fazi (predstavitev) učitelj svoje ideje, načrtano pot učenja, predstavi in preizkusi v razredu ter izvedbo reflektira. Tako si pridobiva bogate izkušnje, saj preizkuša različne poti, ideje in pouk popestri z raznolikimi dejavnostmi. Tako učenje je za učence vedno zanimivo in spodbuja učiteljevo in učenčevo kreativnost, saj da možnost tudi učencem, da soustvarjajo učni proces (Halilović in Likar, 2013).

Sklep

Metoda design thinking povezuje učitelje v sodelujočo in hkrati v učečo se skupnost učiteljev, ki razvijajo različne veščine in razmišljajo ter se vživljajo v učence ter tako kreirajo zanimiv učni proces. Ob tem se spodbuja in krepi sodelovanje, raziskovanje in ustvarjalnost tako učiteljev kot tudi učencev, sam proces učenja pa postaja inovativen, raznolik in usmerjen v 21. stoletje.

Ključne besede: učeča se skupnost, metoda *design thinking*, reševanje problemov, digitalna tehnologija, ustvarjalnost

Extended Abstract

Introduction

A teacher encounters a variety of challenges in his/her work, including lesson planning. This is one of the fundamental and at the same time the most demanding part of the teacher's preparation for the lesson, as the teacher creates the learning process in a way that students can learn the material as easily and as quickly as possible. With the design thinking method, the teacher is active with colleagues in the teacher learning community, thinking about his/her teaching and problem solving and listing useful and creative ideas, which he/she uses with students in the classroom (Drozg Onič, 2018). In this way, the teacher's imagination, interest, creativity, empathy and rationality are encouraged.

Lesson planning with the design thinking method

Teachers with their treasure troves of ideas can help each other and thus form a learning community. They are strongly connected by their common interests, ideas and values, as they exchange experiences, reflect, make friends critically, and learn together (Rutar Ilc & Založnik, 2017). One of the methods that can create a learning community is the design thinking method. When planning a learning unit, the teacher uses five steps (Design Thinking for Schools, n.d.), where in phase 1 (problem perception) he/she identifies with the student and the content of the subject is discussed with other teachers. In phase 2 (problem definition) he/she discusses the difficulties he/she has had in the past in dealing with the subject and how to present it in class. In this part, the teacher concretizes the problem or seeks ways to achieve learning goals in a way that would be most understandable to students. At this point, the teacher also thinks about how to bring digital technology closer to students and considers introducing it into the learning process. In the 3rd phase (creation of ideas, evaluation) the teacher thinks about obtaining diverse evidence of the student's knowledge and thinks about the evaluation of evidence. In this way, teachers string together ideas on how students could prove their knowledge in different ways. Countless ideas are then evaluated and the most appropriate one is chosen. Here, the teacher can also include students in the planning process, who show creativity through their ideas about the learning process. This creates a record or lesson plan to help the teacher in the next step. In the 4th (prototyping) and last, 5th phase (presentation) the teacher presents and tests the planned learning path in the classroom and reflects on the implementation. In this way, he/she gains rich experience by testing different paths and ideas, and enriches lessons with a variety of activities. Such learning is always interesting

for students and encourages teacher and student creativity, as well as gives students the opportunity to co-create the learning process (Halilović & Likar, 2013).

Conclusion

The design thinking method connects teachers into a participating and at the same time learning community of teachers who develop different skills, and think and empathize with students, thus creating an interesting learning process. At the same time, the cooperation, research and creativity of both teachers and students are encouraged and strengthened, and the learning process itself is becoming innovative, diverse, and focused on the 21st century.

Keywords: learning community, design thinking method, problem solving, digital technology, creativity

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USTVARJALNOST UČENCEV Z METODO DT/STUDENTS' CREATIVITY WITH THE DT METHOD

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Razširjeni povzetek

Uvod

Šola ima veliko vlogo pri oblikovanju posameznikovega ustvarjalnega potenciala, ki naj ne bi temeljila le na prenosu podatkov iz knjig, temveč naj bi dajala poudarek tudi na vzpostavljanju ustvarjalnosti, vztrajnosti, kritični presoji in sprejemanju odgovornosti (Dolinar, 2020). Učiteljeva vloga pri tem je zelo pomembna: čim bolj ustvarjalen je učitelj, tem bolj ustvarjalen je učenec (Mrgole, 2012). Primer ustvarjalnega reševanja problema po metodi DT (design thinking oz. ustvarjalno reševanje problemov) so prikazali učenci 1. razreda pri spoznavanju okolja, ko so premišljevali o tem, kako lahko varujejo okolje in kaj bi lahko na šoli izboljšali glede tega.

Ustvarjalno reševanje problema

Metoda DT predstavlja reševanje problemov, ki poteka skozi več faz. Najprej se zazna in opredeli problem, nato sledijo predstavitve idej za rešitev problema in vrednotenje le-teh. Osrednjo fazo predstavlja razvojnoraziskovalno delo, ki vključuje izdelavo modela oz. prototipa. Po predstavitvi izdelka se, glede na povratne informacije sodelujočih, pripravi izboljšava modela in nato predstavitev končnega izdelka.

Učenci 1. razreda so premišljevali o varovanju okolja v okolici šole (Program osnovna šola spoznavanje okolja, 2011). Zaznali in opredelili so več problemov ter kritičnih točk, ki bi jih lahko izboljšali. Medsebojno so se dogovorili, kateremu problemu se bodo posvetili. Najprej so našteli kriterije uspešnosti oz. povedali, kako bodo na koncu vedeli, da so uspešno rešili problem. Nato so začeli naštevati ideje ter kaj lahko sami naredijo, da problema ne bo več oz. da se bo stanje izboljšalo. Po nekaj dneh premišljevanja in pogovorov so se odločili, da bodo problem odpadkov na zelenici v okolici šole rešili tako, da bodo izdelali piktograme in jih pritrdili na ograjo igrišča in okolico šole. Najprej so počistili zelenico, nato pa so izdelali piktograme. Po izdelavi je sledilo vrednotenje sošolcev (kaj je pri piktogramu dobro, kaj lahko izboljšajo …), nato se je vsak lotil izboljšave lastnega izdelka. Izdelane znake so pritrdili na vidna mesta v okolici šole. Po pregledu kriterijev uspešnosti so ugotovili, da so problem uspešno rešili.

Sklep

Metoda DT se je izkazala kot primeren način reševanja problemov pri najmlajših učencih. Učenci so bili pri reševanju problema iz njihovega okolja ustvarjalni, veliko so premišljevali, učili so se sodelovanja, strpnosti, vztrajnosti ter sprejemanja kritike sošolcev. Končna rezultata sta bila spoznanje, da so problem uspešno rešili, ter pridobitev občutka, da zmorejo sami samostojno reševati nekatere probleme.

Ključne besede: ustvarjalno reševanje problemov, varovanje okolja, raziskovalno delo, osnovna šola, 1. razred

Extended Abstract

Introduction

The school has a great role in shaping an individual's creative potential, which should not only be based on the transfer of data from the book, but should also emphasize the establishment of creativity, perseverance, critical judgment and acceptance of responsibility (Dolinar, 2020). The role of the teacher in this is very important: the more creative the teacher, the more creative the student (Mrgole, 2012). An example of creative problem solving according to the DT method (Design Thinking) was presented by 1st grade students in learning about the environment, when they thought about how they can protect the environment and what could be improved at school.

Creative problem solving

The DT method is a multi-stage problem-solving method. First, the problem is detected and defined, followed by presentations of ideas for solving the problem and their evaluation. The central phase is research and development work, which includes the production of a model or prototype. After the presentation of the prototype, based on the feedback of the participants, we prepare an improvement of the model and then the presentation of the final product.

1st graders thought about protecting the environment around the school (Program osnovna šola spoznavanje okolja, 2011). They identified and defined several problems and critical points that could be improved. They mutually agreed on what problem they would address. First, they set and established criteria so that they would know whether the problem was eventually solved successfully. Then they began to list the ideas and think about what they could do themselves to solve the problem or improve the situation. After a few days of reflection and discussion, they decided to solve the problems with waste on the lawn around the school by making pictograms and putting them up in the playground around the school. First, they cleaned the lawn and then they made pictograms. This was followed by an evaluation of classmates (what is good about the pictogram, what could be improved…), and then everyone started upgrading their own product. The signs were later put up in visible places around the school. After reviewing the performance criteria, they found that they had successfully solved the problem.

Conclusion

The DT method has proved to be an appropriate way to solve problems with the youngest students. Throughout solving the problem from their own environment, the students were creative; they thought a lot; they learnt cooperation, tolerance, perseverance and acceptance of criticism from classmates. The final results were the realization that the students had successfully solved the problem by themselves and getting the feeling of being able to solve some problems on their own.

Keywords: creative problem solving, environmental protection, research work, primary school, 1st grade

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UČENJE Z RAZISKOVANJEM V PRVEM VZGOJNO IZOBRAŽEVALNEM OBDOBJU/INQUIRY-BASED LEARNING IN THE FIRST EDUCATIONAL CYCLE

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Razširjeni povzetek

Uvod

Raziskovanje je neposredno povezano z radovednostjo ter ustvarjalnostjo in ti dve lastnosti sta gonilo napredka družbe in človeka kot posameznika. Ustvarjalnost v šoli lahko spodbujamo z različnimi učnimi metodami.

Ob ustrezni fleksibilnosti učitelja, ki spodbuja radovednost, domišljijo in upošteva ideje otrok, skoraj vsaka učna metoda razvija tudi ustvarjalnost (Cencič, 2014). Med take metode dela zagotovo spada tudi učenje z raziskovanjem.

Učenje z raziskovanjem je vsestranski pristop, pri katerem učenci gradijo svoje znanje, pridobivajo spretnosti opazovanja, načrtovanja, eksperimentiranja, komuniciranja, sodelovanja itd. Učenje z raziskovanjem zlahka povežemo z elementi formativnega spremljanja (Skvarč, Bačnik, Slavič Kumer, Kregar, Žorž in Kušar, 2018).

Načrtovanje in izvedba učenja z raziskovanjem v prvem razredu

»Učenje z raziskovanjem je odlično sredstvo za pospeševanje miselnih navad.« (Krnel, 2007, *str. 9).*

Spodbujanje razvoja veščin raziskovanja je zelo pomembno v prvem vzgojno-izobraževalnem obdobju v osnovni šoli. Velik poudarek je na pridobivanju izkušenj, razvijanju veščin in gradnji znanja (Gostinčar Blagotinšek, 2013), dodatna vrednost takega dela z mlajšimi otroki pa je zagotovo v njihovi radovednosti in navdušenju.

Tak način dela zahteva drugačno, bolj poglobljeno načrtovanje dela, ki sledi načelom formativnega spremljanja. V okviru razvojne naloge *Ustvarjanje učnih okolij za 21. stoletje* smo delo pod vodstvom svetovalk Zavoda RS za šolstvo načrtovali po metodi dizajnerskega razmišljanja, ki je bolj znano po angleškem poimenovanju design thinking. Metoda je namenjena reševanju kompleksnejših problemov in je sestavljena iz več stopenj. Pri takem načinu načrtovanja gre za usmerjen proces razmišljanja, ki združuje ustvarjalnost, usmerjenost k rešitvam in timsko delo (Ineta, 2014).

Prva stopnja načrtovanja je bila zaznavanje problema, kjer je vsak posameznik razmišljal o konkretnih učnih izzivih, ki jih bo reševal pri pouku, nato pa si je izbral enega in izziv delil s skupino. Drugi korak te metode je opredelitev izziva, kjer je vsak posameznik zapisal naziv in namen učnega sklopa ter razmislil, katero digitalno dejavnost bi lahko vključil vanj. Tretja stopnja

je bila namenjena izmenjavi idej in vrednotenju, poudarek je bil na delu v manjših skupinah, ki je bilo vsebinsko in časovno natančno načrtovano. Četrta stopnja je bila namenjena razvojno-raziskovalnemu delu, v katerem smo oblikovali učno pripravo ter v sodelovanju z učenci načrtovali učno delo. Peti korak je bil namenjen predstavitvi in izboljševanju, učitelji so v manjših skupinah predstavili načrtovano učno pripravo drug drugemu in si nudili povratno informacijo za izboljšanje načrtovanja. Zadnji korak pa je bil namenjen implementaciji, ki je vključevala izpeljavo primera z učenci ter predstavitev izpeljanih primerov v manjši skupini učiteljev.

Sklep

Tako učenci kot tudi učitelji za uspešno delo v šoli potrebujejo številne veščine, med njimi so zagotovo pomembne ustvarjalnost, natančnost, samostojnost in medsebojno sodelovanje.
Učenje z raziskovanjem je priložnost za učence, da razvijajo različne veščine in se otresejo strahu pred napakami, saj so le-te lahko izhodišče za razmišljanje o delu in odlična priložnost, da se naučijo kaj novega. Iz enakih razlogov je poučevanje po načelih formativnega spremljanja in uporaba metode design thinking dobra priložnost tudi za učitelje.

Ključne besede: učenje z raziskovanjem, dizajnersko razmišljanje, formativno spremljanje, ustvarjalnost, samostojnost

Extended Abstract

Introduction

Inquiry-based learning is directly connected to curiosity and creativity. These two values are the driving forces of progress for both society and individuals. Creativity in primary school can be encouraged with the proper use of different teaching methods.

The sufficient flexibility of a teacher, who stimulates curiosity and imagination, and who can accept and involve students' ideas, can influence the development of curiosity (Cencič, 2014). One of the best methods for developing curiosity in primary school students is teaching with inquiry-based learning.

Inquiry-based learning is a versatile approach that helps students to build up their knowledge and acquire the skills of observation, planning, experimenting, communication, and cooperation. Inquiry-based learning can be easily connected to elements of formative assessment (Skvarč et al., 2018).

Planning and realization of classes containing inquiry-based learning in the first grade of primary school

"Inquiry-based learning is an excellent means of speeding up thinking habits" (Krnel, 2007, p. 9).

Encouraging the development of research skills is very important in the first educational cycle of primary school. The most important part of that type of learning is acquiring skills, experience,

and knowledge (Gostinčar Blagotinšek, 2013). An additional value of inquiry-based learning with young children is their high level of curiosity and motivation.

The above-mentioned method of work requires better work preparation in class, following the directions of formative assessment. Classes that contain the design thinking method were planned in collaboration with advisors from the National Education Institute Slovenia under the developmental task *Ustvarjanje učnih okolij za 21. stoletje/Creating Learning Environments for 21st-Century*. Use of the design thinking method is intended for solving complex problems and contains several levels of complexity. The thinking process is planned in a way that combines creativity, problem solving and teamwork (Ineta, 2014).

The first level of planning was detecting the problem, during which every individual was thinking about the challenges of learning that can be addressed during classes. Each then chose a challenge and shared it with the group. The second level was defining the challenge, where everyone had to define the name and the purpose of the learning unit. They also added the way in which a certain digital activity could be included. The third level was meant for exchanging and evaluating others' ideas in smaller groups. At the fourth level, the participants conducted developmental research, through which they formed a lesson plan in collaboration with students. The fifth level was meant for presenting, improving, and giving each other feedback. The last step was meant for implementation that included implementing lessons with students and presenting the implemented lessons in smaller groups of teachers.

Conclusion

Both students and teachers need several skills for successful work in school. Some of the most important ones are creativity, precision, independence, and the ability to collaborate with others. Inquiry-based learning gives students a chance to develop different skills and to overcome their fear of making mistakes, as they can be a good starting point for thinking about their work and learning something new. For those reasons, teaching according to the principles of formative assessment and design thinking is a great opportunity not only for students, but for teachers too.

Keywords: inquiry-based learning, design thinking, formative assessment, creativity, independence

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USTVARJALNO IN INOVATIVNO UČENJE S KAMIŠIBAJEM/CREATIVE AND INNOVATIVE LEARNING WITH KAMISHIBAI

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Razširjeni povzetek

Uvod

Pri ustvarjalnosti gre za ustvarjanje povezav tam, kjer jih prej ni bilo. Howard Gardner, cenjeni profesor s harvardske univerze, meni, da imamo vsi osem vrst inteligence, ki pa so razvite do različnih stopenj. Ni torej vprašanje, ali smo ustvarjalni, temveč, kako smo ustvarjalni (Keong, 2007). Samo ustvarjalna osebnost lahko sproži življensko energijo. Le-ta je sposobna ustvarjanja manj verjetnih struktur kot protiutež bolj verjetnim. Prav v polju umetnosti pa je vprašanje ponovljivosti oziroma neponovljivosti ves čas odprto in zelo občutljivo (Simoniti, 2014). De Bono (2012) meni, da je ustvarjalnost ključna veščina z dosežek. Po raziskavah 94 % mladih ocenjuje, da je dosežek najpomembnejši v njihovem življenju. Zato, ni dvoma, da je učiteljevo poslanstvo, da mora ustvarjalnost, kot eno izmed kompetenc podjetnosti, pri učencih razvijati vsak dan, saj ni učenca, ki si ne bi želel biti ustvarjalen.

Ustvarjane in inovativno učenje učencev s kamišibajem

Ustvarjanje in inovativno učenje s kamišibajem na Osnovni šoli 8 talcev Logatec poteka že deset let.

Ustvarjanje kamišibaja, kot tehnike pripovedovanja zgodb ob sliki in besedi, razvija več inteligenc hkrati, saj učenci na različne načine spodbujajo ustvarjalnost in inovativnost.

Prek kamišibaja se uresničujejo cilji, ki se nanašajo na razvijanje veščin in spretnosti pripovedovanja ter likovnega izražanja. Učenci in učenke ob nastajanju kamišibaja tvorijo (govorijo, pišejo), sprejemajo (poslušajo, berejo) ter razvijajo različne likovne tehnike. Učenci ob ustvarjanju kamišibaja postajajo radovednejši, bolj odprti, razvijajo zamisli, oblikujejo vrednosti zase in za druge. Nekateri pa so prav inovativni.

V šolskem letu 2020/2021 je naša šola, Osnovni šoli 8 talcev Logatec, organizirala 6. festival za učence kamišibaja in za krajane Logatca. Učenci 4. razreda so oblikovali vabila, ki so jih razobesili po kraju. Dodana vrednost je bila prav motivacija s kamišibajem, na podlagi katere so zavzeto izdelali vabila, ki so bila unikatna. Učna ura je bila izpeljana po metodi DT (design thinking), ki bo zagotovo ena izmed temeljnih metod poučevanja v prihodnosti za razvijanje ustvarjalnosti.

Tehniko kamišibaja razvijamo tudi pri neobveznem izbirnem predmetu umetnost, na kulturnih dnevih od 1. do 5. razreda, pri različnih predmetih, na različnih stopnjah, večkrat pa jo tudi medpredmetno povezujemo v razredu in med razredi.

Pri učenju kamišibaja razvijamo različne učne veščine: razmišljanje, zavzetost, sodelovanje, vztrajnost, spoznavanje, ter pogum. Vodi nas misel, da je razumevanje umetnosti eden najpomembnejših izrazov človeške ustvarjalnosti.

Sklep

Učenci in učenke ob kamišibaju, kot umetniški zvrsti, razvijajo svoj naraven in avtentičen govor. Ko izdelajo kamišibaj, kot končni produkt/dosežek, z njim nastopajo v manjših in večjih skupinah v razredu, se naučijo izgubljati strah pred nastopanjem, skupno s sošolci in drugim občintsvom doživljajo zgodbe na avtentičen način. Njihovi dosežki so polni novih idej, so plod ustvarjalnega procesa, v katerem so pustili del sebe. Na koncu procesa, zmorejo svoj dosežek analizirati, vrednotit in oblikovati lastno presojo o tem, koliko so bili ustvarjalni.
Kot učiteljica in mentorica menim, da učenci ob kamišibaju začutijo svojo ustvarjalno vnemo, sprožajo svoje notranje slike, ki jih izlijejo na papir. Z njimi popeljejo sebe in gledalca v svet, ki je samo njihov. Postajajo občutljivejši za svet okoli sebe, kar pa je v današnjem času zelo pomembna veščina.

Ključne besede: ustvarjalnost, inovativnost, kamišibaj, avtentičnost, doživljanje

Extended Abstract

Introduction

Dr YKK Yew Kam Keong (2007) states that creativity is about making connections where none existed before.

Howard Gardner, a distinguished professor at Harvard University, believes that we all have eight types of intelligence, but they are developed to different degrees (Keong, 2007).

So, it is not a question of whether we are creative, but of how we are creative.

Only a creative personality can trigger life's energy and be capable of creating less likely structures as a counterweight to the more likely ones ...

It is in the field of art that the question of repeatability or inimitability is open and very sensitive at all times (Simoniti, 2014).

De Bono's (2012) research shows that 94% of young people consider achievement the most important thing in their lives. Creativity, however, is a key skill that is needed for achievement.

Therefore, there is no doubt that the teacher's mission is to develop creativity, as one of the competences of entrepreneurship, in students every day, as all students want to be creative.

Creating and innovative learning of pupils through *kamishibai*

The creating and innovative learning through *kamishibai* has been going on for ten years at the Primary School 8 talcev Logatec.

The creation of *kamishibai*, as a storytelling technique alongside images and words, develops multiple intelligences at the same time, as it promotes students' creativity and innovativeness in different ways.

Through *kamishibai*, goals relating to the development of the skills of storytelling and artistic expression are achieved. When creating *kamishibai*, pupils form (speak, write), accept (listen, read) and develop different art techniques.

It has been observed that when students create *kamishibai*, they become more curious, more open, develop ideas, shape values for themselves and others. Some of them are very innovative.

In the 2020/2021 school year, our Primary School 8 talcev Logatec organised the 6th festival for *kamishibai* pupils and for the people of Logatec. The 4th grade pupils also created invitations which they put up around the town. The added value was being motivated by the *kamishibai* to enthusiastically produce unique invitations.

The lesson was carried out using the DT (design thinking) method, which will certainly be one of the basic methods of teaching in the future for developing creativity.

The *kamishibai* technique is also developed in the elective subject art, on cultural days from grades 1– 5, in different subjects, at different stages, and often cross-curricularly in the class and between classes.

In doing so, we develop different learning skills: thinking, commitment, cooperation, perseverance, getting to know, and courage. We are guided by the idea that understanding art is one of the most important expressions of human creativity.

Conclusion

Through *kamishibai* as an artistic genre, pupils develop their own natural and authentic speech.

When they make *kamishibai* as the final product/achievement, they perform it in smaller and larger groups in the classroom, thus losing their fear of performing, and together with classmates and other audiences experience stories in an authentic way.

Their achievements are full of new ideas; they are the product of a creative process in which they leave a part of themselves. At the end of the process, they are able to analyse, evaluate and formulate their own judgment on how creative they were.

As a teacher and mentor, I think that through *kamishibai*, the pupils feel their creativeness and trigger their own internal images, which they pour out onto paper.

They take themselves and the viewer into a world that is theirs alone. They are becoming more sensitive to the world around them, which is a very important skill these days.

Keywords: creativity, innovativeness, *kamishibai*, authenticity, experience

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Z RAZVIJANJEM USTVARJALNOSTI DO BOLJŠIH UČNIH REZULTATOV/ CREATIVITY IMPROVES LEARNING OUTCOMES

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Razširjeni povzetek

Uvod

Ustvarjalnost je proces pridobivanja idej, ki imajo vrednost. Upoštevati je treba še dva koncepta: domišljijo in inovativnost. Domišljija je korenina ustvarjalnosti, to je sposobnost da se spomnimo stvari, ki niso dostopne našim čutom (Robinson in Aronica, 2015). Edward de Bono (2016) navaja, da se moramo naučiti nekaj posebnih tehnik razmišljanja, če hočemo biti ustvarjalni. Iz tega lahko sklepamo, da se ustvarjalnosti da naučiti. V zadnjem času postaja spet vse pomembnejše, da v šoli spodbujamo ustvarjalno razmišljanje in iskanje različnih rešitev za resnične probleme, s katerimi se učenci srečujejo v hitro spreminjajoči se prihodnosti (Marentič Požarnik, 2000).

Z ustvarjalnostjo do boljših učnih rezultatov

Ustvarjalnost je ključna vsebina, ki je potrebna za dosežek (De Bono, 2016). Učenci imajo ideje, a jih med poukom ne izrazijo, ker jih je zaradi nezaupanja v svoje sposobnosti strah, da bi se osmešili. Gre za ustvarjanje vzdušja, ki spodbuja ustvarjalne ideje in odgovore (Marentič Požarnik, 2000). Spodbujanje ustvarjalnosti pri mlajših učencih je v primerjavi s starejšimi lažje. V učnem procesu lahko to naredimo na dva načina. Ustvarjalnost lahko spodbujamo neposredno s kratkimi vajami tehnik Edwarda de Bona (2016), viharjenja možganov ipd. ali posredno z različnimi načini poučevanja, ki spodbujajo ustvarjalnost. Vodenje ustvarjalnega učenja zahteva od učiteljev oz. mentorjev strokovno pedagoško-psihološko znanje, sposobnost timskega dela (povezovanje učiteljev različnih predmetov), samozavest, odprtost (tudi za negotovost), obvladovanje vodenja skupin in tehnik ustvarjalnega mišljenja. Potrebujejo pa zunanjo oporo v obliki pripomočkov, izpopolnjevanja in proste roke, tj. zadostno mero poklicne avtonomnosti (Marentič Požarnik, 2000).

V primerih bosta predstavljena oba načina spodbujanja ustvarjalnosti pri učencih, pri čemer je bil prvi v podporo drugemu. Pri neposrednem spodbujanju ustvarjalnosti pri učnem procesu so se učenci s kratkimi vajami ob začetku vsake učne ure urili v ustvarjalnem razmišljanju po metodah Edwarda de Bona (De Bono, 2016). Pri posrednem razvijanju ustvarjalnosti pa se je ustvarjalnost pri učencih razvijala z drugačnimi načini poučevanja. Pri tem so učitelji uporabili različne že poznane didaktične načine poučevanja. Kot pomemben dejavnik se je izkazalo spodbudno okolje, predvsem v fazi iskanja različnih možnosti. Kot rezultat spodbujanja ustvarjalnosti v učnem procesu je poleg znanja tudi dvig motivacije pri učencih, v novih problemskih situacijah so našli več različnih možnosti rešitve nekega problema in izbrali tisto, ki je najustreznejša oziroma je

vodila do boljših rezultatov. Z neposrednim spodbujanjem ustvarjalnosti pri učencih so le-ti razvijali tudi različne možnosti spopadanja z negotovostjo in tveganji na različnih področjih.

Sklep

Razmišljanje o možnostih je zelo pomembno. In možnosti so ključ do ustvarjalnosti (De Bono, 2016). Ustvarjalnost pa odpira nove možnosti, tako v šolskem prostoru pri učiteljih in učencih kot tudi v življenju zunaj šole. Oba načina razvijanja ustvarjalnosti pri učencih, sta dala pozitivne rezultate. Od reševanja življenjskih vprašanj pri posameznih učencih s pomočjo uporabljenih tehnik do večje motivacije za delo med samim učnim procesom in usvojenim znanjem. Ustvarjalnost in razvijanje le-te ne prinaša rezultatov le na področju umetnosti, ampak tudi na preostalih učnih področjih.

Ključne besede: ustvarjalnost, uspeh, tehnike razmišljanja, reševanje problemov

Extended Abstract

Introduction

Creativity is the process of getting ideas that have value. Two more concepts need to be considered: imagination and innovativeness. Imagination is the root of creativity, that is, the ability to remember things that are not present in our senses (Robinson & Aronica, 2015). Edward de Bono (2016) states that we need to learn some special thinking techniques if we want to be creative. From which we can conclude that creativity can be learnt. Recently, it has become more important to encourage creative thinking in school for all. Especially in finding different solutions to serious problems that each participant encounters in a rapidly changing future (Marentič Požarnik, 2000).

Better learning results with creativity

Creativity is the key content needed to achieve goals (De Bono, 2016). Pupils have ideas but do not express them during class. They are afraid of making fun of themselves, because they do not trust their abilities. It is about creating an atmosphere that encourages creative ideas and answers (Marentič Požarnik, 2000). Encouraging creativity in students is easier for younger people than for older ones. There are two ways to do this in the learning process. Creativity can be encouraged directly through short exercises using Edward de Bono's (2016) thinking techniques, brainstorming, etc., or indirectly through various teaching strategies that encourage creativity. Leading creative learning requires from teachers or mentors professional pedagogical-psychological knowledge, the ability to work in a team (connecting teachers of different subjects), self-confidence, openness (even to uncertainty), mastery of group leadership and creative thinking techniques. However, they need external support in the form of aids, training, and free rein – a sufficient degree of professional autonomy (Marentič Požarnik, 2000).

In the cases we will present both ways of encouraging creativity. We directly strengthened creativity in the learning process by training students in creative thinking, using Edward de Bono's

methods with short exercises at the beginning of each lesson (De Bono, 2016). On the other hand, creativity was indirectly developed through different ways of teaching. Various, already known, didactic methods were used. A stimulating environment proved to be an important factor, especially in the phase of searching for various options. A result of encouraging creativity in the learning process, in addition to knowledge, is also an increase in students' motivation. In the problem situations they found several different solutions and chose the most appropriate one, which led to better results. By directly encouraging creativity, the students developed different ways of dealing with uncertainty and risk in different areas.

Conclusion

Thinking about the possibilities is very important. And possibilities are the key to creativity (De Bono, 2016). Creativity, however, opens up new possibilities in school for teachers and students, and in life. Both ways of developing creativity in students have given positive results. From solving life issues for individual students with the help of the techniques applied, to greater motivation for work during the learning process and the acquired knowledge. Creativity and its development bring results not only in the field of art, but in other fields of study too.

Keywords: **c**reativity, success, thinking technique, solving problems

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ODPADEK JE LAHKO UČNI PRIPOMOČEK, OD IDEJE DO KONČNEGA IZDELKA/WASTE CAN BE USED AS TEACHING AID, FROM AN IDEA TO THE FINAL PRODUCT

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Razširjeni povzetek

Uvod

Odpadek je vsaka snov ali predmet, ki ga povzročitelj ne more ali ne želi uporabiti sam. Veliko odpadkov lahko recikliramo in s tem naredimo nekaj dobrega za naš planet. Recikliranje je predelava že uporabljenih, odpadnih snovi v proizvodnem procesu. Lahko pa odpadek uporabimo kot problem in predvsem vprašanje učencem, kaj vse lahko iz določenega odpadka naredimo. In prav tega vprašanja smo se lotili v 5. razredu. Iz elektropodjetja smo pridobili več praznih kabelskih kolutov. Ti so bili leseni s plastičnim tulcem, različnih premerov in velikosti. Nekaj šolskih ur je bilo namenjenih predvsem idejam, kaj vse bi lahko iz njih nastalo. Misli so švigale, bilo je ogromno idej, zato smo morali najprej narediti načrt, kako bo vse potekalo in kaj vse bomo pri tem potrebovali.

Pot do izdelka

Eden od ciljev recikliranja kolutov naj bi bil ta, da bi lahko novi izdelek uporabili pri nadaljnjem pouku na prostem ali v razredu. Izmed vseh idej smo se dogovorili, da bodo iz kolutov nastali stolčki, ki jih bomo lahko uporabili za učenje na prostem, v razredu, za igranje različnih namiznih iger. Učenci so po skupinah naredili načrt, risali, skicirali, se pogovorili o materialih in pripomočkih, ki jih bomo potrebovali pri izdelavi. Naslednja faza je bila povezava z lokalno skupnostjo. Stopili smo v stik s podjetjem Adient, tovarno za izdelavo izdelkov za avtomobilsko in pohištveno industrijo, kjer smo povprašali za odpadni usnjeni material in gobo, ki nam bo služila za tapeciranje sedežev na kolutih. Potrebovali smo tudi barvo za les, saj smo spodnji del stolčkov pobarvali, in brusni papir za brušenje lesenih delov. Nato je sledila izvedba recikliranja. Učenci so najprej v parih dodobra in natančno zbrusili zgornji del kolutov. Nato so na gobo izrisali krog koluta in ga natančno izrezali. Sledila sta izris in rezanje usnjenega kroga, ki smo ga speli na zgornjo stran kolutov, torej na sedež. Učenci so bili natančni, zbrani, motivirani. Zadnja faza je bila barvanje spodnjega dela kolutov. Največji izziv učencev je bil končni izdelek, ki so ga vsi že nestrpno pričakovali. Nad svojim delom so bili navdušeni, med seboj so si pomagali, se spodbujali, se dogovarjali in medsebojno sodelovali. Vsak par je izdelal svoj stolček. S tem stolčkom smo šli najprej do gozdne učilnice, kjer smo se malo spočili in se pogovorili o delovnem in produktivnem dnevu.

Sklep

Dogovorili smo se, da bomo te stolčke večkrat odnesli s seboj v naravo, kjer bomo lahko izvajali pouk. Nekaj stolčkov je vsak dan pred razredom, kjer se lahko učenci usedejo in igrajo namizne igre, berejo, se učijo ali pa samo sedijo in opazujejo. Učenci so ugotovili, da lahko z nekaj energije, motivacije in dela naredimo kakovosten in uporaben izdelek iz nečesa, kar je že odsluženo in zavrženo.

Ključne besede: recikliranje, ustvarjalnost, sodelovanje, delo, ideja

Extended Abstract

Introduction

Waste is described as material or an object which cannot be reused by the person responsible for it. We can do a lot of good for our environment by recycling our waste. Recycling is the process of converting waste into reusable material. Waste can also be used in education by giving students the opportunity to come up with innovative solutions for reducing or repurposing waste. That is exactly what we did in the 5th grade. We were given several empty cable reels by an electric company. The cable reels were made of wood with a plastic drum, which varied in diameter and size. Several lessons were dedicated to exploring and gathering different ideas on what to do with the cable reels. There were plenty of ideas, too many in fact, so we had to make a plan on how to carry out our project and what materials we needed.

The way to the product

One of the goals of recycling the reels was to repurpose them in such a fashion as to reuse them in our classroom or outside the classroom. We agreed to repurpose the reels as chairs, which could be used for learning outside the classroom, in our classroom, or as stands for various board games. The students worked in groups. They created a plan, drew sketches, and talked about the materials and accessories needed to complete the task. Next, we contacted representatives of the local community, such as the Adient company. The company manufactures products for the car and furniture industries. They were kind enough to provide us with waste leather and sponges, which we used to upholster the seats. We also needed wood paint and sandpaper as we painted the bottom part of the chairs and polished the wooden parts of the chairs. Then, we proceeded with recycling. The students worked in pairs as they polished the top part of the reels. They continued by drawing a circle around the reel onto the sponge and cutting the circle out. After that, they cut out leather circles and attached them to the top side of the reels, i.e., on the seats. The students were very thorough, focused, and motivated. The last phase involved painting the bottom part of the reels. The students were extremely anxious to complete the chairs. They were thrilled to be working on this project. They helped and encouraged each other and were very proficient when working in groups. Each pair made their own chair. When we finished, we took our chairs to a nearby forest where we rested and talked about our extremely productive day.

Conclusion

We decided that we will continue using these chairs whenever possible. Some of the chairs are located in front of our classroom so the students can sit down and play board games, read, learn, or just sit and observe. The students came to the conclusion that we can create a quality product out of something that has already been used and discarded.

Keywords: recycling, creativity, collaboration, work, idea

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USTVARJALNOST V OKVIRU PROJEKTA *TURIZMU POMAGA LASTNA GLAVA*/CREATIVITY IN THE SCOPE OF THE PROJECT "TURIZMU POMAGA LASTNA GLAVA"

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Razširjeni povzetek

Uvod

Ustvarjalnost lahko preučujemo z različnih vidikov. Nekateri avtorji so jih zato skušali kategorizirati. *»Najpogosteje jih določujejo naslednji kriteriji: ustvarjalni produkt ali dosežek, osebnostne poteze ustvarjalca, ustvarjalni proces in interakcija posameznika z okoljem.«* (Jaušovec, 1987)

Ustvarjalnost je mentalni proces, ki vključuje razvijanje novih idej oziroma konceptov ali nove asociacije med že obstoječimi idejami ali koncepti. Ena od definicij ustvarjalnosti se glasi: *»Ustvarjalnost daje izvirne dosežke, kar pomeni, da so redki, nenavadni, izjemni, v skrajnem primeru enkratni in neponovljivi.«* (Albolena, 2014)

»Dobri učitelji spodbudijo otroke, da sami preizkusijo nove spretnosti, ter krepijo njihov občutek samostojnosti in zadovoljstva ob dosežkih.« (Trop, 2010) Šola, ki učnega načrta ne aktualizira, ne more navdihniti otrok z ljubeznijo do znanja in učenja.

Ustvarjanje učencev Osnovne šole Radlje ob Dravi

Ustvarjalnost in spodbujanje ustvarjalnosti je na Osnovni šoli Radlje ob Dravi ključnega pomena. S tem prispevkom bom prikazala, kako spodbujamo ustvarjalnost v okviru projekta *Turizmu pomaga lastna glava*, pri katerem sodelujem dve leti, naša šola pa že več kot deset let.

Gre za celovit sistem organiziranega delovanja osnovnošolske mladine v turizmu. Vsebina projekta je vezana na raziskovanje turizma v domačem kraju, ugotavljanje možnosti za hitrejši razvoj in oblikovanje take ponudbe, ki bo vzpodbudila podjetnost in podjetništvo, je trženje naravnih danosti ter tudi preostale ponudbe v vseh možnih oblikah.

V šolskem letu 2020/2021 je Turistična zveza Slovenije razpisala temo za tekmovanje *Turizmu pomaga lastna glava* z naslovom *MOJ KRAJ MOJ CHEF*. Učenke so se odločile, da bodo raziskale kulinarično podobo kraja in prehranjevalne navade krajanov v preteklosti. Preučile so lokalne sestavine in jih vključile v njihovo jed, ki so jo poimenovale 'radl'ški okus'. Z jedjo so dosegle cilj, in sicer da sestavijo jed, ki najbolje predstavlja Radlje, ki izhaja iz tradicije prehranjevanja v njihovem kraju in hkrati zadostuje kriterijem prehranjevanja v sodobni gastronomiji. Prislužile so si srebrno priznanje.

V šolskem letu 2021/2022 so bile učenke še bolj inovativne in ustvarjalne. Tema tekmovanja je bila *Voda in zdravilni turizem*. Učenke so se odločile oblikovati turistični produkt, ki bo popestril kopalno sezono v Vodnem parku Radlje. Družinam, posameznikom, turistom in domačinom so želele ponuditi dodatno aktivnost in priložnost za družinski izlet, in sicer pohod do Srebrnega studenca. Za potrebe turistične naloge in promocije njihovega kraja so izdelale turistične produkte (Srebrno micelarno vodo, letak s potjo do Srebrnega studenca, razglednice in pobarvanke). Prislužile so si zlato priznanje.

Sklep

Če sklepamo, da je ustvarjalni produkt kazalnik ustvarjalnosti, lahko trdim, da so naše učenke na pravi poti. Njihove ideje, raziskovanja, ustvarjalni proces in izvajanje novih idej so prinesli izvirne dosežke, na katere smo lahko zelo ponosni. So plod njihovega trdega dela in ti dosežki so izjemni, saj so raziskovale, ustvarjale, se povezovale, predvsem pa v ospredje postavljale svojo ustvarjalnost in sebe.
Kot mentorica sem svoj delček k mozaiku prispevala s spodbujanjem njihove samostojnosti, preizkušanju novih spretnosti in s tem, da sem verjela v njihove ideje.

Ključne besede: ustvarjalnost, ustvarjalni produkt, ustvarjalni proces, samostojnost, zadovoljstvo

Extended Abstract

Introduction

Creativity can be studied from different perspectives, which some authors have tried to categorize. *"They are most often determined by the following criteria: creative product or achievement, personality traits of the creator, creative process, and interaction of the individual with the environment"* (Jaušovec, 1987).

Creativity is a mental process that involves the development of new ideas or concepts or a new association between existing ideas or concepts. One of the definitions of creativity is: "*Creativity gives original achievements, which means that they are rare, unusual, exceptional, in extreme cases unique and unrepeatable"* (Albolena, 2014).

"Good teachers encourage children to try new skills on their own, and strengthen their sense of independence and satisfaction with achievements" (Trop, 2010). A school which does not update the curriculum cannot inspire children with a love for knowledge and learning.

Creative students of Radlje ob Dravi Primary School

Creativity and the promotion of creativity at the Radlje ob Dravi Primary School is of key importance. This article strives to show the ways in which we promote creativity under the project *"Turizmu pomaga lastna glava/One's Own Head Helps Promote Tourism)"*. The author has been participating in this project for two years, and our school for more than ten years.

It is a comprehensive system of organized activities of primary school youth in tourism. The content of the project is related to researching tourism in the hometown, identifying opportunities for faster development, and creating such an offer that will encourage entrepreneurism and entrepreneurship, i.e., the marketing of natural resources, as well as other offers in all possible forms.

In the 2020/2021 school year, the Tourist Association of Slovenia announced a topic for the *"Turizmu pomaga lastna glava"* competition titled *"MOJ KRAJ MOJ CHEF/MY TOWN, MY CHEF"*. The students decided to explore the culinary image of the town and the eating habits of the locals in the past. They studied the local ingredients and included them in their dish, which they named *Radl'ški okus/Taste of Radlje*. With the dish, they achieved the goal to create a dish that best represents Radlje, which is derived from the culinary tradition of their hometown and at the same time meets the criteria of modern gastronomy. They earned a silver award.

This year (2021/2022), the students were even more innovative and creative. The theme of this year's competition was *"Voda in zdravilni turizem/Water and Wellness"*. The students decided to create a tourist product that would enrich the bathing season at the Radlje Water Park. They wanted to offer families, individuals, tourists and locals an additional activity and opportunity for a family trip, namely a hike to the Srebrni studenec spring. For the needs of the tourism assignment and the promotion of their hometown, they made tourist products (Srebrna Micellar Water, a leaflet showing the path to the Srebrni studenec spring, postcards, and colouring books). They won a gold award.

Conclusion

If we assume that a creative product is an indicator of creativity, I can say that our girls are on the right track. Their ideas, research, creative process and implementation of new ideas have brought about original achievements of which we can be very proud. They are the fruit of their hard work; these achievements are remarkable, as they have researched, created, connected, and above all, put their creativity and themselves at the forefront.

As a mentor, I contributed my piece to the mosaic by encouraging their independence, testing new skills, and believing in their ideas.

Keywords: creativity, creative product, creative process, independence, satisfaction

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FOLKLORNA DEJAVNOST NA OSNOVNI ŠOLI RADLJE OB DRAVI SKUPAJ S PODRUŽNICAMA VUHRED IN REMŠNIK/FOLKLORE ACTIVITY AT RADLJE OB DRAVI PRIMARY SCHOOL TOGETHER WITH BRANCHES VUHRED AND REMŠNIK

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Razširjeni povzetek

Uvod

Beseda *»folklora pomeni znanje ljudstva, vso ljudsko duhovno kulturo in običaje, ki so še ohranjeni iz preteklosti in ne le ples«.* (Logonder, 2012, 8)

Namen naše folklorne dejavnosti je, da v okviru našega vzgojno-izobraževalnega zavoda pri otrocih razvijamo in privzgajamo ljubezen do nesnovne kulturne dediščine.

Folklorne dejavnosti na Osnovni šoli Radlje ob Dravi

Folklorna dejavnost se je na Osnovni šoli Radlje začela izvajati po letu 2003, in sicer je z uvedbo programa devetletnega izobraževanja vzgojiteljica Ljudmila Vodušek prenesla to dejavnost iz vrtca v šolo. Ta dejavnost se je nato razširila še na Podružnični osnovni šoli v Vuhredu in na Remšniku, kjer sta folkloro v šoli uvedli vzgojiteljici Franja Pečonik in Ana Stražišnik. Franja Pečonik je tudi zaslužna za to, da je uredila celotno kostumsko podobo folklornih skupin in zanjo skrbela vse do svoje upokojitve.

Tako se skozi folklorno dejavnost na Osnovni šoli Radlje ob Dravi skupaj s podružnicama Vuhred in Remšnik že več let trudimo, da bi folkloro kot umetniško dejavnost, ki zajema znanja, pripovedi, umetniško ustvarjanje in običaje približali današnjim generacijam otrok (Fran, 2021).

Poleg tega da pri otrocih s folklorno dejavnostjo ohranjamo in privzgajamo ljudsko izročilo, tudi sodelujemo na najrazličnejših prireditvah, ki se odvijajo v šoli ali krajih. Otroška folklorna skupina iz Radelj beleži tudi več različnih medkrajevnih sodelovanj. Naše folklorne skupine se vsako leto udeležujejo območnega srečanja otroških folklornih skupin, ki potekajo v okviru Javnega sklada RS za kulturne dejavnosti.

Znotraj naše folklorne dejavnosti imamo zastavljene te cilje: ohranjanje ljudskega izročila, kjer učenci spoznavajo zvrsti plesov in vlogo plesa in pesmi v življenju naših prednikov. Spoznavajo stara oblačila in ljudsko vokalno ter instrumentalno glasbo. Spoznavajo stare otroške igre (ljudske rajalne igre, izštevanke, zbadljivke itd.). Se učijo osnove metodike, plesne tehnike in scenografije. Sodelujejo z različnimi odrskimi postavitvami na različnih prireditvah.

Otroke učimo tudi odrske postavitve. *»Odrska postavitev je skupno ime za vse oblike udejstvovanja, ki se jih 'postavi' na oder. V folklorni dejavnosti to pomeni, da odrska postavitev*

lahko vključuje plese, pesmi, inštrumentalno glasbo in tudi dramsko igro ter rekvizite, ki so potrebni za prikaz avtorjeve ideje.« (Gantar, 2007, str. 8)

V prispevku predstavljamo nekaj primerov naših odrskih postavitev, s katerimi smo sodelovali na različnih prireditvah, kot sta nastop na območnem srečanju otroških folklornih skupin leta 2010 z odrsko postavitvijo *Konjiček* in sodelovanje na prireditvi ob peti obletnici odrasle folklorne skupine Lije Kovač Vuhred leta 2016, kjer so se otroci predstavili z odrsko postavitvijo *Koline* in *Mama, mi smo lačni*. Otroška folklorna skupina Osnovne šole Radlje ob Dravi je leta 2016 sodelovala na mednarodni prireditvi *Svet brez meja*. Sodelovala je tudi na območnem srečanju otroških folklornih skupin leta 2017 z odrskimi postavitvami *Gregorjevo, Na planincah* in *Naučimo se plesat rašplo*. S to odrsko postavitvijo se je Otroška folklorna skupina Osnovne šole Radlje ob Dravi uvrstila tudi na regijsko srečanje. Sodelovala je na območnem srečanju otroških folklornih skupin leta 2018 z odrskimi postavitvami *Paša se je spet začela, Mi mamo pa bolhe* in *Spomini na koline*. Sodelovala je še na območnem srečanju leta 2019 z odrsko postavitvijo *O, tʼti moji cokli* in na krajevnem prazniku v Vuhredu z odrsko postavitvijo *Rdeče češnje radi jemo.*

Sklep

Naš namen v prihodnje je, da bi še naprej s to umetniško dejavnostjo pri otrocih ohranjali in privzgajali ljudsko izročilo. Želimo si tudi, da bi pri otroci čim bolj ohranjali slovensko plesno izročilo. Še naprej pa se bomo prizadevali, da bomo aktivno sodelovali na najrazličnejših prireditvah.

Ključne besede: folklora, folklorna dejavnost na Osnovni šoli Radlje, ljudsko izročilo, stare otroške igre, odrske postavitve

Extended Abstract

Introduction

The word *"folklore means the knowledge of people, all the folk's spiritual culture and customs that have been preserved from the past, not just dance"* (Logonder, 2012, p. 8).
The purpose of our folklore activity is to develop and impart to children the love for this cultural heritage within the framework of our educational institution.

Folklore activities at Radlje ob Dravi Primary School

The folklore activity at our school started after 2003. With the introduction of the nine-year educational programme, our preschool teacher Ljudmila Vodušek transferred this activity from kindergarten to school. This activity was then expanded to the branches of our primary school in Vuhred and Remšnik, where folklore was introduced by preschool teachers Franja Pečonik and Ana Stražišnik. Franja Pečonik was also responsible for the entire costume image of folklore groups and for taking care of it until her retirement.
Through folklore activities at the Radlje ob Dravi Primary School, together with the Vuhred and Remšnik branches, we have been trying for many years to bring folklore closer to today's

generations of children. As an artistic activity it includes knowledge, stories, artistic creation and customs (Fran, 2021).

In addition, to preserve and instil folk tradition in children through folklore activities, we also participate in a variety of events that take place within the school or nearby. The children's folklore group from Radlje has taken part in several different inter-city collaborations. Every year, our folklore groups attend a regional meeting of children's folklore groups.

Within our folklore activity we have set the following goals: maintaining folk tradition where students learn about the types of dances and the role of dancing and singing in the lives of our ancestors; becoming familiar with old clothes and vocal and instrumental folk music; becoming familiar with old children's games (folk games, counting games, taunting games); learning the basics of methodology, dance techniques and scenography; collaborating with different stage settings at different events.

We also teach children how to set up a stage. A stage setup or a stage placement is a common name for all forms of activities that are placed on the stage. In folklore, this means that the stage setting can include dances, songs, instrumental music, as well as drama and props which are necessary to present the author's idea" (Gantar, 2007, p. 8).

Below are some examples of our stage setups with which we participated in various events.

Performance at the regional meeting of children's folklore groups in 2010 with the stage set *Konjiček/Horsey*.

Participation in the event on the occasion of the fifth anniversary of the adult folklore group Lija Kovač Vuhred in 2016 where the children presented themselves with the stage production of *Koline/Pig Slaughter* and *Mama, mi smo lačni/Mama, We Are Hungry*. In 2016, the Children's Folklore Group of Radlje ob Dravi Primary School participated in the international event World without Borders. Participation in the regional meeting of children's folklore groups in 2017 with the stage productions *Gregorjevo/St Gregory's Day*, *Na planincah/In the Mountains* and *Naučimo se plesat rašplo/Let's Learn the Rašpla Dance*. With this stage setup, the Children's Folklore Group of Radlje ob Dravi Primary School also qualified for the regional meeting. Participation in the regional meeting of children's folklore groups in 2018 with the stage productions *Paša se je spet začela/Pasture Has Started Again*, *Mi mamo pa bolhe/We Have Fleas* and *Spomini na koline/Memories of the Pig Slaughter*. Participation in the regional meeting in 2019 with the stage setting *O, tʾti moji cokli/Oh, These Clogs of Mine*. Participation in the local holiday in Vuhred with the stage setting *Rdeče češnje radi jemo/We Like to Eat Red Cherries*.

Conclusion

In the future we wish to continue to preserve and nurture folk tradition in children through this artistic activity. We also want to maintain the Slovenian dance tradition in children as much as possible. We will also continue to participate actively in various events.

Keywords: folklore, folklore activity at Radlje ob Dravi Primary School, folk tradition, old children's games, stage setup

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USTVARJALNOST IN TRAJNOSTNA MOBILNOST/CREATIVITY AND SUSTAINABLE DEVELOPMENT

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Razširjeni povzetek

Uvod

Ena izmed pomembnejših učiteljevih vlog je, da pri svojih učencih razvija ustvarjalnost in jih spodbuja, da delujejo čim bolj trajnostno. Ali se lahko področji povezujeta?

Ustvarjalnost je kompleksen koncept, ki ga raziskovalci opredeljujejo na različne načine. Nekateri z vidika ustvarjalnega procesa, drugi z vidika ustvarjalnega izdelka, tretji kot osebnostno lastnost. Dolenc in Čehovin (2020) navajata različne avtorje, ki sodobno opredelitev ustvarjalnosti pojmujejo kot iskanje rešitev ali produkcijo izdelkov, ki so novi, neobičajni oz. celo nevsakdanji. Ta se dotika različnih disciplin in se izraža na različnih področjih.

Ko ne delujemo trajnostno, ravnamo tako, da svoje potrebe zadovoljujemo na načine, ki dobesedno ogrožajo našo prihodnost in prihodnost naših potomcev. To še zlasti velja za promet, ki je eden glavnih virov onesnaženja zraka in podnebnih sprememb. Sprememba naših potovalnih navad je zato izjemno pomembna. Eden izmed glavnih ciljev trajnostne mobilnosti je zmanjšanje negativnih vplivov prometa na okolje. Bistvenega pomena je ozaveščanje ljudi, vplivanje na potovalne navade in spodbujanje bolj trajnostnih oblik mobilnosti (Bizjan, 2018).

Na Osnovni šoli Jurija Vege se že več let trudimo, da bi z različnimi akcijami, dejavnostmi in izdelki pri učencih spodbujali ustvarjalnost, hkrati pa ozaveščali vse deležnike vzgojno-izobraževalnega procesa o pozitivnih učinkih kolesarjenja ter jih spodbujali k bolj trajnostnim oblikam mobilnosti. Na šoli delujeta dve dejavnosti za učence, s katerimi želimo doseči omenjene cilje. Učenci skozi različne naloge na ustvarjalni način izdelujejo različne izdelke, s katerimi želimo doseči pozitiven vpliv na ljudi. V nadaljevanju bodo opisani nekateri izmed izdelkov.

Ustvarjalne dejavnosti v duhu trajnostne mobilnosti na šoli

a) Koledar Ravnaj trajnostno

Z učenci smo razmišljali, kako bi v različnih letnih časih ljudi spodbudili, da bi postalo kolo eden izmed načinov mobilnosti oz. način preživljanja prostega časa. Za vsak mesec smo podali predlog ravnanja, ki se nanaša na kolesarjenje. Učenci so predloge podkrepili s slikami in trajnostnimi mislimi.

b) Interaktivno gradivo Kolesarjenje po Moravški dolini

Moravška dolina ponuja številne možnosti za kolesarske izlete. Z učenci smo ugotovili, da malo ljudi pozna vse možnosti za kolesarjenje, ki jim ga ponuja domače okolje. Hkrati pa smo želeli predstaviti Moravško dolino kot destinacijo, ki ponuja številne kolesarske poti različnih težavnostnih stopenj. Poleg razgibanega terena in lepe narave smo želeli ljudem pokazati številne kulturne in naravne znamenitosti. Odločili smo se, da bomo izdelali več izdelkov in jih nato združili v skupno interaktivno gradivo. Učenci so pripravili seznam tras, ki bi jih lahko uvrstili v našo e-knjigo. Naš prvotni namen je bil oblikovanje družinske trase, ki bi pritegnila čim več naših šolarjev in njihovih staršev. Učenci so dali pobudo, da bi raziskali tudi trase, ki bi bile zahtevnejše. Vsako traso so prekolesarili in jo opisali. Tako je nastal kolesarski vodnik po Moravški dolini v obliki e-knjige. Izdelali so tudi interaktivni zemljevid. Sestavili smo scenarij za videoreklamo, ki smo jo kasneje tudi posneli. Učenka pa je s svojo družino samoiniciativno posnela še dodatno reklamo.

c) Kamišibaj Kolesarska zgodba

Učenci so razmišljali o pravilih, ki jih moramo upoštevati, da smo kot kolesarji čim bolj varni na cesti. Vsako pravilo so predstavili v obliki slike, ki smo ji dodali rime. Slike in rime smo povezali v zgodbo v obliki kamišibaja.

d) Promocijski posnetek Kolesarjenje je kul

Kolesarjenje prinaša števila pozitivne učinke na naše zdravje, počutje in okolje. S promocijskim posnetkom smo želeli ljudi spodbuditi k uporabi bolj trajnostnih oblik mobilnosti, med katere spada tudi kolesarjenje.

Sklep

Naš namen je, da delujemo skladno z novo vizijo vzgoje in izobraževanja, ki poudarja celovit, interdisciplinaren pristop k pridobivanju znanja, sposobnosti in veščin, potrebnih za trajnostno prihodnost, pa tudi za spremembo vrednot, vedenja in življenjskih navad (Resnik Planinc in Ogrin, 2017). Učenci, ki ustvarjalno pristopajo k rešitvam, ki varujejo naše okolje, pri sebi oblikujejo pozitivne življenjske navade in vrednote.

Ključne besede: ustvarjalnost, trajnostna mobilnost, kolesarjenje, učenci

Extended Abstract

Introduction

One of the most important roles of a teacher is to develop creativity in students and encourage them to act as sustainably as possible. Could the two be connected?

Creativity is a complex concept, defined by researchers in different ways. Some define it from the point of view of the creative process, others from the point of view of the creative product; the

third, however, as a personality trait. Dolenc and Čehovin (2020) cite various authors who understand the modern definition of creativity as the search for solutions or the design of products that are new, unusual or even extraordinary. This applies to different disciplines and is expressed in different areas.

When we do not act sustainably, we try to meet our needs in ways that literally threaten our future, as well as the future of our descendants. This is especially true for transport, which is one of the main sources of air pollution and climate change. Changing our travel habits is therefore of great importance. One of the main goals of sustainable mobility is to reduce the negative effects of transport on the environment. Awareness raising, influencing travel habits, and promoting more sustainable forms of mobility are essential (Bizjan, 2018).

For many years, the Jurij Vega Primary School has been trying to encourage creativity in students through various campaigns, activities and products, while raising awareness of all stakeholders in the educational process about the positive effects of cycling. We have also encouraged them to use more sustainable forms of mobility. The students are offered two activities that promote the aforementioned goals. Through various tasks, students create different products in a creative way, thus achieving a positive impact on people. Some of the products are described below.

Creative sustainable mobility activities in school

a) Sustainability calendar

We have included the students in brainstorming about encouraging people to use the bicycle as a means of transport or a leisure activity throughout the year. We made a proposal for cycling-related activity for each month of the year. Students accompanied the suggestions with pictures and sustainable thoughts.

b) Interactive material "Cycling in the Moravče Valley"

The Moravče Valley offers many possibilities for cycling trips. The students found out that few people know all the possibilities for cycling offered to them in the vicinity of their homes. At the same time, we wanted to present the Moravče Valley as a destination that offers many cycling routes of various levels of difficulty. In addition to the varied terrain and beautiful nature, we wanted to show people many cultural and natural attractions. We decided to make more products and then combine them into a joint interactive material. Students have prepared a list of routes that could be included in our e-book. Our original purpose was to create a family route that would attract as many of our students and their parents as possible. The students took the initiative to explore the more demanding routes as well. Each route was tested and described. This is how the "Cycling Guide through the Moravče Valley" was created in the form of an e-book. They also produced an interactive map. We wrote a script for a video commercial that we later shot. The student and her family shot an additional advertisement on their own.

c) Kamishibai Cycling Story

The students thought about the rules we must follow to be safe on the road as cyclists. Each rule was presented in the form of an image to which rhymes were added. We combined pictures and rhymes into a story in the form of *kamishibai*.

d) Promotional clip "Cycling Is Cool"

Cycling has several positive effects on our health, well-being and the environment. With the promotional video, we wanted to encourage people to use more sustainable forms of mobility, including cycling.

Conclusion

Our goal is to work in accordance with the new vision of education, which emphasizes a comprehensive, interdisciplinary approach to acquiring knowledge, skills and abilities necessary for a sustainable future, as well as to change values, behaviour and life habits (Resnik Planinc & Ogrin, 2017). Students who take a creative approach to solutions that protect our environment develop positive life habits and values.

Keywords: creativity, sustainable mobility, cycling, students

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UČENJE ZGODOVINE V INOVATIVNIH UČNIH OKOLJIH/ LEARNING HISTORY IN INNOVATIVE LEARNING ENVIRONMENTS

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Razširjeni povzetek

Inovativna učna okolja upoštevajo vloge učenca (kdo), učitelja in drugih, strokovnjakov (s kom), vsebine (kaj se učijo) ter opreme in tehnologije (kje, s čim). Učna okolja se lahko nahajajo v šoli in zunaj nje (Dumont in Istance, 2013, str. 32–33).

Inovativna in ustvarjalna učna okolja so lahko: socialno okolje šole, inkluzivno učno okolje (omogoča ga formativno spremljanje učenja in znanja), interaktivno učno okolje (npr. muzej, arhiv, knjižnica), virtualno učno okolje (npr. spletna učilnica, eListovnik), fizično ali grajeno notranje/zunanje učno okolje šole (Cencič in Štemberger, 2017).

Sodobno inovativno učno okolje mora omogočati razvijanje in spodbujanje veščin 21. stoletja, kot so ustvarjalnost in inovativnost, kritično mišljenje, reševanje problemov, učinkovito sodelovanje in komuniciranje. V inovativnem učnem okolju se prepletajo ustvarjalnost učitelja in pobuda učenca, ki mora imeti dovolj časa za iskanje odgovorov na vprašanja: Kako?, S čim? in Zakaj? Vključujejo tudi rabo DT-orodij ter fleksibilnost, individualizacijo in personalizacijo učenja in poučevanja (Štemberger idr., 2018, str. 9–11).

Pri zgodovini so inovativna učna okolja lahko učilnica, teren pri zgodovinskem terenskem delu in ekskurziji, muzej, arhiv, galerija, knjižnica, virtualna učna okolja s spletnimi učilnicami in eListovniki, ki omogočajo celostno učenje zgodovine in spodbujajo kritično mišljenje pri delu z zgodovinskimi viri, ustvarjalnost in inovativnost, sodelovanje in komuniciranje ter raziskovalno, avtentično in ustvarjalno učenje za doseganje učnih ciljev in standardov znanja učnih načrtov in katalogov znanja za zgodovino.

Inkluzivno učno okolje je prilagojeno tako, da omogoča učenje, sprostitev, počitek, druženje in igro na način, da so vključeni vsi učenci. Vključevanje vseh učencev omogoča zlasti paradigma formativnega spremljanja, pri katerem se z učenci razjasni učne cilje oz. namene učenja ter kriterije uspešnosti, ki izhajajo iz namenov učenja. Učencem se glede na kriterije uspešnosti poda informativna in spodbudna povratna informacija o doseganju učnih ciljev in standardov znanja, ki omogoča izboljševanje učnih dosežkov glede na potenciale učencev. Povratno informacijo lahko

sporočajo učitelji, sošolec sošolcu, lahko pa se učenci tudi samovrednotijo. Znanje lahko učenci izkažejo na različne načine z zbiranjem dokazil o učenju. Tako je z učenci razjasnjeno, kaj se učijo in zakaj, kako naj se učijo in kdaj bodo uspešni, kar poveča motivacijo za učenje in vpliva na varno, spodbudno in vključujoče učno okolje.

Interaktivna učna okolja, kot so kulturne ustanove (muzeji, arhivi, knjižnice), omogočajo interakcijo s predmeti, z različnim gradivom, z vrstniki in odraslimi. Omogočajo učenje na zabaven način, spodbujajo ustvarjalnost, prilagojeno je različnim učnim stilom (Kužnik po Cencič in Štemberger, 2017, str. 10–14). Učenje v virtualnih učnih okoljih podpira uporaba digitalne tehnologije. Gre za uporabo spletnih učilnic Moodle, Googlovih spletnih učilnic, eListovnikov, spletnega učnega okolja MS Office 065 ipd. (Cencič in Štemberger, 2017, str. 10–11)

Inovativno učno okolje tako predstavlja preplet vseh opisanih učnih okolij, je interaktivno, omogoča sodelovanje med učenci in z odraslimi, podpira celostno učenje, kognitivno, konativno in psihomotorično učenje, upošteva različne učne stile in različne vrst inteligenc učencev (povzeto po Cencič in Štemberger, 2017, 11).

Ključne besede: ustvarjalnost, inovativnost, učno okolje, muzeji, arhivi

Extended Abstract

Innovative learning environments take into account the roles of the student (Who?), of the teachers and other experts (With whom?), of contents (What are they learning?), and of equipment and technology (Where?, With what?). Learning environments can be located within a school and outside of it (Dumont & Istance, 2013, pp. 32–33).

Some examples of innovative and creative learning environments: the school's social environment; an inclusive learning environment (enabled by the formative assessment of learning and knowledge); an interactive learning environment (e.g., museum, archive, library); a virtual learning environment (e.g., virtual classroom, eListovnik/ePortfolio); the physical or constructed internal/external learning environment of a school (Cencič & Štemberger, 2017).

A modern innovative learning environment must enable the development and promotion of 21st-century skills, such as creativity and innovativeness, critical thinking, problem solving, effective cooperation and communication. An innovative learning environment intertwines the teacher's creativity with the student's initiative; the latter must be given enough time to look for answers to the following questions: How?, With what? and Why? Such environments also include the use of digital tools and flexibility, and the individualisation and personalisation of learning and teaching (Šemberger et al., 2018, pp. 9–11).

In history class, the following can function as innovative learning environments: the classroom; the field during history fieldwork and field trips; a museum, archive, gallery, library; virtual learning environments with virtual classrooms and ePortfolios that enable an integrated learning of history and promote critical thinking in working with historical sources, creativity and innovativeness, cooperation and communication; research, authentic and creative learning for

achieving the learning objectives and knowledge standards of the history curricula and catalogues of required knowledge.

An inclusive learning environment is adapted so as to enable learning, relaxation, rest, socialisation and play in a way that involves all students. The formative assessment paradigm is the main factor that enables the inclusion of all students; during formative assessment, the teacher informs the students of the learning goals or purposes of learning and of the success criteria that stem from the purposes of learning. Based on the success criteria, students are given formative and encouraging feedback on their attainment of the learning objectives and knowledge standards, which enables them to improve their attainment according to their potential. The feedback can be given by teachers or classmates, or the students can perform a self-assessment. Students can demonstrate their knowledge in different ways by collecting evidence of learning. Thus, the teacher explains to the students what they are learning and why, how they should be learning and when they will achieve success, which increases their motivation to learn and creates a safe, stimulating and inclusive learning environment.

Interactive learning environments, such as cultural institutions (museums, archives, libraries), provide interaction with objects, with diverse materials, with peers and adults. They enable learning in a fun way; they encourage creativity and are adapted to different learning styles (Kužnik as cited in Cencič & Štemberger, 2017, pp. 10–14). In virtual learning environments learning is supported by the use of digital technology. We are referring to the use of Moodle virtual classrooms, Google virtual classrooms, ePortfolios, the MS Office 365 online learning environment, etc. (Cencič & Štemberger, 2017, pp. 10–11).

Therefore, the innovative learning environment represents an intertwinement of all the above-mentioned learning environments: it is interactive; enables cooperation between students and with adults; supports integrated learning and cognitive, conative and psychomotor learning; it takes into account different learning styles and different types of students' intelligence (Cencič & Štemberger, 2017, p. 11).

Keywords: creativity, innovativeness, learning environment, museums, archives

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USTVARJALNI PRISTOP UPORABE ARHIVSKEGA GRADIVA NA PRIMERU PROJEKTA *»ZBRALI SMO POGUM«*/CREATIVE APPROACH TO USING ARCHIVAL MATERIAL ON THE EXAMPLE OF THE PROJECT *"ZBRALI SMO POGUM"*

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Razširjeni povzetek

Arhivsko gradivo je kulturni spomenik in tisti najdragocenejši del dokumentarnega gradiva, ki ga kot neposreden narodov spomin ohranjamo prihodnjim rodovom. Sega v vse pore narodovega delovanja in ustvarja ter oblikuje njegovo identiteto. Skrb za varovanje arhivskega gradiva je zaupana državnemu arhivu (Arhivu Republike Slovenije) in šestim regionalnim arhivom v Ljubljani, Mariboru, Ptuju, Celju, Kopru in Novi Gorici. Arhivi so zakladnice naše preteklosti (z najstarejšimi zapisi iz 12. stoletja) in so pravi hram spomina slovenske zgodovine.

V javnosti so arhivi slabo prepoznani in nemalokrat se jih še vedno drži podoba skladišč zaprašenega starega papirja. Z arhivsko dejavnostjo pritegnemo omejen ozek krog ljudi, ki se poklicno ukvarjajo s kulturo in znanostjo. Medijsko pozornost največkrat pritegnemo z *»aferami«,* ki skuša arhive izkoristiti za uresničitev zahtev in želja trenutne oblasti (Jeraj, 2008, str. 13). Kako preseči omenjena prepričanja in arhiv približati kot ustvarjalno in inovativno učno okolje? Vsekakor je to izziv, ki ne prinaša rešitve čez noč. Na pomen tesnega sodelovanja arhivskih in izobraževalnih ustanov je bilo večkrat opozorjeno s strani raziskovalcev, med drugim je dr. Ljubica Šuligoj na 20. zborovanju Arhivskega društva Slovenije že v letu 2001 opozarjala: » *Raziskovalno delo se pričenja že v moderni šoli, ki naj s svojimi učnimi pristopi in oblikami oblikuje kreativno osebnost. /…/ Ali ne bi kazalo, da bi se arhivske ustanove širše odprle, da bi bile npr. šole redno seznanjene ne samo z delom in uslugami arhivov, ampak tudi z arhivskimi pridobitvami? Delo v šolah bi sicer moralo teči v povezavi s kulturnimi institucijami v kraju, kar pa še zdaleč ni utečena praksa. /…/ Družbena ozaveščenost o mestu in vlogi arhivov je preskromna, čeprav bi se ozaveščanje o arhivski kulturni dediščini le moralo pričenjati v šolskih ustanovah.«* (Šuligoj, 2001, str.78–79)

Obeleževanje 30. obletnice samostojnosti Republike Slovenije je bila prava priložnost, da smo uspeli v arhivih stopiti zunaj okvirov in pomembno obletnico slovenske osamosvojitve obeležiti z ustvarjalnim pristopom, ki je bil plod sodelovanja in povezovanja treh strok: arhivske, muzejske in šolske. Trideseti rojstni dan naše države je potekal v znamenju pandemije covida-19. Kljub obstoječim ukrepom smo bili povabljeni, da pripravimo aktivnosti v počastitev odmevnega praznika naše države. Imeli smo izkušnjo 20. obletnice z ogromno neizkoriščenih potencialov na področju prepoznavnosti ter v prvi vrsti nagovarjanja šolske mladine. Uspeli smo preseči ustaljene okvire razmišljanja ter pogled usmerili zunaj arhivske stroke ter k sodelovanju povabili dve, vsako na svojem področju, prepoznani instituciji, in sicer Zavod Republike Slovenije za šolstvo in Park vojaške zgodovine Pivka. Naša ideja je z združenimi močmi ustvarila skupen pedagoško zgodovinski projekt z naslovom *Zbrali smo pogum.*

V sklopu projekta so bili pripravljeni spletna razstava o dogajanju v času osamosvajanja Slovenije in vojne, ki je sledila; trije krajši izobraževalni filmi z enako tematiko in pripadajoče e-učno gradivo za osnovno in srednjo šolo. Učna gradiva vključujejo delovne zvezke (za plebiscit, osamosvojitev in vojno) ter protokol spominske učne ure pri pouku na daljavo. Rdeča nit celotnega projekta je pogum, ki smo ga pokazali v času osamosvajanja in dokazali v času zmagovite vojne. Pomen projekta pa je bil veliko večji kot samo proslavljanje okrogle obletnice, saj so v njegovem okviru nastala trajna gradiva, ki bodo dostopna na spletu in bodo lahko služila v izobraževalnem procesu tudi v prihodnjih letih.

Projekt smo zaključili z izdajo knjige o plebiscitu z naslovom *Zbrali smo pogum, stopili smo skupaj,* ki je izšla v sozaložništvu Mladinske knjige Založbe d. d. in Arhiva Republike Slovenije ter avtoric Vilme Brodnik, Alenke Starman Alič in Ane Čič. Namenjena je mladim, kot tudi mladim po srcu, zgodovino plebiscita pa prikazuje na poučen in inovativen način skozi ilustracije in konkretne dialoge dijakov 4. g-razreda Gimnazije Bežigrad. Dodana vrednost publikacije je raziskovalni potencial, ki ga prinaša. Z objavo ključnih arhivskih plebiscitnih dokumentov, povezavo prek QR-kode na spletno razstavo www.zbralismopogum.si, je bralec v naslednjem koraku voden še na spletne iskalnike Arhiva Republike Slovenije in dostopa do elektronskih podatkovnih zbirk, med drugim elektronske podatkovne zbirke *Plebiscit 1990*, ki vključuje poleg rezultatov na državni in občinski ravni tudi rezultate po posameznih voliščih po Sloveniji. Od tu pa ni več daleč tudi do obiska arhivske čitalnice in prvih samostojnih raziskovalnih korakov v svet primarnih zgodovinskih virov.

Ključne besede: arhivsko gradivo, narodov spomin, 30. obletnica samostojnosti Republike Slovenije, plebiscit, izobraževalni proces

Extended Abstract

Archival material is a cultural monument and the most precious part of the documentary material that we are preserving for future generations as a direct form of national memory. It permeates every pore of the nation's activity, creating and shaping its identity. The national archive (the Archives of the Republic of Slovenia) has been entrusted with the protection of archival material, together with six regional archives in Ljubljana, Maribor, Ptuj, Celje, Koper and Nova Gorica. Archives are the treasure troves of our past (with the oldest records dating to the 12th century) and a genuine temple of the memory of Slovenian history.

Archives have a poor public image; they are still often imagined as warehouses full of dusty old papers. Archival activities attract a narrow circle of people who are professionally engaged in culture and science. We most often receive media attention with “affairs” caused by the current government trying to exploit the archives to realise its demands and wishes (Jeraj, 2008, p. 13). How can we overcome the above-mentioned beliefs and bring archives closer to people as a creative and innovative learning environment? That is definitely a challenge that cannot be solved overnight. Researchers have often pointed out the importance of close cooperation between archival and educational institutions; for example, Ljubica Šuligoj, PhD, pointed out the following at the 20th meeting of the Archival Society of Slovenia back in 2001: *“Research work already begins in the modern school, which should shape a creative personality through its teaching*

approaches and forms … Should we not open up archival institutions to the wider community, for example, by regularly informing schools of the work and services provided by archives, and of new archival acquisitions? Schoolwork should be connected with local cultural institutions, but that is far from an established practice … Social awareness of the place and role of archives is too modest, despite the fact that raising awareness of archival cultural heritage ought to begin in school institutions" (*Šuligoj, 2001, pp. 78–79).*

The commemoration of the 30th anniversary of Slovenia's attainment of independence was an opportunity for archives to step outside the box and commemorate this important anniversary with a creative approach, which was the fruit of the cooperation and integration of three professions: the archival, museum and educational profession. Our country's 30th birthday was marked by the covid-19 pandemic. Despite the measures in place, we were invited to prepare activities to honour our country's major holiday. We had already gained experience at the 20th anniversary but still had vast unexploited potential in terms of recognisability and, above all, addressing the school-going youth. We succeeded in overcoming the established mental framework and looked beyond the archival profession by inviting two institutions, each renowned in its own field, to participate: the National Education Institute Slovenia and the Park of Military History Pivka. By joining forces, our idea led to the creation of a joint pedagogical and historical project entitled *"Zbrali smo pogum/We Gathered up Courage".*

Under the project, we prepared an online exhibition on events during Slovenia's attainment of independence and the war that ensued; three shorter educational films on the same topic and the corresponding e-teaching materials for primary and secondary schools. The teaching materials include workbooks (for the plebiscite, attainment of independence and war) and the protocol for a commemorative lesson during distance education. The common thread of the entire project is the courage we demonstrated during the attainment of independence and proved during the victorious war. The importance of the project exceeds a mere celebration of a round-number anniversary because permanent materials have been created that will be accessible online and can be used in the educational process in the years to come.

We concluded the project by publishing a book on the plebiscite entitled *Zbrali smo pogum, stopili smo skupaj/We Gathered up Courage and Came Together,* which was co-published by Mladinska knjiga založba d. d. and the Archives of the Republic of Slovenia and written by Vilma Brodnik, Alenka Starman Alič and Ana Čič. It is intended for young people and for the young at heart; it portrays the history of the plebiscite in an educational and innovative way through illustrations and real dialogues between students of class 4g at the Bežigrad Grammar School. The publication's added value is the research potential it brings. By having published the key archival plebiscite documents and linking them to the online exhibition www.zbralismopogum.si via a QR code, the reader is directed to the search engines of the Archives of the Republic of Slovenia and can access electronic databases, including the electronic database *Plebiscite 1990,* which contains the results at the national and municipal level, as well as the results by individual polling stations across Slovenia. From there, it is only a short step to visiting the archive's reading room and embarking on the first independent research of the world of primary historical sources.

Keywords: archival material, national memory, 30th anniversary of independence of the Republic of Slovenia, plebiscite, educational process

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USTVARJALNI POTENCIAL PARKA VOJAŠKE ZGODOVINE PIVKA/CREATIVE POTENTIAL OF THE PARK OF MILITARY HISTORY PIVKA

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Park vojaške zgodovine je osrednji vojaški in največji muzejski kompleks v Sloveniji. Kljub temu da do nedavnega ni imel sistematično zastavljene in urejene ponudbe pedagoških programov, ki bi sledila načelom Skupnosti muzejev Slovenije,[1] se pedagoška dejavnost muzeja hitro razvija. Muzejske razstave in zbirke so namreč močno povezane s temami v učnih načrtih osnovnošolskih in srednješolskih predmetov, kar predstavlja odlično izhodišče za tesnejše sodelovanje muzeja z izobraževalnimi ustanovami. S svojimi programi je zato Park lahko pomemben partner, ki ponuja širok vpogled v bogato vojaškozgodovinsko dediščino naše države.

Prvi korak v smeri priprave sistematične ponudbe pedagoških vsebin muzeja predstavlja *Katalog pedagoških programov Parka vojaške zgodovine za učitelje*, v katerem so skupaj s pedagoškimi delavnicami in muzejsko ponudbo predstavljene tudi stične točke med njimi in učnimi načrti. Ob *Katalogu* pa muzej šolam ponuja tudi *Delovni list Pot v samostojnost,* namenjen učencem 9. razreda in dijakom. Šolarjem je na voljo tudi nekaj drugih aktivnosti, ki poleg ogleda notranjosti podmornice kot – še vedno – najatraktivnejšega eksponata predstavljajo zanimive učne elemente. Med njimi v prispevku izpostavljam t. i. infomat in mobilno igro *Vitezov izziv.*

Leta 2017 je bila v Parku odprta razstava *Do pekla in nazaj – zgodba o padlih ameriških letalih med 2. svetovno vojno na območju Slovenije,* katere osrednja zanimivost je infomat oz. informacijski portal, ki predstavlja kataster padcev letal, njihove lokacije, usode posadk, vire (Park vojaške zgodovine, 2017). Z infomatom se je Park vojaške zgodovine raziskovanja in obdelovanja zgodovinskih tem lotil na zelo inkluziven način, saj so v njegovo pripravo vključene različne institucije, zasebni raziskovalci in zbiratelji, za njegovo nadgradnjo in nadaljnji razvoj pa bodo skupaj z muzejskimi strokovnimi sodelavci skrbeli tudi študenti. Zaradi dobrega odziva obiskovalcev in inovativnega načina hrambe sicer razdrobljenih podatkov si v Parku vojaške zgodovine tudi v prihodnje želimo vzpostavitve podobnih informacijskih portalov, kot recimo takšnega s podatki o jugoslovanskih vojašnicah, kjer bi pri postavljanju in interpretiranju te vrste dediščine sodelovali skupaj s pričevalci – bivšimi vojaki, ki so v teh vojaških objektih služili vojaški rok.

Posebej za mlade je bila v letu 2021 pripravljena mobilna igra *Vitezov izziv* (Park vojaške zgodovine, 2021) kot ena od inovativnih možnosti vodenega ogleda muzeja. Obiskovalci Parka si lahko na svoje mobilne naprave (brezplačno) prenesejo igro, ki jih prek desetih postaj vodi po muzejskem kompleksu. Na vsaki točki uporabnik rešuje različne naloge in ob tem zbira *»viteške vrline«,* ki ga vodijo do končnega cilja. Koncept je svojevrstna mešanica muzejskega vodenja,

[1] Glavni vzrok zapostavljenosti pedagoške dejavnosti Parka je vsekakor dejstvo, da bo njegovo financiranje s strani države urejeno šele z letošnjim letom (N. Š., 2021).

interaktivne igre in ustvarjalnih miselnih izzivov, ki vsebine predstavlja mladim obiskovalcem na preprost in razumljiv, a inovativen način ter je odlična alternativa individualnemu ogledu muzeja.

Park vojaške zgodovine se na pedagoškem področju, predvsem v zadnjih letih, aktivno vključuje v različne projekte (npr. *Zbrali smo pogum*), sodeluje z domačimi in tujimi izobraževalnimi ustanovami (npr. Univerzo v Lincolnu) ter pripravlja svoje pedagoške aktivnosti. Kljub temu pa s svojimi razstavami in zbirkami nudi še obilico možnosti za razvoj v prihodnje in ima skoraj neizčrpen ustvarjalni potencial za inovativno učenje zgodovine v muzejskem učnem okolju.

Ključne besede: muzej, pedagoški programi, *Vitezov izziv*, infomat, vojaška zgodovina

Extended Abstract

The Park of Military History is the central military complex and the largest museum complex in Slovenia. Despite the fact that until recently it did not have a systematically designed and organised offer of pedagogical programmes that would be in line with the principles of the Slovenian Museum Association,[2] the museum's pedagogical activity is developing rapidly. The museum's exhibitions and collections are closely connected with the topics in the curricula of primary and secondary school subjects, which represents an excellent starting point for a closer collaboration between the museum and educational institutions. Owing to its programmes, the park could act as an important partner that provides a broad insight into the rich military heritage of our country.

The first step towards preparing a systematic offer of pedagogical museum contents is the *Catalogue of Pedagogical Programmes of the Park of Military History for Teachers*, which presents pedagogical workshops and the museum's offer, as well as the features it has in common with the curricula. In addition to the *Catalogue*, the museum also offers schools the so-called *Road to Independence Worksheet*, which is intended for 9th grade pupils and secondary school students. A few other activities are also available to schoolchildren, which contain interesting learning elements; however, the most attractive exhibit is still the viewing of the interior of a submarine. The article highlights the activities "Infomat/Infomachine" and the mobile game *Vitezov izziv/Knight's Challenge*.

In 2017 the park opened the exhibition "To Hell and Back – Story of Downed American Aircraft over Slovenian Territory in the Second World War", whose most interesting feature is the infomachine or information portal showing the register of downed aircraft, their locations, the fates of their crews, and sources (Park vojaške zgodovine, 2017). With the infomachine the Park of Military History decided to research and discuss historical topics in a very inclusive way by involving various institutions, private researchers and collectors into its preparation; students, on the other hand, will be in charge of its upgrade and further development, together with the museum's technical collaborators. In light of the good response from visitors and the innovative way of storing scattered data, the Park of Military History aims to set up similar information portals in the future; for example, one with information about the Yugoslav barracks, where we would set

[2] The main reason for the park neglecting its pedagogical activities is undoubtedly the fact that it did not receive state funding until this year (N. Š., 2021).

up and interpret this type of heritage in cooperation with witnesses – ex-soldiers who completed their military service in these military facilities.

In 2021 the mobile game *Knight's Challenge* (Park vojaške zgodovine, 2021) was prepared especially for young people, as an innovative guided museum tour. Park visitors can download the game (for free) on their mobile devices; it guides them through the museum complex via ten stops. At each stop the user solves different tasks and collects "*knightly virtues*", which lead the user to the final destination. The concept is a unique mixture of a museum tour, an interactive game and creative brain teasers, presenting the contents to young visitors in a simple, understandable, yet innovative way. It is an excellent alternative to an individual tour of the museum.

As regards pedagogical activities, the Park of Military History has been actively participating in various projects, especially in recent years (e.g., *Zbrali smo pogum*), collaborating with domestic and foreign educational institutions (e.g., the University of Lincoln) and preparing its own pedagogical activities. Nevertheless, its exhibitions and collections offer a multitude of possibilities for future development and an almost inexhaustible creative potential for the innovative learning of history in a museum learning environment.

Keywords: museum, pedagogical programmes, *Knight's Challenge*, infomachine, military history

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USTVARJALNO IN INOVATIVNO UČNO OKOLJE SKOZI MUZEJSKE FOTOGRAFSKE ZBIRKE IN PEDAGOŠKE PROGRAME MUZEJA NOVEJŠE ZGODOVINE SLOVENIJE/CREATIVE AND INNOVATIVE LEARNING ENVIRONMENT THROUGH MUSEUM PHOTOGRAPHIC COLLECTIONS AND PEDAGOGICAL PROGRAMMES OF THE NATIONAL MUSEUM OF CONTEMPORARY HISTORY OF SLOVENIA

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Razširjeni povzetek

Muzej novejše zgodovine Slovenije je osrednji državni muzej za kulturno dediščino s področja zgodovine današnjega slovenskega prostora od začetka 20. stoletja. Pri oblikovanju pedagoških programov sledimo trendom sodobnega poučevanja zgodovine z aktivnim vključevanjem učencev ter mentorsko vlogo vodičev. Po mnenju D. Trškan (2016) učenci z aktivno udeležbo dosežejo trajnejše, uporabnejše in koristnejše znanje.

Namen prispevka je pokazati nekaj primerov, kako lahko učence naučimo *»brati fotografije«* kot zgodovinski vir. Želimo jih naučiti opazovati fotografijo kot vir raznovrstnih podatkov, ki jih lahko združijo v koristno informacijo.

Aktualni učni načrt za zgodovino, sprejet leta 2011, spodbuja aktivno vlogo učencev. Izsledki raziskave bralne pismenosti v slovenskih osnovnih šolah (V. Brodnik, 2013) kažejo, da se šibkost učencev kaže predvsem pri vrednotenju besedil, razmišljanju o vsebini in pomenu. Prav zato je treba počasi in vztrajno uvajati nove aktivne metode in oblike dela.

Pri pouku zgodovine se kot osrednjo učno metodo označuje metodo dela z zgodovinskimi viri. V. Brodnik (2013) pravi, da načrtno in kontinuirano delo z zgodovinskimi viri lahko pomembno prispeva k uresničevanju bralne pismenosti. Zgodovinski viri so učencem pri učenju lahko v veliko pomoč. Pomagajo jim razvijati spretnost kritične presoje informacij, zbranih iz različnih virov.

V Muzeju novejše zgodovine Slovenije smo se za pripravo delavnic in učnih ur z uporabo fotografij odločili iz dveh razlogov. Prvi je, da je Fototeka Muzeja novejše zgodovine Slovenije največji fotografski arhiv 20. stoletja v Republiki Sloveniji. Drugi razlog je, da nas fotografija spremlja vsepovsod, s pojavom sodobnih tehnologij pa je praktično dostopna vsakomur. Kljub temu se je pri delu izkazalo, da učenci ne znajo opazovati fotografij, jih analizirati in na njih prepoznati informacij.

Pri vseh starostnih skupinah učenci rabijo fotografije za ponazoritev in popestritev povedanega (slikovna demonstracija); s fotografije skupaj razbiramo zanimive informacije v podkrepitev razlagi.

Predšolske otroke in učence prvega in drugega vzgojno-izobraževalnega obdobja (VIO) učimo na fotografijah iskati motive, ki jih poznajo iz svojega vsakdana.

Za učence 3. VIO osnovnih šol, dijake srednjih šol in maturante fotografije uporabljamo kot dodatni vir informacij: s fotografij s pomočjo dodatnih zgodovinskih virov (besedil, grafov, zemljevidov) poiščejo zgodovinska dejstva, različne informacije in dokaze ter oblikujejo svoje sklepe, razlage in mnenja.

Maturante učimo uporabe fotografij kot študijskega gradiva: fotografije in dodatne zgodovinske vire o določenem dogodku jim predstavimo z različnih perspektiv (večperspektivnost) in jih povabimo k ugotavljanju podobnosti in razlik ter razlogov za nastanek različnih interpretacij zgodovinskega dogajanja.

Potočnik (2017) je objavil analizo ankete, s katero so želeli ugotoviti, kaj menijo učenci o vpeljevanju novih didaktičnih pristopov in s tem novih metod dela v pouk zgodovine. Rezultati so pokazali, da skoraj 70 odstotkov anketiranih učencev želi, da bi pri pouku več delali z zgodovinskimi viri, in le 28 odstotkov jih tega ne želi.

Z uporabo zgodovinskih virov dosežemo večjo aktivizacijo, individualizacijo in predvsem večjo življenjskost pouka zgodovine. Tovrstno delo učencem omogoča, da se učijo zunaj učilnice, so v stiku z izvirnimi predmeti in ves čas aktivno odkrivajo novo.

Ključne besede: muzej, fotografije, delavnice, zgodovinski vir, učenje z raziskovanjem

Extended Abstract

The National Museum of Contemporary History of Slovenia is the main national museum for cultural heritage relating to the history of present-day Slovenia since the beginning of the 20th century. In designing pedagogical programmes, we follow the trends of modern history teaching with the active involvement of students and mentorship of museum guides. According to Trškan (2016), through active participation students achieve more lasting, useful and beneficial knowledge.

The purpose of this paper is to show some examples of how we can teach students to “read photographs” as a historical source. The main goal is to teach them how to observe photography and recognize it as a source of diverse and useful information.

The current history curriculum, adopted in 2011, encourages the active role of students. The results of the research on reading literacy in Slovenian primary schools (Brodnik, 2013) show that the students' main weakness is reflected in the evaluation of texts, in thinking about the content and meaning. For this reason, new active methods and forms of work need to be introduced slowly and persistently.

Working with historical sources is recognized as a central teaching method in teaching history. Brodnik (2013) says that planned and continuous work with historical sources can make an

important contribution to the realization of reading literacy. Historical sources can be of great help to students in their learning. They help them to develop the skill of critically evaluating information gathered from a variety of sources.

The National Museum of Contemporary History of Slovenia made the decision to prepare workshops and lessons using photographs for two reasons. The first is that the Photo Library of the National Museum of Contemporary History of Slovenia is the largest photographic archive of the 20th century in the Republic of Slovenia. The second reason is that photography accompanies us everywhere, and with the advent of modern technologies, it is practically accessible to everyone. Nevertheless, the work showed that students do not know how to observe photographs, analyse them, nor recognize information from them.

We found that all age groups need photographs for a better illustrated and more varied lecture (pictorial demonstration); together we recognize interesting information from the photographs as they are a useful tool to support the explanation.

We teach preschool children and pupils of the first and second triennia to look for motifs in photographs that they know from their everyday lives.

For students of the 3rd triennium of primary school, secondary school students and graduates, we use photography as an additional source of information: they use historical sources (texts, graphs, maps) to find historical facts, various information and evidence, and form their own conclusions, explanations and opinions. Graduates are taught to use photographs as study material: photographs and additional historical sources about a particular event are presented to them from different perspectives (multiperspectivity) and we invite them to identify similarities and differences and the reasons for different interpretations of historical events.

Potočnik (2017) published an analysis of a survey with which they wanted to find out what students think about the introduction of new didactic teaching approaches and thus new methods in history teaching. The results showed that almost 70 percent of the surveyed students want to work more with historical sources in class, and only 28 percent do not want to.

By using historical sources, we achieve greater activation, individualization and, above all, a greater vitality of history lessons. Through this kind of work, students learn outside the classroom, come in contact with original objects, and are constantly discovering new ones.

Keywords: museum, photographs, workshops, historical resource, active learning

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VIRTUALNA SOBA POBEGA KOT OBOGATITEV PEDAGOŠKE DEJAVNOSTI V MUZEJU/ VIRTUAL ESCAPE ROOM AS AN ENRICHMENT OF PEDAGOGICAL ACTIVITY AT A MUSEUM

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Razširjeni povzetek

Izobraževanje na daljavo je močno poseglo v ustaljene načine institucionalnega izobraževanja v Sloveniji in po svetu. Učitelji so se srečevali z novimi izzivi takšnega pouka, kot so motivacija, preverjanje znanja in podobno. Kot zelo uspešen način izobraževanja na daljavo se je izkazala virtualna soba pobega. V času epidemije covida-19 so se tudi muzeji srečali z novimi, zahtevnimi pogoji dela. Večino časa so bili fizično zaprti. Zato so trpele njihove aktivnosti, *»ki so namenjene temu, da svoje znanje in zbirke posreduje javnosti, ljudem vseh starosti in življenjskih ozadij in jim omogoča sodelovanje v znanju in kulturi«* (Brüninghaus-Knube, 2011). S tem je bila tudi okrnjena definicija muzejev, ki poudarja delovanje muzejev za namene izobraževanja (Museum definition, b. d.). Tukaj se postavlja vprašanje, ali bi lahko virtualna soba pobega delno zapolnila to pomanjkanje pedagoškega procesa predstavljanja muzejske zbirke oziroma interakcije med muzejem in zainteresirano javnostjo.

Virtualne sobe pobega so s pedagoškega gledišča zanimiv učni pripomoček. Omogočajo pridobivanje znanja na način, ki je otrokom in odraslim blizu. Delujejo motivacijsko in sodelovalno. Uporabljajo se lahko na različnih stopnjah pedagoškega procesa ter za različne starostne skupine (Smole, 2021). Kot take so lahko uporabne v muzejski pedagogiki in širše. Vendar se moramo tudi tukaj zavedati določenih omejitev, ki jih prinese poznavanje in uporaba tehnologije. Stara paradigma, da so učenci digitalni domačini, učitelji pa imigranti (Prensky, 2001), se je izkazala za napačno. Tako K. Kennedy (2020) ugotavlja, da so se v času epidemije razkrile številne pomanjkljivosti, kot sta dostopnost učencev do tehnologije in njihovo dejansko znanje uporabe.

Vse to pa ne zmanjša uporabnosti virtualnih sob pobega za uporabo v šolskem ali muzejskem izobraževanju. Kolikšna je uporabnost teh sob za muzeje, se vidi ob dejstvu, da število virtualnih obiskovalcev muzejev tako na področju izobraževalnih kot informacijskih programov narašča in je marsikje preseglo obisk fizičnih obiskovalcev (Brüninghaus-Knube, 2011). Muzeji lahko uporabijo virtualno sobo pobega na različnih stopnjah dela z obiskovalci. Uporabi se lahko kot predpriprava skupine na obisk muzeja, kot del vodenega ogleda po razstavi ali pa namesto delovnega lista oziroma ponovitve obravnavane učne snovi v muzeju. V vseh primerih je smiselna objava povezave do virtualne sobe pobega na spletni strani muzeja. Virtualna soba pobega, ki vsebuje muzejsko razstavo in muzealije je uporabna tudi za namen oglaševanja oziroma reklamiranja neke zbirke oziroma razstave.

V sodelovanju s Parkom vojaške zgodovine Pivka je nastala virtualna soba pobega, ki se dotika osamosvajanja Republike Slovenije. Soba je sestavljena iz treh sob, ki so del stalne razstave muzeja, in sicer iz dnevne sobe, barikad in zaklonišča. Prehajanje med sobami je prosto. Cilj pa je v določenem času ugotoviti, kateri obvezni predmeti v zaklonišču manjkajo, in ta podatek sporočiti po telefonu na Center za obveščanje. Soba pobega je zasnovana na iskanju napotkov oziroma namigov in delnih ali popolnih ključev. Tako udeleženec išče ključe in namige v dnevni sobi in na barikadah za dve omari, ki sta zaklenjeni s številčno ključavnico oziroma ključavnico na vnos pravih smeri. Po pravilnih vnosih kombinacij v omaricah se najde nove namige oziroma ključe za nadaljevanje igre, ki se postopoma preseli v zaklonišče. Tam se udeleženec sreča z novimi nalogami in rešitvami, ki pripeljejo do glavnega odgovora, kaj manjka v zaklonišču. Če so podatki pravilno vneseni in je še ostal čas, je igra uspešno zaključena. V procesu iskanja ključev in namigov se udeleženec srečuje s predmeti muzejske zbirke, dokumenti, zlasti viri prve roke oz. pričevanji ter odgovarja na zastavljena vprašanja, povezana s samo zbirko oziroma dogajanjem v tem času.

Virtualna soba pobega se lahko uspešno uporabi v pedagoškem procesu muzeja in je lahko nadomestna ali pa dopolnilna dejavnost muzeja. Omogoča predajanje znanja ter vsebin muzeja širši javnosti in lahko deluje tudi kot reklama zbirke ali muzeja. Učiteljem omogoča pripravo na ogled neke razstave ali pa služi kot učni list za utrditev znanja pri učencih. Povezava do virtualne sobe pobega je:
https://docs.google.com/presentation/d/1w2lou25ZBTN1Bz9CQ3GJ0RduV-ED_9YBRZ7Klm5ircY/preview?rm=minimal

Ključne besede: virtualna soba pobega, izobraževanje na daljavo, pedagoške dejavnosti v muzeju, motivacija, Park vojaške zgodovine Pivka

Extended Abstract

Distance education greatly changed the established methods of institutional education in Slovenia and the world. Such lessons brought about new challenges for teachers, such as maintaining motivation, performing knowledge assessment and the like. A virtual escape room has proved to be a very successful distance education method. During the COVID-19 epidemic, museums were also facing new and demanding working conditions. They were closed most of the time. That hindered their activities *"which are intended for passing on their knowledge and collections to the public, to people of all ages and walks of life, enabling them to take part in knowledge and culture"* (Brüninghaus-Knube, 2011). That also infringed on the definition of museums, which highlights the work of museums for educational purposes (Museum definition, n. d.). This gives rise to the question of whether a virtual escape room could partly make up for this missing pedagogical process of presenting a museum collection or for the interaction between the museum and the interested public?

From the pedagogical perspective, virtual escape rooms are an interesting teaching resource. They enable children and adults to gain knowledge in a way that they can relate to. They are motivational and cooperative. They can be used at different levels of the pedagogical process and for different

age groups (Smole, 2021). As such, they can be applied in museum pedagogics and beyond. However, we should be aware of certain limitations brought on by the knowledge and use of technology. The old paradigm that students are digital natives while teachers are immigrants (Prensky, 2001) has been proved false. Thus K. Kennedy (2020) finds that many shortcomings were revealed during the epidemic, such as students' access to technology and their actual knowledge of using it.

Regardless, that does not diminish the applicability of virtual escape rooms in the school or museum educational process. The applicability of such rooms for museums is evident in the fact that the number of virtual visitors to museums is increasing, both in educational and informative programmes; in many places, it has even exceeded the number of physical visitors (Brüninghaus-Knube, 2011). Museums can use the virtual escape room in different stages of interacting with visitors. It can be used to prepare a group in advance for visiting the museum; as part of a guided tour of an exhibition, or instead of a worksheet or revision of the learning content discussed at the museum. Whatever the case, it would be wise to post a link to the virtual escape room on the museum's website. The virtual escape room, which contains the museum exhibition and exhibits, can also be used for advertising purposes or for promoting a collection or exhibition.

In cooperation with the Park of Military History Pivka, a virtual escape room has been created which relates to the attainment of independence of the Republic of Slovenia. It consists of three rooms that are part of the museum's permanent exhibition, namely the living room, barricades and shelter. The user can freely walk from one room into another. The goal is to find out which required items are missing from the shelter within a specific amount of time and then inform the Intelligence Centre of this by telephone. The escape room is designed to make you search for instructions or hints and partial or complete clues. The participant thus looks for clues and hints in the living room and on the barricades for two cabinets that are locked with a combination lock for entering the right digits or directions. After entering the right combinations, they find new hints or clues in the cabinets to continue the game, which gradually moves to the shelter. There, they encounter new tasks and solutions that lead to the main answer of what is missing from the shelter. If the information has been entered correctly and time has not run out, the game is considered successfully completed. While looking for clues and hints, the participant encounters items from the museum collection, documents, mostly first-hand sources or accounts, and answers questions relating to the collection itself or to events from that time.

A virtual escape room can be applied successfully in the museum's pedagogical process and can function as the museum's substitute or secondary activity. It enables passing on museum knowledge and contents to the wider community, and can be used to promote the collection or the museum itself. It enables teachers to prepare for viewing an exhibition or can be used as a worksheet for consolidating students' knowledge. The link to the virtual escape room: https://docs.google.com/presentation/d/1w2lou25ZBTN1Bz9CQ3GJ0RduV-ED_9YBRZ7Klm5ircY/preview?rm=minimal

Keywords: virtual escape room, distance education, pedagogical activities at a museum, motivation, Park of Military History Pivka

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MUZEJ KOT PROSTOR INTERAKTIVNEGA IN USTVARJALNEGA UČENJA/ MUSEUM AS A PLACE FOR INTERACTIVE AND CREATIVE LEARNING

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Razširjeni povzetek

Muzeji so del področja neformalnega, vseživljenjskega izobraževanja, ki nadgrajuje formalno izobrazbo in nudi različne načine učenja, uživanja in razpravljanja (Brüninghaus-Knubel, 2011, str. 29). Z različnimi vzgojno-izobraževalnimi in interpretativnimi programi muzeji razvijajo odgovoren odnos do kulturne dediščine, ki je ključen za njeno ohranjanje. Pozitiven odnos do nje lahko najbolje razvijejo, če že najmlajše člane učijo spoštovanja lastne dediščine. Sodelovanje med šolami in muzeji pa pozitivno vpliva tudi na same učence in dijake. Obiski muzejev učence spodbujajo k samostojnemu in ustvarjalnemu razmišljanju, omogočajo preverjanje in analiziranje predhodnega znanja ter jih prek različnih vrst programov navajajo na delo v skupinah (Trampuš, 1998, str. 43). Bogastvo in privlačnost zbirk, možnost rokovanja z izbranimi predmeti in njihovega prostorskega povezovanja so odlična podlaga za pripravo in izvedbo vrste različnih pedagoških programov (Vidrih Perko, 2018, str. 65).

Tudi v Pomorskem muzeju Piran se izvaja vrsta vzgojno-izobraževalnih programov, ki temeljijo na specifikah razstavnih zbirk. Muzej, ki domuje v palači Gabrielli, zgrajeni sredi 19. stoletja tik ob piranskem pristanišču, zbira, preučuje in predstavlja pomorsko dediščino slovenskega in še posebej obalnega področja in na pomorstvo vezane gospodarske panoge. V ta namen ima urejeno zbirko pomorske arheologije, etnološko ribiško zbirko ter zgodovinsko, etnološko in umetnostnozgodovinsko zbirko pomorstva od srednjega veka do konca druge svetovne vojne. Poleg tega ima muzej še štiri dislocirane enote: Muzej solinarstva v Sečoveljskih solinah, ki prikazuje nekdanje življenje solinarjev in tradicionalni način pridelovanja soli; etnološko zbirko Tonina hiša, kjer sta prikazana oljarstvo in način življenja istrskega kmeta v preteklosti; Muzejska zbirka Giuseppeja Tartinija v njegovi rojstni hiši v Piranu predstavlja svetovno znanega skladatelja, violinskega virtuoza, pedagoga in dragocene predmete iz njegove zapuščine, med katerimi izstopa njegova violina; v nekdanjem skladišču soli Monfort pa sta zbirki tradicionalnega ladjedelstva in razvoja vodnih športov ter razstava Sal Nostum, ki kaže razvoj skladišč soli in pot soli iz solin v skladišča (Bjelica in Karinja (ur.), 2019).

Poleg rednih in tematskih vodenj lahko med vrsto programov izpostavijo dolgoletno sodelovanje z vzgojno-izobraževalnimi ustanovami, kot so vrtec Mornarček Piran, Osnovna šola Cirila Kosmača Piran, Gimnazija, elektro in pomorska šola Piran (GEPŠ Piran), Center za komunikacijo, sluh in govor pri projektu ArtDownUp, v okviru katerega potekajo ustvarjalne delavnice, na katerih sodelujejo mladi z oviranostjo. Muzej vrsto let sodeluje s šolami pri izvedbi učnih ur zgodovine v muzeju, kjer učenci in dijaki spoznavajo vlogo in pomen muzeja pri ohranjanju kulturne dediščine ter vlogo in pomen muzejskega predmeta. Poleg tega izvaja različne delavnice in interpretativne programe ob občasnih razstavah in projektih. Na konferenci bodo predstavljeni

različni primeri muzejskih delavnic in drugih programov, ki otrokom in mladim omogočajo doživljanje pozitivnih izkušenj in prepoznavanje pomena dediščine in njenega ohranjanja, kar pa je ena izmed pomembnejših nalog muzejev. V praktičnem delu panela bosta predstavljena primera dveh delavnic spoznavanja različnih veščin pomorščakov, ki jim omogočajo varno plovbo.

Ključne besede: ustvarjalno razmišljanje, kulturna dediščina, sodelovanje, ročne spretnosti, povezanost

Extended Abstract

Museums are a part of non-formal, lifelong education, which builds on formal education and offers different ways of learning, enjoyment and discussion (Brüninghaus-Knubel, 2011, p. 29). Through various educational and interpretive programmes, museums develop a responsible attitude towards cultural heritage, which is crucial for its preservation. They can best develop a positive attitude towards it if the youngest members are taught to respect their own heritage. Collaboration between schools and museums also has a positive impact on primary and secondary school students. Visits to museums encourage students to think for themselves and creatively; they enable testing and analysing prior knowledge; they accustom students to working in groups through different types of programmes (Trampuš, 1998, p. 43). The rich and attractive collections, the possibility of touching selected artefacts and spatially connecting them is an excellent foundation for preparing and implementing a number of different pedagogical programmes (Vidrih Perko, 2018, p. 65).

The Maritime Museum Piran is also implementing a number of educational programmes, which are based on the specifics of exhibition collections. The museum, which is housed in the Gabrielli Palace, built in the mid-19th century next to the Piran harbour, is collecting, studying and displaying the maritime heritage of the Slovenian (in particular the coastal) area and the industries associated with maritime affairs. For this purpose, it has set up a maritime archaeology collection, an ethnological fishery collection, and a historical, ethnological and art-historical maritime affairs collection from the Middle Ages to the end of World War II. Moreover, the museum has four remote units: The Museum of Salt-Making at the Sečovlje saltpans, which presents the former life of salt-workers and the traditional way of salt-making; the ethnological collection Tona's House, where oil-making and the former Istrian farmer's way of life are presented; Tartini's Memorial Room in the house in which the famous composer, virtuoso violinist and pedagogue Giuseppe Tartini was born, where precious items from his legacy are presented, with his violin standing out; Monfort, the former salt warehouse, with the collections of traditional ship building and the development of water sports. Also on display there is the exhibition “Sal Nostrum: from the Pans to the Salt Warehouses”, which presents the development of salt warehouses and the path of salt from the pans to the warehouses (Bjelica & Karinja (eds.), 2019).

In addition to regular and themed tours, the museum can also highlight a number of programmes, in particular the many years of collaboration with educational institutions, e.g., the Mornarček Kindergarten in Piran, the Ciril Kosmač Primary School in Piran, the High School, Electro and Maritime School Piran/GEPŠ Piran, the Communication, Hearing and Speech Centre/Center za komunikacijo, sluh in govor under the ArtDownUp project, where creative workshops are held in

which handicapped young people are taking part. For many years now, the museum has been collaborating with schools in implementing history lessons at the museum, where primary and secondary school students learn about the role and importance of the museum in preserving cultural heritage, and about the role and importance of a museum artefact. Moreover, it implements various workshops and interpretive programmes during occasional exhibitions and projects. At the conference we will present different examples of museum workshops and other programmes that enable children and young people to gain positive experiences and to recognise the importance of heritage and its preservation, which is one of the most important tasks of museums. In the practical part we will present the examples of two workshops intended for learning about the different skills of mariners that enable a safe voyage.

Keywords: creative thinking, cultural heritage, collaboration, manual skills, connectedness

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ŠOLSKE RAZSTAVE KOT SODOBNI DIDAKTIČNI PRISTOP IN UČNO OKOLJE PRI OHRANJANJU SPOMINA NA POMEMBNE DOGODKE/SCHOOL EXHIBITIONS AS A MODERN DIDACTIC APPROACH AND LEARNING ENVIRONMENT IN PRESERVING THE MEMORY OF IMPORTANT ANNIVERSARIES

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Razširjeni povzetek

Leta 2021 smo obeleževali pomembne dogodke, pojave in procese, ki so povezani z zgodovino slovenskega naroda in zgodovino slovenskega prostora, kot so npr. 30. obletnica samostojnosti naše države Republike Slovenije, 100. obletnica smrti dr. Josipa Ipavca, 200. obletnica znamenitega ljubljanskega kongresa, 300. obletnica Škofjeloškega pasijona ter številne druge. V obeleževanje in ohranjanje spomina so se vključile številne institucije tako na lokalni, regionalni kot državni ravni, od številnih muzejev, galerij, knjižnic, medijskih hiš, vzgojno-izobraževalnih zavodov do številnih drugih. Spominjanje in obeleževanje teh dogodkov je sicer potekalo v okoliščinah, ki so jih narekovale razmere, povezane z epidemijo covida-19, zato so tudi obeleževanja teh dogodkov potekala na način, ki je od organizatorjev zahteval veliko mero ustvarjalnosti in inovativnosti. Glede na okoliščine se je del našega zasebnega kot del javnega življenja in prenesel v virtualni svet oz. v svet, ki smo ga poimenovali *»na daljavo«.* Na daljavo je potekal vzgojno-izobraževalni proces, na daljavo so bile na ogled številne stalne in občasne muzejske razstave.

Ogled muzejske razstave obiskovalcem omogoči vživljanje, razmišljanje in raziskovanje o zgodovini ter primerjanje preteklosti s sedanjostjo (Stradling, 2004, str. 165). Ogled muzejske razstave pri učencih povečuje njihov interes in aktivno vlogo, povečuje njihovo znanje in razvija umske sposobnosti (Potočnik, 2009, str. 117).

Učitelji zgodovine si pri doseganju vzgojno-izobraževalnih ciljev in standardov iz učnega načrta prizadevamo, da bi učencem kar v največjem obsegu omogočili izkustveno učenje, kar nam omogočajo številni didaktični pristopi, ki se jih lahko izvaja v učilnici in/ali zunaj nje v obliki ekskurzij, zgodovinskega terenskega dela, projektnega dela ipd. Eden od sodobnih pristopov je tudi muzejsko delo, ki učiteljem omogoča obravnavo zgodovinske učne vsebine z obiskom muzeja. V času izobraževanja na daljavo se je sicer zmanjšalo število obiskov muzejev v živo (tudi galerij, arhivov, knjižnic itd.), povečalo pa se je število virtualnih obiskov. Prav tako so učitelji po sproščanju ukrepov, povezanih z epidemijo covida-19 muzejsko delo in načela muzejskega dela prenesli v šolske prostore oz. v samo učilnico. Pri tem lahko muzejska razstava postane samostojna razstava v šolskih prostorih ali pa je del razstave v okviru širše šolske razstave. Šolsko razstavo v šolskih prostorih lahko uvrstimo med sodobne didaktične strategije in v koncept odprtega pouka, saj kot navajata Valenčič Zuljan in Kalin (2020, str. 118), lahko odprtost razumemo z različnih vidikov, med drugim tudi kot odprtost glede uporabe virov in prostorov, ne samo pouka v šolskih

prostorih in učilnicah, ampak tudi zunaj njih, v muzeju, v galeriji, arhivu, arheološkem parku itd. (prav tam).

Katera strokovna načela naj upoštevamo pri postavitvi šolske razstave v šolskih prostorih? Herreman (2011, str. 66) je v svojem strokovnem prispevku v kratkem priročniku *Upravljanje muzeja* navedel in opisal osnovne korake, ki jih zahteva postavitev dobre razstave, ne glede na velikost ali temo le-te. Izpostavil je pet faz v procesu oblikovanja razstave: 1. načrtovanje razstave, 2. raziskovanje/interpretacija (kaj je cilj razstave, kdo je ciljno občinstvo), 3. oblikovanje razstave, 4. izvedba razstave in materiala ali tehnična izdelava različnih elementov in 5. sama postavitev razstave (prav tam).

Podoben koncept smo zasledili tudi v angleškem priročniku o postavitvi šolske razstave *Museum in your classroom toolkit: a complete guide to creating an exhibition in your school*, ki je nastal v okviru projekta *Making a Mark* med več muzeji in šolami ter National Portrait Gallery in je bil del programa *Museums and Schools Programme 2012–16.* Iz omenjenega priročnika smo povzeli pet ključnih faz pri postavitvi šolske razstave:

1. *Načrtovanje razstave*

V vseh fazah postavitve razstave lahko učitelj vključi učence posameznega oddelka ali učence več oddelkov ene generacije ali učence različnih generacij, lahko pa vključi tudi samo posamezne učence iste generacije ali posamezne učence različnih generacij ter skupaj naredijo načrt.

2. *Raziskovanje teme/vsebine razstave*

Pri raziskovanju teme oz. vsebine razstave učencem omogočimo, da se vživijo v zgodovinski čas, kar jih dodatno motivira in usmerja njihovo raziskovalno delo. Pri tem učenci razvijajo veščine zgodovinskega razumevanja in zgodovinske pismenosti, kot so skladen občutek za kronologijo, prepoznavanje vzročno-posledičnih povezav, uporaba primarnih in sekundarnih virov, postavljanje relevantnih vprašanj in oblikovanje odgovorov, strukturiranje in organiziranje nenarativnega zapisa, razvijanje in uporaba strokovnega besedišča.

3. *Zbiranje in izbiranje razstavnega gradiva ter ustvarjane razstavnega gradiva*

Učitelj skupaj z učenci zbira in izbira gradivo za razstavo, hkrati pa jim omogoči, da gradivo tudi sami kreirajo in ustvarjajo. Učenci lahko vključujejo različne predmete, fotografije, osebne spomine, lahko pa vključijo tudi dela, ki so jih ustvarili sami, kot so njihovi osebni dnevniki, modeli, umetniška dela, filmi, animacije, zvočni posnetki, časopisna poročila itd. Pri tem je učitelj pozoren na to, da učenci raziščejo temo oz. vsebino razstave in predstavijo svoje ideje na kreativen in ustvarjalen način.

4. *Organizacija in postavitev razstave*

Na tej stopnji je pomemben razmislek, kako bomo skupaj z učenci postavili šolsko razstavo, oz. je pomembno, da oblikuje natančen scenarij postavitve razstave, od priprave osnutka razstavnega vodnika do kreativne postavitve razstavnih elementov oz. razstavnih gradiv.

5. *Odprtje razstave in predstavitev/vodenje po razstavi*

Če nameravamo razstavo odpreti za javnost, je smiselna javna najava otvoritve šolske razstave, zato lahko skupaj z učenci pripravimo vabilo, ki poskrbijo za javno objavo prek šolskega radia, šolskega glasila, šolske spletne strani, šolskega Facebooka ali šolskega Twitterja, lokalnih medijev (radio, časopis) idr.

Sklep

Tudi v času, ko je v svetu še vedno razglašena pandemija covida-19, bomo obeleževali številne dogodke, procese in pojave iz lokalne, regionalne in nacionalne zgodovine kakor tudi širše evropske in svetovne zgodovine. Učitelji zgodovine smo še vedno pred velikim izzivom, kako skupaj z učenci v tem času na ustvarjalen način obeležiti številne pomembne dogodke. Eden od sodobnih didaktičnih pristopov pri ohranjanju spomina je lahko tudi šolska razstava (Gaber, 2021), pri kateri upoštevamo ključna načela za postavitev, ki smo jih nakazali v tem prispevku, in ki omogoča učno okolje za ustvarjalne izdelke kot ustvarjalni učni proces.

Ključne besede: šolska razstava, obeleževanje dogodkov, ohranjanje spomina, ustvarjalni pristop

Extended Abstract

In 2021, we remembered and commemorated important events, phenomena and processes related to the history of the Slovenian nation and the history of the Slovenian territory, e.g., the 30th anniversary of the independence of the Republic of Slovenia; the 100th anniversary of the death of Josip Ipavec, PhD; the 200th anniversary of the famous Congress of Ljubljana; the 300th anniversary of the Škofja Loka Passion Play and many others. Several institutions at the local, regional and national level, such as museums, galleries, libraries, media, educational institutions and many others, have been involved in commemorating and preserving the memory. The commemoration of these events took place during the COVID-19 pandemic, which required a great deal of creativity and innovation from the organizers. Depending on the circumstances, a part of our private lives, and a part of our public lives, has moved to the virtual world. The educational process was carried out in the form of distance education, and a number of permanent and occasional museum exhibitions were also displayed online.

Visiting the museum exhibition allows visitors to empathize, reflect, explore history and compare the past with the present (Stradling, 2004, p. 165). Visiting a museum exhibition increases students' interest, their active role and knowledge, and develops mental abilities (Potočnik, 2009, p. 117).

In order to achieve the educational objectives and standards set out in the curriculum, history teachers seek to provide students with experiential learning as much as possible, which allows a number of didactic approaches that can be implemented in the classroom and/or outside it in the form of field trips, historical fieldwork, project work, etc. One of the forms of historical fieldwork is also museum work, which allows teachers to discuss historical learning content by visiting a museum. While the number of face-to-face visits to museums (and also galleries, archives, libraries, etc.) has decreased during distance education, the number of virtual visits has increased.

Additionally, after lifting the measures related to the COVID-19 pandemic, history teachers transferred museum work and its principles to the school premises or into the classroom itself. In doing so, the museum exhibition can become an independent exhibition on the school premises, or it can be part of a more comprehensive school exhibition. Moreover, a school exhibition on school premises can be classified as a modern didactic approach and as a concept of open teaching, since, according to Valenčič Zuljan and Kalin (2020, p. 118), openness can be understood from a variety of perspectives, including openness to the use of sources and spaces, not only to lessons on school premises and in classrooms, but also outside, namely in museums, galleries, archives, archaeological parks, etc. (Valenčič Zuljan & Kalin, 2020).

What professional principles should we consider when creating a school exhibition on school premises? In his expert paper, published in the practical handbook titled *Running a Museum*, Herreman (2011, p. 66) outlined and described the basic steps required to set up a good exhibition, regardless of its size or theme. He highlighted five stages in the exhibition design process: 1. planning, 2. research/interpretation (what the objective/goal of the exhibition is, who the target audience is), 3. design, 4. production (of the exhibition and materials or the technical production of various elements) and 5. installation (Herreman, 2011).

A similar concept is also presented in the English practical handbook on creating school exhibitions titled *Museum in Your Classroom Toolkit: a Complete Guide to Creating an Exhibition in Your School*. The handbook was created under the project titled "Making a Mark", which is a part of the *Museums and Schools Programme 2012–16*, which included several museums, schools and the National Portrait Gallery. From the above-mentioned handbook, we have summarized five key phases for creating a school exhibition:

1. *Planning*

In all phases of the exhibition, the teacher can include students of a given class or students of several classes of one generation or students of different generations, or he/she can include only individual students of the same generation or individual students of different generations, and they all make a plan together.

2. *Researching the theme (the content of the exhibition)*

When researching the theme or the content of the exhibition, we enable students to immerse themselves in the historical time, which further motivates them and guides their research work. In the process, students develop the skills of historical understanding and historical literacy, such as a coherent sense of chronology; making connections and recognising cause and effect; using primary and secondary sources; framing historically valid questions and answering them; structuring and organizing non-narrative writing; developing and using specialist vocabulary.

3. *Creating the displays (collection, selection and creation of exhibition material)*

The teacher and the students collect and select materials for the exhibition together. The teacher also enables the students to make and create the materials themselves. Students can include various objects, photographs, personal memories, and also materials they have created themselves, such as their personal diaries, models, works of art, movies, animations, sound recordings, newspaper

reports, etc. In the process, the teacher pays attention to students exploring the theme of the exhibition and presenting their ideas in a creative way.

4. *Bringing the exhibition to life (organization and installation of the exhibition)*

At this stage, it is important to consider, together with the students, how to set up a school exhibition. It is important to prepare a detailed scenario for the installation of the exhibition, namely from the preparation of the draft exhibition guide to the creative layout of the exhibition materials.

5. *Publicizing and launching the exhibition (opening of the exhibition and presentation/guided tour of the exhibition)*

If we intend to open the exhibition to the public, it makes sense to publicize the opening of the school exhibition, so we can, together with students, prepare an invitation and arrange the public announcement via the school radio, school newsletter, school website, school's Facebook or Twitter profile, the local media (radio, newspaper), etc.

Conclusion

Despite the COVID-19 pandemic, we remembered and commemorated numerous events, processes and phenomena from local, regional and national history, as well as from the wider European and world history. History teachers, together with students, are still facing the challenges of commemorating major historical events in a creative way. One of the modern didactic approaches to preserving memory, as presented in this paper, can also be a school exhibition (Gaber, 2021), since it enables a learning environment for researching, collecting and making creative materials, as well as a creative learning process.

Keywords: school exhibition, commemoration of events, preservation of memory, creative approach

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S KULTURO SPOMINJANJA SKOZI ŠOLSKO RAZSTAVO KREPIMO DOMOLJUBJE/WE STRENGTHEN PATRIOTISM WITH A CULTURE OF REMEMBRANCE AND A SCHOOL EXHIBITION

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Razširjeni povzetek

Pri vzgoji za domoljubje so poleg domačega okolja ključnega pomena šolski prostor in učitelji. Pozitiven in spoštljiv odnos do domovine in države ni naloga posameznih učiteljev, temveč celotne šole. Naloga vsakega učitelja pa je, da poleg podajanja izobraževalnih vsebin učence vzgaja v smislu ozaveščanja in ponotranjenja različnih vrednot, med katerimi je tudi domoljubje (Čekada Zorn, 2014).

Ena izmed oblik izkazovanja domoljubja in spoštovanja slovenske države je tudi obeleževanje slovenskih državnih praznikov. S tem gojimo kulturo spominjanja, ki vpliva na oblikovanje pripadnosti družbi, narodu, državi. Z obeleževanjem pomembnih zgodovinskih obletnic v okviru kulture spominjanja se krepita narodna zavest in pripadnost (Brodnik, 2021).

Proslavljanje treh slovenskih državnih praznikov je obvezno in je del šolskega koledarja. V Pravilniku o šolskem koledarju je v 6. členu zapisano, da šola zadnji dan pouka pred dnevom samostojnosti in enotnosti, dnevom državnosti in pred slovenskim kulturnim praznikom organizira proslavo. Šolske prireditve ob omenjenih treh praznikih, ki zaznamujejo pomembne dogodke iz naše narodne zgodovine in poudarjajo našo kulturno samobitnost, predstavljajo priložnost, ko učenci lahko razmišljajo o svoji domovini oz. državi, v kateri živijo, ji izrazijo spoštovanje, hkrati se o njej in o slovenski zgodovini ter kulturi tudi nekaj novega naučijo in se kot aktivni državljani vključijo v širše družbeno okolje (Čekada Zorn, 2014).

Poleg prireditve pa lahko prazniki spodbujajo pri učencih lastno razmišljanje o lastni domovini tudi tako, da se izvede projektni dan s ciljem pripraviti razstavo (Dobnikar in Čekada Zorn, 2014).

Gaber (2021) je ugotovila, da ni zaslediti strokovnih načel pri postavitvi šolske razstave v šolskih prostorih, zagotovo pa je potrebno upoštevati splošna načela, ki veljajo pri postavljanju razstav. Po angleškem priročniku o postavitvi šolske razstave je povzela pet ključnih faz pri postavitvi šolske razstave, na katere naj bo pozoren učitelj:

1. načrtovanje razstave,
2. raziskovanje teme/vsebine razstave,
3. zbiranje in izbiranje razstavnega gradiva ter ustvarjanje razstavnega gradiva,
4. organizacija in postavitev razstave,
5. otvoritev razstave in predstavitev/vodenje po razstavi.

Na Osnovni šoli Lesično smo v preteklem šolskem letu spodbujali razmišljanje o domovini na zadnji šolski dan, ki smo ga zasnovali kot projektni dan z naslovom *Slovenija praznuje 30 let*.

Vključeni so bili vsi učenci in učitelji. Vodji dneva sta pripravili zgodovinski pregled dogajanja, povezanega z osamosvojitvijo, in delavnice po posameznih razredih, na katerih so učenci na ustvarjalne načine izražali svoje domoljubje. Uporabili smo tudi posnetek in virtualne razstave na portalu www.zbralismopogum.com. Delavnice smo izvedli v prvih dveh šolskih urah, tretja ura pa je bila namenjena pripravi šolske razstave. Zaradi pandemije covida-19 smo upoštevali ukrepe za zajezitev in preprečevanje širjenja virusa in si šolsko razstavo ogledali po posameznih razredih, za kar smo porabili dve šolski uri.

Vključevanje kulture spominjanja s sodobnimi didaktičnimi pristopi v dneve dejavnosti spodbuja motivacijo za spoznavanje nacionalne zgodovine in izgradnjo inkluzivnega kolektivnega spomina na slovensko osamosvojitev ter spodbujanje pripadnosti skupni pluralni demokratični družbi in državi, ki omogoča blaginjo ter človekove pravice in svoboščine (Brodnik, 2021).

Tudi v prihodnje bomo krepili pozitiven odnos do domovine, izvedli še kak projektni dan in z aktivno vključenostjo učencev spodbujali in krepili njihovo ustvarjalnost.

Ključne besede: domovina, domoljubje, kultura spominjanja, prazniki, šolska razstava

Extended Abstract

Besides the home environment, the school and teachers are very important in the education for patriotism. A positive and respectful attitude towards one's homeland is not a task for individual teachers, but for the whole school. In addition to providing educational content, teachers should educate students in the awareness and internalization of various values, including patriotism (Čekada Zorn, 2014).

The celebration of Slovenian national holidays also shows patriotism and respect for the Slovenian state. Thus, we nurture a culture of remembrance, which influences the formation of a sense of belonging to a society, nation, country. National awareness are strengthened by commemorating important historical anniversaries within the culture of remembrance (Brodnik, 2021).

Celebration of three Slovenian national holidays is mandatory in the school calendar. Article 6 of the Rule Book states that schools have to organize a celebration on the last school day before the Independence and Unity Day, the Statehood Day and the Slovenian Cultural Holiday. School performances on these holidays, which mark important events in our national history and emphasize our cultural identity, are an opportunity for students to think about their homeland, pay their respects, and learn something new about the Slovenian history and culture. Thus, they become involved in the broad social environment as active citizens (Čekada Zorn, 2014).

In addition to school performances, these holidays can motivate students to think about their homeland by organizing a project day that results in an exhibition (Dobnikar & Čekada Zorn, 2014).

Gaber (2021) found that there are no professional principles in setting up a school exhibition on school premises, but it is necessary to follow the general principles for it. From an English handbook she summarized five key stages that the teacher should follow:

1. Exhibition planning;
2. Researching the topic/content of the exhibition;
3. Collection and selection of exhibition material and creation of exhibition material;
4. Organization and setting up of the exhibition;
5. Opening of the exhibition and presentation/guided tour of the exhibition.

At the Lesično Primary School, we encouraged thinking about the homeland on the last school day of the previous school year, in the form of a project day entitled "Slovenia Celebrates 30 Years". All students and teachers were involved. The leaders of the project day prepared a historical overview of events related to the independence and workshops for individual classes, in which students creatively expressed their patriotism. We also used the recording and virtual exhibitions from the portal www.zbralismopogum.com. Workshops were held during the first two periods, and during the third period we prepared a school exhibition. Due to the new coronavirus, we took measures to prevent the spread of it and visited the school exhibition individually, as classes, for which we spent two periods.

Integrating the culture of remembrance with modern didactic approaches into the school days of activities encourages motivation to learn about national history, to build an inclusive collective memory of Slovenian independence, and to promote a sense of belonging to a common plural democratic society and state that enables prosperity, human rights and liberties (Brodnik, 2021).

We will continue to strengthen the positive attitude towards our homeland, carry out other project days, and by actively involving students encourage and strengthen their creativity.

Keywords: homeland, patriotism, culture of remembrance, holidays, school exhibition

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S ŠOLSKIMI RAZSTAVAMI USTVARJALNO V SVET ZGODOVINE/HEADING INTO THE WORLD OF HISTORY CREATIVELY THROUGH SCHOOL EXHIBITIONS

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Razširjeni povzetek

Ustvarjalnost, ki je osrednja tema konference učiteljev družboslovnih, umetnostnih in humanističnih premetov, spada med najpomembnejše veščine vseživljenjskega učenja. Pri pouku zgodovine učni načrt omogoča vključevanje številnih dejavnosti, ki se lahko izvajajo v učilnici ali zunaj nje v obliki ekskurzij, zgodovinskega terenskega in projektnega dela s postavitvijo šolskih razstav, s katerimi učitelj usmerja učence k samostojnemu delu z zgodovinskimi viri (Učni načrt, 2011, str. 41). Postavitev šolske razstave učencem omogoča ustvarjalno učenje, s katerim širijo svoje znanje in izkušnje, odkrivajo svoje sposobnosti in razvijajo spretnosti ter domišljijo. Učijo se komunikacije in sodelovanja, medsebojnega upoštevanja in spoštovanja, osebne odgovornosti, kritičnega presojanja ter izvirnega in ustvarjalnega reševanja nalog. Učenci ob pomoči učitelja dajejo pobude, izbirajo teme in cilje ter načrtujejo potek dela. Učitelj pa je le usmerjevalec in spodbujevalec (Novak, 2009).

V knjižnici Osnovne šole Starše pogosto ob različnih dogodkih, pomembnih obletnicah in zaključkih projektov postavijo na ogled šolske razstave, ki jih pripravijo sami ali v sodelovanju z drugimi institucijami. V postavitev šolske razstave so najpogosteje vključeni učenci, ki so nadarjeni na različnih področjih, saj dejavnost zajema načrtovanje, raziskovanje, oblikovanje in postavitev razstav, pripravo vabil ter spremljevalnih dejavnosti, otvoritev in vodstva po razstavah (Gaber, 2021, str. 47–49).

Ob stoti obletnici začetka prve svetovne vojne so v sodelovanju z zgodovinskim društvom in lokalnimi zbiratelji pripravili prvo večjo razstavo z naslovom *Spomini na veliko vojno*, ob obletnici njenega konca pa so gostili razstavo z naslovom *On je ob Visli ali ob Drini*. Obe razstavi sta bili povezani z učnimi cilji v 9. razredu.

V projekt *ŠOA – spominjajmo se* so vključeni od leta 2015. V okviru projekta ob dnevu spomina na žrtve holokavsta izvajajo različne dejavnosti, s katerimi učence seznanjajo z nevarnostjo širjenja sovraštva, nestrpnosti in predsodkov ter opozarjajo na spoštovanje človekovih pravic (Luthar, 2013). Pri tem so jim v pomoč razstave o holokavstu, ki jih obiščejo ali postavijo na ogled v šoli. Prva razstava, ki so jo gostili, je bila razstava *Holokavst 1933–1945*. Na otvoritvi razstave, ki je bila odprta za javnost, so učenci obiskovalce vodili med razstavnimi panoji. Otvoritev so popestrili s kulturnim programom. Kasneje pa so po razstavi vodili tudi učence šole. Ob razstavi *Anini mariborski vrstniki* so učenci spremljevalne dejavnosti zasnovali medpredmetno. Po prebranem odlomku iz *Dnevnika Ane Frank* so pri slovenščini pisali pismo Ani, pri etiki so se pogovarjali o kršenju človekovih pravic, pri tehniki pa so izdelali maketo Anine hiše. Na otvoritvi razstave *Romi v gibanju* so romski učenci s tradicionalnim plesom in pesmijo predstavili svojo kulturo. Učence, ki so si ogledali razstavo, pa so naučili nekaj besed albanskega jezika. S

spominsko uro z naslovom *Slovenski pravičniki med narodi* so učenci želeli predstaviti tiste Slovence, ki so prejeli častni naziv pravičnikov. Spremljajoča razstava je nastala spontano, saj so ob preurejanju čitalnice za izvedbo spominske ure na mizah razstavili literaturo in fotografije na to temo.

S šolskimi razstavami učenci ustvarjalno stopajo v svet zgodovine, saj njihova postavitev razvija ustvarjalnost, inovativnost in kritičnost ter spodbuja timsko delo, samostojnost in sodelovanje med učenci, ki z dejavnostjo spoznavajo osnovne korake postavitve razstave (Herreman, 2011, str. 66) ter pridobivajo specifična znanja in spretnosti.

Ključne besede: šolske razstave, zgodovina, ustvarjalnost, projektno delo, nadarjeni učenci

Extended Abstract

Creativity, which is the central topic conference of the teachers of social sciences, art and humanities subjects, is one of the most important lifelong learning skills. The curriculum for history allows the inclusion of numerous activities, which can be performed in the classroom or outside of it in the form of field trips, historical fieldwork and project work by setting up school exhibitions through which the teacher guides the students towards independent work with historical sources (*Učni načrt*, 2011, p. 41). Setting up a school exhibition enables students to think creatively and thus broaden their knowledge and experience, discover their abilities, and develop their skills and imagination. They learn communication and cooperation, mutual consideration and respect, personal responsibility, critical judgement, and solving tasks in an original and creative way. With the teacher's help, the students give suggestions, choose the topics and goals, and plan the work process. The teacher is merely a guide and promoter (Novak, 2009).

The Starše Primary School often sets up school exhibitions in the library during various events, important anniversaries and on the completion of projects; the school prepares these exhibitions by itself or in cooperation with other institutions. Setting up a school exhibition often involves students who are gifted in different areas, as the activity itself requires planning, researching, designing and setting up exhibitions, preparing invitations and side activities, the opening ceremony and tours of the exhibitions (Gaber, 2021, pp. 47–49).

On the centenary of the start of World War I they prepared the first major exhibition in cooperation with the historical society and local collectors, titled *Spomini na veliko vojno/Memories of the Great War*; on the anniversary of the end of the war, they hosted the exhibition titled *On je ob Visli ali ob Drini/He Is at the Vistula or the Drina River*. Both exhibitions were connected with the learning objectives in the 9th grade.

The school has been involved in the project "*ŠOA – spominjajmo se/SHOAH – Let Us Remember*" since 2015. Under the project, they implement various activities on the International Holocaust Remembrance Day, teaching students about the dangers of spreading hatred, intolerance and prejudice, and reminding them to respect human rights (Luthar, 2013). They can make use of the Holocaust exhibitions which they either visit or put on display at the school. The first exhibition they hosted was the exhibition *Holokavst 1933–1945/Holocaust 1933–1945*. At the public opening of the exhibition the students guided the visitors on a tour among the display panels. They spiced

it up with a cultural programme. Later on, they also led the school's students on a tour of the exhibition. For the exhibition *Anini mariborski vrstniki/Anne's Peers from Maribor* the students designed the side activities in a cross-curricular way. After reading an excerpt from *The Diary of Anne Frank*, they wrote a letter to Anne in Slovenian language class, discussed the violation of human rights in ethics class, and made a model of Anne's house in technology class. At the opening of the exhibition *Romi v gibanju/The Roma in Motion* Roma students presented their culture with their traditional dance and song. They taught a few Albanian words to the students who viewed the exhibition. With the commemorative lesson entitled *Slovenski pravičniki med narodi/Slovenian Righteous Among the Nations*, the students wanted to present the Slovenes who had received the honorific Righteous Among the Nations. The accompanying exhibition was created spontaneously when they rearranged the reading room to implement the commemorative lesson, thus displaying the literature and photographs on this topic on the desks.

Through school exhibitions students head into the world of history creatively, because setting up an exhibition develops their creativity, innovativeness and critical thinking. It encourages teamwork, autonomy and cooperation between students, who come to know the basic steps in setting up an exhibition through this activity (Herreman, 2011, p. 66), and gain specific knowledge and skills.

Keywords: school exhibitions, history, creativity, project work, gifted students

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SPOZNAVANJE LOKALNE ZGODOVINE NA INOVATIVEN IN USTVARJALEN NAČIN/LEARNING ABOUT LOCAL HISTORY IN AN INNOVATIVE AND CREATIVE WAY

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Razširjeni povzetek

Uvod

Pričujoči razširjeni povzetek predstavlja primer dobre prakse, kako na inovativen in ustvarjalen način približati dijakom določeno lokalno temo, ki je del učnega načrta za družboslovje in/ali zgodovino z vidika razvijanja in ohranjanja slovenske kulturne tradicije in dediščine ter krepitve nacionalne identitete in narodne zavesti na ravni splošnih ciljev predmeta, kakor tudi na ravni operativnih ciljev predmeta spoznavanja domačega okolja, lokalne zgodovine, lokalne umetnosti, ter procesnimi in odnosnimi cilji itd. Gre za preplet splošnih in operativnih ciljev predmetov na ravni interdisciplinarne povezanosti ter povezanosti s cilji letnega delovnega načrta šole. Za Šentjur in okolico je rodbina Ipavec izjemnega pomena, leto 2021 pa je bilo tudi razglašeno za Ipavčevo leto na državni ravni. Hkrati so želeli dijakom približati še nekatere druge teme lokalne zgodovine, kot je na primer zgodovina gradu Rifnik, naselbina Rifnik, pomen Franca Guzaja, zgodovina šolske vrbe itd. Spoznavanje, učenje in poustvarjanje o rodbini Ipavec ter drugih lokalnozgodovinskih temah so izpeljali v okviru dneva interesnih dejavnosti. Pripravili so delavnice za vse dijake srednje šole, kjer so le-ti lahko pridobljeno znanje primerno nadgradili glede na njihovo izobraževalno smer. Dijaki so po predstavitvi rodbine Ipavec in njihovega pomena za Šentjur – in hkrati tudi pomena za samo šentjursko srednjo šolo – poustvarjali, samostojno zaključevali svoje poglede in mnenja ter se vživljali v različne perspektive. Prepletala se je lokalna zgodovina, naravna in kulturna dediščina z različnimi veščinami in znanji.

Dijaki so lahko izbirali med desetimi različnimi delavnicami; le-te so obsegale spoznavanje lepote in pomena inicial v povezavi z zgodovino gradu Rifnik, izurili so se v peki svojega najljubšega kruha, okušali in vonjali kavo v korelaciji z znamenitim Guzajem, spoznavali zgodovino Rifnika in pomen rodbine Ipavec, izdelovali nakit, posvetili so se izdelovanju cepičev, ptičjih hišic, valilnic, se seznanili z zgodbo o šolski vrbi in bogatinki ter nato literarno in likovno poustvarjali, oblikovali lasten video, doumeli pomen obrti nekoč in danes ter se preizkusili v pletenju najrazličnejših košar.

Opis delavnic

V nadaljevanju je na kratko opisanih pet delavnic, ki se neposredno povezujejo z lokalno zgodovino in kulturno ter naravno dediščino. Pri prvi delavnici, ki so jo poimenovali *Pravljično lepopisje,* so dijaki spoznavali iniciale, njihov pomen, spoznavali zgodovino gradu Rifnik ter se na koncu preizkusili v kaligrafiji.

V okviru delavnice *Naj sladica ŠCŠ* se je porodila ideja o natečaju za sladico šole, ne nazadnje se tukaj urijo izjemno nadarjeni dijaki slaščičarji. Tako so ob spoznavanju rodbine Ipavec in jablane bogatinke ustvarili svojo zgodbo lastne sladice, ki je morala vsebovati sestavini jabolko in med, poimenovali pa so jo Ipavčeva bogatinka. Sadiko drevesca jablane bogatinke, ene od avtohtonih starih slovenskih sort, so vzgojili v Šolskem centru Šentjur, kjer to sorto skrbno vzgajajo. Bogatinke so namreč močno povezane s spominom na rojake Ipavce. To sorto naj bi nekdanji župan Gustav, tudi sicer močno dejaven na področju sadjarstva in zaslužen za ustanovitev društva s tega področja, tudi ustanovitelj kmetijske šole v Šentjurju, vzgojil skupaj z *»očetom slovenskega sadjarstva«,* prav tako po rodu Šentjurčanom, Dragotinom Rišplom. Za širjenje te sorte pa sta skrbela tako Benjamin kot Gustav Ipavec. Pri naslednji delavnici so dijaki odkrivali zanimivo življenje lokalnega junaka – razbojnika – izpred dobrih 140 let, to je Franca Guzaja, ki je jemal bogatim, da bi dajal revnim. Lokalni turistični center je povezal Franca Guzaja in lokalno pridelavo kave, kar so dijaki tudi spoznali, nato pa ustvarili lastno zgodbo v povezavi s kavo na temo Franca Guzaja.

Vrba pripoveduje je bila poimenovana ena izmed delavnic, kjer so dijaki spoznali zgodovino šolske vrbe, ki raste na šolskem otoku ljubezni – njena zgodba je bila tudi motivacija za nadaljnje literarno in likovno ustvarjanje. Poleg tega so tudi ti dijaki spoznali zgodovino Ipavec, njihov pomen za Šentjur in Ipavčevo bogatinko, kjer so svoje znanje nadgradili s pisanjem pripovedi oziroma ustvarjali šolski zaščitni znak oziroma grb.

Zakladi naših davnih prednikov, delavnica, kjer so dijaki spoznali zgodovino bližnjega Rifnika in nekoliko oddaljenega Žusma. Predstavljeno jim je bilo življenje na bližnjem hribu v povezavi z najdbami – le-te vključujejo precej nakita, zato so dijaki poustvarjali na temo nakita in poslikave kamnov ter ustvarili duhovno sporočilo.

Sklep

Dan, ki so ga z dijaki preživeli nekoliko drugače in spoznavali lokalno zgodovino ter na to poustvarjali, je bil prav gotovo izjemno bogat. Dijaki so bili pri svojem delu uspešni in motivirani. Cilj je bil spoznavanje lokalne zgodovine na interdisciplinaren način, spodbujanje ustvarjalnosti pri dijakih in povezovanje med izobraževalnimi programi. Delo je potekalo na daljavo, zato so si pomagali z viri in literaturo s spleta.

Ključne besede: lokalna zgodovina, Ipavec, Šentjur, Rifnik, delo na daljavo

Extended Abstract

The extended abstract presents an example of good practice, showing how to bring a specific local topic closer to secondary school students in an innovative and creative way. The topic is a part of the social sciences and/or history curriculum relating to the development and preservation of the Slovenian cultural tradition and heritage, and to strengthening national identity and national consciousness at the level of the general subject goals, at the level of the subject's operative goals (e.g., getting to know one's home environment, local history, local art), and of procedural and relational goals ... The general and operative goals of subjects are intertwined in an

interdisciplinary way and integrated with the objectives of the school's annual work plan. For Šentjur and the surrounding area, the Ipavec family is of exceptional importance; 2021 was declared Ipavec's Year at the national level. They also wanted to bring a few other topics from local history closer to the students, e.g., the history of Rifnik Castle, the Rifnik settlement, the importance of Franc Guzaj, the history of the school's willow tree, etc. The students got to know, learnt about and reproduced works about the Ipavec family and other local historical topics during an Extracurricular Activities Day. They prepared workshops for all students of the secondary school, where they were able to suitably build on their acquired knowledge based on their field of study. After presenting the Ipavec family and their importance for Šentjur – and simultaneously their importance for the secondary school in Šentjur – the students reproduced works, independently formulated views and opinions, and took a look from different perspectives. Local history, natural and cultural heritage intertwined with different skills and knowledge.

The secondary school students could choose from ten different workshops: they learnt about the beauty and importance of initials in connection with the history of Rifnik Castle; they learnt how to bake their favourite bread; they tasted and smelled coffee associated with the famous Guzaj; they learnt about the history of Rifnik and the importance of the Ipavec family; they made jewellery; they focused on making grafts, bird houses and hatcheries; they learnt the story about the school's willow tree and the *bogatinka* variety of apple tree, after which they created literary and art works on the topic; they designed their own video; they realised the importance of crafts in the past and present, and tried their hand at weaving different baskets.

Description of workshops

Below is a short description of five workshops that are directly connected with local history and with cultural and natural heritage. In the first workshop, which we called *"Pravljično lepopisje/Fairy-Tale Calligraphy",* secondary school students learnt about initials and their importance, about the history of Rifnik Castle, and in the end tried their hand at calligraphy.

At the workshop *"Naj sladica ŠCŠ/Best Dessert of Šentjur School Centre",* we came up with the idea for a school dessert contest; after all, extremely talented confectioners are being trained there. By getting to know the Ipavec family and the *bogatinka* variety of apple tree, they created a story about their own dessert, which had to contain apple and honey and was named The Ipavec bogatinka. They cultivated a seedling of the *bogatinka* variety of apple tree, an autochthonous old Slovenian variety, at the Šentjur School Centre, where this variety is being cultivated with care. That is because the *bogatinka* is closely associated with the memory of their fellow countrymen, the Ipavec family. It is said that this variety was originally cultivated by former mayor Gustav, who was also actively engaged in fruit growing and responsible for establishing a fruit-growing society. He was also the founder of the School of Agriculture in Šentjur, together with the "father of modern fruit growing", likewise from Šentjur, Dragotin Ripšl. Both Benjamin and Gustav Ipavec saw to the spread of this variety. In the next workshop the secondary school students discovered the interesting life of a local hero – a bandit – who had lived more than 140 years ago, i.e., Franc Guzaj, who took from the rich to give to the poor. The local tourist centre connected Franc Guzaj and locally produced coffee, which the students learnt about and then created their own story about coffee on the topic of Franc Guzaj.

"Vrba pripoveduje/The Willow Tells a Tale" was the name of one workshop, where secondary school students learnt the history of the willow tree growing on the school's "island of love" – its story was also a source of motivation for their subsequent literary and artistic creations. Moreover, these students also learnt the history of the Ipavec family, their importance for Šentjur, and about the *Ipavec bogatinka*. They built on their knowledge by writing a tale or by creating the school's trademark or coat of arms.

"Zakladi naših davnih prednikov/Treasures of Our Ancient Ancestors", a workshop where secondary school students learnt the history of the nearby Rifnik hill and of the more remote Žusem hill. They were presented the way of life on the nearby hill in connection with the finds – these include a great deal of jewellery, which is why the students created works on the topic of jewellery and stone painting, creating a spiritual message.

Conclusion

The day which these students spent in a slightly different way, learning about local history and then creating their own works was undoubtedly a productive one. The students were successful and motivated in their work. The goal was to learn about local history in an interdisciplinary way, to encourage creativity in students, and to integrate educational programmes. The work was carried out remotely, so they were able to use online sources and literature.

Keywords: local history, Ipavec, Šentjur, Rifnik, remote work

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SPODBUJANJE INOVATIVNIH UČNIH OKOLIJ PREK SEMINARJEV MÉMORIAL DE LA SHOA IZ PARIZA/PROMOTING INNOVATIVE LEARNING ENVIRONMENTS THROUGH SEMINARS OF MÉMORIAL DE LA SHOA FROM PARIS

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Razširjeni povzetek

Mémorial de la Shoah je raziskovalno-dokumentacijski center, ki se nahaja v nekdanji judovski četrti glavnega francoskega mesta. Čeprav so bili poskusi za ustanovitev tovrstnega centra že več desetletij prej, pa so ga uradno odprli leta 2005. Mémorial združuje eno stalno in dve občasni razstavi, arhivsko dokumentacijski center, v sklopu aktivnosti pa igra pomembno vlogo tudi izobraževanje učiteljev.

Od leta 2018 tudi Slovenija sodeluje v trilateralnih seminarjih (webinarji) s skupnim naslovom *Holokavst kot izhodišče*, ki povezujejo učitelje in krepijo njihovo strokovno in didaktično znanje ter pomagajo presegati stereotipe in razlike med poučevanjem v posameznih državah. Okrepilo se je sodelovanje med slovenskimi, hrvaškimi in italijanskimi učitelji. Učitelji so bili s kakovostjo izvedenih seminarjev zelo zadovoljni, zato bomo tovrstne oblike sodelovanja nadaljevali tudi v prihodnje.

Poučevanje občutljivih tem 20. stoletja, s holokavstom kot izhodiščem, je za mlade generacije učencev zelo pomembno. V času vse večje nestrpnosti in tudi mednacionalnih trenj, ko je prišlo celo do nove vojne v evropskem prostoru, je vsaka pobuda k izobraževanju za vsebine strpnega medsosedskega dialoga vredna podpore. Lahko smo veseli in ponosni, da so to priložnost in izziv za svoje zahtevno delo prepoznali tudi slovenski učitelji zgodovine in se aktivno vključili v ta izobraževanja. Tako mladi generaciji dajemo pomembno sporočilo, naj opazijo in preprečujejo dejanja, povezana s skrajnimi gibanji, kar je v polpretekli zgodovini na žalost vse prevečkrat pripeljalo do zelo tragičnih posledic, ki jih kot boleče v naši družbeni skupnosti čutimo še danes.

Kot primer dobrega sodelovanja med učitelji iz Italije, Hrvaške in Slovenije predstavljam učno pripravo *Taborišče Kampor na otoku Rabu iz časa druge svetovne vojne*, ki so jo pripravile tri učiteljice zgodovine Maja Colianz (Italija), Tamara Mikša (Hrvaška) in Polona Sodnik (Slovenija). Učna priprava je namenjena srednješolski populaciji 18-letnikov v obsegu dveh učnih ur in je primerna za obravnavo problematike fašističnega nasilja nad civilnim prebivalstvom v vseh treh državah. Avtorice menijo, da je ob nekoliko poglobljenem uvodu in dodatnih navodilih učna priprava primerna tudi za zadnje leto osnovnošolskega izobraževanja. Podlage za obravnavo te teme najdemo v učnih načrtih za zgodovino vseh treh držav.

Pri realizaciji in za doseganje učnih ciljev so avtorice predvidele kombinirane oblike dela, ki vsebujejo predstavitev dejstev prek aplikacije Sutori, delo z analizo virov (pisni, ustni – videoposnetek, analiza fotografij) v treh skupinah. Pri tem učenci uporabljajo številne metode dela,

kot so npr.: metoda dela s tekstom, metoda vodene diskusije, analiza virov, priprava miselnega vzorca s pomočjo aplikacije Popplet). Prek tovrstnih aktivnosti učenci dosegajo končne cilje ki so:

- ugotoviti vzroke za ustanovitev koncentracijskega taborišča Kampo,
- opisati življenjske razmere v taborišču in posledice za internirance,
- primerjati pričevanja internirancev in opozarjati na podobnosti in razlike izjav,
- razložiti, kaj se je zgodilo po opustitvi taborišča z interniranci,
- razpravljati o pomenu kulture spominjanja preteklosti skupaj z vplivom na kolektivni in individualni zgodovinski spomin.

Za sklepno refleksijo avtorice predvidevajo izvedbo kviza prek aplikacije Kahoot. Ta zajema sedem kompleksno zastavljenih trditev, na katere morajo učenci pravilno odgovoriti.
Primer učne ure, kot so ga zastavile kolegice, kaže veliko dobrih idej za izvedbo pouka s pomočjo sodobnih metod dela. Ker je bila ta učna ura že preizkušena v praksi (in na podlagi izkušenj še nadgrajena), lahko rečemo, da predstavlja inovativen in sodoben način poučevanja zgodovine. Vrednost te učne priprave pa je še toliko večja, ker je nastajala s sodelovanjem treh učiteljic treh različnih držav za enako učno vsebino oziroma temo.

Ključne besede: Mémorial de la Shoah, trilateralni seminarji, holokavst, taborišče Kampor na Rabu

Extended Abstract

Mémorial de la Shoah from Paris is a research and documentation centre located in the former Jewish quarter of the capital of France. Despite attempts to establish such a centre decades earlier, it was not officially opened until 2005. The Mémorial houses one permanent and two occasional exhibitions, and an archival documentation centre; teacher education is also an important activity there.

Since 2018 Slovenia has been collaborating on trilateral seminars (webinars) under the common title *Holokavst kot izhodišče/The Holocaust as a Starting Point*, which connect teachers, build on their professional and didactic knowledge, and help to overcome stereotypes and differences between teaching practices in individual countries. Cooperation between Slovenian, Croatian and Italian teachers has been strengthened. Teachers were very satisfied with the quality of the implemented seminars, which is why we will continue with such forms of collaboration in the future.

Teaching sensitive topics of the 20th century, with the Holocaust as a starting point, is very important for young generations of students. At a time of growing intolerance and tensions between nations, when a new war has actually broken out in the European area, every initiative for education for a tolerant neighbourly dialogue is worthy of support. We should be happy and proud that Slovenian history teachers have also recognised this opportunity and challenge, and have become actively involved in such education. This way, we convey an important message to the young generation to watch out for and prevent actions connected with radical movements, as these have sadly often led to very tragic consequences in the recent past, which are still painful for our social community.

We present an example of good cooperation between teachers from Italy, Croatia and Slovenia, namely the lesson plan *Taborišče Kampor na otoku Rabu iz časa druge svetovne vojne/Kampor Camp on the Island of Rab from World War II*, which was prepared by three history teachers – Maja Colianz (Italy), Tamara Mikša (Croatia) and Polona Sodnik (Slovenia). This lesson plan is intended for the secondary school population of 18-year-olds; it comprises two lessons and is suitable for discussing the issue of Fascist violence against the civilian population in all three countries. The authors believe that, by adding an in-depth introduction and additional instructions, this lesson plan would also be suitable for the final year of primary education. The bases for discussing this topic can be found in the history curricula of all three countries.

For the realisation and attainment of the learning objectives, the authors have envisaged combined forms of work, which include a presentation of facts using the Sutori application and analysing sources (written and oral sources – videos, analysis of photographs) in three groups. Secondary school students apply many work methods in the process, e.g.: working with a text; the guided discussion method; source analysis; preparing a mind map using the Popplet application. Through such activities, students attain the following end goals:

- Determine the causes for the establishment of the Kampor concentration camp;
- Describe the living conditions at the camp and the consequences for the internees;
- Compare the internees' first-hand accounts and point out the similarities and differences in their statements;
- Explain what happened to the internees after the camp was abandoned;
- Discuss the importance of a culture of remembrance, along with the impact on collective and individual historical memory.

For the final reflection, the authors have envisaged a quiz in the Kahoot application. It consists of seven complex statements, which the students must answer correctly.
The example of a lesson, as designed by these three teachers, provides many good ideas for implementing lessons using modern work methods. As this lesson has already been tested in practice (and upgraded based on experience), it can be said that it represents an innovative and modern way of teaching history. This lesson plan is that much more valuable because it was created by three teachers from three different countries for the same learning content or topic.

Keywords: Mémorial de la Shoah, trilateral seminars, Holocaust, Kampor Camp on the island of Rab

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KAKO S POMOČJO VIDEO POSNETKOV SPODBUJAMO MOTIVACIJO IN USTVARJALNOST UČENCEV PRI POUKU ZGODOVINE/HOW VIDEOS STIMULATE STUDENTS' MOTIVATION AND CREATIVITY DURING HISTORY LESSONS

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Razširjeni povzetek

Pouk zgodovine je lahko suhoparna stvar, lahko pa učitelj s svojim zanosom in slikovito pripovedjo učence pritegne v zanimivo dogajanje. Učitelji moramo upoštevati, da so danes mladi medmrežni domorodci in da so jim avdiovizualne vsebine zelo blizu, z njimi jih lahko dodatno nagovorimo in jih motiviramo za nadaljnje raziskovanje.

Z izbruhom pandemije covida-19 spomladi 2020 se je začelo obdobje šolanja na daljavo. Učitelji smo se morali hitro odzvati na spremenjene razmere za poučevanje. Iskali smo načine, kako učencem in dijakom približati snov in kako jih motivirati za domače delo. Sam sem začel snemati kratke (4- do 6-minutne) izobraževalne in motivacijske filmčke in jih nalagati na YouTube kanal, k projektu me je spodbudil tudi Zavod RS za šolstvo, ki je na svoji strani delil povezavo do omenjenih vsebin. V dobrem letu in pol je nastalo okoli 190 filmčkov s področja zgodovine, geografije, državljanske in domovinske kulture in etike. Med njimi pa so tudi bolj sproščeni motivacijski filmčki, v katerih razložim kako znamenitost, se učencem oglašam s svojih izletov in kolesarskih poti, pokažem, kako nastajajo moji videi, in jim celo zapojem in zarapam *(Beseda, Žive naj vsi narodi).* V filmčkih gledalce spodbujam, da tudi sami raziščejo tematiko in si razširijo znanje. Tudi pri pouku zgodovine in pri zgodovinskem krožku spodbujam ustvarjalnost učencev in uporabo sodobnih avdiovizualnih sredstev.

Cilj izobraževalnih videov je, da bi imeli učenci pregled nad določeno tematiko, snov razlagam kratko in jedrnato, s kakšnim zabavnim vložkom za popestritev. Osrednji motiv je torej ustvariti sintezo določene snovi in jo poslušalcem približati na privlačen in njim razumljiv način. Menim, da sta ravno jedrnata (ne predolga) razlaga in humor tisti odliki, ki sta pritegnili veliko število mladih. Element igrive komunikacije in presenečenja je pristop, ki tudi pri nastopu v živo na poslušalce po navadi naredi dober vtis in pridobi njihovo naklonjenost ter pozornost.

YouTube kanal simonpurger ima že skoraj 400.000 ogledov (maj 2022), nekateri izobraževalni filmčki v tem času dosegajo že več kot 6000 ogledov. V času šolanja na daljavo je bilo dnevnih ogledov do 2800 na dan, v šolskem letu 2021/2022, ko smo bili zopet celo leto v šolskih učilnicah, se dnevni ogledi še vedno gibljejo med 250 in 1200, kar pomeni, da se mnogi učenci s pomočjo teh videorazlag učijo in utrjujejo znanje. To potrjujejo tudi številni pozitivni odzivi, ki jih dobivam od svojih sedanjih in bivših učencev, pa tudi od učiteljev in drugih učencev iz vse Slovenije na družabnih omrežjih, kjer sem prisoten (FB, IG, YouTube, TikTok), ali pa tudi v živo.

Ključne besede: videorazlaga, jedrnatost, motivacija, ustvarjalnost, humor

Extended Abstract

History lessons can be dull; however, the teacher can intrigue students with an excited and picturesque narration of interesting events. As teachers we must take into account that today's youth are digital natives and that they can relate to audiovisual contents; these can be used to address and motivate them for further research.

The outbreak of the COVID- 19 epidemic in the spring of 2020 introduced distance education. We, teachers, had to quickly respond to the changed teaching circumstances. We looked for ways to bring the learning content closer to primary and secondary school students, and to motivate them to work at home.

I started filming short (4- to 6-minute) educational and motivational videos and uploaded them on my YouTube channel; the National Education Institute Slovenia encouraged me to continue with this project and posted a link to these videos on its website. Over the last year and a half, I have created around 190 videos relating to history, geography, citizenship and patriotic culture and ethics. Some of them are more relaxed motivational videos in which I explain the sights, report to the students from one of my trips and cycling routes, show them how my videos are made, and even sing or rap to them *("Beseda/Word", "Žive naj vsi narodi/God's Blessing on All Nations")*. In the videos I encourage the viewers to explore the topic by themselves and broaden their knowledge. During history lessons and in the history club I also encourage students' creativity and the use of modern audiovisual means.

The goal of these educational videos is to provide students with a review of a specific topic; I explain the learning content briefly and succinctly, throwing in an entertaining element or two. The leitmotif is to create a synthesis of specific content and bring it closer to the listeners in an appealing and understandable way. I believe that the succinct (not too lengthy) explanation and humour are the two qualities that have attracted so many young people. The element of playful communication and surprise is the didactic approach that usually makes a good impression on listeners, even during live performances; it wins their favour and attracts their attention.

The YouTube channel simonpurger has almost 400,000 views (May 2022); certain educational videos have reached over 6000 views. During distance education there were up to 2800 views per day; in the 2021/2022 school year, when we spent the entire year in school classrooms, the daily views still ranged from 250 to 1200, which means that many students use these video explanations to study and consolidate their knowledge. This has been confirmed by the many positive reactions I have received from my current and former students, and from teachers and other students from all over Slovenia on the social networks where I am active (FB, IG, YouTube, TikTok), or in person.

Keywords: video explanation, succinctness, motivation, creativity, humour

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ZGODOVINA SKOZI OČI AKTIVNEGA IN SAMOSTOJNEGA UČENCA/HISTORY THROUGH THE EYES OF AN ACTIVE AND INDEPENDENT STUDENT

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Razširjeni povzetek

Pri pouku zgodovine se soočamo z monotonostjo podajanja snovi učencem, kar okrepi odpor učencev do predmeta in vprašanje o smiselnosti učenja zgodovine se pojavi že na začetku izobraževalne poti posameznika. Hkrati pa se pri pouku soočamo z učenci, ki se ne znajo učiti in posledično je njihovo znanje kratkotrajno in brez razumevanja (Rutar Ilc, 2005). Frontalna oblika podajanja snovi še okrepi odvisnost znanja otrok od zunanjega dejavnika. Kako pa pritegniti učence k zgodovini in jih naučiti učiti se?

Formativno spremljanje je proces, prek katerega učenca vključimo v vse faze učenja. Načela formativnega spremljanja uvajamo postopno s krajšimi nalogami in le-te nadgrajujemo, dokler ne ustvarimo celotnega procesa formativnega spremljanja (Brodnik idr., 2018). Pomembno je, da učencem predstavimo takšen način učenja že na začetku (šolskega leta), saj takrat začrtamo način dela v razredu in pri pouku. Pri formativnem spremljanju govorimo o preoblikovanju ustaljenega načina poučevanja, ki omogoča razumevanje in usvajanje nove učne snovi na ravni posameznega učenca. S tem ima učenec priložnost, da novo učno snov spozna v skladu z lastnimi zmožnostmi. Prav zato igra formativno spremljanje pomembno vlogo pri vzpostavljanju inovativnega učnega okolja.

Odgovor na zgoraj postavljeni vprašanji vidim v formativnem spremljanju in avtentičnih nalogah. Med letom poskušamo spodbujati ustvarjalnost učencev in zanimanje za zgodovino prek kratkih nalog, ki pa uvajajo načelo formativnega spremljanja in so tudi opora, kako se učiti zgodovino. Na primer, ko obravnavamo Napoleona, učenci napišejo dnevnik, ko je Napoleon v izgnanstvu. V tem zajamejo vse, kar so spoznali o Napoleonu, hkrati pa podajo tudi svoje mnenje in pogled na njegov način vodenja države na inovativen način. Podoben pristop lahko uporabimo pri vojnah s pismom vojaka staršem ali pismom matere vojaku, dnevnikom vojaka, člankom vojnega novinarja, kjer povzemajo nekajmesečno dogajanje na fronti. Skozi različne naloge lahko učenci ustvarijo povezavo med današnjimi situacijami in preteklostjo: kratenje človekovih pravic, življenje v času vojne, vohunjenje ipd. In tako sami pridejo do Cicerovega spoznanja, da je zgodovina učiteljica življenja. Ogled videoposnetkov o terezijanskih in jožefinskih reformah, razglednic in člankov, ki govorijo o kulturi in turizmu v 20. stoletju na Slovenskem. Učenci samostojno obravnavajo določeno temo s pomočjo pisnih, materialnih, slikovnih in avdiovizualnih virov. Pri kmečkih uporih lahko učence razdelimo v skupine in s članki, literaturo ustvarijo pesem, zgodbo, novico ipd. in nato učni dosežek predstavijo. Vse te načine na začetku in na koncu opremimo z obrazci o predznanju in samoevalvaciji. Učenci se učijo izluščiti ključne informacije, brati zgodovinske vire, sklepati in analizirati ter tudi sodelovati (Potočnik, 2013). Zgodovino spoznavajo samostojno, aktivno in inovativno. Pri oblikovanju pouka po načelih

formativnega spremljanja izhajamo iz učencev, tako da skupaj razmislimo, preizkusimo in evalviramo učinkovitost takšnega načina učenja. Vsak je zmožen samoevalvacije, saj to počnemo (nezavedno) že od malih nog (Jarvis, 2015).

Zgodovina je živa veda, ki se spreminja in igra pomembno vlogo pri razumevanju sedanjosti in razmišljanju o prihodnosti. S formativnim spremljanjem je učenec in njegovo učenje v središču pozornosti. Učenci aktivno spoznavajo lasten proces učenja in le-tega zavedno ter samostojno nadgrajujejo. *»Njihova motivacija prihaja od znotraj in je osebna.«* (Peršolja, 2019, 21) Njihovo aktivno sodelovanje pri zastavljanju namenov učenja, v sami dejavnosti, pri podajanju povratne informacije in pri samoevalvaciji učnih dosežkov spodbuja samostojnost, aktivnost, radovednost in tudi kritično mišljenje. Učitelj prevzame vlogo smerokaza in prepusti tok učenja učencu samemu.

Ključne besede: formativno spremljanje, učenje zgodovine, aktivna vloga učenca, kritično mišljenje, didaktika zgodovine

Extended Abstract

In history lessons, we are faced with the monotony of teaching, which strengthens students' resistance to the subject and makes them question the point of learning history already at a young age. At the same time, we are confronted with students who do not possess the required learning skills and as a result their knowledge is superficial (Rutar Ilc, 2005). With a teacher-centred teaching method the child's knowledge is more and more dependent on the external factor. But how can we, history teachers, attract students' interest in learning history and how can we develop their own “learning-to-learn” skills?

Formative assessment is a process which involves the students in all the learning stages. The principles of formative assessment have to be introduced to the students gradually through short assignments, which we then develop into hours-long formative assessment (Brodnik et al., 2018). It is important to introduce such a teaching method at the beginning of the school year. Why? Because that is when we lay down our teaching methods and students' work in the class. Formative assessment can be seen as a transformation of the regular way of teaching into a way that enables students to set their own “pace” of learning in class. This way, they get the chance to adjust the learning process to their own capabilities. Therefore, formative assessment plays an important role when establishing an innovative learning environment.

For me, the answer to the question posed above lays in formative assessment and authentic learning assignments. Throughout the school year, I encourage students' creativeness and interest in history with short tasks that introduce the principle of formative assessment and simultaneously support their “learning-to-learn” history skills. For example, when talking about Napoleon, we ask them to pretend to be Napoleon in exile and write a diary about his accomplishments, and to provide some insights into his thoughts. That way, they put themselves in someone else's shoes. Such tasks can be used also when teaching about wars. Students can write a letter from a soldier to his mum and vice versa, or a diary, an article by a war correspondent, etc. Some tasks can

demand from a student to make or find a connection between the past and present, for example, a violation of human rights, life during wartime, espionage, etc. With the help of such tasks, the students independently arrive at Cicero's discovery “History is the teacher of life”. Other examples are watching videos about Maria Theresa and the reforms; postcards and articles about the culture, tourism and life of 20th-century Slovenia. Independent learning by reading, watching and listening to historical sources can be encouraged also in themes such as peasant uprisings. The students can be divided into groups and write a song, story or news item, which they later on present. All these tasks come with formative assessment forms for prior knowledge and self-evaluation. Students learn how to extract key information, read historical sources, reach conclusions, analyse and participate (Potočnik, 2013). They learn independently and actively. Lessons designed according to the principles of formative assessment are based on the student. Together we think, test and evaluate the effect of this learning method. Everyone is capable of self-evaluation. We have been doing it since we were born (Jarvis, 2015).

History is still being written and changed. Therefore, it has an important role in understanding the present and thinking about the future. The centre of attention in the formative assessment teaching method are the students and their learning. They not only discover their own learning process actively but also consciously and independently improve it. *“Their motivation comes from within them and is personal”* (Peršolja, 2019, p. 21). Their active participation in specifying the purpose of learning, in the activity itself, in giving feedback, and in the self-evaluation of learning achievements promote independence, activeness, curiosity and critical thinking. The teacher's role is to be the “signpost” and let the students learn on their own.

Keywords: formative assessment, learning history, active role of student, critical thinking, history didactics

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DRUGA SVETOVNA VOJNA SKOZI OČI DIJAKOV SŠOM/ WWII THROUGH THE EYES OF SŠOM STUDENTS

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Razširjeni povzetek

Druga svetovna vojna je ena izmed tem, ki dijake najbolj pritegne. V šolskem letu 2021/2022 pa še posebej, saj je bila omenjena tema tudi na zgodovinskem tekmovanju, ki ga organizira Društvo učiteljev zgodovine Slovenije. Po didaktično-metodičnih priporočilih kataloga znanja je fond ur pri zgodovini v programih srednjega strokovnega in poklicno-tehniškega izobraževanja (SSI in PTI), namenjen poglabljanju znanja iz zgodovine strok, za katere se dijaki izobražujejo, in tako se je porodila zamisel, da se druga svetovna vojna ne predstavi klasično frontalno, ampak na inovativen način ter da se vključi informacijske, medijske in tehnološke veščine in spretnosti dijakov ter da se medpredmetno povežemo tako učitelji splošnoizobraževalnih predmetov kot stroke (Katalog znanja, 2007).

Dijaki se razdelijo v dvojice/trojice in si glede na kronološki potek druge svetovne vojne razdelijo tematike, ki jih na podlagi strokovne literature proučijo. Potem sledi viharjenje možganov, kako usvojeno znanje ne le predstaviti, ampak tudi posneti. Dijaki že na samem začetku naletijo na določene ovire, ki jih morajo s skupnimi močmi premostiti, in to je, kako predstaviti posamezne države čim bolj objektivno glede na zelo občutljivo tematiko. Odločijo se, da bodo osebe, ki bodo predstavljale posamezno državo, oblečene v bele in črne majice (glede na razdelitev sil med vojno) in da bodo državo najlaže predstavili skozi pokrivalo, ki državo predstavi kar najbolj objektivno. Sledi medpredmetno povezovanje med učitelji in dijaki: medijski tehniki gredo s pomočjo učitelja zgodovine in stroke čez več faz, ki vodijo do izdelave izbranega učnega izdelka – zamisel, sinopsis, scenarij, zgodboris, produkcija, postprodukcija ter na koncu do končnega izdelka – in tako poglobijo strokovno znanje za samo izvedbo. Grafični oblikovalci ustvarjajo/ponazarjajo npr. določen sporazum ročno (risanje karikaturna A3-format) ter nato še računalniško/digitalno gradivo uredijo. Oblikovalci uporabnih predmetov bodo najprej naredili vektorizacijo zemljevidov (posamezne države Evrope v obdobju druge svetovne vojne in Evropa danes) v programu AutoCAD. Po končanem risanju bodo s pomočjo laserskega rezalnika na vezano ploščo izrezali zemljevide, ki bodo oblikovno in barvno nazorno prikazovali priključevanje, osvajanja in nastajanje novih meja v drugi svetovni vojni. Modni oblikovalci bodo poskrbeli za naglavna pokrivala, ki bodo predstavljala glavne države, ki so bile vpletene v drugo svetovno vojno na slednji način: za želeno pokrivalo bodo narisali skico in tehnično skico, v nadaljevanju sledi risanje kroja na krojni papir ali folijo, nato se izreže kroj, ki ga položijo na izbrano blago in ga skrojijo. Sledi šivanje in dodajanje raznih dodatkov na izbrano pokrivalo. Frizerji bodo vsem udeležencem skrbno uredili pričeske.

S pripravo prispevka o drugi svetovni vojni, za kar smo porabili 10 ur, dijaki ne le usvojijo in poglobijo svoje znanje o omenjeni tematiki, temveč tudi urijo informacijske, medijske in tehnološke spretnosti ter učne in inovativne veščine, saj skozi ustvarjanje prispevka medsebojno komunicirajo in sodelujejo, ustvarjajo, kritično razmišljajo, sproti rešujejo nastale težave in z avtentično nalogo predstavijo drugo svetovno vojno na inovativen način. Bistvo ustvarjanja takšne avtentične naloge je ne le medpredmetno povezovanje, pač pa tudi povezovanje med različnimi programi na šoli (medijski tehnik in grafični oblikovalec, modni oblikovalec in oblikovalec uporabnih predmetov ter frizer), tako med dijaki, učitelji kot tudi strokovnimi delavci (Katalog znanja, 2007).

Ključne besede: druga svetovna vojna, evropske države v drugi svetovni vojni, avtentična naloga, prispevek, medpredmetno povezovanje

Extended Abstract

World War II is one of the topics that attracts students the most. Especially this school year, since the topic was part of a history competition organized by the Slovenian History Teachers' Association (DUZS). According to the didactic and methodological recommendations of the curriculum, the history lessons in upper secondary vocational and technical education programs (SSI and PTI programs) are intended to deepen the knowledge of the history of professions for which the students are being educated. Thus, the idea was born not to present World War II in the classical frontal way but rather in an innovative way, to include students' information, media and technological skills, and to establish cross-curricular integration of teachers of general education subjects and of professional subjects (*Katalog znanja*, 2007).

Students are divided into pairs or threes and, according to the chronological course of World War II, they choose the topics, which they then study with the help of professional literature. This is followed by brainstorming – how to not only present but also record the acquired knowledge. From the very beginning, students encounter certain obstacles that they must overcome together, namely how to present individual countries as objectively as possible in relation to a very delicate topic. They decide that the students representing a country will be dressed in white and black T-shirts (according to the division of forces during the war) and that the easiest way to represent the country is through a headgear which will signify the country as objectively as possible. This is followed by cross-curricular links between teachers and students: a history teacher and media technicians go through several phases which lead to the making of a product – an idea, synopsis, screenplay, storytelling, production, post-production and then the final product. That way, they deepen their expertise for the project implementation. Graphic designers create/illustrate a certain agreement manually (drawing a caricature on A3 format) and then edit the whole thing digitally on the computer. Industrial designers will first do a vectorization of maps (individual European countries during World War II and Europe today) in the AutoCAD program. After completing the drawing, they will use a laser cutter to engrave the maps on a plywood board. These maps will illustrative the annexations, conquests and the formation of new borders in World War II through design and color. Fashion designers will create the headgears representing the major countries involved in World War II in the following way: they will draw a sketch and a technical sketch for the desired

headgear; the sketch will then be drawn on pattern cutting paper or foil; the pattern will be cut out and placed on the selected fabric and cut out again. The whole process is followed by sewing and adding various accessories to the selected headgear. Hairdressers will carefully style all participants.

By preparing a paper on World War II, which took 10 hours, students not only acquired and deepened their knowledge on this topic, but also practiced their information, media, technological, learning and innovation skills as, while creating the paper, they communicated, collaborated, created, thought critically, regularly solved problems and presented World War II in an unclassical way with an authentic assignment. The essence of creating such an authentic assignment is not only to link different school subjects but also different school programs (media technician and graphic designer, fashion designer, industrial designer and hairdresser) among students, teachers and professionals (*Katalog znanja*, 2007).

Keywords: WWII, European countries in WWII, authentic assignment, paper, cross-curricular

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SKRIVNOSTNO SPOROČILO V ZABOJU: KULTURNA DEDIŠČINA V OBLIKI IZZIVOV SOBE POBEGA IN TERENSKEGA DELA/MYSTERIOUS MESSAGE IN A BOX: CULTURAL HERITAGE IN THE FORM OF AN ESCAPE ROOM AND FIELDWORK

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Razširjeni povzetek

Uvod

Pomemben cilj pouka zgodovine je povečanje aktivnosti učencev in združevanje različnih vrst znanja, poleg vsebinskega razvijati tudi odnos do zgodovine in različne spretnosti ter veščine (Učni načrt, 2011; Stradling, 2004). Eden od poskusov je kulturni dan za 6. razred v obliki enostavne *»sobe pobega«,* kjer so izzivi in gradiva shranjeni v zaboju, učenci pa si pri reševanju pomagajo s terenskim delom.

Teoretični izhodišči

Sobe pobega se uveljavljajo tudi v didaktičnih procesih. Obstajajo različne oblike, pri katerih soba sploh ni nujen element. Bistvo igre temelji na izzivih, kjer igralci odkrivajo namige, rešujejo uganke in opravljajo naloge, da bi dosegli določen cilj običajno v skupini in v omejenem času (Clarke, 2017).

Izzivi v predstavljenem gradivu so vezani na zgodovinsko terensko delo. Za samostojno raziskovanje so učenci v naselju izkoristili stavbe in spominska obeležja, ki pripovedujejo o potrebah časa, spremembah, vsakdanjem življenju … (Where culture meets …, 2012).

Opis primera

Šestošolcem že vrsto let organiziramo kulturni dan *Spoznavam dediščino svojega kraja,* pri katerem z učiteljico obiščejo kulturne znamenitosti, poslušajo razlago in izpolnjujejo delovne liste. Dan dejavnosti smo preoblikovali v terensko različico sobe pobega.

V lesene zaboje smo skrili več zgodovinskih virov, knjižico z osnovno zgodbo in misijo ter različne izzive. Učenci, razdeljeni v manjše skupine (5, 6 učencev), so s pomočjo različnih napisov na spominskih obeležjih in virih v zaboju (fotografijah, časopisnih izrezkih, plakatih itd.) skušali rešiti posamezne naloge, da bi prišli do končne rešitve.

- Izdelave zaboja pobega smo se lotili v treh korakih (Make your own …, 2022): najprej smo skušali skicirati prepričljivo zgodbo z zapletom in ciljem, ki ga morajo igralci – učenci doseči; dogajanje smo postavili v leto 1901, ko naj bi se v Cerkljah srečali trije pomembni možje, Davorin Jenko, Ignacij Borštnik in Ivan Hribar. Zgodi se nepredviden dogodek, učenci, ki se prelevijo v detektive in arheologe, pa morajo s pomočjo virov ugotoviti, kdo je odgovoren zanj.

Zgodbo sestavlja več gradnikov, vsak od njih postane uganka, ki pove, kaj morajo igralci storiti, da se premikajo od začetka do konca naloge.

- Načrtovali smo uganke oziroma izzive; učenci morajo poiskati ustrezne letnice ali izraze na spominskih tablah, materialnih, pisnih in ustnih virih, s katerimi rešijo križanko, ki tvori geslo za naslednji izziv; izpolnjevati morajo časovni trak ali osebne izkaznice pomembnih sovaščanov, postavljati posamezna obeležja na zemljevid, v pravilno zaporedje postaviti fotografije, sestaviti strgan plakat … pravilna rešitev jim zopet prinese geslo, s katerim nadaljujejo pot do končne rešitve.
- Zgradili smo svojo sobo pobega; napisali zgodbo, zbrali zgodovinske vire, slikovno in avdiogradivo, listke z nalogami in lesene zaboje s ključavnico (kar bi lahko nadomestili s kuvertami).

Sklep

Navedene naloge smo dopolnjevali s spletno aplikacijo *CŠOD Misija*, kar nam je omogočilo dodatne izzive in lažji dostop do spletnih gradiv s pomočjo mobilnikov. Učenci so v živo razvijali odnos do kulturne dediščine, spodbujali sodelovalno učenje, bili so aktivni, iznajdljivi, natančneje so opazili objekte, mimo katerih dnevno hodijo. Na podlagi primera verjamemo, da so enostavnejši zaboji pobega organizacijsko lahko izvedljivi, predvsem pa primerna popestritev sodobnega pouka zgodovine.

Ključne besede: kulturna dediščina, inovativne učne metode, reševanje izzivov, soba pobega, terensko delo

Extended Abstract

Introduction

A goal of great importance in history lessons is, on the one hand, to increase student activity and combine different types of knowledge and, on the other hand, to develop not only an attitude towards the content itself, but also various skills and abilities in students (*Učni načrt,* 2011; Stradling, 2004). One of the experiments we have conducted is a cultural day for 6th grade students in the form of a simple "escape room", whereby the challenges and materials the students are to deal with during fieldwork are stored inside a box.

Theoretical starting points

Escape rooms are gaining ground also in didactic processes. There exist various forms in which the room is not a necessary element at all. The objective of the game is based on challenges in which players – usually in groups and within a limited time frame – are to discover clues, solve puzzles and accomplish tasks with the aim to achieve a specific goal (Clarke et al., 2017).

The challenges in the presented material are related to historical fieldwork. Conducting independent research, the students referred to buildings and memorials, which tell of the needs of the time, changes, everyday life, etc. (*Where culture meets vocational education*, 2012).

Example description

For several years, a cultural day about the heritage of their hometown has been organized for sixth graders at our school. On this day, the students visit cultural sites with their teacher, listen to explanations, and fill out worksheets. The activity day has been transformed into an outdoor version of the escape room (escape box).

We hid several historical sources, a booklet with a basic story and a mission, as well as various challenges inside a wooden box. The students, divided into smaller groups (5 to 6 students), tried to complete individual tasks by means of various inscriptions on memorials and sources inside the box (photographs, articles, posters, etc.) in order to reach the final solution.

We started making an escape box in three steps (*Make your own escape room*, 2022).

First, we tried to draft a convincing story with a plot and a goal the players have to reach. The key event in the story is set in 1901, when three important men, Davorin Jenko, Ignacij Borštnik and Ivan Hribar, met in Cerklje. An unforeseen event occurs and students, who transform themselves into detectives and archaeologists, must – using all the available resources – find out who the driving force behind it is. The story is built with several building blocks, whereby each block becomes a riddle indicating what the players need to do to move from the beginning to the end of the task.

Second, we devised puzzles or challenges: students must find the appropriate years or expressions on memorial plaques, material, written and oral sources to solve the crossword puzzle whose keyword makes up the password for the next challenge. They need to fill in a timeline or ID cards of important fellow citizens; put individual landmarks on a map; arrange photos in the correct sequence; put the pieces of a torn poster together, etc. The correct solution brings students a new password which leads them to the final solution.

Last, we built the escape box: we wrote a story, collected historical sources, pictorial and audio material, notes containing tasks, and wooden boxes with a lock (which could be replaced with envelopes).

Conclusion

We upgraded the aforementioned tasks with the web application CŠOD Misija, which brought additional challenges and provided us with easier access to online materials by means of mobile phones. The students thus developed their attitude towards cultural heritage in person and encouraged active learning, whereby they were not only active and resourceful, but also paid attention to the buildings they pass by daily. Based on the example above, we believe that the organization of simple escape boxes is feasible, and above all, a suitable diversification of modern lessons.

Keywords: cultural heritage, innovative teaching methods, solving challenges, escape box, fieldwork

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RAZVIJANJE USTVARJALNOSTI PRI POUKU ZGODOVINE/DEVELOPING CREATIVITY IN HISTORY TEACHING

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Razširjeni povzetek

Ustvarjalnost je veščina, potrebna za uspešno spopadanje z izzivi vsakdanjega življenja. Prispevek predstavlja, kako in koliko lahko k razvijanju ustvarjalnosti pripomore učitelj zgodovine.

Učitelji vplivamo na razvoj znanja, veščin in samopodobe učencev. Prav zaradi slednje je pomembno, da pri pouku ustvarjamo varno učno okolje, kjer učenci lahko ostajajo zvedavi in (se) sprašujejo. Na vprašanja učencev je treba podati odgovor ali jih usmeriti v raziskovanje, da ne ubijemo radovednosti, ki je prvi pogoj za ustvarjalnost. C. Vorderman (2017) namreč opozarja, da ustvarjalnost zavirajo strah pred neuspehom in ponižanjem ali želja po perfekcionizmu.

Naloga učitelja v šoli 21. stoletja je, da pri učencih spodbuja razvoj ustvarjalnosti. C. Vorderman svetuje, da začnemo z razvijanjem mišljenja, kjer učence učimo o vsem dvomiti in postavljati vprašanja. Temu sledi razvoj kritičnega mišljenja s preizpraševanjem o točnosti in nepristranskosti informacij. Nazadnje učence spodbujamo k iskanju povezav med različnimi stvarmi in k vprašanjem *»Kaj bi bilo, če«.* Razvijanje razmišljanja proučuje tudi De Bono (2014) z metodo šestih klobukov.

Različni avtorji (Cencič (2014); Likar (2004); Pečjak (2004)) izpostavljajo nabor metod in nalog za spodbujanje in razvijanje ustvarjalnosti. Nekatere izmed teh so metode pogovora, pripovedovanja, igre in vizualizacije, med nalogami pa so nevihta možganov, zapisovanje idej, naloge spreminjanja gradiva, naloge iznajdljivosti in konstrukcije, iskanje vzrokov in posledic ter igranje vlog.

Učenci želijo o zgodovini vedeti več, še posebej o manj znanih in zanimivih dogodkih. To je odlično izhodišče za usmerjanje k samostojnemu raziskovanju ter ustvarjalnosti. V prispevku predstavljamo lastne primere iz pouka. Učence v 6. razredu spodbujamo, da izdelajo zgodovinski predmet (maketo kolišča, prazgodovinsko sekiro), ustvarjalnost pa se pokaže tudi pri izdelavi časovnih trakov. V 7. razredu učenci raziskujejo izvor antičnih metafor, dodajo ilustracijo ter pojasnijo današnji pomen metafore. Pri obravnavi antične kulture izdelujejo tematske plakate, raziskujejo mitološke zgodbe in jim pišejo drugačne konce. Učenci 8. razreda ustvarjalnost razvijajo v sklopu obravnave kmečkih uporov, saj se morajo vživeti v vlogo kmeta ter napisati svoj status, ki bi ga objavili na družabnem omrežju. Pouk izvajamo tudi v povezavi s knjižničnimi informacijskimi znanji, kjer izkoristimo sklop izumiteljev v 19. stoletju. Učenci med brskanjem po knjižnem gradivu izdelajo plakat, na katerem predstavijo izumitelja, izum ter prispevek k znanosti. Učence 9. razreda zelo zanima vojna tematika, zato je interes smiselno izkoristiti za izvirne naloge. Izvajamo medpredmetno povezavo s slovenščino: učenci preberejo knjigo z vojno tematiko ter tudi s pomočjo zgodovinskega znanja zapišejo prvoosebni dnevniški zapis vojaka ali

civilista. Obravnavo holokavsta podkrepimo z nalogami, ki spodbujajo vživljanje, zato učenci izdelujejo izdelke, povezane s holokavstom, ali kot ujetniki v koncentracijskih taboriščih pišejo razglednice svojcem. O drugi svetovni vojni vedo veliko, zato vojno predstavijo v obliki brošure, pri čemer zajamejo politično in gospodarsko zgodovino ter življenje civilistov. Spodbujamo tudi njihovo vedoželjnost, zato smo jih med poukom na daljavo usmerjali v samostojno raziskovanje novejše zgodovine z namigi za knjigo ali film in z idejo, kaj naj raziščejo (npr. koncert Live Aid, genocid v Srebrenici).

Predstavljeni primeri prakse potrjujejo, da je pouk zgodovine lahko odlična priložnost, da med učenci vzbudimo vedoželjnost in jih spodbudimo k ustvarjanju in iskanju novih idej.

Ključne besede: ustvarjalnost, vedoželjnost, razmišljanje, kritično mišljenje, vživljanje

Extended Abstract

Creativity is a skill needed to successfully tackle the challenges of everyday life. In this paper, we will explore how and how much a history teacher can help to develop creativity.

Teachers influence the development of the students' knowledge, skills and self-image. Because of the latter, it is important that we create a safe environment in the classroom, where the students can stay curious and ask (themselves) questions. The students' questions need to be answered or they should be directed towards research so as not to kill their curiosity which is a prerequisite for creativity. Namely, Vorderman (2017) points out that creativity is inhibited by fear of failure and humiliation or the desire for perfectionism.

The task of the teacher in the school of the 21st century is to encourage the development of creativity in the students. Vorderman advises that we start by developing thinking skills, where we teach the students to doubt everything and ask questions. This is followed by the development of critical thinking by questioning the accuracy and impartiality of information. Finally, we encourage the students to look for connections between different things and to ask “what if”. The development of thinking skills is also taught by De Bono (2014) using the method of the six thinking hats.

Various authors (Cencič, 2014; Likar, 2004; Pečjak, 2004) highlight a set of methods and tasks for encouraging and developing creativity. Some of these are methods of conversation, storytelling, play and visualization, and tasks that include brainstorming, brainwriting, changing material, ingenuity and construction, finding causes and effects, and role-playing.

Students want to know more about history, especially about the lesser known and interesting facts. This is a great starting point for focusing on independent research and creativity. In this paper, we present our own examples from classes. Students in the 6th grade are encouraged to make a historical object (a model of a pile-dwelling, a prehistoric axe); they also show creativity in the making of timelines. In the 7th grade, the students explore the origins of ancient metaphors, add illustrations, and explain today's meaning of the metaphor. When discussing the ancient culture, they make thematic posters, research mythological stories, and write different endings to them.

The 8th grade students develop creativity as part of the discussion of peasant uprisings, as they have to empathize with the role of a peasant and write down their status, which they would post on a social network. When discussing the inventors of the 19th century, we also teach library and information knowledge. While browsing the books, the students create a poster presenting the inventor, the invention, and its contribution to science. The 9th grade students are very interested in war themes, so it makes sense to use this interest for original assignments. We provide an interdisciplinary connection with Slovene language class: the students read a book on a war topic and use their historical knowledge to write a first-person diary entry of a soldier or civilian. The topic of the Holocaust is supported by tasks that promote empathy, so students make Holocaust-related products or write postcards to relatives as prisoners in concentration camps. They know a lot about World War II, so they present the war in the form of a brochure, covering the political and economic history and lives of civilians. We also encourage their curiosity, so during distance education we directed them towards independently researching the recent history, hinting at a book or film and giving them an idea of what to explore (e.g., the Live Aid concert, the genocide in Srebrenica).

The presented examples of practice confirm that teaching history can be a great opportunity to arouse curiosity among students and encourage them to create and seek new ideas.

Keywords: creativity, curiosity, thinking, critical thinking, empathy

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RAZVIJANJE USTVARJALNOSTI S POMOČJO KNJIG/DEVELOPING CREATIVITY THROUGH BOOKS

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Razširjeni povzetek

Uvod

Mladostniki so danes bombardirani s številnimi dejavnostmi, družabnimi omrežji in drugimi 'motnjami', ki jih odvračajo od branja knjig oziroma jim jemljejo čas, ki so ga prej posvetili branju. V nacionalni strategiji za razvoj bralne pismenosti (2020) pa ugotavljajo, da branje spodbuja intelektualni, čustveni in jezikovni razvoj, hrani domišljijo, pripomore k razvoju empatije in širi besedišče. Vse to pa omogoča tudi večjo ustvarjalnost. V luči tega je bil na Osnovni šoli Polje zasnovan projekt, ki učence spodbuja k branju raznolike literature glede na tematiko in zvrst. Za obravnavo vsake zvrsti in tematike so bili uporabljeni drugačni pristopi in različne strategije motiviranja za branje (Sarto, 2015). Na koncu prebranih knjig so nastali različni izdelki, organizirali pa smo tudi srečanja in predstavitve.

Za vsako prebrano knjigo drug izdelek

Velik vpliv na ustvarjalnost ima šola, saj v njej učenci preživijo veliko svojega časa. Med dejavnike, ki vplivajo na ustvarjalnost učencev, pa spadajo tudi knjige. Strogo gledano bralna pismenost ocenjuje, kako poglobljeno znamo brati, razčlenjevati, analizirati ter iskati odgovore, ki nam jih ponuja zgodba. A branje je predvsem vživljanje v dogajanje in like, kako bi premagali ovire in se spopadli s težavami glavnih junakov. Še preden pridemo do konca zgodbe, skušamo v glavi poiskati rešitev. Ob branju si rišemo lastne podobe junakov, pokrajin in dogodkov, kar v nas spodbuja ustvarjalnost.

Ustvarjalni proces je disciplinirano mišljenje, spodbujeno s strategijami poučevanja. Ustvarjalna oseba tako prepozna problem, oblikuje mogoče rešitve, oceni učinkovitost uporabljenih strategij ter se zna z drugimi pogovoriti o vrednosti svojih idej ali rešitev (Lucariello, 2018). Na ustvarjalnost učitelj vpliva z izbiro načina dela in nalogami, ki niso namenjene ocenjevanju. Učenci zato ne čutijo pritiska, njihove naloge pa so bolj izvirne in spontane (Pečjak, 1987). Raznolikost, presenečenje, domišljija in izziv so bistveni za ustvarjanje. Nepričakovani gostje, nenavadni izleti in spontani projekti pa dodajajo pestrost branju, pisanju in pogovorom (Dryden in Vos, 2001).

S skupino otrok, ki so se priključili interesni dejavnosti, smo začeli z bolj enostavnimi nalogami. Za vsako nalogo pa so vsi morali prebrati knjigo. V ta namen smo pridobili večje število izvodov posameznih knjig, na pomoč pa je priskočila tudi bližnja splošna knjižnica. Najprej smo obravnavali knjigo *Milijonček za prijaznost*. Po prebrani knjigi je sledil pogovor z vprašanji. Učenci so se v tem primeru urili v argumentiranju in hkrati razmišljanju, zakaj so glavne osebe

delovale, kot so, in kaj bi bilo drugače, če bi sprejemale druge odločitve. Naslednja knjiga je bila kratka pravljica, ki obravnava migracije zaradi vojne, z naslovom *Usoa, prišla si kot ptica*. Knjigo smo prebrali skupaj in jo obravnavali s strategijo *'v tujih čevljih'*. Dodatna naloga za učence je bila, da so učenci morali nadaljevati zgodbo v pisni obliki. Podani sta bili dve iztočnici, iz katerih so nato izhajali učenci. Ena je bila beg evropske družine zaradi vojne, druga obisk Usoine družine v Afriki.

S knjigo *Tat strele* smo zajadrali v znanstveno fantastiko in na področje grške mitologije. Vsi učenci so morali prebrati knjigo. Sledilo je odkrivanje strokovnih knjig s področja grške mitologije, učenci pa so si pri izdelavi plakatov o tej temi lahko pomagali tudi s spletom. Nastali so zelo raznoliki plakati in že takoj je bilo razvidno, kateri del grške mitologije zanima posameznega učenca. Po teh dveh aktivnostih so učenci noč preživeli na šoli (v šolski knjižnici). Da bi preverili njihovo znanje, ki so ga pridobili s pomočjo vseh prebranih knjig, so se zabavali pri letečem kvizu ter si ogledali film *Tat strele*. Za konec dejavnosti ob tej knjigi pa so morali poiskati razlike in narediti primerjavo med knjigo, filmom in s tem, kar so prebrali v strokovnih knjigah.

Učenci so prebirali še knjige iz zbirke *Sinji galeb* ter na glogsterje (interaktivne plakate) zapisali njihovo oceno. Pripravili so tudi razstavo ob 70. obletnici zbirke. V knjižnici imamo tudi vse mladinske romane Vinka Möderndorferja in večino njegovih mladinskih pesniških zbirk. Posamezniki so brali romane, drugi pesniške zbirke. Vse to z namenom, da so mu ob njegovem obisku lahko odigrali odlomke iz njegovih knjig, mu recitirali njegove pesmi in laže pripravili intervju ter ga izvedli.

Za obisk Narodne galerije je bil povod obravnava knjige *Pesmi iz galerije*. Učenci so se preizkusili v ustvarjanju lastnih rim, interpretaciji pesmi Andreja Rozmana Roze, slikanju in primerjavi njegovih pesmi z dejanskimi slikami.

Kot zadnje so na vrsto prišle geografske knjige in vodniki. Učenci so na podlagi teh knjig in zemljevidov na spletu izdelali program ekskurzije v Celje. Na koncu so ekskurzijo v Celje tudi doživeli. Obiskali so muzej, grad in se zabavali ob raziskovanju mestnega jedra Celja s pomočjo *Alfredove uganke (Escape Room Misterius).* Vsaka ekipa raziskuje mesto po začrtani poti in rešuje uganke. Cilj igre je priti do končne skrite lokacije in razvozlati Alfredovo uganko.

Sklep

Zelo pomembno je, da učenci širijo svoje obzorje in znanje tako, da nimajo občutka, da bi se učili ali se čutili obremenjene. S pomočjo projekta, ki smo ga zagnali na Osnovni šoli Polje, smo dejansko zadeli bistvo ustvarjalnega učenja. V enem šolskem letu smo izvedli veliko število dejavnosti. Te so temeljile na izkustvenem učenju, projektnem učnem delu, učenci so se preizkušali v igri vlog, uporabljali smo digitalno tehnologijo. Učenci so dobili ohlapna navodila in na podlagi teh so nastali res dobri izdelki. Presenetljivi so bili njihovi odgovori v pogovorih o posameznih knjigah. Njihovo razmišljanje je bilo široko, podkrepljeno z argumenti, sogovornikom pa so mirno prisluhnili, kljub drugačnemu mnenju. Ob vseh dejavnosti so pridobili tudi veliko znanja na nov, inovativen način. Zelo pomembno je tudi, da so se ob vsem tem tudi močno zabavali

in vse, kar smo počeli, tudi ponotranjili. Sami od sebe namreč zdaj večkrat posežejo po knjigah in jih skušajo dramatizirati, se o njih pogovarjajo in jih priporočajo sošolcem.

Ključne besede: strategije motiviranja za branje, projektno učno delo, povezovanje z zunanjimi institucijami, zvrsti knjig, igre vlog

Extended Abstract

Introduction

Today, young people are bombarded with many activities, social networks and other distractions that discourage them from reading books or take away the time they previously devoted to reading. However, the National Strategy for the Development of Reading Literacy (*Nacionalna strategija za razvoj bralne pismenosti za obdobje 2019–2030,* 2020) finds that reading promotes intellectual, emotional and language development, nourishes the imagination, helps to develop empathy, and expands vocabulary. All this also leads to greater creativity. In light of this, we designed a project at the Polje Primary School, which encourages students to read a variety of literature according to the topic and genre. We used different approaches and different motivations for reading to address each genre and topic (Sarto, 2015). After reading the books, we created various products, meetings and presentations.

A different product for each book read

The school has a great influence on creativity, as students spend a lot of their time in it. Books are among the factors that influence students' creativity. Strictly speaking, reading literacy assesses how deeply we can read, analyse and look for the answers that a story offers us. Reading is primarily about empathizing with the events and characters, how to overcome obstacles and deal with the problems of the main characters. Even before we get to the end of the story, we try to find a solution in our head. As we read, we draw our own images of heroes, landscapes and events, which encourages creativity.

The creative process is thinking promoted by teaching strategies. The creative person thus recognizes the problem, designs possible solutions, evaluates the effectiveness of the strategies used, and knows how to talk to others about the value of their ideas or solutions (Lucariello, 2018). The teacher influences creativity by choosing the way of working and tasks that will not be graded. Pupils therefore do not feel pressure, and their tasks are more original and spontaneous (Pečjak, 1987). Diversity, surprise, imagination and challenge are essential for creating. Unexpected guests, unusual excursions, and spontaneous projects, however, add variety to reading, writing, and conversation (Dryden & Vos, 2001).

We started with simpler tasks with a group of children who joined the extracurricular activity. For each assignment, however, everyone had to read a book. For this purpose, we obtained a large number of copies of individual books, and the nearby public library came to the rescue. We first discussed the book *A Million for Kindness*. After reading the book, we had a conversation and asked questions. That way, the students trained in argumentation and at the same time thought

about why the main characters acted the way they did, and what would have been different if they made other decisions. The next book was a short fairy tale dealing with migrations caused by war, entitled *Usoa, You Came as a Bird*. We read the book together and discussed it using the strategy "in other people's shoes". An additional task for the students was that they had to continue the story in writing. They were given two clues, from which the students then proceeded. One was the flight of a European family due to war; the other was a visit to Usoa's family in Africa.

With the book *The Lightning Thief*, we sailed into science fiction and the field of Greek mythology. All students had to read the book. This was followed by the discovery of scholarly books in the field of Greek mythology, and students made posters for which they could research this topic online. They created very diverse posters and you immediately got a sense of which part of Greek mythology interested an individual student. After these two activities, the students spent the night at the school (in the school library). To test their knowledge, which they gained with the help of all the books they read, they had fun taking a flying quiz and watched the film *The Lightning Thief*. To end the activity for this book, they had to find the differences and draw a comparison between the book, the film and what they had read in scholarly books.

Pupils also read books from the *Sinji galeb collection* and wrote their assessments on glogsters (interactive posters). They also prepared an exhibition on the 70th anniversary of the collection. The library also has all of Vinko Möderndorfer's youth novels and most of his youth poetry collections. Some students read books, while others read poetry collections. They did all that, so that during his visit, they could enact excerpts from his books, recite his poems, and more easily prepare an interview and conduct it.

The reason for visiting the National Gallery was the reading of the book Poems from the Gallery. The students tried their hand at creating their own rhymes, at interpreting Andrej Rozman Roza's poems, at painting and at comparing his poems with the actual paintings.

Geographical books and guides came last. Based on these books and maps, the students created an excursion programme to Celje online. In the end, they also went on the excursion to Celje. They visited the museum, the castle, and had fun exploring the city centre of Celje with the help of Alfred's riddle (Escape Room Misterius).

Conclusion

It is very important that students broaden their horizons and knowledge in a way that they do not feel that they are learning or feel burdened. With the help of the project that we launched at the Polje Primary School, we actually hit the mark of creative learning. We carried out a large number of activities in one school year. These were based on experiential learning, project work, students trying out role-play, using digital technology. The students were guided only by vague instructions, based on which they created really good products. Their answers in conversations about individual books were surprising. Their thinking was broad, supported by arguments, and they listened calmly to their interlocutors, despite their different opinions. Along with all the activities, they also gained a lot of knowledge without even being aware of it. It is also very important that they had a lot of

fun and internalized everything we did. Namely, they now reach for books on their own more often and try to dramatize them, talk about them, and recommend them to classmates.

Keywords: motivational strategies for reading, project work, collaboration with external institutions, types of books, role-play

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ZGODOVINA IN DT Z ROKO V ROKI/
WHEN HISTORY AND DT GO HAND IN HAND

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Razširjeni povzetek

Izvedba pouka zgodovine je v obdobju epidemije covida-19 prešla na delo na daljavo, pozneje pa v obliko kombiniranega (hibridnega) pouka. Učitelji smo bili postavljeni v drugačno vlogo, ki je zahtevala usposabljanja za nove, inovativne načine poučevanja z digitalno tehnologijo (DT). Pri tem smo naleteli na številne izzive.

DT smo že uporabljali, saj nas k temu spodbuja tako učni načrt za pouk zgodovine v osnovni šoli kot smernice za uporabo digitalne tehnologije pri predmetu zgodovina, a ne v tolikšni meri. Razvoj tehnologije v družbi je izjemno hiter, zaradi česar je pomembno učencem zgodaj omogočiti razvoj ustreznih digitalnih veščin, saj se od posameznika pričakuje informacijska pismenost (Izobraževanje v digitalnem svetu, 2015).

Med izzive dela na daljavo spadajo izbira ustreznih digitalnih orodij v množici obstoječih, priprava kakovostnih e-gradiv z namenom celostnega učenja, vzpostavitev dobre komunikacije z učenci in podajanje jasnih navodil za uporabo orodij, motiviranje in spremljanje manj odzivnih učencev, dostopnost mobilnih naprav, sprotna evalvacija dela in podajanje povratne informacije, blaženje ravni stresa itd. Velik delež odgovornosti za izpeljavo pouka z DT nosijo učenci. Bistvena sta njihovo sodelovanje in doslednost, kar pa je odvisno od osebnih lastnosti in zmožnosti ter učinkovite pedagoške podpore (E-izobraževanje za digitalno družbo, 2020).

Usvojeni načini dela z DT so rezultat lastnega interesa in preizkušanja. Ključna je učiteljeva samozavest in zaupanje v sposobnosti. Pomemben dejavnik pri izbiri digitalnih orodij je tudi enostavnost njihove uporabe. Ta nudijo raznolike možnosti, a so v celoti izkoriščena le tedaj, ko so učenci aktivno vključeni v delo z njimi (Informacijska tehnologija pri pouku zgodovine v osnovni šoli v Sloveniji, 2015). Pri pouku zgodovine pogosto uporabljamo aplikacijo Zoom, Arnes Moodle spletne učilnice, prezentacijo Sutori in PowerPoint, interaktivne kvize (Oodlü, Quizlet, Kahoot) in delovne liste (Liveworksheets) ter QR-kode.

Učenci pogosteje uporabljajo mobilne naprave, in sicer pri iskanju informacij in analizi zgodovinskih virov iz različnih medijev. Pri tem je poudarek na razvoju kritičnega mišljenja. DT je uporabna v različnih fazah učnega procesa in oblikah dela, tudi v fazi ocenjevanja znanja (Smernice za uporabo digitalne tehnologije pri predmetu zgodovina, 2021); recimo predstavitve učencev, ki vključujejo izdelke, narejene z različnimi digitalnimi orodji.

Kot priporočljivo obliko dela izpostavljam poučevanje s QR-kodami, ki so učinkovite tudi pri terenskem delu. Postale so ključni del dneva dejavnosti, izvedenega v bližnji okolici. S čitalnikom QR-kod na mobilnih napravah so učenci, razdeljeni v skupine, analizirali različne zgodovinske

vire, si ogledali videoposnetke, sledili zapisanim navodilom in reševali vnaprej zastavljene naloge. Nekatere odgovore so pridobili v Muzeju talcev Begunje na Gorenjskem. Svoja dognanja so zapisali v spletno oglasno tablo Padlet. S pomočjo orodja Scrumblr so razvrščali ključne pojme, vezane na tematiko. Odzivi učencev so bili pozitivni, učitelju pa je omogočen vpogled v njihovo sprotno delo.

S premostitvijo večine ovir znotraj pouka na daljavo in usvojitvijo rabe digitalnih orodij je DT pouk zgodovine na šoli obogatila. Pouk je postal bolj zanimiv in učencem všečen. Opremil jih je z novimi digitalnimi veščinami, ki so v sodobni družbi pomembne. Učenci razvijajo računalniško mišljenje, spodbujani so k sodelovalnemu učenju in problemskemu reševanju nalog. Digitalna orodja omogočajo lažje spremljanje učenčevega dela in vrednotenje doseženih ciljev ter standardov znanja. Raba mobilnih naprav mora biti premišljeno zastavljena, nadzorovana in v sozvočju z drugimi oblikami pouka, saj lahko v nasprotnem vodi do mnogih pasti.

Ključne besede: digitalna tehnologija, digitalna orodja, mobilna naprava, QR-koda, terensko delo

Extended Abstract

During the COVID-19 epidemic, history was first taught virtually, and later hybrid teaching was used. Teachers had to assume a different role that demanded extensive knowledge of using digital technologies (DT) for teaching, which presented numerous challenges.

DT had been used before, as both the curriculum and the guidelines for teaching history suggest the use of digital tools, but never to such a great extent. The development of technology in our society is rapid, therefore students need early introduction as well as the acquisition and development of suitable skills in order to become technologically literate to the extent that is expected in contemporary society (*Izobraževanje v digitalnem svetu*, 2015).

Some of the challenges we are facing are: the choice of a suitable tool; preparation of quality e-materials that encourage integral learning; establishing good communication with students; providing clear instructions for the use of tools; motivation and encouragement of less active students; availability of mobile devices; regular evaluation and feedback; stress levels … Students themselves bear a large part of the responsibility for the success of the learning process when the use of DT is involved. They need to fully participate in the process and be consistent. This in turn depends on their personality and abilities, and on effective pedagogical support (*E-izobraževanje za digitalno družbo*, 2020).

The ability of using DT in the teaching process is a direct result of the teacher's interests and experimentations. The teacher's self-confidence and self-assurance play a key role, as well as the ease of use of a certain digital tool. Tools offer various options, but are fully functional only when the students actively participate in the process (*Informacijska tehnologija pri pouku zgodovine v osnovni šoli v Sloveniji*, 2015). Some of the tools used in history lessons are: Zoom; Moodle classrooms; Sutori and PowerPoint presentations; interactive quizzes (Oodlü, Quizlet, Kahoot) and worksheets (Liveworksheets); and QR codes.

Students increasingly use mobile devices to search for information or analyse historical sources from various media. A key point is the development of critical thinking. DT can be used in different phases of the learning process and teaching methods, as well as for assessment (*Smernice za uporabo digitalne tehnologije pri predmetu zgodovina*, 2021); for example, students' presentations that include various digital tools.

QR codes have proved to be an effective teaching and learning tool that can be used during fieldwork. They have become an integral part of a field trip day. Students used QR code scanners on their own mobile devices to analyse various historical sources, look at video clips, follow written instructions, and carry out pre-prepared tasks. Some answers were obtained in the Museum of Hostages in Begunje in the Gorenjska region. The students entered their findings into a Padlet noticeboard. They used Scrumblr to sort out the keywords connected with the theme. The students' reactions were positive and the teacher was able to monitor their work while they were performing the tasks.

The use of DT and the acquisition of skills for the use of digital tools provided a better learning environment for history lessons in both virtual and on-site teaching. Lessons became more interesting and likeable. Students acquired new and important digital skills. They developed their thought process, and were encouraged to use collaborative learning and problem solving. Digital tools enable the teacher to monitor the students' progress more easily, to provide feedback and to assess the acquired level of knowledge and the attainment of learning goals. The use of mobile devices must be carefully planned, supervised and used in accordance with other teaching methods in order to avoid the numerous pitfalls.

Keywords: DT, digital tools, mobile device, QR code, fieldwork

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GREMO NA TEREN/LET'S DO FIELDWORK

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Razširjeni povzetek

Na Osnovni šoli Antona Martina Slomška Vrhnika sami organiziramo šolske ekskurzije. Učenci imajo po dve ekskurziji v 6., 7., 8. in 9. razredu. Tim učiteljev se predhodno dogovori in pripravi različne aktivnosti za določeno ekskurzijo, glede na kraj in pokrajino, kamor gremo. Pri predmetu zgodovina ekskurzija ni le poučni izlet, kot je pojem razložen v enciklopedijah, ampak morda bolj oblika stvarnega pouka v zvrsti intenzivnega zgodovinskega srečevanja z zgodovinskimi predmeti oziroma ostalinami (Trškan, 2018). Učenci na ekskurzijah spoznavajo najpomembnejše zgodovinske dogodke, razvijajo zavest o narodni identiteti, seznanjajo se z življenjem ljudi v posameznih zgodovinskih obdobjih, razvijajo spoštovanje različnih kultur, pridobivajo védenja o kulturni dediščini v splošnem okviru, razvijajo zgodovinsko mišljenje, učijo se kritične presoje, razmišljajo in delujejo medpredmetno (Učni načrt, 2011).

S spoznavanjem zgodovinskih dogodkov, življenja ljudi, njihovih raznovrstnih dejavnosti in ustvarjalnosti zgodovina učence ne le seznanja z izkušnjami prejšnjih rodov, ampak hkrati prispeva in mora prispevati k razvijanju učenčevega občutka pripadnosti skupnosti, postopnemu oblikovanju njegovega zgodovinskega mišljenja in osebnostnega razvoja. Različni primeri iz narodne zgodovine in slovenske zgodovinske izkušnje prispevajo k oblikovanju slovenske narodne zavesti in identitete (Učni načrt, 2011).

V 9. razredu so učenci, zaradi izkušenj v predhodnih razredih, vajeni dela na terenu. Opazovanje je miselni proces pridobivanja informacij prek čutil. Po navadi gre za zbiranje novih informacij iz okolja (Marzano idr., 1988). Ključne postaje prve ekskurzije so Gen-i Krško, Grad Rajhenburg v Brestanici, Repnice Najger, Slom in Anton Martin Slomšek ter Olimje. Ključne postaje druge ekskurzije so Solkanski most, Sabotin (Sabotin – park miru), Brda, Stolp Gonjače, Šmartno v Brdih, Tone Kralj (poslikave cerkve v Šmartnem), Alojz Gradnik (spomenik pri gradu na Dobrovem). Učenci točno vedó, kaj učitelji na ekskurzijah in po njih od njih pričakujemo. Na ekskurzijo gredo s predhodnimi navodili, v katerih je napisano, na kaj naj bodo še posebej pozorni, katere dokaze naj fotografirajo in predložijo pri poročilu. Pri teh navodilih učitelj izhaja iz učenčevih izkušenj in pridobljenega znanja, k postavljanju vprašanj spodbuja tudi učence. Zastavlja odprta, problemska vprašanja, ki spodbujajo razmišljanje, in učencem omogoča dovolj časa za odgovore. Sprejema vse odgovore in znanje izgrajuje tudi na nepravilnih in delnih odgovorih (Brodnik idr., 2018). Nekateri učenci zapišejo zgodbe po igri vlog, ubesedijo svoja občutja, napišejo pesmice, drugi sestavijo kvize ali križanke. Vsi učenci vrišejo pot v zemljevid Slovenije in si pri posameznih postankih zabeležijo pomembnejše podatke. S pomočjo teh zapisov kasneje v šoli preverimo in utrdimo, včasih tudi ocenimo znanje. Ekskurzijo s terenskim delom učitelji na naši šoli štejemo pod inovativno učno okolje, ker metoda učenja z odkrivanjem po navadi motivira tudi učence, ki jih manj zanimajo šolski predmeti in učna snov. Na ekskurzijah

učenci skupinsko oziroma timsko sodelujejo in iščejo rešitve, kar pozitivno vpliva na klimo v razredu, po drugi strani pa gradi posameznikovo samozavest. Pri učencih spodbuja odgovornost do kulturne in naravne dediščine ter gradi pozitiven odnos do gibanja, kar je danes izjemno pomembno.

Navodila sestavimo učitelji različnih predmetov. Tako so učenci aktivni pri slovenščini, geografiji, zgodovini, biologiji itd. S takim načinom dela učitelji skupaj z učenci ustvarimo večpredmetne kurikularne povezave. To so tiste, ki povežejo uresničevanje učnih ciljev in izvajanje več predmetov kurikula oz. učitelje več predmetov na šoli in s tem omogočijo boljše, učinkovitejše doseganje ciljev vseh sodelujočih predmetov oz. uresničitev nekega nadpredmetnega kurikularnega cilja (Rutar Ilc idr., 2010).

Učenci gredo radi na ekskurzije. Ko se srečamo z bivšimi učenci povejo, da so si najbolj od vsega zapomnili ravno ekskurzije, saj je učenje v naravi drugačno, inovativno. Učitelji imajo veliko dela s pripravo ekskurzije. Če je ta dobro zasnovana, so na ekskurziji učenci aktivni, učitelji jih po potrebi usmerjamo in podpiramo, zadovoljstvo pa je obojestransko.

Ključne besede: ekskurzija, medpredmetno povezovanje, teren, opazovanje, učenje

Extended Abstract

At the Anton Martin Slomšek Primary School in Vrhnika we organize the field trips ourselves. Our students attend two field trips in the sixth, seventh, eighth and ninth grade. The team of teachers arranges and prepares various activities in advance for a particular field trip, depending on the place and landscape we are going to. In the subject of history, a field trip is not only an educational trip, as the concept is explained in encyclopaedias, but perhaps more a form of factual instruction in the form of intensive historical encounters with historical objects or remains (Trškan, 2018). On field trips, students learn about the most important historical events; develop awareness of national identity; learn about people's lives in individual historical periods; develop respect for different cultures; gain knowledge of cultural heritage in general; develop historical thinking; learn critical judgment; think and act interdisciplinary.

By learning about historical events, people's lives, their diverse activities and creativity, history not only acquaints students with the experiences of previous generations, but also contributes to the student's sense of community, gradually shaping his/her historical thinking and personal development. Various examples from national history and Slovene historical experience contribute to the formation of Slovene national consciousness and identity (*Učni načrt*, 2011).

In the ninth grade, students are already accustomed to working in the field because of their experience in previous grades. Observation is the mental process of obtaining information through the senses. It is usually a matter of gathering new information from the environment (Marzano et al., 1988). The key stops on the first field trip are: Gen-i Krško; Rajhenburg Castle in Brestanica; *repnice* caves in Najger; the village Slom and Anton Martin Slomšek; Olimje. The key stops on the second field trip are: the Solkan bridge; Sabotin (Sabotin – peaceful place); Brda; the Gonjače tower; Šmartno v Brdih; Tone Kralj (his paintings in the church of Šmartno); Alojz Gradnik (a

monument to the poet next to Dobrovo Castle). Students know exactly what teachers expect from them on and after field trips. They go on a field trip with preliminary instructions, which mention what they should pay special attention to, what evidence they should photograph and present in the report. In these instructions, the teacher draws on the student's experience and acquired knowledge, and encourages students to ask questions. The teacher asks open, problematic, thought-provoking questions and gives students plenty of time to answer. The teacher accepts all answers and builds knowledge on incorrect and partial answers (Brodnik et al., 2018). Some students write stories after role-playing, articulate their feelings, write songs; others compose quizzes or crossword puzzles. All students draw a path on the map of Slovenia and record important information at individual stops. With the help of these records, later in school we check and consolidate, sometimes even grade knowledge.

The instructions are compiled by teachers of various subjects. Thus, students are active in Slovene language, geography, history, biology… In this way, teachers work with students to create multi-subject cross-curricular links. These connect the realization of learning goals and the implementation of several curricular subjects or teachers of several subjects at the school, thus enabling better, more efficient attainment of the goals of all participating subjects or of a cross-curricular objective (Rutar Ilc et al., 2010).

Students like to go on field trips. Whenever we meet former students, they say that they remember the field trips the most, because outdoor learning is different. Teachers have a lot of work to do in preparing the field trips. If they are prepared well, then students do most of the work on the field trip, and the satisfaction is mutual.

Keywords: field trip, interdisciplinary teaching, field, observation, learning

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POTRKAJ, NA LES, ZA SREČO!/KNOCK ON WOOD FOR LUCK!

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Razširjeni povzetek

Z vražami in vraževerjem se soočamo vsak dan. Še posebno v teh nenavadnih časih se ljudje, še bolj kot kadar koli prej, zatekajo k raznim vedeževalkam in oprezajo za različnimi znamenji, ki bi jim pokazala, da so na pravi poti.

Na splošno velja prepričanje, da je praznoverje nastalo po želji za razlago življenja in naravnih pojavov, ki jih človek dotlej ni mogel razumeti in je bil ob njih nemočen. Povezano je s človekovo potrebo po varnosti in zanesljivosti (Ovsec, 2001, str. 31–39).

Pri pouku se včasih pojavi kakšno zanimivo vprašanje, na katerega ne vemo natančnega odgovora. Tokrat nas je na to napeljal zapis, ki je krožil na socialnih omrežjih, v katerem je avtor, Španec po rodu, pripovedoval o svojih zapletih z razumevanjem naših frazemov. Pri pouku smo odprli to temo pri obravnavi besednih zvez, in sicer frazemov. Ker smo ustvarjalni in kreativni, odprti za nove načine pouka, smo tokrat šli zunaj okvirov učnega načrta in se lotili raziskovalne naloge. Učitelji smo si zadali nalogo, da bomo učence spodbujali v ustvarjalnosti.

Prišli smo na idejo, da bi raziskali naše vraže, raziskovalno nalogo pa bi lahko razširili tako, da bi jih primerjali z vražami v kakšni drugi državi. Najbolj zanimiva se nam je zdela Argentina, saj tam živi veliko priseljenih Slovencev.

Z raziskovalno nalogo so se ukvarjale tri učenke 8. razreda. Raziskovalno nalogo smo uvrstile v področje kulturne dediščine, v povezavi s slovenščino in zgodovino. Na naši šoli že vrsto let sodelujemo z Zvezo prijateljev mladine, ki v okviru programa *Mladi za napredek Maribora* vsako leto organizira tekmovanje na področju raziskovalnih nalog, zato smo se odločili, da bomo tokrat sodelovali z našo raziskovalno nalogo.

Cilj v naši raziskovalni nalogi je bil ugotoviti, kako so vraže nastale in od kod izvirajo, saj iz njihovega izvora lahko veliko izvemo o življenju v preteklosti. Zaradi nove znanosti in podprtosti z dokazi smo prepričani, da po svetu nove vraže ne nastajajo več. Vraže so se stoletja ohranjale, predvsem iz roda v rod, vendar pa jih je zagotovo veliko utonilo v pozabo.

Segli smo po literaturi in raziskali njihov izvor. Ugotovili smo, da je tudi literature na to temo malo. Zanimalo nas je, ali so vraže v Argentini podobne našim ali se pa močno razlikujejo. V ta namen smo izvedli intervju z argentinsko družino, katere člani so potomci slovenskih priseljencev, vendar so vsi rojeni v Argentini.

Vemo, da v digitalni dobi navade in vraže tonejo v pozabo, zato smo se pozanimali, ali naši vrstniki poznajo vraže, jih uporabljajo v vsakdanjem življenju in vanje verjamejo. Izvedli smo anketo na

naši šoli. Na podlagi zbranih rezultatov smo zapisali nekaj najpogostejših vraž v Sloveniji in Argentini. Vraže smo razdelili na tri skupine, pregledali vraževerja po svetu ter zapisali njihov pomen.

Ugotovili smo, da so vraže nastale iz želje po razlaganju življenja in naravnih pojavov, ki jih človek ni bil sposoben razumeti in ob katerih je bil nemočen. Iz pisnih virov in iz intervjuja smo ugotovili, da se naše in argentinske vraže razlikujejo. Slišali smo veliko novih in nam neznanih vraž. Vendar pa smo spoznali, da imamo nekatere vraže vseeno skupne. Na naše veliko presenečenje smo spoznali, da učenci naše šole poznajo vraže, približno polovica jih sicer ni vraževerna, vendar nekateri uporabljajo razne talismane za srečo. Nepričakovano pa so učenci poznali kar nekaj vraž iz tujine oziroma drugih dežel. Menili smo, da teh odgovorov ne bomo dobili – glede na stanje vraž v Sloveniji, ki so v zatonu. Želeli smo izvedeti, ali je najbolj znana vraža v Sloveniji *»črna mačka, ki prečka cesto«,* saj se je nam zdelo, da je to naša najpogostejša vraža. Iz anketnega vprašalnika smo izvedeli, da učenci naše šole najbolj verjamejo v vražo *»petek, trinajsti«*. Najbolj zanimiva nam je bila argentinska, in sicer vraža o *»rdečih laseh«,* ki pravi, da rdečelasi ljudje prinašajo nesrečo, zato če vidiš žensko z rdečimi lasmi, se moreš dotakniti leve strani prsi, če moškega, pa za desno stran.

Namen naše raziskovalne naloge je bil vzpodbuditi kreativnost učencev in narediti pouk drugačen in zanimiv, saj se učitelji zavedamo problema monotonije, ki 'ubija' radovednost, zato smo si zadali nalogo, da bomo učence spodbujali v ustvarjalnosti. Že to, da so prišli na zamisel o raziskovalni nalogi, je bila zanje novost, uvod v ustvarjalnost. Ko smo po začetnih presenečenjih in kompleksnosti raziskovalne naloge začeli končno raziskovati in delati, se je marsikje zataknilo, vendar je radovednost rešila vse prepreke. Tokrat sem jih spodbujala, da se pri postavljanju hipotez, vzdržijo prenagljenih sodb. Sestaviti anketni vprašalnik, je bila še ena novost, kjer so morali uporabiti ustvarjalnost in znanje. Želela sem, da so odprti za nove izkušnje, ravno zato smo posegli po intervjuju z argentinsko družino. Za učence je bila to predvsem nova in zanimiva izkušnja. Ko so naleteli na negotovost in kompleksnost, predvsem pri analizi podatkov, smo skupaj z radovednostjo ter umirjenostjo reševali težave. Spodbujala sem jih, da so bili pogumnejši v izražanju, ter krepila njihovo samozavest. Uriti smo se morali tudi v fleksibilnosti, saj so vedno znova v ospredje postavljali svoje potrebe in ne želje in zamisli skupine. Ponosni so bili na svoj dosežek, vendar sem jim zamajala temelje, ko sem jih izzvala, kje bi bil ta dosežek družbeno uporaben. Tudi to so premagali z na novo naučenimi vrlinami ustvarjalnosti in pripravili kulturni dan na temo vraž, ki ga bomo izvedli naslednje šolsko leto.

Upamo, da naše zanimive vraže ne bodo utonile v pozabo in da jih bodo prihodnje generacije znale ohranjati in spoštovati, saj je naša kulturna dediščina na tem področju zelo bogata.

Ključne besede: vraža, izvor vraž, verovanje, Argentina, kulturna dediščina

Extended Abstract

We encounter superstition every day. Especially in these strange times, when people are turning to fortune tellers more than ever, looking for signs that would let them know they are on the right path.

It is generally believed that superstition was created in the desire to explain life and the natural phenomena which people were at the time unable to understand and were powerless against. It is connected with the human need for safety and reliability (Ovsec, 2001, pp. 31–39).

An interesting question sometimes arises during lessons to which we do not know the exact answer. On this occasion, the reason for the question was a post being shared on social media in which the author of Spanish descent talked about his difficulty in understanding our idioms. We tackled this topic in class when discussing phrases, namely idioms. Because we are creative and open to new methods of instruction, we went beyond the curriculum framework and tackled a research assignment. We, the teachers, tasked ourselves with encouraging the students' creativity.

We came up with the idea to research our superstitions and to expand the research assignment by comparing our superstitions with those of another country. We found Argentina the most fascinating because many Slovenian immigrants live there.

The research assignment was performed by three female eighth-grade pupils. We classified the research assignment under cultural heritage, in connection with Slovenian language and history. Our school has been collaborating with the Slovenian Association of Friends of Youth for many years now; under the programme *"Mladi za napredek Maribora/Youth for the Progress of Maribor"* the association organises an annual research assignment competition, so we decided to participate with the above-mentioned assignment.

The aim of our research assignment was to discover how superstitions were created and where they originate from, because their origin can tell us a great deal about life in the past. Due to new science and evidence-based discoveries we are convinced that new superstitions are no longer being created around the world. Superstitions have been preserved through the centuries, mostly from generation to generation, yet many must have been forgotten.

We looked up the literature and researched their origin. We discovered that there was not much literature on the topic. We were interested in whether superstitions in Argentina are similar to ours or completely different. For this purpose, we conducted an interview with an Argentinian family, whose members are descendants of Slovenian immigrants but were all born in Argentina.

We know that customs and superstitions are being forgotten in this digital age, so we inquired whether our peers are familiar with superstitions, use them in their daily lives, and believe in them. We conducted a survey at our school. Based on the results obtained, we wrote down some of the most common superstitions in Slovenia and Argentina. We divided the superstitions into three groups, examined superstitions around the world, and wrote down their meaning.

We discovered that superstitions were created in the desire to explain life and the natural phenomena which people were unable to understand and were powerless against. Based on the written sources and the interview we realised that ours and Argentinian superstitions differ. We heard many new and unfamiliar superstitions. However, we also learnt that we have a few superstitions in common. Much to our surprise, we found out that the students at our school are familiar with superstitions; roughly half of them are not superstitious but some of them use various

good luck charms. Unexpectedly, the students knew quite a few superstitions from other countries. We thought we would not get these answers as superstition is in decline in Slovenia. We wanted to find out whether the most famous superstition in Slovenia is *"a black cat crossing the road",* because we felt it was the most common Slovenian superstition. The survey questionnaire informed us that the students at our school believe the most in the *"Friday, the thirteenth"* superstition. The most interesting Argentinian superstition was the one about *"red hair"* which says that red-haired people bring bad luck, so if you see a woman with red hair, you have to touch the left side of your chest, or the right side if you see a red-haired man.

The purpose of our research assignment was to encourage students' creativity and to make lessons different and interesting, as we, teachers, are aware of the problem of monotony, which "kills" curiosity; that was why we tasked ourselves with encouraging the students' creativity. The very fact that they came up with the idea for a research assignment was new to them, an introduction to creativity. When we finally started researching and working after the initial surprises and complexity of the research assignment, we encountered many obstacles but our curiosity helped us to overcome them all. I encouraged them to refrain from hasty judgements when proposing the hypotheses. Compiling a survey questionnaire was another novelty, where they had to use their creativity and knowledge. I wanted them to be open to new experiences, which is why we decided to interview the Argentinian family. It was a new and interesting experience for the students. When they encountered ambiguity and complexity, especially when analysing the data, we solved our problems together through curiosity and calmness. I encouraged them to express themselves more and boosted their self-confidence. They also had to learn to be flexible, because the students kept focusing on their own needs and not on the desires and ideas of the group. The students were proud of their achievements but I shook their confidence by challenging them to find a social application for this achievement. They overcame that too, using the newly learnt creative skills, and prepared a Culture Day on the topic of superstition, which will be implemented in the next school year.

We hope that our interesting superstitions will not be forgotten and that future generations will know how to preserve and honour them, as we have a very rich cultural heritage.

Keywords: superstition, origin of superstitions, belief, Argentina, cultural heritage

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JOSIP^2 – LETO JOSIPA JURČIČA IN JOSIPA IPAVCA/JOSIP^2 – THE YEAR OF JOSIP JURČIČ AND JOSIP IPAVEC

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Razširjeni povzetek

Osnovna šola Antona Martina Slomška je že leta 2012 dobila naziv kulturne šole. Ta naziv skušamo upravičiti. Učitelji se trudimo po najboljših močeh, da učencem približamo umetnost in kulturo. V ta namen vsako leto organiziramo kulturni teden. Že samo ime pove, da gre za sklop kulturnih dogodkov, ki potekajo ves teden. V dopoldanskem času se učenci predstavijo preostalim učencem na šoli, na popoldanske aktivnosti in prireditve pa povabimo tudi starše.

Šolsko leto 2020/2021 je bilo posebno zaradi epidemioloških ukrepov. Javnih prireditev nismo smeli organizirati, a smo se odločili, da kulturni teden kljub temu izpeljemo. Odločili smo se za virtualni način. Učence smo posneli znotraj razredov (mehurčkov), saj se oddelki niso smeli združevati.

Vlada Republike Slovenije je leto 2021 razglasila za leto Josipa Jurčiča, saj je minilo 140 let od njegove smrti, in Josipa Ipavca, ker se spominjamo 100. obletnice njegove smrti. Oba umetnika imata isto ime, zato je padla ideja, da prireditev poimenujemo *Josip^2 (Josip na kvadrat).*

Z učenci smo se lotili organizacije dogodka. Začeli smo z raziskovanjem njunih življenj in del. Takoj smo ugotovili, da je veliko več napisanega o Josipu Jurčiču kot o Josipu Ipavcu. Odločili smo se, da na začetku predstavimo njuni življenji in nato predstavimo nekaj del Josipa Jurčiča. Šestošolci so se takoj spomnili, da smo pri slovenščini brali odlomek o Krjavlju. Odločili so se, da ga zaigrajo. S pregledovanjem Jurčičevih del smo ugotovili, da ni bil samo pisatelj, ampak tudi pesnik. Z učenci smo izbrali tri njegove pesmi *(Sinčkovo vprašanje, Doma* in *Dvom)* in jih predstavili. Ena od učenk je pesem interpretativno prebrala, med branjem pa so preostali učenci igrali vsebino pesmi.

Osmošolci so raziskovali Jurčičevo prozo. Ugotovili so, da so na njegovo ustvarjanje pomembno vplivale pravljice, anekdote in pripovedke iz ljudskega izročila, ki mu jih je pripovedoval ded. Vse te pripovedi je zbral in izdal v zbirki *Spomini na deda*. Ena izmed teh pripovedi so tudi anekdote iz življenja Vrbana Smuka, ki je bil samostojni lastnik zadnje koče za vasjo. Učenci so se med prebiranjem njegovih anekdot zelo zabavali. Odločili so se, da eno zaigrajo. Skupina učenk je prozno besedilo spremenila v dramskega. Vse nastope smo povezali v celoto, napisali vezno besedilo in prireditev popestrili z glasbenimi točkami.

Vse nastope smo morali posneti. Knjižnica se je spremenila v oder, v prostor za snemanje. Vse točke smo posneli in jih zmontirali v en posnetek, ki je bil objavljen na spletni strani naše šole in so si ga lahko ogledali vsi na povezavi:
https://www.thinglink.com/scene/1433371895834607618?buttonSource=viewLimits.

V času dela na daljavo smo vsi pogrešali družbo, pogovor in sodelovanje. Pri organizaciji kulturne prireditve so se učenci zopet družili, sodelovali in ustvarjali. Ugotovili smo, da smo skupaj močnejši in bolj ustvarjalni. S tem smo upravičili slogan naše šole: *»Skupaj zmoremo in znamo.«*

Ključne besede: Josip Jurčič, Josip Ipavec, kulturni teden, kulturna prireditev, izobraževanje na daljavo

Extended Abstract

The Anton Martin Slomšek Primary School was named a cultural school in 2012. We are trying to justify this title. Teachers do their best to bring art and culture closer to students. For this purpose, we organize a cultural week every year. As the name itself suggests, it is a set of cultural events that take place throughout the week. In the morning, students introduce themselves to other students at the school, and we also invite parents to afternoon activities and events.

The 2020/2021 school year was special due to the epidemiological measures. We were not allowed to organize public events, but we decided to carry out a cultural week at our school anyway. We opted for the virtual mode. Students were filmed within classes (bubbles) as classes were not allowed to merge.

The Government of the Republic of Slovenia declared 2021 the Year of Josip Jurčič, as 140 years had passed since his death, and of Josip Ipavec, because we commemorated the 100th anniversary of his death. Both artists have the same first name, so we came up with the idea to name the event *Josip^2 (Josip squared).*

We started organizing the event with the students. We started by exploring their lives and works. We immediately found out that much more has been written about Josip Jurčič than about Josip Ipavec. We decided to present their lives at the beginning and later on also present some works by Josip Jurčič. Sixth graders immediately remembered that we had read a passage about the character Krjavelj in Slovene language class. They decided to act it out. By reviewing Jurčič's works, we found out that he was not only a writer, but also a poet. We selected three of his poems with the students *("Son's Question", "Home"* and *"Doubt")* and presented them. One of the students read the poem interpretatively, while the other students also acted out the content of the poem while reading.

Eighth graders researched Jurčič's prose. They found that his creations were significantly influenced by the fairy tales, anecdotes and folk tales told to him by his grandfather. He collected and published all these stories in the collection *Grandpa's Memoirs*. One of these stories contains anecdotes from the life of Vrban Smuk, who was the independent owner of the last hut behind the village. The students had a lot of fun reading his anecdotes. They decided to enact one. A group of students volunteered to turn the prose work into drama. We connected all the performances into a whole, wrote the linking text, and enriched the event with musical numbers.

We had to record all the performances. The library turned into a stage, a recording space. We recorded all the numbers and edited them into one clip, which was posted on our school's website and could be viewed by everyone

(https://www.thinglink.com/scene/1433371895834607618?buttonSource=viewLimits).

While working remotely, we all missed the company, conversation, and collaboration. In organizing the cultural event, the students socialized, participated and were creative again. We found that together we are stronger and more creative. With this, we justified the slogan of our school: *"Together we can do it and we know how to."*

Keywords: Josip Jurčič, Josip Ipavec, cultural week, cultural event, distance education

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KULINARIKA IN CANKAR/CUISINE AND CANKAR

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Razširjeni povzetek

Na Osnovni šoli Antona Martina Slomška Vrhnika že drugo leto zapored sodelujemo na *Dnevih evropske kulturne dediščine*. Že samo ime projekta pove, da gre za projekt evropskih držav pod okriljem Sveta Evrope in Evropske komisije. Prireditelji vsako leto izberejo raznovrstne teme, s katerimi želijo domači javnosti, Evropejcem in svetu predstaviti kulturno dediščino Evrope. 31. *Dnevi evropske kulturne dediščine* so potekali med 25. septembrom in 9. oktobrom 2021 na temo *Dober tek!*

Učni načrt za slovenščino (2018) v poglavju *Splošni cilji* navaja temeljne cilje predmeta, med katerimi so tudi oblikovanje osebne in narodne identitete, širjenje obzorja in spoznavanje svoje kulture in kulture drugih v evropskem prostoru in širše. Na naši šoli dajemo velik poudarek spoznavanju kulturne dediščine kraja in celotne države, zato organiziramo kulturni dan, na katerem učenci pet šolskih ur spoznavajo kulturno dediščino in ustvarjajo. Bogataj (1992) pravi, da je treba zamenjati stalne pedagoške prakse pri poučevanju kulturne dediščine z odkrivanjem in raziskovanjem, pri čemer so učenci aktivni. To lahko dosežemo z različnimi delavnicami.

Teme *Dober tek!* se nismo lotili na klasičen način z raziskovanjem kulinarike in prehranjevanja v kraju in Sloveniji, ampak smo stopili iz okvirov in začeli razmišljati o kulinariki v literaturi. V 9. razredu pri slovenščini obravnavamo Ivana Cankarja, ki je hkrati tudi naš sokrajan, Vrhničan. Raziskovali smo kulinariko v Cankarjevih črticah. Kulturni dan je bil razdeljen na dva dela. V prvem delu so bili učenci razdeljeni v pet skupin. Vsaka skupina je dobila eno izmed Cankarjevih črtic, ki so jo najprej prebrali. Med branjem so morali biti pozorni na hrano, ki je omenjena v zgodbi. Po branju so oblikovali osnutke za plakat, ki so ga morali izdelati. Plakat je moral vsebovati izpisane osebe, dogajalni kraj in čas, določanje teme črtice, kratko obnovo in hrano, ki jo je omenil Cankar. V drugem delu kulturnega dneva so učenci ustvarjali. Najbolj poznana Cankarjeva črtica je prav gotovo *Skodelica kave*. Že zjutraj smo skuhali kavo, da se je ohladila, da smo lahko z njo risali. Učenci so se lahko sami odločali, kaj bodo risali. V razredu smo razstavili različne starinske predmete, ki so jih lahko risali.

Po končanem kulturnem dnevu smo z učenci naredili evalvacijo in ugotovili, da smo spoznali veliko novega in se veliko naučili, ne samo o samem pisatelju Ivanu Cankarju, ampak tudi o času, v katerem je živel, in prehranjevalnih navadah tistega časa. V njegovih delih smo zaznali, da je moral biti kot otrok pogosto zelo lačen, saj to nenehno omenja v svojih delih.

Za konec smo svoja dela razstavili v šolski avli. Panoje smo okrasili s plakati, slikami, ki smo jih narisali s kavo, in izrazi za hrano, ki jih Cankar uporablja v svojih delih. Ena od učenk je razstavo predstavila. Predstavitev smo posneli. Vse smo objavili na šolski spletni strani in na spletni strani *Dnevov evropske kulturne dediščine*.

Učenci so pri svojem delu uživali. Pet šolskih ur so samostojno raziskovali in ustvarjali, medtem ko je bil učitelj samo mentor, usmerjevalec in pomočnik.

Ključne besede: kulturna dediščina, kulturni dan, Ivan Cankar, črtica, ustvarjanje s kavo

Extended Abstract

For the last two years, the Anton Martin Slomšek Primary School in Vrhnika has been participating in the *European Cultural Heritage Days*. As the name of the project suggests, it is a project of European countries under the auspices of the Council of Europe and the European Commission. Each year, the organizers choose a variety of themes to present the cultural heritage of Europe to the local public, Europeans and the world. 31st European Heritage Days took place between 25 September and 9 October 2021 on the theme of *"Enjoy Your Meal!"*

The general objectives in the Curriculum for Slovene Language (*Učni načrt. Slovenščina*, 2018) state the basic objectives of the subject, including the formation of personal and national identity, broadening horizons, and getting to know one's own culture and the culture of others in Europe and beyond. At our school, we place great emphasis on learning about the cultural heritage of our town and the entire country, so we organize a cultural day, where students learn about cultural heritage. They are creative and explore the content for five school lessons. Bogataj (1992) says that it is necessary to replace the constant pedagogical practices in teaching cultural heritage with a discovery and research approach and with students being active. This can be achieved through various workshops.

We did not start theme *"Enjoy Your Meal!"* in the classical way by researching cuisine and nutrition in the town and in Slovenia, but we stepped out of the box and started thinking about cuisine in literature. In the ninth grade, we discuss Ivan Cankar in Slovene language lessons, who was also from Vrhnika. We researched cuisine through Cankar's short stories. The cultural day was divided into two parts. In the first part, the students were divided into five groups. Each group was given one of Cankar's short stories, which they read first. While reading, they had to pay attention to the food that appears in the story. After reading, they made a draft of the poster they had to make. The poster had to contain the characters, the place and time of the events, the theme of the short story, a brief summary, and the food mentioned by Cankar. In the second part of the cultural day, the students were creative. Cankar's most famous short story is certainly *A Cup of Coffee*. We cooked some black coffee in the morning and cooled it down so we could draw with it. Students were able to decide for themselves what they wanted to draw. In a classroom, we exhibited a variety of antique items that they chose to draw.

After the cultural day, we did an evaluation with the students and found out that we learnt a lot, not only about the writer Ivan Cankar, but also about the period in which he lived and about the eating habits of that time. In his works, we perceived that he must have been very hungry as a child, as he constantly mentioned that in his works.

Finally, we exhibited our works in the school lobby. We decorated the billboards with posters, the pictures we drew with coffee, and the food expressions that Cankar uses in his works. One of the

students presented the exhibition and we recorded her presentation. We published everything on the school website and on the *European Heritage Days* website.

The students enjoyed their work. Through five school lessons they independently researched and created, while the teacher was only a mentor, guiding and helping.

Keywords: cultural heritage, cultural day, Ivan Cankar, short story, creating with coffee

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OHRANJANJE BRIŠKE KULTURNE DEDIŠČINE S POMOČJO RAČUNALNIŠKE IGRE MINECFRAFT/ PRESERVATION OF GORIŠKA BRDA CULTURAL HERITAGE WITH THE HELP OF VIDEO GAME MINECRAFT

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Razširjeni povzetek

Uvod

Digitalne tehnologije so odprle nova vrata različnim oblikam interakcij, tudi na področju ohranjanja kulturne dediščine, saj se je skrajšala virtualna razdalja med javnostjo in kulturno dediščino. Spremenili so se oblike in načini sprejemanja ter spoznavanja kulturne dediščine. Med njimi se vedno bolj uveljavljajo računalniške igre, ki so eden najbolj priljubljenih medijev digitalne komunikacije sodobnega časa in jih ne igrajo le otroci in mladostniki, temveč tudi odrasli. Med njimi je tudi globalno prepoznana igra *Minecraft*, ki velja za najbolj prodajano vseh časov (Garcia-Fernandez in Medeiros, 2019). Da bi učence spodbudili k raziskovanju in spoznavanju lokalne kulturne dediščine, ki je del njihove identitete, smo se z medpredmetnim povezovanjem geografije in izbirnega predmeta računalniška omrežja v 9. razredu odločili za poustvarjanju kulturne dediščine Goriških brd v izobraževalni različici Minecrafta – igri, ki jo vsi učenci zelo dobro poznajo.

Minecraft kot didaktični pripomoček

Če je v preteklosti veljalo, da računalniške igre pogosto ne ustrezajo našim zahtevam po ustvarjanju in gradnji virtualnih svetov ter ne krepijo sodelovanja med uporabniki in elemente kulturne dediščine uporabljajo samo za kuliso, pa sodobne igre ustvarjajo virtualne skupnosti, spodbujajo sodelovanje in predajajo nadzor nad potekom igre v roke uporabnika (Ellison Lewis in Evans N., 2016). Zaradi omenjenih lastnosti se odpirajo nove možnosti spoznavanja in poustvarjanja kulturne dediščine, ki prehaja v virtualni svet (Garcia-Fernandez in Medeiros, 2019). *Educator Toolkit* (2020) opisuje Minecraft kot igro v odprtem svetu, ki spodbuja ustvarjalnost učencev in jim prinaša učne vsebine v varnem digitalnem okolju. Varno in spodbudno učno okolje za kakovostno učenje o kulturni dediščini sooblikujeta tudi šolski prostor skupaj z učitelji (Gonza in Hus, 2016). Da bi bili v našem procesu kar se da uspešni, smo si pred začetkom zastavili natančno določene cilje ter opredelili aktivnost učencev v vlogi oblikovalcev in graditeljev kulturne dediščine. Učenci so medsebojno sodelovali v manjših učnih skupinah. Samo delo smo razdelili v tri faze, in sicer: raziskovanje in spoznavanje kulturne dediščine, načrtovanje gradnje ter gradnjo. Po vsaki zaključeni fazi je sledila medvrstniška povratna informacija. Ker Minecraft sam po sebi nima tekmovalnega načina, so učenci delo opravljali v lastnem tempu ter se tako spopadali z izzivi in razvijali spretnosti, za uspešno premagovanje le-teh. Znotraj igre so gradili briške kulturne spomenike s pomočjo različnih predmetov, elementov in materialov, ki jih igra ponuja. Pri tem so nastajali novi 3D-objekti, ki so jih učenci prenesli iz resničnega okolja v virtualni svet, hkrati pa so spremljali lasten napredek pri gradnji.

Sklep

Proces spoznavanja briške kulturne dediščine in njeno poustvarjanje v virtualnem svetu izobraževalne različice Minecraft je zaradi večigralskega načina in dela v skupinah pri učencih krepilo veščine na področju sodelovanja in komunikacije ter ustvarjalnosti in kritičnega mišljenja. Ker igra omogoča prosto ponovno vključevanje in ker jo je mogoče igrati na različnih napravah, so lahko učenci prek neposrednega doživljanja in analiziranja kulturne dediščine, ne glede na prostor in čas, skupaj dosegli zastavljene cilje. Pri tem so z aktivno udeležbo razvijali inovativnost in ustvarjalnost, spopadali so se z reševanjem problemov v virtualnem okolju ter usvajali veščine sodelovalnega učenja.

Ključne besede: kulturna dediščina, Minecraft, medpredmetno povezovanje, sodelovalno učenje, Goriška brda

Extended Abstract

Introduction

Digital technologies have opened up new doors to various forms of interaction, also in the field of cultural heritage preservation, as the virtual distance between the public and the cultural heritage has been shortened. The methods of accepting and learning about cultural heritage have changed. Among them, video games, which are one of the most popular digital communication media of modern times, are gaining ground and are played not only by youth but also by adults. Among online games, *Minecraft* is globally recognized and is considered the best-selling game of all time (Garcia-Fernandez & Medeiros, 2019). In order to encourage students to explore and recognize the local cultural heritage, which is part of their identity, we decided to recreate the cultural heritage of Goriška brda in the educational version of Minecraft – a game that all students know very well.

Minecraft as a teaching tool

Whereas in the past video and online games often did not meet our requirements for creating and building virtual worlds and did not strengthen cooperation between users, using elements of cultural heritage only behind the scenes, modern online games create virtual communities, encourage cooperation, and hand over control of the game into the hands of the user (Ellison Lewis & Evans, 2016). Due to the mentioned features, new possibilities of getting to know and recreating the cultural heritage that is passing into the virtual world, are opening up (Garcia-Fernandez & Medeiros, 2019). The *Educator Toolkit* (2020) describes Minecraft as an open-world game that encourages students' creativity and brings them learning content in a secure digital environment. A safe and stimulating learning environment for quality learning about cultural heritage is also co-created by the school setting together with teachers (Gonza & Hus, 2016). In order to be as successful as possible in our process, we set well-defined goals before the start and defined the activity of students in the role of designers and builders of cultural heritage. Students cooperated with each other in small study groups. The work itself was divided into three phases, namely: research and learning about cultural heritage; construction planning; construction. Each completed

phase was followed by peer feedback. Since Minecraft itself does not have a competitive mode, the students did the work at their own pace and in this way, they tackled the challenges and developed the skills to successfully overcome them. Within the game, Brda's cultural monuments were built with the help of various objects, elements and materials that the game offers. In doing so, new 3D objects were created, which the students transferred from the real environment to the virtual world, while at the same time monitoring their own progress in construction.

Conclusion

The process of learning about Brda's cultural heritage and recreating it in the virtual world of the educational version of Minecraft, thanks to the multiplayer mode and working in groups, strengthened students' skills of cooperation and communication, as well as creativity and critical thinking. Because the game allows for free reintegration and because it can be played on a variety of devices, students were able to achieve the set goals together through the direct experience and analysis of cultural heritage, regardless of space and time. In doing so, they actively developed innovation and creativity, tackled problem solving in the virtual environment and collaborative learning.

Keywords: cultural heritage, Minecraft, cross-curricular integration, collaborative learning, Goriška brda

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KAKO KREPITI INOVATIVNOST IN USTVARJALNOST V GEOGRAFSKEM IZOBRAŽEVANJU/HOW TO STRENGTHEN INNOVATION AND CREATIVITY IN GEOGRAPHICAL EDUCATION

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Razširjeni povzetek

Inovativnost pomeni uvedbo nečesa novega, a tudi izpopolnitev že obstoječega (Medmrežje 1). Ustvarjalnost je dejavnost, s katero dosežemo, da nekaj nastane na miselnem, praktičnem, umetniškem ali katerem koli področju. Bistvo inovativnosti in ustvarjalnosti je v kreativni naravnanosti, ki je pomembna za osebni in družbeni razvoj, in ne (samo) v izjemnosti dosežkov. Prav tako kreativnost ni rezervirana za nadpovprečne posameznike, temveč je *»latentno prisotna v vsakem človeku, gre le za to, ali jo je mogoče prebuditi, spodbuditi«* (Lumsdaine in Blinks, v Pompe, 2011, str. 23) oz. kako lahko to storimo. V prispevku bomo zato:

- razmišljali o virih kreativnosti pri pouku geografije skozi pet stebrov in
- navedli primere negovanja kreativnosti pri pouku geografije.

Da bi lahko pomagali učencem razvijati njihovo kreativnost, moramo kot učitelji najprej negovati svojo (Alvarado, 2022). Pri tem se lahko opremo na:

- steber pojmovanj učenja in poučevanja;
- emocionalno-motivacijski steber;
- organizacijsko-metodični steber;
- steber didaktičnih *»orodij«;*
- steber vsebinskih izhodišč in namenov.

Prvi steber je povezan z radovednim raziskovanjem naših pojmovanj učenja in poučevanja. Le-ta se v profesionalnem razvoju spreminjajo, zato je dobro, da si posvečamo pozornost in smo (samo)reflektivni opazovalci. Nenazadnje sodobne metaanalitične raziskave kažejo, da je eden izmed najbolj vplivnih virov kakovostnega učenja učitelj, ki si prizadeva razumeti učinke lastnega poučevanja – po možnosti v učeči se skupnosti (Košir, 2019). Kako torej pojmujemo, dojemamo svojo vlogo učitelja? Morda podobno vlogi natakarja (prenašam izdelane vsebine učencu v njemu prilagojeni obliki)? Kot vlogo kiparja (oblikujem sposobnosti in spretnosti učencev) ali kot gorskega vodiča (vodim učenca pri samostojnem odkrivanju in zagotavljam pomoč, če naleti na

ovire), morda kot vrtnarja (spodbujam njegov razvoj z zagotavljanjem primernih virov, spodbud)? (prirejeno po Marentič Požarnik, 1998)

Drugi, emocionalno-motivacijski steber je povezan s čuječnim in radovednim raziskovanjem našega počutja (kateri so moji interesi, zanimanja, v čem najdem zadovoljstvo, kaj mi poraja navdušenje, kaj čutim kot pomembno itd.) in z iskanjem načinov, kako lahko krepimo lastno počutje, življenjsko in profesionalno motivacijo (Fosslien in West Duffy, 2022). Pomembno je tudi ozaveščanje ovir ustvarjalnosti, ki smo jih morda hote ali nehote ponotranjili v svoji kumulativni avtobiografiji – npr. ovirajoča pojmovanja (v šoli nisi zato, da se igraš; v šoli nisi zato, da misliš po svoje; obstaja samo en pravi odgovor itd.), kulturne blokade (stereotipi, tabuji), socialne omejitve (avtoritarnost, pomanjkanje (samo)zaupanja itd.) in priučene navade oz. emocionalne stiske (pesimizem, strah pred zavrnitvijo itd.) (po Pompe, 2011). Naša pojmovanja in naravnanost so rodovitna zemlja za kaljenje semen kreativnosti pri učencih.

Tretji steber je povezan z ustvarjanjem nabora raznolikih metodičnih pristopov (od preprostih drugačnosti v snovanju učnih priprav do bolj poudarjene igrifikacije pouka, raziskovalnega učenja, projektnega dela, eksperimentiranja in različnih pristopov k učenju na prostem, ki so srčika geografskega izobraževanja in raziskovanja).

Četrti steber predstavljajo različna didaktična orodja (od *»kuhinjske geografije«* do mobilnih aplikacij), peti steber pa je povezan z bogastvom raznolike geografske vsebine. Le-ta, še posebej ideja trajnostnega razvoja (glej Pactful, 2022), daje globoko poslanstvo pouku geografije, kajti smisel kreativnosti je ne nazadnje v stremljenju k sodelovalnim in trajnostnim življenjskim vrednotam. Naj pet stebrov polni rezervoar učiteljev za kreativnost učencev.

Ključne besede: učitelj, stebri inovativnosti in ustvarjalnosti, geografija

Extended Abstract

Innovation and creativity are related concepts. Innovation means the introduction of something new, but also the perfection or improvement of something that already exists (*Medmrežje 1*). Creativity is the ability to achieve something with our activity, whether in the mental, practical, technical, artistic or any other field. The essence of innovation and creativity is in the creative development orientation, which is important for personal and social development, and not (merely) in the exceptionality of achievements. Also, creativity is not reserved only for above-average individuals, but is *"latently present in every person; it is only a question of whether it can be awakened, encouraged"* (Lumsdaine & Blinks as cited in Pompe, 2011, p. 23) or how we can do that. In this paper we will:

- Think about the sources of innovation and creativity in teaching geography through five pillars that support the development of creativity;
- Give examples of fostering creativity in the teaching of geography.

In order to help students to develop their creativity, we as teachers must first nurture our own creativity (Alvarado, 2022). In doing so, you can equip yourself with:

- The pillar of the concepts of learning and teaching;
- The emotional-motivational pillar;
- The organizational and methodological pillar;
- The pillar of didactic "tools";
- The pillar of substantive starting points and intentions.

The first pillar is related to the curious exploration of our notions of learning and teaching. These are the ones that change in our professional development, so it is good to pay attention and be (self-)reflective observers. Last but not least, modern meta-analytical research shows that one of the most influential sources of quality learning is the teacher who strives to understand the effects of their own teaching – preferably in the learning community (Košir, 2019). So how do we conceive or perceive our role as a teacher? Perhaps similar to the role of a waiter (I pass on the content to the student in a form adapted to them)? As a sculptor (shaping students' abilities), or as a mountain guide (guiding a student in self-discovery and providing help if they encounter obstacles); perhaps as a gardener (encouraging their development by providing appropriate resources, experience, incentives) (adapted from Marentič Požarnik, 1998)?

The second, emotional-motivational pillar is related to the vigilant and curious exploration of our well-being (What are my interests?; What do I find satisfaction in?; What inspires me?; What do I feel is important for me and for the common good?; What do I trust?) and finding ways in which we can strengthen our own well-being and our life and professional motivation (Fosslien & West Duffy, 2022). It is also important to raise awareness of the obstacles to creativity that we may have intentionally or unintentionally internalized in our cumulative autobiography – e.g., barriers (you are not in school to play; you are not in school to think for yourself; there is only one right answer…), cultural blockages (stereotypes, taboos), social restrictions (authoritarianism, lack of (self-)confidence…) and accustomed habits or emotional distress (pessimism, fear of rejection). Our notions and attitudes are fertile ground for germinating the seeds of creativity in students.

The third pillar is related to creating a set of diverse organizational and methodological approaches (from simple differences in curriculum design to greater emphasis on gamification, research learning, project work, experimentation and different approaches to outdoor learning that are at the heart of geographical education and research).

The fourth pillar is represented by various didactic tools (from "kitchen geography" to mobile applications) and the fifth pillar is related to the richness of diverse geographical content. This, especially the idea of sustainable development (see *Pactful*, 2022), gives the fundamental purpose to geography teaching, for the meaning of creativity is in the pursuit of the common good, of cooperative and sustainable values of life. Let the five pillars fill the teachers tank for student creativity.

Keywords: teacher, pillars of innovation and creativity, geography

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VKLJUČEVANJE PODJETNOSTI V GEOGRAFSKI KURIKUL/ INTEGRATING ENTREPRENEURSHIP INTO THE GEOGRAPHICAL CURRICULUM

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Razširjeni povzetek

S kratkim prikazom podjetnostne kompetence, ki je ena izmed osmih splošnih kompetenc vseživljenjskega učenja, želimo najprej razložiti njen namen, nato pa jo povezati s cilji geografskega pouka v gimnazijah in na koncu še s področjem trajnostnega razvoja. Podjetnostno kompetenco smo opredelili kot kompetenco različnih človekovih zmožnosti in osebnostnih značilnosti ter kot kompetenco udejanjanja zamisli. Torej gre za kompetenco, kjer ni dovolj samo znanje oziroma vedenje samo po sebi, ampak je treba po možnostih preiti tudi v ukrepanje, udejanjanje zamisli. Pri tem se pri geografiji nedvomno kaže veliko priložnosti, še zlasti na področju trajnostnega razvoja.

Pri modelih oz. načinih razvijanja podjetnostnih kompetenc smo poudarili potrebo, da je ne samo smiselno, ampak nujno podjetnostne kompetence razvijati pri vseh oblikah vzgojno-izobraževalnega dela v šolah. Analiza predmetov v gimnaziji (Borstner, 2017) je pokazala, da sam zapis še ni dovolj, da se to v resnici zgodi. Ključna je spretnost učiteljev pri izbiri didaktičnih metod in pristopov s posebnim poudarkom na aktivni vlogi dijakov. Ugotavljamo, da je načrtnega razvijanja podjetnostnih kompetenc v gimnazijah manj, kot bi to pričakovali glede na formalni zapis v prvinah učnih načrtov, kako bo ta problematika rešena v prenovljenih učnih načrtih (2022–), pa ta hip ne moremo predvidevati.

Ker je učni načrt za geografijo v gimnazijah nastal 8 let prej kot evropski okvir *EntreComp* (Bacigalupo idr., 2016), ne moremo pričakovati, da bi vseboval vsa področja podjetnostne kompetence. Toda ne glede na to lahko ugotovimo, da so cilji s področja podjetnostne kompetence dokaj dobro umeščeni tudi v učni načrt za geografijo. Avtorji so jih najprej opredelili v posebnem področju med desetimi splošnimi področji kompetenc (Polšak idr., 2008, str. 14). V učnem načrtu je poglavju 2.2.9 *Podjetnost* zapisano, da dijaki pri geografiji razvijajo:

- osnovne veščine podjetniškega obnašanja (načrtovanje, organiziranje, analiziranje, komuniciranje, dajanje napotkov, izpeljava naloge, vrednotenje ipd.);
- osnovni vpogled in veščine načrtovanja razvoja v pokrajini ter njegovo izvedbo;
- zmožnost delati in se prilagajati skupini;
- inovativnost, voljo do pobud ter zmožnost dejavnega delovanja in pozitivnega odziva na prostorske spremembe;
- zmožnost prevzemanja odgovornosti, zmožnost oceniti in po potrebi sprejeti tveganje;
- zavedanje o nepredvidljivosti dolgoročne zaposlitve ter potrebe iskanja in sprejemanja raznovrstnih priložnosti.

Ugotavljamo, da je v učnem načrtu prepoznanih okrog polovica kompetenc, ki jih je kasneje opredelil *EntreComp*. Podobno velja tudi za druge predmete (Borstner, 2017).

To kompetenco prepoznamo tudi pri nekaterih drugih poglavjih učnega načrta, tako med splošnimi kot med podrobnimi oz. operativnimi cilji, razvidna pa je tudi med predlaganimi dejavnostmi dijakov za dosego predvidenih ciljev.

Ena izmed ključnih poslanstev predmeta geografija je razumevanje pokrajinske strukture in s tem razumevanja medsebojnega vplivanja njenih sestavnih prvin ter (v gimnazijskem učnem načrtu) razvijanje veščine, da lahko dijak po končani gimnaziji aktivno odloča o razvoju svoje lokalne skupnosti (in tudi širše). Zato je razumljivo, da bomo znotraj teh splošnih ciljev iskali ključne povezave s podjetnostno kompetenco. Tudi vključevanje trajnostnega razvoja, ki je del prej omenjenega področja, predvideva zelo poglobljeno podjetnostno razmišljanje. Cilji, ki naj bi jih usvojili dijaki na tem področju (Fridl idr., 2007a, 2007; Kušar, 2008), se v veliki meri neposredno nanašajo oz. povezujejo tudi s podjetnostmi kompetencami.

Ker je med podjetnostnimi kompetencami tudi ustvarjalnost, se v tej povezavi kaže tudi možnost, da z izbranimi didaktičnimi pristopi pri geografiji razvijamo tudi to kompetenco. Naloga učitelja pri tem je, da jo poveže najprej z izbranimi cilji in nato razvija ob uporabi najbolj ustreznih metod.

Ključne besede: geografija, gimnazija, podjetnost, kompetenca, ustvarjalnosti

Extended Abstract

By briefly presenting the entrepreneurship competence, which is one of the eight general competences of lifelong learning, we first want to explain its purpose and then integrate it with the objectives of geography lessons in high schools and in the end with the field of sustainable development. We have defined the entrepreneurship competence as the competence of different human skills and personality traits, and as the competence of realizing one's ideas. Therefore, mere knowledge or knowledge by itself is not enough; we have to seize the opportunities and start taking action, realizing ideas. Geography class definitely provides many opportunities in this regard, especially in the field of sustainable development.

In the models or methods of developing entrepreneurship competences we highlighted the fact that it would be not only sensible but necessary to develop entrepreneurship competences in all forms of educational work in schools. The analysis of subjects in high schools (Borstner, 2017) has shown that writing something down is not enough to actually make it happen. The key is the teachers' skillful choice of didactic methods and approaches with a special emphasis on the active role of high school students. We have found that systematic development of entrepreneurship competences in high schools is rarer than we would expect judging from how the curricula elements are formulated; as of yet we cannot envisage how this issue will be resolved in the revised curricula (2022–).

Seeing that the geography curriculum for high schools was created 8 years before the European framework *EntreComp* (Bacigalupo et al., 2016), we cannot expect it to contain all the areas of

entrepreneurship competence. Regardless, we can see that the objectives relating to entrepreneurship competence are incorporated rather well in the geography curriculum. The authors first defined them within a special area among the ten general competence areas (Polšak et al., 2008, p. 14). Chapter 2.2.9 of the curriculum ("Entrepreneurship") states that in geography class high school students develop:

- Basic skills of entrepreneurial behavior (planning, organizing, analyzing, communicating, giving instructions, performing a task, evaluating, etc.);
- Basic insight and the skills of planning development in the region and its implementation;
- Ability to work in a group and adapt to it;
- Innovativeness, willingness to show initiative, and the ability to be actively engaged and respond positively to spatial changes;
- Ability to take responsibility, ability to assess and, if need be, take the risk;
- Awareness of the unpredictability of long-term employment and of the need to look for and accept diverse opportunities.

We have determined that roughly half of the competences later defined by *EntreComp* are identified in the curriculum. It is similar with other subjects (Borstner, 2017).
We can also recognize this competence in a few other chapters of the curriculum, both among the general and the specific or operative goals; it is also noticeable among the proposed activities for high school students to achieve the envisaged goals.

One of the key missions of geography class is an understanding of the landscape structure and consequently an understanding of the interaction of its components; another mission in the high school curriculum is the development of the student's skill to actively make decisions about the development of the local community (and beyond) after finishing high school. It is therefore understandable that we will be looking for key links with the entrepreneurship competence within these general goals. The incorporation of sustainable development, which is a part of the above-mentioned area, also envisages in-depth entrepreneurial thinking. The goals that high school students are to achieve in this area (Fridl et al., 2007a, 2007; Kušar, 2008) largely refer directly to or are associated with entrepreneurship competences.

Since creativity is an entrepreneurship competence, this integration also provides an opportunity to develop this competence in geography class with select didactic approaches. It is the teacher's task to connect it with the chosen goals and then develop it using the most appropriate methods.

Keywords: geography, high school, entrepreneurship, competence, creativity

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TEMATSKI ZEMLJEVIDI: USTVARJALNOST NA STIČIŠČU ZNANOSTI, OBRTI, TEHNOLOGIJE IN UMETNOSTI/THEMATIC MAPS: CREATIVITY AT THE CROSSROADS OF SCIENCE, CRAFTS, TECHNOLOGY AND ART

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Razširjeni povzetek

Zemljevidi oziroma s tujko karte so posebna in učinkovita oblika sporočanja informacij o pokrajini ter obenem eden izmed učinkovitih načinov vizualnega sporazumevanja (Drozg in Hadner, 2016). Zemljevidi so nepogrešljiv pripomoček številnih strok, še posebej geografije. V geografiji je zemljevid osnovno orodje in pripomoček pri njegovem delu, spoznavanju zemeljskega površja in tolmačenja pojavov na njem (Repe, 1999). V nasprotju s splošnimi (topografskimi) zemljevidi je tematska kartografija osredotočena na poudarjanje ene, dveh, redkeje več samostojnih tematik o naravnih ali družbenih pojavih, njihovih medsebojnih odnosih ter njihovi razprostranjenosti v prostoru in času. Izbira tem, ki jih lahko predstavimo na tematskih kartah, je skorajda neomejena (Urbanc idr., 2016). Zemljevid je grafično komunikacijsko sredstvo za podajanje geografskih informacij, zato je pomembno, da pri oblikovanju vseh elementov karte zadostimo tehničnim, znanstvenim, grafičnim, umetniškim in komunikacijskim načelom ter zahtevam. Zemljevid kot grafični izdelek, podaja informacije na vizualen način, zato je pomembno, da je pregleden, berljiv in podaja informacije na razumljiv način, saj lahko le tako dosežemo njegov namen . Ko je vsebina zemljevida razumljiva praktično vsakemu bralcu in omogoča hitro in zanesljivo orientacijo v prostoru, tedaj je njen namen izpolnjen. Zemljevid mora tvoriti oblikovno in estetsko celoto (Marolt, 2016). Zasnova dobrega zemljevida pomeni pozorno in natančno razmišljanje o vsakem koraku procesa njegovega oblikovanja. Ko razmeščamo posamezne elemente zemljevida, pazimo na njihov videz in velikost (glede na pomembnost), ki morajo biti skladni z namenom zemljevida oziroma informacijo, ki jo želi avtor zemljevida sporočiti bralcu (Brewer, 2005).

Če se ukvarjamo s kartografijo, pomeni, da znamo zemljevide izdelati, znamo s pomočjo zemljevidov komunicirati in jih tudi beremo in proučujemo. Z izdelavo zemljevidov se srečamo zelo zgodaj. Preproste zemljevide prostoročno rišejo že učenci v osnovni šoli. V nadaljevanju izobraževanja pa naš izobraževalni sistem tej veščini ne posveča veliko pozornosti. Osredotoči se na spoznavanje in branje, kjer zemljevid postane pripomoček za spoznavanje naravnih in družbenih elementov in procesov v pokrajini, njihove razmestitve ter medsebojnih odnosov. Izdelava zemljevida je namreč zahtevna. Zahteva mnogo znanja in spretnosti. Učenci dokaj dobro poznajo sestavine zemljevidov ter osnovna kartografska pravila. Medpredmetno, skupaj z likovno umetnostjo bi lahko spoznali osnove grafičnega oblikovanja (barvne lestvice, simboli, vizualna komunikacija). Zatakne pa se v delu, ki je dejansko naredil kartografijo enostavnejšo in dostopnejšo. To so mobilna tehnologija pametnih telefonov z GNSS (GPS) tehnologijo, kopica dostopnih prostorskih in statističnih podatkovnih baz in raznovrstna računalniška orodja (geografski informacijski sistemi). Z izjemno najmlajše generacije glavnina učiteljic/-ev enostavno ni dovolj tehnično usposobljena ali vešča teh orodij. Zahtevajo namreč dodatna

izobraževanja, napor in čas. Nasprotno se učenke/-ci teh vsebin ne bojijo, so jim blizu in jih hitro obvladajo.

Poglavitna in izvorna težava je, da sodobne vsebine izdelave tematskih zemljevidov, ki krepijo poznavanje in povezujejo tehnologijo, znanost in umetnost, niso na ustrezen način prisotne v učnih načrtih. Izdelava zemljevidov je posledično umaknjena v posamezne projekte maloštevilnih tehnoloških zanesenjakinj/-ov, ki samostojno in s preskromnim priznanjem orjejo (digitalno) tehnološko ledino. Kar pa je za sodobno geografijo odločno premalo.

Ključne besede: kartografija, posebni zemljevidi, GIS, grafično oblikovanje, GNSS (GPS)

Extended Abstract

Maps are a particular way of effectively communicating information about the landscape, as well as one of the most effective modes of visual communication (Drozg & Hadner, 2016). Maps are an indispensable tool for many disciplines, especially geography. In geography, the map is the basic tool and aid in the teacher's work, in learning about the earth's surface and interpreting the phenomena on it (Repe, 1999). In contrast to general (topographic) maps, thematic cartography focuses on highlighting one, two, rarely several independent themes about natural or social phenomena, their interrelationships, and their distribution in space and time. The range of topics that can be represented on thematic maps is almost unlimited (Urbanc et al., 2016). The map is a graphic communication tool for conveying geographic information. Therefore, it is important that we comply with the technical, scientific, graphic, artistic, and communication principles and requirements when designing all map elements. The map as a graphic product presents information in a visual way. Therefore, it is important that it is transparent, readable, and presents the information in an understandable way, because only then can we achieve the purpose of the map. If the content of the map is understandable to virtually any reader and allows quick and reliable orientation in space, then it has fulfilled its purpose. The map must form a formal and aesthetic whole (Marolt, 2016). Creating a good map means carefully considering and preparing each step of the creation process. When arranging each element of the map, we pay attention to its appearance and size (depending on its importance), which must be consistent with the purpose of the map or with the information that the author of the map wants to convey to the reader (Brewer, 2005).

When we engage in cartography, it means that we know how to make maps, we know how to communicate using maps, and we also read and study them. We come into contact with mapmaking at a very early age. Simple, freehand drawings are already made by primary school pupils. However, as our education progresses, not much attention is paid to this skill. Instead, the focus is on cognition and on reading, where the map becomes a tool to learn about the natural and social elements and processes in the landscape, their location, and their relationships. Making a map is difficult. It requires a lot of knowledge and skill. Pupils are quite familiar with the components of a map and basic cartographic rules. Cross-curricular activities, along with the fine arts, could help them to learn the basics of graphic design (colour scales, visual communication symbols). However, we get stuck in the part that has actually made cartography easier and more

accessible. Namely, the mobile technology of smartphones with GNSS (GPS) technology, a number of accessible spatial and statistical databases, and a variety of computer tools (geographic information systems). With the exception of the younger generation, the majority of teachers are simply not experienced enough in using these tools. They require additional training, effort, and time. In contrast, pupils are not afraid of these contents; they can relate to them, and they master them quickly.

The main and initial problem is that the modern content of making thematic maps, which strengthen knowledge and combine technology, science, and art, is not sufficiently present in the curriculum. As a result, mapmaking has retreated into individual projects by a small number of technology enthusiasts who independently plough the (digital) technology field with insufficient acknowledgement and notice. And that is decidedly too little for modern geography.

Keywords: **c**artography, thematic maps, GIS, graphic design, GNSS (GPS)

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USTVARJANJE UMETNOSTI IZ ZEMLJEVIDOV/CREATING ART FROM MAPS

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Razširjeni povzetek

Prispevek predstavlja izkušnjo proučevanja zemljevida v presečišču s kartografijo: z zemljevidi, vdelanimi v sodobno umetniško prakso in v okviru umetniškolikovnega projekta na Šoli za risanje in slikanje v Ljubljani/Arthouse College of Visual Arts z izkušnjo lastnega ustvarjalnega dela z zemljevidi.

O zemljevidih lahko razmišljamo znanstveno kot o diagramih, ki opisujejo teren za praktične namene in so instrument za potovanje ter sredstvo komunikacije, ali jezikovno kot likovni pojav, ki jih je v odnosu do strukture likovnega jezika mogoče formalno likovno-jezikovno analizirati. V sebi namreč nosijo dva osnovna procesa, ključna v likovni ustvarjalnosti: vizualizacijo in imaginacijo. V ožjem smislu jih povezujemo z geografskim prostorom, kjer je prikaz pomanjšan, pogojno deformiran, pojasnjen in posplošen (Petrovič, 2010), v širšem smislu pa jih razumemo kot vizualizacijo odnosov med elementi v kakršnem koli *»prostoru«,* realnem ali imaginarnem (Božič, 2018). Fridl in Urbanc (2006, str. 55) opredeljujeta, da so zemljevidi rezultat dveh skupin dejavnikov: izdelave in uporabe.

Zemljevidi z vizualizacijo predstavljajo eno od sredstev artikulacije misli in rekodiranja informacij, ki poteka in se uresničuje preko slik (Selan, 2014); so *»katalizator in aktivni faktor pri razvijanju misli«* (Muhovič, 1998). Z imaginacijo, ki je sposobnost tvorjenja mentalne slike o tem, kar dejansko ni prisotno ali kar dejansko nikoli ni bilo neposredno doživeto (Agnati idr., 2013), ustvarjajo celoto z verbalnim mišljenjem, s spominom in z zaznavo (Gajdamaschko, 2006). Zemljevidi niso le orodja, ki jih uporabimo, da bi obelodanili naše ideje, dogodke, izkušnje ali zaznave, temveč so tudi ustvarjalci naših pojmovanj realnosti in potemtakem konceptualni okvir, skozi katerega postane realnost dosegljiva (Atkinson, 2002).

S pomočjo zemljevidov umetniki kažejo sposobnost, da pojme iz nevidne stvarnosti prenesejo v likovni izraz. Zemljevidi so zato umetniški pojav, kajti ne glede na to, kaj počnemo z njimi v umetniških praksah (ali jih režemo, krivimo, žgemo, šivamo, kombiniramo z drugimi materiali ali spremenimo v skulpturo), vedno nosijo svojo integriteto ter hkrati mediju in materialu dodajo popolnoma novo dimenzijo dojemanja. Z vizualizacijo posredujejo umetnikovo notranjo zgodbo, potovanje, navigacijo.

Umetniki lahko svobodno kršijo standardizirana pravila geografov (Harmon, 2009). *»Umetnost zemljevidov je umetniška manifestacija, ki na poetičen način uporablja zemljevide in kartografske elemente, pri čemer avtorji uporabljajo več tehnik, kot so slikanje, kiparstvo, graviranje, fotografija, kolaž, risanje, performans in instalacija«* (Ribeiro in Caquard, 2018), z zanimanjem za približevanje umetniškemu delu kot viru prostorskih informacij, ki bi jih lahko preslikali – preslikavanje zgodb in pripovedi (Caquard in Cartwright, 2014).

Pojmovanje zemljevida kot likovne umetnine je njena ikonična obogatitev, ki jo definira kot »*moč slike, da kondenzira, izpljune in razvije realnost«* (Ricoeur, 1991). Umetnik, ki na zemljevidu naredi oznako, ki kliče: »*JAZ SEM TU!«,* ve, da naš vid ni omejen s tem, kar oko vidi, ampak s tem, kar si naš um lahko predstavlja.

Ključne besede: zemljevid, prostor, vizualizacija, imaginacija, umetnost

Extended Abstract

The paper presents the experience of studying a map at the intersection of cartography: with maps embedded in contemporary art practice and under the Art – Fine Arts Project at the Arthouse College of Visual Arts providing the experience of own creative work with maps.

Scientifically, maps can be considered diagrams which describe the ground for practical purposes and serve as an asset when planning a journey or as a means of communication; or they can be considered a linguistic – art phenomenon. Therefore, in relation to the structure of artistic language, they can be formally analysed from the artistic – linguistic point of view, as they include two basic processes that are both essential in artistic creativity: visualisation and imagination.

Hence, in the narrow sense, they are linked to a geographical space (Petrovič, 2010), and in the broad sense, they are understood as a visualisation of relations between elements in any 'space', real or imaginary (Božič, 2018). Fridl and Urbanc (2006, p. 55) define that maps are the result of two groups of factors: mapmaking and map-using.

The visualisation transforms maps into an instrument for the articulation of thoughts and for recoding information, which takes place and is realised with the help of pictures (Selan, 2014); consequently, maps act as *"a catalyst and an active factor in the development of thinking"* (Muhovič, 1998). With imagination, which is the ability to create a mental picture of something that is not actually there or has never been directly experienced (Agnati et al., 2013), it creates a map as a totality that includes verbal thoughts, memory and perception (Gajdamaschko, 2006). Maps are not only a tool we use to disclose our ideas, events, experiences or perceptions. They are also creators of our conception of reality and, as such, a conceptual framework with which the reality becomes accessible (Atkinson, 2002).

Artists have the ability to transpose concepts from the invisible reality to the artistic expression. Therefore, maps are art phenomena, as they are able to preserve their identity no matter what we do with them in art practices – whether we cut them, bend them, burn them, sew them, transform them into a sculpture, or have them tattooed on our skin. Moreover, with the help of media they create a completely new dimension of perception – a piece of the past is therefore transformed into a newly created Truth. This means that through visualisation maps pass on an inner story, a journey, a navigation to the newly created Truth.

Artists are free to violate standardised rules of geographers (Harmon, 2009). *"The art of maps is an artistic manifestation that uses maps and cartographic elements in a poetic way, using several techniques such as painting, engraving, photography, collage, drawing, performance and*

installation" (Ribeiro & Caquard, 2018), with an interest in approaching the artwork as a source of spatial information that could be replicated – replicating stories and narratives (Caquard & Cartwright, 2014).

Consequently, the conception of a map as an art phenomenon represents its iconic enrichment. It defines it as *"the power of a picture to condense, expectorate and develop the reality"* (Ricoeur, 1991). Moreover, an artist who adds a sign on a map, which screams – *I AM HERE!*, knows that our vision is not limited by our eyesight, but by our mind's ability to visualise things.

Keywords: map, space, visualisation, imagination, art

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KAKO GEODIVERZITETA PRIPOMORE K IZOBRAŽEVANJU/THE WAYS IN WHICH GEODIVERSITY CONTRIBUTES TO EDUCATION

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Razširjeni povzetek

Naravo na najpreprostejši način delimo na živo in neživo. Neživa narava ali abiotski del naravnega okolja je pogosto predmet proučevanja različnih disciplin, te vsebine pa se obravnavajo pri različnih predmetih po celotni vertikali izobraževanja od prvega vzgojno-izobraževalnega obdobja do konca srednješolskega izobraževanja. Povezovalni termin za omenjeno raznovrstnost je geodiverziteta, s katero v najširšem smislu pojmujemo raznovrstnost vsega neživega, konkretno pa raznovrstnost geomorfoloških, geoloških, pedoloških, hidroloških elementov pokrajine in razgibanosti površja (Gray, 2004; Serrano Cañadas in Ruiz-Flaño, 2007). Geodiverziteta vpliva na biodiverziteto in ekosisteme, kar je v različnih kontekstih pogosta obravnavana tema v šolah in na strokovnih ekskurzijah ter pri terenskem delu (Brocx in Semeniuk, 2019). Eden izmed aplikativnih ciljev njenega vrednotenja je namreč ugotavljanje lokacij, ki so v določeni regiji najbolj raznovrstne in kjer bi se učenci ali dijaki lahko seznanili oz. spoznali kar največ različnih elementov pokrajine.

Cilji predavanja so 1) strnjeno predstaviti glavne značilnosti koncepta geodiverzitete ter jih navezati na slovenski šolski kontekst, 2) s praktičnimi primeri ponazoriti, kje so izbrane slovenske pokrajine najbolj raznovrstne, in 3) pregledati prednosti in omejitve pri organizaciji šolskih ekskurzij in terenskega dela ob upoštevanju značilnosti geodiverzitete posameznega obiskanega območja.

Izbrane metode se tako opirajo na analizo besedil, zbranih s ciljnim iskanjem v bazah gradiv (Prisma, 2015) na temo geodiverzitete in njene vključenosti v pedagoški proces.

Rezultati iskanja po podatkovnih bazah kažejo, da se večina virov o geodiverziteti nanaša na njeno definiranje ali metode njenega vrednotenja. Od aplikativnih možnosti uporabe rezultatov takšnih vrednotenj pričajo predvsem viri o geoturizmu. Le redkokateri viri (Brocx in Semeniuk, 2019; Lukic idr., 2016; Sanz idr., 2020; Stepišnik idr., 2017; Zecha in Regelous, 2018) omenjajo izobraževalni potencial geodiverzitete, čeprav se tudi ta v nekaterih segmentih (npr. v dostopnosti lokacij) sklada z geoturizmom. Ko učitelji razmišljajo o območjih, ki so z vidika nežive narave pestra, morajo presojati primernost oz. neprimernost za obisk, pri čemer se lahko oprejo na kriterije

dostopnosti, varnosti, korelacij z učnim načrtom, medpredmetnosti, osmišljenja ekskurzije z dotičnim območjem oz. njegove vpetosti v kontekst ekskurzije, terenskih tehnik ter učnih sredstev (Stepišnik idr., 2017). Ker so abiotsko najpestrejša območja po navadi na dolinskem dnu oz. ob uravnavah, kjer se stikajo različni elementi pokrajine (Stojilković, 2022), je načrtovanje ekskurzij in terenskega dela s tega vidika olajšano. Pogosto do najpestrejših lokacij ceste ne vodijo, saj njihova gradnja po navadi poteka po uravnanem terenu in manjšem naklonu (Stojilković, 2021), zaradi česar je posebna pozornost potrebna tudi pri načrtovanju prečenj dela območja peš, kar pa ima lahko tudi svoje izobraževalne prednosti. Da bi vsebine o geodiverziteti zaživele celostno, pa niso potrebne le prilagoditve pri poučevanju geografije na mikro ravni (kamor spadajo tudi ekskurzije in terensko delo), ampak tudi na makro- ali sistemski ravni (z učnimi načrti in drugimi kurikularnimi dokumenti) (Lukic idr., 2016).

Sklenemo lahko, da je geodiverziteta relativno nov koncept, ki se tako kot znanstvena disciplina ali poddisciplina geografije šele uveljavlja. Kljub temu ne gre zanemariti njenega izjemnega potenciala, ki ga omogoča vrednotenje elementov nežive narave in inovativno ugotavljanje, kje je le-ta najraznovrstnejša: to ob upoštevanju organizacijskih in varnostnih vidikov terenskega učenja omogoča dodano vrednost: učenci in dijaki vidijo, spoznajo in doživijo največ na najmanjšem območju, hkrati pa tudi spoznavajo, kako součinkujejo različni pokrajinski elementi.

Ključne besede: geodiverziteta, okoljska vzgoja, ekskurzija, terensko delo, didaktika geografije

Extended Abstract

The simplest way to categorise nature is into animate and inanimate nature. Inanimate nature or the abiotic part of the natural environment is often studied in various disciplines; such topics are discussed in different vertically aligned subjects from the first triennium to the end of secondary education. The umbrella term for this diversity is geodiversity; in the broadest sense it means the diversity of all inanimate nature, but specifically the diversity of geomorphological, geological, pedological and hydrological elements of the landscape and of the surface ruggedness (Gray, 2004; Serrano Cañadas & Ruiz-Flaño, 2007). Geodiversity influences biodiversity and ecosystems, which is often discussed in different contexts in schools, on field trips and during fieldwork (Brocx & Semeniuk, 2019). One of the applied objectives of assessing geodiversity is determining the most diverse locations in a specific region, where primary or secondary school students could come to know or learn about as many different landscape elements as possible.

The goals of the lecture are: (i) to concisely present the main characteristics of the concept of geodiversity and relate them to the Slovenian school context; (ii) to demonstrate on practical examples where Slovenian landscapes are the most diverse; (iii) to review the advantages and limitations in organising school field trips and fieldwork while taking into account the geodiversity of each area visited.

The selected methods rely on an analysis of texts obtained through a targeted database search (Prisma, 2015) on the topic of geodiversity and the inclusion of this topic in the pedagogical process.

The results of the database search show that most sources on geodiversity refer to its definition or to the methods of assessing it. The possibilities of applying the results of such assessments are mainly discussed in the sources on geotourism. Rare sources (Brocx & Semeniuk, 2019; Lukic et al., 2016; Sanz et al., 2020; Stepišnik et al., 2017; Zecha & Regelous, 2018) mention the educational potential of geodiversity even though it overlaps with geotourism in certain segments (e.g., in the accessibility of locations). When teachers consider areas with diverse inanimate nature, they must assess whether they are suitable or unsuitable for field trips, for which they can rely on the criteria of accessibility; safety; correlations with the curriculum; cross-curricular integration; making sense of the field trip by integrating the area into the context of the trip; field techniques and teaching aids (Stepišnik et al., 2017). The most diverse abiotic areas are usually located on valley bottoms or along flatlands, where different landscape elements come into contact (Stojilković, 2022), which makes it easier to plan field trips and fieldwork. There are often no roads leading to the most diverse locations, as roads are usually built on flat terrain and smaller gradients (Stojilković, 2021); that is why we must carefully plan how we will traverse the area on foot, which might have educational advantages. In order to create holistic geodiversity contents, it is not enough to adapt the teaching of geography at the micro level (which includes field trips and fieldwork) but also at the macro or systemic level (the curricula and other curricular documents) (Lukic et al., 2016).

We can conclude that geodiversity is a relatively new concept, which is just beginning to make a name for itself as a scientific discipline or subdiscipline of geography. Regardless, we should not overlook its extraordinary potential provided by the assessment of the elements of inanimate nature and the innovative way of determining the greatest diversity: by taking into account the organisational and safety aspects of field education, it generates an added value. Primary and secondary school students see, learn and experience the most in the smallest area, while learning about how different landscape elements interact.

Keywords: geodiversity, environmental education, field trip, fieldwork, didactics of geography

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KRATKI DOKUMENTARNI FILM *OGENJ V ALPAH*/SHORT DOCUMENTARY FILM *'FIRE IN THE ALPS'*

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Razširjeni povzetek

Gore so ukoreninjene v slovenski narodni identiteti. Morda se nam takšna trditev zdi klišejska ali pa kar nekoliko pretirana, a vendar se pogosto ne zavedamo vseh dejavnikov, ki govorijo v njen prid. Slovenija je edina država v Evropi, ki ima v svojih državnih simbolih upodobljeno goro, v svetu pa je takšnih držav le za peščico. Skorajda na vsakem koraku smo lahko priča simbolni in povezovalni vlogi, ki jih imajo gore v naši družbi, najsibo v izjemnih uspehih slovenskih alpinistov in zimskih športnikov, v prisotnosti gora v slovenski umetnosti ali pa samo na tetrapaku Alpskega mleka. Pri tem je zanimivo, da je povprečna nadmorska višina Slovenije razmeroma nizka in na prvi pogled Slovenija ne spada med najbolj gorate države. A to le nakazuje na velik vpliv družbenih in človeških dejavnikov, ki so vplivali na uveljavitev gora v slovenski narodni identiteti. Ta se je v duhu kulturnega boja z Nemci ob koncu 19. stoletja oblikovala prav v gorskem svetu. O tem nam seveda najbolj nazorno priča znameniti kovinski stolp, ki ga je dal leta 1895 na vrhu Triglava postaviti Jakob Aljaž. Kulturna dediščina gora se močno odseva tudi v bogatem ljudskem pripovednem izročilu. V pripovedkah lahko zlahka prepoznamo odnos, ki so ga ljudje gojili do gorske pokrajine. Pravljična in mitološka bitja so v pripovedkah vselej človeku prijazna, če ta spoštuje njihova pravila in omejitve, v nasprotnem primeru pa sledi takšna ali drugačna kazen.

Zavedajoč se pomena naravne in kulturne dediščine in s pogledom na sodobne izzive v gorski pokrajini, društvo za varstvo Alp CIPRA vsako leto avgusta organizira akcijo *Ogenj v Alpah*, ki se simbolno opira na staro tradicijo kurjenja ognja kot svarjenja pred nevarnostmi. Njen temeljni namen je opozarjanje na aktualne probleme in izzive v gorah. Leta 2019 je *Ogenj v Alpah* z geslom *»Prelaz pripoveduje«* potekal na prelazu Vršič in v njegovi okolici. V ospredju je bilo vprašanje o pomenu naravne in kulturne dediščine prelazov ter izzivi sodobnosti v slovenskih gorah s poudarkom na trajnostnem gospodarjenju z gorsko pokrajino. V tem okviru smo izdelali kratek dokumentarni film, ki je sicer na neki način reportaža samega dogodka. A vendar je njegova vsebina poglobljena in skozi filmski jezik prikazuje konkretne primere iz ljudskega pripovednega izročila in zgodovine, ki je zaznamovala gore. Tako film preseže funkcijo zgolj informiranja gledalca o dogodku, temveč mu lahko v večji meri vzbudi zanimanje za obravnavano tematiko. Tako lahko film uporabimo v vzgoji in izobraževanju o gorah, gorski pokrajini, njeni naravni in kulturni dediščini, uporaben pa je tudi pri interpretaciji pokrajine. Slednja namreč predpostavlja posredovanje določenih bolj ali manj strokovnih vsebin o pokrajini širšemu občinstvu na poljuden in privlačen način. Kot sredstvo interpretacije pokrajine je film uporaben pri različnih šolskih predmetih oziroma pri medpredmetnem povezovanju le-teh. Učenci lahko z ogledom usvajajo znanja o gorski naravni in kulturni dediščini na drugačen, inovativen, bolj nazoren in pripovedni

način ter obenem ponotranjijo bolj celosten odnos do (gorske) pokrajine. Prispevek prikaže različne možnosti in načine uporabe dokumentarnega filma kot inovativnega učila pri pouku geografije in ostalih predmetov.

Ključne besede: gorska identiteta, *Ogenj v Alpah*, CIPRA, dokumentarni film, vzgoja in izobraževanje o gorah

Extended Abstract

Mountains are rooted in the Slovenian national identity. Such a statement might sound cliché or even exaggerated, yet we usually do not even realize its actual significance. Slovenia is the only country in Europe that has a mountain portrayed in its state symbol and there are only a handful of such countries in the whole world. The symbolic and unifying role of mountains can be traced in almost every aspect of everyday life in Slovenia. From the outstanding successes of Slovenian alpinists and winter athletes, to the big presence of mountains in Slovenian art, or simply on a carton of Alpine milk. It is interesting, however, that the average altitude of Slovenia is fairly low and the country might not be considered particularly mountainous at all. But that just indicates the prevailing role of societal and human factors that solidified mountains in the Slovenian national identity, which began to take shape at the end of the 19th century. The big portion of the cultural conflict between Slovenes and Germans at that time took place in the mountains and undoubtedly one of the most significant victories for Slovenes in that conflict was the construction of a metal tower on top of Mt Triglav by Jakob Aljaž in 1895. The cultural heritage of mountains can also be traced in the rich narrative folklore. Fairy-tale creatures in the stories are friendly to humans, as long as humans respect their rules. That clearly indicates the relationship that people had with the mountainous landscape.

Every year in August, CIPRA, an organization for the protection of the Alps, organizes an event called *"Fire in the Alps"*. Symbolically rooted in the ancient tradition of lighting fires as a warning of danger, its aim is to highlight current challenges in the mountains. The 2019 *"Fire in the Alps"* event with the theme *'stories from a mountain pass'* took place at the Vršič Pass. It focused on the importance of natural and cultural heritage of mountain passes and on the challenges of sustainable management of the Alpine landscape. In the context of the event, we created a short documentary film which is to some extent a report on the event itself. But through the narrative language of the film, it also portrays actual excerpts from the Slovenian mountain heritage and history. That way it might stir a greater interest in the topic in the viewer and can be used to educate about mountains, the mountainous landscape and heritage, and for landscape interpretation. In other words, it conveys certain landscape contents to a potentially large audience in an interesting and appealing way. As such, the film can be used in various school subjects or in the framework of cross-curricular integration. By watching the film, students could gain knowledge about mountains in an innovative and narrative way, and at the same time internalize a more wholesome attitude towards the (mountainous) landscape.

Keywords: mountain identity, *Fire in the Alps*, CIPRA, documentary film, mountain-oriented education

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KRAS JE KRASNA UČILNICA/KARST IS A WONDERFUL CLASSROOM

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Razširjeni povzetek

V prispevku so predstavljeni cilji, priprave in potek projektnega dne, ki smo ga izvedli v Štanjelu, Volčjem gradu in Pliskovici. Za obisk omenjenih krajev smo se odločili zaradi bližine in dostopnosti, pomemben dejavnik odločitve pa je bil tudi bogat zaklad kulturne in naravne dediščine na majhnem območju. Projektni dan (8 ur) smo izvedli v okviru predmeta geografija in zgodovina, v tretjem letniku programa naravovarstveni tehnik. Za pojme, kot so etnologija, arheologija, kulturna dediščina, etimologija, urbanizem in umetnostna zgodovina, so dijaki v srednjem strokovnem izobraževanju že slišali, vendar vedo o njih malo. Nekaj več znanj imajo na področju geografije in zgodovine. To je bil povod, da smo se odločili za projektni dan z naslovom *Kras – naravna in kulturna dediščina.* Pri tem projektu smo sodelovali z Zavodom za varstvo kulturne dediščine, arheologom, mladinskim domom Pliskovica in domačini.

Dijaki so pred odhodom na teren dobili navodila glede poteka ekskurzije (časovnica, zaporedje ogledov, strokovno vodenje itd.), reševanja učnih listov in pisanja prispevka. Temo prispevka so si glede na lastni interes izbrali sami. Imeli pa so možnost izbirati vnaprej pripravljene teme, ki sta jih pripravila profesorja. Teme so morale biti zanimive in izvirne, npr. *Štanjel – kamniti biser, Kras – strgana vreča kamna, Suhozidi – kamnite lise Krasa, Griže – kupi kamna naših prednikov* itd. Učne liste sva pripravila s kolegico. Prvi postanek je bil v Štanjelu. Skupina dijakov je pripravila predstavitev vasi s poudarkom na kulturni dediščini. Podrobno smo si ogledali grad z obzidjem (urbanistična zasnova naselja), sakralne objekte, kraško hišo, danes muzej kraške bivalne arhitekture, Ferrarijeve vrtove itd. Po končanem ogledu so dijaki reševali učne liste na temo razumevanja, spoštovanja, skrbi in uživanja v kulturni dediščini. Naslednja točka ogleda je bil mladinski hotel v Pliskovici. Gre za staro kraško hišo, ki je pod spomeniškim varstvom. Spoznali smo črno kuhinjo, spahnjenco in ostale prostore avtentične kraške hiše. Sledil je ogled vasi Pliskovica. Seznanili smo se z termine kot so *kraški borjač, porton, štirna, latnik gmajna, kamniti zid, kali, smolarstvo* itd. Na obisku pri kamnoseku smo gradili suhozid in imeli kamnoseško delavnico. Dobili smo kos kamna na katerega smo najprej narisali motiv. S pomočjo kladiva in dleta smo v kamnu klesali motiv. V hostlu Pliskovica smo organizirali etimološko in urbanistično delavnico. 'Etimološka' skupina je s pomočjo literature in domačinov imela nalogo ugotovili izvor imena bližnjih naselij in njihov pomen (npr. Kobjeglava, Pliskovica, Krajna vas itd.). 'Urbanistična' skupina je v sodelovanju z etnologom skicirala urbanistično zasnovo vasi in kraških domačij in jo primerjala s Štanjelom ter ugotavljala podobnosti in razlike. V Volčjem gradu smo obiskali arheološki in zgodovinski park Debela griža. Ob razlagi arheologa in s pomočjo učnih listov smo se seznanili s pojmi kot so arheologija, gradišče, bronasta in železna doba, vse to v povezavi s trajnostnim razvojem.

Ob zaključku projektnega dne smo z dijaki izvedli refleksijo, anketo. Prišli smo do naslednjih ugotovitev: spoznali smo prednosti dela na terenu, kreativnost dijakov je bila večja, družabnost,

večja aktivnost, spoznavanje sošolcev v drugačnem okolju, motiviranost, iskanje optimalnih rešitev, timsko delo, interdisciplinarni pristop učenja, pomen učenja trajnostnega razvoja. Dodana vrednost projektnega dne je medpredmetno sodelovanje, zunanji mentorji, predavatelji, pogled na vsebine iz različnih zornih kotov, skupinsko reševanje zastavljenih nalog in problemov, izkustveno učenje. Vse delavnice so potekale tako, da so dijaki sami, v parih ali v skupini ustvarjali izdelke, reševali učne liste in le-te predstavili sošolcem.

Ključne besede: arhitektura, etimologija, Kras, kulturna dediščina, trajnostni razvoj

Extended Abstract

The article presents the preparations, course and goals of the project day carried out in Štanjel, Volčji grad and Pliskovica. We decided to visit these places for reasons of proximity and logistics, with the rich treasure of cultural and natural heritage in a small area representing an important factor in our decision. The project day was carried out within the framework of the subjects of geography and history, as part of the Nature Conservation Technician programme. Students enrolled in secondary vocational education have heard of concepts such as ethnology, archaeology, cultural heritage, etymology, urbanism and art history, but they know little about them. They are slightly more knowledgeable in the field of geography and history. This was the reason why we decided on a project day titled *Karst – Natural and Cultural Heritage*. For this project, we collaborated with the Institute for the Protection of Cultural Heritage, an archaeologist, Pliskovica Youth Hostel and locals.

Before heading out, the students received instructions on the course of the field trip (timetable, order of visits, professional guide, etc.), how to fill out their worksheets and how to write their papers. They chose the topics for their papers or had them assigned. The topics had to be interesting and original *(Štanjel – rocky gem, Karst – torn bag of rocks, drystone walls – rocky patches of Karst, Griže – barren rocky Karst landscape – piles of stones of our ancestors*, etc.). My colleague and I prepared the worksheets. Our first stop was in Štanjel. The group of students prepared a presentation of the village with an emphasis on cultural heritage. We took a close look at the castle and its walls (urban design of the settlement), at the sacral buildings, a Karst house, which now houses a museum of residential Karst architecture, Ferrari's gardens, etc. After the tour, the students filled out their worksheets on the topic of understanding, respect, care and enjoyment of cultural heritage. The next location on our tour was the Pliskovica Youth Hostel. It is an old Karst house, protected as a monument. We learnt about the so-called 'black kitchen', *spahnjenca* (hearth room) and other rooms of an authentic Karst house. This was followed by a tour of the village of Pliskovica. We got acquainted with terms such as *borjač* (Karst working yard), *porton* (entrance to the yard), *štirna* (well), *latnik* (trellis), *gmajna* (common), *kamniti zid* (drystone wall), *kal* (type of pond), *smolarstvo* (resin production), etc. During the visit to the stonemason, we built a drystone wall and held a stonemason's workshop. We organised an etymological and urban development workshop at the Pliskovica Youth Hostel. With the help of literature and locals, the "etymological" group was tasked with determining the origins of the names of nearby settlements and their meaning (e.g., Kobjeglava, Pliskovica, Krajna vas, etc.). The "urban development" group, in collaboration with an ethnologist, sketched the urban design of villages and Karst homesteads, and compared it with Štanjel to identify similarities and differences. In Volčji grad we visited the

archaeological and historical park Debela griža. With the explanations provided by an archaeologist and with the help of worksheets, we learnt about concepts such as archaeology, *gradišče (prehistoric settlement)*, the Bronze Age and the Iron Age, all in relation to sustainable development.

At the end of the project day, we provided an opportunity for reflection and conducted a survey among the students. We came to the following conclusions: we learnt about the benefits of working in the field; students had improved their creativity, sociability, activity; were meeting classmates in a different environment; had greater motivation; were finding optimal solutions; were engaged in teamwork and used an interdisciplinary approach to learning; they realised the importance of learning about sustainable development.

Keywords: architecture, etymology, Karst, cultural heritage, sustainable development

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USTVARJALNOST IN INOVATIVNOST PRI SPOZNAVANJU SEVERNOAMERIŠKIH STAROSELCEV/CREATIVITY AND INNOVATIVENESS IN LEARNING ABOUT NATIVE AMERICANS OF NORTH AMERICA

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Razširjeni povzetek

Ustvarjalnost je zelo pomembna, saj vpliva na nadaljnji napredek posameznika in družbe. Gre za ustvarjanje nečesa novega in spreminjanje starega (Papež, 2013). Ustvarjalnost se lahko dojema kot vir inovativnosti (Goulet, 2009). Z vključevanjem ustvarjalnosti in inovativnosti se učence pripravi k temu, da so bolj motivirani za sprejemanje nove učne vsebine. Nehote bolj sodelujejo in si prek izkustvenega učenja tudi več zapomnijo. Ali se taka *»drugačna«* šolska ura lahko izvede pri pouku geografije in ali so njeni *»rezultati«,* torej znanje in veščine, zadovoljivi? Geografski dan za učence 8. razreda smo namenili spoznavanju prvotnih prebivalcev Severne Amerike, Indijancev. Velik poudarek smo namenili ustvarjanju učencev. Prvi del geografskega dne je bil teoretičen, drugi del praktičen.

Uvodni del geografskega dne smo namenili raziskovanju kulture ameriških staroselcev s pomočjo različne literature, ki so jo učenci poiskali v šolski knjižnici. Nekaj literature so že pred tem poiskali tudi v lokalni knjižnici. Poleg literature so v šolo prinesli različen material (blago, sukanec, vejice dreves, karton, volno, plastičen ali kovinski obroč itd.). Zaželeno je bilo, da na svetovnem spletu poiščejo slikovno gradivo in ga prinesejo v šolo. Učenci so, razdeljeni po skupinah, sprva predelali literaturo, naredili kratke izpiske in se nato lotili dela. Da bi njihova ustvarjalnost čim bolj prišla do izraza, smo jim prepustili izbiro izdelka, ki naj bi ga naredili. Izkazalo se je, da so učence najbolj zanimali lovilci sanj, totemi in indijanski šotori.

Lovilci sanj so v obroč oblikovani predmeti, ki naj bi privlačili sanje v svoje mreže. Ameriški staroselci verjamejo, da so sanje sporočila duhov. Pri lovilcih sanj naj bi dobri duhovi našli pot skozi luknjo in lebdeli nad spečimi ljudmi, slabi duhovi pa naj bi se ujeli v mrežo in se stopili v jutranjem soncu (Lovilec sanj, 2022). Totemski stebri, ki so bili visoki tudi do 24 metrov, so nekakšen kiparski izdelek, ki združuje pripoved ter zgodovinsko in rodoslovno dokumentacijo. Totemi predstavljajo najpomembnejšo umetnostno stvaritev severnoameriških staroselcev (Anton in Dockstader, 1968).

Ker so bili učenci časovno in prostorsko zelo omejeni, so lahko izdelali le majhne modele. Uporabili so samo material, ki so ga prinesli sami. Za izdelavo lovilcev sanj so si skupine na računalniku podrobno ogledale videoposnetek izdelave lovilca sanj. Po začetnem navdušenju se je kmalu izkazalo, da so ob konkretnem delu hitro naleteli na določen problem in so se morali ponovno vrniti k ogledu posnetka. Ko jim je izdelava končno stekla, so bili pri delu samostojni in ustvarjalni – vzorcev niso ponavljali, dodajali so svoje elemente. Za izdelavo indijanskih šotorov so v literaturi poiskali načrt izdelave šotora. Tega so se najprej lotili fantje, misleč, da bodo to

naredili zelo hitro. Tudi oni so naleteli na različne probleme, a so bili pri reševanju le-teh tudi ustvarjalni in inovativni. Pri delu se je izkazalo medsebojno sodelovanje in organizacijske sposobnosti posameznikov. Izdelave totemov so se lotile predvsem učenke. Najprej so si v literaturi pogledale različne vrste totemov, njihove vzorce in posebnosti. Pri ustvarjanju svojih totemov so bile zelo samostojne ter ustvarjalne in vzorcev niso prerisovale.

Z opisanimi dejavnostmi smo realizirali več različnih ciljev. Učenci so spoznali družbene značilnosti prvotnega prebivalstva Severne Amerike. Pri ustvarjanju so razvijali socialne in organizacijske veščine, saj so morali dobro sodelovati, da so uspešno izdelali končni izdelek. Poleg tega so učenci dokazali, da lahko nekaj novega ustvarijo z naravnim ali celo že uporabljenim materialom. Kljub temu da izdelki niso bili ovrednoteni z oceno, se je izkazalo, da so bili učenci pri delu zelo motivirani. Drugačen pedagoški pristop jim je namreč omogočal samostojno, ustvarjalno in inovativno delo.

Vsak človek čuti potrebo po ustvarjanju, a to izrazi na svojstven način in obseg (Papež, 2013). Izobraževanje mora danes uresničevati veliko nalog in vlog, ki so si lahko tudi v nasprotju. Šolstvo skuša slediti tradicionalnim vrednotam, prav tako pa želi ustvarjati inovativne mislece za sodobno gospodarstvo in hkrati slediti svobodnemu razmišljanju mladih generacij (Bizjak Černigoj, 2016). Ustvarjalnost učiteljev in učencev postaja zaradi hitrih sprememb v današnji družbi celo pomembnejša od samega znanja (Inovativnost, ustvarjalnost in vloga pomočnikov ravnateljev, 2017). Učitelji moramo spodbujati ustvarjalnost in inovativnost, saj družba, država in navsezadnje Evropa potrebujejo višjo raven usposobljenosti. Učence naj bi tekom ustvarjalnih pedagoških ur tako pripravljali za samostojno, ustvarjalno in inovativno razmišljanje (Šorgo, 2012). Z geografskim dnem smo pri učencih vsekakor spodbudili ustvarjalnost in hkrati poglobili znanje o ameriških staroselcih.

Ključne besede: ustvarjalnost, inovativnost, geografija, ameriški staroselci, zgodovina

Extended Abstract

Creativity is of great importance because it influences further progress. It is about creating something new and changing the old (Papež, 2013). Creativity can be perceived as a source of innovation (Goulet, 2009). By including creativity and innovation, students are motivated to receive new knowledge. They cooperate spontaneously and by learning through experience they remember the study material better. They were interested in whether such a 'different' geography lesson could be taught and whether it would be effective. Therefore, they planned a geography workshop day for 8th graders. The theme was *Native Americans of North America*. The aim was to let students be creative. The first part of the geography workshop day was theoretical, the second one was practical.

In the introductory part they researched Native American culture by studying the literature available in our school library. Students also looked for some literature in the local library. Additionally, they brought some materials that they had found at home (cloth, thread, twigs, cardboard, wool, plastic or metal rings, etc.). They were encouraged to find some pictures on the web and bring them to school. The students were divided into smaller groups. First, they studied

the literature, made notes, and then they began the work. They were allowed to choose the final products themselves in order to allow for their creativity to reach its full potential. Dream catchers, totem poles and tepees proved to be the most interesting projects. Since there were time and space limitations, the students were able to make only small models of the items. They used only the materials that they had brought themselves.

The groups that made dream catchers looked at video tutorials first. It soon proved that one viewing did not suffice, so they had to repeat the viewing. Once they caught on, they worked independently and were creative. They did not copy the patterns, but instead created their own. The groups who made tepees looked for instructions in printed literature. Boys were the first to tackle this project, believing that they would finish the tepees quickly. However, they too, ran into different problems but they solved them by being creative and innovative. They had to use their organizational skills and cooperate. Totem poles were mostly the girls' choice. First, they had a look at different kinds of totem poles; they studied the different patterns and details in printed literature. They did not copy the patterns, but instead created their own. They too were independent and creative while working.

Everyone needs to be creative but not in the same way (Papež, 2013). Modern education has to include many tasks and roles that sometimes may even be contradictory. Our school system tries to follow traditional values, tries to create innovative thinkers for the modern economy, and at the same time follow the free thinking of modern generations (Bizjak Černigoj, 2016). In modern society, teachers' and students' creativity has become even more important than the knowledge itself (*Inovativnost, ustvarjalnost in vloga pomočnikov ravnateljev*, 2017). Teachers need to encourage creativity and innovativeness. Society, the country and even Europe needs better levels of qualification. Students should be prepared for independent, creative and innovative ways of thinking by being included in such workshops (Šorgo, 2012). Through this geography workshop day, we have definitely encouraged creativity and expanded their knowledge about Native Americans.

Keywords: creativity, innovativeness, geography, Native Americans, history

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UPORABA GLEDALIŠKIH TEHNIK PRI POUKU DKE
DOMOVINSKA IN DRŽAVLJANSKA KULTURA IN ETIKA

V ISKANJU IDENTITETE/IN SEARCH OF IDENTITY

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Razširjeni povzetek

Pomembno vlogo pri sodobnem pouku igra učenčeva ustvarjalnost, sposobnost izražanja, usmerjenost k radovednosti, odprtosti, razvijanju zamisli, opredeljevanju problemov in oblikovanju vrednosti zase in za druge. Metode, ki nas pri tem podpirajo, so raznolike. Učiteljem dopuščajo avtonomijo, da izberejo primere glede na interese učencev, posebnosti okolja, v katerem živijo, in aktualne dogodke. Pri svojem pouku domovinske in državljanske kulture in etike pogosto uporabljajo dejavnosti, kot so: opazovanje, doživljajsko pripovedovanje, argumentirano razpravljanje, primerjanje, analiziranje, kritično razmišljanje, izražanje stališč, načrtovanje in izvedbo dobrodelnih akcij, igro vlog, debatiranje, komentiranje itn. Učenci tako razvijajo različne kompetence z neposredno učno interakcijo.

Namen prispevka je predstavitev sodelovalnega učenja pri avtentični nalogi, kjer smo učence spodbudili, da prek primerov (doživljanja) iz vsakdanjega življenja najstnika, igre vlog, poezije, proze, likovnega izražanja in glasbe predstavijo identiteto in njeno razumevanje.

Eden izmed ključnih ciljev je v razredu omogočiti prostor za izkušnje, s katerimi učenci laže razumejo medčloveške odnose, se vživijo v življenje drugih ljudi in predvidijo drugačne možnosti za odzive in dogodke. Učenci eksperimentirajo v situacijah *»kot da«* in se z igro distancirajo od realnega življenja ter tako vstopajo v domišljijski dramski svet, kjer naletijo na probleme, ki jih privedejo do obvladanja učnih ciljev. Delo poteka v skupini, prisotna je diskusija, ta pa na neki način prekinja otrokovo ustvarjalnost, saj od njega nenehno zahteva, da izrazi, kaj se je zgodilo. (Korošec, 2007). Na drugi strani nam načela formativnega spremljanja učenja in poučevanja ponujajo paleto dejavnosti: od postavljanja kriterijev, vrstniškega učenja, povratne informacije, samovrednotenja in vrstniškega vrednotenja in pridobivanja raznovrstnih dokazov dela (Učni načrt, 2011).

Dejavnost, ki so jo izvajali učenci 7. razreda, je bila predstavljena prek raziskovalnih vprašanj: Kdo sem? Kaj me opredeljuje? Po čem se razlikujem od drugih? Učenci so se razdelili glede na lastna močna področja in interese v skupine in načrtovali, kako bodo ustvarjalno prikazali/dokazovali razumevanje pojma identiteta. Delo smo začeli s sooblikovanimi, jasnimi in zapisanimi nameni učenja in kriteriji uspešnosti, ki izhajajo iz ciljev učnega načrta za domovinsko in državljansko kulturo in etiko. Skupine so se odločile za igro vlog, pisanje poezije, ki razgalja

učenčevo razmišljanje o sebi v družbi, likovno izražanje ter glasbeno interpretacijo. Delo je potekalo kot projektna naloga v učilnici in v domačem okolju. Časovni okvir, v katerem so učenci morali zaključiti delo, je bil 14 dni. Ob zaključku projektne naloge smo pisno preverili razumevanje pojmov in doseganje standardov znanja (Učni načrt, 2011). Ugotovili smo, da so vsi učenci dosegli tako kriterije uspešnosti kot tudi standarde znanja.

Učiteljeva refleksija izvedene dejavnosti s strani učencev, prav tako pa povratne informacije s strani učencev, so pokazale, da se lahko pri družboslovnih predmetih kreativno izrazimo, damo učencem možnost, da pokažejo svoje talente, interese in sposobnosti. Učiteljeva dodana vrednost je ustvariti takšno okolje, kjer bo vsak posameznik imel možnost in priložnost izraziti sebe in svoja razmišljanja na njemu lasten način, hkrati pa bo preostalim udeležencem v učilnici omogočil spremljanje (dogajanja, učne snovi) ter izkustveno učenje v avtentični situaciji. Učenci tako pridobijo veliko kompetenc: izboljšanje bralnih in komunikacijskih veščin, kritično mišljenje in vrednotenje, razvoj moralnih vrednot, vzpostavljanje medosebnih odnosov, spoznavanje in zavedanje samega sebe, sprejemanja različnosti, razvoj kreativnosti, domišljije in dojemanje umetnosti.

Ključne besede: identiteta, igra vlog, kreativnost, izražanje, kritično razmišljanje

Extedned Abstract

The following play an important role in modern-day lessons: the student's creativity; the ability to express oneself; orientation towards curiosity, openness, developing ideas, defining problems and creating value for oneself and others. We rely on diverse methods in the process. They give the teacher autonomy to choose examples based on the students' interests, on the special features of the environment in which they are living, and on current events. In teaching patriotic and citizenship culture and ethics they often make use of the following activities: observation; vivid storytelling; argument-based discussion; comparing; analysing; critical thinking; expressing opinions; planning and implementing charity drives; role-playing; debating; commenting, etc. That way, students develop different competences through a direct learning interaction.

The purpose of the article is to present cooperative learning in an authentic assignment, where we encouraged students to use examples (experiences) from a teenager's daily life, role-play, poetry, prose, artistic expression and music to present identity and how we understand it.

One of the key goals is to provide room for experience within the classroom, which will make it easier for students to understand interpersonal relationships, to put themselves in other people's shoes and to foresee all the possible reactions and events. Students experiment in “what if” situations and through play distance themselves from real life and enter a fantasy world of drama; there, they encounter problems that help them to achieve the learning objectives. Work is carried out in a group that engages in discussions, which in a way interrupt the child's creative process, constantly demanding that the child explain what just happened (Korošec, 2007). On the other hand, the principles of the formative assessment of learning and teaching offer a wide range of activities: from defining the criteria, through peer learning, feedback, self-assessment and peer assessment to obtaining diverse evidence of learning (*Učni načrt*, 2011).

The activity performed by seventh graders was presented by means of the following research questions: Who am I? What defines me? How do I differ from others? The pupils were divided into groups based on their strengths and interests, and planned how they would creatively demonstrate/prove their understanding of the concept of identity. We based our work on the co-defined, clear and written learning purposes and success criteria, stemming from the objectives of the curriculum for patriotic and citizenship culture and ethics. The groups opted for role-playing, writing poetry that revealed the pupil's thoughts about himself/herself in society, artistic expression, and musical interpretation. The work was carried out as a project assignment in the classroom and at home. The time frame in which the pupils had to finish their work was 14 days. On completing the project assignment, they took a test to demonstrate their understanding of the concepts and their attainment of the knowledge standards (*Učni načrt*, 2011). We found that all pupils had achieved both the success criteria and the knowledge standards.

The teacher's reflection on the activities implemented by pupils, and the feedback provided by pupils, showed that we can creatively express ourselves in social sciences subjects and that we can give pupils the chance to demonstrate their talents, interests and abilities. The teacher's added value is creating an environment in which every individual will be given the chance and opportunity to express themselves and their thoughts in a unique way, while enabling other participants in the classroom to monitor (the events, learning content) and learn experientially in an authentic situation. That way, the pupils gain many competences: improved reading and communication skills; critical thinking and assessment; development of moral values; establishing interpersonal relationships; getting to know and become aware of oneself; accepting diversity; development of creativity and imagination; perception of art.

Keywords: identity, role-playing, creativity, expression, critical thinking

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IGRE VLOG IN UČENJE O DEMOKRACIJI OKOLI NAS: PRIPRAVA VOLITEV/ ROLE-PLAYING IN LESSONS ON DEMOCRACY

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Razširjeni povzetek

Uvod

Velikokrat se spomnimo misli Benjamina Franklina, ki se glasi: *»Povej mi in pozabil sem. Nauči me in spomnim se. Vključi me in se naučim.«*

Morda takrat nismo najbolj razumeli njenih besed, saj se nam je šola zdela le *»posredovalnica«* znanja. Učitelj kot frontalni podajalec znanja, ki ima ključni položaj in mesto v razredu. Tako je bil namreč videti pouk nekoč.

Sami smo pri svoji pedagoški praksi hitro ugotovili, da zgoraj zapisana misel še kako drži in da s klasičnim načinom ne bomo dosegli tega, kar smo si pri učencih želeli doseči.

Ker tako ves čas vzpodbujamo izkustveno učenje in ustvarjalnost, je ena od oblik dela pri našem pouku tako zelo pogosto tudi igranje vlog.

V tem prispevku bomo poskušali pokazati, kako smo omenjeno metodo – igro vlog – sicer večkrat uporabili pri učnem sklopu demokracija od blizu v 8. razredu osnovne šole. V nadaljevanju bomo na primeru pokazali, kako se je skozi učni proces realizirala omenjena metoda dela.

Formativno spremljanje in igre vlog pri pouku

Že kar nekaj let uporabljamo koncept, ki smo ga poimenovali formativno spremljanje.
S formativnim spremljanjem učitelj omogoča učencem soustvarjanje učnega procesa (prek namenov učenja, kriterijev uspešnosti, osebnih ciljev, zastavljanje vprašanj, samovrednotenje, vrstniško vrednotenje itd.), kar vodi k aktivnejši vlogi učencev ter k bolj kakovostnemu in izboljšanemu znanju. Učenci vrednotijo svoje delo in so deležni kakovostnih povratnih informacij tako s strani učitelja kot sošolcev, z namenom izboljševanja učenja (ugotavljanja, v kolikšni meri so dosegli zastavljene cilje) ter izboljševanja dosežkov (Zavod RS za šolstvo, b. d).

Ko učenec razume, kaj se uči in kako se je treba učiti, postane aktivni udeleženec v procesu učenja. Raziskave so pokazale, da aktivna uporaba formativnega spremljanja privede do boljše motivacije otrok za šolsko delo (Brookhart, 2010).

»Razreda ne vidim več kot CELOTO, ampak v njem vidim tudi vsakega POSAMEZNIKA.« (Holcar Brunauer idr., 2017, str. 6) Vsekakor je to vedno bolj ali celo vedno tudi naše vodilo.

Da laže dosežemo zgoraj navedeno, lahko uporabimo tudi igro vlog. Gre za odlično pot do izkustvenega učenja – odlična izkustvena metoda, ki nudi številne poti do izkazovanja ustvarjalnosti učencev.

Igra vlog

Med igranjem vlog se učenci osredotočijo na določen problem, zviša se jim občutljivost za lastna ter tuja stališča in čustva, ugotavljajo odnos med čustvi in ravnanjem, obenem pa igra vlog spodbuja tudi trening spretnosti in nadzor nad čustvi. Učenci se angažirajo tudi v novih in netipičnih konfliktnih situacijah. Igra vlog je ena izmed metod izkustvenega učenja. Temelji na učenju iz neposredne izkušnje, *»na lastni koži«,* ter omogoča trening raznovrstnih spretnosti in veščin. Kot ena izmed metod izkustvenega učenja igra vlog omogoča razvoj učenčevih miselnih veščin. Poleg kompleksnega mišljenja pa razvija učenec v igri vlog tudi druga vseživljenjska znanja: npr. sodelovanje, procesiranje informacij, uporaba virov, učinkovito predstavljanje idej in miselne navade (Center RS za poklicno izobraževanje, b. d.). Kot bomo predstavili v nadaljevanju, tudi mi pogosto uporabljamo metodo igre vlog. Primere bomo predstavili skozi sklop *Demokracija od blizu* (8. razred).

Priprava in izvedba volitev

Dve šolski uri smo skozi pripravo in izvedbo igre vlog pripravljali volitve. Sledili smo naslednjim ciljem: *»Učenci pridobijo spoznanja o demokratičnem postopku pred volitvami, na njih in po njih.«* In: *»Učenci poznajo, kako pomembno je za državljansko skupnost, da so njeni člani aktivni.«* (Ministrstvo RS za izobraževanje, znanost in šport, b. d.)

Učenci so bili razdeljeni v skupine. Eni so ustanovili stranke, drugi so bili novinarji, naslednji volilna komisija in zadnji opazovalci. Vsebinskim so sledili še procesni kriteriji (skupinsko delo, kriteriji za igro vlog, dober članek, priprava volitev itd.). Skupinskemu delu – pripravi (s pomočjo literature) – je sledila faza igranja vlog. Ob koncu smo težili k temu, da so se učenci ovrednotili in na podlagi kriterijev uspešnosti podali kakovostne povratne informacije. Naj podamo samo eno: »*Naslednjič bom z veseljem spremljal volitve, saj sedaj končno razumem, kako potekajo.«*

Sklep

Če na koncu na kratko strnemo naše razmišljanje. Zagotovo je ena od *»sodobnih«* metod poučevanja tudi igra vlog skozi izkustveno učenje. Pri pouku domovinske in državljanske kulture in etike omenjeno metodo pogosto uporabljamo, saj ugotavljamo, da se učenci tako naučijo veliko več, in še pomembneje se nam zdi, da je naučeno – trajno. Z naše perspektive gre vsekakor za eno bolj učinkovitih metod, ki pa je še učinkovitejša, če je podkrepljena s formativnim spremljanjem.

***Ključne besede**:* demokracija, igra vlog, volitve, formativno spremljanje, avtentična naloga

Extended Abstract

Introduction

We often remember the words of Benjamin Franklin: *"Tell me and I forget, teach me and I may remember, involve me and I learn."*

Maybe back then we did not realize the true meaning of these words, because we considered school to be just an institution for passing on knowledge. A teacher as a frontal transmitter of knowledge was the central figure in a classroom. That was how the lessons used to look.

During our work in the classroom, we soon realized that Franklin's quote is very much true and that by teaching in the traditional manner we cannot teach our children everything we want to. That is why our focus is on encouraging learning through experiencing and creative thinking. One of the forms we use often is role-playing.

In this article we will try to show how we used the method of role-playing in teaching eight graders in elementary school on the topic: *Democracy Up Close.*

Formative assessment and role-playing in the classroom

We have been using the concept of formative assessment for several years. Through this method of teaching the teacher enables the children to co-create the learning process (through learning goals, success criteria, personal goals, asking questions, self-assessment, peer assessment, etc.) and all that leads to a more active role of students and to better and long-term knowledge. The children evaluate their work and they get quality feedback from the teacher and other children, therefore improving their knowledge (by understanding the degree to which the goals have been accomplished) and achievements.

When the student understands what he/she is learning about and how he/she needs to be learning, he/she becomes an active participant in the learning process. Studies have shown that a constant implementation of formative assessment leads to children being more motivated for school work (Brookhart, 2010).

"I don't look at a classroom in terms of an entire group, instead I look at every single individual" (Holcar Brunauer et al., 2017). That kind of perception is increasingly becoming our main guideline. In order to achieve the above, we can make use of role-playing. It is an excellent way for learning by experiencing – an excellent method that enables children to show their creativity.

Role-playing

During role-playing children are focusing on a specific issue. Their sensitivity to their own and to other people's emotions and points of view is growing during the process; they are experiencing the relation between emotions and action; moreover, it is a process of managing skills and controlling emotions. Students are experiencing new and atypical conflict situations. It is a method

that is founded on direct experience, i.e., learning through experience. It also encourages practicing different specific skills and abilities. On the other hand, it is a method that provides a solid ground for the growth of thinking capabilities. During role-playing the children are not only developing complex reasoning but also other real-life knowledge: cooperation, processing information, use of sources, effective idea presentation and thinking habits. As you will see, we often use the method of role-playing. We are presenting a case study in the *'Democracy Up Close'* lesson for eight graders.

Preparing and executing elections

We spent two entire lessons preparing and implementing elections through role-playing. We had several goals in mind: students gathering knowledge on democratic protocols during elections and procedures after the elections; students becoming aware of the importance of being active citizens for the functioning of the state.

The students were divided into groups. Some founded political parties, some became journalists, some became members of an electoral committee and some became independent observers. We established the content- and process-related criteria: team work, role-playing criteria, writing an article, preparing elections, etc. After the initial phase of working in groups to prepare (on the basis of scholarly literature), we continued with role-playing. At the end our ambition was for the children to evaluate themselves and that they receive quality feedback on the basis of the success criteria. As one of the students commented: *"I'm looking forward to the next real-life elections and will definitely monitor them closely now that I know how they are taking place."*

Conclusion

Some thoughts at the end: learning by experiencing through the role-playing method is certainly a modern type of teaching. In lessons on citizenship and ethics we often use this kind of tuition, because we have realized that the children learn more this way and that the knowledge they acquire is more lasting. It is an effective method from our perspective, especially when backed by formative assessment.

Keywords: democracy, role-playing, election, formative assessment, authentic assignment

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SIMULACIJA VOLITEV V RAZREDU/SIMULATION OF ELECTIONS IN THE CLASSROOM

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Razširjeni povzetek

Pri pouku domovinske in državljanske kulture in etike (DKE) smo izvedli simulacijo predsedniških volitev. Prek igre vlog smo z učenci želeli poglobiti znanje o poteku volitev ter okrepiti aktivno državljanstvo.

Aktivno državljanstvo in šola sta tesno povezana. Keating (2014) ugotavlja, da šola vpliva na dejanja učencev kakor tudi na delovanje širše družbe. Pravi, da se je v zadnjih dvajsetih letih po Evropi povečal interes za poučevanje državljanstva, obenem pa se je spremenil model poučevanja državljanstva. Medtem ko je v preteklosti šlo predvsem za usvajanje znanja, povezanega z državnimi institucijami, narodnimi miti ali junaki, je v novem modelu izobraževanja prisotnega manj poudarka na učenju na pamet, bolj pa je prisotno dejavno učenje in kritično razmišljanje. Keating napoveduje, da bo eden izmed izzivov bližnje prihodnosti spodbujanje političnega udeleževanja in še posebej glasovanja. Trend nizke udeležbe na volitvah ter nezanimanja za politiko je prisoten tudi v Sloveniji in še posebej med mladimi (Naterer idr., 2019), zato je smotrno krepiti aktivno državljanstvo že v šoli.

V učnem načrtu za DKE je med operativnimi cilji za 8. razred napisano, da *»učenci spoznajo postopke, po katerih so izvoljeni nosilci oblasti«* ter da *»učenci pridobijo spoznanja o demokratičnem postopku pred volitvami, na njih in po njih«* (Učni načrt, 2011, str. 12). Obenem v učnem načrtu piše, da *»cilj predmeta ni le pridobivanje vednosti o predpisanih vsebinah, ampak tudi usposabljanje učencev za državljansko delovanje«* (Učni načrt, 2011, str. 20). Učni načrt naslavlja potrebe današnje družbe, kot način poučevanja pa podaja različna didaktična priporočila, med drugim učno dejavnost kot je igra vlog. Ta način smo si izbrali tudi v našem primeru. Igra vlog je pojmovana kot metoda izkustvenega učenja, kjer učenci preko osebnega izkustva in doživljanja usvajajo znanje (Brčić Petek, 2018; Horvat, 2009). Prek igre vlog učenci ne le poglabljajo učno snov, temveč tudi razvijajo veščine kritičnega mišljenja in sporazumevalno zmožnost. Pri izkustvenem učenju so učenci aktivni, tako pa je učenje tudi učinkovitejše.

V šolskem letu 2021/2022 smo pri pouku DKE v treh oddelkih 8. razreda izvedli simulacijo predsedniških volitev. Učenci so se prek igre vlog vživeli v različne vloge akterjev na predsedniških volitvah in s tem od blizu spoznali potek volitev, obenem pa je razred na koncu simulacije dobil pravega predsednika razreda. Simulacija volitev je potekala na več ravneh. V vsakem oddelku so učenci prevzeli vsaj eno izmed ponujenih vlog. Dva do štirje učenci v posameznem razredu so prevzeli vlogo kandidata na predsedniških volitvah. Pripravili so svoj politični nagovor in sodelovali v predvolilnem soočenju. Vsakemu kandidatu sta se lahko pridružila še do dva učenca, ki sta kandidatu pomagala pri politični kampanji. Pomagala sta

oblikovati volilni program, slogan ter plakate in letake. Trije učenci so v vlogi novinarja oziroma televizijskega poročevalca pripravili vprašanja za kandidate in vodili predvolilno soočenje ter predstavili rezultate volitev. Preostali učenci so kot civilna družba oblikovali svoja pričakovanja in zahteve in jih predstavili kandidatom. Vsi učenci pa so se na koncu v vlogi volivcev podali na volišče. Na volišču so trije učenci odigrali vlogo volilnega odbora. Ti so pripravili tudi glasovnice, seznam volivcev, osebne izkaznice, glasovalno skrinjico in prostor za glasovanje.

Učenci so prek igre vlog na ustvarjalen način poglobili svoje znanje o poteku volitev ter okrepili sporazumevalno zmožnost, kritično mišljenje, vseživljenjske veščine in aktivno državljanstvo.

Ključne besede: simulacija, igra vlog, volitve, državljanska vzgoja, aktivno državljanstvo

Extended Abstract

In the patriotic and citizenship culture and ethics class, we conducted a simulation of the presidential elections. Through role-playing, the plan was for students to deepen their knowledge of the election process and strengthen active citizenship.

Active citizenship and school are closely connected. Keating (2014) states that the school affects students as well as the society. She says that in the last twenty years there has been an influx of interest in teaching citizenship and, at the same time, a shift in the teaching approach. In the past, the learning process was mostly about acquiring knowledge about state institutions, national myths and heroes, whereas today's model is focusing less on learning by heart and more on active learning and critical thinking. Keating forecasts that one of the challenges in the near future will be promoting political participation, especially voting. Trends of low election turnout and disinterest in politics are present also in Slovenia, especially among the youth (Naterer et al., 2019); therefore, it is wise to strengthen active citizenship already in school.

It is stated among the operative goals for the patriotic and citizenship culture and ethics curriculum in Year 8 that students should learn about the processes for electing state leaders and the democratic processes that happen before, during and after the elections (*Učni načrt*, 2011). At the same time, the curriculum states that the goal of the subject is not only acquiring knowledge about the mandatory teaching contents but also preparing students for active citizenship. The curriculum addresses the needs of today's society and recommends different didactic approaches to teaching, one of them being role-play. This is the method we decided on in our case. Role-play is defined as an experiential learning technique where students acquire knowledge through personal experience (Brčić Petek, 2018; Horvat, 2009). With role-playing, students not only deepen the subject matter but also strengthen critical thinking and communicative skills. During experiential learning, students are active and, in this way, learning becomes more efficient.

During the 2021–2022 school year, we conducted a simulation of the presidential elections in our patriotic and citizenship culture and ethics class. The simulations were executed in three sections in Year 8. The students took over different roles in the presidential elections and learnt about the election process from up-close. At the same time, the students elected a real class president. The simulation occurred on different levels. In each section, the students took over at least one of the

given roles. Two to four students became presidential candidates. They had to prepare their speech and take part in the pre-election confrontation. Each candidate could have one or two other students in their team. These students helped them to prepare the programme, slogan, posters and pamphlets. Three students became journalists and news reporters. They prepared questions for the candidates and carried out the pre-election confrontation. They also reported on the election results. The rest of the students represented the civil society. Their task was to discuss their expectations and demands from the future president and present them to the candidates. In the end, all of the students went to the polling station and cast their votes. There, three students role-played the election committee. They also prepared ballot papers, the list of voters, ID cards, the ballot box and the polling place.

Through role-play, the students have deepened their knowledge about the election process in a creative way. During this process, they have strengthened their communicative skills, critical thinking skills, lifelong learning skills and active citizenship.

Keywords: simulation, role-play, elections, citizenship education, active citizenship

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VKLJUČEVANJE IN IZRAŽANJE SKOZI SLIKOVNO GLEDALIŠČE/ INCLUSION AND EXPRESSION THROUGH IMAGE THEATRE

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Razširjeni povzetek

Slikovno gledališče je ena izmed temeljnih tehnik metode gledališča zatiranih. Metodo je razvil brazilski gledališki režiser, igralec in pedagog Augusto Boal. Metoda gledališča zatiranih je aplikabilna v gledališkem ustvarjanju, aktivizmu, pedagogiki in izobraževanju, služi kot orodje za doseganje socialne pravičnosti, komplementira lahko tudi terapevtske procese (Polajnar, 2014a). Slikovno gledališče z neverbalnimi oblikami izražanja omogoča sodelovanje posameznic in posameznikov ter skupin iz raznolikih jezikovnih, etničnih, kulturnih in socialnih okolij.

Metodološka raba slikovnega gledališča je najpogostejša v kontekstu neformalnega izobraževanja. Tehnika slikovnega gledališča sodelujočim ponuja vpogled v družbene odnose na individualni in skupinski, tudi sistemski ravni, hkrati pa lahko služi kot začetek diskusije in aktivnega spreminjanja omenjenih odnosov. To doseže z vzpostavljanjem dialoga, ki jo kot osnovno raven izvedbe tehnike skupine vzpostavijo z aktivno udeležbo udeleženk in udeležencev skozi izvajanje vaj in iger (v primeru daljših delavnic tudi s končno produkcijo po principu kolektivnega avtorstva) (Polajnar, 2014b).

Osnova tehnike slikovnega gledališča je delo z *»živimi kipi«* oz. *»zamrznjenimi slikami«* – z različnimi vajami udeleženke in udeleženci razvijajo pozornost na telo, njegove poze ter mimiko obraza. Mirujoče, *»zamrznjene«* slike lahko v kasnejših korakih tudi dinamiziramo – udeleženke in udeleženci iz mirujočih slik začnejo ponavljati gib in zvok (lahko je neartikuliran zvok ali glas, lahko je krajši verbalni signal). Tehnika vzpostavi univerzalen jezik 'zamrznjenih slik' telesa, s katerimi so čustva, misli, impresije in odnosi izraženi ter utelešeni.

»Slike, ki jih ustvarjamo, temeljijo na prepričanjih, ki jih imamo o nas samih in o svetu okrog nas. Če spremenimo izhodiščno točko, lahko na svet okrog sebe gledamo drugače. Ko delimo svoje ideje in zaznave z drugimi, se vedno pojavijo nove možnosti in nova izhodišča. Včasih se razlikujejo tudi resnice našega telesa in našega mišljenja. Igre in vaje gledališča zatiranih nam omogočajo pristopanje k samim sebi, do naših vedenjskih in miselnih vzorcev; pomagajo nam vplivati nanje, jih spreminjati, zavestno ohranjati in morda tudi zmanjšati dogmatičnost v naši interpretaciji mnogih stvari okrog nas.« (Fritz, 2020)

Izražanje s tehniko slikovnega gledališča ni enako verbalnemu izražanju, prav tako ga je težko natančno ubesediti. Kot takšno je tako vzpostavljanje posebnega jezika komplementarno verbalnemu jeziku (Boal, 2002). Zaradi specifičnega izraza je telesni izraz bolj iskren, večdimenzionalen in mnogopomenski. Ob razmisleku in branju ustvarjenih telesnih slik odpiramo široko polje izkustva in domišljije, v katerem sodeluje celotna skupina. S tem vključevanjem vsem udeleženim omogočimo, da so slišani. Raznolikost 'zamznjenih slik' ponazarja raznolikost

perspektiv, mnenj, pristopov in izkušenj znotraj skupine (Fritz 2020). Pri uporabi tehnike slikovnega gledališča v delu s skupinami je pomemben element branje oz. interpretacija 'zamrznjenih slik', ob katerem udeleženke in udeleženci s prepoznavanjem podob premišljujejo svojo domišljijo, čustva in spomine (Boal 2002).

Slikovno gledališče se na področju izobraževanja in pedagogike v Sloveniji uporablja predvsem v neformalnem izobraževanju. V zadnjem času izvajalke in izvajalci tehniko slikovnega gledališča v okviru različnih programov (OIV, KATIS izobraževanja in drugi) prenašamo na učenke in učence ter učitelje in učiteljice.

Ključne besede: slikovno gledališče, gledališče zatiranih, aktivna udeležba, vključevanje, izražanje

Extended Abstract

Image Theatre is one of the fundamental techniques of the Theatre of the Oppressed method. The method was developed by Brazilian theatre director, actor, and pedagogue Augusto Boal. The method is applicable to theatre, activism, pedagogy, and education; it can be used as a tool for achieving social justice; it can also complement therapeutic processes (Polajnar, 2014a). By using non-verbal forms of expression, Image Theatre enables the inclusion of individuals and groups from diverse linguistic, ethnic, cultural and social backgrounds.

The methodological use of Image Theatre is most common in the context of non-formal education. The technique offers an insight into social relations at the individual and group level, including the system level. At the same time, it can serve as a starting point for a discussion and social change. This is achieved through a dialogue which the groups establish as the basic level of implementation of the technique, with the active participation of participants throughout the implementation of exercises and games (in the case of longer workshops also with the final production, which follows the principle of collective authorship) (Polajnar, 2014b).

The basis of the technique of Image Theatre is working with 'living statues' or 'frozen images' – through various exercises, participants develop attentiveness to the body, body poses and mimic. Still, 'frozen' images can also be dynamized in later steps – participants start repeating a movement and sound (it can be an unarticulated sound or a shorter verbal signal). The technique establishes a universal language of 'frozen images' through which emotions, thoughts, impressions and relationships are expressed and embodied.

"We create images based on our preconceptions, not only of ourselves, but of the world around us as well. Change our standpoint, and the perspective changes. If you share your ideas and perceptions with others, new possibilities always emerge. Sometimes the truths of our bodies and those of our thinking differ. The games and exercises of the Theatre of the Oppressed enable us to approach ourselves, our behavior and thinking patterns, to deliberate on them, change them, consciously hold on to them and perhaps see many things far less dogmatically" (Fritz, 2020).

Expression through body images is not the same as verbal expression, and it is difficult to express it in words. As such, the established language is complementary to verbal language (Boal, 2002). Its specifics make body expression more honest and multi-dimensional. When we observe and "read" the created body images, we open a wide field of experience and imagination in which the whole group participates. Through this involvement, we enable everybody to be heard. The diversity of 'frozen images' illustrates the diversity of perspectives, opinions, approaches, and experiences within the group (Fritz, 2020). When using the technique of Image Theatre group work, an important element is the observation and interpretation of 'frozen images', during which the participants reflect on their imagination, emotions and memories through image recognition (Boal, 2002).

In Slovenia, Image Theatre is mainly used in non-formal education in the field of education and pedagogy. Recently, facilitators have been disseminating the technique within various programmes (OIV, KATIS education, etc.) to pupils as well as teachers.

Keywords: Image Theatre, Theatre of the Oppressed, active participation, inclusion, expression

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UPORABA GLEDALIŠKIH TEHNIK PRI OBRAVNAVI SODOBNIH DRUŽBENIH IZZIVOV
AKTIVNO DRŽAVLJANSTVO

AKTIVNO DRŽAVLJANSTVO – KAKO PREMAGATI PREDSODKE, STEREOTIPE IN STIGME PRI ZAPORNIKIH/ACTIVE CITIZENSHIP – OVERCOMING PREJUDICE, STEREOTYPES AND STIGMA ATTACHED TO PRISONERS

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Razširjeni povzetek

Na osnovi teme *Ponovna socializacija ali resocializacija* (Počkar, 2013) iz učbenika za sociologijo za srednje strokovne in poklicno-tehnične šole (Počkar, 2013, str. 43) in povzete strokovne literature bom govorila o soočanju mladih s specifičnimi skupinami, ki so v družbi stigmatizirane, pa tudi o ljudeh, ki imajo izkušnjo s prestajanjem zaporne kazni.

Kako na tovrstno stvarnost gledajo mladostniki? Kot (bodoči) aktivni državljani pravne, socialne, demokratične države in države blaginje bodo tokrat v okviru srednješolskega izobraževanja virtualno in prek igre vlog simulirali situacije, ki privedejo do aktivacije močnih čustev zaradi predsodkov in diskriminacije.

Osrednja tema mojega prispevka je torej soočanje in premagovanje predsodkov in stereotipov.

V procesu usvajanja snovi se bodo dijaki natančneje seznanili s pojmi: ***predsodki,*** ki jih Mirjana Nastran Ule opredeli kot *»najtrdovratnejše tvorbe v človeški zgodovini in naj bi bili daleč bolj obstojni kot državne tvorbe«* (Nastran Ule, 1999), ***stereotipi,*** za katere že od Lippmana (1992) velja, da so neke vrste predstave v naši glavi in so relativno trajni kognitivni konstrukti, shranjeni v našem spominu (Nastran Ule, 1999, str. 73), in ***stigmatizacijo.*** Slednja *»se uporablja za lastnost, ki je hudo diskreditirajoča«* (Goffman, 2008, str. 12). Vabljeni bodo k razmišljanju o svojem poznavanju obravnavanih pojmov. Po ogledu intervjuja z nekdanjim zapornikom bodo dobili možnost, da se aktivno soočijo s (svojimi in tujimi) predsodki in jih skušajo aktivno premagati.

V prispevku bom poskusila odgovoriti na naslednja vprašanja: *»Ali bi z boljšim poznavanjem obravnavanih pojmov in z njimi povezanih pojavov lahko na kakršen koli način pripomogli k manj obremenjenemu pogledu na 'drugačnega drugega'? Kako?«*

»Civilna družba tako postane prostor za ***neposredno demokracijo*** *in za neposredni angažma posameznikov za realizacijo skupnih ciljev v skupnosti in državi.«* (Banjac in Šipuš, 2021)

Z igro vlog se dijaki neposredno soočijo s čustvi na *»obeh straneh«:* stigmatiziranih in stigmatizirajočih. V nadaljevanju dijaki analizirajo svoje občutke. Iščemo možne rešitve za premagovanje predsodkov in stereotipov.

Dijaki se soočijo z vpogledom v to, kako ljudje v različnih okoljih in situacijah razmišljajo in delujejo na podlagi stereotipov in predsodkov, ki so očitno sestavni in neobhodni del vsake družbe.

Družba ima izoblikovan dostop predvsem preko TV-ekranov in ima posledično izoblikovan pogled, kot ga narekujejo množični mediji. Novo je spoznanje nadzornih državnih ustanov in njihovo delovanje, pa tudi obratno, dijaki lahko spoznajo, kako *»ljudje, združeni v organizacije in gibanja, spremljajo, kaj dela oblast, in lahko izrazijo nestrinjanje ali kritiko, če z določenimi politikami niso zadovoljni ali če oblast deluje samovoljno«* (Banjac in Šipuš, 2021, str. 39).

Pri tem delu je zelo pomembna dobra priprava učitelja, ki poleg poglobljenega teoretičnega znanja vključuje tudi sodelovanje z različnimi strokovnjaki, saj bo le tako s svojim znanjem lahko zadovoljil kriterijem, ki so potrebni za dobro pripravo dijakov na omenjeno temo.

Ključne besede: aktivno državljanstvo, predsodki, stereotipi, stigmatizacija

Extended Abstract

Based on the topic of *Resocialization* (Počkar, 2013) from the textbook for sociology for secondary vocational and technical schools (Počkar, 2013, p. 43) and the summarized professional literature, we will talk about the confrontation of young people with specific groups that are stigmatized in society, and about people who have served a prison sentence.

How do young people view this kind of reality? As (future) active citizens of a legal, social, democratic and welfare state, they will simulate situations that lead to the activation of strong emotions due to prejudice and discrimination through role-play.

The central theme of this paper is therefore to confront with and overcome prejudices and stereotypes.

In the process of learning the content, students will get acquainted with the concepts of prejudice, which Mirjana Nastran Ule defines as *"the most stubborn formations in human history, far more persistent than state formations"* (Nastran Ule, 1999); stereotypes which Lippman (1992) considers some kind of representation in our heads and that are relatively permanent cognitive constructs stored in our memory (Nastran Ule, 1999, p. 73); and stigmatization. The latter is *"used for a trait that is severely discrediting"* (Goffman, 2008, p. 12). They will be invited to reflect on their knowledge of the concepts discussed. After watching an interview with a former prisoner, they will be given the opportunity to actively confront (their own and other people's) prejudices, and actively overcome them.

In this article, we will try to answer the following questions: *"Could better knowledge of the concepts discussed and of the phenomena related to them in any way contribute to a less burdened view of the 'different other'? "How?"*

"Civil society thus becomes a space for direct democracy and for the direct engagement of individuals for the realization of common goals in the community and the state" (Banjac & Šipuš, 2021).

Through role-play, students are directly confronted with emotions on *"both sides":* the stigmatizing and the stigmatized. Next, students analyze their feelings. We are looking for possible solutions to overcome prejudices and stereotypes.

Students are confronted with an insight into how people in different environments and situations think and act on the basis of stereotypes and prejudices that are clearly an integral and necessary part of any society.

The society mainly provides access through TV screens and consequently its view is dictated by the mass media. New is the knowledge of state supervisory institutions and their work, and vice versa, students can learn how *"people united in organizations and movements monitor what the government does and can express disagreement or criticism if they are dissatisfied with certain policies or if the government works arbitrarily"* (Banjac & Šipuš, 2021, p. 39).

In this process, good teacher preparation is very important; in addition to in-depth theoretical knowledge, it also includes cooperation with various experts, as only with their knowledge will they be able to meet the criteria necessary for preparing students well on this topic.

Keywords: active citizenship, prejudices, stereotypes, stigmatization

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ČASOPISNO GLEDALIŠČE IN KRITIČNO MIŠLJENJE/ NEWSPAPER THEATRE AND CRITICAL THINKING

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Razširjeni povzetek

Metoda gledališča zatiranih pokriva raznolike pristope za igralce in igralke ter neigralce in neigralke, velik del metode predstavljajo vaje, igre in tehnike, ki se osredotočajo na proces nastajanja predstave – vaje za skupinsko dinamiko, tehnike za zavedanje in izražanje misli, vaje, namenjene uporabi gledališkega aparata, zavedanje lastnega telesa in izraznost telesa, kritično branje besedil idr. Kritičen odnos do besedil razvija tehnika časopisnega gledališča, ena izmed prvih razvitih tehnik gledališča zatiranih, ki jo je leta 1971 razvila gledališka skupina Nucleus Group iz saopaolskega gledališča Arena Theatre.

Tehnika časopisnega gledališča je osredotočena na ustvarjalni proces in ne na končno gledališko produkcijo. Tehnika ponuja različne pristope k besedilu, na primer enostavno branje, ritmično branje, navzkrižno branje, dopolnjujoče/komplementarno branje, branje z vzporedno akcijo, improvizacijsko branje, zgodovinsko branje, podporno/okrepitveno branje, branje besedila zunaj konteksta, terenski intervju idr. (Polajnar, 2014).

Najpomembnejši cilj tehnike časopisnega gledališča je ljudem približati gledališče tako v procesu nastajanja kot v izvedbi performativnega dogodka. Drugi najpomembnejši cilj tehnike je učenje kritičnega branja in poskus demistifikacije 'objektivnosti' novinarstva ter naslavljanje vpliva prevladujočega razreda na produkcijo in distribucijo novic. Tretji cilj časopisnega gledališča je prikazati, da gledališče lahko izvaja vsakdo (Boal 2005).

Pri ustvarjanju časopisnega gledališča se uporablja nedramsko gradivo. Vsaka skupina se glede na vsebino, ki jo obravnava, odloči za določeno obliko nedramskega gradiva. Ta je lahko zelo raznolika: časopisi, revije, odlomki *Svetega pisma*, dokumentarni filmi, statistike, dnevne novice, politični govori, državna ustava, deklaracija človekovih pravic, otroške knjige, učbeniki in delovni zvezki ali drugo gradivo. Skupina nato kritično analizira izbrano gradivo, na podlagi tega pa v nadaljevanju vstopa v proces ustvarjanja predstave. S postavljanjem vprašanj, kot so: *»kaj je v besedilih izpostavljeno in kaj prikrito«, »kaj je v naslovu in kaj je prikazano na fotografijah«, »komu so besedila namenjena«, »kdo je besedilo napisal ali napisala«,* skupina prestrukturira besedilo v nove oblike, jih kombinira z drugimi besedili, postavlja v nove kontekste, improvizira v prizore, dopolnjuje s pantomimo, slikami, pesmimi in raziskuje z drugimi podtehnikami. Med procesom nastaja raznoliko gradivo, ki na različne načine prikazuje, preizprašuje in uprizarja prvotno besedilo.

Udeleženke in udeleženci z obravnavo različnih gradiv s časopisnim gledališčem raziskujejo socialne kontekste in razmerja moči, v katerih živijo, delujejo in ustvarjajo. To gradivo lahko

kasneje služi tudi za nadaljnje razvijanje prizorov v predstavo in povezovanje z drugimi tehnikami gledališča zatiranih – s slikovnim, forumskim in zakonodajnim gledališčem.

Časopisno gledališče je uporabno tudi pri delu v razredu in v različnih oblikah neformalnega učenja. Tehnika je osredotočena na spodbujanje kritičnega mišljenja in kritične pismenosti v odnosu do medijskih vsebin (Tudorache, 2021). S tehniko časopisnega gledališča lahko učenci in učenke ter učitelji in učiteljice analizirajo in kritično ovrednotijo tudi pedagoška gradiva, ki jih uporabljajo v razredu. Podtehnike časopisnega gledališča so primerne kot kreativni pristopi pri jezikoslovnih, družboslovnih in humanističnih predmetih.

Ključne besede: časopisno gledališče, kritično mišljenje, mediji, proces ustvarjanja, objektivnost

Extended Abstract

The Theatre of the Oppressed method covers diverse approaches for actors and non-actors, and a large part of the method is represented by exercises, games and techniques that focus on the process of creating a performance – exercises for group dynamics, techniques for awareness and expression of thoughts, awareness of one's body and expressiveness of the body, etc. A critical attitude to texts is developed by the Newspaper Theatre technique, one of the first techniques of the Theatre of the Oppressed, developed in 1971 by the theatre group Nucleus Group from the Sao Paolo Arena Theatre.

The main focus of the technique is the creative process, and not the final production. The technique takes various approaches to text, such as simple reading, rhythmic reading, cross-reading, complementary reading, parallel reading, improvisational reading, historical reading, supportive/reinforcing reading, out-of-context reading, field interview and others (Polajnar, 2014).

The first goal of the Newspaper Theatre technique is to bring the theatre closer to people, both in the process of creation and in the performance. The second objective of the technique is to teach critical reading, to attempt to demystify the 'objectivity' of journalism and to address the influence of the dominant class on news production and distribution. The third goal of Newspaper Theatre is to show that theatre can be done by anyone (Boal, 2005).

In the Newspaper Theatre, a non-theatrical material is used. Each group decides on a specific non-theatrical text, depending on the subject it is addressing. It can be very diverse: newspapers, magazines, passages of the *Bible*, documentaries, statistics, daily news, political speeches, the constitution, the *Declaration of Human Rights*, children's books, textbooks and other material.

The group then critically analyses the selected material, and enters the process of creating the play based on the analysis. By asking questions, such as "*What is highlighted in the texts, and what is hidden?", "What is in the title and what is shown in the photographs?", "For whom are the texts written?", "Who wrote the text?"*, the group restructures the text into new forms, combines them with other texts, puts them into new contexts, improvises into scenes, complements them with mime, pictures, poems, and explores them with other subtechniques.

During the process, diverse material is created, which in various ways displays, examines and performs the original text. Participants explore the social contexts and power relations in which they live, operate and create by discussing different materials through the Newspaper Theatre technique.

This material can later also be used to further develop the scenes into a performance and connect with other techniques of the Theatre of the Oppressed – with the Image, Forum and Legislative Theatre. Newspaper Theatre is also applicable to lectures and various forms of non-formal education. The technique is focused on promoting critical thinking and critical literacy in relation to media content (Tudorache, 2021).

With the Newspaper Theatre technique, students and teachers learn to analyse and critically evaluate the pedagogical materials used in the classroom. The subtechniques of the Newspaper Theatre can be used as creative approaches in linguistic, social science and humanities subjects.

Keywords: Newspaper Theatre, critical thinking, media, process of creating, objectivism

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OBRAZI ČLOVEČNOSTI: VZGOJA ZA SOLIDARNOST – SOLIDARNOST POVEZUJE

DRUŽBOSLOVJE

ŠOLA – PROSTOR SOCIALIZACIJE VSEH OTROK/ SCHOOL – PLACE FOR THE SOCIALISATION OF ALL CHILDREN

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Razširjeni povzetek

Šola ima poseben vpliv pri vzgoji otrok za socialno odgovorno državljansko vedenje, prosocialno vedenje in solidarnost. Glavna prednost šole pred drugimi socializacijskimi okolji je, da vključuje vse otroke, tudi tiste, ki takšne vzgoje zaradi različnih razlogov niso deležni v svojih družinah. Osnovna šola, ki tvori devet let pomemben del otrokovega vsakdana, je polje raznoterih socialnih zunajdružinskih izkušenj in najboljši možni prostor za razvijanje odnosa med otrokom in zunajdružinsko skupnostjo. Osnovna in srednja šola vsebujeta množico možnosti za razvijanje socialnega jaza in priložnosti za udejanjenje prosocialnega vedenja in dejavnosti v korist razredne ali šolske skupnosti.

Socializacija za socialno odgovornost do drugih in do skupnosti je lahko vgrajena v kurikulume vseh šolskih predmetov. Nanjo učinkujejo etos in psihosocialna klima razredne skupnosti in šole. Vrstniški odnosi in nepisana socialna pravila so znatno bolj vplivni dejavniki socializacije, kot si to običajno predstavljamo. V vseh teh dogajanjih ima ključno mesto in vlogo učitelj. Učitelj je zgled socialnega vedenja, od njega je odvisna izkušnja odnosa med učencem in učiteljem, učitelj vpliva na psihosocialno klimo razreda, odnose in solidarnost razredne skupnosti.

Mnogo učiteljev v slovenskih šolah si prizadeva za opravljanje vloge socialnih vzgojiteljev otrok in psihosocialnih pomočnikov otrokom v stiskah. Vendar je takšno delovanje v znatni meri odvisno od naključnih okoliščin – od osebnosti učitelja, etosa in psihosocialne klime celotne šole, podpore, ki jo v tem smislu prejemajo učitelji od vodstva. Socializacija učencev in dijakov za socialnost ni dovolj pomembna sestavina filozofije in prakse delovanja šolskega sistema. Da bi se to zgodilo, ne zadoščajo samo spremenjeni pravilniki. Pomembno je motiviranje in usposabljanje pedagoških delavcev že v času študija in ob delu. Pri tem niso koristni le tehnični napotki, kako organizirati takšno ali drugačno solidarnostno dejavnost. Vodilo motivacije in usposabljanj bi moralo biti izpostavljanje vrednosti in vrednote človečnosti, vzajemne podpore, skrbi za skupnost in člane skupnosti.

Vzgoja za človečnost, solidarnost, odgovornost do skupnosti ne bi smela biti omejena na posamične krožke ali dejavnosti, v katere se vključuje le del učencev. Vgrajena bi morala biti v vse pore delovanja šole. Prostovoljno delo učencev je dober primer odlične socialne in skupnostne vzgoje, vendar vključuje le del otrok. Osnovno vprašanje je, kako naj postane vzgoja za solidarnost sestavina socialnega tkiva šole in šolanja. Pri tem je zelo pomembno povezovanje šole s svojo lokalno skupnostjo. To poteka v dveh smereh – prispevek šole k dobrobiti skupnosti in pomoč skupnosti (prostovoljci, NVO, politične strukture, gospodarski sektor itd.) k dobrobiti šole.

V procesu socializacije za prosocialnost morajo imeti učenci ustvarjalno in aktivno vlogo pri idejah za akcije, ukrepe, projekte, pri organiziranju le-teh, poročanju in predstavljanju javnosti. To je hkrati priprava mladih za socialni aktivizem v starejših življenjskih obdobjih.

Krizne situacije in situacije množičnih nesreč, kot sta epidemija covida-19, vojna v Ukrajini in prihod beguncev, so priložnosti za stvarni prikaz soodvisnosti med posameznikom in skupnostjo in razvijanje socialne odgovornosti in solidarnosti.

Človečnost, solidarnost, prosocialno vedenje so vrednote, ki smo jih v času neoliberalnega čaščenja jaza in tekme za več biti, več imeti, več obvladovati. zanemarili. Sedanja dogajanja na svetovni ravni in predvidene klimatske spremembe s spremljajočimi ekonomskim in socialnimi posledicami nas opozarjajo na vrednost človečnosti in solidarnosti pri posamezniku, v skupnosti, institucijah in sistemih in na to, da bomo brez teh lastnosti težko obvladovali izzive sedanjosti in prihodnosti. Usmerjanje vzgoje v človečnost, v solidarnost in v delovanje v skupnosti in za skupnost bi moralo postati vodilo šole sedanjega in prihodnjega časa.

Ključne besede: šola, otroci, socializacija, solidarnost, socialna odgovornost

Extended Abstract

The school has a special impact on educating children for socially responsible citizenship behaviour, prosocial behaviour and solidarity. The main advantage of a school over other socialisation environments is that it involves all children, including those who do not receive such education in their own families due to various reasons. Primary school, which forms an important part of the child's daily life for nine years, is an environment of diverse social, non-family experiences and the best possible place for developing a relationship between the child and the non-family community. Primary and secondary schools contain a multitude of opportunities for developing the social ego, possibilities for realising prosocial behaviour, and activities for the benefit of the classroom or school community.

Socialisation for social responsibility towards others and towards the community can be embedded in the curricula of all school subjects. It is influenced by the ethos and psychosocial climate of the classroom community and of the school. Peer relations and unwritten social rules are much more influential socialisation factors than we tend to imagine. The teacher has the decisive role in all events. The teacher is the role model of social behaviour; the relationship between the pupil and the teacher depends on the latter; the teacher influences the psychosocial climate in the classroom, and the relationships and solidarity within the classroom community.

Many teachers in Slovenian schools try to socially educate children and provide psychosocial assistance to children in distress. However, such actions greatly depend on random circumstances – on the teacher's personality; on the ethos and psychosocial climate of the entire school; on the support received by teachers from the administration. The socialisation of primary and secondary school students for sociality is not being paid enough attention in the philosophy and practice of the education system. To make that happen, we need more than just revised rules. We need to motivate and train the teaching staff during their studies and on the job. We need to focus on more than just the technical instructions for organising solidarity activities. The motto of the motivation and training should be highlighting the worth and value of humanity, of mutual support, of caring for the community and its members.

Education for humanity, solidarity, responsibility towards the community should not be limited to individual clubs or activities that involve only some of the students. It should be embedded into all areas of the school's activity. The volunteer work of students is a good example of excellent social and community education, but it involves only some of the children. The main question is how to make education for solidarity an integral part of the social fabric of the school and of schooling. The school's integration with the local community can be of great help. It goes both ways – the school contributing to the welfare of the community and the community (volunteers, NGOs, political structures, economic sector, etc.) contributing to the welfare of the school.

During the process of socialisation for prosociality students must play a creative and active role in coming up with ideas for campaigns, measures and projects, in organising them, reporting about them, and presenting them to the public. It is also a form of preparing young people for social activism later in life.

Crisis situations and mass disasters, such as the COVID-19 epidemic, the war in Ukraine and the arrival of refugees, are opportunities for an authentic demonstration of the interdependence between an individual and the community, and for developing social responsibility and solidarity.

Humanity, solidarity and prosocial behaviour are values that we have neglected in this age of the neoliberal worship of self and of the race to be more, possess more and control more. Current global events and the anticipated climate change with the accompanying economic and social consequences accentuate the value of humanity and solidarity in individuals, in the community, in institutions and systems, and the fact that without these qualities we will find it hard to deal with the challenges of the present and future. Directing education towards humanity, solidarity and working in the community and for the community should be the motto of schools in the present and future.

Keywords: school, children, socialisation, solidarity, social responsibility

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OBRAZI ČLOVEČNOSTI V SKUPNOSTI/FACES OF HUMANITY IN A COMMUNITY

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Razširjeni povzetek

Dinamika in kompleksnost današnjega časa terjata ponovne premisleke o temeljnih kategorijah našega bivanja. Soočeni smo s številnimi izzivi, ki temeljito spreminjajo način življenja in dela in terjajo od nas nove premisleke in način delovanja. Pomembno si je prizadevati za dejavno sodelovanje učencev na vseh ravneh učnega procesa.

Skladno s številnimi raziskavami, ki razkrivajo pozitivno korelacijo med učenčevimi dosežki in spodbudnim učnim okoljem, se z aktivnostmi pri razvijanju socialnega in čustvenega opismenjevanja osredotočamo na opolnomočenje učiteljev za ustvarjanje spodbudnega učnega okolja, ki gradi na realno visokih pričakovanjih, soodgovornosti in soodločanju učencev za njihovo uspešno učenje in znanje, spoštuje učenčevo individualnost idr. Zmožnosti učencev, omogoča nadgradnjo in/ali izgradnjo znanja v neposredni učni aktivnosti, ki poteka v najrazličnejših socialnih skupinah.

Prispevati h kulturi sobivanja, je naloga izobraževalnega sistema. Naloga je kompleksna in zahtevna. Prav zaradi zahtevnosti te naloge ni nikoli dovolj spraševanj, kako lahko izobraževanje prispeva k oblikovanju vrednot in vrlin, ki vplivajo in se odslikavajo v kulturi sobivanja – povezave z učenjem in prizadevanjem za ustvarjanje dobrega v skupnosti. Pomembno je poudariti vrednost teh prizadevanj.

Prostovoljstvo v VIZ tudi pomaga krepiti zavedanje o vzajemni soodvisnosti in pozitivno vpliva na vse vključene, kar se odslikava v kulturi sobivanja. Ponuja različne možnosti za razvoj novih pedagoških strategij in oblik dela, ki pripomorejo k razvoju ključnih kompetenc vseživljenjskega učenja, in predstavlja neprecenljivo polje neformalnega, priložnostnega učenja ter polje za razvoj socialnih inovacij.

Vzgoja za solidarnost v skupnosti presega kognitivno učenje, saj vključuje družbeni in čustveni razvoj vseh vključenih. V Unescovem poročilu iz leta 1996, ki ga je pripravila Delorsova komisija, naj bi izobraževanje v 21. stoletju temeljilo na štirih temeljih: učiti se znati, učiti se delati, učiti se živeti in učiti se biti. Učiti se živeti skupaj pomeni spoštovati in spoštovati pomeni, da duhovne in razumske nagibe drugih jemljemo resno. Učiti se živeti skupaj ni dejavnost, ki bi jo lahko ločevali od drugih dejavnosti na šoli.

Poudarek je na socialno-čustvenem opismenjevanju, s katerim učencem omogočamo situacije/dejavnosti za samouravnavanje svojih čustev in mišljenja (izražanje čustev, razvijanje empatije, samozaupanja, samospoštovanja in odgovornosti, razvijanje potencialov, obvladovanje stresa, zavedanje lastnih predsodkov in stereotipov ter načini/veščine njihovega preseganja itd.) in vključevanje posameznika v različne interakcije (neposredno pridobivanje izkušenj, zavedanje

svojih zmožnosti, prepoznavanje močnih področij, sprejemanje odločitev, samoiniciativnost (lastni prispevek), premagovanje ovir, soočanje s težavami, reševanje konfliktov …).

Pri učencih se razvija in krepi občutek pripadnosti skupnosti, prostovoljstvo, solidarnost, demokratična kultura in državljanska zavest.

Treba je vedeti, se zavedati, da mladi ne morejo razumeti načel družbenega sožitja: pravičnosti, enakosti, svobode, humanosti, solidarnosti, strpnosti, soodgovornosti itd. za urejanje skupnih zadev, če niso sami dejavni pri odkrivanju neštetih dimenzij, ki odslikavajo svet, v katerem živijo.

***Ključne besede**:* socialne inovacije, kultura sobivanja, solidarnost, prostovoljstvo, prosocialno vedenje

Extended Abstract

The dynamics and complexity of our time demand that we rethink the fundamental categories of our existence. We are being confronted with numerous challenges that are radically transforming our way of life and work, demanding that we rethink things and how we operate. We must aim towards active collaboration from pupils in all levels of the educational process.

In accordance with many studies that have revealed a positive correlation between students' attainment and a stimulating learning environment, the activities for developing social and emotional literacy focus on empowering teachers to create a stimulating learning environment that builds on realistically high expectations, co-responsibility and co-decision making for the students' successful learning and knowledge. It respects the individual learning (and other) abilities of students. It enables enhancing and/or building knowledge in a direct learning activity that takes place in diverse social groups.

It is the education system's task to contribute to a culture of coexistence. It is a complex and demanding task. That is exactly why we must keep asking ourselves how education can contribute to shaping values and virtues that influence and are reflected in the culture of coexistence – about connections with learning and efforts to create good within the community. We need to emphasise the value of such efforts.

Volunteer work in education also helps to strengthen our awareness of interdependence and has a positive impact on all those involved, which is reflected in the culture of coexistence. It provides various opportunities for developing new pedagogical strategies and forms of work, which contribute to the development of the key competences of lifelong learning and represent an invaluable sphere of non-formal and informal learning, and a sphere for the development of social innovations.

Education for solidarity in a community goes beyond cognitive learning, as it involves the social and emotional development of all participants. UNESCO's report of 1996, prepared by the Delors Commission, states that education in the 21st century should be based on four pillars: learning to know, learning to do, learning to be and learning to live together. Learning to live together means

respecting and respecting means that we take other people's spiritual and intellectual inclinations seriously. Learning to live together is not an activity that can be separated from other activities in school.

It highlights socioemotional literacy acquisition through which we provide students with situations/activities for self-regulating their emotions and thoughts (expressing emotions; developing empathy, self-confidence, self-respect and responsibility; developing potential; managing stress; being aware of one's own prejudices and stereotypes and the ways/skills of overcoming them, etc.). We involve students in various interactions (the direct gaining of experience; becoming aware of one's abilities; recognising one's strengths; making decisions; self-initiative (one's own contribution); overcoming barriers; dealing with problems; conflict resolution, etc.).

In the students we develop and strengthen a sense of belonging to a community, volunteering, solidarity, a democratic culture and civic awareness.

We must realise that young people cannot understand the principles of social coexistence (justice, equality, freedom, humanity, solidarity, tolerance, co-responsibility for managing common affairs) if they are not actively engaged in discovering the many dimensions that reflect the world in which they are living.

Keywords: social innovations, culture of coexistence, solidarity, volunteering, prosocial behaviour

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UČENJE V ODPRTEM PROSTORU/OPEN-SPACE LEARNING

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Razširjeni povzetek

Čas nenehnih sprememb nas spodbuja in tudi sili k iskanju vedno novih pristopov k poučevanju in učenju. Postavljeni smo pred izziv, kako učenje v odprtem prostoru, ki se uveljavlja predvsem v neformalnem izobraževanju, postaviti v okvir pouka, ki bo prinesel želene rezultate. Michael Herman je v devedesetih letih 20. stoletja postavil smernice in pravila učenja v odprtem prostoru (Open Space Technology). Odprto učenje pri pouku pomeni odprt prostor brez table in klasično postavljene učilnice ter odprt pristop do vsebin in vloge mentorja.

Cilj mojega prispevka je predstavitev metode in njenih osnovnih pravil ter primer iz prakse.

Učenje v odprtem prostoru predstavlja metodo učenja, kjer se učeči se posamezniki samoorganizirajo. Oni so tisti, ki postavijo temo (vsebino) – kaj, kje in kdaj se bomo učili. Ta metoda nam da možnost, da naslovimo zapletene in konfliktne teme. Uporabljamo jo lahko za večje konference, sestanke, učne ure ipd. Lahko imamo pet ali pa tisoč udeležencev. Enega ali več krogov razprav.

Preprosto povedano, samo učenec je tisti, ki ve, kje se lahko največ nauči in kje lahko največ prispeva. To preprosto pravilo pomeni polno odgovornost za kakovost lastnega dela.

Na Osnovni šoli Preska vsako šolsko leto iščemo izzive, kako v letni delovni načrt vpeljati medgeneracijsko in medpredmetno učenje ter solidarnost in prostovoljstvo. Pretekla leta smo se osredotočili na posamezne nepovezane enkratne aktivnosti in na delovanje skupine prostovoljstva. Tako je veliko otrok ostalo brez izkustva medgeneracijskega učenja in prostovoljstva, ravno tako tudi veliko učiteljev. V šolskem letu 2021/2022 smo si zastavili cilj razvijanja in krepitve veščin reševanja problemov in sodelovanja pri učenju. Predstavila bom dva primera projektnega dela. To sta: *Tutorstvo devetošolcev prvošolcem* in *STEAM-učenje Preska rešuje izzive.*

Tutorstvo devetošolcev prvošolcem poteka že četrto šolsko leto. Razdeljeno je na obvezni del v okviru rednega pouka in prostovoljni del v OPB-ju. Tako smo v šolskem letu 2021/2022 v skladu z učnim načrtom 9. in 1. razreda izvedli skupne ure za naslednje teme: *Spoznavanje tutorjev in prvošolčkov pri razredni uri, Lov za zakladom (branje in orientacija) pri preventivnem dnevu, Mobilni kipi pri likovni umetnosti, Geometrijska telesa pri uri matematike, Raziskovanje snovi iz kuhinje pri kemiji* in *Športnovzgojni karton pri športu*. Po lastni želji se je 20 % devetošolcev odločilo še za prostovoljno tutorstvo. Ure so namenili druženju, igranju, gibanju in učni pomoči.

STEAM- (Science, Technology, Engineering, Art, Mathematics) učenje na naši šoli poteka že tretje leto. Pred tremi leti smo se vključili v projekt ATS STEM, ki ga vodi Zavod RS za šolstvo. V zvezi s tem bi omenila primer učne enote *Izboljšamo življenje stanovalcem CSO Medvode*.

Osmošolci so raziskovali življenje stanovalcev Centra starejših občanov Medvode (dalje CSO Medvode), definirali probleme in izdelali rešitve. V šolskem letu 2021/2022 so v okviru dni ob pouku raziskovali naslednja področja: prezračevanje, ozelenitev površin, odvisnost – sladkorji na naši šoli, hitra moda in odpadki, branje in razvoj človeških možganov, aktivno v šolo in v šoli ter najstniki in zdrav način življenja. Rešitve problemov so vsebinsko ustrezale problemu, povezane so bile s šolo in lokalno skupnostjo in izvedljive z dejavnostjo/aktivnostjo/kampanjo ali narejenim izdelkom/modelom ali napravo. V samo izvedbo so bili vključeni tudi starši in lokalna skupnost kot ocenjevalci in/ali strokovnjaki.

Odprti prostor ne uporabljamo le zato, ker je zabavno, ampak zato da združimo energijo idej, vzpostavimo odnose, strategije in da se premaknemo naprej v pozitivno smer.

Predstavili bomo primer vpeljave odprtega učenja v vsakodnevno učno prakso z naslovom *Zboljšajmo življenje stanovalcem CSO Medvode*. Učenci so se na podlagi videoposnetka o vsakodnevnem življenju stanovalcev v CSO pridružili skupini, ki je raziskovala problem, ki je bil njim blizu, ter za ta problem iskala rešitve. Rešitve problemov so izdelali in jih predstavili stanovalcem CSO Medvode. Skupaj z njimi so opravili razpravo in evalvacijo o zastavljenih problemih in uspešnosti rešitev problemov.

Ključne besede: učenje v odprtem prostoru, prostovoljstvo, medpredmetno učenje, medgeneracijsko učenje

Extended Abstract

This age of constant change encourages and forces us to constantly look for new approaches to teaching and learning. We are facing the challenge of incorporating open-space learning – a form of teaching that is mostly used in non-formal education – into formal lessons in order to bring about the desired results. In the nineties, Michael Herman laid down the guidelines and rules for open-space learning (open-space technology). Open learning in class means an open space without a board or a classically arranged classroom, and an open approach to the contents and to the mentor's role.

The aim of the article is to present this method, its basic rules and an example from practice.

Open-space learning is a learning method where learners self-organise. They are the ones who choose the topic (content) – what we will be learning, and where and when. This method enables us to address complicated and controversial topics. It can be used for larger conferences, meetings, lessons and the like. We can have five participants or a thousand. One or multiple debate rounds.

Simply put, only students know where they can learn the most and where they can contribute the most. This simple rule means that they take full responsibility for the quality of their work.

Every school year we at the Preska Primary School look for ways to introduce intergenerational and cross-curricular learning, solidarity and volunteering into the annual work plan. In previous years (2021/2022) we focused on individual, unrelated, one-time activities and on the operation of

a volunteer group. That way, many children were deprived of the experience of intergenerational learning and volunteering, as were many teachers. This year (2021/2022), we set the goal of developing and strengthening the skills of problem solving and participation in learning. We will present two examples of project work, namely: *"Ninth Graders Tutoring First Graders"* and *"Preska STEAM Learning Solves Challenges".*

Ninth graders have been tutoring first graders for four school years in a row. The tutoring is divided into the compulsory part during regular lessons and the voluntary part during after-school care. This year (2021/2022), we implemented joint lessons on the following topics, in accordance with the curricula for the ninth and first grades: Getting to know tutors and first graders during a class meeting; *A treasure hunt (reading and orientation) during a Prevention Day; Mobile statues in art class; Geometric solids during mathematics class; Exploring substances from the kitchen in chemistry class; Sports Educational Chart in sports class.* Of their own free will, 20% of ninth graders decided to perform voluntary tutoring. They spent the time socialising, playing, exercising and providing learning assistance.

STEAM (Science, Technology, Engineering, Art, Mathematics) learning has been taking place at our school for three years in a row. Three years ago, we joined the ATS STEM project led by the National Education Institute Slovenia. In that regard, we would like to mention the learning unit *"Let's Improve the Lives of Residents of the Medvode Residential Home".* Eighth graders researched the lives of residents of the Medvode Residential Home, defined the problems, and prepared the solutions. This school year, they researched the following areas during activity days: ventilation; creating green surfaces; addiction – sugars at our school; fast fashion and waste; reading and the development of the human brain; being active on the way to school and in school; teenagers and a healthy lifestyle. The solutions to the problems matched the content of the problem, were associated with the school and local community, and could be carried out with an activity/campaign or with a product/model or device. The implementation also involved parents and the local community as evaluators and/or experts.

We are not using open spaces just because it is fun, but in order to combine the energy of ideas, to establish relationships and strategies, and to move forward in a positive direction.

We will present an example of introducing open-space learning into the daily teaching practice within the unit *"Let's Improve the Lives of Residents of the Medvode Residential Home".* After watching a video about the daily lives of residents of the residential home, the pupils joined a group that researched a problem they could relate to and looked for solutions to that problem. They came up with solutions to problems and presented them to residents of the Medvode Residential Home. Together with the residents, they discussed and evaluated the identified problems and the effectiveness of the solutions to the problems.

Keywords: open-space learning, volunteering, cross-curricular learning, intergenerational learning

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Nekaj idej za vpeljavo odprtega učenja na področju prostovoljstva lahko najdete na povezavi http://www.os-preska.si/index.php/prostovojlstvo

PRILOŽNOSTI PROSTOVOLJSTVA V ŠOLAH/VOLUNTEERING OPPORTUNITIES IN SCHOOLS

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Razširjeni povzetek

Solidarnost znotraj razreda in prostovoljske aktivnosti na šoli pripomorejo k boljšim odnosom znotraj razreda in omogočajo uspešnejše napredovanje učencem s težavami. Prispevajo k prevzemanju odgovornosti in zavedanju, da ima vsak moč prispevati k boljšemu svetu. V okviru šol se izvajajo različne oblike prostovoljstva, pri vseh pa je ključna oseba mentor, ki skrbi za pripravo prostovoljskega programa, spremlja delo prostovoljcev in skrbi za njihovo motivacijo.
Znotraj VIZ poteka prostovoljstvo otrok in mladostnikov na več načinov:

- Prostovoljci pomagajo drug drugemu znotraj razreda.
- Prostovoljci pomagajo znotraj šole.
- Šola se s prostovoljci udeležuje različnih prostovoljskih akcij v lokalni skupnosti.
- Učenci in dijaki so prostovoljci v okviru različnih društev in drugih javnih zavodov v lokalni skupnosti.

Spodbujanje solidarnosti in prostovoljstva znotraj šole

Če želimo, da v šoli vladata sodelovanje in solidarnost, moramo z delom začeti znotraj razreda. Pozitivno potrditev potrebuje vsak učenec in prav vsak posameznik ima močne točke. Zato je pri vzpostavljanju solidarnosti pomembno, da razmislimo o priložnostih, prek katerih se lahko izkažejo vsi v razredu. Nekateri bodo nudili učno pomoč, drugi bodo nudili podporo novim sošolcem pri vključevanju v okolje, tretji lahko pomagajo pri urejanju razreda, četrti pri skrbi za okolje, peti poskrbijo za smeh itn.

Aktivnosti bodo potekale najbolje, če jih bodo otroci in mladostniki pomagali načrtovati na vključujoč in aktiven način. Ob tem bodo usvajali nove veščine, osebnostno rasli, povezoval jih bo skupni cilj, vzpostavljala se bo medsebojna komunikacija in krepilo njihovo skupinsko delo. Prevzemali bodo odgovornost, predlagali in uresničevali svoje zamisli ter krepili socialne veščine.

Prostovoljske aktivnosti znotraj šole so pogosto organizirane v okviru interesnih dejavnosti. Namenjene so tistim, ki se zanje sami odločijo in želijo del svojega časa nameniti drugim.

Učenci in dijaki lahko kot prostovoljci delujejo tudi v različnih društvih in javnih zavodih v lokalnem okolju. Mnogi so vključeni v lokalna gasilska društva, med tabornike ali skavte. Kot prostovoljci obiskujejo domove starejših občanov, učenci in dijaki delajo kot prostovoljci v vrtcih, sodelujejo pri različnih okoljskih akcijah v svojem kraju, pomagajo pri organiziranju kulturnih in turističnih prireditev, delajo kot prostovoljci v okviru športnih društev, učijo starejše rokovanja s

sodobnimi elektronskimi napravami itd. Možnosti je veliko. Takšne prostovoljske aktivnosti povezujejo skupnost ter razbijajo stereotipe in predsodke.

Z vzgojitelji in učitelji pogosto razpravljamo o trditvi: *»Vsak otrok oziroma mladostnik lahko na neki način pomaga drugemu.«* Mnenja so različna, a veliko jih pove: *»Radi pomagajo, včasih najraje prav tisti, ki učno niso najbolj uspešni. Vse, kar potrebujejo, so možnosti in priložnosti za takšne aktivnosti in naša naloga je, da jim delovanje omogočimo.«* Omogočimo jim priložnosti!

Junaki našega časa

Z namenom razvoja in promocije prostovoljstva otrok in mladih na šolah in v dijaških domovih na Slovenski filantropiji od šolskega leta 2014/2015 izvajamo natečaj *Junaki našega časa*, v okviru katerega prepoznamo šole ter dijaške domove ter znotraj njih seveda mentorje, koordinatorje, učence. Ne izbiramo najboljših prostovoljcev, ampak nagradimo vse, ki načrtno razvijajo prostovoljstvo učencev in zagotavljajo strokovno mentorstvo in koordinacijo dela mladih prostovoljcev.

Ključne besede: solidarnost, prostovoljstvo, šole, mentor, Junaki našega časa

Extended Abstract

Solidarity in the classroom and volunteering activities at the school help to improve relationships within the class and enable students with difficulties to make better progress. They help students to take responsibility and to realise that we each have the power to make the world a better place. There are different forms of volunteering being implemented in schools; the key figure in all of them is the mentor, who prepares the volunteering programme, monitors the work of volunteers, and makes sure they stay motivated.
Children and adolescents practise volunteering in an educational institution in several ways:

- Volunteers help one another within the class;
  Volunteers help outside the school;
- The school joins various volunteering campaigns in the local community together with the volunteers;
- Primary and secondary school students are volunteers at various societies and other public institutions in the local community.

Promoting solidarity and volunteering within the school

If we want cooperation and solidarity in our school then we have to start working on that within the classroom. Each student needs positive affirmation and every individual has his/her strengths. That is why when introducing solidarity, we must think about opportunities that would allow everyone in the class to excel. Some will provide learning assistance; others will support new classmates in becoming included in the environment; some will help to decorate the classroom; others will care for the environment; some will provide amusement, etc.

The activities will be the most effective if the children and adolescents help to plan them in an inclusive and active way. In the process, they will learn new skills, grow as a person, be united by a common goal, establish mutual communication, and improve their group work. They will take responsibility, give suggestions, realise their ideas, and strengthen their social skills.

Volunteering activities within schools are often organised as part of extracurricular activities. They are intended for those who want to choose them and who want to devote some of their time to others.

Primary and secondary school students can also work as volunteers in different societies and public institutions in the local environment. Many join local fire departments and (Catholic) scouts. As volunteers, they visit old people's homes; primary and secondary school students do volunteer work at kindergartens; they take part in various environmental campaigns in their home town; they help to organise cultural and tourist events; they do volunteer work at sports associations; they teach the elderly to use modern electronic devices, and so on. There are many possibilities. Such volunteering activities unite the community and break down stereotypes and prejudices.

We often debate with preschool and school teachers about the statement *"Each child or adolescent can help another in some way"*. Their opinions vary but many of them say: *"They like to help; sometimes the ones who want to help the most are not very successful learners. All they need are possibilities and opportunities for such activities and it is our job to provide them."* Let's provide them with opportunities!

Heroes of Our Time

For the purpose of developing and promoting the volunteer work of children and adolescents at schools and in secondary school residence halls, we at Slovenska filantropija/Slovenian Philanthropy have been implementing the contest *"Junaki našega časa/Heroes of Our Time"* since the 2014/2015 school year; in this contest, we give recognition to schools and secondary school residence halls and, of course, to the mentors, coordinators and students there. We do not choose the best volunteers but reward all who are systematically developing the volunteer work of students and providing professional mentoring and coordination of the work of young volunteers.

Keywords: solidarity, volunteering, schools, mentor, Junaki našega časa/Heroes of Our Time

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SRČNOST ODPIRA VRATA/KINDNESS OPENS DOORS

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Razširjeni povzetek

Srčnost je prisotna vse življenje. Skozi odraščanje se kaže v različnih oblikah. Začne se s stiskom matere in njenega novorojenega otroka, konča pa se z vlivanjem upanja in ljubezni umirajočemu. Čeprav se je morda ne zavedamo prav pogosto, je ena izmed ključnih sestavin izpopolnjujočega življenja.

Srčnost je mogoče videti v otrokovih očeh, čutiti v njegovem iskrenem objemu in slišati v besedi mama. Z vsem tem so nam lahko v zgled, kako ljubiti s srcem. Res pa je, da so otroci kot goba, ki vpija vse, kar ji je ponujeno. Če bomo otroka vzgajali z ljubeznijo in mu svet predstavljali kot lep, bo tako gledal nanj. Žal pa, če otrok ni deležen pozitivnega ljubečega pristopa, ga bo zelo težko razvil sam in bo tako nezmožen ljubiti drobne trenutke in pozornosti, ki so lep del življenja. Zato je pomembno, da z zgledom vzgajamo srčne, ljubeče in hvaležne ljudi. Košček na košček in nastal bo čudovit mozaik ljubečih ljudi in zadovoljne družbe.

Vsi smo poklicani, da drug drugemu pomagamo, se skupaj veselimo in da se imamo radi. Stisk roke starejšemu človeku, predvsem pa že samo dejstvo, da si zanje kdo vzame čas, je njim najpomembnejše. V njihovih skromnih očeh je to zares plemenito dejanje, ki jih navdihuje in jim daje upanje, da na mladih zares svet stoji. Malo je potrebno, da človeku polepšamo življenje. Predvsem onemoglim, ki so morebiti že nekoliko izgubili smisel in upanje, se je treba najbolj posvetiti. Niso vajeni blišča, luksuza in tehnologije kot mi, prav zato pa toliko bolj cenijo pristne stike. Ti jim dajejo nasmeh na obraz, v njihovo življenje pa vnašajo namen, smisel, upanje in ljubezen. Lepšega darila, kot smo mi sami, ni. Pomembno je, da si ljubezen, pa naj bo to prijateljska, partnerska ali katera koli druga, izkazujemo redno. Torej ne le za rojstni dan ali katero drugo posebno priložnost, ki jo obeležujemo. Zares najbolje se bomo počutili, ko bomo zares iskreno ljubili.

Morda se vse to sliši že tisočkrat slišano ali celo samoumevno. Obstaja mnogo gurujev, ki nam obljubljajo doseganje sreče in miru z uporabo njihovih metod, v resnici pa se ključ do tega skriva v nas samih. Zjutraj se odločimo, da bomo danes nekomu polepšali dan. Naj bo to s fizično pomočjo, telefonskim klicem ali pa s toplim objemom. Tako bomo ne le osrečili tiste osebe, ampak z ljubeznijo napolnili tudi naša srca. Z zgledom bomo k medsebojni ljubezni vabili tudi druge.

Sam opažam, da me zares zadovoljnega in hvaležnega dela prav občutek pomoči drugim. To me zares osrečuje in motivira! Če ne prej, se v času stiske še posebej zavem pomembnosti pristnih stikov in iskrene ljubezni med nami vsemi. Prostovoljstvo človeka hitro nagovori in postane podzavesten del življenja. Prav zaradi dobrega občutka ob pomoči drugim sem se tudi jaz odločil za aktivno sodelovanje na različnih prostovoljskih ravneh. Trenutno mi je še posebej pri srcu delo s starejšimi. Zares uživam v družbi teh izjemno razgledanih in hvaležnih ljudi, ki velikokrat skozi

preproste besede sporočajo globoka življenjska spoznanja in modrosti. Na drugi strani pa me delo z najmlajšimi opominja, da veselje izhaja iz nas samih in iz drobnih malenkosti, ki jih opazimo in jih ovrednotimo. Veliko truda vložim v motivacijo mladih. Hvaležen sem, da imamo zares veliko možnosti za aktivno sodelovanje v družbi. Prav zato menim, da lahko vsak lahko najde kako področje, ki ga veseli. Tako lahko odkrivamo sebe in svoje interese, hkrati pa pomagamo drugim, se zato bolje počutimo tudi sami in ne nazadnje skozi prostovoljstvo odkrivamo pomembne življenjske lekcije. Želim si, da bi mladi tudi v prihodnje znali izkoristiti mnoge možnosti za spreminjanje sveta na boljše. Bodimo drug drugemu spodbuda za prostovoljstvo, za širjenje dobrega in tako bomo kot prijeten žarek dobrosrčne ljubezni lahko sijali in navduševali vse okoli nas.

Razširimo nasmehe in ljubezen, naj to postane pandemija!

Ključne besede: prostovoljstvo, srčnost, hvaležnost, veselje, ljubezen, sreča

Extended Abstract

Kindness is present throughout our lives. It is manifested in different ways while we are growing up. It begins with an embrace between a mother and her newborn child and ends with instilling hope and love in the dying. Even though we might not often be aware of it, it is one of the key ingredients of a fulfilling life.

We can see kindness in children's eyes, feel it in their sincere embrace, and hear it in the word ‘mum’. That is why they can serve as role models for us on how to love from the heart. However, children are like sponges, absorbing everything they are offered. If we raise a child with love and present the world as beautiful, he/she will see it that way. Unfortunately, if a child does not receive a positive loving approach, he/she will find it very difficult to develop one and will be unable to cherish the small moments and affections that are a beautiful part of life. That is why we must set an example and raise kind, loving and grateful people. Piece by piece, we will create a wonderful mosaic of loving people and a satisfied society.

It is our calling to help one another, to rejoice together, and to love one another. Holding an elderly person's hand or just the fact that someone takes time for them is what is most important to them. In their humble eyes it is a truly noble deed which inspires them and gives them hope that young people are indeed the future. It takes little to make someone's life better. We should spend the most time with the bedridden, as they might have lost meaning and hope. They are not used to glamour, luxury and technology like we are, which is why they cherish genuine contacts that much more. These put a smile on their faces and bring purpose, meaning, hope and love into their lives. There is no greater gift than us. It is important that we show love regularly, be it platonic, romantic or other. Not just on birthdays or other special occasions that we commemorate. We will feel best when we start loving sincerely.

This might sound as something you have heard a thousand times before or as something that goes without saying. There are many gurus out there who promise that we will achieve happiness and peace by using their methods but, in reality, the key to all that is hidden within us. In the morning,

make the decision to brighten up someone's day. Either by providing physical assistance, making a phone call, or giving a warm hug. By doing so, we will not only make that person happy, but will also fill our own hearts with love. Through our example we will invite others to show love to one another.

I have noticed that I am most satisfied and grateful when helping others. That is what truly makes me happy and motivates me! If not sooner, then in times of distress I realise the importance of genuine contacts and sincere love between all of us. Volunteer work soon gets under one's skin and becomes a subconscious part of life. Because I feel so good when helping others, I decided to become actively involved in volunteering on different levels. I currently especially enjoy working with the elderly. I truly enjoy the company of these worldly and grateful people, who often communicate profound life lessons and wisdom using simple words. On the other hand, working with the youngest children reminds me that happiness comes from within and from the small details that we notice and value. I invest a great deal of effort in motivating young people. I am grateful that we have many opportunities to be actively engaged in society. That is why I believe each one of us can find an activity they will enjoy. We can discover who we are and what interests us while helping others, thus making ourselves feel better; last but not least, we discover important life lessons through volunteering. It is my wish that young people will be able to seize the many opportunities to change the world for the better. Let us encourage one another to do volunteer work and to spread good, thus becoming a warm ray of love, shining on and exciting all those around us.

Let us spread smiles and love, and turn that into a pandemic!

Keywords: volunteering, kindness, gratitude, joy, love, happiness

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DNEVI DRUGAČNEGA UČENJA/DAYS OF LEARNING DIFFERENTLY

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Razširjeni povzetek

Tabori

Leta 1999 je bil v Pišecah organiziran prvi počitniški tabor za begunske otroke in istega leta je bila mala pišeška šola sprejeta v družino Unescovih šol. Pridružili so se poti, ki jo je v Sloveniji trasirala piranska osnovna šola z Alenko Aškerc Mikeln (Aškerc Mikeln, 1996). Pišeški mednarodni tabori so z leti postali tematski in umeščeni v čas pouka. Postali so pomemben epicenter delovanja šole, tako znotraj kurikuluma kot navzven, z vključevanjem v lokalno okolje in v mednarodni prostor. Pri načrtovanju in izvedbi so sledili načelom vseh štirih Delorsovih stebrov (Delors, 1996). Tabori so dobesedno pomenili učenje sobivanja, saj so otroci sprejemali vrstnike iz drugih šol in držav na svoje domove, se z njimi družili pri učenju in igri. V ospredju so bile vrednote, pomembne za življenje v skupnosti in za osebnostno rast, vzgoja za mir in ozaveščanje odnosa do okolja in vseh vrst dediščine.

Socialni laboratorij

Tabori so bili neke vrste socialni laboratorij. Namesto oddelkov so se oblikovale interesne skupine, jezikovno in starostno heterogene. Ni bilo diktata šolskega zvonca, raziskovali in počeli so stvari, ki so bile življenjske, aktualne. Mnoge delavnice so vključevale umetniške postopke, kajti umetnost uporablja raznolike kanale, seže dlje in močneje (Plevnik, 2022). Šola je postala prostor srečevanj ljudi raznih poklicev, generacij, kultur, obenem pa prostor umetnosti, tradicionalnega znanja, rokodelskih spretnosti, kulinarike, pa tudi uporabe novih tehnologij. Kot majhna šola so bili odvisni od zunanjih mentorjev, ti pa so prinašali svež veter.

Menjava perspektive

Odrasli so bili hkrati učitelji in učenci in ta menjava perspektive je bila zelo poučna. *Vzgoja je veščina zaobrnitve pogleda* (Grušovnik, 2020), na taborih se je dogajalo natanko to, ustvarjali so obilje priložnosti za preizpraševanje stereotipnih pogledov, npr. na tujce, begunce, Rome, starejše itd. Stvari so počeli skupaj, to jih je povezalo, da so pozabili na razlike. Niso tekmovali med sabo,

niso se ocenjevali. Spoznavali so, da sodelovanje vsem koristi, odkrivali so meje možnega, jih premikali in, ja, verjeli, da je možen boljši svet in da lahko sami prispevajo k temu.

»Next door« pedagogika

Pogosto so šli ven iz učilnic, ven iz šole … Pišece z okolico imajo za »*outdoor*« pedagogiko (glej Kranjčan, 2018) zelo dobre pogoje, vendar je šlo za nekaj drugega, v ospredju je bila naravnanost k ljudem, k skupnosti. Če se poigramo z besedami, so gojili »*next door*« pedagogiko, učenje v soseski, učenje v skupnosti za skupnost. Mnoge delavnice so izvajali v sodelovanju z domačini, pri njih doma, na njihovih dvoriščih, v delavnicah, v njihovih kuhinjah ter seveda – skupaj z njimi. S staranjem prebivalcev in spremenjenim načinom življenja se ustvarja vtis, da so tradicionalna znanja odvečna, in včasih se tako počutijo tudi ljudje. Morda so vaščani tudi zato rade volje odpirali vrata svojih domov in z mladimi delili svoje izkušnje, ti pa so mednje prinašali *»novosti«,* npr. kamišibaj, knjigobežnice itd. S sabo so pripeljali tudi goste iz drugih šol, celo drugih držav, skupaj so spoznavali, da je vsako znanje pomembno in da se skupnost ne konča na koncu vasi, da so vselej del večjih in velikih skupnosti (Plevnik, 2022).

Ključne besede: tabori, socialni laboratorij, skupnost, menjava perspektive, *»next door«*

Extended Abstract

Camps

In 1999 the first summer camp for refugee children was organised in Pišece; in that year the small school in Pišece was accepted into the family of UNESCO schools. They joined the path charted in Slovenia at the primary school in Piran by Alenka Aškerc Mikeln (Aškerc Mikeln, 1996). Over the years, the international camps in Pišece have become thematic and implemented during lessons. They have become an epicentre of the school's operation both within the curriculum and outside of it, involving the school in the local environment and the international setting. The planning and implementation follow the principles of all four pillars by Delors (Delors, 1996). The camps literally meant learning to coexist, as the children welcomed peers from other schools and countries to their homes, and socialised with them while learning and playing. The camps focused on values that were important for life in the community and for personal growth, education for peace, and for raising awareness about a positive attitude towards the environment and all kinds of heritage.

Social laboratory

The camps were a sort of social laboratory. Instead of classes, they formed interest groups that were heterogeneous in terms of language and age. They were not ordered around by the school bell; they researched and did things that were related to the real world and topical. Many workshops included artistic procedures as art uses diverse channels, thus having a greater reach (Plevnik, 2022). The school has become a place where people come together from different professions, generations, cultures; a place for art, traditional knowledge, handicraft, culinary art

and the use of new technologies. As a small school, it depended on external mentors who in turn brought a breath of fresh air.

Change of perspective

Adults were simultaneously teachers and students, and this change of perspective was very educational. *Education is the skill of flipping the view* (Grušovnik, 2020) and that is exactly what happened at the camps; they created a multitude of opportunities to question the stereotypical views of foreigners, refugees, the Roma, the elderly, etc. They did things together, which bonded them and made them forget about their differences. They were not competing with one another; they were not judging one another. They learnt that cooperation was good for everyone; they discovered the limits of possibility and moved them; and, yes, they believed that a better world was possible and that they could contribute to it.

"Next door" pedagogics

They often left the classroom, left the school … Pišece and its surroundings have very good conditions for *outdoor* pedagogics (see Kranjčan, 2018), but this was something else; the focus was on being oriented towards people, towards the community. If we use a play on words, they practised "next door" pedagogics, learning in the neighbourhood, learning in the community for the community. Many workshops were implemented in cooperation with the locals, at their homes, in their yards, in their workrooms, in their kitchens and, of course – together with them. Due to the ageing population and the changed way of life, we sometimes get the impression that traditional knowledge is redundant – sometimes people feel that way too. Perhaps that was why the villagers gladly opened the doors to their homes and shared their experience with young people who, in turn, brought "innovations" with them, e.g., *kamishibai*, little free libraries, etc. They also brought along guests from other schools, even other countries. Together they learnt that all knowledge is important and that the community does not end at the end of the village, but that they are always a part of larger or large communities (Plevnik, 2022).

Keywords: camps, social laboratory, community, change of perspective, "next door"

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KO PRIDE SVET V RAZRED/WHEN THE WORLD ENTERS THE CLASSROOM

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Razširjeni povzetek

Na Humanitasu že 22 let z izobraževanjem in informiranjem o globalnih izzivih ozaveščamo o globalni soodvisnosti ter o vlogi, ki jo kot posamezniki in posameznice igramo v svetu. S spodbujanjem solidarnosti, odgovornosti, pravičnosti in spoštovanja človekovih pravic želimo ljudi, še posebej mlade, v formalnih in neformalnih okoljih, spodbuditi k aktivnemu vključevanju in sooblikovanju družbe, ki temelji na socialni in okoljski pravičnosti. Pred štirimi leti smo ustanovili tudi Klub učiteljic in učiteljev globalnega učenja, saj smo prepričani, da so za učenje sobivanja, pravičnosti ter globalnih kompetenc ključnega pomena prav ozaveščeni pedagoški delavci. V Klub je danes vključenih že več kot 80 motiviranih, radovednih in aktivnih učiteljic in učiteljev iz vse Slovenije, skupaj z njimi pa preizkušamo nove metode globalnega učenja, izvajamo gledališke igre in lokalne akcije ter druge projekte in se srečujemo na nacionalnih konferencah globalnega učenja.

Med letoma 2019 in 2021 smo izvajali prav poseben evropski projekt medvrstniškega izobraževanja, *Culpeer4Change – Po kreativni poti do globalnega državljanstva*, ki je mladim, pa tudi njihovim izobraževalcem, omogočil eksperimentiranje z izobraževalnimi metodami in orodji s pomočjo umetniškega pristopa. V prvi vrsti smo s projektom ozaveščali o ciljnih trajnostnega razvoja Agende 2030 in čim lažjem povezovanju ciljev z učnimi načrti. Nadgradili pa smo ga s sodelovanjem umetniških skupin iz Južne Amerike, Azije in Afrike ter pri tem vzpostavili kreativni dialog med vrstniki in vrstnicami z globalnega juga in Evrope. S tovrstnim inovativnim, t. i. medkulturnim medvrstniškim učenjem (*cultural peer-learning*) smo postavili temeljni kamen za skupno zavezanost globalni pravičnosti, prešli od sprejemanja raznolikega znanja v dejansko ukrepanje in na ta način v spoznanje, kaj pomeni biti pravi svetovni državljan in državljanka.

Glavni prostor na figurativnem in dobesednem odru projekta so dobili mladi z globalnega juga, ki so tako dobili obraz in glas, drugačen od tistega, ki ga je naša slovenska mladina vajena iz medijev, filmov ali družbenih omrežij. Teme izbranih ciljev trajnostnega razvoja (podnebni ukrepi v cilju 13, zmanjševanje neenakosti v cilju 10 ter mir in pravičnost v cilju 16) smo tako obravnavali na inovativen način, s pristopom medvrstniškega učenja z umetniškimi in kulturnimi orodji, s pomočjo katerih so mladi z globalnega juga predstavljali prizore svojega vsakdana, življenja svojih družin, vrstnikov in vrstnic, sosesk, globalnih izzivov, kot jih doživljajo sami ipd., vse to skozi gledališče, ples, cirkus, akrobacije in glasbo. Zahvaljujoč tovrstnemu medsebojnemu soočenju vrstnikov in vrstnic z različnih delov sveta so oboji, tako mladi iz Evrope kot globalnega juga, spreminjali poglede na skupne izzive človeštva, odkrivali nove izrazne (tudi nebesedne) jezike ter sklepali čezmejna prijateljstva.

Takšna medkulturna srečanja, tako virtualna v času pandemije covida-19 kot tista v živo, so, sodeč po evalvacijah mladih in njihovih izobraževalcev in izobraževalk, pustila trajen pečat. Naša opažanja so temu pritrjevala, mladi so bili po navadi zelo motivirani v vzpostavljanju dialoga, v interaktivnih metodah ali celo na odru (na delavnicah ali nastopih v živo). Številni učitelji in učiteljice so povedali, da je to redko, saj da so slovenski učenci in učenke, še posebej v obdobju najstništva, precej introvertirani in sramežljivi. Mlade pa so navdušili spontanost, živahnost, vnema, optimizem in prijaznost njihovih sovrstnikov in sovrstnic z globalnega juga. Delavnice in nastope so pohvalili, saj da so bile dejavnosti ustvarjalne, aktivne, vključevale so tudi veliko sodelovanja pa tudi telesne aktivnosti, s pomočjo katere so lahko začutili in prišli v stik s svojim lastnim telesom, hkrati pa se tako tudi ustvarjalno izražali in sproščali. Poleg tega so jim delavnice omogočile skupinsko delo, ki je spodbujalo sodelovanje, solidarnost in empatijo. Učitelji in učiteljice so večinoma poročali, da so mladi željni spoznavanja vrstnikov z vsega sveta, spoznavanja njihovega vsakdana, težav in naporov za boljši jutri vseh nas.

Zagotovo je projekt *Culpeer4Change* v slovenski šolski prostor prinesel nekaj modrosti in spoznanj staroselskih ljudstev in narodov z drugih koncev sveta, od andske *cosmo-vision* Južne Amerike do afriške filozofije *ubuntu*, in nam s tem omogočil drugačen pogled na svet, nastavil ogledalo naši lastni etnocentričnosti ter spodbudil napore k dekolonizaciji evropskih učnih načrtov. Hkrati verjamemo, da smo pokazali, da mora prav šola postati zgled in hkrati prostor zaupanja, globalne solidarnosti in empatije, ter dopustiti, da čim večkrat pride v razred: svet.

Ključne besede: globalno učenje, medvrstniško učenje, umetnost, medkulturni dialog, trajnostni razvoj

Extended Abstract

For the past 22 years, we at Humanitas have been educating and informing about global challenges, thus raising awareness of global interdependence and of the role we play in the world as individuals. By promoting solidarity, responsibility, justice and respect for human rights we want to encourage people, especially young ones, in formal and non-formal environments to become actively engaged and to co-shape a society that is founded on social and environmental justice. Four years ago, we established the Global Learning Teachers' Club/Klub učiteljic in učiteljev globalnega učenja, for we believe that informed teaching staff is of key importance for teaching coexistence, justice and global competences. Today, the club has over 80 motivated, curious and active members from all over Slovenia; together with them, we try out new global learning methods, perform plays, implement local campaigns and other projects, and meet up at national global learning conferences.

Between 2019 and 2021 we implemented a special European peer-education project "*Culpeer4Change – Transforms Young People into Global Citizens",* which enabled young people and their educators to experiment with educational methods and tools using an artistic approach. The project was primarily used to raise awareness of the sustainable development goals of Agenda 2030 and to facilitate integrating these goals with the curricula. We built on it through the collaboration of artistic groups from South America, Asia and Africa, thus establishing a creative

dialogue between peers from the global south and Europe. With such innovative cultural peer learning we laid the foundation for a joint commitment to global justice, moved from accepting diverse knowledge to taking action, and that way realised what it means to be a genuine global citizen.

The main role on the figurative and actual project stage was given to young people from the global south, who were thus given a face and voice that differed from what our Slovenian youth was used to from the media, films or social media. We discussed the topics of select sustainable development goals (action to combat climate change under goal 13, reducing inequality under goal 10, and peace and justice under goal 16) in an innovative way, using the peer-learning approach with artistic and cultural tools. Through these tools the young people from the global south presented scenes from their daily lives, the lives of their families, their peers, neighbourhoods, global challenges as they are experiencing them, etc. They did all that through theatre, dance, circus, acrobatics and music. Thanks to this exchange between peers from different parts of the world both, that is, young people from Europe and those from the global south, changed their views on the common challenges of humanity, discovered new languages of expression (including non-verbal ones), and made friends across the borders.

Judging from the evaluations provided by the young people and their educators, these intercultural meetings, either virtual during the COVID-19 pandemic or those in person, left a permanent mark. Our observations confirmed that; the young people were usually very motivated to establish a dialogue and to use interactive methods. They were even very motivated on stage (at the workshops or during live performances). Many teachers said that this was rare because Slovenian students are quite introverted and shy, especially during adolescence. However, these young people were excited by the spontaneity, liveliness, zeal, optimism and friendliness of their peers from the global south. They commended the workshops and performances, saying that the activities were creative, active and involved a great deal of cooperation and physical activity. Through the activities they were able to feel and get in touch with their own bodies, while creatively expressing themselves and relaxing. Moreover, the workshops enabled them do to group work, which encouraged cooperation, solidarity and empathy. Most teachers reported that the young people were eager to get to know their peers from all over the world; to learn about their daily lives, their problems and efforts to create a better tomorrow for all of us.

Undoubtedly, the *Culpeer4Change* project has introduced some of the wisdom and knowledge of indigenous peoples and nations from other parts of the world into the Slovenian school setting. From the *cosmo-vision* in the South American Andes to the African philosophy of *ubuntu*, thus providing us with a different view of the world, holding up a mirror to our own ethnocentricity, and encouraging our efforts to decolonise European curricula. We also believe that we have shown that schools must become a role model and a place of trust, global solidarity and empathy, allowing the world to enter the classroom as often as possible.

Keywords: global learning, peer learning, art, intercultural dialogue, sustainable development

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UČITI SE ŽIVETI SKUPAJ/LEARNING TO LIVE TOGETHER

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Razširjeni povzetek

Živeti skupaj z drugimi, je ena izmed osnovnih sposobnosti, ki bi jih morali razvijati pri dijakih, saj bodo le tako zmožni delovati v skupnosti. Organizacija Unesco v dokumentu *Skupni razmisleki o možni prihodnosti: nova družbena pogodba za področje izobraževanja* izpostavlja potrebo po zamenjavi pristopa poučevanja v šolstvu na globalni ravni. Pristop poučevanja, ki je bil do zdaj usmerjen v učenca, bi moral nadomestiti pristop poučevanja, ki je usmerjeno v svet. Pri takšnem poučevanja nam pomaga globalno učenje.

Pri pouku družboslovja lahko uporabljamo globalno učenje pri obravnavi različnih učnih sklopov: spoznavanju različnih pokrajin in s tem pomenu spoštljivega odnosa do okolja, izzivov sodobnega sveta, vzrokov in posledic velikih konfliktov 20. stoletja, kulturni in verski raznolikosti sveta kot tudi sodobnih družbenih neenakostih. Z različnimi dodatnimi aktivnostmi dijake učimo, kako resnično živeti skupaj. Naslednji primeri so lahko dobro izhodišče za prihodnje izvajanje aktivnega državljanstva.

Projekt *Start the change*

V okviru projekta se je skupina dijakov z različnimi pristopi opremljala z znanji o ciljih trajnostnega razvoja v povezavi z migracijami in globalno neenakostjo. Dijaki so razpravljali o navedenih problemih in načrtovali akcije v lokalnem okolju ter jih nato tudi sami izvedli. Zbirali so podpise za zaprte aktiviste iz sveta, organizirali lokalni dogodek v Domu starejših občanov in ob zaključku projekta posneli dva kratka filmčka na temo migracij. Cilj projekta je bil opolnomočiti mlade za aktivno državljanstvo. Ena izmed udeleženih dijakinj se je udeležila mednarodnega tabora mladih na Lampedusi.

Predstava *Skozi oči begunca*

Na šoli smo izvedli interaktivno in izkustveno gledališko predstavo *Skozi oči begunca*. Dijaki so bili v predstavi postavljeni v vlogo beguncev, ki bežijo iz svojih domovin. Tako so lahko podoživljali njihovo pot čez morje in izkoriščanje tihotapcev, policijski sprejem na evropskih mejah in zavrnitve njihov postopkov za azil. Predstavi je sledil pogovor z resničnimi begunci, ki so sodelovali v predstavi. Vsakega izmed dijakov se je predstava izjemno močno dotaknila in poglede marsikaterega izmed njih, glede begunske problematike, postavila na glavo.

Gostovanje gledališke skupine Teatro Trono iz Bolivije

Na šoli smo gostili gledališko skupino Teatro Trono iz Bolivije. Skupina je za dijake izvedla predstavo o posledicah podnebnih sprememb v njihov državi in kratko delavnico. Pristen in srčen nastop gostov je odpravil pomisleke mladih in tudi kakega učitelja o smiselnosti takšnih medkulturnih dogodkov. Dijaki so spoznali, da smo pri naslavljanju sodobnih problemov medsebojno povezani in da bomo pri njihovem reševanju primorani sodelovati.

Zoom srečanja z mladimi iz Južnoafriške republike

V času pouka na daljavo smo izvedli srečanja na daljavo z mladimi iz Južnoafriške republike. Mladi iz Južnoafriške republike so najprej predstavili njihove igre za sprostitev, nakar so mladi med seboj razpravljali o rasizmu, podnebnih spremembah, težavah in vsakdanu mladih v JAR in Sloveniji. Dijaki so bili nad srečanji navdušeni, saj se do takrat še nikdar niso v takšni obliki spoznali s svojimi vrstniki iz povsem drugega dela sveta, še posebej ne iz Afrike.

Projekt *100 ljudi 100 čudi*

Pri projektu Zveze prijateljev mladine, kjer mladi vsako leto predlagajo najboljše slogane proti nestrpnosti, so dijaki spoznavali Afganistan skozi oči učiteljice smučanja, ki je Afganistance več let učila smučati, in mladega Afganistanca, ki se šola v Mariboru in je perspektiven športnik. Ker je bil Afganistan takrat v središču medijske pozornosti, so dijaki z zanimanjem prisluhnili predstavitvi te države. Hkrati so spoznali mlado osebo z begunsko izkušnjo, ki je bila prisiljena pobegniti iz svoje države.

Navedene aktivnosti predstavljajo majhen del vsakodnevnega, neformalnega učenja v šoli. Kljub temu so izjemno pomembne, saj dijakom omogočajo razvijati občutek pripadnosti skupnosti, človeštvu, deliti skupne vrednote in odgovornosti, razvijati empatijo, solidarnost in spoštovanje razlik in drugačnosti. S tem jih usmerjamo k ravnanju za odgovorno delovanje ne le na lokalni ali nacionalni ravni, temveč tudi na globalni, s ciljem ustvariti bolj miren in trajnosten svet.

Ključne besede: sobivanje, globalno učenje, sodelovanje, soustvarjanje, projektno delo

Extended Abstract

Learning to live together is one of the basic abilities we should be developing in secondary school students, for only then will they be able to function in a community. In its document *Reimagining Our Futures Together: A New Social Contract for Education*, UNESCO highlights the need to change the teaching approach in the education system on a global scale. The teaching approach that has always been student-centred should be replaced by a world-centred teaching approach. Global learning can help with this.

In social sciences lessons we can use global learning when discussing different learning units: learning about different landscapes and consequently the importance of a respectful attitude

towards the environment; the challenges of the modern world; the causes and consequences of the major conflicts of the 20th century; cultural and religious diversity of the world; contemporary social inequalities. Through different additional activities we teach students how to truly live together. The following examples can be a good starting point for the future implementation of Active Citizenship.

***Start the Change* project**

Under the project, a group of secondary school students used different approaches to learn about the sustainable development goals relating to migrations and global inequality. The students discussed the problems, planned campaigns in the local environment, and then implemented them. They collected signatures for activists imprisoned worldwide; organised a local event at a home for the elderly, and recorded two short films on the topic of migrations at the end of the project. The goal of the project was to empower young people for active citizenship. One of the participating students attended an international youth camp in Lampedusa.

The play *Skozi oči begunca/Through the Eyes of a Refugee*

We performed the interactive and experiential play *Through the Eyes of a Refugee* at the school. In the play the students took on the role of refugees fleeing their homeland. That way, they were able to experience their journey across the sea, how they are exploited by smugglers, how the police welcome them at European borders, and how their asylum applications are denied. The play was followed by a conversation with the actual refugees who took part in the play. Each student was greatly moved by the play; the opinions of many regarding the refugee issue were turned upside down.

Guest appearance by the theatre group Teatro Trono from Bolivia

We hosted the theatre group Teatro Trono from Bolivia at our school. The group performed a play for the students on the consequences of climate change in their country and a short workshop. The authentic and heartfelt performance of the guests eliminated any doubts the students and even a teacher or two might have had about whether such intercultural events are sensible. The students learnt that we are interconnected when addressing contemporary problems and that we will be forced to cooperate in order to solve them.

Zoom meetings with young people from the Republic of South Africa

During distance education we carried out virtual meetings with young people from the Republic of South Africa. These young people first presented their relaxation games, after which all the young people discussed racism, climate change, and the problems and daily lives of young people in RSA and Slovenia. The students were excited about these meetings as they had never before met their peers from another part of the world, much less from Africa.

***100 ljudi 100 čudi/100 People 100 Wonders* project**

Under this annual project by the Association of Friends of Youth, where young people give suggestions for the best slogans against intolerance, secondary school students got to know Afghanistan through the eyes of a female ski instructor, who had spent several years teaching Afghans how to ski; and through the eyes of a young Afghan man who is attending school in Maribor and is a promising athlete. Because Afghanistan was in the centre of media attention at the time, the students were very interested in the presentation of this country. Moreover, they came to know a young person with a refugee experience, who was forced to flee his country.

The above-mentioned activities represent a small part of the daily, non-formal learning in school. Nevertheless, they are extremely important, as they enable students to develop a sense of belonging to a community, to humanity; to share common values and responsibilities; to develop empathy, solidarity and respect for differences and diversity. That way, we guide them towards responsible action, not just on the local or national level, but on the global level too, with the goal of making the world more peaceful and sustainable.

Keywords: coexistence, global learning, cooperation, co-creation, project work

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EVROPA IN JAZ/EUROPE AND ME

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Razširjeni povzetek

V prispevku bomo predstavili medpredmetni program *Evropa in jaz*, ki smo ga izvajali v prvih letnikih Srednje strojne šole, v obliki projektnega tedna. Namen projektnih tednov je vzpostavitev aktivnega odnosa dijakov do učne vsebine na temelju izkustvenega učenja in spoznanja nujnosti medsebojnega sodelovanja (Kavčič, 2013). Pri projektnem tednu smo sodelovali profesorji družboslovja, slovenščine, matematike, tujih jezikov in računalništva. Za osnovo smo vzeli priročnik *EU v šoli* in ga povezali s temami, ki smo jih načrtovali za projektni teden, ter vsebinskimi sklopi pri obstoječih predmetih. Projektni teden je trajal štiri dni s štirimi temami: *Ustava Slovenije in Evropske unije ter človekove pravice, Položaj slovenščine in drugih jezikov v EU, Strpnost in medosebni odnosi, Evropa v številkah.* V projektno delo smo vključili več ključnih kompetenc (slovenščina, družboslovje, matematika) in integriranih ključnih kvalifikacij (socialne spretnosti, digitalna pismenost). Dijaki so dobili rokovnike Evropske unije in delovne zvezke, ki smo jih predhodno pripravili sodelujoči učitelji. Reševali so učne liste, ki so jih nosilci posameznih dejavnosti pregledali. Sledila je evalvacija, ko so se dijaki preizkusili, koliko novih spoznanj so pridobili v zvezi s poznavanjem Evropske unije, in ovrednotili projektni teden. Namen projektnega tedna je bil, da bi dijaki bolje spoznali in izkoristili možnosti, ki jih ponuja Evropska unija, zato je pomembno, da poznajo in razumejo, kako Evropska unija deluje, zakaj je nastala, obstala in kako se razvija naprej (Prebilič, 2010).

V temi *Ustava Slovenije in Evropske unije ter človekove pravice* je najprej sledilo preverjanje znanje o ureditvi države, državnih simbolih, predsedniku države. V drugem delu pa je sledilo delo v skupinah, kjer so se dijaki seznanili z ustavo Republike Slovenije, temeljnimi otrokovimi in človekovimi pravicami, organi uprave v Republiki Sloveniji, demokratičnimi načeli ter sestavljenostjo Evropske unije. V drugi temi *Strpnost in medosebni odnosi* smo poskušali dijake prepričati, da je različnost vsepovsod prisotna, da je potrebna in da jo je treba spoštovati. Ugotavljali smo, kako nastajajo stereotipi in kakšne nelogičnosti lahko izhajajo iz takega posploševanja lastnosti iz posameznika na celo skupino. Za zaključek smo si ogledali film *Kurji praznik*, ki je parodija na antropološka prikazovanja raziskovanih ljudstev Afrike. Tokrat se enkrat za spremembo eksotizira Evropejce, tiste, ki so kot kolonialisti v preteklosti *»civiliziranemu«* svetu predstavljali *»primitivce«* (zavodglobal.org). Zanimalo nas je, kaj so nam želeli ustvarjalci filma s tem sporočiti. Tretja tema *EU v številkah* je bila namenjena razvijanju digitalne pismenosti. Dijaki so dobili datoteko *Evropa v številkah* in so morali primerjati države glede na različne kriterije. Poznavanje evropskih držav so utrjevali z različnimi igricami in nalogami. Tema *Položaj slovenščine in drugih jezikov v EU* se je začela s skupinskim kvizom o poznavanju Evropske unije. Proučiti so morali tudi besedilo himne *Oda radosti*. Sledilo je več iger in vaj, kjer so spoznavali jezike Evropske unije.

S projektnimi tedni poskrbimo, da so vsebine predstavljene na zanimiv, poučen in drugačen način. Dijaki imajo priložnost ustvarjati, se spoznavati, družiti in širiti obzorja. Pohvalili so delo v skupinah, delo z internetom, veliko pogovarjanja, zanimivo in sproščeno delo, izdelavo plakatov ter da so se naučili kaj drugega poleg redne snovi. Tudi učitelji so pohvalili potek projektnega tedna in možnost, da so dijake spoznali na drugačen, bolj sproščen način. Lahko so opazili, kako posamezni dijak deluje v skupini, njegova močna področja ter način reševanja problemov. Slabost je v zapleteni organizaciji projektnega tedna, ki zahteva veliko usklajevanja, organiziranja nadomeščanj, in zaradi tega v prihodnosti načrtujemo spremembe v izvedbi projektnega tedna, kljub dobrim rezultatom, ki smo jih dosegli.

Ključne besede: človekove pravice, državljanska vzgoja, dvojezičnost, simboli Evropske unije, strpnost

Extended Abstract

In this paper, we will present the interdisciplinary programme *Europe and Me*. We implemented this programme for our first-year students at the Secondary School of Mechanical Engineering, in the form of ‘project week’. The purpose of project week is for students to actively participate in learning about the subject matter, based on a practical learning style and recognising the need for mutual cooperation (Kavčič, 2013). With the help of the project week, we developed integrated key qualifications (IKQ) in the field of social skills, learning to learn, entrepreneurship, communication in a foreign language, and digital literacy. Participants of the project week were professors of social sciences, Slovene language, mathematics, foreign languages, and computer sciences. The aim of the project week was to get students to gain knowledge on how the European Union works, why it was created, how it has endured and continues to evolve, so that they are better aware of and take advantage of the opportunities offered by it (Prebilič, 2010).

Before the introduction of the topic of *Civic Education*, we first conducted a knowledge assessment regarding the country's structure, symbols, and president. The second part was followed by group work, where students were acquainted with the *Constitution of the Republic of Slovenia*, the fundamental children's and human rights, the administrative bodies in the Republic of Slovenia, democratic principles, and the structure of the European Union. In the second topic, *Tolerance*, we tried to convince students that diversity is everywhere, that it is necessary, and that it should be respected. They studied their own characteristics and skills and when these can benefit or hinder us. We also learnt how stereotypes are formed and how the generalisation of the traits of an individual or a group can quickly become irrational. At the end of the session, we watched the film *Chicken Festival*, which is a parody of the portrayal of the native peoples of Africa by anthropologists. In this film, Europeans, who, as colonialists, presented 'primitives' to 'civilised' society in the past, are seen as 'exotic' for a change (zavodglobal.org). After watching the film, we attempted to determine whether the film depicts events as we are used to seeing them from another's perspective. We were also interested in what the filmmakers wanted to convey to us. The purpose of the third topic, *EU in Numbers*, was to develop information and communication literacy. The students were given the file *"Europe – Statistical Data"* and had to compare countries according to different criteria. They consolidated their knowledge of European countries through

various games and tasks. The fourth topic, *Languages of the European Union*, started with a group quiz on the European Union. They also had to study the lyrics to the anthem *Ode to Joy*. This was followed by several games and exercises where they learnt about the different languages of the European Union. The aim of the topic was to develop digital literacy, social skills, entrepreneurship, and the ability to communicate in a foreign language.

During project weeks, we want to ensure that the content is presented in an engaging, instructive, and unique way. It is an opportunity for the students to create, get to know each other, socialise, and broaden their horizons. They have a good time throughout and gain a lot of knowledge. Students have praised the varied way of working, the different methods of learning, the possibility of group work, and the value of the information they received. Teachers also praised the course of the project week and the opportunity to get to know the students in a different, more relaxed way. They were able to observe how they work in group settings, their strengths, and problem-solving skills. The weakness of the programme lies in its complex structure, which requires a lot of coordination and organisation of teacher substitutions. To that end, we are planning changes in the implementation of future project weeks, despite the good results we have achieved.

Keywords: human rights, civic education, bilingualism, symbols of the European Union, tolerance

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USTVARJATI Z MLADIMI. PRIMER AKTIVNEGA SODELOVANJA/CREATING WITH YOUNG PEOPLE. EXAMPLE OF ACTIVE COOPERATION

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Razširjeni povzetek

Uvod

V povzetku prispevka želimo najprej izpostaviti pomemben vidik tako imenovane pedagogike dialoga, kot jo v svojih delih razvija profesor Eugene Matusov, ki deluje na Univerzi Delaware v ZDA. Matusov poudarja, da bi se morala dialoška pedagogika graditi okoli otrokovih oz. učenčevih obstoječih življenjskih interesov, skrbi, vprašanj in potreb. Izhodišče dialoga je torej celovita človekova oseba. To utemeljuje – in pri tem ni osamljen (Bahtin, Buber, Sidorkin) – s tem, da je iskanje smisla, kakor tudi človeštvo kot tako, v temelju dialoško naravnano in da to vstopa tudi v pedagoške in izobraževalne procese. Temeljna razlika, ki jo je vpeljal v svoji knjigi *Journey into Dialogic Pedagogy*, je med instrumentalnim in ontološkim učenjem. Na podlagi tega teoretičnega ozadja bomo v prispevku nadalje predstavili dva primera iz pedagoške prakse, ki po našem mnenju sledita duhu pedagogike dialoga.

Učenje – proces, poln presenečenj

Pri instrumentalnem učenju gre za temeljno ločenost med otrokovim oz. učenčevim življenjem in njegovim izobraževanjem. Slednje je ločeno od smisla vzgoje in izobraževanja in je samo slabša ali boljša priprava na življenje. Nasprotno ontološko učenje ohranja enotnost življenja in izobraževanja. Ontološki dialog je tako kot življenje dramatičen ter s tem poln presenečenj pri učenju tako za učečega kot za učitelja. Za sam proces učenja in poučevanja je pomembno:

1. Če je učenje iskanje in tudi spreminjanje smisla, ne more biti nikoli nadzorovano ali celo vzpostavljeno s strani učitelja. Pozitivno formulirano: učenje in tisto, kar se naučimo, je vedno presenečenje za učečega in učitelja.
2. Učenje je vedno dialoško oz. diskurzivno. Torej proces, ki se vzpostavlja med različnimi zavestmi učitelja in učenca.
3. Učenje je vedno posredovano z vprašanji tistih, ki se učijo, in ne samo tistih, ki učijo.

Praktični izpeljavi

<u>Dijaška podjetja</u>

Dijaška podjetja so preizkušena praksa uresničevanja podjetnostnih kompetenc pri dijakih. Projekt poteka v organizaciji JA Slovenija, Zavoda za spodbujanje podjetnosti mladih. Vodenje dijaškega podjetja na šoli je svojevrsten izziv, ki je vreden vse pozornosti, ko gre za učenje kompetenc. To potrjuje tudi mnenje dijaka Gašperja: *»Naučil sem se boljše organizacije dela. Pomembno je, kako*

si delo razdeliš znotraj ekipe in si delo, ki je dodeljeno tebi, razporediš tako, da si čim bolj učinkovit in imaš čim manjše časovne izgube. Lastnost, za katero sem najbolj vesel, da sem jo pridobil, je javno nastopanje. Treba je bilo pristopiti do neznancev in jim predstaviti idejo, v katero verjameš, in jih prepričati v nakup.«

Aktivno državljanstvo

V Erasmus+ projektu *AFIRME (Activating the Future – Informing, Reflecting, Motivating and Empowering)* dijaki spoznavajo pomen aktivnega državljanstva in soustvarjajo vsebine, ki bi spodbujale mlade k aktivnemu pristopu do družbenopolitičnih problemov. Namen projekta je, da tri šole skupaj ustvarimo prostor za izmenjavo dobrih praks na področju aktivnega državljanstva, za katerega se ocenjuje, da je že in bo vedno bolj pomembna kompetenca za mlade. Iz tega razloga je nastala tudi okrogla miza, *»ki je ciljala na to, da bi dijaki z volilno pravico oz. tisti, ki bodo do nje v kratkem postali upravičeni, iz prve roke spoznali, za kaj se zavzemajo stranke, in bi se tako morda v večjem številu udeležili volitev«*. Okroglo mizo so v celoti organizirali dijaki, ki so želeli, *»da bi bili njihovi vrstniki nagovorjeni s strani mladih, ki so se odločili za vstop v politično življenje, zato so povabili predstavnike podmladkov strank«*.

Sklep

Oba primera iz prakse kažeta temeljno značilnost dialoške usmerjenosti s tem, ko dajeta vajeti pedagoškega procesa v roke učencem. S tem potrjujeta tisto, kar velja za ontološko učenje: gre za ustvarjalnost, polno dogajanja in preizkušanja. Človek postaja drugačen, in sicer tudi prek dramatičnih, celo tragičnih dogajanj. Učenje ni omejeno na čas in prostor in je nedokončan proces. Ontološko učenje je hkrati proces, ki sam definira svoje kriterije za kakovost in vrednote.

Ključne besede: pedagogika dialoga, instrumentalno učenje, ontološko učenje, dijaška podjetja, aktivno državljanstvo, Škofijska klasična gimnazija

Extended Abstract

Introduction

In the abstract we first want to highlight an important aspect of the so-called dialogic pedagogy developed in the works of Professor Eugene Matusov, working at the University of Delaware, USA. Matusov emphasises that dialogic pedagogy should be built around the child's or student's existing life interests, concerns, questions and needs. Therefore, the starting point for the dialogue is a human being as a whole. He substantiates this – in which he is not alone (Bahtin, Buber, Sidorkin) – on the fact that the search for meaning and humanity as such are dialogically oriented, and that this is also present in pedagogical and educational processes. The fundamental difference, which he introduced in his book *Journey into Dialogic Pedagogy*, lies between instrumental and ontological learning. Based on this theoretical background, the article will present two examples from teaching practice which we believe to be in line with dialogic pedagogy.

Learning – a process full of surprises

In the case of instrumental learning, there is the basic division between the child's or the student's life and his/her education. This form of learning misses the point of education and is merely a worse or better preparation for life. On the contrary, ontological learning preserves the unity of life and education. The ontological dialogue is dramatic just as life itself and thus full of surprises during learning, both for the learner and the teacher. The following is important for the learning and teaching process:

1. If learning is about searching for and changing the meaning, it can never be controlled or even established by the teacher. Positively formulated: learning and what we learn is always a surprise for the learner and the teacher.
2. Learning is always dialogic or discursive. It is a process that is being established between the different consciousnesses of the teacher and learner.
3. Learning always takes place through the questions of those who are learning and not just of those who are teaching.

Practical implementations

Student companies

Companies of secondary school students are a tried-and-tested practice of attaining entrepreneurship competences in students. This project is organised by JA Slovenija, Zavod za spodbujanje podjetnosti mladih/JA Slovenia, Institute for Promoting Youth Entrepreneurship. Managing a student company at the school is a unique challenge, which is worthy of attention when teaching competences. This is corroborated by the opinion of Gašper, a secondary school student: *"I learnt how to organise my work better. How you divide up the work within the team is important and that you schedule the work assigned to you, so that you are optimally efficient and lose as little time as possible. The skill I am most glad to have gained is public performance. I had to approach strangers and present to them the idea I believed in, trying to convince them to buy."*

Active citizenship

Under the Erasmus+ project *AFIRME (Activating the Future – Informing, Reflecting, Motivating and Empowering)* secondary school students learn the importance of active citizenship and co-create contents to encourage young people to adopt an active approach to sociopolitical problems. The purpose of the project is for three schools to co-create a place for the exchange of good practices relating to active citizenship; the latter is believed to be an important competence for young people and that it will continue to grow in importance. For this reason, we also created a round table *"whose aim was to teach secondary school students with the voting right or those who would soon be entitled to it what political parties are advocating, so they would perhaps attend elections in greater numbers"*. The round table was organised in full by the students who wanted *"their peers to be addressed by young people who have decided to enter the political arena, which is why they invited representatives of the youth wings of parties"*.

Conclusion

Both examples from practice show the basic characteristic of the dialogic orientation by giving students free rein of the pedagogical process. By doing so, they have confirmed what ontological learning is about – creativity, full of events and experimentation. People change also due to dramatic or even tragic events. Learning is not limited by time and space and is a never-ending process. Ontological learning is a process that defines its own quality criteria and values.

Keywords: dialogic pedagogy, instrumental learning, ontological learning, student companies, active citizenship, Diocesan Classical Gymnasium

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USTVARJALNOST S FILOZOFIJO
FILOZOFIJA

PRISPEVEK FILOZOFIJE K USTVARJALNEMU ZASTAVJANJU VPRAŠANJ PRI POUKU/PHILOSOPHY'S CONTRIBUTION TO CREATIVE QUESTIONING IN THE EDUCATIONAL PROCESS

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Razširjeni povzetek

Vprašanja so temelj izobraževanja (Zolfaghari idr., 2011), zastavljanje vprašanj med poučevanjem in učenjem pa je običajna izobraževalna praksa: raziskave kažejo, da osnovnošolski učitelji zastavijo do 400 vprašanj na dan (Albergaria-Almeida, 2010, str. 305). Vendar pa ta vprašanja niso vedno dobro strukturirana. Slaba vprašanja ali vprašanja, postavljena ob napačnem času, lahko ovirajo učenje, saj ustvarjajo zmedo, ustrahujejo učence in omejujejo ustvarjalno razmišljanje (Tofade idr., 2013). Raziskave so tako denimo pokazale, da oblika vprašanja v veliki meri vnaprej določa učenčev odgovor (Bissachi, 2018, str. 80–81). Glede na rečeno je ključnega pomena, da učitelji reflektirajo svoje spraševanje v razredih in tako izboljšajo proces poučevanja in učenja s spodbujanjem ustvarjalnosti učencev. Dve morda najbolj obetavni izhodišči za razmišljanje o splošnih načelih ustvarjalnega spraševanja v poučevanju in učnem procesu lahko najdemo v hermenevtični filozofiji Hansa-Georga Gadamerja (2013) in programu *Filozofija za otroke*.

V skladu s filozofijo Hansa-Georga Gadamerja, ki daje prednost vprašanjem namesto odgovorom (ker vprašanja odpirajo obzorja razmišljanja, medtem ko odgovori vedno predstavljajo reakcijo na vprašanja, zaradi česar imajo bolj omejen obseg), pravi cilj učiteljevega spraševanja v razredu ne bi smel biti pridobivanje odgovorov, ampak sprožanje novih vprašanj pri učencih. To pomeni, da resnično ustvarjalni del izobraževalnega procesa ni dosežen, dokler se pri učencih ne pojavi *radovednost*, dokler *»na izvirno učiteljevo vprašanje ne odgovorijo s svojim vprašanjem«*. (Bingham, 2005, str. 562) To pa nujno vnese v pedagoško situacijo *tveganje*, ki spremlja vsako resnično *odprtost* do Drugega in bi ga morda lahko primerjali s pojmom *gostoljubnosti* Jacquesa Derridaja (Derrida, 2000). Ena od posledic tega je, da se avtoriteta učitelja premakne z *»vsevednosti«* na obvladovanje tveganj v okviru gostoljubnosti.

Program *Filozofija za otroke* je zasnoval Mathew Lipman v ZDA v poznih šestdesetih letih (Hymer in Sutcliffe, 2012). Glavni poudarek programa je negovanje 4C-ustvarjalnega in kritičnega ter sodelovalnega in skrbnega razmišljanja *(»creative«, »critical«, »collaborative«* in *»caring«).*

Za spodbujanje ustvarjalnega mišljenja morajo biti vprašanja odprta in nesugestivna, spodbujati pa morajo miselne procese na višjih spoznavnih ravneh. Slednji takson vključuje vprašanja, ki zahtevajo odgovore na podlagi individualnega ustvarjalnega reševanja problemov, vključno z evalvacijo *(»Kakšno je vaše mnenje o ...?«, »Kaj bi storili, če ...?«),* primerjavo *(»Čemu in kako bi to lahko primerjali?«),* posledicami *(»Kakšne bi lahko bile posledice tega dejanja?«),* alternativnimi pogledi *(»Kaj bi lahko bila druga razlaga?«),* ugotavljanjem vzrokov in predpostavk *(»Kako se je to zgodilo?«, »Kaj predpostavlja ta trditev?«)* ter samorefleksijo ob spraševanju *(»Kaj bi lahko še vprašali?«).* Medtem ko se je treba izogibati vprašanjem, ki zahtevajo samo ponavljanje, pa ena najboljših strategij vključuje pomoč učencem pri oblikovanju njihovih lastnih vprašanj, kar odraža Binghamovo aplikacijo Gadamerjeve hermenevtike v izobraževalna okolja.

Ključne besede: spraševanje, filozofija, filozofija za otroke, Hans-Georg Gadamer, pedagoški proces

Extended Abstract

Questions are the basis of education (Zolfaghari et al., 2011), and asking questions during teaching and learning is commonplace educational practice: according to research, elementary school teachers ask up to 400 questions per day (Albergaria-Almeida, 2010, p. 305). However, these questions are not always well-structured. Poor questions or questions raised at the wrong time can stifle learning by creating confusion, intimidating students, and limiting creative thinking (Tofade et al., 2013). Research has thus shown that the form of the question predetermines the student's answer to a great extent (Bissachi, 2018, pp. 80–81). Given this, it is vital that teachers reflect on their questioning in classrooms and thus improve the teaching and learning process by stimulating creativity in students. Two of the perhaps most promising starting points for reflections on the general principles of creative questioning in teaching and learning processes stem from Hans-Georg Gadamer's hermeneutic philosophy (2013) and the *Philosophy for Children program*.

Following Gadamer's philosophy, which prioritizes questions instead of answers (since questions open up horizons of thinking, while answers always represent a reaction to questions and are thus narrower in scope), the true aim of the teacher's questioning in the classroom should not be getting answers but triggering new questions in students. That is, the truly creative part of the educational process is not achieved until *curiosity* has arisen in students, until *"the original question by the teacher is responded to by the student's own question"* (Bingham, 2005, p. 562). This, however, necessarily invests the pedagogical situation with the *risk* that accompanies every true *openness* towards the Other and could perhaps be compared to Jacques Derrida's notion of *hospitality* (Derrida, 2000). One consequence of this is that the teacher's authority shifts from 'omniscience' to risk-management within hospitableness.

The Philosophy for Children program was first proposed by Matthew Lipman in the U.S. in the late sixties (Hymer & Sutcliffe, 2012). The main emphasis of the program is nurturing 4C – creative and critical as well as collaborative and caring thinking. To foster creative thinking, the questions should be open-ended, non-suggestive, and conducive to thinking processes on higher

epistemic levels. The latter taxon entails questions demanding answers based on individual creative problem solving, including evaluation *("What is your opinion on …?", "What would you do if …?");* comparison *("To what and how could this be compared?");* consequences *("What could be the consequences of this action?");* alternative views *("What could be another explanation?");* identifying causes and presuppositions *("How did this occur?", "What does this claim presuppose?");* self-reflection on questioning *("What could we ask further?").* While questions demanding mere repetition should be avoided, one of the most favorable strategies entails helping students form *their own questions*, mirroring Bingham's application of Gadamer's hermeneutics to educational settings.

Keywords: questioning, philosophy, philosophy for children, Hans-Georg Gadamer, teaching process

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FILOZOFIJA ZA OTROKE – PRILOŽNOST ZA SPODBUJANJE SODELOVALNEGA, SKRBNEGA, KREATIVNEGA IN KRITIČNEGA MIŠLJENJA/PHILOSOPHY FOR CHILDREN – OPPORTUNITY TO PROMOTE COOPERATIVE, CARING, CREATIVE AND CRITICAL THINKING

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Razširjeni povzetek

Filozofija za otroke (dalje FzO) je program, ki se v slovenski osnovni šoli ponuja učencem kot izbirni predmet v tretjem vzgojno-izobraževalnem obdobju. Njegov začetnik je ameriški filozof Matthew Lipman, ki je zasnoval program iz prepričanja, da obstaja potreba po izboljšanju večdimenzionalnega razmišljanja otrok. Jedro FzO je raziskovanje, filozofija je dejavnost, je proces, ki vodi učence v samostojno razmišljanje, v filozofsko refleksijo notranjega in zunanjega sveta, vednosti, izkustva, prepričanj, delovanja, vrednot (Kotnik, 1996, str. 11). Njen poudarek je na mišljenju in ne na pomnjenju. Poteka v smislu strukturirane diskusije in se od klasičnega pouka razlikuje v premiku od učitelja k učencu oziroma k učencem (Šimenc, 2016). *»Je pristop, ki se osredotoča na učečega in uporablja vprašanja učencev ter željo po osmislitvi stvari kot svoj učni načrt.«* (Hymer in Sutcliffe, 2017, str. 9) Učitelj ima vlogo sprašujočega, njegova naloga je skrb za dobro, strukturirano diskusijo, o kateri lahko govorimo, kadar njen končni rezultat prepoznamo kot jasen napredek v mišljenju, razumevanju, soglasju, morda v formulaciji problema (Lipman, 1996, str. 101). K vsemu temu prispevajo štiri vrste mišljenja, ki jih učenci razvijajo pri pouku FzO in jih bomo ob konkretnih primerih dela z učenci predstavili v prispevku. Kritično oz. samopopravljajoče mišljenje učenci razvijajo z razmišljanjem o mišljenju drugih in o lastnem mišljenju (Hymer in Sutcliffe, 2017, str. 94). Navajajo se na utemeljevanje in pretresanja svojih in tujih prepričanj, učenje argumentacijskih strategij in pravil debate. Poseben poudarek pri FzO je tudi na t. i. izgradnji demokratičnega značaja, tj. spoštovanju mnenj drugih, dopuščanju izražanja drugačnih stališč ipd. (Grušovnik, 2018). Slednje se nanaša na sodelovalno mišljenje, ko učenci mislijo skupaj z drugimi in gradijo svoje misli na njihovih idejah, predlagajo spodbude, prevzemajo odgovornost za proces raziskovanja. Ob razvijanju vrednot, čustev, empatije učenci razvijajo skrbno mišljenje, tisto, pri katerem so občutljivi za druge ljudi, za njihove perspektive in smisle, jih poslušajo in slišijo. Z osredotočanjem na imaginacijo in ustvarjanje idej, novih pomenov, na iskanje smisla učenci krepijo ustvarjalno mišljenje – svoje razmišljanje raztezajo na različne načine. Cilj FzO je po Lipmanovem modelu otrok, zmožen refleksije in kritičnega mišljenja, ki z razvojem teh veščin napreduje tudi pri branju ter matematičnem in ustvarjalnem mišljenju. Namen prispevka je poleg osnovnih teoretičnih izhodišč programa in konkretnih praktičnih primerov izvedbe prikazati tudi to, da FzO ni (oz. naj ne bo) omejena le na izbirni predmet v zadnjem triletju osnovne šole, temveč so njene metode dela prenosljive na ostale šolske predmete v osnovni in srednjih šolah. Program je z drugimi predmeti v šolah povezan tudi prek vsebin, saj so vanj vključeni nekateri temeljni koncepti naravoslovja, družbenih ved, humanistike in umetnosti. *»Ne nazadnje je bil motiv za oblikovanje filozofije za otroke tudi Lipmanova ugotovitev, da je za razvijanje kritičnega mišljenja na začetku odraslosti prepozno, treba je začeti*

dovolj zgodaj, da se lahko kritičnost oblikuje kot značajska lastnost.« (Hladnik in Šimenc, 2008, str. 77) Naj dodamo, da so tudi sodelovanje, skrb in kreativnost v današnjem svetu otrok in odraslih več kot nujno potrebni.

Ključne besede: filozofija za otroke (FzO), sodelovalno mišljenje, skrbno mišljenje, kreativno mišljenje, kritično mišljenje, skupnost raziskovanja

Extended Abstract

Philosophy for children (P4C) is a programme offered to pupils of Slovenian primary schools as an elective subject in the 3rd educational cycle. Its pioneer is the American philosopher Matthew Lipman, who designed the programme believing in the need to improve children's multidimensional thinking. Research lies in the core of P4C; philosophy is an activity, a process that guides pupils towards independent thinking, towards a philosophical reflection on the inner and outer world, on knowledge, experience, beliefs, actions and values (Kotnik, 1996, p. 11). It focuses on thought, not retention. It takes place as a structured discussion and differs from classical lessons in the shift from the teacher towards the pupil or pupils (Šimenc, 2016). *"It is an approach that focuses on the learner and uses learners' questions and their desire to make sense of things as its curriculum"* (Hymer & Sutcliffe, 2017, p. 9). The teacher has the role of an examiner; it is the teacher's job to ensure a good, structured discussion – that is achieved when the end result is an evident progress in thinking, understanding, consent, perhaps even in the formulation of a problem (Lipman, 1996, p. 101). The four types of thinking, which pupils develop during P4C lessons, contribute to this; we will present them in the article on concrete examples of working with pupils. Pupils develop critical or self-correcting thinking by thinking about the thoughts of others and of their own (Hymer & Sutcliffe, 2017, p. 94). They become accustomed to substantiating and examining their own beliefs and those of others; they learn argumentation strategies and the rules of debate. P4C also places special emphasis on the building of a democratic character, i.e., on respecting the opinions of others, allowing the expression of different viewpoints, etc. (Grušovnik, 2018). The latter relates to cooperative thinking where pupils think together with others, build their thoughts on others' ideas, make suggestions, and take responsibility for the research process. While developing values, emotions and empathy, pupils develop caring thinking, where they become sensitised to other people, to their views and meanings; where they listen to them and hear them. By focusing on imagination, on creating ideas, new meanings, and on searching for meaning, pupils strengthen their creative thinking skills – they expand their thinking in different ways. According to Lipman's model, the goal of P4C is a child capable of reflection and critical thinking who, by developing these skills, also makes progress in reading and in mathematical and creative thinking. Besides presenting the basic theoretical framework of the programme and concrete practical examples of implementation, the purpose of the article is also to show that P4C is not (or should not be) limited to an elective subject in the final triennium of primary school, but that its methods can be transferred to other subjects in primary and secondary schools. This programme is also connected with other school subjects through its contents, as it contains some of the basic concepts of natural sciences, social sciences, humanities and art. *"After all, the motive for designing philosophy for children was also Lipman's discovery that it is too late if we start developing critical thinking in early adulthood; we must*

start early on, so that critical thinking can be established as a personality trait" (Hladnik & Šimenc, 2008, p. 77). Let us add that cooperation, care and creativity are also necessary in today's world of children and adults.

Keywords: philosophy for children (P4C), cooperative thinking, caring thinking, creative thinking, critical thinking, research community

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KRITIČNO MIŠLJENJE JE USTVARJALNO MIŠLJENJE/CRITICAL THINKING IS CREATIVE THINKING

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Razširjeni povzetek

V pedagoških izobraževanjih za učitelje srednjih in osnovnih šol je pogosto prepoznati napotilo, naj postane kritično mišljenje pomembno vodilo na vseh izobraževalnih ravneh. V nadaljevanju nas bo zanimalo, kako lahko filozofija pomaga pravilno zastaviti miselne probleme in ali je prav filozofija tista, ki nam lahko pomaga misliti kritično. Da bi učiteljem ponudili praktična napotila, ki so lahko zanje uporabna v učnem okolju, bomo predavanje razdelili na dva dela. V prvem delu bomo poslušalcem s pomočjo PPT-predstavitev spregovorili o logičnih napakah v sklepanju, kar je ključno za vse učne predmete, da učitelji opozarjamo učence na miselne stranpoti. Analizirali bomo napake v argumentaciji in premišljevali o tem, kako lahko dijake naučimo osnov logičnega sklepanja in kako nam to znanje omogoča kompleksnejšo analizo miselnih problemov. Poslušalci bodo spoznali strukturo argumentov in katere napake so najpogostejše (gl. Vezjak in Bregant, 2007). Izpostavili bomo nekaj najpogostejših napak v sklepanju: *spolzka strmina, krožno sklepanje, argument proti človeku* itd. (gl. Markič in Uršič, 2020). Gre za neformalne zmote in druge stranpoti v mišljenju. Kritična misel je tista, ki je zavezana prepričljivosti, to pa nam, poleg preverljivih dejstev, omogoča jasna in zdrava oblika sklepanja. Napotila k oblikovanju argumentov bomo zastavili zelo konkretno, v navezavi na učno snov različnih učnih predmetov.

Čeprav je treba slediti svobodi mišljenja in pogumu (gl. Kant, 1995) ter hotenju, da mislimo samostojno, je vendarle relativizem tako v vrednostnem kakor logičnem smislu problematičen. Mišljenje naj ne bo le rezultat izpostavitev osebnih prepričanj, marveč zasledovanje tega, kar lahko po premisleku doseže prepričljivost na racionalni ravni. Znati analizirati miselne probleme, ne pomeni samo znati pravilno oblikovati argumente, marveč tudi zastaviti temeljno vprašanja: Kako razumemo miselna izhodišča, ki so v razpravi razumljena kot samoumevna, in zakaj vztrajamo na tem stališču? V drugem delu premisleka bomo spregovorili o tem, kako so v debatah vseh vrst pogosto pojmi ali celotna zdravorazumska prepričanja vzeta kot samoumevna, ne da bi posameznik pokazal namero po analizi svojih miselnih izhodišč. Tako v šolskem okolju kakor širšem družbenem kontekstu gre pogosto za umanjkanje analize tega, kar *»se misli«* (gl. Popper, 1979). Poslušalcem bomo pokazali nekaj napotil, kako je mogoče prepoznati tovrstne težave v razpravi. Morda lahko najlaže izpostavimo manko analize miselnih predpostavk v razpravi o etiških problemih. Prav tukaj gre pogosto za ideološka ozadja ali preprosto za miselno *»zanemarjanje«* vsakršne globlje analize prepričanj (gl. Russell, 2013). V tem delu predavanja se bomo ukvarjali s tem, kako lahko učitelji pomagamo učencem do bolj jasne refleksije svojih miselnih ozadij. Tako nam bo filozofija ponudila dvoje: analizo argumentov in prevpraševanje o pojmih, ki s svojo samoumevnostjo onemogočajo poglobljeno premišljevanje.

Ključne besede: logika, ideologija, kritično mišljenje, neformalne zmote, abstraktno mišljenje

Extended Abstract

Pedagogical training programmes for teachers at primary and secondary schools often instruct them to make critical thinking an important guideline at all educational levels. We will take a look at how philosophy can help us to properly formulate logical problems and whether philosophy is the one that can help us to think critically. In order to provide teachers with practical instructions that they can apply in their learning environments, we will divide the lecture into two parts. In the first part we will talk to listeners about logical fallacies using PPT presentations; this knowledge is crucial for all school subjects, so teachers can warn students of mental digressions. We will analyse errors in argumentation and think about how we can teach secondary school students the basics of logical reasoning, and how this knowledge can enable a more complex analysis of logical problems. Listeners will learn about the structure of arguments and which errors are the most common (see Vezjak & Bregant, 2007). We will point out some of the most common fallacies: *slippery slope, circular reasoning, argument against the person,* etc. (see Markič & Uršič, 2020). These are informal fallacies and other mental digressions. Critical thought is committed to plausibility, which is enabled by a clear and healthy form of reasoning, in addition to verifiable facts. We will provide very specific instructions for formulating arguments in relation to the learning content of various subjects.

Although we must pursue freedom of thought and courage (see Kant, 1995) and the desire to think independently, relativism regarding either value or logic is still problematic. Thinking should not be merely the result of expressing one's personal beliefs but the pursuit of that which could lead to plausibility at the rational level, following consideration. Knowing how to analyse logical problems is not just about knowing how to properly formulate arguments, but also about posing the fundamental question: How do we understand the starting points for thinking that are understood as self-evident in a discussion, and why do we stick to this opinion? In the second part of the lecture we will talk about how concepts or entire common-sense beliefs are often taken for granted in all kinds of debates, without the person showing the intention to analyse the starting points for his/her thinking. In the school setting and in the wider social context there is often a lack of analysis of what *"we are thinking"* (see Popper, 1979). We will give the listeners a few instructions on how to identify such problems in a discussion. Perhaps it would be easiest to point out the lack of analysis of logical assumptions in a debate on ethical problems. These often include ideological backgrounds or simply a mental *"neglect"* of deeper analyses of beliefs (see Russell, 2013). In this part of the lecture, we will discuss how teachers can help students to better reflect on the backgrounds of their thought. That way, philosophy will provide us with two things: an analysis of arguments and an examination of concepts that prevent deep thinking due to being taken for granted.

Keywords: logic, ideology, critical thinking, informal fallacies, abstract thinking

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HAIKU – JASNA ARTIKULACIJA SAMOZAVEDANJA/HAIKU – CLEAR ARTICULATION OF SELF-AWARENESS

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Razširjeni povzetek

Sokrat je poudarjal in tudi živel načelo: *Spoznaj samega sebe*, ki je bilo zapisano nad vhodom v slavno preročišče v Delfih. S svojo filozofsko metodo majvetiko ali babištvom je skozi pogovor spoznaval sebe. Hkrati pa je tudi sogovornikom pomagal, da so lahko prišli do samospoznanja, do samozavedanja. Kierkegaard je v svojih *Filozofskih drobtinicah* o Sokratu, zapisal: *»Bil je in ostal babica, /.../, ker je uvidel, da je to razmerje najvišje, kar jih človek lahko ima do drugega človeka. /.../ ... kajti med človekom in človekom je maiésthai*[3] *tisto najvišje, rojevanje pa pristoji Bogu.«*[4]

Po eni strani lahko Kierkegaarda interpretiramo tako, da Bogu pripišemo Resnico, medtem ko je filozofski pogovor, filozofsko raziskovanje oziroma iskanje resnice najvišje, kar lahko človeka dosežeta – v medsebojnem odnosu. Po drugi strani (gledano s stališča človeka) pa bi lahko rekli, da več (v življenju) ne moremo pričakovati kot to, da nas (vsaj) nekdo razume (ali vsaj poskuša razumeti) in da je to razumevanje obojestransko. Na kratko povedano, da z nekom najdemo skupen jezik.

Vprašanje, ki je verjetno bistveno za samozavedanje, za ustvarjanje, za avtentičnost, pa je: ali človek sploh razume samega sebe? Ali razume svoja čustva oziroma ali se jih sploh zaveda? Ali razume svoje želje, svoje cilje, ki si jih postavlja v življenju? Ali razume svoje mesto v družbi, v svetu? Na takšna in podobna vprašanja nam pomaga odgovarjati (predvsem) filozofija. Toda kaj ima umetnost, poezija pri poskusih odgovoriti na zgornja vprašanja?

Pesnik, s svojo avtentično, ustvarjalno rabo jezika, (po)sega na področje Neizrekljivega. Da bi mu to uspelo, se mora osvoboditi ustaljenih vzorcev doživljanja, razmišljanja, pripovedovanja. In ravno haiku je pesem vsakodnevnih Trenutkov, hkrati pa je tudi artikulacija Presežnega, Neskončnega, Ne-izrekljivega …

Da je ustvarjalnost lahko (odločilna) *»dodana vrednost«,* je že dolgo znano. Lov na talente poteka na različnih ravneh izobraževanja. V temelju vseh talentov je človekova zmožnost sámozavedanja, ki jo je verjetno najbolj jasno izrazil René Descartes, s svojo slavno formulacijo*: Mislim, torej sem*. V kontekstu njegove racionalistične filozofije, velja tudi: *Čutim, torej sem* ali *Hočem, torej sem* … In ravno haiku je tista pesniška oblika, ki omogoča *»vaje«* v sámozavedanju. Mlade pesnice in pesniki lahko s pomočjo haikuja jasnijo sámozavedanje svojih občutkov, čustev, misli, želja itd. Drugače povedano; brez sámozavedanja ni odličnega haikuja, ni poezije, ni avtentičnosti, ni

[3] Pomeni: poizvedovati, preiskovati, povpraševati …
[4] Kierkegaard, 1987, 14–15.

ustvarjalnosti. Brez sámozavedanja ni sámozavesti, ni uspeha – na katerem koli področju človeškega delovanja.

za kosilo
reciklirane besede
od včeraj
Miha Feher, Gimnazija Vič

Ne znaš pisati!
Med naju daj vezaj,
ne pa vejice.
Peter Pongrac, Gimnazija Vič

Ključne besede: haiku, samozavedanje, jasnost, ustvarjalnost, avtentičnost

Extended Abstract

Socrates highlighted and lived by the principle: *know thyself*, which was written above the entrance to the famous oracle in Delphi. With his philosophical maieutic or midwifery method, he came to know himself through dialogue. Simultaneously, he helped his interlocutors to get to know themselves, to achieve self-awareness. In his *Philosophical Fragments*, Kierkegaard wrote the following about Socrates: *"He was and remained a midwife, (...), because he realised that it was the highest relationship one human could have to another. (...) ... because the highest thing between two humans is maiésthai*[5]*, while giving birth is an act of God."*[6]

On the one hand, we can interpret Kierkegaard as attributing the Truth to God, while a philosophical dialogue, a philosophical exploration or search for the truth is the highest that two humans can achieve – in an interpersonal relationship. On the other hand (viewed from a person's perspective) it could be said that we cannot expect more (in life) than (at least) finding someone who understands (or at least tries to understand) us and that this understanding is mutual. In short, to see eye to eye with someone.

The question that is probably essential for self-awareness, for creation, for authenticity is: Do humans even understand themselves? Do they understand their emotions or are at least aware of them? Do they understand their desires, the goals they set throughout their lives? Do they understand their place in society, in the world? Such and similar questions can be answered (especially) by philosophy. But what do art and poetry have to do with attempts to answer the above questions?

The poet, through the authentic, creative use of language, reaches into the area of the Unspeakable. To achieve that, they must free themselves of the established patterns of experiencing, thinking,

[5] It means: to inquire, examine, ask …
[6] Kierkegaard, 1987, pp. 14–15.

narrating. Haiku is the poem of everyday Moments and simultaneously the articulation of the Excess, the Infinite, the Unspeakable ...

We have known for a long time that creativity can be a (crucial) *"added value".* Talent hunting is taking place at different levels of education. At the foundation of all talents lies the human ability of self-awareness, which was probably expressed most clearly by René Descartes with his famous formulation*: I think, therefore I am*. In the context of his rationalist philosophy the following also applies: *I feel, therefore I am* or *I want, therefore I am* ... Haiku is the poetry form that enables *"exercises"* in self-awareness. Young poets can use the haiku to become more aware of their feelings, emotions, thoughts, wishes ... In other words, without self-awareness there is no great haiku, no poetry, no authenticity, no creativity. Without self-awareness there is no self-confidence, no success – in any area of human endeavour.

for lunch
recycled words
from yesterday
Miha Feher, Vič Grammar School

You can't write!
Put a hyphen between us,
not a comma.
Peter Pongrac, Vič Grammar School

Keywords: haiku, self-awareness, clarity, creativity, authenticity

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OSEBNOSTNE LASTNOSTI IN USTVARJALNOST/PERSONALITY TRAITS AND CREATIVITY

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Razširjeni povzetek

Pri spodbujanju ustvarjalnega vedenja pri mladih je treba poznati značilnosti ustvarjalnega mišljenja in dejavnike, ki vplivajo nanj. Pomemben dejavnik so osebnostne lastnosti, saj imajo lahko na ustvarjalne dosežke celo večji vpliv kot kognitivne sposobnosti. Določena konstelacija osebnostnih lastnosti namreč lahko zniža prag za pojavitev ustvarjalnega vedenja (Feist, 2019).

Relevantne osebnostne lastnosti lahko razdelimo v štiri sklope, in sicer v kognitivne osebnostne lastnosti, osebnostne lastnosti, pomembne v medosebnih odnosih, motivacijske osebnostne lastnosti in klinične osebnostne lastnosti. Med kognitivnimi osebnostnimi lastnostmi so pomembne tiste, ki se nanašajo na medosebne razlike v načinu predelovanja informacij, reševanja problemov in odzivanja na nove situacije. Gre za posameznikovo sposobnost in nagnjenost k iskanju, zaznavanju, obdelovanju, uporabi in vrednotenju kompleksnih vzorcev informacij, tako senzornih kot abstraktnih. Predvsem so tukaj pomembne lastnosti, kot so odprtost, domišljija, potreba po kogniciji, radovednost, toleranca do dvoumnosti itd. Raziskave (Ma, 2009; Puryear idr., 2017) sistematično kažejo, da je izmed petih velikih dejavnikov osebnosti odprtost/intelekt najpomembnejši napovednik ustvarjalnosti. Odprtost/intelekt se kot edini izmed petih velikih dejavnikov konsistentno pojavlja kot pomembni napovednik najrazličnejših mer ustvarjalnosti.

Drugi sklop osebnostnih lastnosti, ki olajšujejo prag za pojavitev ustvarjalnega vedenja, se nanaša na medosebne odnose. Z medosebnimi odnosi sta najbolj povezani dimenziji ekstravertnost in sprejemljivost. Za ustvarjalne posameznike naj bi bila značilna gotovost vase, neodvisnost, dominantnost, introvertnost, celo hladnost in sovražnost v medosebnih odnosih (Feist, 2019). Za dobre medosebne odnose je potrebna določena stopnja konformnosti, pripravljenosti na prilagajanje drugim, tudi s tem, da se odpovemo svojim željam in idejam. Ustvarjalni posamezniki pa morajo biti sposobni razmišljati po svoje in se ne prilagoditi pričakovanjem družbe. Vendar rezultati metaanalize (Ma, 2009) kažejo zelo šibko pozitivno povezanost ustvarjalnosti s sprejemljivostjo, kar pomeni, da večina ustvarjalnejših posameznikov vseeno ni antisocialnih oz. socialno neprilagojenih. Bolj ustvarjalni posamezniki so na splošno tudi bolj ekstravertni, vendar ne v smislu večje družabnosti, pač pa večje asertivnosti, neodvisnosti in samozavesti.

Naslednji sklop osebnostnih lastnosti, ki so pomembne za ustvarjalno vedenje, se nanaša na čustvenomotivacijske osebnostne lastnosti. Ustvarjalni posamezniki so močno notranje motivirani, ambiciozni na izbranem področju, vztrajni, tudi impulzivni (Hennessey, 2019). Vendar vestnost kot ena od velikih petih osebnostnih lastnosti ni visoko povezana z ustvarjalnostjo, saj ste lahko vestni, tudi če ste samo zunanje motivirani. Med čustvenomotivacijske lastnosti spada tudi nevroticizem, ki deluje zaviralno na ustvarjalno mišljenje v vsakodnevni ustvarjalnosti (Puryear idr., 2017).

Zadnji sklop medosebnih razlik med bolj in manj ustvarjalnimi posamezniki se nanaša na klinične osebnostne lastnosti. Stereotipna predstava o vrhunskih umetnikih in znanstvenikih kot *»čudnih, drugačnih«* je precej pogosta, spodbujajo pa jo tudi raziskave osebnostnih lastnosti visoko ustvarjalnih posameznikov, ki kažejo na večjo pogostost psihičnih motenj pri njih (Simonton, 2014). Na splošno je divergentno mišljenje pozitivno povezano s psihopatologijo, ta povezanost pa je bolj prisotna na umetniškem kot na znanstvenem področju. Poudariti pa je treba, da je pri vzorcih vrhunskih ustvarjalnih posameznikov res v večji meri prisotna psihopatologija, vendar pa raziskave splošne populacije kažejo na pozitivno povezanost med vsakodnevno ustvarjalnostjo in blagostanjem.

Ključne besede: individualne razlike, ustvarjalnost, ustvarjalni proces, pet velikih, duševne motnje

Extended Abstract

When encouraging creative behaviour in young people, we must be familiar with the characteristics of creative thinking and with the factors that influence it. Personality traits are an important factor, as they can have an even bigger impact on creative achievements that cognitive abilities. A specific constellation of personality traits can lower the threshold for the emergence of creative behaviour (Feist, 2019).

The relevant personality traits can be divided into four sets, namely into cognitive personality traits, personality traits that are important in interpersonal relationships, motivational personality traits, and clinical personality traits. The important cognitive personality traits are those that relate to interpersonal differences in how we process information, solve problems and react to new situations. They concern a person's ability and tendency to look for, perceive, process, use and evaluate complex patterns of information, both sensory and abstract. The most important traits are openness, imagination, the need for cognition, curiosity, tolerance of ambiguity… Studies (Ma, 2009; Puryear et al., 2017) systematically show that of the five major personality factors openness/intellect is the most important predictor of creativity. Openness/intellect is the only one of the five major factors that consistently appears as an important predictor of varying degrees of creativity.

The second set of personality traits that lower the threshold for the emergence of creative behaviour relates to interpersonal relationships. The two dimensions that are most associated with interpersonal relationships are extroversion and agreeableness. Creative individuals are said to be characterised by certainty, independence, dominance, introversion, even coldness and hostility in interpersonal relationships (Feist, 2019). Good interpersonal relationships require a certain degree

of conformity, a willingness to adapt to others, even by giving up our wishes and ideas. Whereas creative individuals must be capable of thinking in their own way and not adapting to the expectations of society. However, the results of a meta-analysis (Ma, 2009) indicate a very poor positive correlation between creativity and agreeableness, which means that the majority of creative individuals are not antisocial or socially unadapted. The more creative individuals are generally also more extroverted, but not in the sense of being more sociable, but in being more assertive, independent and confident.

The next set of personality traits that are important for creative behaviour relates to emotional and motivational personality traits. Creative individuals have strong intrinsic motivation, are ambitious in their chosen field, persistent, and even impulsive (Hennessey, 2019). However, conscientiousness as one of the five major personality traits is not strongly correlated with creativity, because you can be conscientious even if you are only externally motivated. The emotional and motivational traits also include neuroticism, which inhibits creative thinking in everyday creative activities (Puryear et al., 2017).

The final set of interpersonal differences between more and less creative individuals relates to clinical personality traits. The stereotypical notion of top artists and scientists as *"strange, different"* is quite common; it is also being fuelled by the research into the personality traits of highly creative individuals which indicates a higher prevalence of psychological disorders (Simonton, 2014). Generally speaking, divergent thinking is positively correlated with psychopathology; this correlation is more common in the arts than in science. It should be emphasised that the samples of the best creative individuals do show a higher prevalence of psychopathology; however, research of the general population shows a positive correlation between daily creativity and well-being.

Keywords: individual differences, creativity, creative process, the five major, mental disorders

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OBOGATITEV POUKA PSIHOLOGIJE Z DRAGOCENO USTVARJALNO IZKUŠNJO/ ENRICHING PSYCHOLOGY LESSONS WITH PRECIOUS CREATIVE EXPERIENCE

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Razširjeni povzetek

V referatu bosta predstavljena dva primera dobre prakse, kako pri pouku psihologije v srednjih šolah ustvarjati ustvarjalno in inovativno učenje, povezano z avtentičnim in izkustvenim učenjem. Izpostaviti želimo, kako dragocena je lahko obogatitev pouka psihologije in krepitev duševnega zdravja mladostnikov ob sistematičnem razvijanju te kompetence.

V prvem primeru prikaza dobre prakse bo predstavljena obravnava učnega sklopa ustvarjalnost v času dela na daljavo v obsegu štirih šolskih ur. V njem so dijaki spoznavali pomen ustvarjalnosti in razvijali sočutnost do ustvarjalnih ljudi. Prek iskanja različnih in številnih načinov uporabe knjige, kozarcev in palet (s pomočjo spleta) so spoznavali lastnosti ustvarjalnega dosežka. V naslednjem koraku so brez pomoči spleta sami nizali kreativne načine uporabe svinčnika in praznovanja rojstnega dne. Nazadnje pa so kot svojo avtentično nalogo izdelali lastni ustvarjalni izdelek, pri čemer so ob izrednih omejitvah gibanja zaradi epidemije izhajali iz *»recikliraj, kar imaš doma«.* Ob nalogi so kreativno preživeli in osmislil svoj prosti čas ob šolanju na daljavo. Nastali so številni zanimivi, kreativni izdelki, ki so jih dijaki z navdušenjem predstavili drug drugemu. V vseh nalogah so zelo uživali in z zanimanjem spremljali ustvarjalne odgovore sošolcev.

V drugem primeru prikaza dobre prakse bo predstavljeno sodelovanje z umetniki gledališča Ane Monro pri obravnavi več vsebinskih sklopov pri psihologiji. Sodelovanje je potekalo v okviru projekta *SKUM, Razvijanje sporazumevalnih zmožnosti s kulturno-umetnostno vzgojo*. Projekt je potekal v šolskem letu 2019/2020 tik pred epidemijo. Na ravni procesov in ciljev pouka kulturno-umetnostna vzgoja omogoča prenos znanja in spretnosti ter spoznavanje pojmov, ki presegajo obravnavo pri posameznih predmetih, razvija problemsko in ustvarjalno mišljenje, miselne strategije, medosebno komunikacijo (Pirc, 2020). Uprizoritvena umetnost vključuje psihofizični aparat udeleženca v procesu in omogoča aktivno vključenost učenca kot subjekta in njegovo celostno sodelovanje pri tem (Jenko, 2018). Učenca bogati s svojim kompleksnim delovanjem, prinaša nove izkušnje in na temelju teh nove poglede in stališča. V štirih srečanjih po tri šolske ure sta z razredom ustvarjala dva umetnika. Med vsakim srečanjem sta sledili dve uri rednega pouka, ki sta bili namenjeni aktualizaciji doživetega in umestitvi v učni načrt. V referatu bodo predstavljene vaje, ki so jih umetniki uporabljali pri delu z dijaki, ter njihova vsebinska povezanost z obravnavano snovjo. Orisan bo način tvornega skupnega sodelovanja. Skupno sodelovanje, stik pedagoškega delavca z umetnikom privede do tega, da postane učitelj bolj pozoren na specifične načine, ki jih umetniki uporabljajo pri svojih dejavnostih znotraj predmeta, ki ga učitelj poučuje (Kroflič, 2021). Posameznik določene snovi ne le spoznava intelektualno, ampak lahko z njimi

doseže tudi globlji emocionalni odnos, kar krepi njegovo motivacijo, razumevanje in osmišljanje snovi ter njegov osebni razvoj (prav tam), kar zaznavamo tudi kot temeljno poslanstvo pri poučevanju psihologije v srednjih šolah. Cilji projekta so bili doseženi in preseženi, mladostniki so ob pomoči umetnikov in profesorja psihologije iskali, razvijali in oblikovali nove in izvirne ideje pri obravnavi različnih vsebin učnega načrta. Odzivi vseh sodelujočih v projektu so le-temu naklonjeni. In končno, razvoj in spodbujanje ustvarjalnosti in inovativnosti v izobraževanju ter usposabljanju je ena temeljnih, jedrnih funkcij in nalog vsakega izobraževanja (Pirc s sod., 2009).

Ključne besede: obogatitev pouka psihologije, razvijanje ustvarjalnosti mladostnikov, šolanje na daljavo, uprizoritvena umetnost, inovativno učno okolje

Extended Abstract

The paper will present two examples of good practice in creating creative and innovative learning related to authentic and experiential learning in high school psychology lessons. We would like to point out how valuable it can be to enrich psychology lessons and strengthen the mental health of young people while systematically developing this competence.

In the first case of good practice, a discussion of the learning unit Creativity during distance education in the scope of four periods will be presented. In it, students learned about the importance of creativity and developed compassion for creative people. Through the search for the different and many ways to use books, glasses and pallets (with the help of the internet), they learned about the characteristics of creative achievement. In the next step, without the help of the internet, they designed creative ways to use a pencil and celebrate a birthday. Finally, as their authentic assignment, they created their own creative product; in light of the extreme restrictions on movement due to the epidemic, they stemmed from *"recycle what you have at home"*. They spent their time creatively and gave meaning to their free time while studying at a distance. A number of interesting, creative products were created, which the students enthusiastically presented to each other. They enjoyed all the assignments very much and followed the creative answers of their classmates with interest.

In the second case of good practice, the collaboration with the artists of the Ana Monroe Theater when discussing several content areas in psychology will be presented. The cooperation took place under the project *"SKUM – Developing Communication Competences through Cultural–Art Education"*. The project took place in the 2019/2020 school year just before the epidemic. At the level of teaching processes and goals, cultural and art education enables the transfer of knowledge and skills and learning about concepts that go beyond the discussion in individual subjects; it develops problem-based and creative thinking, thought strategies, interpersonal communication (Pirc, 2020). The performing arts include the psychophysical apparatus of the participant in the process and enable the active involvement of the student as a subject and his or her integral participation in it (Jenko, 2018). They enrich the student with their complexity, bring new experiences and, based on these, new views and attitudes. During four sessions, each lasting three periods, two artists created with the class. Each session was followed by two periods of regular classes, which were intended to build on the experience and incorporate it into the curriculum. The

paper will present the exercises used by the artists in working with students, as well as their substantive connection with the subject matter. The manner of creative joint cooperation will be outlined. Joint cooperation, the contact between the pedagogue and the artist, leads to the teacher becoming more attentive to the specific ways that artists use in their activities within the subject taught by the teacher (Kroflič, 2021). An individual not only learns a certain subject intellectually, but can also achieve a deeper emotional relationship with it, which strengthens his or her motivation, understanding and making sense of the subject, and his or her personal development (Kroflič, 2021), which we perceive as a fundamental mission in teaching psychology in high schools. The goals of the project were achieved and exceeded; the young people, with the help of artists and a professor of psychology, sought, developed and formed new and original ideas in dealing with various contents of the curriculum. The responses of all participants in the project are favorable. Finally, the development and promotion of creativity and innovation in education and training is one of the fundamental, core functions and tasks of any education (Pirc et al., 2009).

Keywords: enrichment of psychology lessons, developing creativity of young people, distance education, performing arts, innovative learning environment

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USTVARJALNOST V PRVEM DESETLETJU 21. STOLETJA/CREATIVITY IN THE FIRST DECADE OF THE 21ST CENTURY

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Razširjeni povzetek

Ustvarjalnost je miselni proces, katerega rezultati so izvirni in ustrezni dosežki (Kompare idr., 2013). Je sovplivanje osebnosti in procesa, s katerim posameznik proizvede rešitev/produkt, ki je (hkrati) nov in uporaben (Pluckner in Beghetto, 2004). V prispevku so predstavljeni rezultati nekaterih raziskav o ustvarjalnosti iz prvega desetletja 21. stoletja in primerjani z nekaterimi starejšimi in novejšimi zapisi.

Raziskovalci so skušali razložiti ustvarjalnost z vidika procesa, ustvarjalca in izdelka.

Z vidika *procesa*: Pomembna odkritja so plod ali intuicije ali racionalne metode. V zadnjem obdobju intenzivneje proučujejo socialni kontekst, ki omogoča proces ustvarjalnosti. V procesu ustvarjalnosti transformiramo gradivo v fazah preparacije, inkubacije, iluminacije (navdiha) in verifikacije. Pogoj za navdih je faza preparacije. Opisom navdiha je skupno motivacija, vzburjenost in transcendenca (Trash in Elliot, 2003). Vpliv socialnega konteksta na ustvarjalnost poteka na treh ravneh (Simonton, 2000): na ravni interpersonalnega okolja (ali je ustvarjalec sam ali v skupini, ali se ustvarjalnosti učimo s posnemanjem?), okolja discipline (ustvarjalna odkritja se zgodijo v neki disciplini in v širšem okolju, na področju neke discipline (drugi ustvarjalci, ki določajo kriterije) in sociokulturnega okolja (npr. vojne, totalitarizmi, renesansa).

Z vidika *ustvarjalca* pišejo o bioloških kazalnikih (možganske hemisfere, različni EEG-valovi, hormoni), o osebnostnih lastnostih ustvarjalnih oseb (prag inteligentnosti, latentna inhibicija, motiviranost, divergentno mišljenje, radovednost, socialna kompetentnost, nekonformizem itd. Z ustvarjalnostjo povezujejo tudi razpoloženje (Isen, 2000; Grawich, 2003; Martin in Stoner, 2002; Renco, 2004), samodejavnost (Sternberg, 2002) in zanos (Czikszentmihaly, 2003). Raziskovalce zanima tudi povezava med ustvarjalnostjo in psihološkimi boleznimi.

Z vidika *izdelka* raziskujejo vpliv naključja oz. sreče. Samostojno področje raziskovanj ustvarjalnosti išče povezave z inteligentnostjo.

V nadaljevanju bodo prikazane nekatere didaktične možnosti obravnavanja ustvarjalnosti pri pouku psihologije.

Ključne besede: ustvarjalnost, model ustvarjalnega procesa, navdih, družbeni kontekst, osebnostne lastnosti, razpoloženje, zanos

Extended Abstract

Creativity is a thought process whose results are original and appropriate achievements (Kompare et al., 2013). It is the interaction between a personality and the process with which the person produces a solution/product, which is (simultaneously) new and applicable (Pluckner & Beghetto, 2004). The article presents the results of a few studies on creativity from the first decade of the 21st century and compares them with some of the older and more recent texts.

Researchers have tried to explain creativity from the aspect of the process, the creator and the product.

From the aspect of the *process*: Important discoveries are the result of intuition or of a rational method. Recently, they have been intensively studying the social context that enables the creative process. In the creative process we transform material through the phases of preparation, incubation, illumination (inspiration) and verification. The precondition for inspiration is the preparation phase. All descriptions of inspiration mention motivation, excitement and transcendence (Trash & Elliot, 2003). The impact of the social context on creativity takes place at three levels (Simonton, 2000): at the level of the interpersonal environment (Is the creator alone or in a group?; Do we learn creativity through imitation?); the environment of the discipline (creative discoveries take place within a discipline and in the wider environment; within a discipline and field – other creators who define the criteria); the sociocultural environment (e.g., wars, totalitarianisms, Renaissance).

As regards the *creator*, researchers write about the biological indicators (brain hemispheres, different EEG waveforms, hormones); about the personality traits of creative persons (the threshold of intelligence, latent inhibition, motivation, divergent thinking, curiosity, social competency, non-conformism, etc.). They also associate mood (Isen, 2000; Grawich, 2003; Martin & Stoner, 2002; Renco, 2004), engagement (Sternberg, 2002) and zeal (Czikszentmihaly, 2003) with creativity. Researchers are also interested in the correlation between creativity and psychological conditions.

As regards the *product*, they are researching the impact of coincidence or luck. An independent field of research into creativity is looking for correlations with intelligence.

We will demonstrate a few didactic possibilities of discussing creativity in psychology class.

Keywords: creativity, model of the creative process, inspiration, social context, personality traits, mood, zeal

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UMETNOST

SPODBUJANJE KRITIČNEGA IN USTVARJALNEGA OPAZOVANJA PRI UMETNOSTI ZGODOVINI

UMETNOSTNA ZGODOVINA

PROSTOR NA DLANI. ARHITEKTURNA ZGODOVINA IN VSAKDANJE OKOLJE/SPACE AT HAND. ARCHITECTURAL HISTORY AND EVERYDAY ENVIRONMENT

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Razširjeni povzetek

Arhitekturna zgodovina je pogosto zelo ekskluzivna. Ukvarja se z izjemnimi arhitekturnimi, oblikovalskimi in urbanističnimi spomeniki, z avtorskimi deli arhitekturnih genijev, ki se jih velikokrat obravnava kot ključne premike na premici razvoja arhitekturnega diskurza ali oblikovnega izraza. Ti spomeniki so kot prelomne točke ključnega pomena za snovanje orisa razvoja človekove ustvarjalnosti. Vendar pa je, da sploh razumemo te prebojne momente, potreben tudi vpogled v kontekst, v katerem so nastali in ki je te preboje sploh omogočil. Ena od ključnih nalog arhitekturne zgodovine je tako tudi, da opazuje, analizira in kritično vrednoti ta kontekst, ki je vsakdanje okolje (Upton, 2002). Pogosto je to anonimno tkivo naselij, vasi in mest, elementi in objekti, ki jih v grobem razumemo kot neke vrste infrastrukturo. Ta pogosto ni neka prepoznavna avtorska arhitektura in tudi ni vedno odraz umetnostnega hotenja, je pa izjemno pomembna, saj vpliva na vizualno in prostorsko uporabo ter zaznavo le-tega. To so lahko bodisi tlakovanja ulic ali nova ulična oprema, urejanje trgov in parkov, bodisi stanovanjska naselja, šolske stavbe ali lokalne samopostrežbe (Pimlott, 2010). Tudi ti prostori omogočajo, da lahko sledimo razvoju umetnostnih in širše družbenih idej, konceptov, veščin, materialov, tehnologij in prek njih razbiramo zgodovinsko ter družbeno situacijo, v kateri so nastali. Spoznavanje in razumevanje tega okolja pa neizogibno vodi tudi do tega, da smo lahko bolj aktivni pri spremljanju, kaj se v našem okolju dogaja, in se na to primerno odzivamo, opozarjamo na neustrezne posege ali svetujemo potrebne izboljšave.

Aktivno motrenje vsakdanjega okolja je dejavnost, s katero se bolj ali manj srečuje vsak arhitekturni zgodovinar. Če ne prej, takrat, ko porušijo spomenik arhitekturne dediščine, s katerim se ukvarja, ko z novimi elementi popolnoma spremenijo njegovo okolico ali pa ko se začne vzpostavljati spremenjeni vzorec njene uporabe in do spomenika morda ni več dostopa. Najenostavneje in najhitreje je tako strokovno kot širšo javnost na to opozoriti prek ozaveščanja, s preverjenimi klasičnimi oblikami, kot so kolumne v dnevnem časopisju in na družbenih omrežjih, z razstavami, knjigami, predavanji. Vendar pa so to predvsem pasivne oblike, ki dolgoročno ne pustijo toliko sledi kot aktivnejši načini, za katere je posebej dojemljiva mlajša generacija. Učenci, dijaki in študenti so najpogosteje zelo zagnani pri odkrivanju domačega okolja. Prek raziskovanja prostora, kjer živijo, se družijo, ga vsak dan prečkajo, začnejo prepoznavati njegove kvalitete, razumejo njegov ustroj, svoje okolje tako na neki način tudi lažje apropriirajo, ga prek tega ponotranjijo ter bolj jasno in iz prve roke opazujejo, kaj se z njim dogaja. V prispevku bodo s pomočjo konkretnih primerov prikazani različni pristopi, kako uporabnike prostora voditi k opazovanju lastnega okolja in s tem graditi bolj angažiran odnos do njega, pa tudi tematike, ki temeljijo na konkretnih primerih iz pedagoškega dela in širšega družbenega delovanja predavateljice (Skansi, 2016; Malešič in Vrečko, 2021).

Ključne besede: arhitekturna zgodovina, vsakdanje okolje, anonimna arhitektura, opazovanje, uporabnik

Extended Abstract

Architectural history is often very exclusive. It deals with exceptional architectural, design and urban planning monuments, with the one-of-a-kind works of architectural geniuses, which are often seen as key turning points in the evolution of the architectural discourse or formal expression. These monuments, as turning points, are crucial for the outline of the development of human creativity. However, to understand these breakthroughs at all, it is also necessary to look at the context in which they were created and which made them possible in the first place. One of the key tasks of architectural history is therefore to observe, analyse and critically evaluate this context, which is the everyday environment (Upton, 2002). Often, this is the anonymous fabric of settlements, villages and towns, elements and objects that are roughly understood as a kind of infrastructure. It is not always a reflection of artistic intention, but it almost always influences at least the visual and spatial use and perception of it. Examples of this are either street paving or new street furniture, the landscaping of squares and parks, or housing estates, school buildings or local self-catering facilities (Pimlott, 2010). These spaces also allow us to follow the development of artistic and broader social ideas, concepts, skills, materials, technologies, and through them to understand the historical and social situation in which they were created. Knowing and understanding this environment inevitably also leads to being more active in monitoring what is happening in our own environment and responding appropriately, pointing out inappropriate actions or advising on necessary improvements.

Active observation of the everyday environment is an activity that more or less every architectural historian has to deal with. If not before, then when the architectural heritage monument with which he/she is involved is demolished; when new elements completely change its surroundings; or when a changed pattern of use begins to emerge and the monument may no longer be accessible. The

simplest and quickest way to draw the attention of both the professional and the general public to this is through awareness-raising, through tried-and-tested classical forms, such as columns in daily newspapers and on social networks, exhibitions, books, lectures. However, these are mainly passive forms that do not leave as much of a mark in the long term as the more active ways, to which the younger generation is particularly receptive. Pupils, secondary school and college students are most often very enthusiastic about discovering their home environment. By exploring the place in which they live, socialise, traverse every day, they begin to recognise its qualities, understand its structure, and in a way, they can more easily appropriate their environment, and observe more clearly and first-hand what is happening to it. The paper will use concrete examples to show different approaches to observing the everyday environment and a more engaged relationship to it, as well as themes based on concrete examples from the lecturer's pedagogical work as well as her wider social activity (Skansi, 2016; Malešič & Vrečko, 2021).

Keywords: architectural history, everyday environment, anonymous architecture, observation, user

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SPODBUJANJE KRITIČNEGA IN USTVARJALNEGA MIŠLJENJA SKOZI INTEPRETACIJO UMETNIŠKIH DEL/PROMOTING CRITICAL AND CREATIVE THINKING THROUGH AN INTERPRETATION OF WORKS OF ART

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Razširjeni povzetek

Šolski predmet umetnostna zgodovina je v učnem načrtu za srednjo šolo opisan kot »humanistična veda, ki predstavlja zgodovino idej in družbenih dogajanj, izraženih v likovni umetnosti« in »na pregleden in razumljiv način dijaka seznani z enim najpomembnejših izrazov človekove ustvarjalnosti, s čimer bistveno prispeva k celovitemu umevanju človeka in ključne vloge umetniške kreativnosti v civilizacijskem razvoju človeštva«. Še bliže naši temi je zapis na spletnih straneh Oddelka za umetnostno zgodovino Filozofske fakultete v Ljubljani, kjer preberemo, da študij umetnostne zgodovine »omogoča boljše razumevanje današnje družbe /…/ prispeva h kritičnemu opazovanju in mišljenju /…/ in v okviru interpretacije preteklih in sedanjih umetnostnih del zahteva tudi ustvarjalnost«.

Učni programi nam torej umetnostno zgodovino predstavijo kot vedo, ki, med drugim, prispeva k razumevanju sveta ter razvijanju ustvarjalnosti, človekove kreativnosti, kritičnega opazovanja in mišljenja. V prispevku se bomo zato osredotočili na razmislek o tem in praktičen prikaz tega, kako lahko procese razvijanja ustvarjalnosti spodbujamo in udejanjamo pri gimnazijskem pouku. Skozi analizo posameznih umetniških del, njihovih aktualizacij in primerjav bomo premislili elemente kritičnega pristopa k umetninam ter elemente oblikovanja učenčevih/dijakovih osebnih pogledov na umetniško delo.

»Aktualizacija« predstavlja prenos sporočilnosti umetnine v sodobni čas. Iskanje nadčasovne aktualnosti pogojuje doživljanje umetnostnega spomenika ali likovnega dela kot prostora za lastno refleksijo in empatično vživljanje, ki spodbujata moralni razvoj. Posodobitev/aktualizacija se najtesneje povezuje z osmišljanjem in vrednotenjem učne snovi ter odpira možnosti doseganja ciljev na višjih ravneh Bloomove taksonomske lestvice (predvsem: uporabiti, analizirati, ovrednotiti, ustvariti). Z aktualizacijo pri dijakinjah in dijakih, sledeč njihovim besedam, zbudimo interes za »zaprašene, nekoč davno ustvarjene, nerazumljive in na prvi pogled dolgočasne umetnine«. Ob tem se odpira vprašanje, kaj mladostnika/-co bolj pritegne: umetnikova (re)interpretacija nekega umetniškega dela (npr. Picassova (re)interpretacija Manetovega Zajtrka na travi) ali njegova kreativna premestitev v polje reklamnega oglasa oz. uporaba v popularni kulturi ? Morda pa le meme, ki umetniško delo v drugem kontekstu spremeni v (najpogosteje) humorno sporočilo? Kaj takšna posodobitev neke umetnine vnaša v polje umetnostne zgodovine in širše vizualne kulture? Koliko ob popularizaciji umetnine to pomeni tudi njeno »banalizacijo«, »profanizacijo« in ali s tem izgublja na svoji umetniški sporočilnosti? Morda pa jo s tem le osvobodimo pozabe in izpostavimo njeno nadčasovno aktualnost? Da aktualizacija pri mladostniku zbudi interes za izvirno umetniško delo, vsekakor drži.

Kreativnost, ki je sestavni del aktualizacije umetniških del, od nas zahteva tudi kritično in ustvarjalno opazovanje in mišljenje. V času in prostoru, obkroženi z vizualnimi sporočili, ko živimo v »kraljestvu vizualnega digitalnega«, nas podobe želijo nagovarjati in spodbujati k dejanjem, saj je »potrošništvo vizualnega« pogoj vsem drugim vrstam potrošništva. Konzumiramo vizualna sporočila, vendar brez natančnega poznavanja vizualnega jezika, njegove vsebine in namembnosti. Težko se izognemo vizualnim manipulacijam sodobnega sveta, lahko pa se, tudi s pomočjo znanja umetnostne zgodovine, opremimo s kritičnim in ustvarjalnim opazovanjem in mišljenjem. Ob tem pa mladostnike/-ce spodbujamo k izražanju lastnih idej, oblikovanju mnenj in ustvarjanju.

Ključne besede: ustvarjalno in kritično opazovanje in razmišljanje, aktualizacija umetnin, oblikovanje osebnih mnenj

Extended Abstract

The subject of art history is described in the curriculum for secondary school as “a humanistic discipline that presents the history of ideas and social events expressed in the fine arts” and “in a clear and understandable way teaches the student about one of the most important expressions of human creativity, thus making a major contribution to the holistic understanding of humans and of the key role played by artistic creativity in the development of human civilisation”. Even more in line with our topic is the text on the website of the Department of Art History at the Faculty of Arts in Ljubljana, where we read that the study of art history “enables a better understanding of today's society... contributes to critical observation and thinking... and requires creativity when interpreting works of art from the past and present”.

Educational programmes therefore present art history as a discipline which, among other things, contributes to our understanding of the world and to developing creativity, critical observation and thinking. In the article we will reflect on that and give a practical demonstration of how we can promote and realise the processes of developing creativity during lessons in grammar school. By analysing individual works of art, their modernisations and comparisons, we will rethink the elements of a critical approach to works of art and the elements of shaping a pupil's/student's personal opinions on a work of art.

“Modernisation” is about transferring the message of the artwork to the present times. The search for timeless relevance is conditioned by experiencing an artistic monument or work of art as a place for self-reflection and empathy, which promote moral development. Modernisation is most closely associated with making sense of and evaluating the learning content; it opens up the possibility of attaining goals on the higher levels of Bloom's taxonomy (above all: use, analyse, assess, create). To use the words of secondary school students, modernisation revives an interest in “dusty, ancient, inexplicable and, at first glance, boring works of art”. This opens up the question of what intrigues an adolescent more: an artist's (re)interpretation of a work of art (e.g., Picasso's (re)interpretation of Manet's *Luncheon on the Grass*) or its creative transfer to an advertisement or use in popular culture? Or perhaps a meme, which places the artwork in a different context, (usually) transforming it into a humorous message? What does such

modernisation of a work of art bring to the field of art history and to the broader field of visual culture? How much does the popularisation of a work of art also mean its "trivialisation", "profanation"? Does it lose its artistic message in the process? Or perhaps we are simply saving it from oblivion and highlighting its timeless relevance? It is certainly true that modernisation awakens an interest in the original work of art among adolescents.

Creativity, which is an integral part of the modernisation of artworks, also requires our critical and creative observation and thinking. At this time and place when we are surrounded by visual messages, when we are living in a "kingdom of the visual digital", images want to address us and encourage us to act because "visual consumerism" is a precondition for all other types of consumerism. We consume visual messages without exactly knowing the visual language, its content and purpose. It is difficult to avoid the visual manipulations of the modern world but we can, however, equip ourselves with critical and creative observation and thinking, also through our knowledge of art history. In the process, we encourage adolescents to express their ideas, form opinions and create.

Keywords: creative and critical observation and thinking, modernisation of works of art, forming personal opinions

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USTVARJALNOST, MEDPREDMETNOST IN SENZIBILIZACIJA KOT VODILA K RAZUMEVANJU SODOBNEGA VIZUALNEGA SVETA

LIKOVNA UMETNOST

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Razširjeni povzetek

Učenci se ob likovnem ustvarjanju čustveno in socialno razvijajo, pridobivajo znanje o osnovnih likovnih pojmih in si razvijajo ročne spretnosti (Tacol, 2003).

Večina likovnih dejavnosti izhaja iz gibanja iz zapestja, po navadi sede, z uporabo različnih likovnih materialov. Možnosti likovnega izražanja, kot navaja Vogelnikova (2003), je veliko, likovni materiali pa vzpodbujajo likovno oblikovanje z usklajenim gibanjem v prostoru. Z gibanjem vsak posameznik s svojim osebnim in notranjim videnjem ter željami in potrebami formulira likovno govorico (Kustec, 2017).

Ustvarjalni gib kot pojem izhaja iz posebnega pojmovanja gibanja. Je aktivno, telesno izrazno in povezovalno sredstvo. Z njim lahko sproščamo napetost na človeško sprejemljiv način in povečuje našo sposobnost izražanja čustev. Še posebej ustvarjalno gibanje pomaga k integraciji uma, telesa, čustev in duha. Gre za razvijanje domišljije, pomnjenja, predstavljanja in mišljenja (Vogelnik, 1993).

Tacol idr. (2019) opisujejo, da lastna likovna dejavnost, zavedanje lastnih čustvenih in socialnih veščin, lahko pripomore h krepitvi razumevanja in upravljanja čustev, dejavnemu in odgovornemu odnosu do samega sebe in svojega življenja ter sprejemanju odgovornih odločitev, izkazovanju empatije do drugih ter vzpostavljanju in ohranjanju pozitivnih odnosov.

Vprašanje, ki se je pojavilo ob pojavu vse manjšega gibanja mladostnikov, preveč sedenja ob elektronskih napravah, preveliki telesni teži, pomanjkanju motivacije in interesa, kako v likovno umetnost vnesti gibanje celega telesa in zakaj je to pomembno. V šoli učenci večino časa sedijo, gibanje jim je omogočeno med odmorom in pri športu, kar pa je za mlade premalo in kljub popoldanski aktivnosti (če jo imajo) gibanja ne morejo nadomestiti. Pri izvedbi delavnice so bile izpostavljene situacije, ki so ob izbranih likovnih nalogah omogočale tudi krepitev socialnih in čustvenih veščin. Učenci so si ogledali kratka posnetka: ženske brez rok, ki slika z nogami, in umetnice Heather Hansen pod naslovom Emptied Gestures, kjer umetnica izvaja eksperiment kinetičnega risanja. Nato pa so sami preskusili oba načina likovnega izražanja. Tretjo nalogo so

izvedli leže na hrbtu, na spodnji strani mize so imeli prilepljen risalni list, na katerega so po navodilih narisali objekt. Zadnja naloga je zavzela celoten prostor, saj so učenci z vrvico prepletli vso likovno učilnico (pajkova mreža). Sledile so različne naloge, ki so vključevale različna gibanja. Likovne dejavnosti so bile zasnovane igrivo, da učenci sploh niso opazili, koliko gibanja in kakšno gibanje so pri njihovem izvajanju uporabili.

V Belavič Pučnik (2014) opisuje, da igra predstavlja otrokovo notranjo potrebo, užitek, sprostitev in počitek, učenje pa največkrat postane nekaj prav nasprotnega. Sir Ken Robinson je dejal, »da današnji šolski sistem otroke uči 'od pasu navzgor', torej učimo in treniramo možgane, učimo se govoriti, pisati in risati, pozabljamo pa na spodnji del, torej noge. Ali se učimo plesati, teči, poskakovati? Premalo. Izkoristimo otroške igre, da to dejstvo vsaj malo ublažimo.«

Ob koncu delavnice so učenci izpolnili vprašalnik. Izvedba delavnice je bila učencem všeč, saj so se soočili z drugačnimi načini izvajanja likovnih tehnik, neobičajnih za klasični pouk. Takšen način izvedbe pouka je bolj zanimiv in dinamičen, saj od učenca zahteva večjo fizično aktivnost, hkrati pa so učenci bolj motivirani, inovativni in vztrajnejši.

Ključne besede: likovna umetnost, gibanje, ustvarjalni gib, socialne in čustvene veščine, motivacija.

Extended Abstract

During artistic activities, students develop emotionally and socially; they acquire the knowledge of basic artistic concepts and practice manual skills (Tacol, 2003).

The majority of fine arts activities involve wrist movements, usually while sitting and using various art materials. According to Vogelnik (2003), there are many possibilities for artistic expression, and art materials encourage artistic performance through movement in space. Each individual formulates their own artistic language through movement, their personal and inner vision, desires and needs (Kustec, 2017).

Creative movement as a notion derives from a special perception of movement. It is an active, physically expressive and connective resource. It allows us to release tension in an acceptable manner and develops our ability to express emotions. Creative movement helps to integrate mind, body, emotions and spirit particularly well, and to develop the abilities of imagination, memory, comprehension and thinking (Vogelnik, 1993).

Tacol et al. (2019) describe that an individual's artistic activity and awareness of one's own emotional and social skills can improve a person's understanding and regulation of emotions; their active and responsible attitude towards themselves; making responsible decisions; displaying empathy; and establishing and maintaining positive relationships.

The declining physical activity of adolescents, the excessive time spent using electronic devices, the increasing obesity, the lack of motivation and interest have given rise to the question of how to implement whole-body movement into fine arts classes, and why it is important to do so. Pupils spend most of their time at school sitting. They are allowed to move only during breaks and during sports, which is not enough for them. Even with afternoon activities (if they have any) they cannot

meet the recommended amount of physical activity. The workshop presented situations that enable the development of social and emotional skills while exercising selected fine arts activities. Pupils saw two short clips: of a woman without arms painting with her legs, and of the artist Heather Hansen performing an experiment in kinetic drawing, called *Emptied Gestures*. Afterwards, the pupils tried out both modes of artistic expression by themselves. The third task was performed while the pupils were lying on their backs, facing drawing sheets glued to the bottom of their desks. On them, they drew a structure according to the instructions. The last task took up the whole space, as pupils threaded the entire classroom with a string (a spider web). Different tasks involving a variety of movements followed. The fine arts activities were designed in a playful way; as a result, the pupils did not even notice how much movement and what kind of movement they used while performing the tasks.

Belavič Pučnik (2014) claims that playing represents a child's inner need, pleasure, relaxation and rest, and that learning often becomes its opposite. Sir Ken Robinson stated: “Our school system teaches children “from the waist up,” meaning we only exercise the brain, we learn to speak, write and draw, but forget about lower parts of the body, the legs. Do we learn to dance, run, jump? Not enough. We should use children's games to lessen this fact at least a little.”

At the end of the workshop, the pupils completed a questionnaire. They enjoyed the workshop, as they were able to experience a unique way of performing artistic activities, to which they are not used in classic lessons. This way of conducting lessons is more interesting and dynamic than the regular one, as it requires physical activity on the pupils' part. Moreover, the pupils are more motivated, innovative and persistent than in a regular lesson.

Keywords: fine arts, movement, creative movement, social and emotional skills, motivation

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LIKOVNI IZZIVI NA DALJAVO/CHALLENGES IN DISTANCE ART EDUCATION

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Razširjeni povzetek

Učenje na daljavo je učitelje likovne umetnosti postavilo pred zelo zahteven izziv, kako in s katerimi orodji naj učencem predstavijo likovno nalogo tako dobro, da bodo pri njih spodbudili kreativnost, ki jo v učilnici z lahkoto aktivirajo. Kako povezati teoretični in praktični del v spletni učilnici enako kakovostno kot v razredu, ko morda učenci nimajo doma na razpolago vseh materialov, ki so potrebni za določeno likovno ustvarjanje. Zato je treba zelo odgovorno izbrati likovno nalogo, da bo učencu omogočila celotni ustvarjalni proces. Hkrati je treba tudi pri učenju na daljavo zagotoviti kakovostno povratno informacijo, ki usmerja učenca pri njegovem delu. Zelo pomembno je, da se ta kreativna vez med učiteljem in učencem ne pretrga, saj je ravno ta vez zaupanja med njima motivacija pri delu na daljavo.

Uporaba različnih digitalnih orodij, kot so spletne učilnice, YouTube kanali, spletna orodja za videokonference in aplikacije za metode dela s slikami, prikazovanja, projekcije in razlage, so bile ključnega pomena, da se je likovna umetnost, likovno izražanje nadaljevalo tudi doma. Vsa ta orodja so ponudila priložnost za različna medpredmetna povezovanja, ki so učence spodbujala h kreativnosti in povezovanju znanja.

Učiteljevo obvladovanje različnih spletnih orodij je bilo zelo dragoceno pri izpeljavi likovne naloge, ki je izhajala iz medpredmetne povezave med likovno umetnostjo in gospodinjstvom v petem razredu. Tema medpredmetnega povezovanja je bila Vrste oblačil in moda. Vse učne ure so bile načrtovane in realizirane v spletni učilnici Google Classroom. Skrbno izbrane vsebine in likovna naloga niso bile le usmerjene v končni izdelek, ampak tudi v skupno delo v spletni učilnici. Spletno orodje za videokonference je omogočilo, da so se učenci ponovno povezali pri načrtovanju likovne naloge. Zelo pomembno je, da učenci skupaj z učitelji oblikujejo kriterije uspešnosti za likovno nalogo, ki sledi. Ker je bila načrtovana tudi medpredmetna povezava, je bila v spletni učilnici omogočena prisotnost vseh vključenih učiteljev. Skupno delo je zajemalo: spoznavanje učne snovi Vrste oblačil in mode pri predmetu gospodinjstvo, skupno načrtovanje kriterijev uspešnosti za izdelek, ideje za modno kreacijo, skice modnega oblačila, izbiro materialov za izdelavo oblačila (časopisni papir), navodila za delo in roke za dokončanje likovnega izdelka – oblačila iz časopisnega papirja. Učenci so izdelano kreacijo oblekli in jo predstavili na virtualni modni reviji v spletni učilnici. Z orodji za prikazovanje slik in projekcij je bila na zanimiv način prikazana likovna teorija kot del likovne naloge. Učenci so tako bolj z zanimanjem in razumevanjem pristopili k nalogi. Sam proces likovnega ustvarjanja je potekal doma, učenci so s fotografijami vmesnega procesa, ki so jih naložili v spletni učilnici, podajali dokaze o nastalem izdelku. Učitelji so učencem z zapisom v obliki spodbudnih komentarjev podajali sprotno povratno informacijo in jih tako motivirali za dokončanje izdelkov.

Pri likovni umetnosti je končno vrednotenje likovnega izdelka ena od pomembnih komponent učne ure. Virtualna spletna modna revija, ki se je odvila na zaključni videokonferenci, kjer so učenci iz svoji »sob« predstavili svoje kreacije, je bila dokaz, da so bili izpeljani vsi koraki učnega procesa in formativnega spremljanja na daljavo enako učinkovito kot pri delu v učilnici. Uresničevanje estetskih, socialnih in razvojno-izobraževalnih ciljev tudi pri delu na daljavo omogoči učencem njihov kreativen in ustvarjalen razvoj, kar je bistvo likovne umetnosti v osnovni šoli.

Ključne besede: likovna umetnost, likovno izražanje, osnovna šola, delo na daljavo, medpredmetno povezovanje

Extended Abstract

Distance education has posed an immense challenge for art teachers on how and with what tools to present an art task to students so well that it would encourage creativity, which they could easily activate in the classroom. How to connect the theoretical and practical part in the online classroom just as well as in the actual classroom, when students may not have all the materials needed for creating a particular artwork at home. Therefore, it is necessary to choose the art task very responsibly in order to enable the student the entire creative process. At the same time, it is necessary to provide quality feedback during distance education, which guides the student in his/her work. It is very important that this creative bond between teacher and student is not broken, as it is this bond of trust between them that motivates the students to work remotely.

The use of various digital tools, such as online classrooms, YouTube channels, online video conferencing tools and applications for working with images, displays, projections and explanations, was crucial to the continuation of the fine arts and artistic expression at home. All of these tools provided an opportunity for a variety of cross-curricular links that encouraged students to be creative and to integrate knowledge.

The teacher's mastery of various online tools was very valuable in carrying out the art task, which was based on an interdisciplinary link between fine arts and the home economics class in the fifth grade. Carefully selected content and artwork were not only focused on the final product, but also on working together in the online classroom. The online video conferencing tool allowed students to reconnect when planning an art assignment. It is very important that students, together with the teacher, develop success criteria for the art task that follows. As an interdisciplinary link was also planned, the presence of all teachers involved was thus enabled. The joint work included the joint design of the product from the idea, sketch, materials and work instructions to the deadlines for the completion of the art product. With the tools for displaying images and projections, art theory was presented in an interesting way as part of the art task. The students approached the task with greater interest and understanding. The process of artistic creation took place at home, and the students provided evidence of the product with photographs of the intermediate process, which they uploaded in the online classroom. Teachers provided students with real-time feedback in the form of encouraging comments, thus motivating students to complete the products.

In art lessons, the final evaluation of a work of art is one of the most important components of a lesson. The virtual fashion show, which took place during the closing video conference, where

students presented their creations from their "rooms", was proof that all parts of the lesson were conducted remotely. Achieving aesthetic, social and developmental-educational goals also in distance education enables students their creative development, which is the essence of arts education in primary school.

Keywords: fine arts, artistic expression, primary school, distance education, creativity, interdisciplinary links

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UMETNIK POMAGA SVETU RAZKRIVAJOČ, MISTIČNE RESNICE/THE ARTIST HELPS THE WORLD BY REVEALING MYSTIC TRUTHS

Praktični likovni pouk v programih splošne gimnazije ter umetniške gimnazije likovne smeri

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Razširjeni povzetek

Pouk umetnosti poteka skozi spoznavanje teoretičnih vsebin ter likovno ustvarjanje. Svobodno praktično ustvarjanje spodbuja kreativnost in konstruktivno razmišljanje. Ponuja nove relacije do sodobne družbe ter do ustvarjanja.

Naslov sem si sposodil od umetnika Brucea Naumana, The True Artist Helps the World by Revealing Mystic Truths, Umetnik pomaga svetu razkrivajoč mistične resnice (Barvne neonske luči), 1967. Umetnost je vedno ponujala drugačen pogled na svet. Perspektive umetnikov so se vedno razlikovale od perspektiv ljudi vpetih v vsakdanja opravila. Posebnost umetnosti današnjega časa so številne izrazne možnosti ki se odpirajo skozi rabo praktično vsega okrog nas: kakor novih digitalnih tako tradicionalnih medijev, vsakdanjih materialov, predmetov, situacij, ljudi itd. Praktični likovni pouk ostaja oaza konkretnega, svobodnega tudi ročnega ustvarjanja v gimnaziji. Zato je danes izjemno pomembno spodbujati ustvarjalnost in konstruktivno razmišljanje mladih skozi naš predmet. Pomembno jih je naučiti kritično in ne kritizersko opazovati svet okrog sebe in v njem ustvarjalno delovati. Biti konstruktiven pomeni ustvarjalno se odzivati na situacije.

Naj bo naš pogled v kurikulum šole in predmeta ustvarjalen. Ko govorimo o ciljih našega poučevanja skozi umetniško področje menim, da je najpomembnejše gledati v končni cilj: kako izgleda naš maturant. Naši mali cilji so zapisani od meseca do meseca, toda nikakor ne smemo pozabiti na glavni cilj. Kaj si želimo "posejati kot semena" v bodočega intelektualca: igrivost, sposobnost zastavljanja vprašanj, radovednost, sposobnost samostojnega odločanja, odprt pozitiven odnos do umetniškega področja, družbe itd.

Vsak učitelj ima svobodo pri organizaciji pouka, izbiri in pristopu nalogam. Naš predmet je sestavljen iz umetnostne zgodovine in likovnega snovanja. Odnos teh dveh delov ponuja veliko kreativnosti: ali bodo deli umetnostne zgodovine in likovnega snovanja v tesni povezavi ali popolnoma neodvisni deli ki delujejo k istem cilju (različno, seveda). Pri ustvarjanju se vedno znova nahajamo na neraziskanem področju. Zato se zdi smiselno, da dijaki pri našem predmetu slišijo, da naš svet ni tako trden, kot si ga številni predstavljajo. V našem (spo)znanju je veliko neznank.

Mediji pritiskajo na vse nas, enako na dijake. To ni več zgolj TV, to so internetna družbena omrežja ter računalniške igrice, kjer so dijaki nekritično izpostavljeni "različnim" vsebinam, v katera lahko neomejeno vstopajo ves dan. Isti kličejo po umetniškem "obdelovanju". Kajti pravilnega branja podob se moramo enako učiti kot branja črk.

Pri nalogah tradicionalnih panog risanja, slikanja in grafike je treba dijake spraviti v nova problemska področja kjer jim ne morejo pomagati vzorci iz osnovne šole ter iz že omenjenih medijev. To zaradi stimulacije njihovih ustvarjalnih potencialov.

Na strokovno umetniškem področju pa je pomembno dobiti dobro klasično podlago iz risanja in slikanja. Eno zahtevnejših vprašanj v programu umetniške gimnazije likovne smeri je naučiti dijake razmišljati na sodoben umetniški način. Razloge za težavnost je iskati v učnih načrtih in maturi. Ob pridobivanju tradicionalne podlage z likovnih področij ter ob razvoju umetniškega razmišljanja skozi perspektivo sodobnega umetniškega izražanja in digitalnih medijev lahko dijaki obrodijo prave sadove.

Svoboda izražanja ter ustvarjanja je temelj normalnega razvoja dijaka v normalni družbi. Umetniška svoboda je svoboda izbire drugačnosti. Umetniki danes lahko uporabljajo vsa sredstva in orodja, ki so jim dosegljiva za realizacijo lastnih idej, a vedno z zavedanjem, da moramo upoštevati etični vidik, da ne kršimo človekovih pravic in svoboščin zapisanih v ustavi in mednarodnih konvencijah.

Podobne strategije lahko izkoristimo tudi pri pouku. Pomemben je razlog, seveda. Motiv, vsebina ali ideja narekuje izbiro ustvarjalnih pristopov. Pravi umetnik premišljuje svet okoli sebe in njegova odkritja so pogosto zrcalo, v katerem se družba (v časih) ne želi gledati. V povezavi z mislijo iz naslova, iz likovnega dela B. Neumana, učitelj kot “drugačen” podkopava trdne resnice sedanjega časa, dijakom osvetljuje nove poti, jih kliče v nove avanture onkraj zdolgočasenega sveta v katerem se na žalost meje med digitalnim in realnim življenjem za njih čedalje več brišejo. V ustvarjalni svobodi je rešitev.

Za zaključek: pri praktičnih nalogah so dovoljena vsa sredstva, če le spodbujajo ustvarjalnost in konstruktivno mišljenje naših dijakov. Pomagati jim je treba, da razprejo krila lastne domišljije in poletijo.

Ključne besede: ustvarjanje, družba, mediji, umetnost

Extended Abstract

Arts education lessons involve learning about theoretical contents and creating art. Creating freely encourages creativity and constructive thinking. It offers new relations to modern society and to creating.

I borrowed the title from the artist Bruce Nauman, *The True Artist Helps the World by Revealing Mystic Truths* (multicolour neon sign), 1967. Art has always offered a different view of the world. The perspectives of artists have always differed from the perspectives of people engaged in everyday tasks. A special feature of today's art is the numerous possibilities of expression, which open up through the use of practically everything that surrounds us: new digital media and traditional media, everyday materials, objects, situations, people ... In grammar school practical arts lessons remain an oasis of creating concrete artworks freely and by hand. That is why it is extremely important today that we promote creativity and constructive thinking in young people through our subject. We must teach them how to observe the world around them critically, not

criticisingly, and to be creative in it. Being constructive means being creative in reacting to situations.

Our views on the school's and the subject's curriculum should be creative. When discussing the goals of our teaching in relation to art, the most important thing is looking at the end goal: at what our secondary school graduates look like. We write down our small goals month by month, but we must not forget our main goal. What we want to "sow as seeds" in the future intellectual: playfulness; the ability to ask questions; curiosity; the ability to make autonomous decisions; an open positive attitude towards art, society, etc.

Each teacher is autonomous in organising lessons, in choosing and tackling assignments. Our subject consists of art history and artistic creation. The relationship between these two parts enables a great deal of creativity: the elements of art history and artistic creation can be closely connected or fully independent elements working towards the same goal (but differently, of course). When it comes to creation, we always end up in unexplored territory. It therefore makes sense that we tell the students in our class that the world is not as solid as many imagine it to be. There are many unknowns in our knowledge.

The media place pressure on all of us, including secondary school students. It is not just TV; now there are online social networks and video games, where students are uncritically exposed to "various" contents, which they can freely access throughout the day. These also call for artistic "processing". For we have to learn how to read images correctly, just as we learn to read letters.

In the assignments relating to the traditional techniques of drawing, painting and graphic art, we have to get the students to tackle new problem areas, where they cannot resort to patterns from primary school and the above-mentioned media. We need to do so to stimulate their creative potential.

With regard to technical artistic skills, students have to receive a good traditional foundation for drawing and painting. One of the most demanding issues in the fine arts programme in grammar school is teaching students to think in a modern artistic way. The reasons why that is so difficult must be sought in the curricula and the *matura* examination. By gaining a traditional foundation in artistic fields and by developing artistic thinking through the perspective of modern artistic expression and digital media, secondary school students can achieve the desired goals.

Freedom of expression and creation is the basis for the normal development of a secondary school student in normal society. Artistic freedom is the freedom to choose to be different. Artists today can use all the means and tools available for realising their ideas, but must always bear in mind that we must comply with the ethical aspect, so as not to violate the human rights and liberties laid down in the constitution and international conventions.

We can make use of similar strategies during lessons. However, the reason is what matters. The motif, content or idea dictates the choice of creative approaches. True artists contemplate the world around them. Their discoveries are often a mirror in which society (sometimes) does not want to see itself. In connection with the thought in the title, taken from the piece by B. Nauman, we can say that the teacher as "different" undermines the solid truths of the present time; illuminates new paths for students; invites them on new adventures beyond the bored world, in which the boundaries between the digital and the real world are, sadly, being increasingly blurred. The solution lies in creative freedom.

In conclusion: we can use any means in practical assignments as long as they promote the creativity and constructive thinking of our students. We have to help them to spread the wings of their imagination and fly.

Keywords: creation, society, media, art

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FOTOGRAFIJA KOT INTERAKCIJA Z LIKOVNIM IZRAŽANJEM/PHOTOGRAPHY AS INTERACTION WITH ARTISTIC EXPRESSION

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Razširjeni povzetek

Fotografija je likovna zvrst, ki je umetniško zelo izrazna in predstavlja moderni vizualni medij. Da danes ustvarimo fotografijo, ne rabimo veliko časa. Fotografija je medij, ki je dostopen vsakemu s pametnim telefonom. V vsakem pametnem telefonu je vgrajena kamera, ki nam omogoča enostavno fotografiranje. Danes je uporaba fotografije izjemno neposredno posegla tudi v umetnost. To pomeni, da umetniki slikarji, kiparji, grafiki v svoje ustvarjalno delo neposredno in posredno vpletajo fotografijo na različne ustvarjalne načine. Skratka, to samostojno likovno področje je postalo nepogrešljivi del našega vsakdana, ki nam omogoča vidno zaznavanje. Pri pouku likovne umetnosti z učenci večkrat eksperimentiramo s fotografijo in jo pri svojem delu likovno teoretično in likovno praktično prepletamo v proces likovnega izražanja. Pri likovnoteoretičnem delu nam je fotografija v veliko pomoč pri prostorskih predstavah. Predstavlja nam lažje razumevanje prostora, linearne perspektive, prostorskih ključev, konstrukcijskega risanja, zračne perspektive, kompozicije, ki jih morajo učenci tudi likovno ustvariti (Dolenc, 2004). Naš cilj pri pouku je, da učencem prikažemo boljšo, nazornejšo, bolj razumljivo in praktično pot do želenega ustvarjalnega cilja s pomočjo fotografije. Fotografija združuje več načinov oblik dela, kjer lahko z učenci likovno teorijo in prakso združimo v likovno nalogo. Skratka, lahko jo vključimo v različne faze delovnega in oblikovalnega procesa (Moškon, 2005). S pomočjo fotografije želeni motiv učenci sami ujamejo v objektiv kamere in nato celoten kader tudi narišejo. Ta način, kjer učenec vsebino fotografije prenese na papir, predstavlja učencem lažjo pot do želenih rezultatov in po mojih izkušnjah likovno nalogo tudi uspešnejše rešijo. Zahtevnejše likovne naloge, kot so modulacija in vizualni mediji, pa lahko drugače realiziramo, če imamo predhodno narejeno fotografijo oz. je fotografija osnova za naše likovno izražanje. Sodobna tehnologija nam omogoča obdelavo fotografij na različne načine, kar pa lahko spretno uporabimo tudi pri reševanju likovnih problemov (Jakopič, 2011). Uporabimo jo lahko za izhodišče naše likovne naloge, ki jo nato poslikamo v računalniškem programu Artrage ali Inkscape. Pri izbirnih predmetih so možnosti za likovno izražanje široko odprte, zato so nam digitalni zapisi v pomoč pri boljšem, hitrejšem, drugačnem, sodobnejšem in ustvarjalnejšem delu. Tudi pri ustvarjanju foto stripa ima kompozicija fotografije velik pomen. Na temo kulturne dediščine domačega kraja so nam fotografije predstavljale izhodišče za oblikovanje razglednic in kazalk, ki so jih učenci oblikovali v programu Inkscape. Likovno praktično pa fotografijo uporabimo tudi pri likovni nalogi animacije, kjer z učenci ustvarimo sceno z navidezno premikajočimi se elementi, kjer vsak premik le-teh zabeležimo v objektiv. Nastali izbor fotografij s programom za animacijo animiramo (Photoscape). Lahko pa nam fotografija služi le kot scena oz. ozadje pri animiranih elementih. Fotografiranje in fotografija nam omogočata različne izrazne možnosti pri učnem procesu v

povezavi s sodobnimi tehnologijami in učnimi vsebinami, ki jih morajo digitalno poučeni učitelji 21. stoletja v svojem učnem procesu spretno prepletati v pouk.

Ključne besede: fotografija, likovno izražanje, vizualni mediji, prostorske predstave

Extended Abstract

Photography is an artistic genre that is very artistically expressive and represents a modern visual medium. It does not take long to create a photograph these days. Photography is a medium that is accessible to all who own a smartphone. A camera is built into every smartphone, enabling us to take photographs easily. The current use of photography directly tampers with art too. That means that painters, sculptors and graphic artists directly and indirectly involve photography into their creative work in different creative ways. In short, this independent artistic field has become an indispensable part of our daily lives, enabling our visual perception. We often experiment with photography during arts education lessons, integrating it into the process of artistic expression in an artistically theoretical and artistically practical way. During theoretical artistic work, photography is of great help in teaching spatial ability. It facilitates our understanding of space, linear perspective, spatial clues, construction drawing, aerial perspective, and compositions which students have to artistically create (Dolenc, 2004). Our goal in lessons is to demonstrate to the students a better, clearer, more understandable and practical path towards the desired creative goal by means of photography. Photography combines several forms of work where we can, together with the students, combine art theory and practice into an art assignment. In short, we can include it in the different phases of the work and design process (Moškon, 2005). By means of photographs, students capture the desired motif with the camera lens and then draw the entire frame. This method, where students transfer the contents of the photograph onto paper, makes it easier for students to achieve the desired results. In my experience they are also more successful in their art assignments. The more demanding art assignments, such as modulation and visual media, can be realised in a different way if we have a prior photograph or if the photograph is the basis for our artistic expression. Modern technology enables us to process photographs in different ways, which we can then skilfully use in solving art problems (Jakopič, 2011). We can use it as a starting point for our art assignment, which we can then paint in the Artrage or Inkscape software. In elective subjects the opportunities for artistic expression are wide open, so we can make use of digital records to do better, faster, different, more modern and creative work. The photograph's composition is of great importance even when creating a photo comic. When discussing the cultural heritage of our hometown, we used photographs as a starting point for designing postcards and bookmarks, which the students designed in the Inkscape software. We can also use photography in a practical way during the animation art assignment, where we create, together with the students, a scene with seemingly moving elements, capturing each movement with the lens. We then animate the created selection of photographs using animation software (Photoscape). Or we can use a photograph as the scene or backdrop for animated elements. Photographing and photography provide diverse possibilities of expression in the educational process in relation to modern technologies and learning contents, which digitally skilled teachers of the 21st century must skilfully integrate into lessons during their teaching process.

Keywords: photography, artistic expression, visual media, spatial ability

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DAN DEJAVNOSTI KOT PRIMER DOBRE PRAKSE MEDPREDMETNEGA POVEZOVANJA/ACTIVITY DAY AS AN EXAMPLE OF GOOD PRACTICE OF CROSS-CURRICULAR INTEGRATION

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Razširjeni povzetek

V sodobnem svet se srečujemo s povezovanjem znanj z različnih področij. Zato je pomembno, da medpredmetno povezovanje vpeljemo v šolski sistem kot ustaljeno prakso. V osnovni šoli se na predmetni stopnji medpredmetno povezovanje lahko izvaja na vsebinski, konceptualni in procesni ravni. Cilj je poiskati čim več medpredmetnih povezav med likovno umetnostjo in drugimi predmetnimi področji. Dan dejavnosti je ena od možnosti, ki omogoča, da uresničujemo vse tri ravni medpredmetnega povezovanja.

Plečnikovo leto 2022

Kulturni dan z vsebino, ki učencem predstavi arhitekta Jožeta Plečnika, je mogoče izpeljati na vsebinski, konceptualni in procesni ravni.

Izbrano vsebino lahko povezujemo s kulturo, kulturnimi spomeniki, kulturno dediščino in arhitekturno dediščino. Vse te pojme srečamo v likovni umetnosti, pri slovenščini, geografiji, zgodovini itd. Zato jih lahko spretno povežemo in učencem predstavimo na konceptualni ravni, ko jih učimo prenašati pojme iz različnih predmetnih področij in življenja ter povezati v celoto. Dan dejavnosti nam omogoči, da vključimo tudi medpredmetno povezovanje na procesni ravni.

Kulturni dan na predmetni stopnji smo načrtovali tako, da so učenci spoznavali življenje in delo Jožeta Plečnika v različnih medpredmetnih povezavah. Povezave so bile vezane na predmetna področja učiteljev razrednikov in sorazrednikov ter učiteljev likovne umetnosti. Šola ima dva oddelka v vsakem razredu. V 6. razredu smo v enem oddelku povezovali kulturne spomenike, turizem in fotografijo in v drugem kulturne spomenike s kulinariko (gospodinjstvo, tehnika in tehnologija, likovna umetnost). V 7. razredu smo v enem oddelku povezovali ilustracijo in življenjepisje, v drugem pa oblikovanje kipa z elementi notranje opreme prostorov kot del kulturne dediščine (likovna umetnost in slovenščina). V 8. razredu smo v enem oddelku povezovali simetrijo, geometrijske pojme, tehnično risbo, risbo in kulturno dediščino (matematika, tehnika in tehnologija, likovna umetnost) ter v drugem turizem, zgodovino, kulturno in arhitekturno dediščino (geografija, zgodovina, likovna umetnost). V 9. razredu smo v enem oddelku povezali pridobivanje naravnih barvil z risbami arhitekturne dediščine (biologija, kemija, likovna umetnost) in v drugem umetniško grafiko z arhitekturnimi spomeniki (likovna umetnost). Oblika dela v oddelkih je bila tako individualna kot skupinska. Vključeno je bilo medpredmetno povezovanje

na procesni ravni. Učenci so se sodelovano učili pri skupinskem delu in razvijali procesne spretnosti.

Svoje dosežke so predstavili vsem učencem na predmetni stopnji, ki so sodelovali pri kulturnem dnevu na skupnem srečanju ob koncu kulturnega dne in s tem dosegli postavljeni cilj medpredmetnega povezovanja.

Prepričanje, da se z branjem naučimo 10 %, s poslušanjem 20 %, z opazovanjem 30 %, s poslušanjem in opazovanjem 50 %, z govorjenjem 70 %, z govorjenjem in delom pa 90 %, zagotovo potrjuje trditev, da naj bo medpredmetno povezovanje ustaljena praksa v osnovni šoli, saj tako pridobljeno znanje dobi smisel.

Zelo pomembno je, da so za izvajanje medpredmetnih povezav zagotovljeni ustrezni pogoji, kot so pripravljenost za sodelovalno delo, timsko načrtovanje, poznavanje ciljev in vsebin različnih predmetnih področij in možnost za projektno delo.

»Ne nazadnje je ključna osebna zavezanost učiteljev za uresničevanje sprememb pri delu, ki deluje kot primarni motivacijski dejavnik v procesih poučevanja.« (Sicherl – Kafol, 2008).

Ključne besede: umetnost, medpredmetna povezava, dan dejavnosti, raziskovanje, poustvarjanje

Extended Abstract

In the modern world we are witnessing the integration of knowledge from different fields. That is why it is important that we introduce cross-curricular integration into the education system as an established practice. At the lower secondary level, cross-curricular integration can be implemented at the content, conceptual and procedural level. The goal is to find as many cross-curricular links between arts education and other subject areas as possible. An activity day is one possibility that enables us to realise all three levels of cross-curricular integration.

Plečnik Year 2022

A cultural day that presents the architect Jože Plečnik can be implemented at the content, conceptual and procedural level.

The selected contents can be linked with culture, cultural monuments, cultural heritage and architectural heritage. We come across all these concepts in arts education, in Slovenian language, geography, history, etc. That is why we can skilfully integrate them and present them to pupils at the conceptual level by teaching them to transfer concepts from different subject areas and from life, and connect them into a whole. An activity day also enables us to include cross-curricular integration at the procedural level.

We planned the cultural day at the lower secondary level so that the pupils got to know the life and work of Jože Plečnik through different cross-curricular links. The links were connected with the subject areas of class teachers and assistant teachers, and of arts education teachers. The school has two sections in each grade. In the sixth grade we integrated cultural monuments, tourism and photography in one section and cultural monuments with culinary art in the other (home

economics, technology, arts education). In the seventh grade we integrated illustration and biographies in one section and sculpture design with elements of interior design as part of cultural heritage in the other (arts education and Slovenian language). In the eighth grade we integrated symmetry, geometric concepts, technical drawing, drawing and cultural heritage in one section (mathematics, technology, arts education) and tourism, history, cultural and architectural heritage in the other (geography, history, arts education). In the ninth grade we integrated the obtaining of natural pigments with drawings of architectural heritage in one section (biology, chemistry, arts education) and graphic art with architectural monuments in the other (arts education). The sections performed both individual and group work. It involved cross-curricular integration at the procedural level. The pupils practised cooperative learning during group work and developed procedural skills.

They presented their achievements to all pupils at the lower secondary level who participated in the cultural day at a joint meeting at the end of that day, thus achieving the set goal of cross-curricular integration.

The belief that we learn 10% by reading, 20% by listening, 30% by observing, 50% by listening and observing, 70% by talking, and 90% by speaking and working, undoubtedly corroborates the claim that cross-curricular integration should become an established practice in primary school because it gives the acquired knowledge meaning.

It is very important that suitable conditions for implementing cross-curricular links are provided, e.g., the willingness to perform cooperative work; team planning; knowing the objectives and contents of different subject areas; opportunities for project work.

“After all, the key is the teachers' personal commitment to introducing changes in their work, which acts as the primary motivational factor in the teaching processes” (Sicherl-Kafol, 2008).

Keywords: art, cross-curricular integration, activity day, research, reproduction

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KREPITEV USTVARJALNOSTI SKOZI ZABAVNE IN SPROŠČUJOČE LIKOVNE DEJAVNOSTI NA PREHODU V DRUGO VZGOJNO-IZOBRAŽEVALNO OBDOBJE/ENHANCING CREATIVITY THROUGH FUN AND RELAXING ART ACTIVITIES AT THE TRANSITION TO THE SECOND EDUCATIONAL CYCLE

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Razširjeni povzetek

»Sodoben človek se mora znati naučiti ustvarjalno razmišljati. Za vsak problem (izziv, preizkušnjo) v življenju obstaja tudi rešitev. Vendar običajno do rešitve ne pridemo po običajni poti, z zavestnim razmišljanjem o določenem problemu, temveč je potrebno pravo rešitev najti v svojem nezavednem s pomočjo intuicije. Razvoj intuicije pa je povezan z razvojem desne hemisfere možganov, slednjo pa v šoli uporabljamo bolj redko. Izjeme so npr. tehnični predmeti, likovni pouk, športne aktivnosti, pevske in glasbene ure, medtem ko je pri ostalih šolskih predmetih »glavna« leva hemisfera možganov, saj se je potrebno naučiti zapomniti čim več informacij, podatkov, datumov, dogodkov …« (Goreta, 2014) Likovna umetnost (LUM) je nepogrešljiv predmet v osnovni šoli, saj (poleg preostalih splošnih in specifičnih osnovnih izobraževalnih ciljev) v praksi, v primerjavi z drugimi obveznimi osnovnošolskimi predmeti, še najbolj omogoča učenčevo razvijanje raznolikih miselnih strategij, sposobnosti opazovanja, razvoj različnih osebnostnih kvalitet, predvsem pa razvoj in veščine ustvarjalnosti.

Minimalni standard »Se spontano, doživeto in igrivo likovno izraža« (*Program osnovna šola likovna vzgoja. Učni načrt,* 2011) v učnem načrtu za LUM je v prvem vzgojnem-izobraževalnem obdobju naveden pred vsemi preostalimi. Spada med splošno zastavljene standarde prvega triletja, ki podpirajo cilje predmeta. Na prehodu iz prvega v drugo vzgojno-izobraževalno obdobje se cilji in standardi LUM začnejo bolj specifično usmerjati v likovno teorijo, ki je sicer prisotna tudi v prvem obdobju, vendar v manjši meri – predvsem v pojmovni obliki. V praksi se je izkazalo, da je zmotno prepričanje o zanemarljivosti likovne teorije v prvem triletju, tako kot je, kljub odsotnosti navedenega standarda v drugem in tretjem triletju, zmotno pozabiti na spontanost, doživetost in igrivost likovnega izražanja – ključne elemente za nadaljnjo podporo in razvoj učenčeve ustvarjalnosti. Za uspešno krepitev slednje je pomembno razumevanje procesov likovne ustvarjalnosti. Duh in Herzog (2020) navajata, da je treba ločiti med likovnimi dejavniki, ki ustvarjalnost omogočajo, in dejavniki, ki ustvarjalnost spodbujajo. Prvi dejavniki ustvarjalnosti zagotavljajo potreben material za ustvarjalno delo, torej omogočajo pojav ustvarjalnosti, drugi so dejavnosti ustvarjalnosti, ki motivirajo za ustvarjanje novega, torej spodbujajo ustvarjalnost. Poleg učiteljevega razumevanja procesa ustvarjalnosti in premišljenega načrtovanja pouka lahko učenec optimalno razvija svojo ustvarjalnost le če so za to ustvarjeni tudi ostali pogoji, med drugimi primerno izbrane oblike in metode dela. Goleman (2016) trdi, da je ključ odličnosti v zatopljenosti v dejavnost, ki jo počnemo in v kateri uživamo, kar podpira mnoge znanstvene študije, ki

povezujejo kreativnost z alfa možganskimi valovi – frekvencami, ki so prisotne v času človekovega sproščenega stanja.

Novodobni tempo našega življenja botruje potrebam po udejanjanjih raznih tehnik sproščanja, čuječnosti ipd., vnašanje le-teh je prisotno tudi v učnih procesih. Predmet LUM sam po sebi s svojo zasnovo omogoča uporabo raznovrstnih ustvarjalnih in sprostilnih dejavnosti – glede na predmetnik so te najbolj izvedljive prav v prvem in delu drugega triletja, medtem ko predmetnik od 6. razreda dalje z le 35 ur LUM letno onemogoča celovito in poglobljeno izvedbo primernih in potrebnih dejavnosti za podporo učenčeve kreativnosti.

Praktična delavnica učiteljem razrednega pouka, ki poučujejo LUM, ponuja nekaj rešitev v iskanju odgovorov na vprašanja, kako povzeti, povezati in utrditi ter utemeljiti teoretične pojme iz prvega triletja, postaviti dobre temelje za teoretično nadgradnjo in ohraniti spontanost, igrivost in doživetost v drugem triletju, ki prek zabavnih in sproščujočih likovnih dejavnosti še naprej spodbuja učenčevo ustvarjalnost.

Ključne besede: likovna umetnost, sproščanje, ustvarjalnost, zabava, izražanje

Extended Abstract

"A modern human being must learn how to think creatively. There is a solution to every problem (challenge, ordeal) in life. However, we usually do not come up with the solution in the usual way, by consciously thinking about a specific problem; instead, we must find the right solution in our subconscious through intuition. The development of intuition is connected with the development of the right hemisphere of the brain, which is rarely used in school. The exceptions are technical subjects, arts education, sports activities, singing and music lessons, while in other school subjects the left hemisphere of the brain is "in charge" because we have to memorise as much information, data, dates, events, etc. as possible" (Goreta, 2014). Arts education is an indispensable subject in primary schools because, compared to other compulsory primary school subjects, it best enables the pupil to develop (besides other general and specific educational goals) diverse mental strategies, observation skills, different personality traits and, above all, creative skills.

The minimum standard "Artistically expresses oneself spontaneously, passionately and playfully" (*Program osnovna šola likovna vzgoja. Učni načrt*, 2011) in the curriculum for arts education is mentioned before all others in the first educational cycle. It is one of the general knowledge standards for the first triennium, which support the subject's objectives. At the transition from the first to the second educational cycle, the objectives and knowledge standards of arts education begin to focus more specifically on art theory, which is also present in the first cycle but to a smaller degree – mostly in conceptual form. Practice has shown that the belief that art theory can be overlooked in the first triennium is false. It is just as false to forget about spontaneity, passion and playfulness of artistic expression, even though this knowledge standard is not mentioned in the 2nd and 3rd triennia, as these are the key elements for the further support and development of the pupil's creativity. In order to successfully enhance the latter, we must understand the processes of artistic creativity. Duh and Herzog (2020) state that we must distinguish between artistic factors that enable creativity and the factors that promote creativity. The first factors of creativity provide

the required materials for creative work, meaning that they enable the emergence of creativity, while the second factors are the creative activities that motivate us to create something new, i.e., promote creativity. Besides the teacher's understanding of the process of creativity and the careful planning of lessons, a pupil can optimally develop his/her creativity only if the other required conditions have been met, for instance, appropriately selected forms and methods of work. Goleman (2016) claims that the key to excellence is being engrossed in the activity that we are performing and enjoying; this supports many scientific studies that associate creativity with alpha brain waves – frequencies that are present when a person is in a relaxed state.

The modern tempo of our lives has brought about the need to practise various relaxation techniques, mindfulness techniques, etc. – these are also being introduced into educational processes. The very design of arts education enables the use of diverse creative and relaxing activities – judging by the syllabus, they can be implemented best in the first triennium and in part of the second triennium. On the other hand, the syllabus from the 6th grade onward with only 35 hours of arts education per year prevents a holistic and in-depth implementation of appropriate and required activities to support the pupil's creativity.

The practical workshop offers teachers who teach arts education at the primary level a few solutions to their search for answers regarding how to sum up, integrate, consolidate and substantiate the theoretical concepts from the first triennium; how to set up a good foundation for upgrading the theory; how to preserve spontaneity, playfulness and passion in the second triennium, which continue to stimulate the pupils' creativity through fun and relaxing artistic activities.

Keywords: arts education, relaxation, creativity, fun, expression

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KREATIVNE METAMORFOZE – LUM KOT MOTIVACIJA ZA UPORABO KLASIČNIH ZNANJ/CREATIVE METAMORPHOSES – FINE ARTS AS MOTIVATION TO USE CLASSICAL KNOWLEDGE

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Razširjeni povzetek

V referatu so predstavljeni trije primeri dobre prakse medpredmetnih povezav, ki so bili izvedeni v klasičnih oddelkih 2. in 3. letnika pri predmetih LUM in UZG. Od začetka tretjega tisočletja na Prvi gimnaziji Maribor vsako leto obeležimo bogato tradicijo klasične gimnazije (z izjemo let 2020 in 2021, ko nas je presenetila pandemija, družbeno zaprtje, delo in šolanje na daljavo v virtualnih okoljih). Pri predmetih LUM in UZG z izbranimi vsebinami znanj, pridobljenih predvsem pri LAT, SLO, ZG in UZG, izvedemo delavnico, v kateri s sodobnimi konceptualnimi in vizualnimi metodami predstavimo izbrane teme. Dijake vzpodbujamo, da uporabijo svoje znanje, pridobljeno pri drugih predmetih, zunajšolskih in prostočasnih dejavnostih. Tako praviloma v praktični obliki prikažemo, da sta LUM in UZG idealna gimnazijska predmeta, pri katerih lahko s kroskurikularno metodo dijake motiviramo za usvajanje novih znanj in utrjevanje starih. Likovno snovanje spontano in sproščeno združuje znanje vseh predmetnih področij in dijaki poleg likovnih dosegajo širša vseživljenjska znanja. (*Učni načrt. Gimnazija. Likovna umetnost,* 2008). Umetnostna zgodovina izstopa kot interdisciplinarna veda, saj združuje pomembne segmente znanj mnogih drugih ved. Z medpredmetnim povezovanjem poglobimo poznavanje umetniškega dela in z drugega zornega kota osvetlimo cilje drugih predmetnih področij (*Učni načrt. Gimnazija. Likovna umetnost,* 2008). Čeprav se predstavljeni primeri v načrtovanju in izvajanju razlikujejo, je vsem skupna končna izvedba – likovno vizualna predstavitev v šolskem realnem in e-razstavišču.

V referatu so predstavljene praktične izvedbe, ki se naslanjajo na aktualne projekte:

- Formativno spremljanje pouka, ki se ga v zadnjih letih uspešno vključuje v šolski učni proces in poudarja pomen aktivne vloge učenca pri izgradnji kakovostnega in trajnega znanja. Pri tem učitelj učenca podpira tako, da nenehno ugotavlja, kako ta napreduje, in prilagaja pouk glede na povratne informacije, ki jih pridobi. Tako oboji premagujejo in izboljšujejo dosežke, učenec pa ima veliko možnosti za izražanje individualnosti in svojih posebnosti (Holcar Brunauer idr., 2017).
- Izobraževanje za družbeno angažirano umetnost (Education for Socially Engaged Art), ki poudarja, da je vsako umetniško dejanje, ki je namenjeno komunikaciji in izkušnji drugega, družbeno angažirano. Še posebej zgovorno je poglavje, ki govori o razveščinjanju in poudarja pomen različnih znanj, veščin, motoričnih spretnosti pri nastajanju umetniškega dela. Izpostavlja pa tudi pomen organskega sodelovanja med profesorji in študenti; prvi prisluhnejo interesom slednjih in uporabijo svoje strokovno znanje za izgradnjo pedagoške oblike, ki bo zadostila potrebam študentov (Helguera, 2011).

- Kakšni so dokazi o vlogi umetnosti pri izboljšanju zdravja in dobrega počutja? (What is the evidence on the role of the arts in improving health and well being?) Raziskava potrjuje, da potencialno umetnost lahko vpliva tako na mentalno kot na fizično zdravje, vpliva na družbene determinante zdravja, podpira razvoj otroka, spodbuja vedenje, ki krepi zdravje … (Fancourt in Finn, 2019).

Izhodišče vseh naštetih raziskav in predstavljenih praks je, ali umetnost in kreativno ustvarjanje sooblikujeta ugodne pogoje za lažje premagovanje stresa, reševanje življenjskih in v našem primeru šolskih nalog. Samo tretja navedena raziskava vključuje tudi situacijo, s katero smo soočeni v zadnjih dveh letih.

V primerjavi z navedenimi raziskavami je ugotovljeno, da prakse ustvarjalnih delavnic dosledno sledijo napotkom formativnega spremljanja pouka in da rezultati presegajo pričakovane. Dijaki so motivirani za delo, imajo možnost samostojno sooblikovati potek pouka in izboljševati svoje dosežke ter izražati svojo individualnost. Vzpostavljeno je organsko sodelovanja med profesorico in dijaki. Delavnice narekujejo izrazito medpredmetno razmišljanje, tako je pozornost usmerjena v pozitivna občutja. Kritičen odnos do trenutnega družbenega stanja se lahko realizira v likovno vizualnem kreativnem delu, morebitne tesnobe se izrazijo, komentirajo in končno delo, galerije dijakov, so fizični dokaz, da so kreativni, razmišljujoči in kritični člani družbe.

Ključne besede: družbeno angažirana umetnost, umetnost in kreativnost, umetnost in motivacija, umetnost in tesnoba, vizualna pismenost

Extended Abstract

The paper presents three examples of good practices of cross-curricular links that were implemented in the classical sections of the 2nd and 3rd year of grammar school in the subjects of arts education and art history. Since the beginning of the third millennium, we at the Maribor First Grammar School/Prva gimnazija Maribor have been commemorating the rich tradition of this classical grammar school each year (with the exception of 2020 and 2021, when we were surprised by the pandemic, social isolation, distance work and education in virtual environments). In the subjects of arts education and art history we carry out a workshop that contains selected knowledge gained especially in Latin, Slovenian language, history and art history; we present the selected topics using modern conceptual and visual methods. We encourage students to apply the knowledge they have gained in other subjects, extracurricular and leisure activities. That way we demonstrate in practice that arts education and art history are ideal grammar school subjects, where we can motivate students using the cross-curricular method to acquire new knowledge and to consolidate the old. Artistic creation combines knowledge from all subject areas in a spontaneous and relaxed way, and the students gain broader lifelong knowledge in addition to the artistic knowledge (Učni načrt. Gimnazija. Likovna umetnost, 2008). Art history stands out as an interdisciplinary science, as it combines important segments of knowledge from many other sciences. Through cross-curricular integration we deepen our knowledge of a work of art and shed light on the objectives of other subject areas from a different angle (Učni načrt. Gimnazija. Likovna umetnost, 2008). Although the presented examples differ as regards planning and implementation,

the final product is common to all – an artistic and visual presentation in the school's exhibition area and in its virtual one.

The paper presents the practical implementations that are related to current projects:

- Formative assessment of lessons, which has been successfully included in the school's educational process in recent years, and which highlights the importance of the student's active role in building quality and permanent knowledge. In the process, the teacher supports the student by constantly determining how the latter is progressing and by adapting lessons according to the feedback received. That way, both surpass and improve their achievements, and the student is given many opportunities for expressing his/her individualism and special features (Holcar Brunauer idr., 2017).
- "Education for Socially Engaged Art", which highlights that each artistic action intended for communication and to be experienced by another is socially engaged. The chapter on deskilling is especially informative; it highlights the importance of different knowledge, skills and motor abilities in the creation of a work of art. It also points out the importance of organic cooperation between professors and students; the former listen to the interests of the latter and use their professional knowledge to create a form of teaching that will meet the needs of students (Helguera, 2011).
- What is the evidence on the role of the arts in improving health and well-being? The study confirms that art has the potential to influence mental and physical health; to influence social determinants of health; to support the child's development; to promote behaviour that improves health ... (Fancourt & Finn, 2019).

The starting point of all the above-mentioned studies and presented practices is the question of whether art and creation co-shape conditions that facilitate overcoming stress and solving life's tasks or, in our case, school tasks. The third study mentioned is the only one that also covers the situation we have been facing for the past two years.

Unlike these studies, we have discovered that the practices of creative workshops consistently follow the instructions for formative assessment and that the results have exceeded our expectations. Secondary school students are motivated to work; they are given the opportunity to independently co-shape the course of lessons, improve their achievements, and express their individualism. An organic cooperation between the professor and students has been established. The workshops require cross-curricular thinking, thus focusing on positive emotions. A critical attitude towards the current state of society can be realised in an artistic and visual creative piece; potential anxieties are expressed and commented on; the final product, i.e., the students' galleries, are physical proof that they are creative, thinking and critical members of society.

Keywords: art and anxiety, art and creativity, art and motivation, socially engaged art, visual literacy

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PRAVLJIČNO GLEDALIŠČE/FAIRY-TALE THEATRE

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Razširjeni povzetek

V prispevku je predstavljen primer pouka slovenščine z vključitvijo pravljičnega gledališča, ki ga učenci v celoti sami oblikujejo. Tako utrjujejo in nadgrajujejo svoje znanje, so aktivni in inovativni, hkrati pa se razvijajo *intelektualno, socialno in ustvarjalno.*

Med učnimi vsebinami, ki jih obravnavajo pri slovenščini na področju književnosti v 6. razredu, sta tudi pravljica in dramsko besedilo. V učnem načrtu je predpisano razvijanje recepcijskih zmožnosti s tvorjenjem oziroma (po)ustvarjanjem umetnostnih besedil, kar lahko učenci dosežejo tudi z dramatizacijo krajšega proznega besedila (*Učni načrt. Program osnovna šola. Slovenščina*, 2018). To je bil tudi motiv za izvedbo kulturnega dne za šestošolce na Osnovni šoli Antona Martina Slomška Vrhnika z naslovom Pravljično gledališče. Učenci so prebrali pravljico, jo pretvorili v dramsko besedilo in ga v obliki lutkovne predstave predstavili občinstvu. *V sklopu dela po* skupinah so v petih šolskih urah *opravili vse naloge.* Korošec in Majaron (2002) pojasnita, da skupinsko delo poteka v ustvarjalnem vzdušju, zaradi sodelovanja vseh pa se naredi več. Vsak udeleženec prispeva svoj del, kar pripomore k občutku pripadnosti in graditvi pozitivne samopodobe. Učijo se sprejemanja in spoštovanja drugih in se med seboj spodbujajo. Slovenščino so povezali z likovno umetnostjo, saj so morali sami po predhodnem posvetovanju z učiteljem izdelati tudi sceno in lutke. Leš (2018) pravi, da je učencem pri tem treba pustiti dovolj svobode, da se izražajo tako, kot želijo, in stvari preizkušajo na svojevrsten način. Usmerjamo jih samo z nasveti. Vukonić-Žunič in Delaš (2009) poudarjata uporabnost lutk pri vseh šolskih predmetih, saj učenci tako pridejo do novih spoznanj in znanj ter se učijo prek igre.

Delo je potekalo po načelih posodobljene Bloomove taksonomije (Anderson in Krathwohl, 2001), ki se od osnovne verzije (Bloom, 1956) razlikuje predvsem po zamenjanem vrstnem redu obeh najvišjih ravni miselnih veščin – namesto *sinteze* in *vrednotenja* sta zdaj na vrhu *vrednotenje* in, kot najvišja raven, *ustvarjanje.*

Priprave na kulturni dan so zajemale predhodno ponovitev šolske snovi o značilnostih pravljice in dramskega besedila, predstavitev ciljev, seznanitev z načinom dela, obisk šolske knjižnice z izborom ustreznih pravljic ter pripravo materiala. Učenci so po skupinah obravnavali različne pravljice. Prvi dve šolski uri so namenili branju izbranih pravljic in njihovi pretvorbi v dramsko besedilo. Tu so imeli največ težav. Tretjo in četrto šolsko uro je sledila izdelava lutk in scenskih elementov. Učenci v posamezni skupini so se morali odločiti za izdelavo lutk določene vrste in si razdeliti delo. Peto šolsko uro so namenili uprizarjanju lutkovnih predstav pred ostalimi učenci in učiteljem. Te so tudi posneli in jih analizirali. Podali so tudi predloge za morebitne izboljšave.

Učenci so si medsebojno pomagali in spodbujali ter skupaj iskali tehnične rešitve pri postavitvi scenskih elementov in pri izdelavi posameznih lutk. Spretnejši učenci so pomagali manj spretnim.

Ves čas trajanja kulturnega dne so bili učenci aktivni. Izkazali so se tudi za zelo inovativne in ustvarjalne. Izrazili so željo, da bi podobno obliko pouka želeli še kdaj ponoviti, saj je bila poučna, zanimiva, ustvarjalna in zabavna. Z najboljšimi lutkovnimi predstavami pa bodo obogatili tudi šolske prireditve in se tako predstavili še drugim.

Ključne besede: pravljica, gledališče, lutke, dramatizacija, ustvarjalnost

Extended Abstract

In this article, we present an example of teaching Slovene language with the inclusion of a fairy-tale theatre, which students design entirely on their own. In this way, they consolidate and upgrade their knowledge, are active and innovative, and at the same time develop intellectually, socially and creatively.

Among the learning contents that we discuss in Slovene language class in the field of literature in the 6th grade are a fairy tale and a dramatic text. The curriculum prescribes the development of receptive skills by creating or re-creating artistic texts, which students can also achieve by dramatizing a shorter prose text (*Program osnovna šola slovenščina*. *Učni načrt*, 2018). This was also the motive for conducting a cultural day for sixth graders at the Anton Martin Slomšek Primary School in Vrhnika, which we named the Fairy-Tale Theatre. We wanted the students to read a selected prose text, in our case a fairy tale, and turn it into a dramatic text, which they then present to the audience in the form of a puppet show, for which they make the puppets themselves. Vukonić-Žunič and Delaš (2009) emphasize the usefulness of puppets in all school subjects, as they help students to make discoveries and gain new knowledge through play.

Korošec in Majaron (2002) explain that group work takes place in a creative atmosphere, and that more is done because of everyone's participation. Each student contributes their part, which in turn contributes to a sense of belonging and to building a positive self-image. They learn to accept and respect others, and encourage each other (Korošec, 2002). For this reason, we chose group work as a form of learning. As the above-mentioned cultural day lasted five periods, the students had enough time to complete all the tasks. We designed it in a cross-curricular way, as we connected Slovene language with the fine arts. Leš (2018) says that students need to be given enough freedom to express themselves as they wish, and to try things out in a unique way.

The work was based on the principles of the updated Bloom's taxonomy (Anderson & Krathwohl, 2001), which differs from the basic version (Bloom, 1956) mainly in the reversed order of the two highest levels of thinking skills – instead of synthesis and evaluation, there is evaluation and creation as the highest level.

Preparations for the cultural day included a preliminary revision of the learning content on the characteristics of the fairy tale and dramatic text, a presentation of goals, familiarization with the work method, a visit to the school library with a selection of appropriate fairy tales, and the preparation of material. Pupils discussed different fairy tales in groups. The first two periods were devoted to reading selected fairy tales and transforming them into a dramatic text. Here the students had the most problems. The third and fourth periods were about making the puppets and stage elements. The pupils in each group had to decide to make puppets of a certain type and divide

the work. The fifth period was dedicated to staging puppet shows in front of other students and teachers. We also recorded and analysed these. We also made suggestions for possible improvements.

The students helped and encouraged each other, and together looked for technical solutions in setting up stage elements and making individual puppets. The more skilful students helped the less skilled. The students were active throughout the cultural day. They have also proved to be very innovative and creative. They expressed the wish to repeat a similar form of teaching, as it was instructive, interesting, creative, and fun. They will also enrich our school events with the best puppet shows and present themselves to others.

Keywords: fairy tale, theatre, puppets, dramatization, creativity

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GRAFIKA V DRUGEM VZGOJNO-IZOBRAŽEVALNEM OBDOBJU/GRAPHIC ART IN THE 2ND EDUCATIONAL CYCLE

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Razširjeni povzetek

»Likovna umetnost ima med predmeti osrednje mesto, saj se njene vsebine povezujejo z vsebinami drugih predmetov. Likovne vsebine tako po eni strani predstavljajo podporo, po drugi strani pa protiutež kognitivnim vsebinam« (Učni načrt. Program Waldorfske šole. Likovna umetnost, b. d., str. 2).

Predmet skozi vse svoje segmente razvija prostorske predstave, hkrati pa pri učencih oblikuje občutek za estetiko ter jih ob njihovi lastni aktivnosti vodi k soustvarjanju lepega ter spodbuja konstruktivno mišljenje, kar družba nujno potrebuje. Pri likovnem izražanju učenci zunanje vtise povezujejo z notranjimi doživetji, preverjajo in razvijajo razumevanje prostora, izražajo občutja, stališča ter vrednote. Likovno izražanje v njih krepi voljo in zbranost ter vzbuja njihovo zanimanje za to, kar jim ponuja zunanji svet. Dejavnost je v učnem procesu usmerjena v razvijanje učenčeve ustvarjalnosti, v odkrivanje kvalitet materialov ter v proces nastajanja nekega izdelka. Učenci ob tem osmišljajo praktično delo in si privzgajajo odgovornost za reševanje problemov z lastnega stališča (Učni načrt. Program Waldorfske šole. Likovna umetnost, b. d.).

Grafika je eno izmed petih likovnih področij, ki se izvajajo v šoli pri pouku likovne umetnosti. Večkrat je zaradi predsodkov učiteljev, ki so mnenja, da so grafične tehnike zahtevne in dolgotrajne, postavljena v ozadje. Področje grafike pa zajema veliko število grafičnih tehnik, ki so po svoji težavnosti zelo raznolike.

V sekcijskem predavanju bo predstavljeno poznavanje grafičnih pojmov in posebnosti grafičnih materialov in pripomočkov pri učencih v 4. in 5. razredu, kako smiselno združevati grafične tehnike in negativni vpliv prekinjanja izvedbe likovne naloge na motivacijo učencev. Predstavljena bo tudi nadgradnja operativnih ciljev iz učnega načrta in razumevanje pojmov pri vstopu na drugo vzgojno-izobraževalno obdobje ter ustrezna zastopanost ciljev na vseh taksonomskih ravneh. Prikazana bo primerjava v motoričnih spretnostih učencev skozi razredno stopnjo in možne težave, ki se lahko ob uporabi tehnike pojavijo.

Udeležencem bodo predstavljena merila za ocenjevanje in določanje kriterijev ter medpredmetne povezave.

Čeprav je poznavanje grafičnih pojmov in posebnosti izvajanj grafičnih tehnik pri učencih sicer nekoliko šibko, lahko ob primerni razlagi, spodbudi in motivaciji brez težav izvedejo tudi zahtevnejše kombinirane tehnike in so pri svojem delu uspešni. Grafični izzivi so se izkazali kot navdihujoče in spodbujajoče naloge.

Skozi likovno izražanje otroci in mladostniki povezujejo besedno in nebesedno, se učijo prepoznavanja, izražanja in ozaveščanja čustev, krepijo samopodobo, razvijajo domišljijo in

ustvarjalnost, zmanjšujejo tesnobo in napetost, vse to pa pomembno prispeva pri osebni rasti in razvoju samostojnosti in avtonomnosti.

»Likovno izražanje pripomore, da otroci aktivno spoznavajo svet, ki jih obdaja. To počnejo najprej skozi dotik. Ravno otrokovo radovednost, ki ga žene k nenehnemu preizkušanju predmetov okoli sebe, lahko vpletemo v likovno dejavnost. Če mu ponudimo spodbudno okolje, v katerem bo imel možnost stika z različnimi materiali, bo z zanimanjem spoznaval različne lastnosti, ki jih le-ti ponujajo« (Bider, 2010).

Pomembno je zavedanje, da na prvem mestu ni izdelek, pač pa proces in občutki, ki jih otrok ob tem doživlja. Če se zavedamo, da otroci doživljajo svet s čutili, lahko z dejavnostmi, ki to upoštevajo, za njihov razvoj naredimo največ. Dotik je tisti, ki pomeni ljubezen, varnost, lahko pa tudi bolečino. Lahko je prijeten ali neprijeten. Prav ozaveščanje občutkov ob dotiku nam omogoča, da spoznavamo ne samo svet okoli sebe, temveč tudi samega sebe.

Ključne besede: grafični pojmi, grafični materiali, grafične tehnike, merila za ocenjevanje, medpredmetne povezave

Extended Abstract

»Arts education holds a central place among the subjects, as its contents relate to the contents of other subjects. On the one hand, art contents provide support and, on the other, a counterweight to cognitive contents« (Učni načrt. Program Waldorfske šole. Likovna umetnost, b. d., p. 2).

Through all its segments, the subject develops spatial ability and simultaneously a sense of aesthetics in the students; it guides the students' activities towards co-creating something beautiful and promotes constructive thinking, of which society is in desperate need. During artistic expression, students connect their external impressions with their inner experience; test and develop their understanding of space; express emotions, opinions and values. Artistic expression strengthens their will and concentration, and evokes an interest in what the outside world has to offer. In the educational process, the activity is focused on developing the student's creativity, on discovering the qualities of materials, and on the process of creating a product. By doing so, the students make sense of practical work and start assuming responsibility for solving problems from their own viewpoint (Učni načrt. Program Waldorfske šole. Likovna umetnost, b. d.).

Graphic art is one of the five artistic genres being practised in school during arts education lessons. It is often marginalised because of teachers' prejudices, for they believe that graphic art techniques are demanding and lengthy. The genre of graphic art encompasses a great number of graphic art techniques, which are of varying difficulty.

The thematic lecture will present the knowledge of graphic art concepts and the special features of graphic materials and tools among 4th and 5th grade pupils; how to sensibly combine graphic art techniques; how interrupting the art assignment negatively influences the pupils' motivation. We will also present the upgrade of operative goals in the curriculum; how well the concepts are understood when entering the 2nd educational cycle; the proper inclusion of goals at all taxonomic levels. We will compare the motor skills of pupils throughout the primary level and potential problems that may arise when using a technique.

The participants will be presented the grading criteria, how the criteria are defined, and the cross-curricular links.

Even though pupils have a rather poor knowledge of graphic concepts and of the particularities of performing graphic art techniques, if we provide them with a suitable explanation, encouragement and motivation, they can easily carry out even demanding combined techniques and be successful at it. Graphic art challenges have proved to be inspiring and stimulating assignments.

Through artistic expression, children and adolescents connect the verbal and the non-verbal; learn how to recognise, express and become aware of their emotions; build on their self-image; develop their imagination and creativity; reduce anxiety and tension. All of that greatly contributes to personal growth and to the development of independence and autonomy.

»Artistic expression helps children to actively learn about the world that surrounds them. They initially do that through touch. The children's curiosity, which drives them to constantly examine the objects around them, can be integrated into art activities. If we provide a stimulating environment, where they will have the chance to touch different materials, they will be interested in learning about the different properties they possess.« (Bider, 2010).

We should be aware that the product does not come first, but rather the process and the emotions experienced by the child. If we keep in mind that children experience the world through their senses, then we can ensure their optimal development through activities that take this fact into account. Touch means love and safety, but it can also mean pain. It can be pleasant or unpleasant. By becoming aware of what we feel when touching things, we are able to learn not just about the world around us, but about ourselves too.

Keywords: graphic concepts, graphic materials, graphic art techniques, grading criteria, cross-curricular links

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POMEN RAZVIJANJA USTVARJALNOSTI UČENCEV S POSEBNIMI POTREBAMI/ THE IMPORTANCE OF DEVELOPING THE CREATIVITY OF STUDENTS WITH SPECIAL NEEDS

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Razširjeni povzetek

Ko želimo razvijati ustvarjalnost med šolanjem, smo po navadi pozorni na nadarjene učence. Ustvarjalni pa so tudi otroci s posebnimi potrebami. Raziskav, ki bi preučevale to področje, je malo, zato se bomo naslonili na raziskovanja na področju ekspresivnih terapij. Te se osredotočajo predvsem na ustvarjalni proces, manj pa na izdelek. V prispevku želimo prikazati vpliv, ki ga ponuja razvijanje ustvarjalnosti na učence s posebnimi potrebami v vsakdanjem življenju, in stališča učencev s PP do lastne ustvarjalnosti in njihovih učiteljev do spodbujanja ustvarjalnosti pri njih z namenom utemeljitve nadaljnjih raziskav na tem področju.

Pri opredelitvi pomena ustvarjalnosti se bomo naslonili na Csikszentmihalyijevo (1997) stališče, da je ustvarjalnost osrednjega pomena za naše življenje. Drugi vidik, ki ga ponuja, je zmožnost izpolnitve samega sebe skozi življenje, ki omogoča občutek, da smo del nečesa večjega. Ustvarjalnost je pri tem tudi pot k bogatejši in kompleksnejši prihodnosti.

V prvem delu smo analizirali raziskave (Genadievna Bogdanova idr., 2021; Dehler, 2012) o vplivu umetniških dejavnosti na razvijanju ustvarjalnosti učencev s PP. V njih so predstavljeni rezultati analize problematike ustvarjalnosti in ustvarjalno delo pri otrocih s posebnimi potrebami, ki imajo različne primanjkljaje. Ravlan (2018, 53) v svoji raziskavi ugotavlja celo, da disleksija vpliva na likovno ustvarjanje. Tudi nevroznanost prepoznava ukvarjanje z umetnostjo kot dejavnik vplivanja na možgane, kar dokazujejo številni avtorji (Pirtošek, 2016). Predvidevali smo, da bo iz raziskav mogoče sklepati, da razvijanje ustvarjalnosti vpliva na razvoj strategij, s katerimi premagujejo zlasti čustvene stiske, pogosto pa tudi svoje posebnosti ter sposobnost izražanja sebe in razumevanje drugih.

V drugi del, študijo primera, smo vključili pet učencev s PP, ki so jih učitelji prepoznali kot ustvarjalne na likovnem in glasbenem področju. Ni pa nam uspelo pridobiti učencev, ki bi ustvarjali na besednem področju. Sodelovalo je tudi pet njihovih učiteljev, ki smo jih vprašali o njihovih stališčih do razvijanja ustvarjalnosti njihovih učencev. Cilj študije je bil preveriti, kako učenci dojemajo lastno ustvarjalnost, in ugotoviti morebitno smiselnost nadaljnjega razvijanja in raziskovanja tega področja. Izvedli smo polstrukturirane intervjuje, katerih veljavnost smo preizkušali s taktnim soočanjem s predhodno izraženimi stališči, kadar so bila v nasprotju tekom intervjuja. Rezultate smo obdelali kvalitativno.

Predvidevali smo, da je za dobro počutje in razvoj učencev s PP ustvarjalnost pomembna, da se učenci ob ustvarjanju počutijo dobro in znajo pozitivno vrednotiti rezultate svoje ustvarjalnosti. Učitelji teh učencev imajo do ustvarjalnosti pozitivno stališče in dobro prepoznavajo ustvarjalne

potenciale svojih učencev. Menili smo, da bodo ugotovitve v teoretičnem delu in študiji primera pokazale utemeljenost nadaljnjega razvijanja in raziskovanja ustvarjalnosti učencev s PP.

Ugotovili smo, da rezultati raziskav potrjujejo vsestranski pomen ustvarjalnosti tudi za učence s posebnimi potrebami. Učenci se ob ustvarjanju počutijo dobro, veseli so, če učitelji pohvalijo rezultat njihove ustvarjalnosti, manj so žalostni, sami pa le redko znajo oceniti svoje delo. Učitelji imajo do ustvarjalnosti svojih učencev pozitiven odnos in želijo razvijati njihov potencial, so pa še pomanjkljivosti glede prepoznavanja drugih potencialno ustvarjalnih učencev, ki jih učijo. Zlasti so težave na področju besedne ustvarjalnosti, ker imajo mnogi med našimi učenci primanjkljaje in s tem povezane težave ravno na tem področju.

Ključne besede: razvijanje ustvarjalnosti, ustvarjalni potenciali učencev s PP, stališča do ustvarjalnosti, terapija z umetnostjo, vpliv učiteljev.

Extended Abstract

When we want to develop creativity in the classroom, we usually pay attention to talented students. But children with special needs are also creative. There has been little research in this area, therefore, our findings are based on research in the field of expressive therapies. These focus primarily on the creative process and less on the product. In this paper, we show the impact of developing creativity on students with special needs and their everyday lives, as well as the attitudes of students with special needs toward their own creativity. Furthermore, we analyse the attitudes of the teachers towards the development of creativity in special needs students with the purpose to justify further research in this field.

Our definition of creativity is derived from Csikszentmihaly's (1997) view that creativity is central to our lives. Apart from this, Csikszentmihaly sees creativity as the ability to fulfil ourselves through life, allowing us to feel as a part of something bigger. Creativity is the path to a richer and more complex future.

In the first part, we analyse the research (Genadievna Bogdanova et al., 2021; Dehler, 2012) on the impact of artistic activities on developing the creativity of students with special needs. These studies present the results of the analysis of the issue of creativity, as well as the creative work of (teachers who work with) children with special needs who have various deficits. In his research Ravlan (2018, p. 53) concludes that dyslexia influences artistic creation. Neuroscience also recognizes the pursuit of art as an agent influencing the brain, a fact proved by many authors (Pirtošek, 2016). We anticipated that research would reveal that developing creativity influences the development of strategies needed to overcome emotional distress in particular and one's own peculiarities. Apart from this, the research would indicate the influence of developing creativity on the ability to express oneself and understand others.

In the second part (a case study), we present five students with special needs who were recognized as creative in the fields of art and music by their teachers. However, we failed to find students who would be creative in the verbal field. Five of their teachers were also involved, and we asked them for their views on developing creativity in their students. The research goals were to examine how students perceive their creativity and to identify the potential relevance of further development and

research in this area. We conducted semi-structured interviews, the validity of which was tested by asking similar questions during the interviews. We processed the results qualitatively.

We hypothesized that creativity is important for the well-being and development of students with special needs, that students feel good while creating, and that they can positively evaluate the results of their creativity. The teachers of students with special needs have a positive attitude towards creativity and are well aware of the creative potential of their students. We believe that the findings in the theoretical part, together with the case study, show the justification for further development and research in the field of the creativity of students with special needs.

We established that the results of the research confirm the all-around importance of creativity for students with special needs. Students feel good about their creativity; they are satisfied if teachers praise the result of their creativity, but they rarely know how to evaluate their own work. Teachers have a positive attitude towards the creativity of their students and want to develop their students' potential, but there are also shortcomings in identifying other potentially creative students. In particular, there are problems in the field of verbal creativity, because many of our students have deficits and related problems in this area.

Keywords: developing creativity, creative potential of students with special needs, attitudes towards creativity, art therapy, teacher influence

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DVA BIENALA: *»TERRA MYSTICA«* IN *»PO FABIANIJEVIH POTEH«*/TWO BIENNIALS: "TERRA MYSTICA" AND "ALONG THE TRAILS OF FABIANI"

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Razširjeni povzetek

Predstavljena sta dva projekta Društva likovnih pedagogov Primorja (DLPP), in sicer Bienale otroške keramike »Terra mystica« in Bienale prostorskega oblikovanja »Po Fabianijevih poteh«. Čeprav sta si tako po formi kot vsebini različna, imata vendarle precej skupnega. Oba namreč vključujeta celo vrsto spremljevalnih dejavnosti in dogodkov, s katerimi se skuša doseči naslednje: dvig kakovosti izdelkov s tega področja, večjo popularizacijo in prepoznavnost področja, obogatitev strokovnega znanja mentorjev in likovnih pedagogov ter vzpostavitev širše mreže različnih akterjev, ki (so)delujejo na posameznem področju.

Najprej je predstavljen Bienale otroške keramike »Terra mystica«. Namen je oblikovanje natečaja, ki poleg neizmerne otroške ustvarjalnosti promovira bogastvo in lepoto ustvarjalnih postopkov v glini – čarobno ustvarjalnost, ki sliši na ime »Terra mystica«. V slovenskem prostoru je veliko kakovostnih ustvarjalcev otroške keramike, a se keramični izdelki le občasno znajdejo na obrobju kakšnega večjega likovnega natečaja. Zato da bi na enem mestu zbrali najboljše izdelke slovenske keramike in njihove mentorje, natečaj ni odprt samo za vrtce, osnovne in srednje šole, ampak na njem lahko sodelujejo tudi skupine, ki delujejo v okviru različnih društev ali ustvarjalnih delavnic. Od vsega začetka po strokovni plati pri projektu sodeluje Društvo keramikov in lončarjev Slovenije. Strokovna komisija izmed prispelih izbere od 60 do 80 del. Razstavo spremlja katalog, nagrade najboljšim mentorjem se podelijo na prvi razstavi. Le-ta nato obišče še tri do štiri lokacije v Sloveniji, pogosto jo spremljajo delavnice za otroke in predavanja ter demonstracije. Da bi razširili krog sodelujočih, se izvajajo tudi strokovne delavnice, kjer se v ustvarjalnem procesu združujejo likovni pedagogi in keramiki. Nekatere so namenjene bolj pridobivanju novih znanj, druge pa ustvarjalnemu eksperimentiranju. Na delavnicah prihaja do spoznanj, da za žganje keramike ne potrebujemo dragih peči, temveč se peč lahko zgradi preprosto iz opeke, starega soda ali celo steklenic.

Drugi projekt je bienale prostorskega oblikovanja »Po Fabianijevih poteh«, ki ga že nekaj let spremlja tudi likovno-geografski natečaj »Ustvarjalna predstavitev mojega kraja«. Zaključek natečaja vedno poteka v Štanjelu, v prostoru, ki sam po sebi predstavlja arhitekturno učilnico. Je prostor, kjer je deloval naš veliki arhitekt in urbanist Maks Fabiani. Le zadnja izvedba projekta se je zaključila prek spleta zaradi epidemije. Zaključek projekta spremljajo, poleg odprtja razstave izbranih likovnih del in geografskih predstavitev, še predavanja in razprave na temo prostora (s področja arhitekture in iz geografskega vidika), razstava DLPP, vodeni ogledi na temo arhitekture in tudi otroški extempore oblikovanja prostorskih instalacij v izvedbi primorskih osnovnih šol.

Ob zaključku projekta se izda zbornik z likovnim katalogom nagrajenih del, v katerem so objavljena predavanja strokovnjakov s področja arhitekture in geografije. Vsa leta v projektu sodelujejo tudi strokovnjaki s Pedagoške fakultete ljubljanske in mariborske univerze, z Društvom geografov in z vidnimi arhitekti. Natečaj je bil že večkrat tudi prostor študijskih srečanj likovnih pedagogov in drugih strokovnih združenj.

Oba natečaja sta pogosto predstavljena na različne konferencah, okroglih mizah ipd. Keramični natečaj se je uveljavil kot povezovalec bogate slovenske lončarske tradicije s sodobno otroško ustvarjalnostjo, natečaj prostorskega oblikovanja pa so nagradili tudi v Zbornici za arhitekturo in prostor Slovenije z nagrado zlata kocka.

Ključne besede: keramika, prostorsko oblikovanje, natečaj, razstava, strokovno izobraževanje

Extended Abstract

Two projects of the Society of Art Teachers from Primorje are presented, i.e., the Biennial of Children's Ceramics "Terra mystica" and the Biennial of Spatial Planning "Along the Trails of Fabiani". Although the two projects differ in form as well as content, they also share many common traits. They both include a number of accompanying activities and events, which all strive to achieve the following: an increase in the quality of works of art in this field; the popularisation and recognisability of the field; an improvement in the professional knowledge of mentors and art teachers; establishing a wider network of different actors who work (together) in each field.

The Biennial of Children's Ceramics "Terra mystica" is presented first. Its aim is to start a competition which will promote the infinite creativity of children as well as the richness and beauty of the creative process in clay – the mystic creativity called "Terra mystica". There are many high-quality creators of children's ceramics, but ceramic works of art only occasionally appear on the margins of bigger art competitions. With the aim of gathering the best works of art of Slovenian ceramics in one place and their mentors, the competition is not closed and limited to kindergartens, primary schools and secondary schools only – any group which is active within various societies or creative workshops is welcome to participate. Since the very beginning, the Society of Ceramists and Potters of Slovenia has been participating in the project professionally. An expert commission chooses 60 to 80 works of art. The exhibition is accompanied by a catalogue. The best mentors are awarded at the first exhibition. The exhibition then moves to three or four locations in Slovenia. It is accompanied by workshops for children, lectures and demonstrations. To involve a larger audience, professional workshops are also organised, where art teachers and ceramists unite in the creative process. Some workshops focus on acquiring new knowledge while others are focused more on creative experimentation. At the workshops, the participants learn that expensive stoves are not needed for the firing of ceramics. They can be built from bricks, an old barrel or even glass bottles.

The second project is the Biennial of Spatial Planning "Along the Trails of Fabiani", which has been accompanied by the art-geographical competition "Creative Presentation of My Hometown" for a few years now. The final part of the competition always takes place in Štanjel, in a venue which represents an architectural classroom since our great architect Maks Fabiani worked there.

The last project, however, was carried out virtually online due to the epidemic. The final part of the project consists of the opening of the exhibition of the selected works of art and geographical presentations, which are accompanied by lectures and debates on the topic of spatial planning (architectural and geographical viewpoints); an exhibition of the Society of Art Teachers from Primorje; guided tours on the topic of architecture; the children's extempore of designing spatial installations organised by primary schools from the Primorje region.

At the conclusion of the project, a collection with the catalogue of the awarded works of art is published, which also contains lectures by experts from the field of architecture and geography. All these years, we have been collaborating with experts from the Faculty of Education from both the University of Ljubljana and the University of Maribor, with the Society of Geographers and with renowned architects. The competition has often provided the opportunity for study meetings of art teachers and other professional associations.

Both competitions are often presented at various conferences, round tables and the like. The ceramics competition has won recognition as a link between the rich Slovenian pottery tradition and the contemporary children's creativity. The competition in spatial planning has been awarded the Golden Cube award by the Chamber of Architecture and Spatial Planning of Slovenia.

Keywords: ceramics, spatial planning, contest, exhibition, professional education

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SPODBUJANJE KREA®TIVNOSTI V PROGRAMU TEHNIŠKA GIMNAZIJA/ ENCOURAGING CREA®TIVITY IN TECHNICAL GRAMMAR SCHOOL PROGRAMME

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Razširjeni povzetek

Za raznolike panoge umetnosti velja, da ima vsak o njih mnenje. Umetniško delo v nas zbuja občutke, vprašanja, nam nastavlja ogledalo, kritizira. Naloga izobraževalcev je, da mladostnike, namesto v 'kavč selektorje' vzgojimo in izobrazimo do te mere, da bodo umetnost znali kritično vrednotiti in izbirati kakovostne vsebine ne glede na to, v kakšni panogi bodo izbrali poklicno pot. Zadnja leta je v šolskih klopeh vse manj dijakov, ki upajo na glas povedati mnenje ali ga znajo utemeljiti. V želji po dobri oceni pa prepogosto »slepo« sledijo navodilom za izdelavo likovnega izdelka in na stranski tir postavijo lastno ustvarjalnost.

Da bi spodbudili ustvarjalnost dijakov pri predmetu umetnost, smo v prvi vrsti razmišljali o tem, kaj točno si s tem želimo. Po eni od definicij je ustvarjalnost zmožnost posameznika, da ustvarja nove ideje ali nove poglede za že obstoječe ideje. (Barney, Griffin, 1992, str. 281). Točno tako smo zastavili tudi koncept: dijaki so morali najprej sami izbrati sodobnega umetnika, ki jim bo pisan na kožo. Pripraviti so morali 15-minutni seminar o umetniku, analizi njegovih del, sodobnikih, vplivih in predstaviti stališče, najti eno vrednost likovnega dela ali zanimivost. Smernice so se izkazale kot odlična uvodna motivacija. Po vzoru umetnika so morali v treh mesecih izdelati likovno delo, ki je na eni strani odražalo vpliv umetnika, a v ničemer ni spominjalo na preprosto »kopijo« izvirnika. Visoko postavljena merila ocenjevanja niso dopuščala preprostih rešitev. Mnenja o tem, ali se da ustvarjalnost izmeriti ali ne, so različna, a v moči argumentov proti nas prepriča Anton Trstenjak, ki pravi, da se ustvarjalnost kaže v odpiranju problemov, v testih pa so problemi že zadani. In še, da je ustvarjalnost spontani proces, ne na ukaz (Trstenjak, 1981). Naloga je dopuščala dolg proces razvoja od ideje do realizacije, saj smo se želeli odpreti pot ustvarjalnim mladim ljudem. Zanje je značilno, da so odprti za vse novo in drugačno, delujejo izvirno, sprejemajo tveganje in so vztrajni (Brajša, 1996, 127).

V fazi priprave so dijaki hitro spoznali, da dva dneva pred dnevom D ne bo mogoče narediti vsega. Prvič se nam je zgodilo, da so že 14 dni prej sami spraševali, kako naprej, je dobro, bi še kaj dodali itd. Rezultati naloge so bili res drugačni od običajnih. V razredu smo imeli vse vrste likovnih izdelkov, od popisanih spodnjih hlač, prezentacije zgibanja balonov, izjemnih 3D-izrezljank iz papirja, vodnih mlinov, Instagram profilov umetnikov ipd. Naloga je bila več kot uspešna tudi zato, ker so morali dijaki sami pripraviti pripomoček za preverjanje znanja – torej so razmišljali o kurikulu, izbirali pomembnejše od manj pomembnih tem za utrjevanje znanja, se učili intrepretacije in zagovarjanja stališč. Spoznavali so se tudi z novimi tehnikami, npr. načini spajanja lesa, varjenja kovine, izrezovanja iz plošč ipd. Med predlogi za izboljšanje prihodnje leto bo

zagotovo terminski plan, ki ga bomo pomaknili v zimski čas, in še večji poudarek na pomenu ponovne uporabe materialov.

Ključne besede: umetnost, vrednotenje, ustvarjalnost, dijaki, likovno delo

Extended Abstract

It is true that we each have an opinion on the diverse genres of art. A work of art evokes emotions and questions inside of us; it holds up a mirror and criticises us. The job of educators is not to raise and educate adolescents into 'couch appraisers' but to the extent that they are able to critically evaluate art and choose quality contents, regardless of the industry in which they have chosen their profession. In recent years, the number of secondary school students who dare to voice their opinions in school or to substantiate them is decreasing. In their desire to get a good mark they too often “blindly” follow the instructions for making the artwork and sideline their own creativity.

In order to encourage the students' creativity in arts education class, we started thinking about what exactly we wanted to achieve with it. One definition says that creativity is the individual's ability to create new ideas or new views on existing ideas (Barney & Griffin, 1992, p. 281). That was exactly how we designed the concept: the students first had to choose a contemporary artist they could relate to. They had to prepare a 15-minute seminar on the artist, analysing his/her works, contemporaries, influences, presenting their own opinions, and finding one value or interesting feature in the artwork. The guidelines proved to be excellent introductory motivation. Following the artist's example, they had three months to produce an artwork that reflected the artist's influence but was in no way a mere “copy” of the original. The strict grading criteria did not allow for simple solutions. Opinions vary on whether creativity can be measured or not, but Anton Trstenjak has convinced us with his powerful counterarguments, for he says that creativity is evident in opening up problems, whereas in tests the problems have already been defined. He also says that creativity is a spontaneous process and cannot be performed on command (Trstenjak, 1981). The assignment allowed a long development process from the idea to its realisation, as we wanted to open up the path for creative young people. It is typical of them that they are open to anything new and different; that they work in original ways, take risks and are persistent (Brajša, 1996, p. 127).

During the preparation phase, the students soon discovered that they would not be able to do it all two days before the deadline. They never before asked us 14 days in advance how they should proceed, whether their product was good, if they should add something ... The results of the assignment truly differed from the usual results. We had all types of art products in the class, from underpants written all over, a presentation of balloon twisting, remarkable 3D paper cutouts, watermills, Instagram profiles of artists, etc. The assignment was more than successful also because the students had to prepare a knowledge assessment tool by themselves – that means that they had to think about the curriculum, separate the more important topics from those less important for knowledge consolidation, and learn how to interpret and defend their opinions. They also learnt new techniques, e.g., ways to join wood, weld metal, cut from boards, etc. Suggestions for things to improve in the next school year will certainly include the schedule, which will be moved to the winter, and a greater emphasis on the importance of reusing materials.

Keywords: art, evaluation, creativity, students, artwork

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USTVARJALNOST NA PODROČJU KULTURNE DEDIŠČINE, GLASBENE, GLEDALIŠKE IN PLESNE UMETNOSTI V ŠOLI

GLASBENA UMETNOST

GLASBENA USTVARJALNOST SKOZI PRIZMO TEKMOVANJA *SLOVENSKA GLASBENA OLIMPIJADA*/MUSICAL CREATIVITY THROUGH THE PRISM OF THE SLOVENIAN MUSIC OLYMPIAD COMPETITION

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Razširjeni povzetek

Glasbena olimpijada je kompleksno tekmovanje, ki ga v Sloveniji od leta 2012 organizirata UL, Akademija za glasbo in Zveza glasbene mladine Slovenije. Koncept tekmovanja ima mednarodni izvor in se povezuje tako s koncepti dela z glasbeno nadarjenimi učenci kot tudi s cilji kot jih opredeljujejo učni načrti za glasbeno umetnost v splošnem izobraževanju v različnih evropskih državah. Oblikovan je bil v Estoniji in po letu 2012 prenesen tudi na mednarodno raven (Goldin in Žiger -Žgela, 2017). Tekmovanje je namenjeno posameznikom, ki se lahko vzporedno izobražujejo tudi v glasbenih šolah ali pa pridobivajo glasbena znanja na druge neformalne načine. Sestavljeno je iz treh delov, posameznikovega pevskega nastopa; ustvarjanja, zapisa in (so)izvajanja lastne skladbe tekmovalca in testnega dela, v katerem je najpomembnejši del pisni test. Tekmovalce na tekmovanje mentorsko pripravljajo učitelji glasbene umetnosti.

Med cilji tekmovanja sta posebej poudarjena cilja, ki se navezujeta na spodbujanje ustvarjalnega izražanja mladih, spodbujanje njihove poustvarjalnosti in omogočanje javne predstavitve njihovih del. Prva raziskava ustvarjenih skladb tekmovalcev na slovenskih glasbenih olimpijadah je bila usmerjena predvsem v glasbeno analizo avtorskih del (Rotar Pance, Igličar, 2017). V tujini sta Girdzijauskienė in Rimkutė-Jankuvienė (2018) raziskovali, kako žiranti evalvirajo ustvarjene skladbe tekmovalcev. Pozornost sta usmerili v kriterije ocenjevanja, njihovo uporabo pri vrednotenju avtorskih skladb tekmovalcev in v vsebino povratnih informacij, podanih tekmovalcem po zaključenem vrednotenju. Martinović Bogojević (2021) je obravnavala kompetence učiteljev glasbene umetnosti za vodenje in usmerjanje glasbenih ustvarjalnih procesov in produktov učencev. V njihovem mentorskem delu je razvidna široka paleta strokovnih in pedagoških komeptenc ter lastnih ustvarjalnih in poustvarjalnih izkušenj. Oblak (2002) poudarja, da se dominantna funkcija ustvarjalnosti kaže v trojstvu glasbene umetnosti. Izpostavlja glasbeno ustvarjalnost kot vir glasbenih del, glasbeno poustvarjalnost kot kvalitativen dosežek glasbenega

izvajanja in glasbeno recepcijo kot poustvarjanje v notranji subjektivni predstavi. Tudi pri glasbeni olimpijadi so dosežki tekmovalcev obravnavni z vidika trojstva glasbene umetnosti.

V raziskavi smo pozornost usmerili v pevski (glasbena poustvarjalnost) in ustvarjalni del tekmovanja (predstavitev avtorske skladbe). Osnovni raziskovalni pristop je bil kvantitativen, metodi pa deskriptivna in kavzalno neeksperimentalna z vsebinsko analizo prostih odgovorov. V vzorec smo zajeli udeležence 9. in 10. SGO, podatke pa obdelali s pomočjo programa SPSS. Ugotovitve kažejo, da se pri pevskem nastopu in izvedbi lastne originalne skladbe ne pojavljajo statistično pomembne razlike med fanti in dekleti, niti med tistimi, ki hodijo v glasbeno šolo in tistimi, ki ne, prav tako niti med tistimi, ki so bili prepoznani kot nadarjeni in tistimi, ki niso bili. Vsebinska analiza izvedenih skladb v okviru pevskega nastopa kaže trend izbire slovenskih in tujih umetnih skladb iz glasbene literature, pri avtorskih delih pa so skladbe tekmovalcev pretežno pisane za glas ali solističen instrument in spremljavo ter manjše komorne zasedbe.

Ključne besede: glasbena ustvarjalnost, interpretacija, glasbena olimpijada, tekmovanje, evalvacija

Extended Abstract

The Music Olympiad is a comprehensive competition which has been organized in Slovenia since 2012 by the Academy of Music, University of Ljubljana, and Jeunesses Musicales Slovenia. The concept of the competition has international origins and is linked both to the concepts of working with musically talented pupils and to the objectives defined by the curricula for music in general education in various European countries. It was developed in Estonia and, since 2012, has been transferred to the international level (Goldin & Žiger-Žgela, 2017). The competition is aimed at individuals who may also be studying in music schools or acquiring musical skills in other informal ways. It consists of three parts: the individual's singing performance; the creation, recording, and (co-)performance of the competitor's composition; and the test part, the most important part of which is the written test. The contestants are prepared for the competition under the mentorship of music teachers.

Among the objectives of the competition, the following are emphasized: to encourage the creative expression of young people; to foster their creativity; to promote the interpretation of vocal works; to enable the public presentation of their works. The first research into the compositions created by competitors in the Slovenian Music Olympiads focused mainly on the musical analysis of the authors' works (Rotar Pance & Igličar 2017). Girdzijauskienė and Rimkutė-Jankuvienė (2018) investigated abroad how juries evaluate the compositions created by competitors. They focused on the evaluation criteria, their use in assessing competitors' original compositions, and the content of the feedback given to the competitors after the evaluation. Martinović Bogojević (2021) addressed the competencies of music teachers to guide and direct the musical creative processes and products of their students. A wide range of professional and pedagogical competencies, as well as their own creative and recreational experiences, are evident in their mentoring work. Oblak (2002) points out that the dominant function of creativity is manifested in the trinity of musical art. She points to musical creativity as the source of musical works; to musical creativity as the

qualitative achievement of musical performance; and to musical reception as the recreation of inner subjective performance. In the Music Olympiad, the competitors' achievements are considered in terms of the trinity of musical art.

In this research, we focused on the singing (interpretation) and the creative part of the competition (presentation of an original composition). The basic research approach was quantitative, and the methods were descriptive and causal non-experimental with the content analysis of responses to open-ended questions. The sample included participants from the 9th and 10th Slovenian Music Olympiads, and the data were processed using SPSS. The findings show no statistically significant differences between boys and girls in singing performance and the performance of their original composition; neither between those who attend music school and those who do not, nor between those who have been identified as talented and those who have not. Furthermore, the content analysis of the pieces performed as part of the singing performance shows a trend toward selecting Slovenian and foreign authored compositions from the music literature. At the same time, in the case of original works, the competitors' compositions are mainly written for voice or for solo instruments and accompaniment, and small chamber ensembles.

Keywords: musical creativity, interpretation, Music Olympiad, competition, evaluation

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VIDEOSPOT ČEZ KOKRŠKI MOST – PRIMER SPODBUJANJA USTVARJALNOSTI PREK GLASBENIH DEJAVNOSTI NA GIMNAZIJI KRANJ/ VIDEO *ČEZ KOKRŠKI MOST* – AN EXAMPLE OF PROMOTING CREATIVITY THROUGH MUSIC ACTIVITIES AT KRANJ GRAMMAR SCHOOL

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Razširjeni povzetek

»Najvišja umetnost učitelja je prebuditi veselje do ustvarjalnega izražanja in znanja,« je pogosto citirana misel Alberta Einsteina, ki izpostavlja težnjo k spodbujanju ustvarjalnosti, ki jo s svojo bogato ponudbo glasbenih dejavnosti v ospredje postavlja tudi Gimnazija Kranj. Glasbeno udejstvovanje mladostnikov v zborih in orkestru in številnih komornih zasedbah je v polnosti prežeto z ustvarjalnimi procesi tako pri ustvarjanju kot tudi interpretaciji glasbenih del. Prispevek v prvem delu predstavlja organizacijo glasbenih dejavnosti na Gimnaziji Kranj, v drugem pa primer dobre prakse – dvig motivacije za glasbeno ustvarjalnost v času pandemije covida-19 in pouka na daljavo prek ustvarjanja videoposnetka virtualnega zbora.

V program gimnazijskega izobraževanja so glasbene dejavnosti (poslušanje, izvajanje, ustvarjanje) vključene na dva načina – prek obveznega predmeta glasba v 1. letniku gimnazije in dodatno prek nadstandardnega programa, ki se med šolami razlikuje. Slednjega gimnazije praviloma ponujajo v okviru programa OIV (obveznih izbirnih vsebin). Gimnazija Kranj v sklopu OIV dijakom ponuja tri načine glasbenega udejstvovanja – petje v Dekliškem pevskem zboru Gimnazije Kranj (dirigent Erik Šmid), petje v Fantovskem zboru Gimnazije Kranj (dirigentka Ana Bec) ali igranje v Orkestru Gimnazije Kranj (dirigent Karim Zajec). Vsaka od omenjenih zasedb praviloma vadi dve uri tedensko, intenziteta vadenja in število tedenskih vaj pa se povečata pred posameznimi projekti (tekmovanja, koncerti). Pri tem velja izpostaviti, da je urnik celotne šole prilagojen tako, da vsi dijaki enkrat tedensko zaključijo pouk uro prej, kar omogoča lažjo organizacijo vaj. Zbora in orkester Gimnazije Kranj so v svojih dvajsetih letih delovanja prestopili okvire delovanja šolskih zasedb in s svojimi izvirnimi projekti, odmevnimi koncerti in uspehi na mednarodnih tekmovanjih sooblikujejo kulturno življenje ne le v Kranju, temveč tudi širše.

V času, ko je svet zaustavila pandemija koronavirusa in se je vzgojno-izobraževalno delo preselilo na splet, je bilo okrnjeno tudi delovanje glasbenih zasedb. Pedagogi in dirigenti smo iskali številne načine, kako ohranjati motivacijo dijakov za sodelovanje pri glasbenih dejavnostih, krepiti krhko socialno tkivo glasbenih zasedb in kljub vsem oviram dijake spodbujati k ustvarjalnemu delu. Številne raziskave namreč kažejo, da je kulturni mrk zaradi spopadanja s koronavirusom povzročil upad motivacije za sodelovanje v interesnih dejavnostih in hkrati imel močan vpliv na kognitivno, socialno in čustveno stanje posameznika.

Eden od uspešnih načinov, s katerim so se zbori in orkestri po vsem svetu spopadali s pomanjkanjem ustvarjanja in poustvarjanja glasbe v živo, je bilo ustvarjanje t. i. virtualnih zborov (»virtual choirs«). Na Gimnaziji Kranj smo naredili še korak dlje in poleg standardnega virtualnega

zbora ustvarili še videospot, ki je nastal na takrat bolj ali manj praznih kranjskih ulicah. Navdih za naše ustvarjanje smo našli v znani popevki *Čez Šuštarski most*, za katero je besedilo prispeval Gregor Strniša po izvirni skladbi *Waterloo Road* Michaela Wilshawa. Kot poklon mestu Kranj je Barbara Kušar prepesnila besedilo znane skladbe in vanj vključila številne kranjske znamenitosti, pevke dekliškega zbora pa so ob spremljavi orkestra petju dodale še koreografijo. Tako je nastal videospot *Čez kokrški most*, ki je na platformi YouTube v nekaj mesecih dosegel več kot sedemnajst tisoč gledalcev in postal prava neuradna kranjska himna.

Ključne besede: glasba, ustvarjalnost, zbor, orkester, Gimnazija Kranj

Extended Abstract

"It is the supreme art of the teacher to awaken joy in creative expression and knowledge," is a frequently quoted thought by Albert Einstein, which is generously and wholeheartedly applied at Kranj Grammar School with its wide range of musical activities for students. Engagement in musical pursuits, such as choirs, orchestra, and chamber ensembles, is permeated with creative processes, not only in creating but also in interpreting various musical works. The first part of the article presents the organisation of musical activities at Kranj Grammar School. The second part gives an example of good practice, namely, how to increase motivation for musical activity during the coronavirus pandemic, when lessons are conducted online, by creating virtual choir videos.

The grammar school programme implements musical activities (listening, performing, creating) in two ways. The first is a compulsory subject for first-year students, which can be upgraded in different forms depending on the school. Most schools offer various musical extra-curricular activities. At Kranj Grammar School that would include the Girls' Choir, conducted by Erik Šmid, the Boys' Choir, conducted by Ana Bec, or playing in the Kranj Grammar School Orchestra, conducted by Karim Zajc. Each ensemble has two hours of rehearsals per week, or more before competitions or concerts. It should be emphasised that students' timetables are scheduled so that once a week the entire school finishes classes one hour earlier, which facilitates the organisation of rehearsals. Over the last twenty years, the Kranj Grammar School choirs and orchestra have created with their unique and original projects and their immense success in various international competitions a memorable presence, not only not in the city of Kranj, but throughout the country and beyond.

The coronavirus pandemic and distance education challenged music teachers as well as students. Teachers and conductors were vigorously searching for different ways to keep students motivated, nurturing the fragile social environment of musical ensembles, and encouraging students to remain creative. Research has shown that lack of cultural activities during lockdown has decreased students' motivation for taking part in after-school activities, which has affected their cognitive, social, and emotional wellbeing.

A successful method to substitute the lack of live performances was virtual choirs, which were established by choirs and orchestras worldwide. Kranj Grammar School took a step further and also filmed a video that was shot on the deserted streets of Kranj. Our inspiration was the song *Čez Šuštarski most*, written by Gregor Strniša, based on the original *Waterloo Road* by Michael

Wilshaw. As a tribute to our beautiful city, Professor Barbara Kušar adapted the song in which she included some of the city's main landmarks. The singers, accompanied by the orchestra, added a dance choreography. The video *Čez kokrški most* received over 17,000 views on YouTube in only a few months and has become a sort of unofficial city anthem.

Keywords: music, creativity, choir, orchestra, Kranj Grammar School

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Razširjeni povzetek

Multikulturna Druga v sklopu Mladinskega kulturno-umetniškega društva Ivana Cankarja II. Gimnazije Maribor že od leta 1989 skrbi za multikulturno izobraževanje mladih srednješolskih generacij na področju gledališča, filma, fotografije, vokalne in instrumentalne glasbe, literature in likovne umetnosti. V mnogih letih so dijaki nanizali veliko število strokovno in umetniško dovršenih glasbenih, gledaliških, filmskih in literarnih produkcij, ki so odmevale regijsko, državno in mednarodno.

Program kulturnih dejavnosti za mlade v okviru Mladinskega kulturno-umetniškega društva Ivana Cankarja II. Gimnazije Maribor omogoča predvsem srednješolski populaciji ogled in pregled dejavnosti, ki so jih ustvarili njihovi vrstniki, in s tem osvežitev na trgu kulturnih dobrin, kjer so ustvarjalci predvsem starejši od njih. Po drugi strani to predstavlja tudi motivacijo za njihovo aktivno vključevanje v prihodnosti. Posebno dodano vrednost na trgu kulturnih dobrin predstavljajo predstave muzikalov English Student Theatra, ki je edina institucija v Sloveniji, ki mladim nudi brezplačno izobraževanje s področja muzikala in odrske tehnike. Mladi so deležni edinstvenega koncepta poučevanja in združevanja igralstva, petja in plesa, odrske tehnike in učenja tujega jezika na kreativen način. Velikokrat osnovne in srednje šole izberejo za svoj kulturni program prav muzikale English Student Theatra, predvsem zaradi tujega jezika, angleščine. Muzikal pa je prav tako primeren za odrasle, ki imajo radi tovrstno gledališko zvrst. V Mariboru je tovrstna ponudba zelo redka in skromna. Naši muzikali so družinsko usmerjeni, primerni za vse generacije in glasbene okuse, nostalgični in hkrati sodobni. Zaradi angleškega jezika so muzikali zanimivi tudi za tuje goste. Zborovska dejavnost, predvsem srednješolska, v zadnjem čas izrazito nazaduje in v zadnjih nekaj letih smo uspeli narediti veliki preboj na tem področju. Z odmevnimi projekti, gostovanji in mednarodnimi tekmovanji smo dvignili raven pevske kulture tudi v sami občini in želimo si, da bi lahko skupaj z MOM in JSKD Maribor začeli razmišljati v smeri razvijanja mariborskega srednješolskega zbora. Drug'orkester s svojo žanrsko ponudbo repertoarja ponuja v mestu sinergijo mladih navdušenih instrumentalistov, ki svoj prosti čas kakovostno nadgrajujejo in skupinsko poustvarijo mnogo zimzelenih, filmskih in klasičnih melodij. Z mnogimi skupnimi nastopi in projekti pevskega zbora in orkestra (Art kamp na Festivalu Lent) dopolnjujeta kulturno ponudbo mestne občine in vsekakor veliko prispevata k razvoju mladinske kulture. Gledališče Druga scena in Gnosis s svojimi izjemnimi predstavami nadgrajujeta mladinsko gledališko kulturo, razvijata odnos do literature in zanimanje za igralski poklic med mladimi hkrati pa s prepoznavnostjo na festivalih Transgeneracije in Vizije širita kakovostno udejstvovanje dijakov kot tudi mentorjev. Gnosis spada med tri najboljša gledališča v Sloveniji: razvil in na poklicno igralsko pot je poslal že mnoge uveljavljene gledališke igralce. Literarna delavnica II. Gimnazije Maribor ima posebno prednost in je unikum v mestu na področju trajne in

celoletne literarne vzgoje srednješolskih mladih ustvarjalcev, odprta pa je tudi sodelovanju dijakov drugih šol. Likovna delavnica in šolsko razstavišče Avla vsakoletno privabi veliko število navdušenih likovnih ustvarjalcev, ki pod strokovnim mentorstvom ustvarjajo dela v različnih tehnikah in se učijo kreativne umetnosti.

Z edinstvenim, celovitim in strokovnim pristopom program Multikulturne Druge osmišlja usmerjen čas mladostnikov in jim pomaga do izoblikovanja njihovih skritih želja.

Ključne besede: glasba, film, gledališče, literatura, likovna umetnost

Extended Abstract

The "Multicultural Second" programme within the Youth Cultural and Artistic Society of Ivan Cankar of the 2nd Maribor Grammar School has been providing multicultural education for young secondary school generations since 1989 in the fields of theatre, film, photography, vocal and instrumental music, literature and arts. Over the years, the students have strung together a large number of professionally and artistically sophisticated musicals, theatre performances, film productions, art and photo exhibitions, and literary works that have resonated regionally, nationally and internationally.

The programme of cultural activities for young people within the Youth Cultural and Artistic Association of Ivan Cankar of the 2nd Maribor Grammar School mainly enables the secondary school population to view and review the activities created by their peers, which bring fresh air to the market of cultural goods, where the creators and performers are mostly older than them. On the other hand, it also represents a motivation for their active involvement in the future. A special added value in the market of cultural goods is the performance of musicals by the English Student Theatre, which is the only institution in Slovenia that offers young people free education in the field of musicals and stage technique. Young people enjoy a unique concept of teaching and combining acting, singing and dancing, stage technique and learning a foreign language in a creative way. Primary and secondary schools often choose English Student Theatre musicals for their cultural days, mainly because of the foreign language. The musicals are also suitable for adults who like this type of theatre play. In Maribor, the offer of musicals is very rare and modest. Our musicals, however, are family-oriented, suitable for all generations and musical tastes, nostalgic and modern at the same time. Due to the English language, the musicals are also interesting for foreign guests. Choral activity, especially secondary school mixed choirs, has been declining significantly in recent years, and we have managed to make a major breakthrough in this area over the past few years. With high-profile projects, guest appearances and concerts, plus international competitions, we have raised the level of singing culture in the municipality itself. It is our wish that, together with the City of Maribor and JSKD Maribor, we could start thinking in the direction of developing a mixed youth choir of Maribor. In the fields of instrumental music, our Drug'orkester/Second Orchestra, offers a synergy of young enthusiastic instrumentalists in the city, who enrich their free time with quality instrumental music and recreate evergreen songs, film music, jazz and classical melodies. With many joint performances and projects by the mixed youth choir and the school's orchestra ("Art kamp" at the Lent Festival), we complement the cultural

offer of the city and certainly contribute a lot to the development of youth culture. The theatre Druga scena/Second Scene and the Gnosis Theatre, with their exceptional performances, enrich the youth theatre culture, improve the attitude towards literature and the interest in the acting profession among young people. The Gnosis Theatre is one of the third best young theatres in Slovenia, which has developed and sent many (now well-established) theatre actors on their professional career path. The literary workshop at the 2nd Maribor Grammar School has a special advantage and is unique in the city in the field of permanent and all-year-round literary education of secondary school artists; it is also open to the participation of students from other schools. Every year, Avla, our school's art exhibition centre, attracts a large number of enthusiastic artists who, under professional mentorship, create works in various techniques and learn the creative arts.

With a unique, comprehensive and professional approach, the "Multicultural Second" programme gives meaning to the focused time of young people and helps them to formulate their hidden desires.

Keywords: music, film, theatre, literature, arts

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KAKO ZVENI GCC/WHAT THE CELJE – CENTER GRAMMAR SCHOOL SOUNDS LIKE

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Razširjeni povzetek

Gimnazija Celje - Center se ponaša z bogato tradicijo, saj je v svoji več kot stoletni zgodovini pod svojo streho gostila mnoge izobraževalne programe in se po drugi svetovni vojni proslavila kot eno najbolj prepoznavnih učiteljišč v našem prostoru. Neposredna vez s preteklostjo je program predšolska vzgoja, ki sta ga v samostojni Sloveniji dopolnila še programa gimnazija in umetniška gimnazija – likovna smer. Sodobno opremljeni šoli dajejo prav poseben utrip dijaki iz širše regije in tujine, ki z uspehi na tekmovanjih, učnimi rezultati in aktivno udeležbo pri oblikovanju več kot sedemdesetih interesnih dejavnosti, šolskih, lokalnih, nacionalnih in mednarodnih projektov v sodelovanju z učitelji, starši in veliko socialno mrežo skrbijo, da šola predstavlja odprto in ustvarjalno učno okolje ter sledi smernicam vzgoje in izobraževanja za trajnostni razvoj.

Krovna usmeritev vsega vzgojno-izobraževalnega dela na šoli je Znanje in ustvarjalnost – gibalo sveta, šolsko leto 2021/2022 je naslovljeno s sloganom Sobivanje, in sicer z mislijo na izjemen pomen temeljnih vrednot, ki se v razburkanem času in prostoru prepogosto izgubljajo.

Šoli so pomembne kompetence skrb za sočloveka, solidarnost, medkulturni dialog, dobri medosebni odnosi, aktivno državljanstvo, ustvarjalnost, inovativnost, izobraževanje, vseživljenjske veščine, umetnost, humanistika. Šola mora biti nepogrešljivi del lokalnega in širšega okolja. Gimnazija Celje - Center je zgleden primer takšne prakse.

Poseben poudarek si zaslužijo skupni projekti šole z zavodi, podjetji in ustanovami ter njeno članstvo v številnih domačih in mednarodnih povezavah. Evropska komisija je podelila status evropske točke za nadarjene in da so edina srednja šola v državi z nazivom kulturna šola 2015–2020, predsednik Republike Slovenije Borut Pahor pa je v letošnjem letu podelil šoli posebno priznanje *jabolko navdiha, »za enostavno drugačno šolo, ki spodbuja ustvarjalnost in človeško odličnost«*.

Pregledna letna razstava likovnih izdelkov dijakov umetniške gimnazije, prireditev Poezija iz samovarja in drugi literarni dogodki, predstave za otroke, občasna sodelovanja na odprtjih razstav in na drugih dogodkih, literarne delavnice in festival Izrekanja predstavljajo le del sodelovanja z Osrednjo knjižnico Celje. Šola intenzivno sodeluje tudi z Muzejem novejše zgodovine Celje, z Zgodovinskim arhivom in Pokrajinskim muzejem Celje, z Zavodom Celeia pri kulturnih prireditvah, s Centrom sodobnih umetnosti pa v projektih umetniške gimnazije in pri ustvarjanju inovativnih učnih okolij s kustosi in gostujočimi umetniki. Celjski mladinski center je podpornik projektov šole, povezanih z neformalnim izobraževanjem in evropskimi vsebinami, ter točka oddiha in druženja. Vrtci v regiji ostajajo nepogrešljivi partner programa predšolska vzgoja. Šola ocenjuje kot zelo pomembno tudi sodelovanje z osnovnimi in drugimi srednjimi šolami v Celju in

v Sloveniji, z Glasbeno šolo Celje, Ljudsko univerzo Celje, z Regijskim študijskim središčem, z resornim in zunanjim ministrstvom, z Zavodom RS za šolstvo, s Centrom RS za poklicno izobraževanje, s Pedagoškim inštitutom in z univerzami. Sodeluje tudi z drugimi partnerji iz vladnega in nevladnega sektorja v regiji in državi, zlasti na kulturnem in raziskovalnem področju, v zadnjih letih pa intenzivno tudi z deležniki iz gospodarstva, ki se vključujejo v projekt PODVIG (podjetnost v gimnazijah), enega izmed petih razvojnih projektov Evropskega socialnega sklada na šoli. Šola zelo dobro sodeluje tudi z Mestno občino Celje in neguje vezi z mestnimi četrtmi.

Na GCC dopolnjujejo pouk, standarde znanja, projekte in šolsko življenje z veščinami in življenjskimi znanji. K temu jih zavezujeta jasna vizija in podoba, ki ju je šola v preteklosti ustvarila v javnosti, ter priznanja, ki potrjujejo, da so na pravi poti. Zelo ponosni so tudi na sodelovanje z nekdanjimi dijaki in Društvom GCC, ki s svojimi povezovalnimi aktivnostmi bogatijo utrip na šoli in soustvarjajo njeno celostno podobo.

Spoštovanje in razvijanje osebnostnih lastnosti dijakov in učiteljev, negovanje etičnih vrednot, spodbujanje dijakov k poglobljenemu učenju, usvajanju znanja in doseganju čim boljših učno-vzgojnih rezultatov s kakovostnim strokovnim in vzgojnim delom, gradnja varne šole s korektnimi medsebojnimi odnosi ter druženje v številnih obšolskih dejavnostih.

Ključne besede: glasba, umetnost, ustvarjalnost, povezovanje, izobraževanje

Extended Abstract

The Celje – Center Grammar School (GCC) boasts a rich tradition, as it has hosted many educational programmes under its roof throughout its hundred-year history; after World War II it became known as one of the most renowned colleges of education in our region. Its preschool education programme is a direct link to the past; in independent Slovenia it was supplemented by the grammar school programme and the fine arts grammar school programme. Students from the wider area and from abroad give a special rhythm to this modernly equipped school; with their success in competitions, their learning outcomes and active participation in designing more than seventy extracurricular activities and school, local, national and international projects, in cooperation with teachers, parents and a large social network, they make sure that the school represents an open and creative learning environment, and follows the guidelines of education for sustainable development.

The main focus of all educational work at the school is Knowledge and Creativity – the Driving Force of the World; the 2021/22 school year has been given the slogan Coexistence, referring to the exceptional importance of core values that are too often overlooked in these turbulent times.

The school finds the following competences important: caring for others, solidarity, intercultural dialogue, good interpersonal relationships, active citizenship, creativity, innovativeness, education, lifelong skills, art, humanities. The school must be an indispensable part of the local and wider environment. The Celje – Center Grammar School is a role model for such practices.

Worthy of special emphasis are the school's joint projects with institutes, companies and institutions, and its membership in many domestic and international integrations. The European Commission has awarded it the status of a European spot for the gifted. It is the only secondary

school in the country with the title Cultural School 2015–2020; this year, the President of the Republic of Slovenia, Borut Pahor, awarded a special recognition award to the school, *the Apple of Inspiration, "for an absolutely different school that promotes creativity and human excellence"*.

The retrospective annual exhibition of the artworks of students of the fine arts grammar school; the poetry event *Poezija iz samovarja/Poetry from a Samovar* and other literary events; plays for children; occasional participation in the opening ceremonies of exhibitions and in other events; literary workshops and the festival *Izrekanja/Expressions* are just some of the collaborations with the Celje Central Library. The school also collaborates intensely with the Museum of Recent History Celje; with the Historical Archives Celje and the Celje Regional Museum; with the institute Zavod Celeia on cultural events; with the Center for Contemporary Arts on projects of the fine arts grammar school and on creating innovative learning environments with curators and visiting artists. The Celje Youth Centre sponsors the school's projects related to non-formal education and European contents, and is a place for relaxing and socialising. Kindergartens in the region remain a vital partner in the preschool education programme. The school also values its collaboration with primary and secondary schools in Celje and Slovenia; with the Celje Music School; the University for Adult Education Celje; the Celje Regional Study Centre/Regijsko študijsko središče Celje; the competent ministry and the Ministry of Foreign Affairs; the National Education Institute Slovenia; the Institute of the Republic of Slovenia for Vocational Education and Training; the Educational Research Institute and with universities. It also collaborates with other partners from the governmental and non-governmental sector in the region and state, especially in the field of culture and research; in recent years it has been collaborating intensely with stakeholders from the economic sector, which are involved in the project "PODVIG" (entrepreneurship in grammar schools), which is one of the five development projects of the European Social Fund being implemented at the school. The school also collaborates very well with the City Municipality of Celje and maintains ties with the city districts.

At GCC they supplement lessons, knowledge standards, projects and school life with skills and life lessons. They are bound to this by the clear vision and public image which the school has created for itself, and by the recognition awards that prove it is on the right path. We are also very proud of our collaboration with former students and with the GCC Society/Društvo GCC that enrich the rhythm of the school through their connecting activities and co-create its overall image.

The school cares about respecting and developing the personality traits of students and teachers; fostering ethical values; encouraging students to study in-depth, to assimilate knowledge and achieve the best possible educational outcomes through quality professional and educational work; building a safe school through good interpersonal relationships; socialising during many extracurricular activities.

Keywords: music, art, creativity, integration, education

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USTVARJALNI MOZAIK/CREATIVE MOSAIC

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Razširjeni povzetek

Naša predstavitev zajema ples preteklosti, ljudski ples, sodobni ples in medpredmetno sodelovanje, predstavljeno skozi sodelovalno delo na področju glasbene umetnosti.

S tretješolci smo raziskovali življenje ljudi v različnih zgodovinskih obdobjih, predvsem Rimljane, ki so tesno povezani s kulturno dediščino našega kraja.

Pri raziskovanju smo se dotaknile različnih predmetnih področij (spoznavanje okolja, glasba, šport, likovna vzgoja) in z njimi povezanih učnih ciljev, iz katerih smo izpeljale namene učenja. Pri vzgojno-izobraževalnem delu smo razvijale mišljenje otrok in si nudile kolegialno podporo. Snov smo medpredmetno poglabljale in utrjevale s pomočjo elementov FS.

Izdelali smo toge, jih vrednotili s pomočjo kriterijev in ustrezno nadgradili. Tudi za ples so učenci sooblikovali kriterije, nato so se naučili koreografijo in ples posneli. Spodbujale smo razvoj splošne motorike, predvsem koordinacijo gibov, orientacijo v prostoru in času, ravnotežje ter gibljivost, tudi hitrost, vzdržljivost, natančnost. Pri medvrstniškem vrednotenju so bili otroci zelo suvereni, ustvarjalni ter z razvitim občutkom za skladnost in lepoto giba.

V 5. razredu spoznavamo slovenske pokrajine, pri glasbeni umetnosti pa jih raziskujemo še skozi glasbo.

Ob srečanju z Belo krajino in Dolenjsko so se učenci navezali na domačo vas, skozi katero teče potok, v katerem se je nekoč vrtelo veliko mlinskih koles, naša kulturna dediščina, ki bi jo bilo treba ohranjati iz roda v rod, kot to velja za ljudski ples. Ob bistrem potočku je mlin so zapeli in zaplesali tako, da so učni proces z lastnimi, domiselnimi koreografijami sooblikovali, se medsebojno učili, pri tem pa oblikovali lastne kriterije:

- ustvarjalnost,
- spretnost gibanja,
- domiselna koreografija,
- drža pri plesu,
- upoštevanje ritma.

Pri samovrednotenju in vrstniškem vrednotenju so konstruktivno uporabili povratne informacije sošolcev in sprejeli kritiko. Naučili so se učiti iz izkušenj oz. napak.

Tovrstno samovrednotenje pa je za učitelja izhodišče za načrtovanje pouka, saj povratne informacije učencev temeljijo na kriterijih uspešnosti in kakovosti pouka.

Učitelji razrednega pouka v prvem triletju skrbijo za aktivno ustvarjalnost, osnovni razvoj učenčevih kapacitet glasbenega znanja ter vplivajo na razvoj otrokovega ritma in melodičnega

pomnjenja. Njihova ustvarjalnost ob ustreznih vzgibih učitelja skozi leta raste, ritmično in melodično ustvarjanje pa se razvije vsaj do pričakovane osnovne stopnje ali le-to tudi preseže. Ob vstopu v drugo triletje je zaželena primerjava med učenci 3. in 6. razreda: kako poustvarjajo ljudske in umetne pesmi oz. ustvarjajo lastne partiture, inštrumente ob podobnih navodilih. Pri tem pa je učiteljem omogočen vpogled v njihov glasbeni razvoj skozi posamezna leta. Obenem se z rastjo nivoja glasbenega znanja spreminja tudi inovativnost pri ustvarjalnosti plesnega giba (kot na primer pri ponazoritvi plesov v posameznih zgodovinskih obdobij).

Sodelovanje med učitelji razredne in predmetne stopnje je s strani spremljanja razvoja otrok zanimivo, poučno, primerjalno in zaželeno. Temeljni cilj je predvsem predstaviti možnost dela v razredu, ki se v višjih razredih lahko nadgradi in stopnjuje ob povezovanju in sodelovalnem učenju.

Del predstavitve bo tako namenjen tudi primerjavi sorodno oz. enako načrtovanih učnih ur, sklopa: Inštrumenti s strunami v prvi in drugi triadi. Kot dokaz bo primerjalno predstavljeno delo učencev različnih starostnih obdobij in naveza učitelja razredne in predmetne stopnje pri urah glasbene umetnosti.

Glasbena umetnost v veliki meri zajema vseživljenjsko učenje, saj posameznike navaja h kritični presoji, spodbuja in uči pa tudi estetike.

Namen predstavitve je izkušeno, videno in doživeto prenesti v razred in pokazati premo sorazmernost motivacije z umetniško sproščenostjo in ustvarjanjem.

Ključne besede: šola, razvoj otrok, sodelovanje, ustvarjalnost, občutek

Extended Abstract

Our presentation includes dances of the past, folk dance, contemporary dance and interdisciplinary collaboration, presented through collaborative work in the field of music.

With third-grade students, we researched the lives of people in different historical periods, especially the Romans, who are closely connected with the cultural heritage of our town.

In the research, we included various subjects (nature study, music, P.E., art) and the related learning objectives, from which we derived the learning goals. During the educational work, we developed children's thinking and offered each other collegial support. The cross-curricular content was deepened with the help of formative assessment elements.

We made togas, evaluated them with the help of criteria, and upgraded them accordingly. The students also co-created the criteria for the dance, then they learnt the choreography, and recorded the dance. We encouraged the development of general motor skills, especially the coordination of movements, orientation in space and time, balance and mobility, as well as speed, endurance and accuracy. In the peer evaluation, the children were very confident and creative, and developed a sense of harmony and beauty of movement.

In the 5th grade we get to know Slovenian regions, and in music class we also explore them through music.

When learning about the Bela krajina and Dolenjska regions, the students drew parallels with their home village, through which flows a stream in which many mill wheels used to spin; that is our cultural heritage, which should be preserved from generation to generation, as is the case with folk dance. They sang and danced to the song *Ob bistrem potočku je mlin* (There's a Mill by the Clear Stream) in such a way that they co-created the learning process with their own, imaginative choreographies, learnt from each other, and formed their own criteria:

- Creativity;
- Movement skills;
- Imaginative choreography;
- Dance posture;
- Observance of rhythm.

In the self-assessment and peer evaluation, they constructively used classmate feedback and accepted criticism. They learnt how to learn from experience and errors.

For the teacher, such self-assessment is the starting point for lesson planning, as student feedback is based on the criteria of lesson success and quality.

In the first three grades, primary school teachers encourage active creativity, the basic development of students' musical capacities, and influence the development of children's rhythm and melodic memory. Their creativity grows over the years with the appropriate impulses of the teacher, and rhythmic and melodic creation develops at least to the expected basic level or even exceeds it. At the beginning of the 2nd triennium, a comparison between 3rd and 6th grade students is desirable: how do they recreate folk and authored songs or how do they create their own scores, and instruments with similar instructions. Teachers are given an insight into their musical development through individual years. At the same time, as the level of musical knowledge increases, so does the innovation in the creativity of the dance movement (such as in the illustration of dances in individual historical periods).

Cooperation between primary and secondary school teachers is interesting, instructive, comparative and desirable in terms of monitoring children's development. The main goal is to present the possibility of working in the classroom, which can be upgraded and enhanced in higher grades through networking and collaborative learning.

Part of the presentation will be dedicated to the comparison of related or equally planned lessons under the unit String Instruments in the first and second triennium. As proof, we will present a comparison of the work of students of different ages and the connection between the music teacher at the primary and at the lower secondary level.

The subject of music largely encompasses lifelong learning, as it leads individuals towards critical judgment, and encourages and teaches aesthetics.

The purpose of the presentation is to transfer the seen and experienced to the classroom and to show the direct proportionality of motivation with artistic relaxation and creation.

Keywords: school, child development, collaboration, creativity, feeling

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VLOGA UMETNOSTI PRI OBLIKOVANJU INOVATIVNEGA UČNEGA OKOLJA/ THE ROLE OF THE ARTS IN CREATING INNOVATIVE LEARNING ENVIRONMENTS

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Razširjeni povzetek

V prispevku so predstavljeni rezultati inovativnega pristopa poučevanja, ki so nakazali možnosti vključitve umetnosti pri oblikovanju inovativnega učnega okolja. Na podlagi opazovanja in spremljanja učnega procesa smo potrdili tezo, da umetnost, predstavljena skozi interdisciplinarni pristop, prispeva k razvoju ustvarjalnega mišljenja ter razvoju socialnih in komunikacijskih veščin.

Interdisciplinarni pristop omogoča kurikularni pristop, s katerim se zavestno uporablja metodologijo in jezik več disciplin za preučevanje osrednje teme oziroma izbranega problema. S povezovanjem različnih disciplin spodbujamo prenos znanja in veščin skladno z razvojem na kognitivnem, psihomotoričnem ter afektivnem področju. Učenci so postavljeni v situacije, ki spodbujajo razvoj sposobnosti za učinkovito vključevanje in povezovanje vsebin ter učnih izkušenj več različnih predmetnih področij. Ponuja tudi priložnost razvijanja socialnih in komunikacijskih veščin, kot so sprejemanje perspektiv, ustvarjalnosti in spretnosti reševanja problemov, prenos znanja med učenci spodbujanje k raziskovanju in doživljanju novih načinov spoznavanja. Umetnost je že sama po sebi interdisciplinarna, od posameznika zahteva, da se ukvarja z več veščinami.

V prispevku je predstavljen del ustvarjalnega procesa s poudarkom na predstavitvi možnosti uvedbe prožnejših, sodobnih oblik učenja in poučevanja, prenos spoznanj o inovativnih ter fleksibilnih oblikah učenja in poučevanja, ki smo ga izvedli na OŠ Šmarje pri Kopru. Izhajali smo iz učnega načrta geografije za 9. razred, ko se učenci učijo o geografskih značilnostih Slovenije. Vsebino smo horizontalno in vertikalno povezali s cilji drugih šolskih predmetov in tako dosegli, da smo v projekt vključili vse učence osnovne šole. Vsebine so, skozi projektno obliko učenja, učenci povezovali z različnimi vrstami umetnosti. Umetnost je tako bila v vlogi spodbujevalca prenosa znanja in veščin skladno z razvojem na kognitivnem, psihomotoričnem ter afektivnem področju. Učence smo s pomočjo umetnosti spodbujali k raziskovanju in doživljanju novih načinov spoznavanja. Učenci so v učnem procesu izkazali angažiranost, ustvarjalnost in inovativnost. Pridobili pa so tudi komunikacijske in socialne veščine. Utrjeno znanje o geografskih značilnostih Slovenije so učenci predstavili z gledališko predstavo, ki je vsebovala več vrst umetnosti. S tem so učenci dobili dodatno potrditev in motivacijo za nadaljnje učenje, pa tudi samozavest in kulturno zavest. Umetnost osnovnošolcem omogoča, da počnejo nekaj, kar se jim zdi zabavno, hkrati pa se učijo. Pokazalo se je, da je eden najmočnejših učinkov uvajanja umetnosti v poučevanje in učenje ravno povezovanje in prenos znanja iz ene discipline na drugo.

Ključne besede: interdisciplinarni pristop, umetnost, ustvarjalno mišljenje, inovativno učno okolje, projektno učenje

Extended Abstract

This paper will present the results of an innovative teaching approach, which will indicate the possibilities of including the arts in the design of innovative learning environments. Based on the observation and monitoring of the learning process, we have confirmed the thesis that art presented through an interdisciplinary approach contributes to the development of creative thinking and the development of social and communication skills.

The interdisciplinary approach allows for a curricular approach that consciously uses the methodology and language of several disciplines to study a central theme or chosen problem. By integrating different disciplines, the transfer of knowledge and skills is promoted in line with development in the cognitive, psychomotor and affective domains. Pupils are placed in situations that promote the development of the ability to effectively integrate the content and learning experiences of several different subject areas. It also offers the opportunity to develop social and communication skills, such as perspective-taking, creativity and problem-solving skills, knowledge transfer between students, encouraging them to explore and experience new ways of knowing. The arts are inherently interdisciplinary, requiring individuals to engage in multiple skills.

This paper will present part of the creative process, with emphasis on a presentation of the possibilities of introducing more flexible, modern forms of learning and teaching, and the transfer of knowledge on innovative and flexible forms of learning and teaching, which was carried out at the Šmarje pri Kopru Primary School. We stemmed from the 9th grade geography curriculum, where students learn about the geographical features of Slovenia. We linked the content horizontally and vertically with the objectives of other school subjects, thus ensuring that all pupils in the primary school were involved in the project. Through the project-based learning format, pupils linked the content to different art forms. The arts thus acted as a facilitator for the transfer of knowledge and skills in line with development in the cognitive, psychomotor and affective domains. Through the arts, pupils were encouraged to explore and experience new ways of knowing. Pupils demonstrated engagement, creativity and innovation in the learning process. They also acquired communication and social skills. The pupils presented the knowledge they had acquired about the geographical features of Slovenia through a theatre performance involving several genres of art. This gave the pupils further confirmation and motivation to continue their learning, as well as self-confidence and cultural awareness. Art allows primary school pupils to do something they find fun, while learning at the same time. One of the most powerful effects of introducing the arts into teaching and learning has been shown to be the integration and transfer of knowledge from one discipline to another.

Keywords: interdisciplinary approach, arts, creative thinking, innovative learning environment, project-based learning

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GLASBA IN TUJI JEZIK/MUSIC AND FOREIGN LANGUAGE

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Razširjeni povzetek

Jezik in glasba sta sporazumevalna jezika. Osnove pri učenju enega in drugega so podobne (spoznavanje simbolov, poslušanje, sporočanje in posredovanje), zato lahko v pedagoški praksi črpamo iz didaktike obeh bazenov, o čemer govori medpredmetno povezovanje. Učenje angleškega jezika je lažje in učinkovitejše s pomočjo glasbe, še posebej s prepevanjem pesmic. Melodija in ritem pesmi podpirata melodijo in ritem jezika, pomagata pri pomnjenju novih angleških besed, stavčnega zaporedja in usvajanju rim. Prispevek izpostavlja primer dobre prakse medpredmetnega povezovanja glasbe in angleščine, kjer s poslušanjem in petjem pesmi tematsko širimo besedišče.

Ključne besede: osnovna šola, učenje angleškega jezika, glasba

Extended abstract

Language and music are communicative languages. The basics of learning both are similar (learning about symbols, listening, communicating and facilitating). Therefore, in pedagogical practice we can draw from the didactics of both, which is what interdisciplinary integration is all about. Learning English is easier and more effective with the help of music, especially by singing songs. The melody and rhythm of the song support the melody and rhythm of the language; they help with memorizing new English words, the sentence sequence and with learning rhymes. The article highlights an example of good practice of a cross-curricular link between music and English where, by listening to songs and singing them, we thematically expand the vocabulary.

Keywords: primary school, learning English, music

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USTVARJANJE IN POUSTVARJANJE UČENCEV V ČASU COVIDA-19/THE CREATIVITY OF RADLJE OB DRAVI PRIMARY SCHOOL STUDENTS DURING THE CORONAVIRUS PANDEMIC

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Razširjeni povzetek

Uvod

Značilnost ustvarjalnega mišljenja je izvirnost. Ustvarjalne misli se pojavljajo spontano, nepričakovano, v stanju svobode. Ustvarjalnost daje človeku osebno zadovoljstvo in osebno rast, kaže pa se v kreativnem delu in se ne ustavi pri eni sami zamisli.

Ljudje smo ustvarjalni na različne načine. Učitelji morajo biti sami ustvarjalni, da lahko pomagajo razvijati ustvarjalnost učencev. Sestaviti si morajo svoj vrednostni sistem poučevanja, ki učence spodbuja k ustvarjalnemu načinu razmišljanja. Pomembna je prava mera svetovanja, humor in pripravljenost, da se učitelji učijo skupaj z učenci, da skupaj z učenci raziskujejo neznano. Ravno to se je zgodilo učiteljem in učencem v času covida-19 – skupaj so se podali v neznano in nadaljevali z ustvarjalnostjo.

Ustvarjanje učencev Osnovne šole Radlje ob Dravi

V prispevku prikazujem medsebojno sodelovanje in dobro razumevanje učiteljev na OŠ Radlje ob Dravi. To dvoje omogoča ustvarjalnost učiteljev in učencev.

Za moje učence in zame je bilo delo na daljavo zelo težko. V dodeljenih nalogah so nekateri uživali, drugi ne. Vsi smo pogrešali druženje. Izbirni predmet in zbor na daljavo sta bila pravi izziv. Malo lažje je bilo delo v mehurčkih.

V prvem valu so učenci po mojih navodilih ustvarjali »rap« skladbe, ritmične spremljave z lončki, kuhinjskimi pripomočki, svinčniki, snemali svoje glasove itd. Poslali so mi kar nekaj zanimivih in izvirnih avdio- in videoposnetkov.

Drugi val nas ni ujel nepripravljene. Na šolanje na daljavo smo se pripravljali, še preden je to tega prišlo. Učencem, ki niso igrali svojega inštrumenta, sem posodila šolska Orffova glasbila, potem pa so po mojih navodilih peli, igrali, se snemali in mi pošiljali svoje posnetke.

Letos je delo potekalo v mehurčkih. Pri izbirnih predmetih so v ospredju ukulele. Otroške zbore sem izvajala kar pri pouku posameznih razredov, na vaje mladinskega zbora so prihajali skupaj vsi petošolci, nato šestošolci, sedmošolci itd. Skupnih vaj do letošnjega aprila nismo imeli.

Med delom v času pandemije covida-19 je nastalo petnajst zborovskih in osem instrumentalnih skladb. Zanimivi so bili tudi samostojni izdelki učencev.

Na OŠ Radlje in obeh podružnicah že od nekdaj poteka vzorno medpredmetno sodelovanje, ki se kaže tudi na številnih tradicionalnih in utečenih prireditvah, ne manjka pa tudi priložnostnih. V času covida-19 smo ustvarili in posneli osem prireditev, ki so si jih ogledali učenci v mehurčkih ali doma, ogledali pa so si jih lahko tudi starši. Vse prireditve so bile lepe, zanimive, dobro sprejete, najbolj izvirna pa je bila prireditev ob Prešernovem dnevu 2021, ki smo jo pripravili v Minecraft svetu. K sodelovanju smo pripravili veliko učencev, ki na prireditvah po navadi ne sodelujejo. Gradili so kraje in spomenike, povezane s Prešernom in Slovenijo, kjer so se potem sprehajali in pogovarjali nastopajoči.

Sklep

Za ustvarjanje videoposnetkov in posnetih prireditev je potrebno veliko novega znanja. Pandemija covida-19 nas je prisilila, da smo bolj spoznali novo tehnologijo in jo začeli uporabljati. Učenci se s sodobno tehnologijo dobro spoprijemajo, vseeno pa so morali natančno poslušati navodila, da so pravilno posneli avdio- in videoposnetke. Pri učiteljih je ob spoznavanju nove tehnologije prišlo do izraza naše medsebojno sodelovanje in medsebojna pomoč. Naši izdelki dokazujejo, da smo se v nepričakovani situaciji dobro znašli.

Zdaj pa v ustvarjanju učencev že spoznavamo negativne posledice pandemije. Pri instrumentalistih je manj težav, pevke in pevci pa niso več navajeni dvoglasja in triglasja, težave so pa še večje, če je v dvoglasju malo polifonije. Imajo tudi težave s koncentracijo pri težjih in daljših pesmih.

Pevski zbori niso stali na odrih že dve leti, za nekatere naše pevce (drugošolce) so spomladanski nastopi sploh prvi nastopi. To se vidi v ljubkih nerodnostih pri postavljanju na oder, pri koncentraciji med samim petjem itd. Zborovski BUM s skupinskim petjem je zelo dobra ideja, da vrnemo naše pevce na odre s pozitivno izkušnjo petja in druženja. Ko so pevci in pevke prvič po dveh letih zapeli na skupni vaji, so bili mlajši pevci zelo navdušeni, kako lepo zveni. In to presenečenje in veselje je dobra popotnica za naprej.

Ključne besede: ustvarjalnost, izvirnost, spontanost, osebna rast, kreativnost, različnost

Extended Abstract

Introduction

The characteristic of creative thinking is originality. Creative thoughts appear spontaneously, unexpectedly, in a state of freedom. Creativity gives a person personal satisfaction and personal growth; it is reflected in creative work and does not stop at a single idea.

We humans are creative in different ways. Teachers need to be creative themselves so they can help to develop students' creativity. They need to build their own value system in teaching that encourages students to think creatively. What matters is the right amount of counselling, humour, and a willingness for teachers to learn along with students and to explore the unknown with them.

This is exactly what happened to teachers and students at the time of the coronavirus pandemic – together they went into the unknown and remained creative.

The creativity of Radlje ob Dravi Primary School students

This article shows the mutual cooperation and good mutual understanding of teachers at the Radlje ob Dravi Primary School. These two allow for the creativity of teachers and students.

Working remotely was very difficult for my students and myself. Some enjoyed the assigned tasks, others did not. We all missed socializing. The elective course and the choir via a videoconference were a real challenge. It was a little easier to work in bubbles.

In the first wave, the students created "rap" songs; rhythmic accompaniments with bows, kitchen utensils, pencils; recorded their voices according to my instructions, etc. They sent me quite a few interesting and original audio and video recordings.

The second wave did not catch us unprepared. We were preparing for closed schools even before the lockdown happened. Students who did not play an instrument were lent the school's Orff musical instruments; the students then followed the instructions for singing, playing and recording, and sent their recordings to the teacher.

This year, the work took place in bubbles. Ukuleles are at the forefront of elective courses. The children's choirs were conducted during individual classes; all fifth graders came to the rehearsals of the youth choir together; followed by sixth graders, seventh graders… We did not have joint rehearsals until April this year.

Fifteen choral and eight instrumental compositions were composed during the coronavirus pandemic. The students' solo pieces were also interesting.

The Radlje ob Dravi Primary School and both subsidiary schools have always practised exemplary cross-curricular integration, which is also reflected in the many traditional and well-established events, as well as in the occasional events. During the pandemic, we created and recorded eight events that were viewed by students in bubbles or at home; these could also be viewed by the parents. All the events were beautiful, interesting and well received; the most original one was the event for the Prešeren's Day celebration of 2021, which was prepared in the world of Minecraft. Many students who do not usually participate in events were persuaded to participate. They built places and monuments related to Prešeren and Slovenia, where the performers walked and talked.

Conclusion

It takes a lot of new knowledge to create videos for songs and recorded events. The coronavirus forced us to become more familiar with the new technology and to start using it. Pupils are well versed in modern technology, yet they had to listen carefully to instructions to record audio and video properly. The teachers provided mutual cooperation and support while learning about the new technology. Our creations prove that we have done well in an unexpected situation.

Now, however, we are already noticing the negative consequences of the coronavirus in student creativity. There are fewer problems with instrumentalists but singers are no longer accustomed to

two or three voices performing simultaneously; the problems are even greater if there is little polyphony in the two voices. They also have trouble concentrating on harder and longer songs.

Choirs have not been on stage for two years and for some of our singers (second graders) spring performances are their very first performances. This can be seen in the lovely awkwardness of standing on stage, of concentrating while singing… The event "Zborovski BUM" with group singing is a very good idea to bring our singers back to the stage with a positive experience of singing and socializing. When the singers sang at a joint rehearsal for the first time in two years, the younger singers were very impressed with how beautiful it sounded. And this surprise and joy is a good start.

Keywords: creativity, originality, spontaneity, personal growth, diversity

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IZZIVI PRI DEJAVNOSTI USTVARJANJE GLASBE V GLASBENI ŠOLI/CHALLENGES DURING THE ACTIVITY CREATING MUSIC AT A MUSIC SCHOOL

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Razširjeni povzetek

Temeljni cilj skupinskega in inštrumentalnega pouka je razviti funkcionalno glasbeno pismenost kot temeljno vez med glasbeno ustvarjalnostjo in poustvarjalnostjo. Pri skupinskih predmetih nauk o glasbi in solfeggio se funkcionalna glasbena pismenost razvija v okviru petih glasbenih dejavnostih: *solfeggio* (spodbuja glasbeni razvoj na ritmičnem, melodičnem in harmonskem področju), *izvajanje in interpretacija primerov iz glasbene literature* (osmišlja področje solfeggia z estetskim in doživetim izvajanjem glasbenih primerov), *poslušanje* (spodbuja razvoj doživljajsko-analitičnega poslušanja), *ustvarjanje* (spodbuja razvoj ustvarjanja in zapisovanja glasbenih vsebin). Učni dosežki na omenjenih dejavnostih se izražajo v razvitih glasbenih predstavah in znanjih na področju *glasbenoteoretičnih in oblikovnih znanj* (Zadnik, 2019).

Učni načrt za inštrumentalni pouk opredeljuje šest glasbenih dejavnosti, s katerimi spodbujamo razvoj funkcionalne glasbene pismenosti: *igranje na inštrument* (spodbuja razvoj pravilne drže in spretnosti igranja na instrument), *solfeggio* (spodbuja razvoj na področju ritmične izreke, petja melodičnih vsebin ter analize glasbenoteoretičnih in oblikovnih značilnosti), *oblikovanje zvoka* (spodbuja razvoj poustvarjanja glasbenih vsebin v povezavi z artikulacijskimi oznakami, dinamiko in tempom), *skupinsko muziciranje* (spodbuja razvoj na področju skupnega izvajanja in igranja v skupini z vidika medsebojnega poslušanja in sodelovanja), *ustvarjanje glasbe* (spodbuja razvoj na področju (so)ustvarjanja inštrumentalnih glasbenih vsebin in inštrumentalne improvizacije) in *spoznavanje, ocenjevanje in vrednotenje glasbe* (spodbuja razvoj na področju razumevanja glasbenega zapisa, spoznavanja z glasbeno literaturo, vrednotenja lastne inštrumentalne igre in igre drugih izvajalcev) (Učni načrt. Inštrumentalni pouk, 2003). Učni načrti za individualni inštrumentalni pouk in skupinski pouk nauk o glasbi in solfeggio vključujejo dejavnost *ustvarjanje,* ki je stičišče medpredmetnih povezav v glasbenem šolstvu.

Ustvarjanje, ki spodbuja uporabo usvojenih glasbenih predstav in znanj v novih učnih situacijah pri skupinskih predmetih kot individualnem inštrumentalnem pouku, predstavlja avtentično obliko

učenja, saj učenec prihaja v neposredni stik s temeljno dejavnostjo glasbene umetnosti. Glasbene predstave in znanja se odražajo na področjih glasbenega poustvarjanja, (so)ustvarjanja glasbenih vsebin in ustvarjalnega izražanja glasbenih doživetij in predstav v gibalno-plesni, likovni in besedni dejavnosti (Borota, 2013). Rezultati glasbene ustvarjalnosti odražajo individualne glasbene dosežke učencev in so vrednoteni skladno s standardi znanj posameznih razredov. Ustvarjanje učenčevih glasbenih zamisli poteka na temelju priklica že usvojenih glasbenih predstav v notranjem slišanju in sočasnemu samoposlušanju trenutnega izvajanja ustvarjenih idej. Aktivacija notranjega slišanja glasbenih zamisli in samoposlušanja v procesu ustvarjanja predstavlja transfer usvojenih glasbenih predstav in znanj med inštrumentalnim in skupinskim poukom (Zadnik, 2020). Dejavnost ustvarjanje podpira procesno-ciljni vidik medpredmetnih povezav, ki poudarja razvoj učnih strategij, sposobnosti metakognicije, samovrednotenja in kritične refleksije pri učencu. Ustvarjeni transfer pri inštrumentalnem in skupinskem pouku poteka na ravni enakih didaktičnih pristopov in učnih strategij, ki ob razvoju temeljnih sposobnosti notranjega slišanja in samoposlušanja, spodbuja tudi razvoj drugih generičnih veščin. Razvite generične veščine pri glasbenem izobraževanju imajo transferno vrednost na ostala učna področja in kasnejši poti vseživljenjskega učenja (Gruden, 2019).

S prispevkom bomo predstavili možne oblike ustvarjalnih dejavnosti pri pouku nauk o glasbi in solfeggio, z možnostjo prenosa teh na individualni inštrumentalni pouk. Na temelju izvedene delavnice bodo predstavljeni tudi načini formativnega spremljanja glasbenega napredka učencev pri ustvarjalni dejavnosti in pomen podajanja kakovostnih povratnih informacij.

Ključne besede: glasbena šola, ustvarjanje glasbe, nauk o glasbi, inštrumentalni pouk, ustvarjalne dejavnosti

Extended Abstract

The basic objective of group music theory and instrumental lessons is to develop functional musical literacy as a fundamental link between musical (re)creation. Functional musical literacy during music theory lessons is encouraged by five basic musical activities: *solfeggio* (develops rhythmic, melodic and harmonic pitch); *performing and interpreting examples from music literature* (gives meaning to solfeggio with an aesthetic performance of musical examples); *creating* (encourages creating and recording musical content); *listening* (encourages experiential-analytical listening). Learning achievements in these activities are expressed in developed musical images and *musical-theoretical and formal knowledge* (Zadnik, 2019).

The curriculum of instrumental lessons defines six musical activities that encourage the development of functional musical literacy: *playing the instrument* (develops correct body posture and instrumental skills); *solfeggio* (encourages the pronunciation of rhythmical contents, singing, musical-theoretical knowledge); *aesthetic formation of the instrument's sound* (encourages articulation, dynamics, tempo); *group music making* (encourages the skills of group music performance, mutual listening and cooperation); *creating* (encourages the skill of improvisation, (co-)creation of musical content); *identification, assessment and evaluation of music* (promotes an understanding of standard music notation, familiarization with music literature, the evaluation of

the student's own performance and that of others) (*Učni načrt. Glasbena šola. Inštrumentalni pouk*, 2003).

The curriculums for instrumental and group music theory lessons include the activity *creating*, which is the juncture of cross-curricular links in music school education. Creating, which encourages the use of the acquired musical images and knowledge in new learning situations, is an authentic form of learning. Student's musical images and knowledge are reflected in his/her own musical recreation, in the (co-)creation of musical content, and in the expression of musical experiences through movement-dance, artistic or verbal activity (Borota, 2013). The results of musical creativity reflect the individual's musical achievements. The creation of students' musical ideas is based on the memory recall of the already acquired musical images in the inner hearing and on the simultaneous self-listening to the current implementation of created ideas. Activation of the inner hearing and self-listening in the creating process represents the transfer of the acquired musical images and knowledge between the instrumental and group music theory lessons (Zadnik, 2020). Thus, the activity *creating* supports the process-developmental level of cross-curricular links, which emphasizes the student's development of learning strategies, metacognition, self-assessment and critical reflection. The created transfer between the instrumental and group music theory lessons takes place at the level of the same didactic approaches and learning strategies and promotes the development of other generic skills through the development of inner hearing and self-listening. The generic skills developed in music school education are transferable to other learning areas and play an important role on the later path of lifelong learning (Gruden, 2019).

The article will present possible forms of creating during music theory lessons, with the possibility of transferring the presented activities to the instrumental lessons. The workshop will present some didactic approaches to the formative assessment of students' musical progress during the creating process, and the importance of providing quality feedback will be emphasized**.**

Keywords: music school, musical creation, music theory, individual instrumental lessons, creative activities

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USTVARJALNOST PRI SKUPINSKEM POUKU V GLASBENI ŠOLI: IZ PRAKSE ZA PRAKSO/CREATIVITY DURING GROUP LESSONS AT A MUSIC SCHOOL FROM PRACTICE FOR PRACTICE

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Razširjeni povzetek

Pri skupinskem pouku v glasbeni šoli se z ustvarjalnostjo lahko srečamo prav v vsakem trenutku – od raziskovanja zvokov pri najmlajših učencih do ustvarjanja, dopolnjevanja, oblikovanja lastnih preprostih ali kompleksnejših glasbenih zamisli. Tradicionalni model pouka, ko učenec sedeč posluša učiteljevo razlago, učenje pa temelji na ponavljanju in pomnjenju, v današnjem učnem prostoru izgublja pomen. Ustvarjalno učenje pa tako od učitelja, kot od učenca zahteva mnogo več. Instrumentalne in vokalne glasbene dejavnosti (vključno z gibnimi, plesnimi, besednimi, likovnimi), ki temeljijo na ustvarjanju, učencem omogočajo lastno in izvirno doživljanje ter ukvarjanje z glasbenimi elementi.

Predstavila bom dva dogodka, ki vključujeta ustvarjalnost pri skupinskem pouku v glasbeni šoli ter učitelje in učence nagovarjata in spodbujata k ukvarjanju in predstavitvijo tovrstnih vsebin.

Srečanje Orffovih skupin glasbenih šol Slovenije bo letos potekalo šestič po vrsti. Državna srečanja idejno snuje ter organizira Glasbena in baletna šola Antona Martina Slomška Maribor pod okriljem Zveze glasbenih šol Slovenije. Namen državnega srečanja je predstavitev skupinskega muziciranja, ki temelji na ustvarjalnem raziskovanju in izražanju vsebin. Prav tako spodbuja učence za tovrstno muziciranje pri skupinskem pouku v razredu ali kot samostojno dejavnost na šoli, v katero se lahko vključijo zlasti učenci, ki nimajo možnosti sodelovanja v orkestrih znotraj šole in širše, ter spodbuja k poglabljanju znanja, ustvarjalnosti, kreativnosti ter raziskovanju s pomočjo elementarne pedagoške ideje Carla Orffa.

Mednarodno tekmovanje IMMCC – International Music MasterClass and Competition Maribor je dogodek, ki je letos na področju ustvarjanja, solfeggia in glasbene teorije potekal četrtič. IMMCC – Ustvarjanje, Solfeggio in Glasbena teorija je prvo tekmovanje v Sloveniji, ki vključuje tudi področje ustvarjanja. Z zavedanjem, da učence v prvi vrsti vzdrami zvok, preizkušanje zvoka in svojih lastnih ustvarjalnih poti, želi tekmovanje nagovoriti in spodbuditi k omenjeni dejavnosti v povezovanju s poustvarjalnostjo, ki so je učenci v največji meri deležni v izobraževalnem sistemu. Spodbuditi želi tudi povezovanje samih funkcionalnih znanj, ki jih učenci tekom šolanja pridobivajo pri skupinskem pouku nauka o glasbi in solfeggia, individualnem pouku ter preostalih oblikah pouka, pri katerih sodelujejo v glasbenem izobraževanju.

Tekmovanje je namenjeno učencem nauka o glasbi in solfeggia na glasbenih šolah, kakor tudi učencem solfeggia na umetniških gimnazijah in konservatorijih. Ustvarjeno je bilo za učence, ki bi želeli svoje praktično in teoretično znanje, pridobljeno pri pouku na glasbeni šoli, umetniški

gimnaziji in konservatoriju, nadgraditi in se preizkusiti na področjih solfeggio in glasbena teorija. Področje ustvarjanje pa učence nagovarja, da se s pridobljenim znanjem izrazijo na svoj, izviren način.

Predstavitev vsebin na področju ustvarjanja pri skupinskem pouku v glasbeni šoli bo ob razlagi temeljilo na prikazu praktičnih primerov notnega gradiva udeležencev in videovsebin z obeh dogodkov.

Ključne besede: glasbena šola, skupinski pouk, ustvarjanje, Orffova skupina, tekmovanje, državno srečanje

Extended Abstract

We can encounter creativity during group lessons at a music school at any given moment. Be it the exploration of sounds with the youngest pupils to creating, supplementing and designing original simple or complex musical ideas. The traditional model of instruction, where the learner is sitting down and listening to the teacher's explanation, and where learning is based on revision and retention, is losing importance in today's educational setting. Creative learning requires much more from both the teacher and the learner. Instrumental and vocal musical activities (including movement, dance, verbal and artistic activities), which are based on creation, enable learners to experience musical elements by themselves in an original way, and to practise them.

We will present two events involving creativity in group lessons at a music school, which address and encourage teachers and learners to engage in and present such contents.

This year, the Meeting of Orff Ensembles of Slovenian Music Schools will be taking place for the sixth time in a row. These national meetings are conceived and organised by the Anton Martin Slomšek Music and Ballet School in Maribor, under the auspices of the Slovenian Music School Association. The purpose of this national meeting is to present ensemble playing, which is based on creatively researching and expressing musical contents. Moreover, it encourages learners to engage in ensemble playing during group lessons in class or as an independent activity at the school. The latter is especially suitable for those learners who are not able to join orchestras at the school or outside of school. It also encourages them to deepen their knowledge, creativity and research through the elementary pedagogical idea of Carl Orff.

The international competition IMMCC – International Music MasterClass and Competition Maribor is an event that has taken place for the fourth time this year, covering the segments of Creativity, Solfeggio and Music Theory. IMMCC – Creativity, Solfeggio and Music Theory is the first competition in Slovenia that also contains the segment Creativity. Bearing in mind that learners are primarily triggered by sound, by trying out sounds and their own creative pathways, this competition aims to address and encourage learners to practise these activities in connection with reproduction, which is what learners perform the most in the education system. It also aims to promote the integration of the functional knowledge gained by learners throughout their schooling during the group lessons of music theory and solfeggio, during one-on-one lessons, and in other forms of lessons in which they take part during their music education.

This competition is intended for students of music theory and solfeggio at music schools and to students of solfeggio at fine arts grammar schools and conservatories. It was created for students who want to build on the practical and theoretical knowledge they have gained during lessons at a music school, a fine arts grammar school or conservatory, and to test their knowledge of solfeggio and music theory. The segment Creativity invites students to express themselves in their own, original way using the knowledge they have gained.

The contents relating to creativity during group lessons at a music school will be presented through an explanation and a demonstration of practical examples of the sheet music of participants and of video contents from both events.

Keywords: music school, group lessons, creativity, Orff ensemble, competition, national meeting

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MEDPREDMETNO POVEZOVANJE NAUKA O GLASBI Z INSTRUMENTALNIM POUKOM/CROSS-CURRICULAR INTEGRATION OF MUSIC THEORY WITH INSTRUMENTAL LESSONS

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Razširjeni povzetek

Vzgojno-izobraževalni proces v glasbeni šoli je naravnan tako, da medpredmetne povezave predstavljajo nujen in neizogiben del uspešnega dela pri pouku *nauka o glasbi* in instrumentalnem pouku. Medpredmetno povezovanje učencem omogoča, da pridobijo celovitejše in trajnejše znanje (Tomc, 2009). Področje medpredmetnega povezovanja v glasbeni šoli je v preteklosti raziskovalo kar nekaj avtoric (Rakar, 2014, Rakun, 1992 in Černe 2005). Rezultati raziskav so pokazali problematiko realizacije medpredmetnih povezav v glasbenih šolah. Že samo dejstvo, da nekateri učitelji *nauka o glasbi* sploh niso seznanjeni z učnimi načrti instrumentalnega pouka in obratno, nas opomni, da se pri tovrstnih učiteljih medpredmetne povezave ne realizirajo oziroma ne izvajajo, kar pa posledično slabo vpliva na delo z učenci in njihovo znanje (Koroša, 2015).

Medpredmetno povezovanje pouka inštrumenta in nauka o glasbi (NGL) je most, k razumevanju usvojenih glasbenoteoretičnih znanj in prenosu le-teh na izvajanje glasbenih vsebin na inštrumentu, podprte z znanjem ritmične, harmonske in melodične osnove, ki se nadgrajuje v izvedbi glasbene vsebine. Pri povezovanju znanj moramo imeti v mislih učne načrte za oba predmeta in prepletanje glasbene pismenosti učencev. Želimo ustvariti medsebojno ustvarjanje in poustvarjanje v opismenjevanju učencev na njihovi poti glasbenega razvoja in kasnejše uporabe usvojenih glasbenih znanj v različnih situacijah pri individualnem kot tudi skupinskem pouku nauka o glasbi ali sollfeggia. Pomembno je poznavanje učnih načrtov in procesov s strani vseh deležnikov vzgoje in izobraževanja učenca. V to skupino zajemamo tako starše, učence in učitelje, ki so sočasno vezni člen pri medpredmetnem povezovanju na strokovni ravni kot tudi povezovalci na socialni ravni (učenec – učitelj – roditelj).

Pomembno je medpredmetno poznavanje učnih načrtov in njihovih temeljnih ciljev. Ko govorimo o temeljnem cilju pri pouku glasbene pripravnice in NGL, imamo v mislih razvijanje glasbene pismenosti, ki jo razvijamo v glasbenih dejavnostih pri pouku. Pri instrumentalnem pouku pa želimo in nadgrajujemo funkcionalno glasbeno pismenost v povezavi z znanjem, pridobljenim pri samem pouku inštrumenta, in znanjem, pridobljenim pri pouku glasbene pripravnice in NGL.

Našo raziskavo smo izvedli z namenom, da bi ugotovili, kako lahko poznavanje učnih načrtov nauka o glasbi s strani učitelja inštrumenta in obratno pomaga učencu, da snov bolje razume in povezuje, ter kako lahko pri pouku nauka o glasbi in instrumenta realiziramo medpredmetno povezovanje. Prav tako nas je zanimalo, kakšen bo nivo znanja v 3. b-razredu v primerjavi s 3. a-razredom.

V prispevku oziroma prikazanem poteku medpredmetnega povezovanja bomo prikazati način povezovanja, spremljanja, sodelovanja in vrednotenja dela učiteljev pri pripravi, poteku in izvedbi pedagoškega procesa pri pouku učencev 3. b-razreda NGL in isočasno njihovo povezovanje pri prepletanju snovi pri instrumentalnem pouku.

Ključne besede: glasbena šola, instrumentalni pouk, medpredmetno povezovanje, nauk o glasbi, primerjava

Extended Abstract

The educational process at a music school is designed so that cross-curricular links represent a necessary and unavoidable part of successful work during music theory lessons and instrumental lessons. Cross-curricular integration enables students to gain more comprehensive and lasting knowledge (Tomc, 2009). In the past, quite a few authors researched cross-curricular integration in music schools (Rakar, 2014; Rakun, 1992; Černe, 2005). The research results indicated the problem with realising cross-curricular links in music schools. The fact alone that some teachers of music theory are not even familiar with the curricula for instrumental lessons and vice versa, lets us know that such teachers do not realise or implement cross-curricular links, which has a negative impact on working with students and on their knowledge (Koroša, 2015).

Cross-curricular integration of instrumental lessons and music theory (MT) is a bridge towards an understanding of the gained knowledge of music theory and its transfer to the playing of musical contents on an instrument. The latter is supported by the knowledge of rhythm, harmony and melody, which is then built on through playing musical contents. When integrating knowledge, we must bear in mind the curricula for both subjects and intertwine them with the students' musical literacy. We want to include mutual creation and reproduction in teaching students musical literacy on their path of musical development. Moreover, we subsequently want to apply the gained musical knowledge in different situations during one-on-one lessons or during group lessons in music theory or solfeggio. It is important that all those involved in educating the learner are familiar with the curricula and processes. This group includes parents, students and teachers, who are also a connecting element in cross-curricular integration at the professional level and integrators at the social level (student – teacher – parent).

It is important that we know the curricula of different subjects and their basic goals. When talking about the basic goal of lessons at the music preparatory school and of MT lessons, we are thinking of the development of musical literacy, which we develop during musical activities in class. In the case of instrumental lessons, we aim to upgrade functional musical literacy in connection with the knowledge gained during instrumental lessons, during lessons at the music preparatory school and during MT lessons.

Our research was conducted for the purpose of determining how the instrument teacher's knowledge of the music theory curriculum and vice versa can help a student to better understand and integrate the learning content, and in what way we can realise cross-curricular integration during music theory lessons and instrumental lessons. Moreover, we were interested in the level of knowledge in class 3.b compared to class 3.a.

In the article or in the demonstrated course of cross-curricular integration we will show how the work of teachers can be integrated, monitored, combined and evaluated when preparing and implementing the pedagogical process during MT lessons of class 3.b. Simultaneously, we will show how the teachers integrate cross-curricular learning contents during instrumental lessons.

Keywords: music school, instrumental lessons, cross-curricular integration, music theory, comparison

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SINHRONIZACIJA GLASBE, GIBA IN ZVOKA
MOTO: »*MENJAJ ZNANJE IN NE SANJE!*«/
SYNCHRONISATION OF MUSIC, GESTURE AND SOUND.
MOTTO: "CHANGE KNOWLEDGE AND NOT DREAMS!"

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Razširjeni povzetek

Frontalno poučevanje in golo podajanje dejstev pri instrumentalnem pouku vedno ne obrodi sadov (viri – dejavnosti – cilji), saj sta se okolje in družba, v katerih rastejo učenci, zelo preoblikovala (Zbirka študij Društva psihologov Slovenije, b. d.), posledično pa so te spremembe tudi vplivale na učence in njihov osebnostni razvoj (Š. J., 2020). Bolj kot kadar koli učenci potrebujejo lastne izkušnje in prostor za kreativno osebnostno rast.

Učni načrt za individualni instrumentalni pouk vključuje dejavnost ustvarjanje, ki je močno stično mesto medpredmetnih povezav v glasbenem izobraževanju. »Namen interdisciplinarnega povezovanja med bolj ali manj sorodnimi predmeti je močnejša vez ter vzajemno učinkovanje in prenosljivost znanja, s čimer gradimo pogoje za večjo ustvarjalnost, podjetnost in boljšo didaktično učinkovitost na vseh vpletenih predmetnih področjih. Večja prenosljivost znanja oblikuje tudi samostojnejšo osebnost, ki se lažje spopada z različnimi izzivi v stroki in v življenju. Zmožnost povezovanja različnih znanj, uvidov in spretnosti pa hkrati prispeva k večji kulturni in etični zavesti ter osebnostni trdnosti posameznika.« (Učni načrt. Umetniška gimnazija – glasbena smer. Flavta, 2012 str. 22–23). Ustvarjanje je metakognitivna dejavnost, ki omogoča avtentično in personalizirano obliko učenja vse od načrtovanja projekta do njegove izvedbe. Ustvarjanje uri sposobnosti načina mišljenja in razmišljanja, krepi povezovanje, ustvarjanje, razčlenjevanje, presojanje, sodelovanje in poglablja uporabo že usvojenih glasbenih veščin in znanj v novih učnih situacijah. Z vseživljenjskim povezovalnim in interdisciplinarnim učenjem. Z medpredmetnim povezovanjem lahko uresničimo izobraževalne cilje, ki učence vzpodbujajo k samoizobraževanju, samoaktualizaciji (vključevanje v lokalno skupnost in realizacija kreacije lastnih idej) in posledično vidno boljši samopodobi v obdobju najstništva.

Učenje učenja in raziskovanje zemljevida osebnostnega razvoja (učitelj)

V šoli 21. stoletja učitelj skrbi, da učenci gradijo svoje znanje na razumevanju in izkušnjah, da profesionalno rastejo, in jim omogoča, da s svojim znanjem in lastnimi izkušnjami sooblikujejo učni proces. Pridobivanje novih učnih vsebin, kot je učenje plesnih gibov in koreografije, ter drugačna uporaba telesa v procesu ustvarjanja z inštrumentom, ugodno vpliva na sprostitev mišic, način čustvovanja. Z gibanjem se v možganih ustvarjajo nove nevronske povezave in pomnjenje je učinkovitejše. Novopridobljene veščine so vidne v projektu "Reflections", kot ustvarjalen

preizkus zemljevida osebnostnega razvoja (Beuermann, 2021). Ogled projekta v delovni fazi: https://youtu.be/czj1alR9wrQ.

Prenos novih vsebin: Učenje učenja in raziskovanje zemljevida osebnostnega razvoja (dijakinja)

Učitelj po uspešni pridobitvi novih učnih vsebin in lastne izkušnje svoje znanje prenese na učenca. Pomemben je izbor primerne skladbe, ki dovoljuje vpeljevanje veščin giba, ne da bi kakor koli drastično posegali v samo glasbeno strukturo skladbe. Učenec samostojno pripravi idejo, predstavi zgodbo. Cilji ustvarjalne naloge so začrtani (javni nastop in snemanje), sam proces ustvarjanja je odvisen od ciljev, dejavnosti in virov učenca. Postavljen je časovni okvir izvedbe, da učenec krepi načrtovanje svojega dela od ideje do izvedbe.

Realizacija usvojenih novih učnih vsebin: javno nastopanje

Učenec po korakih usvoji prvo dimenzijo, glasbo, ki je temelj za nadgradnjo druge dimenzije, gibalne figure v prostoru. V tretjo dimenzijo, zvočno-gibalni nastop, je treba dodati še karakter in čustva, da nastop pridobi na interpretaciji glasbeno-gibalnega umetniškega dela. Za takšno realizacijo umetniškega dela je potrebna dobra koncentracija, disciplina ter dobro pripravljen delovni načrt po korakih. Projekt bo učenec celostno predstavil na samostojnem recitalu. Pripravljena bo tudi okrogla miza na temo ustvarjalnosti na šoli. S prispevkom bomo predstavili dva glasbeno-gibalna nastopa kot možno obliko ustvarjalnih dejavnosti pri pouku individualnega instrumentalnega pouka. Na temelju izvedenega predavanja bodo predstavljeni posamezni koraki učnih strategij in izvedbe projekta Sinhronizacija glasbe, giba in zvoka z vidika profesorice, plesalke in dijakinje.

Ključne besede: gib, ples, glasba, zemljevid osebnostnega razvoja, ustvarjalnost

Extended Abstract

Frontal teaching and merely stating facts during instrumental lessons does not always bear fruit (sources – activities – goals), as the environment and society in which students are growing up have changed drastically (*Zbirka študij Društva psihologov Slovenije*, n. d.); as a result, these changes have also affected the students and their personal development (Š. J., 2020). Now, more than ever, students need their own experiences and room for creative personal growth.

The curriculum for one-on-one instrumental lessons includes the activity of creating, which is a major juncture of cross-curricular links in music education. “The purpose of interdisciplinary integration between more or less similar subjects is establishing a stronger tie, interaction and knowledge transferability, with which we create the conditions for greater creativity, entrepreneurship and didactic effectiveness in all the subject areas involved. Greater transferability of knowledge also leads to a more independent person, who is able to deal more easily with various

professional and life challenges. The ability to integrate different knowledge, insights and skills also increases the person's cultural and ethical awareness and strength of character" (*Učni načrt*, 2012, pp. 22–23). Creating is a metacognitive activity that enables an authentic and personalised form of learning, all the way from project planning to its implementation. Creating trains thinking skills; strengthens the skills of integrating, creating, analysing, assessing, cooperating; builds on the application of the acquired musical skills and knowledge in new learning situations through lifelong integrative and interdisciplinary learning. With cross-curricular integration we can realise the educational goals that encourage students towards self-education, self-realisation (involvement in the local community and realising one's ideas) and consequently towards a better self-image during adolescence.

Learning to learn and exploring the personal development map (teacher)

In 21st-century schools, teachers make sure that students build their knowledge on understanding and experience, and that they grow professionally. They enable students to co-design the learning process with their knowledge and experience. Assimilating new learning contents, such as learning dance moves and choreography and using the body in a different way when playing a musical instrument, has a beneficial impact on muscle relaxation and on how we experience emotions. Movement creates new neural links in the brain and retention becomes more efficient. The newly acquired skills are visible in the project "Reflections", which is a creative trial run of the Personal Development Map (Beuermann, 2021). You can view the draft version of the project: https://youtu.be/czj1alR9wrQ.

Transfer of new contents: Learning to learn and exploring the personal development map (secondary school student)

After successfully assimilating new learning contents and gaining experience, the teacher transfers his/her knowledge to the student. It is important that we choose a suitable composition that allows us to introduce movement skills without drastically altering the musical structure of the composition itself. Students prepare the idea by themselves and present the story. The goals of the creative assignment are defined (public performance and recording), while the creative process itself depends on the student's goals, activities and sources. An implementation schedule is prepared, so the student can plan the work from the idea to its implementation.

Realisation of the assimilated new learning contents: public performance

The student masters the first dimension, i.e., music, by steps. This is the basis for upgrading the second dimension, i.e., a figure moving through space. We must add character and emotions to the third dimension, i.e., an audio and gestural performance, so it becomes an interpretation of a musical and gestural work of art. To realise a work of art this way requires good concentration, discipline and a well-prepared step-by-step work plan. The student will present the project

holistically at an independent recital. A round table on the topic of creativity will also be prepared at the school. The article will present two musical and gestural performances as a possible form of creative activities during one-on-one instrumental lessons. Based on the delivered lecture, we will present individual steps of the learning strategies, achievements and implementation of the project "Synchronisation of Music, Gesture and Sound" from the perspective of the professor, dancer and secondary school student.

Keywords: gesture, dance, music, personal development map, creativity

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ZEMLJEVID USTVARJALNEGA PROCESA IN OSEBNOSTNEGA RAZVOJA UČENCEV/ MAP OF STUDENTS' CREATIVE PROCESS AND PERSONAL DEVELOPMENT

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Razširjeni povzetek

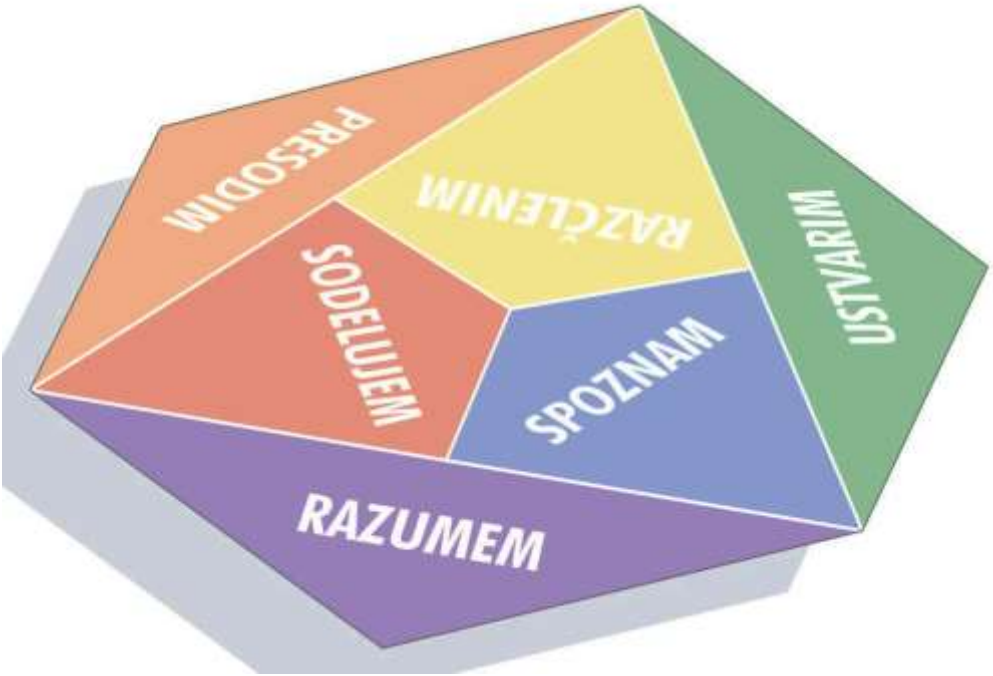
Uvod

Bloomova taksonomija izobraževalnih ciljev (Anderson, 2016) je bila oblikovana leta 1957, v času povojne izgradnje sveta, tekočih trakov v tovarnah in znanstvenega menedžmenta. V letu 2002 je bila dopolnjena z izobraževalnim ciljem ⑥ustvariti in zapoveduje nam, da je treba posamezne cilje dosegati v *točno določenem* zaporedju:

⑥ustvariti
⑤vrednotiti
④analizirati
③uporabiti
②razumeti
①spomniti se

Zemljevid izobraževalnih ciljev

Nahajamo se v obdobju hitrih okoljskih in družbenih sprememb, ki narekujejo posodobitev izobraževalnih procesov (Beuermann, 2022). Možnost izbire začetnega izobraževalnega cilja ter nato smeri izvajanja učnega procesa je pomemben element prenove in prostorski zemljevid izobraževalnih ciljev lahko predstavlja njegov zaščitni znak.



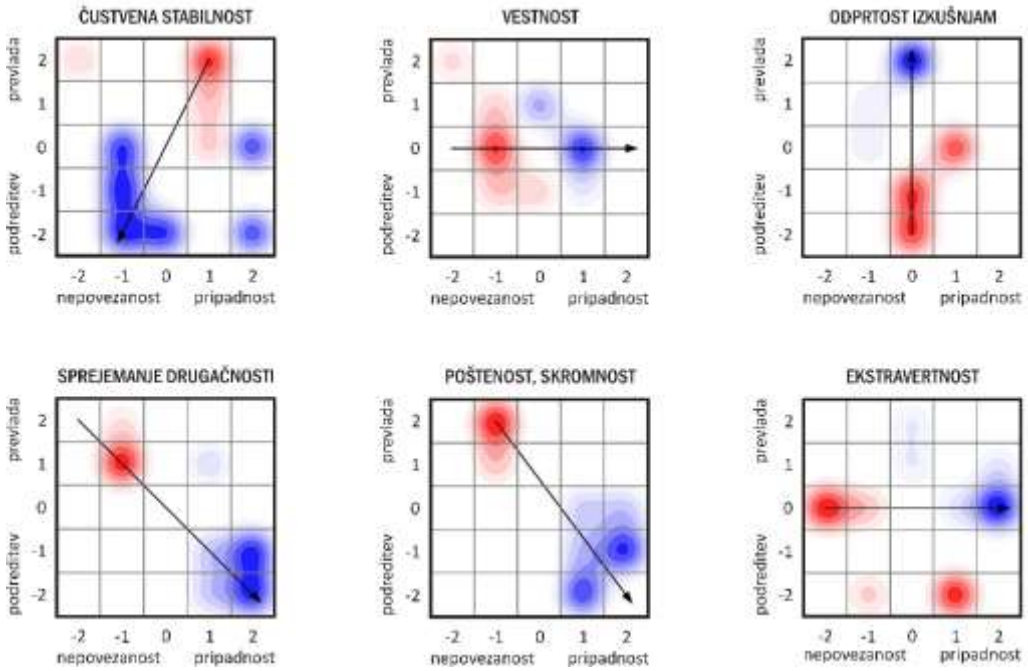
Oglejmo si dva primera doseganja učnih ciljev: prvi spominja na procese Bloomove taksonomije, drugega pa si bomo natančneje ogledali v nadaljevanju.

Učenje in poučevanje s poustvarjalnostjo	Učenje in poučevanje z ustvarjalnostjo
Ustvariti – to nalogo na začetku prevzamejo avtorji učnih načrtov, učbenikov, delovnih zvezkov itd.	**Razumem** – učenci, pa tudi učitelj, prispevajo na »delovno mizo« elemente, ki jih že obvladajo.
Spomniti se – učitelji predstavijo novo učno snov in učenci se z njo spoznajo; nekaj od tega se kasneje tudi spomnijo.	**Spoznam** – učenci se seznanijo z elementi »na delovni mizi«.
Razumeti – učenci se dobro naučijo novo učno snov.	**Ustvarim** – učenci ustvarijo miselno podobo cilja in se dogovorijo za načrt njegovega uresničevanje.
Uporabiti – učenci uporabijo svoja znanja, razumevanja in veščine v (novih) učnih situacijah.	**Razčlenim** – učenci razmišljajo o elementih ustvarjalne rešitve in iščejo možne izboljšave.
Vrednotiti – učitelj, lahko tudi kar sam, presodi o uspešnosti učencev – torej preverja njihovo znanje.	**Presodim** – vsak učenec opredeli svoj prispevek in lastni odnos do celotne izoblikovane rešitve.
Analizirati – učitelj oceni učence, v skladu z merili za ocenjevanje.	**Sodelujem** – učenci sodelujejo pri oblikovanju izdelka v skladu z dogovori, sami ali v skupini.

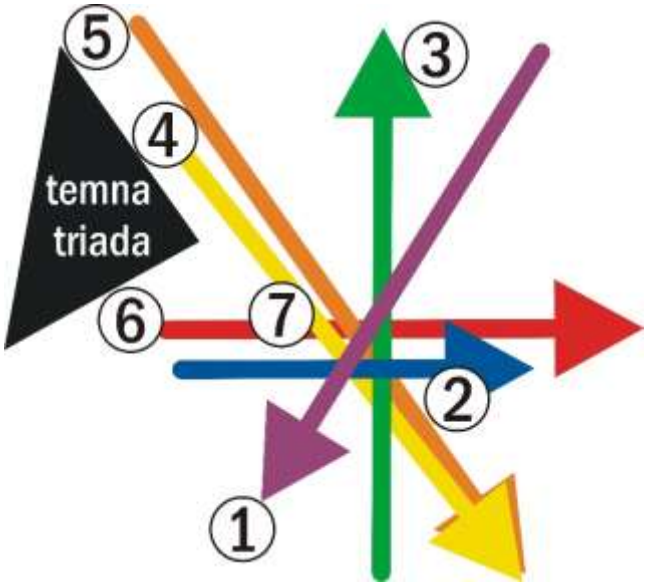
Zemljevid osebnostnih lastnosti – model HEXACO

V nadaljevanju izhajajmo iz naslednje trditve: *Kar je pomembno za človeka, bo našlo svoj izraz tudi v besedah*. Model HEXACO (2009) izhaja iz velikega števila besednih opisov, ki jih statistična analiza razpostavi na šest polj, ki opisujejo področja človekovih osebnostnih lastnosti.

Njihove položaje najdemo na zemljevidu, ki ga določata dve razsežnosti: navpična predstavlja nagnjenost k prevladi, vodoravna pa predstavlja nagnjenost k pripadnosti.



Na zgornjih slikah označujeta rdeča in modra barva položaje skupin besed z *nasprotnimi* pomeni, puščice pa nakazujejo smeri njihovega razvoja proti družbeno sprejemljivim vzorcem obnašanja. Na zemljevidu osebnostnih lastnosti namreč najdemo nevarno območje, na katerega so umeščene neprijetne osebnostne lastnosti psihopatije, makiavelizma in narcisizma. Tukaj se nahaja območje »temne triade«, kjer najdemo kar največ elementov prevlade ter kar najmanj elementov pripadnosti.

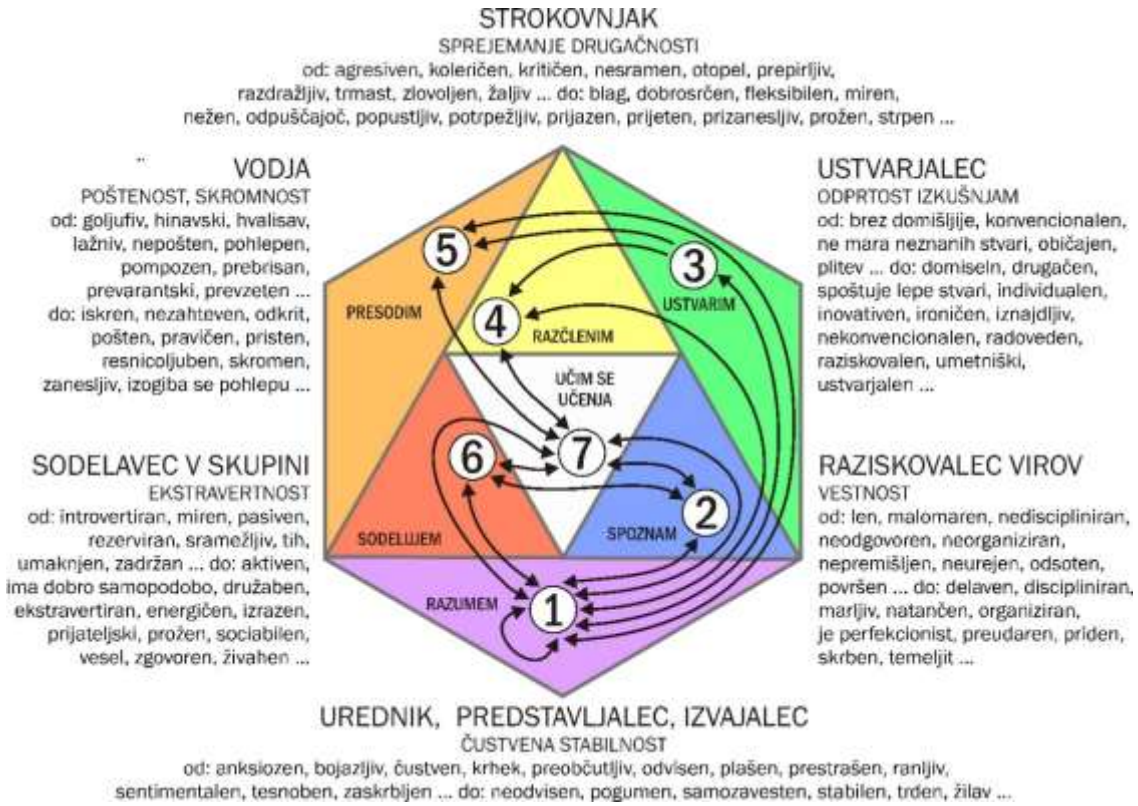


Na predstavljeni sliki so povzete poprej prikazane smeri *dobrega razvoja* osebnostnih lastnosti. *Skoraj vedno* so usmerjene kar najbolj stran od območja temne triade … *razen!* … razen na osebnostnem območju »odprtost izkušnjam«. Tukaj zaslutimo nekaj malega zadrege: Bloomova

taksonomija, na primer, postavlja ustvarjalnost na najvišje mesto; tam prepušča učencem tekmovanje z zamislimi *modrih*. Ko učenec vpraša: »Kdaj bom pa jaz kaj ustvarjal?«, mu učitelj lahko reče: »Ne vem, morda nikoli!« Toda Meredith Belbin (1993) je opozoril, da predstavlja obvladovanje ustvarjalnih procesov *nujni pogoj* za oblikovanje uspešne organizacije.

Zemljevid izobraževalnih ciljev, osebnostnega razvoja in timskih vlog

Na zemljevid izobraževalnih ciljev zdaj preslikajmo še polja osebnostnih lastnosti in mu na prava mesta dodajmo še ustrezne timske vloge. Zarisane puščice ponazarjajo smeri razvoja in napredovanja med posameznimi polji.



V opisih na *zemljevidu izobraževalnih ciljev, osebnostnega razvoja in timskih vlog* lahko mnogokrat neposredno prepoznamo zadrege, težave ali stiske učencev. Pomoč in rešitve lahko oblikujemo na dva načina, oba izhajata iz same zgradbe zemljevida:

- Osredotočimo se na *neposredne predhodne korake* do prepoznanega problema. Izhajamo iz pozitivnih opisov in s tem izboljšujemo *izhodišča* za reševanje tega problema.
- Doseganje izobraževalnih in osebnostnih ciljev lahko uravnotežimo tudi na *komplementarnih poljih*, ki se vsakič nahajajo na nasprotnih straneh zemljevida; tudi tukaj lahko najdemo usmeritve za delo v pozitivnih opisih.

Ključne besede: šola, ustvarjalnost, zemljevid izobraževalnih in osebnostnih ciljev, timske vloge

Extended Abstract

Introduction

Bloom's taxonomy of educational objectives (Anderson, 2016) was designed in 1957, at the time of the postwar rebuilding of the world, of conveyor belts in factories, and of scientific management. It was supplemented in 2002 with the educational objective ⑥create and it tells us that individual objectives must be achieved in a *specific* order.

⑥Create
⑤Value
④Analyse
③Use
②Understand
①Remember

Map of Educational Objectives

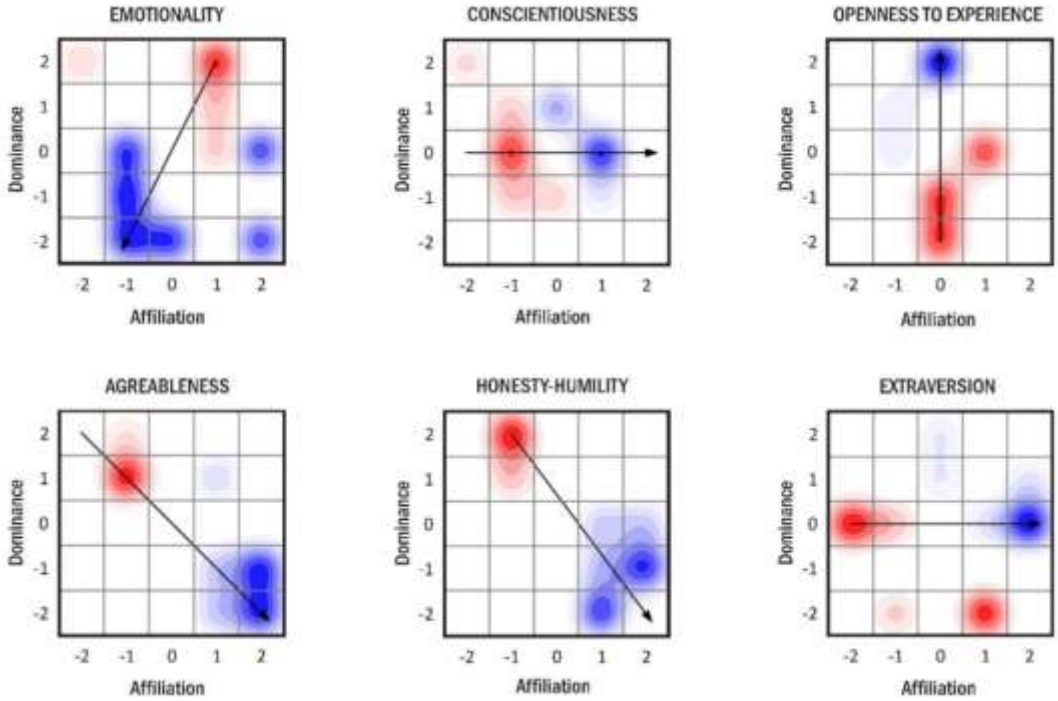
We are living in a time of rapid environmental and social changes, which call for a modernisation of educational processes (Beuermann, 2022). The possibility to choose the initial educational objective and then the course of the learning process is an important element in the revision of education. A spatial Map of Educational Objectives could be its trademark.

Let us take a look at two examples of achieving learning objectives: the first is reminiscent of the processes in Bloom's taxonomy, while we will take a closer look at the other later on.

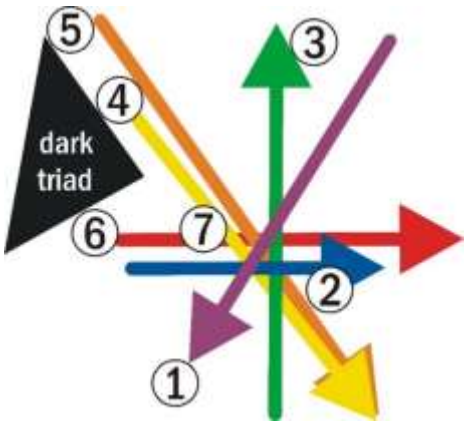
Learning and Teaching through Re-Creating	Learning and Teaching through Creating
Create – this task is initially taken on by the authors of curricula, textbooks, workbooks, etc.	**Understand** – students and the teacher contribute elements which they have already mastered to the "desk".
Remember – teachers present new learning content and the students come to know it; they still remember some of it later on.	**Discover** – students come to know the elements on the "desk".
Understand – students learn the new learning content well.	**Create** – students create a mental image of the objective and agree on a plan to realise it.
Use – students use their knowledge, understanding and skills in (new) learning situations.	**Analyze** – students think about the elements of a creative solution and look for possible improvements.
Value – the teacher (potentially by himself/herself) assesses the students' success – i.e., examines their knowledge.	**Evaluate** – each student defines his/her contribution and attitude towards the final solution.
Analyse – the teacher grades the students in accordance with the grading criteria.	**Cooperate** – students participate in designing a product in accordance with the agreement, by themselves or in a group.

Map of Personality Traits – HEXACO model

The following text stems from the statement: *That which is important to a person will also be expressed in words*. The HEXACO model (2009) stems from a large number of verbal descriptions, which statistical analysis has divided into six fields that describe the areas of personality traits. Their positions can be found on a map defined by two dimensions: the vertical one represents a tendency to dominate, while the horizontal one represents a tendency to affiliate.



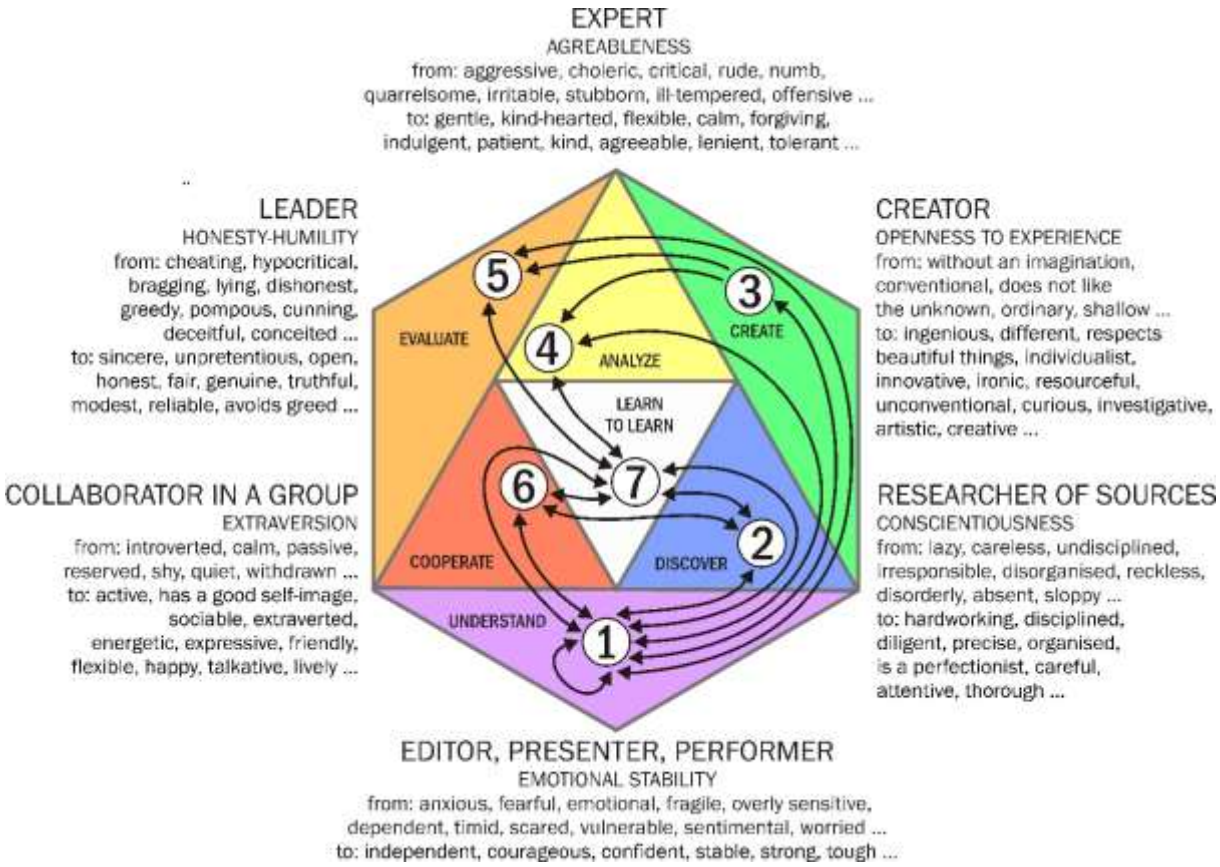
In the above figure, the colours red and blue indicate the positions of groups of words with *opposite* meanings, while the arrows indicate the directions of their development towards socially acceptable behavioural patterns. The map of personality traits contains a dangerous area where the unpleasant personality traits of psychopathy, Machiavellianism and narcissism are located. This is the area of the "dark triad", which contains the most elements of dominance and the least elements of belonging.



The figure sums up the previously illustrated directions of the *good development* of personality traits. They are *almost always* directed as far away from the area of the dark triad as possible ... *except!* … except in the personality area "openness to experience". We can sense a conundrum: Bloom's taxonomy, for instance, places creativity at the top, leaving students to compete with the ideas of the *wise*. When a student asks: "When will I get to create something?", the teacher might say: "I don't know, maybe never!" However, Meredith Belbin (1993) pointed out that mastering creative processes is a *necessary precondition* for successful organisational skills.

Map of Educational Objectives, Personal Development and Team Roles

Now we can map the areas of personality traits onto the Map of Educational Objectives and add appropriate team roles in the right places. The arrows indicate the directions of development and progress between individual areas.



From the descriptions on the *Map of Educational Objectives, Personal Development and Team Roles* we can often directly identify students' predicaments, problems or distress. We can formulate help and solutions in two ways, both of which stem from the same map structure:

- We focus on the *previous steps* leading to the identified problem. We stem from positive descriptions and thus improve the *starting points* for solving this problem.
- We can also balance the attainment of educational and personal objectives in the *complementary areas*, which are always located on opposite sides of the map; there too, we can find directions for work in the positive descriptions.

Keywords: school, creativity, Map of Educational and Personal Objectives, team roles

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USTVARJALNI PROCESI V PLESU/BALETU/CREATIVE PROCESSES IN DANCE – BALLET

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Razširjeni povzetek

Tendence v sodobnem izobraževalnem sistemu so bile še pred letom 2020 podvržene predvsem pehanju za uspehi in dosežki, ki so (vsaj navidezno) definirali kakovost učiteljevega dela. Obdobje pandemije pa nas je postavilo pred številne izzive (tehnološke, metodološke, didaktične, psihološke itd.), ki so od nas zahtevali hitro prilagajanje, iznajdljivost in že skoraj pozabljeno ustvarjalnost pri podajanju vsakodnevnih učnih vsebin. In čeprav smo številni učitelji zaskrbljeno opazovali padlo motivacijo učencev in zniževanje standardov preverjanja in ocenjevanja znanja, pa nas je pandemija tudi znova usmerila k vrednotam, kot sta procesno učenje in ustvarjalnost.

In čeprav so predmeti s področja umetnosti nerazdružljivo povezani z ustvarjalnostjo, pa je bilo v sodobnem času zaznati, da tudi na glasbenih šolah zasledovanje tehničnih vsebin izpodriva ustvarjalne procese učenja. Na področju plesa je ustvarjalni gib ostal domena sodobnega plesa, pri baletu pa se je ohranil v plesnih pripravnicah v obliki gibalnih didaktičnih iger, s posnemanjem in ponazarjanjem drugih bitij ali naravnih pojavov, v razredih baleta pa se je postopoma umikal tehničnim vsebinam.

Pri tem je v učnih načrtih za plesne pripravnice programa ples zapisano: »Ples je osnovno izrazno sredstvo. Telo je plesni instrument – z njim lahko sporočamo, ustvarjamo in se sporazumevamo. /…/ S svojo sistematiko (ples) spodbuja otrokov telesni in duševni – še posebno čustveni, intelektualni, ustvarjalni in umetniški razvoj ter čut za estetiko. /…/« (Plesna pripravnica. Učni načrt. Izobraževalni program: Ples.)

Ustvarjalni procesi so tako v plesu ključnega pomena pri usvajanju učnih ciljev, in to ne samo v plesnih pripravnicah, ampak tudi v višjih razredih baleta. Prav ustvarjalnost namreč bogati predstavno mišljenje, domišljijo, omogoča izražanje, krepi samozavest, samoiniciativnost, inovativnost, sodelovanje, sporazumevanje, reševanje problemov v skupini in upoštevanje drug drugega (Meško, Geršak, 2021).

Kako torej negovati to vrednoto in ohranjati ustvarjalnost tudi v višjih razredih baleta, ko tehnične prvine stopijo v ospredje? V praksi so se kot odličen motivator in prostor za ustvarjanje in poustvarjanje lastnih gibalnih materialov in sekvenc izkazale prav baletne predstave, ki učencem omogočajo vnašanje lastnih idej v oblikovanje in interpretiranje različnih tem in/ali vlog. Učenci se skozi proces ustvarjanja predstave spoznavajo z vsebino, tradicijo in dediščino baletne umetnosti, učijo se vrednotenja plesa, ozavestijo svoje izkušnje in doživljanje ter ne nazadnje spoznavajo tudi soustvarjalce odrskih umetnosti (kostumograf, scenograf, oblikovalec luči, oblikovalec glasbe, napovedovalec itd.).

Primer prakse iz dela na daljavo: Virtualna baletna predstava Hrestač

Proces dela:

1. **Predstavitev projekta:** učitelj seznani vsak razred (skupino) s projektom, vsebino in vlogami baletne predstave.
2. **Določitev primernih vlog ali plesa:** vsak razred (skupina) si s pomočjo učitelja izbere vlogo oz. ples iz baleta. Npr. plesne pripravnice so si v tem primeru iz baleta Hrestač lahko izbirale vlogo mišk, snežink ali vojakov; razredi baleta pa ples lutk, ruski, cvetlični ples ali ples pralin.
3. **Posredovanje navodil in glasbe:** učitelj posreduje učencem (staršem) navodila za sestavo plesa in ustrezno glasbeno podlago prek spletnih učilnic. Dodan je lahko tudi inspiracijski posnetek – povezava do plesnega posnetka določenega plesa ali vloge iz profesionalne baletne predstave Hrestač.
4. **Zbiranje plesnega materiala:** učenci (ali njihovi starši) posnetke ustvarjenih plesnih materialov ali improvizacij (plesne pripravnice) naložijo v spletne učilnice.
5. **Montaža in objava:** plesni material se skupaj s posnetkom vsebine zmontira v celotno virtualno baletno predstavo. Primer iz prakse z dne 24. 12. 2020: https://www.youtube.com/watch?v=8SNBykOlYfY.

Ključne besede: ustvarjalnost, ples/balet, gib, proces, izražanje

Extended Abstract

The modern education system before 2020 mostly tended towards a race for success and achievements, which (at least seemingly) defined the quality of the teacher's work. Then the period of the pandemic confronted us with many challenges (technological, methodological, didactic, psychological, etc.), which required us to adapt quickly, be resourceful, and reintroduce the almost forgotten creativity in the daily teaching of learning contents. And even though many of us teachers were worried about the decreased motivation of students and the lowered standards for knowledge testing and grading, the pandemic also directed us back to values such as procedural learning and creativity.

Despite the fact that art-related subjects are inextricably linked to creativity, it has been observed that even music schools have recently started valuing technical contents over the creative processes of learning. In the field of dance, the creative gesture has remained the domain of modern dance, whereas in ballet it has been preserved in dance preparatory schools in the form of gestural didactic games that include imitating and portraying other beings or natural phenomena. In ballet classes, however, it has gradually given way to technical contents.

The curricula for dance preparatory schools – the dance programme – state the following: “Dance is a basic means of expression. The body is a dance instrument – we can use it to convey a message, create, and communicate. […] Through its systematics, (dance) stimulates a child's physical and mental – especially emotional, intellectual, creative and artistic – development and sense of aesthetics. […]” (*Plesna pripravnica*, n. d.)

Creative processes are therefore of key importance for attaining the learning objectives in dance, not just in dance preparatory schools but in upper ballet classes too. Creativity is that which enriches conceptual thinking and imagination; enables expression; boosts confidence, self-initiative, innovativeness, cooperation, communication, problem solving within a group and taking each other into account (Meško & Geršak, 2021).

How can we foster this value and preserve creativity even in upper ballet classes, when technical elements come to the fore? In practice, ballet performances have proved to be an excellent motivator and a place for creating and re-creating one's own gestures and sequences; they enable students to introduce their own ideas into designing and interpreting different topics and/or roles. Through the process of creating a performance, students learn about the contents, tradition and heritage of the art of ballet; they learn how to value dance; they become aware of their own experiences and, last but not least, get to know the co-creators of stage arts (costume designer, scenographer, lighting designer, sound designer, presenter, etc.).

Example from practice during distance education: Virtual ballet performance *The Nutcracker*

Work process:

1. **Project presentation:** the teacher informs each class (group) about the project, its content and the roles in the ballet performance.
2. **Defining the appropriate roles or dance:** each class (group) chooses a role or a dance from the ballet with help from the teacher. Dance preparatory schools, for example, could choose the role of mice, snowflakes or soldiers from *The Nutcracker*; ballet classes, on the other hand, could choose the doll dance, the Russian dance, the flower waltz or the candy cane dance.
3. **Providing instructions and music:** the teacher provides the students (parents) with instructions for the choreography and the appropriate musical score via virtual classrooms. The teacher can also add an inspirational video – a link to a video of a specific dance or role from a professional ballet performance of *The Nutcracker*.
4. **Collecting dance performances:** the students (or their parents) upload the videos of choreographies or improvisations (dance preparatory schools) to the virtual classrooms.
5. **Editing and publication:** the dance performances and audio recordings are edited into a complete virtual ballet performance. Example from practice on 24 December 2020: https://www.youtube.com/watch?v=8SNBykOlYfY

Keywords: creativity, dance – ballet, gesture, process, expression

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Avtorske ali poustvarjene baletne predstave za GŠSOL:

Baletne predstave: *Trnuljčica* (2014), *Knjiga pravljic* (2015), *Morska princesa Ariana* (2016), *Baletna mavrica* (2021).

Avtorske baletne predstave: *Cirkus Bailarin* (2017), *Gozdne vile* (2018), *Planet Minor* (2022).

Glasbeno-baletna predstava: *Mali princ* (2019): https://www.youtube.com/watch?v=_sC584bibeY

Dosežki učenk na baletnih tekmovanjih TUTU:

2. mesto, srebrna medalja: Nuša Krajnčan, 2016

3. mesto, bronasta medalja: skupina, 2016

1. mesto, srebrna medalja: Daša Koprivnik, 2019

2. mesto, bronasta medalja: Katja Poštrak, 2019

KO IZ USTVARJALNEGA NAMIGA NASTANE PLES/WHEN A CREATIVE HINT GIVES RISE TO A DANCE

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Razširjeni povzetek

Kaj je ples, je že leta 1975 za revijo Pionir kar najpreprosteje napisala Marija Vogelnik: *»V plesu je nekaj posebnega. Vprašuješ kaj in ti pripovedujem. Takale je ta zadeva … Za ples ne snameš ničesar s stene, ne razgrneš ničesar prek mize, ničesar ne iščeš po predalih, ne potrebuješ ne bloka, ne notesa, ne tipkalnega stroja. Samo dvigneš se in se otreseš zadnjega kančka lenobe in – zaplešeš. Ničesar ne potrebuješ, samo sebe. Svoje roke in noge, gibčno hrbtenico in sproščeno glavo nad prožnim vratom. Ples, ki ga plešeš, si ti sam. Ples je človek, ki pleše.«*

Pričujoči prispevek obravnava ustvarjalno plesno projektno delo. Izhajajoč iz teorije in praktičnih izkušenj izpeljave vsakoletnih projektov postavlja smernice, ki so se izkazale pomembne za plesno pedagoško projektno delo.

Gibanje zavzema v otrokovem življenju pomembno mesto, saj je ena od njegovih osnovnih potreb. Nujno je za pridobitev in izražanje občutij, spoznanj, razpoloženj in čustev. Je sredstvo samozavedanja in naraven način izražanja (Koban Dobnik, 2005).

Kdaj lahko gibanje poimenujemo ples? Povezava gibanja in plesa je tesna in mnogi avtorji (Kroflič, 1999; Kos 1982; Vogelnik, 1993) vidijo gib kot izrazno sredstvo plesa. Skupna so si mnenja, da gibanje lahko postane svobodna simbolična oblika, umetniški element, plesna kretnja, kadar posreduje ideje emocij, značilnosti vedenja, izražanja različne fizične in mentalne napetosti. Ples kot kreativni medij v luči metode dela z otroki in mladostniki pomeni razvoj celovite osebnosti posameznika in ima vrsto pozitivnih vplivov.

V raznolikosti ponudb in možnosti preživljanja prostega časa je tudi program plesne pripravnice in sodobnega plesa, ki ga lahko izvajajo glasbene šole, če le imajo možnost in interes. Plesni interes med otroki in mladimi je zelo razširjen.

Psihologija plesa poudarja, da je zastavljanje ciljev bistveno za usmerjanje in osredotočanje energije plesalcev. Zato potrebujemo model poučevanja, pri katerem tako učitelj kot učenci prispevajo svoje pozitivne lastnosti in energijo k skupnemu projektu (Buckroyd, 2004).

Plesna predstava je projekt, ki zahteva veliko sodelovanja, medsebojne odvisnosti in timskega dela. Nasploh mora plesno šolanje kot liberalno izobraževanje razviti sodelovanje med učenci, saj je to nujno za njihovo napredovanje. Hkrati pa je pomembno, da pri izvajanju plesnega pouka uporabljamo vse metode, ki so uporabne z vidika plesne vzgoje: metoda vodenja, metoda improvizacije, metoda od vodenja k improvizaciji in metoda od improvizacije k vodenju.

Plesni projekt je lahko pravi izziv, še posebej v izobraževalnem programu v glasbeni šoli. Gre za skupino/skupine vrstnikov, ki se formirajo v želji po plesu, kar pomeni motiviranost za plesno

ustvarjanje, ki pa je seveda poglavitni del plesnega projekta. V začetku projekta skupaj z učenci izberemo temo in nato jih sistematično vodimo prek ustvarjalnega procesa.

Otrok, ki dela v projektu, je samoaktiven v vseh fazah, zato si pridobiva osebne in raznolike izkušnje. Cilji, katerim v projektu sledi otrok, so le zunanji okvir, ki ga vodi po poti in mu omogoča zadovoljevanje njegovih razvojnih potreb, med njimi tudi potrebe po ustvarjanju in samoustvarjanju (Glogovec in Žagar, 1992).

V zaključku prispevka velja teorijo nadgraditi s primeri iz prakse in ponuditi pregled ključnih utrinkov plesnih projektov/predstav, ki smo jih v zadnjih petih letih ustvarili z mladimi plesalci:

- MALI PRINC (2015/16)
- SKRIVNOSTI VESOLJA (2016/17)
- V GLOBINI MORJA (2017/18)
- VODNJAK ŽELJA (2018/19)
- ASTROFUZIJA (2019–2020/21)
- in seveda letošnji, najbolj sveži projekt je predstava »KO ZMANJKA BESED, SE ZAČNE PLES«, ki je vezana na slovenske pregovore in jo je soustvarilo 143 mladih plesalcev, starih od 5 do 15 let.

Ključne besede: ples, glasbena šola, prosti čas in interesi mladih, samopodoba, plesno projektno delo

Extended Abstract

Marija Vogelnik wrote for the *Pionir* magazine in 1975 the simplest definition of dance*: "There is something special about dance. You ask what and I'll tell you. That's how it is… You don't take anything off the wall, you don't spread anything over the table, you don't look for anything in the drawers, you don't need a notepad, a notebook or a typewriter. You just get up and shake off the last bit of laziness and – you dance. You don't need anything, just yourself. Your arms and legs, a flexible spine and a relaxed head on a flexible neck. The dance you dance is yours. Dancing is a person who dances.*"

The article discusses creative dance project work. Based on theory and the practical experience of carrying out dance projects, it provides guidelines that have proven important for pedagogical dance project work.

Movement occupies an important place in a child's life, as it is one of his/her basic needs. It is necessary for acquiring and expressing feelings, insights, moods and emotions. It means better self-awareness and a natural way of expression (Koban Dobnik, 2005).

When can we call movement dance? The connection between movement and dance is close and many authors (Kroflič, 1999; Kos 1982; Vogelnik, 1993) see movement as an expressive means of dance. There is a common opinion that movement can become a free symbolic form, an artistic element, a dance gesture, when it conveys the ideas of emotions, the characteristics of behavior, the expressions of various physical and mental tensions. Dance as a creative medium in the light

of the method of working with children and adolescents means the development of the overall personality of the individual and has a number of positive effects.

In the variety of offers and opportunities for leisure, there is also a program of contemporary dance, which can be implemented in music schools. Interest in dance among children and young people is very widespread.

The psychology of dance emphasizes that goal setting is essential to directing and focusing the dancers' energy. Therefore, we need a teaching model in which both the teacher and the students contribute their positive qualities and energy to the joint project (Buckroyd, 2004).

A dance performance is a project that requires a lot of cooperation, interdependence and teamwork. In general, dance education as a liberal education must develop cooperation between students, as this is essential for their progress. At the same time, it is important to use all the methods that are useful from the point of view of dance education: the method of leadership; the method of improvisation; the method from leadership to improvisation; the method from improvisation to leadership.

A dance project can be a real challenge, especially in an educational program at a music school. Groups that are formed in the desire to dance are motivated for dance creation, which is of course the main part of the dance project. At the beginning of the project, we choose a topic together with the students and then systematically guide them through the creative process.

The child that works in the project is self-active in all the phases, so he/she gains personal and diverse experiences. The goals pursued by the children during the project are only an external framework that guides them along the path and enables them to meet their developmental needs, including the need for creation and self-creation (Glogovec & Žagar, 1992).

At the end of the article, the theory is upgraded with practical examples and offers an overview of the key moments of dance projects/performances that we have created with young dancers in the last five years:

- *THE LITTLE PRINCE* (2015/16);
- *THE SECRETS OF SPACE* (2016/17);
- *IN THE DEPTH OF THE SEA* (2017/18);
- *A FOUNTAIN OF DESIRE* (2018/19);
- *ASTROFUSION* (2019 – 2020/21);
- And, of course, this year's most recent project, the performance *WHEN WORDS RUN OUT, THE DANCE BEGINS*, which is related to Slovenian proverbs and was co-created by 143 young dancers aged 5 to 15.

Keywords: dance, music school, free time and interests of young people, self-esteem, dance project work

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