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GLOBAL SCIENCES IN THE NAME OF HUMAN DEVELOPMENT

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## PROBLEMS OF EDUCATION AND TEACHING IN THE ERA OF DIGITAL SOCIETY

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## **The educational space of the university of traditional applied arts in the contours of the information society: qualitative and quantitative indicators of educational activity**

### *Abstract:*

The research of the university educational space has great importance for the development of the educative environment. Universities of traditional applied arts need to determine the qualitative and quantitative indicators of educative activities, which contribute to a more detailed analysis of the educative system of future specialists in culture and art. The article analyzes the interpretations of the concept of “education”. During the study, points of match and mismatch of the opinions of domestic and foreign researchers in the interpretation of the concept were found. The criteria and methodology for monitoring and evaluating educational results – qualitative and quantitative indicators of educational activity – are presented. The materials of the article are intended for specialists in the space of educational work in higher and secondary special institutions.

### *Keywords:*

upbringing, qualitative indicators, quantitative indicators, upbringing system, algorithm, diagnostics.

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## **Воспитательное пространство вуза традиционного прикладного искусства в контурах информационного общества: качественные и количественные показатели воспитательной деятельности**

### *Аннотация:*

Изучение воспитательное пространство университета имеет большое значение для развития воспитательной среды. Особое значение это приобретает для университетов традиционного прикладного искусства для определения качественных и количественных показателей воспитательной деятельности, которые способствуют более детальному анализу системы воспитания будущих специалистов в сфере культуры и искусства. В статье анализируются трактовки понятия «воспитание». В ходе исследования были обнаружены точки согласования и рассогласования мнений отечественных и зарубежных исследователей в трактовке понятия «воспитание». Приведены критерии и методика отслеживания и оценки воспитательных результатов – качественных и количественных показателей воспитательной деятельности. Материалы статьи предназначены для специалистов в области воспитательной работы в высших и средних специальных учреждений.

*Ключевые слова:*

воспитание, качественные показатели, количественные показатели, система воспитания, оценка, алгоритм, диагностика.

### **Introduction**

The educational space concept appeared in the scientific discourse in the 1960s and 1970s. It uses in regulatory state acts and laws now. Despite the variety of author's, collective, traditional, and modern concepts and technologies devoted to the organization of educational space – D. Dewey, K.N. Wentzel, Omar H. Moore, S.T. Shatsky, E.V. Kakalina, etc. – each university has independently to determine the guidelines for the development of educational activities, based on the profile of the educational program following the general requirements of the Ministry of Education and Science of the Russian Federation for the organization of education of students.

The university with the profile of *Traditional Applied Arts* aims to meet the needs of society, the state and regions, i.e., the centres of historical, traditional arts and crafts, in qualified artists with higher education in specific types of traditional arts and crafts correlated with special regional and historical centres of their origin, revival and the need to develop modern. It also organizes and conducts fundamental, artistic, creative and exploratory scientific and museum research in the space of traditional arts and crafts, then using the results obtained in the educational and non-educational processes to develop scientific and pedagogical schools. All this determines the specifics of the organization of the educational space of the traditional applied arts' university.

## 1. The concept of educational space

Following N.M. Borytko, we understand “a pedagogical environment specially organized, a structured system of pedagogical factors, and conditions of human development” (Borytko, 2001) by ‘educational space’. Despite the existence of some general features, the concept of educational space logically follows from the concept of ‘education’, the definitions of which reveal the inconsistency of the opinions of domestic and foreign scientists.

Education is mostly considered as a systemic component of the education process (this came through in the Federal Law “*Education in the Russian Federation*”), but further discrepancies are noticed. A group of scientists confuses this concept with inculturation or socialization, e.g., V.A. Karakovsky, L.I. Novikova, and N.L. Selivanova understand education as “managing the process of personal development through the creation of favourable conditions for this” (Karakovsky et al., 1996), and D.V. Chernilevsky and O.K. Filatov define education as a purposeful activity of a teacher, which contributes to the maximal development of a student’s personality, exactly “the student’s entry into the context of modern culture, his formation as a subject and strategist of his life, worthy of a Person”(Chernilevsky & Filatov, 2006). L.V. Baiborodova and M.I. Rozhkov proposed the following definition: “Education is a pedagogical component of socialization, which involves purposeful actions to create conditions for human development” (Rozhkov & Baiborodova, 2000). Some scientists emphasize the psychological component, e.g., S.D. Polyakov defines education as “a psychologized process when the professional activity of the educator is based on an understanding of the psychological patterns of a child’s development and maturation” (Kolesnikova et al., 2007). The original philosophical and pedagogical system of V.A. Sukhomlinsky, based on the anthropological approach, is generally based on the definition of education as a process of realization of innate properties, which are inherent in the child, spontaneous reactions and impulses laid down by nature genetically (Rozhkov & Baiborodova, 2000). Sometimes, scientists declare general definitions that lack the necessary substantive certainty, e.g., Otto Ruhle, the theorist of social education in German pedagogy, interpreted the concept of education as “the sum of conscious and reflex, intentional and accidental, direct and mediocre influences” (Ruhle, 1924).

However, regardless of the degree of validity of scientific knowledge, the problem of education remains one of the most actual pedagogical ones in the

contours of the information society. Now, at a time when spiritual, moral, ethical and cultural ideals are entirely blurred, when there is a “undermining of the moral and historical foundations and patriotic traditions of the multinational people of Russia” (Sukhomlinsky, 1979), significant questions arise:

Who can educate today’s youth?

What does it mean now?

Conceptual essence of the personality’s qualities, the absolute value of which previously did not cause any doubt – diligence, modesty, accuracy, kindness, care, perseverance, responsibility, care, diligence – is cognitively distorted. The same applies to the general principles of life, i.e., humanism, charity, justice, patriotism and others. The uncertainty of moral norms, the weakening of social solidarity’s relations, the absence or partial reduction of moral imperatives occur everywhere.

These processes have long been calling ‘social disorganization’, ‘anomie’, ‘abnormality’, and ‘moral and value disorientation’. In the meantime, if issues about how to educate students in current conditions of confrontation between culture and anti-culture are raised in educational practice, they are not implemented at the systemic level of a holistic view.

*Thus*, the problem of education has retained its relevance and also appeared in a completely different form in the contours of the information society.

## **2. Specifics of the organization of the educational space of the traditional applied arts’ university**

A higher educational institution that trains an artist of traditional applied arts has the peculiarities of organizing educational space because, for us, educative work is a systematic process of immersing students in the artistic world of traditional applied art; and educative space is a specially organized pedagogical environment to form an artist who preserves and develops national heritage in one of the types of folk-art crafts. In the content of the core concept of ‘folk arts and crafts’, the idea of manual labour is already laid down.

The essence of the Russian nation and the great Russian art is built in man-made work without the usage of machine labour. It should cite the thesis of V.F. Maksimovich, the president of the Academy that “the basis and essence of each kind of traditionally applied arts is the manual labour and the consequent conditions for creative success: focus, perseverance, stress, endurance, passion, a desire and ability to fix corrupted, incorrectly executed; the search for historical

and theoretical foundations or base of a centuries-old artistic heritage; the fatigue and joy of what you have seen and performed own work, and most importantly, that after all this there would be a desire to do this and nothing else again” (Maksimovich, 2008).

A similar opinion was adhered by V.A. Sukhomlinsky, the creator of folk pedagogy, and A.V. Bakushinsky, the classic of art pedagogy.

Although V.A. Sukhomlinsky wrote about the national school, and not about the system of higher education, he considered work as a purposeful impact on the individual, which is a dynamic aspect of the educational process. He argued that “the sense of pride, experienced in connection with success in the favourite job, is the first source identity and spark, igniting the child’s soul a spark of creative inspiration; and there is no man deep confidence that he will take a worthy place in life without inspiration, a joyful lift and a feeling of fullness forces” (Sukhomlinsky, 1985). This idea is more developed more deeply and fully in the further theoretical works of the teacher. Labour education begins to be considered by him as the most important factor in the development of the individual. The educator speaks about the need of a person and a child in manual labour for the benefit of society, the incredible importance to master at least basic skills of manual processing of wood and metals, sawing construction, and modelling.

This pedagogical and educational concept is very closely correlated with the system of continuing professional education in the Higher School of Folk Arts (Academy), which provides professional training for artists of traditional decorative and applied arts. The mission of the Higher School of Folk Arts as the only specialized higher educational institution in the world in the space of traditional arts and crafts is the revival, preservation, and development of the historical culture of Russia directly in the regional historical centres through the training of local youth, who can influence the ethics of modern life, the formation of the national and spiritual identity of the younger generation through aesthetics of artistic and creative work based on regional and historical, art-technological, structural, and colouristic traditions, for specific types of traditional folk art and crafts.

Since the applied aspect is the main one in art and pedagogical education, art educational institutions differ in the specifics of the organization of educative space, realizing the creative potential of the educational environment and the educational potential of traditional applied art in higher education. The priorities

of educational work's organization in the Higher School of Folk Arts (Academy) are following:

- train a unique specialist in the field of traditional arts and crafts, education of the future artist as a carrier of Russian traditional applied art, who has a high culture, social activity, and the qualities of a citizen-patriot;
- form a high level of spiritual and moral development, a sense of belonging to the historical and cultural community of the Russian people and the fate of Russia in the student of the Academy;
- educate a student of the Academy as a research-oriented, professionally competent specialist in the field of traditional applied arts;
- create conditions and prerequisites (methodological, organizational, personnel, socio-psychological) to educate a healthy, happy, free, work-oriented personality in the face of a student of the Academy;
- educate a student who has the norms of humanistic morality, the culture of behaviour;
- educate a successful person in the field of socialization in society and active adaptation in the labour market;
- form the internal position of the individual of a student of the Academy concerning the surrounding social reality.

*Thus*, the applied aspect is a reason that the Academy has features that are already evident at the stage of accounting for qualitative and quantitative indicators of educational activity.

### **3. Forms of accounting for quantitative and qualitative indicators of educational activity assessment**

The form of calculation for quantitative indicators of evaluation of creative universities' educational activities is not much different from traditional forms of calculation. It should first establish compliance of educational activities in higher education with following accreditation indicators:

- the documentary-informative providing of the educational process;
- availability of bodies of students' self-government;
- availability of groups, sections and other forms of organization of extracurricular work;

- availability of a system of rewards for students, organizational conditions providing efficiency of the process of education, amongst which the material and technical equipment of the University;
- availability of the managers of educational activities;
- the size of the budget allocated for educational activities;
- availability of a university museum.

The formality of these indicators guarantees the objectivity of the evaluation activity.

Formal diagnostic indicators include:

- the number of events held in the following areas: civil-patriotic, cultural-creative, professional-oriented, sports and health-saving, environmental, business-oriented, student self-government;
- the number of preventive measures;
- percentage of students who attended events in different areas;
- percentage of students who attended preventive activities;
- the number of active members of the Student Council;
- percentage of students employed in associations, which includes in the organization of the university activities: Instagrammer, Green Folk, Cinema Club and others;
- percentage of students involved in volunteer work;
- the number of events held with the participation of volunteers;
- percentage of first-year students who are familiar with the regulations of the university;
- the number of projects and initiatives proposed by students;
- the number of students who took part in citywide, regional, national, and international educational events.

Informal diagnostic indicators include assessment of the socio-psychological climate in the university, i.e., analysis of reviews and comments about the higher educational institution according to the criteria:

- satisfaction with the quality of training, psychological comfort, the presence of corporate culture, academic traditions, and student life;
- calculation of the indicators of the success of teacher-student interaction (social survey);

- the number of subscribers on the Academy official pages in Instagram, VKontakte, considering the dynamics of their decline or growth.

*Qualitative indicators* of evaluation of educational activities of creative universities. There are two of the most pressing issues in educational practice, e.g., how to diagnose parenting and evaluate the quality of this education. Indeed, it is quite hard to find the means to assess the extracurricular work of a master with students. The scientific community offers different methods: the questionnaire of A. Mehrabian, N. Epstein, Kettell, personality-oriented tests, author's systems and questionnaires. The university team uses some similar techniques in combination with ones, designed in the Academy, in our educational practice:

- level of education of students (survey of teachers);
- the specific system of encouragement of students, material and moral stimulation;
- culture of everyday life (aesthetic design of the university, cleanliness, separate waste collection);
- expanding social partnership, improving the image of the educational institution.

It should separately note there is a problem of reliability of various kinds of personality questionnaires and tests. When they are accepted, there are often conscious or unconscious motivational distortions, the substitution of concepts, falsification of answers, providing deliberately false information, tendencies to choose the 'socially correct' answer, and so on. In this regard, the question of the formation of an *Expert Council for Assessing the Education Quality* in the Academy, whose members can be heads of departments, teachers and outside specialists, remains open. Their expert work will consist not only in assessing the technological skill of artistic works presented, e.g., in a competition or master class but also in calculating the effectiveness of educational work according to particular criteria, i.e., "choosing the theme of an artwork". The team of the Academy believes that an artist who allowed to show creative freedom in choosing a theme, consciously or unconsciously reveals his human potential and exposes his individual qualities. The Academy held an exhibition-competition of creative works *Golden Autumn* within the framework of cultural and educational activity from October 26, 2020, to November 18, 2020. At the same time, following the Regulations of the Competition, the Academy gave students the freedom to choose a specific topic to implement their creative idea. Owing to this, the



competition featured works such as *Autumn Rhapsody* (there is a red fox in the centre of the composition), *Meeting Autumn* (based on Eugene Onegin), *Ducks Fly*, *Forest Dweller* (there is a deer in the centre of the composition), *Fox and Mouse*, *Autumn Swing* (there is a Russian girl with a wreath on her head, dressed in a red sundress in the centre of the composition and traditional Russian building in the background), *My Ladushka* (there is a couple dressed in traditional Russian costumes in the centre of the composition), *Lights of the Mikhailovsky Garden* (work inspired by the sights of St Petersburg), *Apple Spas* (The theme of the summer Slavic celebration), *Kostroma Sloboda* (there is a small house of the Kostroma Sloboda museum-reserve in the centre of the composition).

The activity of the Council for Educational Work is the guarantee of objectivity in this case. Moreover, with the practical implementation of such a system of quality indicators' collecting and evaluating, it already becomes unimportant whether the student was initially sincere, e.g., choosing a patriotic theme or desiring to create a high-quality work of art. As a result of his work on a creative project, these feelings really arise and "work entails the child's experience of a sense of pride, honour, dignity; it becomes a source of joy only when a person discovers in it the possibilities to reveal his abilities, talent" (Sukhomlinsky, 1979).

Thus, the members of the Expert Council can analyze the works according to the following criteria: love for nature, for Russian literary works, pride in the Motherland, interest in history, attention to traditions and family values.

### **Conclusion**

In the modern world, the concept of 'education' is still not fully defined. In many interpretations of this concept, paradoxical discrepancies are often noted. V.A. Karakovsky considers education a concept synonymous with 'inculturation', D.V. Chernilevsky and O.K. Filatov equate education with 'socialization', S.D. Polyakov considers education as a psychologized process. Other researchers give lengthy definitions. However, in almost all works, education is reviewed as a systemic component of the educational process. Thus, the educational space is presented as a specially organized pedagogical environment built by the university purposefully following the specifics of the profile of the educational program. The university of traditional applied arts implements the creative potential of the educative environment and the educative potential of traditional applied arts. In this regard, specific quantitative and qualitative indicators of educational activity

were identified – including the material and technical equipment of the university, the presence of a museum in the university, the share of students employed in associations, testing of students, expansion of the social partnership, the activities of the expert council on educational work, and so on.

*Thus*, can be noted that the combination of formal and informal quantitative and qualitative methods of data collection and interpretation provide an objective assessment of the effectiveness and quality of educational activities of the university of art orientation.

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## **Self-assessment of students’ strengths and difficulties at work in the innovative program**

### *Abstract:*

This article presents the results of an analysis of data from a survey “Which are your strengths and weaknesses”. The target group of 956 students were engaged in an extensive survey, aged from 10 to 18. The survey conducted a self-assessment of their strengths and weaknesses in the context of their level of thriving in and outside the innovative program. The study aims to compare the overall psychological condition and the level of students’ motivation who participate in an innovative program for specialized training with a control sample of students who are not engaged in innovative educational initiatives. In the methodological core of research design are implemented indicators that are calculated based on the results of two measures; The Strengths and Difficulties Questionnaire (Goodman, 1997), which measures four difficulties domains of both psychological and educational development challenges, and the fifth domain referring to pro-social behaviour; and Brief Inventory of Thriving (Shojaei, 2019), a short scale

for self-assessment of overall life satisfaction and achievement level. The target group of 956 students were engaged in an extensive survey, aged from 10 to 18. The survey conducted a self-assessment of their strengths and weaknesses in the context of their level of thriving in and outside the innovative program. The relevance of the results obtained from the pilot study is both to re-validate the methodology and to confirm or reject several hypotheses directly related to the educational impact and the personal contribution to the motivation of the participants in the innovative program.

*Keywords:*

strengths, difficulties, thriving, innovation, assessment.

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**Самооценка на силните и слабите страни на ученици,  
ангажирани в иновативна образователна програма**

*Резюме:*

Настоящата статия представя резултати от анализа на данни, получени при допитването „Кои са твоите силни и слаби страни?“ Целта на изследването е да се сравни психологическото състояние и нивото на мотивация на ученици, които участват в иновативна програма за профилирана подготовка с контролна група от ученици, които не са ангажирани в иновативни образователни инициативи. В методологичното ядро на изследователския дизайн са внедрени показатели, които се изчисляват на основата на резултати от две мерки – The Strengths and Difficulties Questionnaire (Goodman, 1997), който измерва четири проблемни области в психологичното и образователно развитие и една област, която е фокусирана върху про-социалното поведение; и Brief Inventory of Thriving (Shojaci, 2019), кратка методика за самооценка на общото удовлетворение от живота и нивото на постижения. Целевата група от 956 ученици, участвали в изследването обхваща възрастта от 10 до 18 години. Самооценката на силните и слабите страни е осъществено в контекста и на общото чувство за преуспяване на участници, ангажирани в програмата на иновативен проект и такива, които са извън нея. Значението, което се отдава на резултатите, получени от пилотното изследване е както да се ре-валидира методологията, така и да се потвърдят или отхвърлят редица хипотези, свързани пряко с въздействието и приноса към мотивацията на участниците в иновативната програма.

*Ключови думи:*

Силни страни, слаби страни, преуспяване, иновации, измерване.

## **Introduction**

Adolescence is a period of a child's development in which significant changes occur in his social and emotional world. As a result of the complex changes that occur in the child's body, character traits also develop and change. Searching for their own identity and affiliation to the world, adolescents face the challenge of having positive communication with their peers, to be able to perform their tasks to the end, to be responsible and well-meaning. The transition from the world of children to the world of adults fills adolescents with emotional excitement, often negative, as well as unwillingness to follow norms and to challenge the limitations. Their age also puts their persistence and the sense of self-control to the test. On the other hand, in the period of early adolescence, the need for interpersonal closeness, mutual love and emotional support, sharing and trust arises, which can be achieved through the development of integrity and strong character traits. Strong character traits are associated with high levels of satisfying relationships with peers, good self-control, concentration, goodwill, emotional resilience and competence, a sense of being prepared for the future, driven by a high desire to succeed.

The project for innovative education aims to increase the interest, activity and creativity of students by expanding innovative teaching methods, including learning by “making” and reorganizing the environment. Awareness of the choice of subjects in the second stage of his profiled training in the field of practical experience in STEM (Science, Technology, Engineering and Mathematics). The interdisciplinary approach helps to understand the learning content in an easy and accessible way, improves the environment, gives greater freedom of self-expression and feeling of personal well-being, developing critical thinking, integrating five different but very related subjects, enabling young people to make informed choices. Classification subjects help to choose the future profession in the field of technical and scientific specialities. In the implementation of the innovation, the integration model of education is based on teamwork and cooperation between students, between students and teachers, discovery, responsibility for their education, interest, motivation. This model of training, organization and management, as well as its expansion among other subjects, is a big step for the sustainability of knowledge and skills, for quality education and higher life satisfaction (Petkov et al., 2019).

### **Purpose, hypothesis, subject and methods of the research**

*The study aims* to identify the strengths, weaknesses and the desire to thrive and succeed students of 11th and 12th grade, trained in the project “*STEM centre with virtual laboratories for learning*”. To achieve the goal of the study, the following tasks are defined:

- a) identification of the current state of the strengths, weaknesses and the pursuit of success among the respondents;
- b) analyze the links between strengths and weaknesses and the pursuit of success;
- c) bringing out the different ones based on gender and age in 3 educational groups – students from 5th to 7th grade, from 8th to 10th grade and students in specialized classes from 11th to 12th grade.

*The hypotheses of the study*, formulated in particular, assume that with the psychological development in adolescence, the desire to succeed increases, in particular, it is expected that there is a positive relationship between low levels of emotional difficulties and high levels of success. It is also assumed that compliance with the norms in adolescence leads to higher levels of thriving, with the meaning that it is expected that there is a positive relationship between low levels of norm problems and high levels of success. Third, it can be assumed that the lack of focus

and concentration weakens the sense of thriving includes success and well-being in adolescents in both stages of learning. Therefore, we expect that high levels of hyperactive distraction lead to low levels of striving for success. The last working hypothesis states that in the presence of problems with peers, the desire to thrive decreases and it can be assumed that high levels of problems with peers lead to low levels of the personal of satisfaction and growth.

*The subject of the study* is a sample composed of an experimental and control group of participants (N = 956), who note their status as students from primary, basic and secondary education. The average age  $15 \pm 1$  years (the age range of the participants was from 8 to 18 years). The participants are divided into three groups – 196 students in primary school (grades 5 to 7), 523 students in secondary education (grades 8 to 10) and 237 students in specialized profiles (grades 11 and 12). The design of the online survey allows participants to indicate their gender (male, N = 321 and female, N = 635) and place of residence (capital, N = 319, or other location, N = 637). Only the demographically key indicators were taken into account when conducting the analysis and discussing the results. Filling time is also reported (average 22 minutes per participation).

*The measurement methods* used in the extensive study “*What are your strengths and weaknesses?*” are two of the four pilot scales completed in November-December 2020. The data and results presented in the publication cover the following measuring instruments.

1. *The Strengths and Difficulties Questionnaire* (Goodman, 1997). It was adapted in 2005, with some of the statements reworded to be gender-neutral. The questionnaire is used and adapted in many cultures with the consideration that some of the subscales are sensitive to the population risk level (Giannakopoulos et al., 2009; Marzocchi et al., 2004; Niclasen et al., 2013; Shojaei et al., 2009). Provides indicators of five subscales, which are assessed with a Likert scale from 0 to 2, the absence or presence of a four kinds of difficulties or a strength. The reliability of the 25-items administered methodology is  $\alpha = ,591$ . An index for general behavioural difficulties and five other sub-scales are displayed as follows:

- a) for negative emotional symptoms Cronbach’s  $\alpha$  is ,753;
- b) the presence of friends and whether the relationships with peers are conflicted or not  $\alpha$  is ,282);
- c) problems with self-control, concentration and hyperactivity  $\alpha = ,569$ );
- d) conductive problems and violation of the norms ( $\alpha = ,430$ );
- e) a scale for positive social orientation, benevolence and prosocial behaviour ( $\alpha = ,722$ ).



Analyzing factor loadings (by introducing Principal Component, Promax Rotation, Eigenvalue>1) 6 random factors were identified, which explain about 47.89% of the variations in the participants' answers. Despite some issues with the main components confirmation, each of the five indices will be calculated according to the way indicated by the author of Bulgarian adaptation.

2. *Brief Inventory of Thriving* [9] is a 10-item questionnaire that provides an opportunity for self-assessment with a Likert scale ranging from 1, "not at all" to 5, "completely yes" to what extent the statement characterizes the lifestyle of the participants. The scale reliability is  $\alpha=.889$ . In exploratory factor analysis (Maximum Likelihood, Promax) a general factor with a total explained variance of the model of 45.17% is derived. The model is relatively acceptable (Goodness-of-fit,  $\chi^2=673,241$ ,  $df=35$ ,  $sig.=,000$ ). The short-scale measures one component which referred to thriving summing scores that referring to a overall positive functioning in different life areas considered important to most of the people and does not only include a sense of psychological well-being but also how positive social relationships are, whether participants maintain a supportive relationship, empathy and mutual assistance, the feeling that one contributes to the happiness of others and thus earns not only their respect but also trust and mutual devotion. The high indicator represents whether the person leads a purposeful and meaningful life, engaged in activities that contribute to growth, maintains self-esteem and looks to the future with optimism, having a sense of personal competence, whether he contributes to his prosperity and that of the group.

## Results and discussion

To study the hypotheses, two types of analyzes were performed with the calculated results based on raw scores for a generalized index of personal difficulties, four subtypes of difficulties and the indicator of thriving as a expression of personal well-being and success. First, a correlation analysis was performed on the self-assessment data of the entire sample (Zero-order correlations), then the differences in the values of the correlation coefficients between the indices with partial correlation analysis to differentiate dependencies according to whether the participants are studying in an innovative school or not. From the results presented in Table 1, it can be concluded that index of general personal difficulties is moderate to strongly inversely related to the general feeling of thriving ( $R= -.451$ ) as the value of the correlation does not change significantly when the target group is differentiated ( $R= -.439$ ). (Tab. 1)

The magnitude of the desired effect of innovative education on the overall level of personal difficulty, if the accuracy of the SDQ scale can be relied on, and consequently the thriving rate increases moderately with applied innovations, supported by the relatively polarized correlation between the only strengths. The thriving index is inversely related to the level of general difficulties, as expected, both in the group of all students and in the target group of students from the innovative school. The changes in the values of the other correlations are similar, especially those that are in support of the first hypotheses.

Emotional difficulties and prosperity mark a pattern similar to the total difficulties index. As negative emotions increase, a general decline in overall well-being can be expected (Zero-order  $R = -.423$ ; Partial  $R = -.417$ , both are significant,  $p < .0001$ ). Conductiveness (violation of the norms) in both cases (from the general data pool and adolescents studying in the innovative school) does not have a moderate negative impact on overall subjective well-being and success, which may mean that either the level of self-reported propensity to break the rules is deliberately underestimated, or the developing self-awareness of boys and girls, regardless of where they study do not see small, expecting social desirability responding. This finding partially supports the second hypothesis only if the inverse sign and the degree of certainty of the correlation coefficient are taken into account (Zero-order  $R = -.201$ ; Partial  $R = -.176$ ;  $p < .0001$ ).

Concerning the third hypothesis, according to which it can be expected that the level of distraction and difficulty in controlling motor and emotional impulses (hyperactivity) is justified in the results obtained (Zero-order  $R = -.361$ ; Partial  $R = -.351$ ;  $p < .0001$ ). It can be expected that the feeling of satisfaction with life, personal growth and success depend to some extent on the ability to cope with deficits in concentration, emotional and motor impulses, from which neither the students of the innovative school, nor the other control group shows a significant difference. From the obtained correlation values it can also be expected that the problematic relationships with peers do not have a significant impact on the self-assessment of success (Zero-order  $R = -.157$ ; Partial  $R = -.160$ ;  $p < .0001$ ).

To outline more precisely the similarities and differences, as well as to assess the magnitude and the level of significance depending on gender, age and type of school, an additional multiple analysis of variations (MANOVA) of participants' scores has been applied. It was found that gender does not affect largely, nevertheless the differences are very significant on the indicator of the presence or absence of emotional difficulties (Partial  $\eta^2 = .015$  or 1.5% difference between male and female participants, sig. = .0002). The differences between the boy and

girls seem to follow a common model when the type of educational institution is taken into account at the same time (the differences between the focus and control groups are insignificant, sig. =,700). This pattern of negative emotionality in adolescents is not uncommon. Similar findings have been found for the Bulgarian population in previous studies (Costa & McCrae, 2007; Ferdinandov, 2020). (Fig. 1)

The educational stage and the type of educational institution impact separately cannot be expected whether the students are from primary, secondary general and specialized training. It was found large and significant differences between the target group of students from the innovative school and the control group from other schools in terms of indicator for thriving. The difference is 0.9% in favour of the last educational stage (Partial  $\eta^2 = .009$ ; sig. = .01). (Fig. 2)

The lack of differences in the indices claiming to measure strengths and weaknesses can be attributed to the homogeneity of the school organizational culture, which implies equal perception and treatment of all students regardless of their age, both in terms of difficulties and in general support and training particular competences. To the positive relationships and the full meaning and experience of the time spent in the educational environment. If the interaction between the educational stage and the type of educational institution is taken into account, almost completely similar patterns are found ( $p > .01$ ), i.e., the differences in the mean values are insignificant for both the experimental target group and the control sample.

## Conclusion

*Thus*, considering the limitation of this type of cross-section data analysis participants are likely to be affected not only by the period of severe restrictive measures due to the spread of Sars-Cov-2 and the new strains the stage affects mainly the emotional condition, but also the nature of online education, which can not compensate for the benefits of innovation applied in a real environment.

Some important limitations in the methodology were found in the analysis. Prevalent reliability issues and the validity of three of the five sub-scales of The Strengths and Difficulties Questionnaire were identified. It was mentioned the some shortcomings in the construction of the questionnaire itself probably distort the item-consistency and expected construct coherence, e.g., due to the partial cross-cultural applicability of the content concerning the peers-problems, conduct behavior and attention-deficits or due to the narrow Likert range for self-assessment, some specifics of the target and control samples, which probably

affect the sensitivity of the measuring instrument adapted for high-risk groups contribute to the hypotheses which not found confirmation. On the other hand, the complementary tool Brief Inventory of Thriving demonstrates sufficiently high psychometric qualities and to some extent compensates the failures with its accuracy and sensitivity and draw the general picture of the final results, explaining in the expected way correlating significantly to the reliable indices for emotional symptoms and pro-social behavior.

However, some of the hypotheses that follow the intuitive expectations of straight and inversely proportional relationships between the newly adapted thriving index and the indicators for different types of difficulties, it can be said with certainty that the area of difficulty moderately reflects the current overall state of the students both in randomly selected schools and the STEM training group. Recent challenges and changes in society prescribe a central place for science and innovation in joint efforts to achieve sustainable development of society. This also implies not only the presence of adaptive qualities of personality to the changing external environment which is the leading purpose of the project, but the development of strengths, enrichment of knowledge which could be measured even by a shorter, but combined into a more complex prolonged researching design.

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## Appendix

Table 1: Mean values and values for correlations between indicators

Index	Mean	Std. deviation	Min	Max	1.0	1.1	1.2	1.3	1.4	1.5	2.0
1.0 Total Difficulties	17,42	5,47	2	30		,756**	,552**	,707**	,585**	-,238**	-,451**
1.1 Emotional symptoms	3,83	2,49	0	10	,750**		,218**	,352**	,257**	-,086**	-,423**
1.2 Conduct Problems	2,69	1,5	0	10	,550**	,198**		,350**	,139**	-,348**	-,201**
1.3 Hyperactivity	4,64	2,15	0	10	,709**	,345**	,361**		,158**	-,183**	-,361**
1.4 Peer Problems	5,07	1,6	0	10	,597**	,265**	,150**	,171**		-,092**	-,157**
1.5 Prosocial Behaviour	8,45	1,78	0	10	-,248**	-,095**	-,337**	-,191**	-,109**		,367**
2.0 Thriving	3,83	0,76	1,3	5	-,439**	-,417**	-,176**	-,351**	-,160**	,387**	

\*\*correlations are significant at level  $p < 0.005$ . Up and left to the diagonal are presented Zero-order correlations. Down and right to the diagonal are calculated after partialing for students from innovation project.

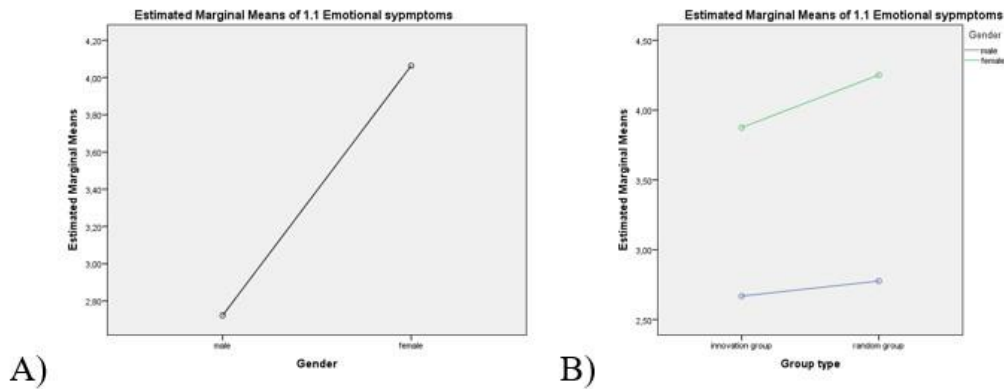


Figure 1. Gender differences (A), taking into account the type of school (B)

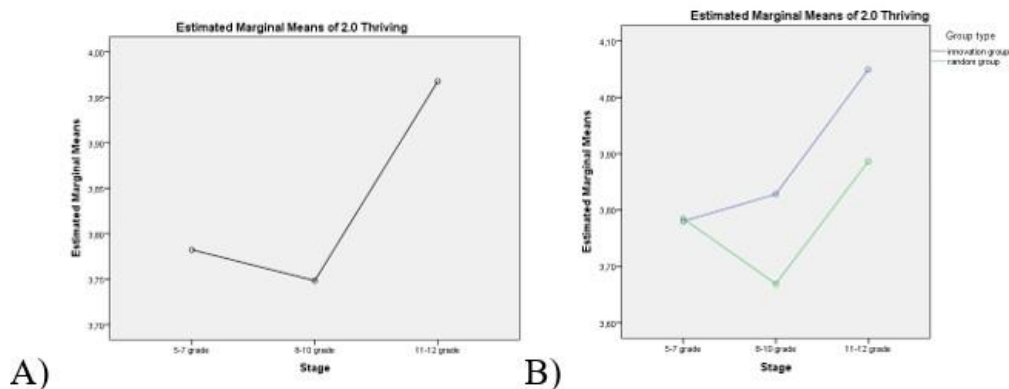


Figure 2: Differences in performance according to the stage (A) and type of school (B)

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## **Therapeutic Diary in Bibliotherapy (in Slovak)**

### *Abstract:*

The authors deal with the writing of therapeutic diaries as part of clinical, developmental and preventive bibliotherapy. They inform about proven biological, psychological and social effects, examples of successful use in medical and pedagogical practice, basic principles, rules and conditions of writing, possible risks as well as the tasks of professionals accompanying individuals to such kind of therapy. They present bibliotherapy within the field of therapeutic pedagogy, which with a focus on helping a person in somatic, mental and social functions, in the improvement of quality of life and integration of the individual into society, has an essential role and importance. They describe their own experience with the application of therapeutic diaries as a tool for personal and professional growth of the university students preparing to work in the helping profession of therapeutic pedagogue during a period of predominantly on-line distance learning application for society-wide anti-epidemiological regulations. The collected and retrospectively analyzed feedback from the students showed that therapeutic diaries are also an effective preventive method for coping in difficult life situations when the possibility of physical verbal sharing of experiences with another person is limited, difficult, unavailable or may not be appropriate. The article points out the importance of promotion of therapeutic diaries for pedagogical and health professionals as a tool for processing emotionally stressful situations and experiences not only in children and adults with a focus on supporting their healthy development and life but also as a potential tool of one's psychohygiene in connection with the performance of their profession.

*Keywords:*

therapeutic diary, receptive and expressive methods of bibliotherapy, expressive writing, clinical, developmental and preventive bibliotherapy, professional role in therapy process of writing.

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## **Terapeutický denník v biblioterapii**

*Abstrakt:*

Autorky sa v článku zaoberajú písaním terapeutických denníkov ako súčasťou klinickej, vývinovej a preventívnej biblioterapie. Informujú o preukázaných biologických, psychologických a sociálnych účinkoch, o príkladoch úspešného uplatnenia v pedagogickej i zdravotníckej praxi, základných zásadách, pravidlách a podmienkach písania, možných rizikách ako aj o úlohách profesionála sprevádzajúceho jednotlivca rámci biblioterapie. Predstavujú biblioterapiu v rámci odboru liečebnej pedagogiky, ktorá so zameraním na pomoc človeku pri somatických, psychických a sociálnych funkciách, pri zvyšovaní kvality života a začlenenia jednotlivca do spoločnosti, má podstatnú úlohu a význam. Popisujú vlastnú skúsenosť s uplatnením terapeutických denníkov ako nástroja osobnostného a profesionálneho rastu u študentov univerzity pripravujúcich sa na prácu v pomáhajúcej profesii liečebného pedagóga počas obdobia prevažne on-line dištančného vzdelávania pre prijaté celospoločenské protiepidemiologické opatrenia. Zozbierané a retrospektívne analyzované spätné väzby študentov ukázali, že pri terapeutických denníkoch ide aj o účinnú preventívnu metódu na zvládanie náročných životných situácií, keď je možnosť fyzického verbálneho zdieľania významných zážitkov s inou osobou limitovaná, sťažená, nedostupná alebo by nemusela byť vhodná. Článok poukazuje na význam propagácie terapeutických denníkov u pedagogických a zdravotníckych pracovníkov ako nástroja na spracovanie emočne záťažových situácií a zážitkov



nielen u detí a dospelých so zameraním na podporu ich zdravého vývinu a života, ale aj ako potenciálneho nástroja vlastnej psychohygieny v súvislosti s výkonom ich profesie.

*Kľúčové slová:*

terapeutický denník, receptívne a expresívne metódy biblioterapie, expresívne písanie, klinická, vývinová a preventívna biblioterapia, úloha profesionála v terapeutickom procese písania.

## Úvod

Cieľavedomé uplatňovanie terapeutických účinkov čítania a písania je pravdepodobne rovnako tak staré ako história rôznych systémov písma. Veľké diela – eposy rôznych národov a prehistorická poézia, liečivé piesne a čítanie textov od našich vzdialených predkov sú s nami dodnes, pretože sú integrálnou súčasťou našej literárnej aj hudobnej kultúry a folklóru.

Písanie denníkov máme najčastejšie spojené s pubertálnym a adolescentným obdobím života človeka. Vplyvom prirodzených výrazných a nerovnomerných biologických zmien dochádza v tomto vývinovom období aj ku zmenám v psychickej oblasti. Zvýšená emocionálna vnímavosť, prehlbovanie citového života, zvýraznená hĺbka a intenzita prežívania, živšia predstavivosť a hľadanie a rozvoj vlastnej identity ako prirodzené javy v tomto vývinovom období prirodzene vedú aj k zvýšenému záujmu o umenie, transcendentálne, snahu o básnické a iné umelecké sebavyjadrenie, ako aj o vedenie denníkov ako jednej z možností na zvládnutie prebiehajúcich zmien. Denník však môže rovnako dobre pomáhať aj v iných vývinových obdobiach človeka, rovnako v dospelosti, ako aj v detstve.

Existujú rôzne druhy denníkov. Faktografické, ktoré sa sústreďujú na strohý popis vonkajších udalostí, fakty a heslá s jednoduchým cieľom ich iba zachytiť alebo popísať. Ďalej sú denníky spomienkové, ktorých cieľom je zachytenie a pripomenutie významných osobných alebo rodinných udalostí, prípadne významných udalostí určitej skupiny osôb alebo organizácie (rovesníckej skupiny, triedy, školy, klubu a podobne), ktoré často mávajú podobu kroniky. Existujú denníky motivačné, určené na zaznamenávanie stanovených cieľov spravidla výkonového charakteru a pokrokov v nich. Existujú denníky, ktoré zachytávajú informácie, ktoré pre nás majú istú hodnotu, za čo sme vďační a čo sa podarilo. Existujú denníky čitateľské na zachytávanie zaujímavých citátov, výpiskov z kníh. A existujú tiež *denníky terapeutické, ktorých účelom je zachytenie najsúkromnejších individuálnych myšlienok, pocitov, emócií, túžob, významov a snov jednotlivca.*

Písanie terapeutických denníkov v terapeutickej praxi historicky začínalo zapisovaním snov. Rovnako ako krásna literatúra prostredníctvom jazyka, tak aj sny prostredníctvom obrazov, komunikujú metaforické významy, ktoré môžu byť individuálne veľmi významné. Prvé denníky v klinickej praxi využívali psychoanalytíci psychoterapeuti. Pacienti si do nich zaznamenávali svoje sny a na stretnutiach potom o nich spoločne s terapeutom diskutovali. Sprostredkované teda slúžili ako bohatý terapeutický materiál. Využitie denníkov na monitorovanie správania a neskôr aj pocitov a myšlienok, je však hlboko zakorenené v tradícii behaviorálnej terapie. Denníky v rámci klinickej psychológie preto nie prekvapujúco spopularizovali práve behaviorálni terapeuti (Thiele a kol., 2020).

V tomto článku prinášame pohľad na možnosti vedenia terapeutických denníkov na riešenie aktuálnych problémov v akomkoľvek vekovom období s osobitným s podporou liečebného pedagóga.

### **1. Liečebnopedagogicky orientovaná biblioterapia**

Pojem *biblioterapia* je známy prevažne v spojitosti s medicínou, ako metóda v psychoterapii, ktorá sa využíva najmä pri práci s psychiatrickými pacientmi. Biblioterapia má úzke prepojenie aj s inými vednými odbormi (psychológia, pedagogika, sociológia, liečebná pedagogika, špeciálna pedagogika, literárne umenie, knihoveda, ...).

H. Hartlová, a P. Hartl, definovali biblioterapiu ako metódu využívajúcu liečebné alebo podporné účinky čítania (Hartlová a Hartl, 2009). M. Howie vymedzil klinickú a vývinovú biblioterapiu. Klinickú biblioterapiu chápe ako metódu intervencie, pomoci poskytovanej pacientom s vážnym emocionálnymi alebo behaviorálnymi ťažkosťami (Howie, 1988). Vývinovú biblioterapiu považuje za podpornú metódu pri riešení krízových situácií, napomáhajúcu sebarozvoju jednotlivca, ktorá slúži na uspokojovanie jeho životných potrieb. P. Svoboda popisuje biblioterapiu ako psychosomatickú, psychorelaxačnú, edukačnú, ako tvorivé písanie, písanie denníka, naratívnu, lyrickú, polyestetickú a virtuálnu (Svoboda, 1988).

*Biblioterapiu v liečebnej pedagogike* chápeme ako *cieľavedomé, systematické liečebnovýchovné pôsobenie* jednotlivými *zložkami literárneho prejavu* u ohrozených, chorých, narušených, zdravotne znevýhodnených jednotlivcov. Biblioterapia ako *metóda komunikatívneho charakteru* má podnecujúci vplyv na verbálny prejav klientov a môže slúžiť ako interakčný činiteľ, stimulátor emocionálneho, etického a sociálneho vývinu. *Biblioterapeutická intervencia* môže u človeka v zložitej životnej

situácii sprostredkovať vhl'ad do jeho problémov, možností ich riešenia a životných perspektív (Majzlanová, 2018, s. 193).

Z hľadiska *prístupu ku klientovi* rozoznávame *klinickú, edukatívno – humanistickú a behaviorálnu biblioterapiu*. *Klinická biblioterapia* sa chápe ako metóda intervencie, pomoci, poskytovanej pacientom so psychickými a emocionálnymi problémami, v pedagogicko-psychologických poradniach, v zariadeniach ústavného typu pre postihnutých jednotlivcov, kde je biblioterapia indikovaná ako podporná terapia popri farmakologickej liečbe a psychoterapii. *Tzv. edukatívno – humanistická biblioterapia* slúži ako intervenčný program v školách, v detských domovoch, v domovoch dôchodcov, liečebnových zariadeniach, v špeciálnopedagogických poradniach, v kluboch a organizáciách v rámci občianskych združení a nadácií. *Behaviorálna biblioterapia* sa uplatňuje v ambulanciách a centrách pre liečbu drogových závislostí, v nápravnových zariadeniach, pre osoby vo výkone trestu, v diagnostických centrách pre deti a mládež (Majzlanová, 2017, s. 6).

Pri biblioterapii zameranej na jednotlivca hovoríme o *individuálnej biblioterapii*. Uplatňujeme ju vtedy, keď klient nie je pripravený pôsobiť v skupine alebo si riešenie jeho problému vyžaduje osobitný prístup. *Skupinová forma biblioterapie* pôsobí ako motivačný a aktivačný činiteľ pri práci s klientom, vytvára priaznivé podmienky na prekonanie emocionálnej izolácie, navodzuje snahu vzájomného porozumenia. *Hromadná forma biblioterapie* je veľmi zriedkavá a väčšinou sa kombinuje so skupinovou alebo individuálnou formou biblioterapie. Uskutočňuje sa napríklad prostredníctvom rozhlasu v danom zariadení pri vysielaní literárneho diela. Jednotlivé formy biblioterapie sa kombinujú. Počas hromadnej alebo skupinovej formy biblioterapie môže niektorý z klientov po čase potrebovať individuálny kontakt s terapeutom a naopak, klient v individuálnej forme biblioterapie sa môže po určitom čase zaradiť do skupiny (Pilarčíková-Hýblová, 1997, s. 24; Rothschild, 2007).

V *rámci cieľov* sa u klientov zameriavame na *nadviazanie kontaktov, odreagovanie napätia, rozvoj zdravého sebavedomia, sebarealizácie, spolupráce, rozvoj tvorivosti a predstavivosti, poskytovanie zážitku úspešnosti, vzbudenie či prehlbenie záujmov, rozvíjanie komunikácie, schopnosti náhľadu na svoju situáciu, hodnoty, problémy, odpútanie sa od problémov*. V liečebnopedagogicky orientovanej biblioterapii si stanovujeme *globálne ciele*, ktoré vyplývajú z aktuálnych problémov u klienta v oblasti správania a prežívania (u detí napríklad impulzívne správanie, problémy s adaptáciou na nové prostredie a pod., u dospelých klientov s emocionálnymi problémami pri zvládaní sťažených životných situácií, ako je vážne ochorenie, posttraumatické stavy). V

rámci uvedených cieľov sa zameriavame na sebapoznávanie, získavanie nových informácií a skúseností, ktoré v mnohých prípadoch majú pozitívny vplyv na správanie, prežívanie a vytváranie nových postojov. *Pri konkrétnejších cieľoch sa zameriavame na plnenie čiastkových úloh pomocou funkcií literárneho textu, na základe cieleného výberu literárnych žánrov a pod. Pri mikrocieľoch ide o identifikáciu konkrétnych prístupov, ktoré uplatňujeme pri dosahovaní záverečného cieľa* (Majzlanová, 2017, s. 8).

Zameriavame sa v nej na pochopenie, porozumenie a prijatie životnej situácie, v ktorej sa človek nachádza, nájdenie zdrojov zvládania, poskytnutie modelov správania, sprostredkovanie nádeje a nových životných kompetencií, pozitívneho emocionálneho a estetického zážitku, vedenie k hlbšiemu zmyslu a pozitívnym životným hodnotám v rozšírenom holistickom bio-psycho-socio-spirituálnom koncepte ponímania zdravia človeka prostredníctvom literárnych diel (Majzlanová, 2018).

Predmet biblioterapia – sa okrem arteterapie, dramaterapie, ergoterapie, muzikoterapie, psychomotorickej terapie a terapie hrou - vyučuje na Katedre liečebnej pedagogiky Pedagogickej fakulty Univerzity Komenského od roku 1994. Študenti študijného programu liečebná pedagogika absolvujú 4 semestre teoretickej a praktickej výučby z biblioterapie ako súčasť celkového počtu 5000 hodín univerzitného štúdia v odbore liečebnej pedagogiky.

## **2. Terapeutické denníky ako súčasť expresívnej metódy biblioterapie**

*V biblioterapii už tradične rozlišujeme receptívnu a expresívnu metódu biblioterapie. Pri receptívnej metóde biblioterapie ide hlavne o terapeuticko-výchovné a preventívne výchovné využívanie:*

- 1) *počúvania* prednášaného alebo predčítaného literárneho diela alebo;
- 2) *samostatného čítania* literárneho diela.

*Pri expresívnej metóde biblioterapie ide o terapeuticko-výchovné a preventívne výchovné uplatňovanie:*

- 1) *aktívneho umeleckého prednesu/recitácie alebo rozprávania príbehov, rozprávok, básní, atď.;*
- 2) *písania* ako takého až aktívnej literárnej tvorby vždy v rámci vopred identifikovaných terapeuticko-výchovných cieľov (Kotrbová a kol., 2019).

Súčasťou každej biblioterapie je *rozhovor*, dialóg, vysvetľovanie, skupinová diskusia, alebo iná forma interakcie s terapeutom, ktorej primárnym cieľom je poskytovanie *spätnej väzby, facilitácia, podpora a sprevádzanie procesu poznávania*.

Pri uplatnení receptívnej metódy biblioterapie technikou čítania – uplatňujeme čítanie reťazové, spoločné, sólové, čítanie vo dvojici a predčítavanie textu. Z pohľadu funkčnosti rozoznávame čítanie *informačné, kritické a tvorivé*. Cieľom *informačného čítania* je zoznámiť čitateľa s daným textom a získať nové informácie. *Pri kritickom čítaní* je klienti vyjadrujú k textu svoje vlastné stanovisko, názor. Tento prístup sa ukázal ako vhodný najmä u detí v pubertálnom veku a u niektorých dospelých klientov. *Tvorivé čítanie* je príležitosťou pre klienta dokončiť dej literárneho textu inak, zmeniť zvrat deja a podobne a tým sa konfrontovať so svojou životnou situáciou (Obert, 1986).

Pokiaľ ide o expresívnu metódu biblioterapie súčasní autori zaraďujú *terapeutické denníky medzi tradičné a známe metódy expresívnej biblioterapie* (Svoboda, 2013, s. 47; Majzlanová, 2017, s. 32; Kováčová a Valešová-Malecová, 2018, s. 11), ku ktorým sa okrem písania terapeutických denníkov zaraďuje aj rozprávanie príbehov, recitácia alebo umelecký prednes uplatňovaný na základe vopred identifikovaných terapeuticko-výchovných cieľov. Patrí sem aj písanie listov – literárnemu hrdinovi, autorovi diela, sebe alebo inej dôležitej osobe, tvorivé písanie – teda tvorba kratších alebo dlhších umeleckých literárnych útvarov – parémii, poézie, prózy alebo divadelných hier, písanie výpiskov citátov z literárnych diel alebo zaznamenávanie zatiaľ písomne nezachytených slovesných umeleckých diel, písanie čitateľských ohlasov a čitateľských denníkov, tvorba textových alebo textovo-obrazových koláží, komixov a podobne (Majzlanová, 2017; Svoboda, 2013; Majzlanová, 2005). Ide o všetky také činnosti, kde je recipient vedený k aktívnemu spracúvaniu materiálu slovesného charakteru.

V zahraničnej odbornej literatúre<sup>1</sup> sa písanie terapeutických denníkov zahŕňa do skupiny podporných prístupov označovaných súhrnne „*expressive writing*“ a hoci vo svojej podstate každé písanie je expresívne (vždy je zámerom pisateľa niečo – *to express* – vyjadriť, v tomto prípade slovne), týmto slovom sa v porovnaní s inými prístupmi (ako napríklad „*creative writing*“) označuje, že nejde iba tak o akékoľvek slovné vyjadrovanie alebo popisovanie – racionálne alebo reportážne faktografické alebo iné obdobné – ale hlavne a v prvom rade o (seba)odhaľovanie, vyjadrovanie a popisovanie vlastných pocitov, emócií, túžob, myšlienok, významov a hodnôt.

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<sup>1</sup> Pozn. aut.: Vid' napríklad vyhľadavacie kľúčové slová v medzinárodnej odbornej medicínskej databáze PubMed.

V literárnom umení bývame niekedy svedkami pretavenia pôvodne súkromných a dôverných zápiskov, poznámok a úvah vedených v podobe denníkov do neskoršej podoby literárnych diel. Za všetky spomeňme celosvetovo najznámejší publikovaný denník s rovnakým názvom autorky aj diela Denník Anny Frankovej, ktorý mal najskôr vo svojej podstate podobu terapeutického denníka a neskôr ho – na základe publikovanej verejnej výzvy dánskeho Slobodného rádia Oranje vysielajúceho z Veľkej Británie aby občania poskytli svoje denníky pre povojnovú zbierku na historické účely – Anna Franková začala prepisovať do podoby knihy (Shemesh, 2016).

Na zabezpečenie skutočne terapeutickkej povahy denníka je však potrebné jednoznačne rešpektovať zásadu, že *terapeutický denník nie je určený na čítanie nikomu inému ako jeho pisateľovi* (Rainwater, 1993, s. 91). Preto je na dôverný privátny charakter terapeutického denníka potrebné klásť od samého začiatku náležitú pozornosť. Vysvetliť klientovi dôvody takéhoto zamerania vrátane jeho priebežného vedenia k uskutočneniu všetkých potrebných a nevyhnutných krokov a opatrení na ochranu denníka pred nechceným oboznámením sa s jeho obsahom zo strany inej osoby (Pennebaker, 2013, s. 12-13). Aj keď by to malo byť za cenu zaobstarania trezora s kódom, do ktorého bude denník vložený, aby bol chránený. To samozrejme, nevylučuje možnosť neskoršieho spracovania zápiskov z terapeutického denníka do umeleckej literárnej podoby, ak by si to osoba neskôr takto priala. Avšak umelecký literárny zámer nemá byť v popredí.

Pre naplnenie terapeutických zámerov je preto v prvom rade zo strany sprevádzajúceho profesionála potrebné osobu inštruovať a podporovať v zabezpečení takých podmienok, aby pri písaní denníka mohol byť pisateľ maximálne *úprimný, slobodný a otvorený hlavne sám pred sebou aj vo veľmi intímnych záležitostiach*. Hlavne v takých, o ktorých sa môže inak sám domnievať, že o nich z rôznych dôvodov – či už sú dané výchovou, kultúrou, religióznym pozadím alebo v celoživotnom procese inak zvnútornenými presvedčeniami alebo hodnotami – *nemôže alebo nie je vhodné hovoriť*, alebo že by očakávaná reakcia inej osoby, s ktorou by obsahy boli komunikované mohla byť málo podporná, respektíve by dokonca mohla predstavovať riziko ďalšej záťaž, keď by osobu mohla za jej zážitky alebo postoje k im začať odsudzovať (Pennebaker, 2013, s. 12, 15).

*Forma, miesto a čas sú taktiež veľmi dôležité*, pretože už tie reprezentujú individuálne významy. Podľa odborníkov je vhodné osobe sprostredkovať nasledovné inštrukcie (voľne upravené podľa J.A. Rainwater, J.W. Pennebaker,) (Rainwater, 1993; Pennebaker, 2013):

- Vyhľadajte doma, kúpte alebo vyrobte si pekný zápisník! Dajte si záležať, aby sa Vám páčila jeho farba, vyhovovala jeho veľkosť, atď. Ak vám to vyhovuje, môžete písať aj na voľné listy papiera.
- Pokiaľ nemáte fyzické obmedzenia, uprednostnite pero a papier - píšete rukou! Aj keď je k dispozícii množstvo technických pomôcok - diktafóny, počítače príp. iné, písanie na papier máva omnoho osobnejší a emocionálnejší význam ako ťukanie písmen na klávesnici alebo displeji.
- Nájdite si pokojné, príjemné miesto, kde máte súkromie – v parku, doma v izbe, v knižnici – skrátka kde vás nikto nebude rušiť.
- Vytvorte si rituál písania – zoberte si obľúbené pero, prineste si obľúbenú šálku.
- Záznamy si datujte – deň, mesiac, denná doba, rok, miesto.
- Nájdite si vhodnú dobu na písanie, ktorá Vám osobne najviac vyhovuje: Môže to byť skoro ráno, keď ste ešte nevstali z postele, čo vám možno umožní všimnúť si a zapísať aj sny, alebo budete potrebovať sa najskôr osprchovať a najesť, aby ste si vyjasnili myšlienky pred ich napísaním. Väčšine ľudí však vyhovuje písanie na konci pracovného dňa, kedy už je väčšina povinností súvisiacich s prácou alebo chodom domácnosti zabezpečených. Možno že vám však bude vyhovovať iná časť dňa, dovoľte si aj v tomto slobodu vyskúšať rôzne možnosti. Dôležité však je, aby ste mali k dispozícii ešte nejaký voľný čas na spracovanie myšlienok po napísaní.
- *Píšte v 1. osobe jednotného čísla! Píšte súvisle bez prerušovania.*
- Zapisujte si myšlienky, obrazy, ľudí, zvuky/hudbu, vône, miesta, mená, názvy, výroky, citáty, básne, emócie, pocity, zážitky, skúsenosti, významy, sľuby, presvedčenia, túžby, priania, rozhodnutia, sny... *čokoľvek, čo na Vás silno zapôsobí (ako napríklad: Keď vám niekto veľmi „ublíži“. A – ako ste k tomu prípadne prispeli sami. Keď ste nahnevaní. Keď ste smutní. Keď sa niečoho obávate. Keď sa niečomu vyhýbate. Keď potrebujete preskúmať svoj vzťah k niekomu alebo niečomu. Keď potrebujete preskúmať, prípadne zmeniť nejaké svoje staré presvedčenie. Keď sa zamilujete. A do čo najväčších detailov. atď.).*
- Píšte najmenej 15 minút a najmenej 4-5 dní – nemusia ísť súvisle za sebou!
- Môžete písať raz denne, týždenne, mesačne - nemalo by to však byť ďalšie „mal by som“.
- Snažte sa zapísať *čo najviac pocitov, každý jednotlivý detail*, avšak hlavne *čo najviac dôležitých detailov*. Skúste to *čo najvyštičnejšie popísať*.
- Môžete si denník dopĺňať o výroky, kresby, rôzne materiály, fotografie, môžete experimentovať s poéziou, atď., *ktoré situáciu vystihujú*.

- Ak aj máte pocit, že nemáte myšlienky, pocity, nápady, *iba tak pozorujte* a niečo sa iste objaví.
- Pokojne píšete o tom istom znova, ak potrebujete!
- Ak o niečom nechcete písať, nemusíte; píšete o niečom inom.
- Nezaoberajte sa pravopisom a opravovaním gramatických chýb!
- Dajte si zakaždým *čas na myšlienky „po napísaní“*. *Aspoň 10 minút*. Porovnajete, ako sa ste cítili pred a ako sa cítite po napísaní. V čom je to iné?
- Ak sa bezprostredne po písaní cítite horšie – v malom percente prípadov je to normálna reakcia – avšak ak dlhodobejšie pretrvávajú napríklad depresívne alebo sebadeštruktívne myšlienky, alebo sa vyskytuje nejaké iné nežiadúce alebo zat'azujúce správanie, potrebujete s niekým hovoriť a je čas na vyhľadanie a kontaktovanie odborníka.
- Po čase pre myšlienky „po napísaní“ nezabudnite denník *odložiť na bezpečné miesto*, kde k nemu nebude mať prístup nikto iný.
- *Nebojte sa vracat' a čítať si, čo ste zapísali. Skúste vnímať, či je téma/situácia stále aktuálna, alebo sa Vám ju podarilo vyriešiť. Čo sa zmenilo, ako? Čo sa Vám podarilo? Ako sa to udialo?*
- Ak potrebujete, môžete sa po dopísaní celého denníka rozhodnúť denník odložiť, ale môžete sa rozhodnúť ho neskôr aj roztrhať alebo spáliť. O tejto záležitosti sa však nikdy nerozhodujete v hneve.

Písanie terapeutického denníka je spôsobom starania sa o seba. Je to miesto a čas pre seba, na rýchle odreagovanie, odventilovanie, oslabenie sily negatívnych pocitov a vysporiadanie sa s nimi, na orientáciu v prelomových vývinových situáciách alebo ťažkých životných obdobiach. Umožňuje komunikáciu vtedy, keď práve nie je alebo nemôže byť niekto podporný fyzicky nablízku. Sebapozorovanie s písaním súvisiace umožňuje jednak *odpútanie sa od emočne zat'azujúcich obsahov* – ich odloženie na papier, čo by sa dalo prirovnať k „*písaniu pre útechu*“, ako aj *posilňovanie obohacujúcich obsahov* ako akési ich „opakované zhmotnenie“, čo by sa dalo prirovnať k „*písaniu z prebytku*“ (Rainwater, 1993, s. 97).

Písanie takéhoto denníka má vytvoriť podmienky pre získanie náhľadu buď bezprostredne po napísaní, alebo po neskoršom prečítaní pisateľom a uvedomenie si významu. Priestor pre „strávenie života“, zamyslenie, meditáciu, porozumenie sebe samému, lepšie zvládnutie problémov, vytvorenie hodnotového rebríčka, posilnenie sebadôvery a sebaúcty, zistenie vlastnej voľby alebo preferencií, zmeny uhla pohľadu/perspektívy v konečnom dôsledku vedie k dosahovaniu plnšieho uvedomenia a na základe toho zodpovedného a zámerného rozhodovania a



prevzatia plnej zodpovednosti za seba, zlepšovaniu zdravia ako aj lepšiemu bytiu a kvalite života.

Rovnako ako pri zapisovaní silných zážitkov a pocitov do terapeutického denníka, tak aj prípadnom zapisovaní snov či už do tohto alebo iného zápisníka, je dôležité *oddeliť fázu produkcie od hodnotenia*. Odporúča sa všímať si krajinu, ľudí, predmety – spájajúce, nezvyčajné, tajomné, silné, kontrastné predmety, slovné hračky, hry čísel, ktoré sa vo sne vyskytli. *Pocity po prebudení*, farby. Je potrebné si tiež všímať, čo v sne chýba. Aká je vo sne správa pre ďalší rozvoj? Je vhodné túto správu zredukovať na pár slov. Odporúča sa zaoberať sa tým, čo možno s odkazom/odporúčaním urobiť po jeho uvedení po prebudení. Nadväzne je možné experimentovanie s kontextom, dokončením sna pomocou otázok ako napríklad. Ako by tento sen prirodzene skončil, keby nebol prerušený? Akých spojencov alebo pomôcky by ste si mohli, ak treba do sna privolať/pritiahnúť na pomoc? Čo by mohlo byť inak? Ak nemáte sny, aký sen by sa Vám mohol snívajúť? Ako sa cítite? Čo ste sa z toho naučili? (Rainwater, 1993, s. 113).

Okrem uvedených sa v odbornej praxi vyskytujú aj *denníky výskumné*, ktoré sa v biblioterapii píše na pranie výskumníka a majú prinášať informácie o skúsenosti klienta s priebehom liečby ako spätnú väzbu na uskutočňovaný terapeutický proces. Klient môže byť identifikovaný, alebo môžu byť výskumné denníky písané aj anonymne s tým, že osoba je uzrozumená, že terapeut bude ako výskumník tieto záznamy čítať.

### **3. Úlohy odborníka pri sprevádzaní klienta v procese písania terapeutického denníka**

Jednoznačnou výhodou písania terapeutických denníkov je skutočnosť, že pacient môže z ich vedenia profitovať aj v čase, keď terapeut nie je fyzicky prítomný. Ak je terapeutický denník použitý ako *hlavná technika* expresívnej metódy biblioterapie, má potenciál znižovať tlak na frekvenciu osobných stretnutí založených na verbálnom spracovaní zat'ážujúcich životných obsahov v priamom kontakte v rámci terapeutického vzťahu s terapeutom. Ak je terapeutický denník použitý ako *doplnok alebo rozšírenie* už uskutočňovanej farmakologickej alebo inej nefarmakologickej liečby, prípadne diagnostiky alebo prevencie, má potenciál posilniť účinok všetkých ostatných aplikovaných terapeutických intervencií.

Uvedené môže byť čiastočne dobrou správou nielen pre pacientov, ale aj pre terapeutov v súvislosti so zabezpečením potrebného objemu a kvality zdravotnej starostlivosti pre *zvýšené očakávania* na zdravotnícke systémy z dôvodu postupne

celosvetového predlžovania strednej dĺžky života a celkového starnutia obyvateľstva v jednotlivých krajinách, ďalej pre stúpajúcu incidenciu a prevalenciu ochorení a výskyt komorbidít *pri súčasnom zhoršovaní dostupnosti* potrebných zdravotníckych služieb pre limitované personálne, materiálno-technické, finančné a iné kapacity potrebné na zabezpečenie kvalitnej zdravotnej starostlivosti a ochrany a podpory zdravia (Kotrbová a kol., 2019).

V profesionálne vedenej biblioterapii má mať osoba k dispozícii možnosť proces písania, zaznamenané obsahy alebo potenciálne s písaním súvisiace problémy a otázky priebežne *konzultovať* a niektoré dôležité záležitosti ešte prípadne *aj vo verbálnej rovine spracovať v kontakte* a v spolupráci s terapeuticky vyškoleným pracovníkom. Môže to byť lekár, sestra, klinický alebo poradenský psychológ, liečebný pedagóg, klinický logopéd, prípadne iný odborník so vzdelaním na úrovni porovnateľnej s vysokoškolským vzdelaním II. stupňa (magisterské, doktorské), ktorý počas vysokoškolského štúdia alebo nadväzujúceho ďalšieho profesionálneho vzdelávania zameraného na takúto prácu absolvoval potrebné vzdelávanie z oblasti *medicíny* – najmä anatómie a fyziológie, neurobiológie a neuropsychológie, ďalej z oblasti *psychoterapie* a samozrejme z oblasti *biblioterapie* v teoreticky a hlbšie prakticky orientovanom *dlhodobom súvislom odbornom vzdelávaní a výcviku*.

Konzultácie s odborníkom majú okrem vhodného profesionálne vedeného dodatočného spracovania emočne zat'azujúcich zážitkov priebežne zapisovaných do terapeutického denníka, tiež v osobnom kontakte zabezpečiť *zabránenie preanalýzovaniu* tej istej záležitosti bez nachádzania akéhokoľvek riešenia, *neproduktívnemu písaniu* o tej istej veci znova a znova bez nadobúdania potrebného vhľadu, porozumenia a nachádzania východiska a *napomôcť prípadnej korekcii v stratégii písania*, ak je to potrebné (Pennebaker, 2013, s. 14).

*Úlohou liečebného pedagóga* je v prvom rade byť bezpečnou osobou pre zdieľanie obsahu denníka a pocitov, problémov, vhľadov a iných skúseností pri jeho písaní; sprievodcom v prehlbovaní sebarozvoja a sebapoznania; katalyzátorom/podpornou osobou pri dodatočnom spracovaní obsahov, ktoré zostali nespracované alebo nepovšimnuté; pomocníkom pri formulovaní cieľov osobnostného rozvoja/terapeutických cieľov, definovaní priorít, škálovaní ich významu (na začiatku, počas a po uskutočnení zmeny); iniciátorom rozširovania poznania a kalibrácie zmeny napríklad otázkami „Čo ste si všimli nové?“, „V čom je to iné?“, „Čo by ste ešte potrebovali?“, podporovateľom prerámčovania, formulácie nového pohľadu a perspektívy ako aj ukotvenia zmeny.

#### 4. Zdokumentované biologické, psychologické a sociálne účinky písania terapeutických denníkov

V súčasnosti sa terapeutické denníky používajú nielen ako metóda psychoterapeutickej práce na psychiatrických a psychoterapeutických oddeleniach alebo ambulanciách nemocníc – teda nielen pri liečbe duševných ochorení (vrátane liečby alkoholizmu a iných látkových alebo nelátkových závislostí, ktoré sa tiež nachádzajú medzi diagnózami patriacimi do oblasti psychiatrie), pri liečbe traumy (Pennebacker, 2004), ako aj *v širšej klinickej praxi* – ako napríklad pri liečbe astmy a reumatoidnej artritídy (Indroop, 2019), liečbe bolesti (Thiele a kol., 2020), liečbe onkologických ochorení (Moor a kol., 2020), kardiovaskulárnych ochorení (Manzoni a kol., 2011), ale napríklad aj pre redukciu úzkosti a stresu v súvislosti s tehotenstvom (Quian a kol., 2020). Na rovnaký účel možno terapeutické denníky uplatniť aj v liečebnej pedagogike pri riešení zat'azujúcich životných situácií u detí a dospelých alebo pri ich vedení k nadobúdaniu nových životných kompetencií.

Zdokumentované výskumy informujú nielen o už dávnejšie známých merateľných *psychologických účinkoch* vedenia terapeutických denníkov (Pennebacker, 2004; Pennebaker, 2013), ako sú okamžité a dlhodobé zmeny nálady, zníženie stresu, pocitov úzkosti, depresie, negativity, odmietania, hostility až agresivity, namiesto ktorých nastupujú pocity úľavy, zlepšenia, otvorenosť k prežívaniu pocitov šťastia, hlbšie poznanie, uvedomenie a múdrosť. Tieto sa prejavujú aj v správaní a sociálnych vzťahoch ako celkové upokojenie, otvorenosť, priateľskosť, šťastie a zvýšená akceptácia druhých, v dôsledku čoho možno pozorovať zlepšenie prospechu v škole, zlepšenie pamäti, lepšiu kvalitu sociálnych alebo pracovných vzťahov, zlepšené procesy rozhodovania.

Odborné literárne zdroje informujú však aj o merateľných *biologických účinkoch* (Indroop, 2019; Pennebacker, 2004; Pennebaker, 2013), ku ktorým patrí zlepšená činnosť *imunitného systému* (či už reprezentovaná zvýšením celkového počtu životaschopných okysličených červených krviniek alebo zvýšením počtu T-lymfocytov dôležitých pri boji s baktériami alebo vírusmi), zlepšenie funkčnej kapacity pľúc u pacientov s astmou, zníženie bolesti u osôb s reumatoidnou artritídou, zlepšenie spánkového cyklu u osôb s rakovinou, zníženie hodnôt krvného tlaku u relatívne zdravých osôb, zníženie svalovej tenzie a potenia u osôb s vysokým krvným tlakom a podobne.

Ukazuje sa, že možnosti využitia terapeutických denníkov ako metódy podporujúcej ozdravný proces pacientov *v ostatných klinických disciplínach* ako je pediatria, neurológia, klinická onkológia, kardiológia, geriatria, rehabilitácia, paliatívna medicína atď. V krátkodobej alebo dlhodobej zdravotnej starostlivosti

o pacientov, sú limitované iba otvorenosťou a pripravenosťou zdravotníckeho personálu túto metódu začať používať. A to bez ohľadu na to, či ide o podporu zdravia v rámci stanovenej lekárskej diagnózy podľa MKCH<sup>2</sup> alebo (iba) v rámci funkčnej poruchy, ktorá sa ešte zatiaľ nemusela vždy prejavovať poškodením zdravia na somatickej úrovni v zmysle klasifikácie MKF.<sup>3</sup>

Americký psychológ James W. Pennebaker, ktorý pôsobí ako profesor na Univerzite v Austine v Texase a ktorý už viac ako 20 rokov používa metódu, pri ktorej od človeka nechce nič viac iba to, aby položil pero na papier a písal, považuje sa za priekopníka v oblasti expresívneho písania a ktorý je aj autorom niekoľkých kníh venovaných tejto téme (Brož, 2012), popisuje skutočne pozoruhodné výsledky z vlastných výskumov.

V prvej zo spomínaných štúdií (publikovanej v roku 1986), ktorú realizoval počas 4 rokov s 3 testovanými skupinami študentov:

- 1) ktorí si zapisovali emočne silné zážitky;
- 2) ktorí mali popisovať priebeh udalostí bez zaoberania sa emóciami;
- 3) ktorí si nepísali žiadne denné záznamy zistil, že v skupinách študentov, ktoré sa zaoberali svojim emočným svetom, navštevovali lekára pre rôzne ochorenia (respiračné, infekcie, bolesť hlavy a podobne) *o 43% menej často* ako študenti zaoberajúci sa záznamami bez zaznamenávania emócií (Pennebacker, 2004, s. 6).

V druhej ním realizovanej štúdií, ktorej sa zúčastnili osoby s identifikovanou traumou z detstva, ktorá sa udiala do ich 17 rokov veku ako sú strata domova, sexuálne traumy všetkých druhov, smrť blízkej osoby, prírodné katastrofy, rozvod rodičov, fyzické zneužívanie a podobne (n=157), *o ktorej nemali možnosť hovoriť alebo písať*, navštevovali svojho všeobecného lekára pre rôzne ochorenia *2x častejšie* ako osoby z kontrolnej skupiny bez traumy z detstva (n=310) a *0,5x častejšie* ako osoby s traumou z detstva (n=165), ktoré ale o nej mali možnosť hovoriť alebo písať (Pennebacker, 2004, s. 4-5).

V novšom vydaní tej istej publikácie z roku 2013 (Pennebaker, 2013, s. 9-10) autor popisuje aj výsledky projektu z roku 1994 s mužmi stredného veku, ktorí boli neočakávane prepustení z ich zamestnania v oblasti hi-tech technológií potom, ako pre rovnakú spoločnosť pracovali viac ako 15 rokov. Prvá skupina osôb písala o svojich najhlbších emóciách a myšlienkach týkajúcich sa straty

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<sup>2</sup> Pozn.aut.: MKCH = Medzinárodná klasifikácia chorôb.

<sup>3</sup> Pozn. aut.: MKF = Medzinárodná klasifikácia funkčnej schopnosti, dizability a zdravia.

zamestnania, kontrolná skupina písala o tom, ako trávi svoj čas. Po 8 mesiacoch písania – si 52% z osôb z prvej skupiny zaoberajúcej sa najhlbšími emočnými emočné zážitkami a myšlienkami prostredníctvom písania našlo nové zamestnanie v porovnaní len s 20% osôb z druhej skupiny, ktoré sa zaoberali popisom ako počas dňa strávili svoj čas a to pri rovnakom počte realizovaných pracovných pohovorov. Počas projektu bolo zistené, že osoby z kontrolnej skupiny prejavovali počas pohovorov toľko nepriateľstva, že osoby, ktoré s nimi viedli rozhovor, s nimi nechceli ako so spolupracovníkmi pracovať. Písanie denníkov, v ktorých sa mohli zaoberať emóciami, pomohlo osobám z prvej skupiny poslať negatívne zážitky do minulosti a transformovať ich a zmenilo ich to na osoby s otvorenou myslou a akceptujúcim prístupom k ostatným dospelým. Možno teda konštatovať, že písanie denníkov malo aj *sociálne účinky*.

## 5. Výsledky uplatnenia prieskumu v liečbopedagogickej praxi

Povzbudení výsledkami štúdií a projektu vyššie uvedeného autora a majúc na pamäti, že písanie terapeutického denníka je vhodné použiť nielen ako:

- a) metódu *klinickej* biblioterapie na zvládanie ochorení, funkčných porúch, zdravotných postihnutí, ohrození zdravia a životných problémov súvisiacich so sťaženými životnými okolnosťami spôsobených zdravotným ohrozením, ochorením, postihnutím alebo funkčnou poruchou zdravia, alebo
- b) metódu *vývinovej* biblioterapie zameranú na zabezpečenie primeraného zvládania životných úloh a problémov patriacich k danej vývinovej etape (Majzlanová, 2018; Svoboda, 2013; Kováčová a kol. 2018) a ktorú okrem vyššie vymenovaných zdravotníckych pracovníkov môžu úspešne vykonávať aj špeciálni pedagógovia, poradenská a školská psychologovia, poradcovia, učitelia, vychovávateľia, sociálni pracovníci, prípadne knihovníci s príslušným vyššie popísaným vzdelaním na kvalifikované vykonávanie biblioterapie, *ale v rámci prevencie aj ako*
- c) *metódu osobnostného rastu a psychohygiény* (Černá, 2019)

sme v letnom semestri akademického roka 2019/2020 ponúkli možnosť vedenia terapeutických denníkov skupinám študentom študijného programu liečebná pedagogika Pedagogickej fakulty Univerzity Komenského v Bratislave na prehĺbenie sebauvedomenia a zlepšovanie sebaregulácie a zároveň ako možnosť podpory ich osobnostného a odborného profesionálneho rastu. Kontinuálne prehĺbovanie uvedomenia a sebaregulácie sú celoživotným nevyhnutným predpokladom dobrého výkonu práce v pomáhajúcich profesiách, medzi ktoré patrí aj povolanie liečebného pedagóga.

Celkove tri skupiny študentov v rôznych ročníkoch denného a externého štúdia študijného programu liečebnej pedagogiky (n=47) obdržali na začiatku letného semestra na vyučovaní predmetu biblioterapia zadanie založiť a začať si viesť terapeutický denník pri dodržaní zásad, pravidiel a podmienok, ktoré popisujeme vyššie v kapitole 2. spracované písomne do podoby powerpointovej prezentácie. Na konci semestra mali študenti vyučujúcej zaslať fotografiu obalu/prvej strany denníka a písomne vypracovanú spätnú väzbu v rozsahu strojom písanej jednej strany A4, ako sa im pri vedení denníka darilo, čo zistili, všimli si alebo uvedomili, aké mali problémy, prípadne čo iné by ešte v súvislosti s vedením takéhoto typu denníka potrebovali vedieť alebo zdieľať, alebo čo by ešte potrebovali. Študentom bola pri zadaní ponúknutá možnosť počas celého obdobia písania denníka v prípade potreby kontaktovať vyučujúceho vrátane individuálnej konzultácie k jeho vedeniu.

Zhodou okolností bolo uvedené zadanie aplikované práve na začiatku obdobia zavedenia celospoločenských protiepidemiologických opatrení na ochranu pred vírusom Covid-19 vo februári 2020. Na zamedzenie šírenia vírusu bol obmedzený pohyb osôb na celom území Slovenska a vyučovanie sa odrazu začalo uskutočňovať dištančne. S odporúčanými postupmi pre pedagógov poskytovať vyučovanie on-line s využitím počítačových technológií.

Zo zozbieraných spätných väzieb od študentov vyplynuli rôzne odozvy, z ktorých 2/3 (n=30) by sme mohli označiť ako výrazne pozitívne ako napríklad: „denník mi pomohol sa nezbláznit“, „našla som si miesto a čas pre seba a mám sa komu vyrozprávať“, „pomohlo mi to nájsť negatívne pocity pod povrchom a vidieť samu seba z novej perspektívy“, „začala som vnímať viac vecí“, „pomáha mi to“, „nadchlo ma to“, „zatiaľ nepozorujem účinok, ale príjemné“, „pomohlo mi to zvládnuť konflikt v rodine“, „najprv som nechcela, ale potom ma to začalo tešiť“, „potvrdzujem, že to písanie fakt pomáha“, „zostala som s postihnutým dieťaťom sama doma, zaviedla som si ho, potom aj moja dcéra a pomáha“, „som sama doma s deťmi a pomáha“, „používam denník aj súkromne, aj vo svojej práci s deťmi na onkologickom oddelení a odporúčam“.

Niektorí študenti potrebovali viac času na začatie z dôvodu problémov so zabezpečením ochrany denníka pred neželaným prečítaním zo strany inej osoby (n=10). Niektorí uvádzali, že si denník už aj predtým viedli a prestali, alebo si denník už viedli a stále vedú (n=12), ale nové zadanie im pomohlo to skúsiť trochu inak, čo popisovali ako napríklad „dostala som nové podnety“, „nevedela som ako znova začať a teraz konečne prišiel ten impulz“, „najprv som nechcela, bolo to depresívne, ale potom ma to bavilo“, „radšej kreslím ako píšem, ale vyskúšala som

a ok“, „veľmi som nechcela písať, ale napokon som začala, až ma to začalo baviť, budem pokračovať“, „predtým som si denník písala na písacom stroji, teraz som skúsila ručne a je to ľahšie“, „začala som si denník písať minulý rok kvôli problému na odbornej praxi, párkrát mi v ich zvládaní denník veľmi pomohol“.

Iba v 4 prípadoch bola zaznamenaná odozva, ktorú by sme mohli označiť za relatívne a to zdôrazňujeme – skutočne iba relatívne – negatívnu: „začala som, ale nebudem pokračovať, lebo radšej kreslím alebo lepím obrázky“, „písala som si elektronický denník, ale nebudem pokračovať, radšej začnem kresliť“, „nechcelo sa mi to písať samej, tak sme si s priateľom zaviedli spoločnú kroniku a to už potom bolo pekné“, „písala som si denníky a už ma nudia, tak som skúsila video denník, ale potom keď som sa videla, začala som plakať a strácať sa v pocitoch“.

U niektorých študentov teda došlo k odklonu od pôvodného zadania, čo je však možné plne akceptovať, keďže v rámci osobnostného rozvoja je plne adekvátne a vhodné podporovať schopnosť naučiť sa samého seba plne akceptovať. Je potrebné zdôrazniť, že pri písaní terapeutických denníkov nie je nič nesprávne (Rainwater, 1993, s. 92) – vrátane slobody v kombinovaní rôznych foriem zaznamenávania alebo spracúvania najvnútornejších súkromných pocitov (písanie, kreslenie, vpisovanie citátov, básní, lepenie fotografií, atď.) alebo slobody v písaní gramatických chýb počas vedenia záznamov.

Pokiaľ ide o poslednú z citovaných odoziev, tu by sme opätovne radi dali do pozornosti ponuku možnosti verbalizovať a získať spätnú väzbu v kontakte s kvalifikovaným a skúsenejším odborníkom, ktorý má poznatky z oblasti medicíny, psychoterapie a biblioterapie, ako sme to už spomenuli vyššie – čo so zaznamenaným a ako to prípadne ďalej spracovať z novej perspektívy. Viacerí autori pri zaplavení pocitmi u pacientov alebo klientov, ktoré sa tzv. cyklia v procese písania a z ktorých akoby na prvý pohľad nie z problému východisko, ako napríklad pri posttraumatickej stresovej poruche, ponúkajú možnosť kontinuálneho prerušovania negatívneho zážitku pozitívnymi pocitmi, odloženia zážitku na filmové plátno a pustenia „filmu pospiatky“, čím sa znižuje jeho emočný náboj (Conor a Seymour, 1998, s. 53; Levin a Fredericková, 2002, s. 171; Rothschild, 2007; Psychická prvá pomoc, 2008) alebo spracovania alebo popísania situácie *z inej perspektívy, ako napríklad v 3 osobe* jednotného čísla, čo pomáha zvládnuť náhle návaly emócií (Pennebaker, 2013, s. 101).

Na margo pozitívnych odoziev k písaniu terapeutického denníka, ako sme ich reprodukovali vyššie – je možno zaujímavé ešte poznamenať, že počas protiepidemiologických opatrení na ochranu pre Covid-19 bola v apríli 2020 na prevenciu duševných ochorení, domáceho násillia a samovrážd zriadená Krízová

linka prvej pomoci Covid-19 pre mladých, ktorá okrem mailového a chatového kontaktu umožňovala aj telefonické a video kontakty s odborníkmi. Počas doby trvania projektu bolo na tejto linke mladým ľuďom poskytnutých 40 880 poradenských a krízových komunikácií (Prvá psychologická pomoc, 2020).

Aj keď čo do kvantity sme iste len menšou mierou – ale čo do individuálneho významu dúfame dôležitou, aspoň trochu prispeli k uľahčeniu zvládania náročnejších životných situácií, v ktorých sa študenti ocitli v súvislosti s náhlou zmenou celospoločenských podmienok. Zozbierané a retrospektívne analyzované spätné väzby od študentov o vedení terapeutického denníka ukázali, že pri terapeutických denníkoch ide aj o účinnú preventívnu metódu na zvládanie náročných životných situácií.

Charakteristickým znakom liečebnej pedagogiky však je nielen individuálna starostlivosť o osobu s nejakým životným problémom, ale napríklad v rámci včasnej intervencie aj súvisiaca starostlivosť o rodinu dieťaťa, prípadne o iné dôležité vzťahy jednotlivca v širšom prostredí školy alebo komunity ako o prostredie a vzťahy podporujúce jeho rast a vývin. Ide o tzv. *viacdimenzionálny prístup*, ktorý okrem podpory konkrétnej osoby nachádzajúcej sa v sťaženej životnej situácii nefarmakologickými prostriedkami liečebnopedagogických intervencií zahŕňa aj úpravy v prostredí so súčasnou podporou rodinných príslušníkov alebo iných dôležitých vzťahových osôb osoby, prípadne učiteľov a vychovávateľov. V prípade, že o dospelého, ide o podporu a posilňovanie vzťahov v inom obdobnom prostredí. Posledné výskumy ukazujú, že multidimenzionálna zdravotná starostlivosť zahŕňajúca a okrem pacienta podporujúca aj jeho najbližšie okolie prináša celkovo lepšie výsledky v jeho uzdravovaní a prosperovaní (Kováčsová a kol., 2020).

Rovnaký princíp platí aj pri použití terapeutického denníka. K jeho vedeniu pre vyššie popísané preukázané biologické, psychologické a sociálne účinky môžu byť vedení nielen samotní pacienti s onkologickým alebo Alzheimerovým ochorením, ale *aj ich príbuzní a iné osoby*, ktoré sa starajú o ich opateru. Rovnako môže byť prínosné viesť si terapeutický denník pre deti zo sociálne znevýhodneného rodinného prostredia (neúplné rodiny, ekonomické problémy, výchovné problémy...) ako aj ďalších môže profesionálny odborník – lekár, sestra, psychológ, liečebný pedagóg, logopéd, učiteľ, vychovávateľ, sociálny pracovník, knihovník, atď. motivovať a sprevádzať vo vedení terapeutického denníka, prostredníctvom ktorého môže spracovať a zvládnuť mnohé potenciálne dlhodobo emočne zaťažujúce životné udalosti. Uvedené odporúčanie sme síce v našom zadaní so študentami nerealizovali, ale aj tak sme dostali spätnú väzbu, že



v písaní terapeutického denníka boli potom priamo študentom povzbudzovaní aj rodinní príslušníci a toto zadanie by sa mohlo stať súčasťou nejakého obdobného zadania v blízkej budúcnosti.

### **Diskusa a záver**

V biblioterapii zohráva osobitne významnú úlohu, aby sa príbeh dotýkal *osobne dôležitej – aktuálne významnej témy pacienta s vysokým motivačným nábojom, oslovoval jeho túžby a želania s možnosťou vyhľadania pozitívnych perspektív*. Terapeutický denník takúto možnosť ponúka. Terapia, výchova alebo prevencia sa prakticky vždy nejakým spôsobom dotýka identity konkrétneho človeka. Dobre spracované pôvodne zat'azujúce obsahy spravidla ponúkajú odpovede na tieto otázky: Kto som? Kam patím? Kam smerujem? Aký to má význam? Významnou časťou profesionálne vedeného terapeutického pôsobenia je, ako sme už vyššie spomenuli – možnosť zdieľania pokroku, ktorý vytvára priestor pre posilnenie ozdravných účinkov, napríklad aj tým, že sa využije prelínanie biblioterapeutických metód a techník s metódami a technikami z iných umeleckých „art-terapií“ ako sú muzikoterapia, arteterapia, dramaterapia, terapia pohybom (vrátane tanečnej terapie), alebo s terapiou hrou, ergoterapiou, atď.

Keďže písanie samozrejme nie je jedinou možnosťou úplného sebvýjadrenia sa, niektorí jednotlivci lepšie profitujú z neverbálneho vyjadrovania emócií napríklad pohybom, hudbou, kresbou atď., alebo v ich kombinácii lepšie, ako by to neboli nikdy schopní vyjadriť slovami. Napriek tomu sa aj pri týchto technikách a ich kombináciách po ich použití odporúča nájsť si vhodné miesto, zobrať pero a papier a písomne zachytiť myšlienky a pocity z realizovaných aktivít (Pennebaker, 2013, s. 149). Pri písaní sa odporúča zamerať na to čo sa dialo s mysl'ou a telom, čo bolo vyjadrované a ako sa to podarilo, čo si osoba uvedomila alebo sa dozvedela nové, ako jej to pomáha pochopiť jej emočné prežívanie a správanie, atď. Písanie potom slúži ako nástroj na dodatočné štrukturovanie a pochopenie toho, čo sa udialo (ibid).

V spojení s „čitateľnými“ vegetatívnymi, emočnými, intuitívnymi a inými prejavmi v prežívaní alebo správaní pacienta/klienta a ich následným kognitívnym spracovaním sú terapeutické denníky ako nástroj v biblioterapii v rukách skúseného biblioterapeuta bránou vedúcou k liečeniu a vyliečeniu, pretože individuálne vnímaný najvýznamnejší segment zážitku rovnako dobre odráža individuálny aktuálny stav, potreby, túžby, presvedčenia a ambície konkrétneho pacienta v stave „tu a teraz“, teda sa pracuje s aktuálne s najväčším motivačným nábojom.

Pomocou neho možno v biblioterapeutickom procese úspešne *dekomponovať*, *porozumieť* a *znovukonštruovať* – či už vývinovo alebo hlbšie fenomenologicky – celý konkrétny osobný príbeh alebo príbeh problému alebo ochorenia v inom kontexte alebo inej perspektíve (Pennebaker, 2013, s. 101, 119) alebo *v novom životnom vzorci* a to aj v prípade, že zmena je možná iba v podobe prijatia a akceptácie toho, čo je dané. Na tento účel napríklad už dlhé roky v biblioterapii slúži dnes už všeobecne známa metóda „dokončovania rozprávok/príbehov/básní atď.“ umožňujúca testovanie alebo „naprogramovanie“ potenciálnej novej životnej perspektívy alebo nového životného vzorca, ktoré spravidla nasledujú po biblioterapeutickom diagnostickom a terapeutickom procese spracovania dovtedajších zaťažujúcich životných obsahov.

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## **Understanding the integration of needle and bobbin lace in works of applied art**

*Abstract:*

To develop the creative potential of the artist who creates works of applied art, to expand the possibilities of increasing the range of creative choice, it is necessary to know the ancient technologies of the needle and whooping lace. The research is devoted to the revival of ancient technologies with the combination of needle and bobbin lace in works of applied art. The article reveals the relevance of regional-historical, cultural, artistic and creative approaches to research in the field of embroidery and lace-making. In the course of the research, modern empirical and comparative methods were applied, as well as historical and cultural approaches to the study of the issue. The authors used unique and rare materials of Russian researchers in the field of material cultural heritage preservation. The results of the research can be applied in the course of studying the issue of the historical and cultural heritage of Russian creativity.

*Keywords:*

lace, museum, research, historical heritage, ancient technologies, recreation.

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## **Постижение интеграции игольного и коклюшечного кружева в произведениях прикладного искусства**

*Аннотация:*

Чтобы развить творческий потенциал художника, создающего произведения прикладного искусства, расширить возможности расширения диапазона творческого выбора, необходимо знать давние технологии игольного и коклюшного кружева. Исследование посвящено вопросам возрождения старинных технологий с комбинированием игольного и коклюшечного кружева в произведениях прикладного искусства. Раскрыта актуальность регионально-исторического, культурологического, художественно-творческого подходов к исследованиям в области искусства вышивки и кружевоплетения. В ходе исследования были применены современные эмпирические и сравнительные методы, а также исторический и культурологический подходы к изучению вопроса. Авторами были использованы уникальные и редкие материалы российских исследователей в области сохранения материального культурного наследия. Результаты исследования могут быть применены в ходе изучения вопроса исторического и культурного наследия русского творчества.

*Ключевые слова:*

кружево, музей, исследование, историческое наследие, старинные технологии, воссоздание.

## **Introduction**

To develop the creative potential of the artist who creates works of applied art, to expand the possibilities of increasing the range of creative choice, it is necessary to know the ancient technologies of the needle and whooping lace.

Unique and inimitable man-made creations created by Russian and European lace makers of the past centuries have made a significant contribution to the development of decorative applied art, thereby enriching the world's cultural and historical heritage. The collections of museums contain monuments of material culture, among which a special place is occupied by samples of lace, which harmoniously combine the ancient techniques of embroidery and weaving on bobbins. The study of such works by future artists contributes to the development of their artistic and creative abilities and the implementation of new creative ideas.

The works of decorative and applied art, which have rich artistic content, are an excellent authentic material for recreating a complete comprehensive picture of artistic culture in the space of embroidery and lace-making. The monuments of material culture combining needle and whooping-cough lace, which are stored in the collections of museums, are of exceptional interest. Lace and textile product with an openwork ornament, created by the various interweaving of filaments, is divided into two types, depending on the execution technique: sewn with a needle

and braided on bobbins. This scientific research includes the study of the creative heritage in the field of embroidery and lace-making, the collection of information about works of artistic textiles that combine the techniques of needle-sewn and whooping lace, the development of creative thinking and outlook, and the recreation of ancient technologies of artistic embroidery and lace. The work uses historical, cultural, artistic and creative approaches. The historical approach in the study highlights the specifics of specific types of embroidery and lace-making coming from a specific region of existence of the type and features of historical development. Culturological approach focuses are the study of the storage and transfer of experience, revealing the results of the development of traditional culture, the objective connection with the culture as a system of values, the development of culture as a system of values that represents the development of the person and the formation of his creative personality.

### **1. History and theory of integration of needle and whooping lace in works of applied art**

Needle lace appeared at the turn of the 15th and 16th centuries. Before that time, various types of openwork embroidery had been known in the countries of Western Europe, which was, in fact, a preparatory stage in the history of the development of lace. Italy was a leader in the production of needle lace. The closest predecessor of lace should be considered 'openwork embroidery', made in the stitching technique on a sparse canvas. The warp and weft filaments were pulled out in such a way that through square spaces were formed, separated from each other by filament rows not pulled out along the warp and weft, swept with a loop seam or an upholstery seam. Within the resulting grid, an openwork geometric pattern was placed, made with a needle by a loop seam or by interweaving the filaments together. This type of openwork embroidery calls a slit seam (point coupe), while the geometric pattern in the form of circles, stars and rosettes is known as 'reticella'. Openwork squares of such embroidery usually alternated with the canvas quadrilaterals or were arranged in rows, forming long through strips. The first lace was called a stitch in the air (punto in aria). It no longer had a fabric as its basis but was made with a needle with a loop seam according to a pattern drawn on paper. Starting work on been embroidered needle lace, mistress laid on contour drawing thick filament (suture needle forward) on parchment, attaching it with small stitches to parchment and placed under the

parchment leaf. After that, the entire space, bounded by the contour filament, was filled with a loop seam. A warp is a filament that is laid on top of the prepared mesh or in those places where the fabric has been previously removed. When the work was finished, the outline was cut between the parchment and the canvas with scissors. So, the lace was separated from the painted pattern. While needle lace was derived from embroidery, bobbin lace was derived from weaving.

The appearance of pertussis lace dates back to the 16th century. Lace weaving is carried out on a specific roller, to which the ends of the filaments are attached, wound with the other ends on bobbins, which are wooden sticks with a neck for winding filaments. On the roller, there is a so-called 'chip', i.e., a technical drawing, a pattern drawn on paper with points for pinning. The lacemaker, weaving lace, twisting and weaving pairs of bobbins, inserts metal pins into these points, thereby fixing the filaments on the cleavage according to the pattern.

In the 16th century, special collections with patterns for lace products were published in Italy. The authors of these drawings were the artists: Nicolo Soppino (1527, 1530, 1537), Burato (1527), Paganino (1527), Tagliento (1534), Pagan (1546, 1550), Ostans (1557), Serena (1564), and Franco (1596) (Davydova, 1892).

At the end of the 16th and beginning of the 17th century, a new lace variety of guipure was created in Italy that was the leading country for the lace production at that time. Guipure is a lace pattern, sewn with a needle or braided, connected by thin bundles. Excellent lace of this type is kept in the State Hermitage Museum: a woven guipure made in Milan in the 17th century. Its pattern is made up of curved stems, from which large pomegranate and lily flowers depart. The contours are outlined with thin braided teeth. Italian guipures were highly valued and mainly intended to decorate men's clothing: collars, cuffs, frills, gloves, etc. In Genoa, lace was made, woven from gilded and silver filaments. Gold and silver lace were used to decorate the clothes of the nobility and clergy. In women's clothing, it was sewn in the form of a border on wide skirts made of satin and velvet or on bodices. Men's camisoles and caftans were also richly decorated with metal lace.

Famous Russian lace researcher and collector S.A. Davydova, in her book *Russian Lace and Russian Lacemakers*, described her trip to Italy in 1882 to get acquainted with the lace industry and the activities of the School of Lacemakers, which was under the high patronage of Queen Margaret of Italy, and other lace schools and workshops in this country. Extensive sketches of the lace business in Italy were published in the 9th issue of the Labor Commission for the Study of



the Handicraft Industry in Russia for 1883. Davydova wrote that "... looking abroad at the life of craftswomen, their aspirations and the results of the activities of society and governments, I was convinced of the correctness of the assumptions about what we want for our lacemakers. The idea of setting up a school in St Petersburg to improve the work of provincial lacemakers, teach them how to draw, and renew several weaving techniques that make up the beauty and distinctive features of our ancient lace, but have been absolutely lost by modern laces... This thought no longer left me" (Davydova, 1892). In St Petersburg, on August 20, 1883, a Practical School of Lace Makers was opened through the Davydova's efforts. According to the developed program, the classes consisted of studying the ancient technique of lace weaving, restoring this technique, applying it to work on new lace patterns, drawing lace patterns according to given patterns, and making correct chips based on them. In 1884, the school became the Mariinsky, and in 1888, it was under the August patronage of the Empress Maria Feodorovna. Since 1890, lace schools and training workshops have been opening in many provinces, where the lace has long been weaving. The best schools, according to V.A. Faleeva, were six schools: three in the Orel province (Mtsenskaya, Palenskaya, and Svishchenskaya), Kukarskaya in the Vyatka province, Alexandrovskaya in the Moscow Zemstvo, and Borisovskaya in the Ryazan province (Faleeva, 1983). Graduates of the Mariinsky School of Lace-makers taught in these educational institutions. The study of lace-making was promoted by visual tutorials – albums of samples. The works, made by the students of the Mariinsky Practical School, were included in the collection of the best examples of Russian artistic handicraft work. They were exhibited at the second All-Russian Handicraft Exhibition in 1913 in Petrograd. The album dedicated to the exhibition was an 'artistic chronicle' of handicrafts in Russia. In the preface, the authors noted the desire of artisans to adhere to 'local artistic attachments', which will make it possible to express 'Russian beauty' more vividly and strongly. Among the styles of all-Russian folk art, the dominant position is occupied by the 'Great Russian, folk, historical' style, followed by the 'little Russian' style using folk patterns and artistic motifs of the 18th century. "Then we should note the echoes of the Italian Renaissance, echoes of the empire style, so closely related to our antiquity of the early 19th century and even transformed into a special 'Russian empire'" (Russian folk art, 2008).

At all times, women of different classes loved to do needlework. The objects

created by them with lace and embroidery have always served as an interior decoration of their home. To help the craftswomen, specific literature was published, in which a particular technique was described in detail, recommendations were given and drawings of lace and weaving schemes were attached. In the publication *The Complete School of Women's Needlework* for 1915, drawings with a description are presented: "Lace with squares of a grid, through arcs with teeth and connecting figures with a pigtail and leaves. The Maltese lace pattern is executed with 22 pairs of bobbins" and "Stitching of figures with linen weaving, shells and rosettes with a pigtail and pico. A copy of the Italian lace of the 17th century is made with 30 pairs of bobbins" (Complete school of women's needlework, 1915), as well as chips and samples of works.

The research of the influence of Italian lace on Russian lace-making allows accessing a high pattern decorative art of the past, stored in museums and trace the development of the education system in the space of lace and ways to recreate masterpieces of applied art. Museum exhibits and information from literary sources convince us that, developing during the late 19th and early 20th centuries, the art of lace-making in Russia responded to the demands of the time and reflected the influence of European centres of lace production. It absorbed the best features of decorative and applied culture and created original works of lace art creatively rethinking (Lonchinskaya, 2009).

The State Hermitage Museum has a large collection of costumes from the 18th to the early 20th centuries: the famous collection *Peter the Great's Wardrobe* everyday, ceremonial and uniform costumes of Russian emperors and empresses and dresses created by famous fashion designers Ch. Worth, P. Poiret, A. Brizak, O. Bulbenkova, N. Lamanova, and others decorated with lace. Attention is accented to the masterpiece of the State Hermitage Museum textile collection *Ballgown Made of Light Green Fi. The 1890s.*, inventory number E/rt 12901 a, b (Korshunova, 1979). (Fig. 1, 2) Dress, from the collection of the Yusupovs, executed in the workshop of A.T. Ivanova, a supplier to the Court of His Imperial Majesty, reflects the fashion trends of the late 19th century including the combination of needle and whooping lace. The ball gown on the chest, sleeves and hem is decorated with inserts of white satin with silver filament embroidery, sequins and rhinestones, and an application of floral motifs of the ecru lace coupling. The neckline and the bottom of the skirt are framed with white ostrich feathers. When creating fashionable outfits, tailors used both French-made lace

and lace made by Russian craftsmen.

*Thus*, a little less than a century has passed, many terms have changed: the names of techniques and elements of weaving, but thanks to the preserved drawings, chips, we can recreate the old lace that interests us. Also, valuable, sometimes the only source of information for us is the beautiful old lace samples themselves. These means that it is possible to study and recreate them, which, in turn, leads to the restoration of forgotten, lost technologies of the needle and whooping lace.

## **2. Unique patterns of integration of needle and bobbin lace**

The collections of museums contain monuments of material culture, among which a special place is occupied by samples of lace that surprisingly harmoniously combine the ancient techniques of embroidery and weaving on bobbins. The study of such works by future artists contributes to the development of their artistic and creative abilities. According to Antonio Banfi, this world achieves “the most subtle, sophisticated results not only in line with lofty goals but also with the help of the materials themselves, using the decorative possibilities inherent in them. The ability of a craft artist to identify these possibilities can and does reach extraordinary heights: majolica, art glass, lace, fabrics are from this point of view a well-known example” (Banfi, 1989).

Combined lace, including needle and bobbin lace, can be divided into the following groups: ribbon lace, lace bobbin motifs with needle fillings, lace motifs sewn on a tulle base, needle lace motifs with a scalloped border, woven on bobbins.

In 2014, the St Petersburg State Ethnographic Museum presented a unique Italian collection of the largest lace collections in the world from the 16th to 20th centuries. The art of lace weaving appeared in Italy in the 16th century and became an important part of the European cultural heritage. At the exhibition *Creative Excellence. Beauty and craftsmanship in Italian: Between tradition and modernity*, it became possible to study about 200 works of Italian textile art from state museums and private collections in Italy. The presented collection of ancient artefacts and rarities made from the 16th to 19th centuries – church vestments, table napkins, tablecloths, lace and fabrics show the highest craftsmanship that meets the standards of ‘beauty and craftsmanship in Italian’. The exhibits, created from the 16th to the 19th century, indicate that it was fashion trends that determined the

ornamental solutions and technological techniques for the execution of various lace products.

As part of the research, the exhibition drew our attention to lace products with a combination of needle and whooping lace. For example, in the old ribbon lace, the pattern was made with a ribbon or ribbon woven on bobbins. (Fig. 3) The spaces between the strips and bends of the ribbon were filled with various openwork elements of needle lace in the form of jumpers, i.e., brides. To do this, we lay the working filament between the braid connection to the place where the bride begins. We fix the filament in a definite interval and return it to the starting point, performing a loop seam, a smooth roller or a darning seam. An even number of filaments is laid for a bride made with a darning seam (eight). (Fig. 4-6)

In the lace motif, woven on bobbins, the fillings are made with needle lace in the form of a blown seam. In rounded forms formed by drop-shaped ones fill with cobwebs. When pulling horizontal and vertical filaments, intertwined webs at one point, at the same time, two stitches fasten the tapes at one point, and only at the intersection of the 'spider' flooring is embroidered. Instead of a 'spider', you can make a ring. (Fig. 4)

The outer spaces near the strips and bends of the ribbon were filled with openwork elements of needle lace. The internal spaces between the strips and bends of the tape were filled with jumpers (brides). To do this, we lay the working filament between the braid connection, to the place where the bride begins. We fix the filament in a definite interval and return to the starting point, performing a loop seam, a smooth roller. On each jumper (bride), knots are made in three turns of the filament and seam 'hinged loops' (rococo knots) is sewn.

Examples of lace that adorn the decorative decoration of the interior are interested. For example, a linen curtain with patterns of flowers, leaves and curls characteristic of the Early Renaissance, decorated with ribbon lace, the pattern of which was created by a braid or ribbon woven on bobbins and dating from the end of the 19th century. (Fig. 5) In the lace motif, the fillings are embroidered with needle lace in the form of a blown seam, needle lace, 'spiders', 'kopecks', 'cobwebs', nets, rings. The floral ornament of the bobbin lace is decorated with embroidery in the style of 'Renaissance'.

Lace tablecloth with rose form patterns was made by Italian craftsmen in the 19th century. (Fig. 6) Floral motifs of bobbin lace are connected by a Venetian

seam in a single composition. A square linen tablecloth of the 18th century with an ornament of flowers and leaves is decorated with stitches of English white smooth surface, combined with braided triangular inserts, with relief mats, and a lace border, multi-pair weaving techniques. The work uses a combination of English white double-sided surface on the flooring and slotted surface with bridges. White, slotted surface in the technique of 'Richelieu' is a cut-out pattern on the fabric-base with jumpers (brides). The corner squares are made in the technique of embroidery 'old guipure'. (Fig. 7)

Special attention should be paid to the work with a combination of needle and bobbin lace, created in the heyday of the era at the turn of the 17th and 18th centuries. A concise and rigorous composition square tablecloths, a field which is divided into geometric shapes: squares, triangles and rectangles filled sirloin embroidery and its kind of Burano and embroidery on the grid. (Fig. 8) Large squares in the center of the tablecloth made embroidery mesh floral ornament. The middle squares at the corners of the tablecloth (2 squares) are made with embroidery on the grid. The corner squares are made in the technique of embroidery 'old guipure'. There is a needle lace. White, slotted surface in the 'Richelieu' technique is a cut-out pattern on the fabric based with jumpers (brides). The tablecloth is framed by a braided border of whooping lace of multi-pair weaving technique.

For the decoration of linen, towels, sheets and other items, border lace was intended. (Fig. 9) The decorative expressiveness of this type of lace is achieved by combining the 'Richelieu' needle lace motif with jumpers (brides) and the lace edge of the coupling technique of weaving, which represents simple ornamental rows with alternating one element of the composition.

Created in France in the 17th and 18th centuries, the lace bedspread with a pink silk taffeta lining has a rich harmonious ornament. (Fig. 10) The composition of the work is created in the Baroque style. In the centre of the product is a medallion, executed with fillet embroidery with a floral pattern. The smooth edges are decorated with flowers embroidered on the mesh. Application is in the form of rose stems. The space between the strips and bends of the ribbon was filled with various openwork elements of needle lace in the form of jumpers (brides). To do this, we lay the working filament between the braid connection, to the place where the bride begins. We fix the filament in a definite interval and return it to the starting point, performing a loop seam, a smooth roller or a darning seam. In

the lace motif, woven on bobbins, the fillings are made with needle lace in the form of a blown seam. Rounded forms, created by drop-shaped forms, fill with cobwebs. When pulling horizontal and vertical filaments, intertwined webs at one point, simultaneously fasten the tapes at one point of intersection and embroider the flooring 'spider' or 'ring'. In this unique work, a combination of lace woven on bobbins, openwork embroidery by 'Richelieu' technique, embroidery by a cordon, darning seam, rody embroidery, secret embroidery used. The work has survived, thanks to several restorations.

In the collection of the State Hermitage Museum, there is the large collection of Western European lace, among them "... an excellent collection of lace that belonged to Stieglitz, where the rarest examples of early Italian and Flemish lace come from..." (Biryukova, 1959). It should note that such a home textile item as a linen pillowcase made in Spain in the 17th century. (Fig. 11) The product was received by the State Hermitage Museum in 1923 from the Museum of the Central School of Technical Drawing of Baron Stieglitz. Petrograd; 1886 – from the collection of J. Kraut, Frankfurt-on the Main Inv. No. T-4132 (MSH 3329) (Kosourova, 2004).

The embroidery with linen filaments on the slit and silk filaments with a smooth surface, a sewn strip of bobbin lace with a pink silk ribbon interwoven, and linen brushes at the corners are interested. At the edges of the pillowcase is decorated with alternating stripes of stitching with a geometric pattern. Stylized flowers, placed in the central field, embroidered in pink and green silk are supported in colour by a woven pink ribbon. This work is a typical example of home embroidery and lace on homespun fabrics.

N.Y. Biryukova noted that by the end of the 16th and at the beginning of the 17th century, "lace with the image of biblical and mythological scenes and characters appeared, and in the same product, embroidery techniques and needle-sewn or braided lace were often combined. ... The ego was manifested in the application of both techniques on the same product, in the commonality and continuity of the development of the ornament" (Biryukova, 1959). A unique work of applied art created in France or Italy in the 16th century – a valance decorated with embroidery on a loin net with linen filaments and whooping-cough lace. (Fig. 12) Item dimensions: 40 x 306 cm. The product was received by the State Hermitage Museum in 1923 from the Museum of the Central School of Technical Drawing of Baron Stieglitz, Petrograd; 1886 – from the collection of L.

Rickard-Abenheimer, Frankfort-on-Main, inventory number T-54 (MS 8636/16) (Kosourova, 2004). The narrow long valance is decorated with embroidery with white filaments on the fillet net. Figures of hunters and various animals are depicted in diamond-shaped forms from a harness: lions, wild boars, hares, dogs, mythological gryphons. These small, dynamic compositions, staggered in two rows, create an intricate combination of hunting scenes. The lace edge of the multi-pair weaving technique is an elongated prong with a geometric pattern of plaits and nasnoks.

*Thus*, the presented monuments of material culture testify to the high skill of lacemakers and embroiderers, who managed to combine embroidery and lace, and indicate the narrow specialization of the craftswomen. Unique pieces combining needle and bobbin lace, stored in museums and private collections, are an excellent authentic material for recreating a complete comprehensive picture of the artistic culture in the field of lace-making and embroidery. Art education using art promotes the development of imagination and imagination. In the process of implementing aesthetic education, it is necessary to solve the following tasks: to systematically develop the aesthetic perception, feelings and ideas of the student, their artistic and creative abilities, to form the foundations of aesthetic taste. The educational process must be carried out on a scientific basis, taking into account the current level of development of decorative and applied art, in the field of artistic embroidery and lace, in compliance with the principle of gradualness, consistent complexity of requirements, a differentiated approach to knowledge and skills.

### **3. Technological features of making needle lace, lace, woven on bobbins and combining them on the examples of old samples**

Of all the types of needle lace, the most beautiful is the lace of European countries, especially Italy, Spain, and the Netherlands, e.g., the lace under the name 'hedebo', originated think of Denmark, 'reticella' lace (Italy), 'sunny laces, also known as 'Tenerife' (Spain). These laces, perhaps somewhat different in appearance, were also found in other countries. So 'sunny lace' is known as Paraguayan and Brazilian, and Russian: 'old guipure', 'Vologda glass', 'soap bubble'.

The pattern in the 'reticella' technique can take the form of individual motifs of very different shapes (round, square, triangular, agramanta and stitches) or

dimensional lace. Any of these motifs, you can sew directly on the fabric or run separately on the substrate (like sewing ‘sunny lace’). (Fig. 13)

In the first case, to form a grid as you would when sewing lace of ‘hedebo’, i.e., cutting the fabric and pulling brides or pulling brides on top of the fabric and after all the work cutting out the fabric under the embroidery.

You can make a mesh by pulling the filaments from the fabric and complementing the stretched brides along with the pattern. In the second case, the motif is sewn separately on a substrate made of cardboard and two layers of any fabric. The entire substrate is swept together and the motif pattern is transferred to the cardboard by piercing the cardboard with a thick needle. Then a double working filament is laid along with the pattern, attaching it to the cardboard with an ancillary filament. To do this, the needle with an ancillary filament is inserted from the wrong side through a puncture on the face, wrapped around the working filament, and removed through the same puncture from the face to the wrong side. It is necessary to make sure that when performing this operation, the working filament is not pierced and drawn into the hole of the cardboard. Then, the missing brides are stretched over the substrate, and the cuttings are embroidered.

When the work is done, the ancillary filament is carefully cut between the fabric layers, removed with tweezers and the motif is removed from the substrate. Then it is applied in the right place on the fabric, sewn along the edge filament of the motif to the fabric with a loop seam or a smooth roller, and the fabric under the lace is carefully cut out.

However, it is easier, and more often, to get a mesh for embroidery of ‘reticella’ lace by pulling the filaments directly from the working fabric. (Fig. 14) However, in this case, the fabric should be a plain weave. The number of remaining filaments of fabric dividing the grid into cells of a given size must be even. The cell size is determined by the pattern. Usually, the cell side is large (4-6 cm), but it can be smaller (up to 1 cm). It should clarify that this embroidery technique on a grid with large cells is similar to some types of Russian embroidery-cross stitch. These are the so-called ‘old guipure’, ‘soap bubble’, dream motifs, ‘Vologda glasses’. (Fig. 15)

When sewing the lace edge, the mesh is formed along the edge of the fabric swept or reinforced with a double row of the seam ‘forward needle’. All brides (both from the left fabric filaments, and the stretched filaments) are mended; then



cutting is done. At the end of the work, the fabric edge is treated with a loop seam or a smooth roller. Before you start sewing the lace edge, you must carefully calculate the number of cells in a row, determine the number of rows and the size of the cells. It is especially difficult to do if the lace is supposed to be embroidered around a rectangular napkin because a small error in the calculation can disrupt the pattern of the corners and the lace as a whole.

To this day, the amazing art of lace openwork embroidery has been preserving, in which the ornamental composition is created with the help of an additional warp filament, a warp. Until now, the old inhabitants of the northern villages have distinguished between the terms ‘embroider’ and ‘scribble’. Fashion ‘scribble’ means to pre-pull out a definite number of filaments of the warp and weft, but sometimes cut a definite hole, prepare the mesh, wrap it and paint with various patterned motifs – ‘beauty’ – with the help of an additional filament-snovki. The peculiarity of the cross-stitch embroidery ‘Vologda glasses’ is that it is a direct transition from embroidery to needle lace. Unlike the previous types of stitch sewing, the horizontal and vertical columns that separate them consist of solid filaments of the fabric, and the mesh itself is formed from air loops.

Among the various types of cross stitch, the Vologda glass line stands out with specific beauty. Vologda glass, a unique type of stitched openwork embroidery with a geometric ornament, the pattern of which resembles frost-painted glass. Embroidery originated in the Novgorod region but was developed in the Vologda region.

This embroidery type has very limited to use fabric filaments and a pattern made with additional needle weaves. This embroidery is performed with thin spool filaments (no. 60, 80) or floss. To fulfil on the fabric, outline a square (rectangle), divide it into four smaller squares, cut out these squares, leaving between them 6-8 fabric filaments (thin), cut out the holes from corner to corner with diagonal tips in several rows so that the width of the tips corresponds to the width of the ‘thin’. Then the ‘tonki’ and nasnovki are intertwined with filaments using the ‘flooring’ technique. In all the formed empty triangles, additional circular filaments, closed with a loop seam following the drawing, are stretched. The mats should be laid weakly, without tension to form circles and semicircles in the finished form. We process the sides of the square with a loop seam and make a grid of air loops in the direction from the centre to the sides of the square. The first row of air loops is made at the second circle, in each segment separately. We lay the second row by

the reverse course of the working filament picking up the loops of the first row (Nosan, 2011).

An example of a finished product with motifs of whooping and needle lace 'Vologda glass' can serve as a tabletop. (Fig. 16) Pertussis lace of the coupling technique of weaving is an openwork pattern formed by a narrow endless polotnyanka – vilyushka. A method of weaving lace with a small number of pairs of bobbins (up to 10-12 pair), where the background and pattern are performed separately, and then connected with a tambour hook. Figure diagram of this lace reproduced in the book *Russian Lace and Russian Lace* by S.A. Davydova (Table XXV) and annotated *The Ends of the Towels. Mid-19th Century. Ryazan province, Mikhailov* (Davydova, 1892). (Fig. 17) The edge with a pattern in the form of hanging bushes with flowers is woven with linen filament on bobbins. Polotnyanko weak grid is a distinguishing feature of the time.

In the Vologda valance, embroidery in the technique of 'Vologda glasses' is combined with whooping lace. (Fig. 18) The edge with a pattern in the form of hanging lush bushes with flowers is woven with linen filaments on bobbins. The narrow linen cloth creates a drawing, floral fillings and background grids are woven with brown, ochre and dark green silk. The colour enhances the decorative expressiveness of the work.

In embroidery, designed rosettes were made with the help of snovki's filaments, sheathed with a loop seam or with air loops (Vologda glass). These embroideries are light, transparent, and their designs are striking with ingenuity. They are based on the use of figures of stars, rosettes, and rhombuses in patterns. (Fig. 19) Embroidery was made of white linen or harsh filaments, sometimes interspersed with coloured or metallic filaments. Strips of such sewing, alternating with silk ribbons and lace, gave an elegant look to peasant aprons, curtains, and towels. The pattern consists of a series of identical openwork squares connected by thin lintels. The size of the square is from 4 to 8 cm, depending on the drawing. The main square is divisible by four small squares, between which six to eight filaments of the fabric are left, the so-called 'thin' (Fig. 20), and the remaining filaments are cut and pulled out. If the square is made as an independent tracery, then first seal the square edge with a roller or a loop seam before pulling out the filaments along the intended contour. If the drawing consists of several squares, the number of filaments between them is enough left in the square centre (six to eight filaments). From corner to corner along the two diagonals of a large square,

we lay six to eight warp filaments. To make corners of the square carefully, we throw the diagonal filaments before the square edge starts. From the centre in a circle, we begin to embroider the selected version of Vologda with an air-loop seam, the motif 'soap bubble', 'mending motifs', 'darning' or the techniques of the composition 'Vologda glass' selected (Fig. 20 a, b, c, d, e, f).

It should consider the creative work that performs various art techniques of decorative and applied art of embroidery and lace. The researchers conducted serious research to study works of folk art in museums. They made sketches of fragments of various embroidery with gold and pearls and lace-making motifs. Also, they described the ancient technologies of artistic embroidery (satins, sets, banners, double-sided white surface, sewing on a grid, needle lace, gold and pearl embroidery) and lace coupling techniques of weaving. It should note they examined decorating decorative stitches, which decorated works of art, combining the bobbin and needle lace. (Fig. 21)

The study of materials, their structure and properties will help to use the natural qualities of the material for solving creative tasks in the future. For further reconstruction work, materials were collected for a more accurate and thorough study of small embroidery elements of historical works. Also, materials and illustrations of literary sources were used in scientific research.

The technical drawing, the final adjustment of the dimensions, the careful execution of the pattern, individual motifs were made-this made it possible to produce a skolk, i.e., a working embroidery pattern. Precision and accuracy in the skolk production were necessary for the high-quality performance of the work of art.

The lace motifs of the branches (Fig. 22) and flower were woven on bobbins: the running pair with linen filaments, 6 share pair and the filigree 'rope' with gold filaments. The lace was made in the coupling technique of weaving. The pattern was created by a cloth without the interweaving of extreme-lobed pairs. Woven motifs of twigs and flower were attached to the mesh. Along the contour of the plant motifs, a decorative cord was laid out – a plait, woven on bobbins. The floral lace motif was decorated with beads.

Plant motifs of pertussis lace are decorated with a chain of cantilevers, an ornamental strip of plant ornaments, which is made of embroidered squares, twigs with leaves in the technique of a double-sided white surface. (Fig. 23) The motifs of decorative twigs with leaves are made with a double-sided white smooth into a

split, on one side of which there are embroidery borders in the 'set' technique, 'satins' in the form of rhombus and squares using white silk.

It was important to study the embroidery samples on the material of the future work of art-linen fabric. This work is necessary for select and determines the optimal number of filaments required to perform the length and width of the stitch of a definite type of artistic embroidery.

During recreating the old embroidery, the technological sequence of execution of the work stages was applied:

1. Performing a preliminary smooth roller. (Fig. 24)
2. Calculating, pruning, pulling out the filaments, twisting the mesh.
3. Twisting the cord of gold filaments.
4. Execution of one-sided, two-sided smooth surface, vestibule seam, 'rhomb' satins, 'punk' banners, sewing on the net, cord outline of the lace motif and edging with a rope. (Fig. 25)
5. Execution of diagonal stitches on the intertwined net of the upper cutting with gold filament. Laying out a plant ornament from decorative cords along the contour of the central upper cutting. (Fig. 26)

In the examples of combining lace and embroidery discussed above, small lace motifs were first woven. Then they were combined with the embroidery into a single composition. The technological features of the execution of needle lace in the fillings of lace plant motifs are of particular interest. In woven floral ornaments, lace fillings can be manufactured on bobbins, but the fillings using needle lace are exceptional and unique. A needle is a delicate tool, so the lace turns out to be airy and elegant. This technique is mainly used for creating jewellery, lace trim elements of clothing and interior items. In the State Russian Museum, a work of applied art from the late 19th century, combining a combination of whooping and needle lace. In the process of reconstruction (renovation) of the old lace of the coupling weaving technique, it was found that the fillings were made with needle lace.

The closed symmetrical composition of the plant ornament is an elegant flower bush. In the centre, there is a large hanging five-petalled flower. On both sides of it, there are expressive deciduous stumps resembling scallops creating the impression of rotation. They are echoed by the curved thin branches of a flower bush with whorls of a bizarre shape smoothly rising. The elegant fairy-tale flowers-seven-leaved flowers bloom on the branches. The linen cloth, which creates a

pictorial motif, is enriched with a mixture of gold filaments. The petals of the flowers are decorated with holes (skidki). The background is made up of strands of hitch and a simple tulle lattice, which turns into a 'Novoladozhskaya' one at the bottom. The lace pattern is clear and expressive thanks to the through tulle background, the holes (zakidki) and the narrow cloth with the relief of the metal filigree. A historical material collection and the comparative analysis made it possible to identify possible sources of the borrowed composition: in the album of S.A. Davydova Russian Lace and Russian Lacemakers, a lace pattern is shown in table XLIII (Fig. 2) and annotated as lace, skolki's, filamentary, an old Russian, the town of Vologda. Property of M. I. Nadporozhskaya, in St Petersburg (Korshunova, 1979); The album Collection of Russian Antiquities by V.P. Sidamon-Eristova and N.P. Shabelskaya shows a lace pattern (Table X) (Fig. 2) and annotated as the sheet border. Pskov province (Sidamon-Eristova & Shabelskaya, 1910). Comparing the characters of the patterns and the execution technique, we can note their proximity and identity to the lace we are studying. In the lace studied, the cloth is complemented with a scanty 'string' of gold filaments which bifurcates and elegantly edges the holes (zakidki). Analogues of such lace were not found. The main pattern is made by a cloth with 11 bobbin pair in the interweaving of the extreme lobar pair where there is one filigree pair. After conducting research, weaving samples with the reconstruction of lost weaving techniques, making a skolki-drawing, lace was woven. (Fig. 27)

Next came the work on the execution of needle lace. For this purpose, the braided lace is removed from the whooping roller and fixed to the fabric which is tucked into the embroidery frame. The curly fillings of the bobbin lace motifs are made with needle lace elements in the section form including snovki, webs, penny and stars. A careful study of the material allows revealing the decorative and expressive nature of the filaments used in old lace.

Empty fillings of woven lace are decorated with embroidery of needle lace with gold filaments, in the centre of the cuts – large and small stars made of filament, sequins and beads. (Fig. 28, 29) All the work, starting with the calculation of the grid and ending with the cutting execution, requires not only skill but also special attention, accuracy and patience.

*Thus*, the above list of works indicates a complex and time-consuming process of recreating the ancient technologies of embroidery and lace, which requires concentration of attention, mastery of execution and contributes to

improving the professional level. During technological research of historical samples, it was possible to restore the lost techniques and types of techniques of weaving and embroidery.

### Conclusion

*Thus*, the research activity on the revival, preservation and application of ancient embroidery and lace technologies is an important point in the training and education of future artists of applied art. The study of the integration of needle and whooping lace in works of applied art contributes to the development of a value-professional attitude to artistic and creative activity. The professionalism of an artist of applied art must necessarily reflect regional-historical, artistic-technological external and internal borrowings, colouristic and constructive traditions, research and experimental activities. A careful study of the material will identify the decorative and expressive nature of the filaments used in old lace. The study of the features of their structure and properties will help in the future to use the natural qualities of the material in the course of solving artistic and creative tasks. The combination of needle and bobbin lace in works of applied art allows you to emphasize the richness of ornamental solutions and decorate textiles using ancient technological techniques of lace weaving and embroidery. Artistic and creative orientation to the activity is a necessary condition for the harmonious development of personality and readiness to create highly professional works of art with artistic embroidery and lace.

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## Appendix



Figure 1. Ball Gown. 1890s. St Petersburg, workshop of A.T. Ivanova. State Hermitage Museum



Figure 2. Fragment of a ballroom dress. 1890s. St Petersburg, workshop of A.T. Ivanova. State Hermitage Museum



Figure 3. Ribbon lace with needle fillings



Figure 4. Lace motif with needle fillings





Figure 5. A fragment of a curtain with patterns in the floral motifs form. France. The end of the 19th century. Len. The diameter is 90 x 200 cm. Ribbon bobbin lace, needle lace. Clelia Traini's private collection



Figure 6. A fragment of a tablecloth with patterns in the rose form. Italy. 19th century. Cotton. The diameter is 90 cm. Bobbin lace, Venetian seam. Clelia Traini's private collection



Figure 7. A fragment of a square tablecloth. Italy. 18th century. Cotton. 150 x 150 cm. Pertussis lace, English white surface. Clelia Traini's private collection



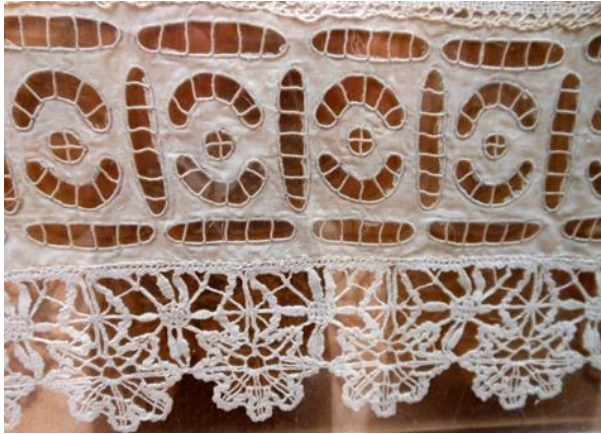


Figure 8. A fragment of border lace. Italy. Early 19th century. Linen. 1500 x 38 cm. Clelia Traini's private collection



Figure 9. Square tablecloth. Italy. 17th and 18th centuries. Linen. 1.35 x 1.35 m. Clelia Traini's private collection



Figure 10. A fragment of a pink bedspread. France. 17th and 18th centuries. Linen. Clelia Traini's private collection



Figure 11. A fragment of a pillowcase with firmware. Spain. 17th century. Linen fabric, State Hermitage Museum

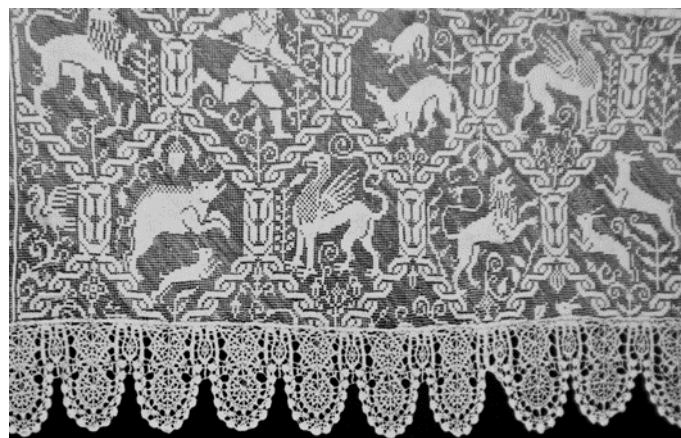


Figure 12. A valance with motifs depicting hunting scenes. Embroidery with linen threads on a fillet net. The edge of bobbin lace



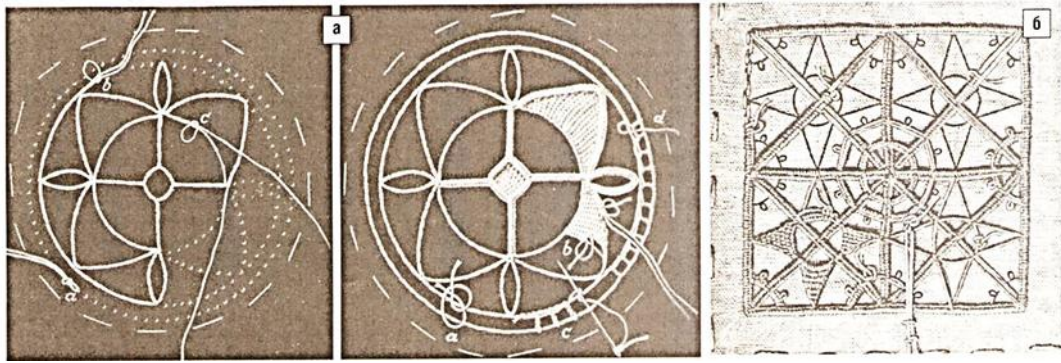


Figure 13. Technique of sewing round (a) and square (b) motifs

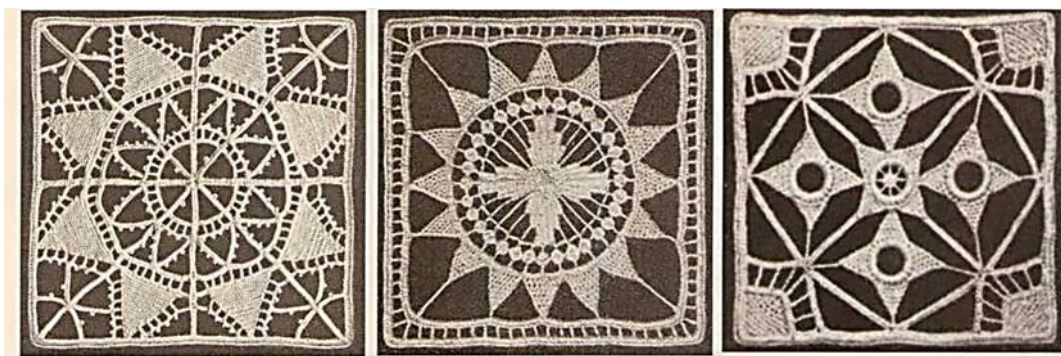


Figure 14. Examples of reticella lace motifs

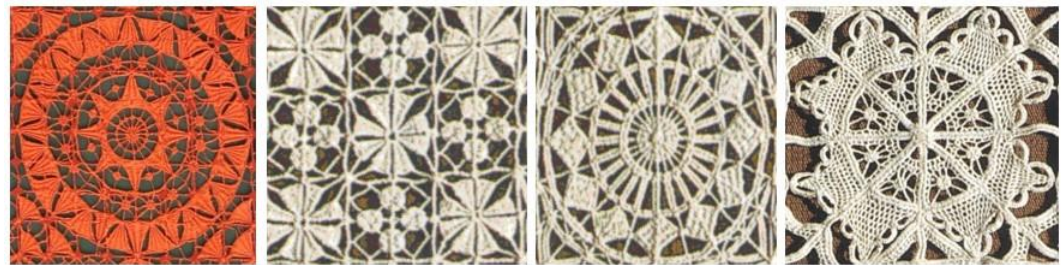


Figure 15. Examples of lace motifs: 'old guipure', 'soap bubble', 'dream motifs', 'Vologda glass'



Figure 16. Tabletop with bobbin and needle lace motifs ‘Vologda glasses’

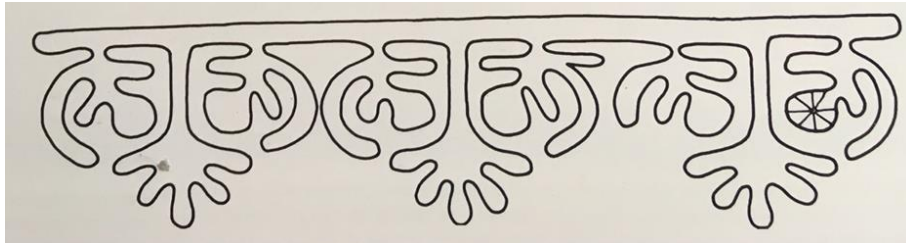


Figure 17. Figure-diagram. The end of the towel. Mid-19th century. Ryazan province, Mikhailov Town



Figure 18. A fragment of the Vologda valance, embroidered in the technique of ‘Vologda glasses’



Figure 19. Fragment of the execution of the sample embroidery ‘Vologda glass’



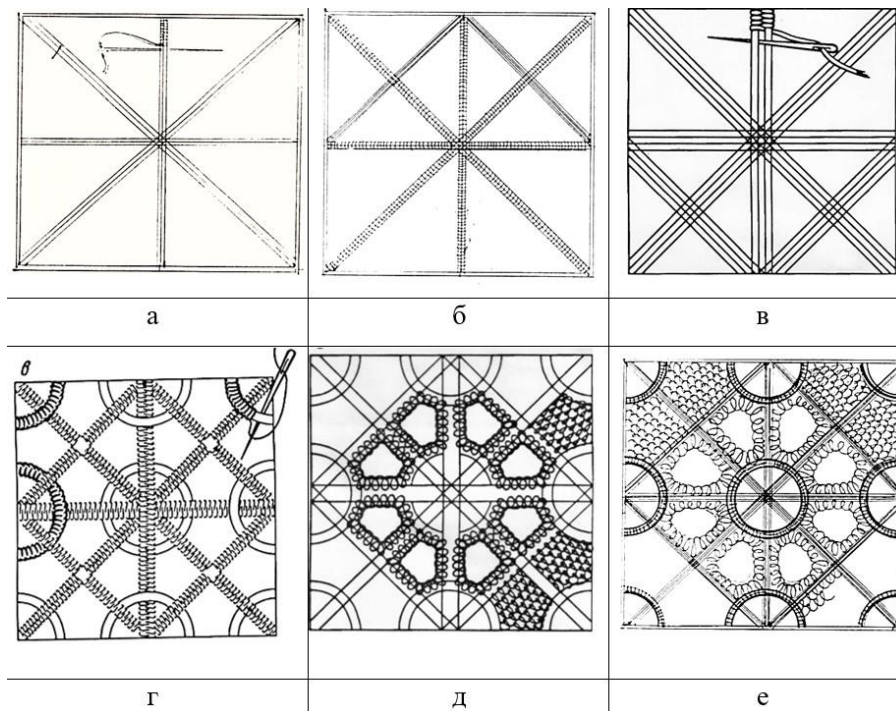


Figure 20. 'Vologda glass'. Stages of implementation



Figure 21. The combination of the bobbin and needle lace with beads (detail)



Figure 22. The branch motif. Lace of the coupling technique of weaving. Linen and gold threads



Figure 23. Plant motifs of pertussis lace, decorated with a cantilever's chain, an ornamental strip of plant ornaments made of embroidered squares, twigs with leaves in the technique of double-sided white smoothness



Figure 24. Execution of a preliminary smooth roller along the contour of the central upper cutting



Figure 25. Embroidered decor in the technique: satins in the form of 'rhombs', 'punk' banners, sewing on a grid tracing lace motifs with a woven cord and edging with a rope



Figure 26. Fastening of the twisted gold cord along the contour of the lace motif and the central pearl cutting





Figure 27. Weaving lace with floral ornaments. Coupling technique of weaving



Figure 28. The implementation of embroidery in the technique of needle lace, cutting it from thread



Figure 29. Fragment run-embroidery in the technique of needle lace, great cutting flower from thread

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## **Theatrical games in education**

*Abstract:*

This article represents the conclusions of the observations following the organization of a series of theatre workshops for approximately four years. The premise from which the evaluation of the participating subjects – children, teenagers, adults from 6 to 38 years – was that any game of theatre, improvisation game can be adapted according to the age of individuals so that they can develop skills such as memory, attention etc. The game proposals in this article have led to the conclusion that theatre games are important in the evolution of an individual. This article describes various ways in which theatrical games, theatrical improvisation games, contribute to an individual's education of his or her age. Whether a child, a teenager or an adult, the game develops a series of useful lifelong skills. This paper is the basis of further research on the impact of theatrical games on individuals' life.

*Keywords:*

Game, improvisation, education, artistic education, teacher, teaching principles, skills, theatre workshops.

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## **Jocurile teatrale în educație**

*Abstract:*

Acest articol reprezintă concluziile observațiilor în urma organizării unor serii de ateliere de teatru de-a lungul unei perioade de aproximativ patru ani. Premisa de la care s-a pornit în evaluarea subiecților participanți – copii, adolescenți, adulți cu vârsta cuprinsă între 6 și 38 de ani – a fost aceea conform căreia orice joc de teatru, de improvizație poate fi adaptat în funcție de vârsta indivizilor în așa fel încât aceștia să își poată dezvolta aptitudini precum memoria, atenția etc. Propunerile de exerciții din acest articol au condus către concluzia conform căreia jocurile teatrale sunt importante în evoluția educației unui individ. În acest articol sunt descrise diverse modalități prin intermediul cărora jocurile teatrale, jocurile de improvizație teatrală pot contribui la educația unui individ, indiferent de vârsta sa. Fie că este vorba despre un copil, un



adolescent sau un adult, jocul dezvoltă o serie de aptitudini utile pe tot parcursul vieții. Această lucrare reprezintă baza unei cercetări viitoare despre impactul jocurilor teatrale în viața unui individ.

*Cuvinte cheie:*

Joc, improvizație, educație, educație artistică, profesor, principii didactice, aptitudini, ateliere de teatru.

## Introduction

Throughout an individual's life, the game plays an essential role in his psychological, educational, emotional development, etc. From the age of six months to six to seven years, a period coinciding with the start of school, the main activity by which a child develops his affective, sensory, etc. abilities are the game. With the passage of time, the place of this activity is taken by the concern to learn and work. However, in the conduct of learning and work processes, the game plays an important role. So, for example, a pre-teen will find it much easier to assimilate some information if he also appeals to the game.

In his work *Education and Child Development*, Ph.D. Lecturer Mihai Diaconu recalls the conviction of A.N. Lentiev (Russian psychologist) that “the game is a specific mechanism of assimilation of the socio-human environment” (Diaconu, 2007). Therefore, through game children aim, for example, to imitate the actions of adults. Even if they relate differently to the environment and the concepts discovered, using the game, children manage to achieve the goals they have set themselves. So, if a child plans to play the role of a cook who cooks a soup, he will, despite not having the real ingredients; for him, it will be enough to use leaves instead of meat, twigs as kitchen utensils, etc. In the case of the game, the conclusion is not important, but how its stages are carried out. “The game world is therefore anticipation of the world of serious concerns.” (Chateau, 2018)

Following studies, Jean Piaget (Swiss psychologist) established that there is a close link between the degree of development of thinking and the progress of the game. Starting from this conviction, the famous psychologist divides the games into the following categories: games – exercise, games – symbolic, and games with rules. The premiums are specific to children between zero and two years of age; they “assume a repetition of activity for the purpose of adaptation” (Psihologia Varstelor Dezvoltării, 2020), for example, a baby who presses several times on a toy – rattles. As regards the second category, they are characteristic of the period between two and six years and are 'based on the transformation of the real by

assimilating it to the needs of “me” – “him” (Psihologia Varstelor Dezvoltării, 2020); for example, a pencil can become, if necessary, a sword. Rules games are passed from one child to another, from one group of children to another. (e.g. catch, catch-up in the dark, etc.)

As it was mentioned at the beginning of the paper, the game also has an educational role – ... as a specific teaching activity performs multiple functions: fun, creativity according to age, finally – modeling and training of children’s personality” (Dominteanu, 2019). Through the game, children are more attracted to the themes presented in classes or optional workshops. Teachers can therefore use games to motivate students in the educational process.

In support of the above ideas, I have chosen to refer further to some speaking exercises that I worked on in a diction workshop with some first graders. Diction can seem a technical field, slightly boring, especially for small children who find no motivation to repeat the same speech exercise several times. Therefore, I believe that turning vocal training into a game is the best solution for achieving your goals – clearer speech, correcting speech defects, etc. I will refer further to three categories of exercises: breathing, facial muscle training, and correction of rotacism.

In the case of breathing exercises, we proposed the following games: keeping a flake as much in the air as possible by a team of children (everyone has to blow in such a way that the flake lands as late as possible on the floor) and the straw race (each participant receives a straw and a piece of paper; a route is established, and the race is won by the one who reaches the finish line the fastest by blowing in the paper with the help of the straw).

Concerning the second category of exercises, those of myo-gymnastics, I opted for the mirror scowling/jolly (sit face to face, two participants propose in turn frowning and cheerful pictures; each must imitate his colleague) and the crazy candy (the children go on a boat trip and, unfortunately, shipwreck on a desert island where they find some candy that subsequently turns out to be crazy; each has a candy glued to the apex of the tongue that pushes into the left cheek, then straight, which causes the tongue to try to touch the nose, etc.)

To correct rotacism we chose the car race (in teams of two – one being the driver, the other the engine, the children competed with each other) and interviewing with an alien (each participant played the role of the alien who came to visit Earth and answered the questions asked by his colleagues). Only one sound was used for both the engine and the alien’s mode of communication: *Brrr*. It is known that frequent repetition of this *Brrr* is one of the basic methods in

correcting this utterance defect. Using these tricks to children it was much easier for them to complete the exercises, but also to understand their purpose.

So, the game does not mean play, the game involves following rules in order to have a beneficial result, the game is a way that any teacher can call on to arouse the students' curiosity about the subject taught.

The teacher is not – and should not try to be – a creator. He is a gardener who knows how to grow “germs” (Chateau, 2018). So, a teacher must pay attention to each of his students, to his needs in such a way that it can be useful to him and to the whole group of which he is part. Taking into account the teaching principles, the teacher meets the needs of the participants in his courses. And in the case of artistic education, the coordinator of a theatre workshop, for example, can be guided by the same rules. In addition, respecting them will help the student to acquire other means of thinking, verbal expression, etc.

Therefore, the seven teaching principles that can also be applied in theatrical pedagogy are as follows:

- principle of intuition or unity between sensory and rational (use of senses in learning process);
- the principle of linking the theory of practice (the learning process is easier if the theoretical part is accompanied by practical examples);
- the principle of conscious and active acquisition of knowledge (the student is helped not to acquire his information mechanically);
- the principle of the systematization and continuity of knowledge (the teacher has the obligation to make a clear structure of the information he wishes to transmit);
- the principle of accessibility of knowledge or respect for age specificities (information must be transmitted in such a way that it is easy for the receivers to understand it);
- principle of individualization and differentiation of learning (the teacher must always be attentive to how the student relates to the information received);
- the principle of thorough acquisition of knowledge (seeks the student to succeed in acquiring and using the information received).

My proposal to exemplify how these principles can be applied in the case of artistic education is to conduct a theatre workshop with atypical (blind) students from the sixth grade. I believe that the first step to be taken is to know the

theoretical data on the characterization of the age of the participants; in this case, preadolescence.

Psychology specialists have set some clear criteria for characterizing students according to their state of school age. Thus, three main intervals of evolution (7-11 years were chosen: low schooling, 12-15 years: preadolescence, 16-18 years: adolescence), which were analyzed from the perspective of physical and mental development (interests, cognitive and affective processes, relationships with the elderly) but also educational implications.

During this period the puberty child considers himself an adult and struggles to gain a higher status than those around him. His attitude is a consequence of the appearance of a strong sense of inferiority caused by the physical changes he goes through (e.g. hairiness in boys, breast augmentation in girls, etc.), changes that are often harmonious.

The child in pre-adolescence is impulsive, is critical, and his acceptance within groups of elderly people is a very important goal for him. In his paper entitled *Education and Development of the Child*, Ph.D. Lecturer Mihai Diaconu refers to puberty as ... “the age of irresistible attraction to group life” (Diaconu, 2007). Perhaps that is why any conflict that arises between preteens is very strong, and membership groups frequently change their composition.

As a result of the affective inconsistency that characterizes preadolescents, between 12 and 15 years of age, when the feeling of love is born, relationships with the opposite sex are fickle.

In terms of affectivity, psychologists have determined that a *puber* can go through less pleasant states (depression, anxiety, etc.) It may also exhibit behaviour that is not beneficial to him or others (e.g. drug use). An important role in defining the behaviour path of the preadolescent is the relationship between teachers and his parents. Using their pedagogical and communication skills, they can support the child so as to acquire positive, pro-social behaviour. One method that can result in this is to encourage participation in various age-specific activities (theatre workshops, painting, robotics, dance, etc.).

Cognitively, preadolescence is equivalent to the development of abstract thinking, logical memory and creative imagination.

So, here are a series of theatrical exercises that I would propose to this target group. For sensory development – tactile, olfactory, auditory, and taste, I would opt for the following games: recognition of different textures of certain foods (pasta, rice, sugar, coarse salt, fine salt, etc.), identifying colleagues according to their palms, listening to noises from the outside/inside of the classroom,

establishing a product according to its smell (coffee, tea, etc.) and guessing edible goods according to their taste (chocolate, bread, apple, etc.).

In the case of the second educational principle in the list, that of linking the theory of practice I would propose diction exercises: how a particular phoneme is pronounced and the vocal training for its consolidation.

As regards the principle of conscious and active appropriation of knowledge, the theatrical art teacher must pay attention to the level of understanding of an exercise and resume his explanation for each puzzled participant. This is true no matter how simple a game may seem.

The teacher must also have a clear structure of acting classes, so that the exercises are not proposed chaotically, at random. For example, in the first phase, several group exercises can be chosen to help participants work together, not to think about their own fears – the family portrait (group members must paint a portrait of a family of aliens, monkeys, singing instruments, etc.), popcorn (all participants turn into a microwaved popcorn bag), etc.

The principle of accessibility of knowledge or respect for age specificities is very important for a theatrical teacher because allows him to modify the exercises according to the participants. For example, the game typewriter is better suited to sixth graders – a dialogue without a letter. In the case of atypical children, exercises involving movement should be adapted to their needs.

The teacher must pay attention to all the participants in the workshop so that he can observe details such as the lightness with which one of them tells stories, sings, moves, etc. Thus, communication between teacher and child will always be effective.

Using the last principle in the list – the principle of thorough appropriation of knowledge – the theatre workshop coordinator gives participants clear data on the purpose of an exercise so that its objectives are achieved. For example, children know from the very beginning, in the case of a circle-based memory game, that they need to discover ways to help them memorize as many words as possible spoken by their peers.

Knowledge and application of teaching principles in artistic education give the teacher the chance to be a better teacher. Even if he will not always be able to follow the plan designed at home, taking into account these suggestions, he will be able to improvise in favour of all the workshop participants, but also his own.

In order to get over all these bottlenecks quickly and find out as soon as possible the beauty of our job, the young man is invited to discover the easiest and at the same time the most efficient way. And this is the game (Darie, 2015).

And in the case of participants in a theatre workshop, participants who do not belong to the category of those who aspire to the status of the actor or those who already practice in the field of theatre/cinematography are about bottlenecks that need to be overcome, means of expression to be developed, etc. Therefore, play is important for both children and adults.

Theatre in education involves the development of a game scheme so that the individual can develop his creativity, spontaneity, imagination, etc. Because in the case of adults the game is more difficult to accept, I find it interesting and the approach to developing specific skills in art education as far as they are concerned.

Proposal for work – adult theatre workshop.

### **1. Developing a sense of observation**

Observation definition: “A method intended to reveal a certain number of natural facts, based on which it will be possible to formulate a hypothesis which will be subject to experimental verification” (Sillamy, 1998).

Games proposal:

- a) listening to noises from outside the work class (after this stage there is a discussion with all workshop participants about what they heard);
- b) observing and retaining as many details as possible about colleagues while walking five Brownian minutes (after the end of the movement all participants talk about what they observed).

### **2. Attention development**

Attention definition: “The concentration of the spirit on something. Being careful is, in a way, shutting yourself down from the outside world to focus on what interests you (...)” (Sillamy, 1998).

Games proposal:

- a) observation of an object (after the expiry of the time allowed for this activity all participants submit their observations);
- b) samurai (participants form a circle, use three pre-established movements to represent attack, defense and collaboration; these movements are accompanied by the following sounds: Ha, He, Hi; one participant attacks – Ha, the attacked one defends himself – He, and the one on the right and the one on the left of the attacked one collaborates – Hi)

### **3. Development of imagination**

Imagination definition: “The ability to represent our absent objects and combine images (...)” (Sillamy, 1998).

Games proposal:

- a) In the metro station (using actions, creating relationships between the chosen characters, participants must build the given space);
- b) Story by title (the trainer chooses a title, and participants collaborate and build a story).

### **4. Developing empathy**

Empathy definition: “Resonance, effective communication with the fellow (...)” (Sillamy, 1998).

Games proposal:

- a) It tells as if it were telling someone else (each participant chooses a story and recounts it as if told by another person they know very well – friend, boss, colleague, etc.);
- b) Yes, and... (one of the participants proposes an action, for example, Let’s go to the sea. Then another participant goes on to say: yes, and let's go in my car. The exercise ends when all participants have made a proposal for action. It is important that all actions are logical, related to each other.).

### **5. Developing intuition**

Intuition definition: “Immediate and irrational understanding of the real (...)” (Sillamy, 1998).

Games proposal:

- a) What if...? (one of the participants leaves the workroom, the trainer chooses one person from among the other participants, the one who has left the room enters and asks them various questions that start with What if... so that at the end they can guess the person chosen; examples of questions: What if it were a colour? What if it was an animal? What if there was an emotion? etc.);
- b) What's the age? (one participant chooses an age other than the one he has, goes through the workspace according to the choice made, and the other participants have to guess what age it is).

## 6. Conflict development

Conflict Definition: “Fighting trends, interests; in which an individual is subjected to opposing vector forces and almost equal powers. (...)” (Sillamy, 1998).

Games proposal:

- a) leave/don't go (two of the participants must build a dialogue using only the proposed lines);
- b) conflict object (choose an object that causes a conflict between two participants; the two must build a dialog in which the conflict occurs, but also resolve it at the end of the game).

## Conclusion

Developing skills like those listed above means an added freedom in the way any individual acts, regardless of the profession they practice.

Thus, as coordinator of numerous theatre workshops for both children, adolescents, and adults, I have noticed positive changes due to improvisational games on how participants act and react. Therefore, I believe that it is never too early or too late to attend a workshop based on theatrical improvisation games. This article is a first step in conducting in-depth research on the impact of the game on the existence of an individual.

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