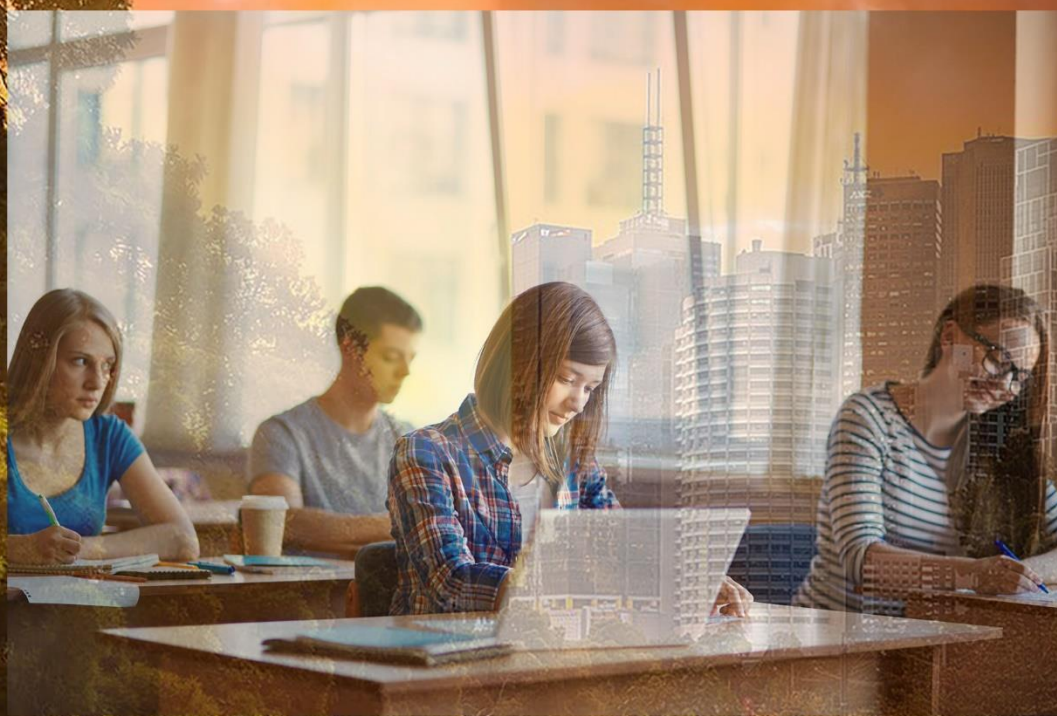


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**PROBLEMS OF EDUCATION AND TEACHING  
IN THE MODERN ERA OF DIGITAL EVOLUTION**

**EU, Czech Republic, Ostrava**

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GLOBAL SCIENCES IN THE NAME OF HUMAN DEVELOPMENT

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## PROBLEMS OF EDUCATION AND TEACHING IN THE MODERN ERA OF DIGITAL EVOLUTION

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## **Teaching and learning in higher education during Covid 19 pandemic – a comparative study**

*Abstract:* Since March 2020, when lock-down was imposed in Romania, education has been hit very hard and all educational institutions have suffered major, irrecoverable losses. According to the United Nations Educational, Scientific and Cultural Organisation (UNESCO), over 800 million learners from around the world have been affected, 1 in 5 learners cannot attend school, 1 in 4 cannot attend higher education classes, and over 102 countries have ordered nationwide school closures while 11 have implemented localized school closure. Grant Kasowanjete, GCE Global Coordinator says: “Governments and civil society concerted efforts that mobilize resources, and expertise to address the impact of COVID-19 on education is urgently required. This process should include developing long term strategies to address the needs of education in emergencies”. Bania and Banerjee (2020) show that universities from all over the world have responded to COVID-19 differently: some have continued face-to-face teaching with social distancing (e.g., the University of Queensland, Australia), while others have deferred all academic activities (e.g., the Oxford University, UK). In Romania, the situation was dramatic during the lock-down period, all universities had to switch to online teaching, which took them unprepared, both teachers and students. The study purpose is to identify the perception / opinion of university teachers from Alexandru Ioan Cuza University of Iasi (A.I. Cuza) and from Gheorghe Asachi Technical university of Iasi (Gh, Asachi) regarding the effects of pandemic COVID 19 for their teaching and learning. The Statistical Package for Social Science Program (SPSS) was used to summarize and run correlation on data obtained from the survey. Therefore, we conducted a comparative study between 2 universities in the area of Moldova, to see the opinion of teachers related to online teaching at that time and its negative effects.

*Keywords:* pandemic, COVID-19 lockdown, online education, electronical devices, university teachers.



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## **Predarea și învățarea la nivel universitar în timpul carantinei datorate infecției cu COVID-19**

**Rezumat:** Din martie 2020, când a fost impusă carantina în România, și nu numai, educația a fost lovită foarte puternic și toate instituțiile de învățământ au suferit pierderi majore, irecuperabile. Potrivit Organizației Națiunilor Unite pentru Educație, Știință și Cultură

(UNESCO), peste 800 de milioane de elevi din întreaga lume au fost afectați, 1 din 5 elevi nu au putut merge la școală, 1 din 4 nu au putut merge la cursurile din universități și peste 102 țări au impus închiderea școlilor, în timp ce 11 au implementat închiderea locală a școlilor. Grant Kasowanjete, coordonatorul global al GCE, a declarat: „Guvernele și societatea civilă trebuie să depună eforturi foarte mari care mobilizează resurse și expertiză pentru a aborda impactul COVID-19 asupra educației. Acest proces ar trebui să includă dezvoltarea de strategii pe termen lung pentru a răspunde nevoilor educației în situații de urgență”. Bania și Banerjee (2020) arată că universitățile din întreaga lume au răspuns diferit la COVID-19: unele au continuat predarea față în față cu distanțare socială (de exemplu, Universitatea din Queensland, Australia), în timp ce altele au amânat toate activități academice (de exemplu, Universitatea Oxford, Marea Britanie). În România, situația a fost dramatică în perioada de izolare, toate universitățile au fost nevoite să treacă la predarea online, prinzându-i “descoperiți”, atât pe profesori, cât și pe studenți. Prin urmare, am realizat un studiu comparativ între 2 universități din zona Moldovei, pentru a surprinde opinia cadrelor didactice universitare legate de predarea online la acea vreme și efectele negative ale acesteia.

*Cuvinte cheie:* pandemie, carantină COVID-19, educație online, dispozitive electronice, profesori universitari.



## Introduction

In the last two years, education has suffered major losses, both at pre-university and academic level, both nationally and internationally. Online teaching has proved ineffective, both for pupils and for students, teachers. The efforts were very great not to block the school year, so that the pupils and students could follow their educational path. However, the disadvantages of online teaching have been huge, starting with the cognitive and continuing with the socio-emotional, physiological, etc. Therefore, it is important to capture the opinion of teachers about online teaching, about how they have managed to adapt to something new, to something they have not done before, to know how comfortable they felt, how “masters” of the situation and, thus, to know what we can do next, what strategies to adopt so that the pupils / students do not end up in this situation and the teachers can be trained so that they can face the challenges on which involves online teaching, which means both a specialized training (methods, teaching techniques and content adapted to online learning), and a psychological training to be able to help pupils / students who face emotional, social problems due lack of interaction with other colleagues, friends, teachers.

The study subject is to capture the negative effects of quarantine with COVID-19, which involved online learning, on university professors, on students' school performance, on their socio-emotional development.

The study purpose is to identify the perception / opinion of university teachers from Alexandru Ioan Cuza University of Iasi (Al.I. Cuza) and from Gheorghe Asachi Technical university of Iasi (Gh, Asachi) regarding the effects of pandemic COVID-19 for their teaching and learning.

Based on the study purpose, the following tasks are:

- identify the university teachers' opinion regarding pandemic COVID 19 and its effects
- see if there are differences between teachers from Alexandru Ioan Cuza University of Iasi (Al. I. Cuza) and from Gheorghe Asachi Technical university of Iasi (Gh, Asachi) related to forced online education
- find out if this pandemic has affected them or not

The Statistical Package for Social Science Program (SPSS) was used to summarize and run correlation on data obtained from the survey. Frequency distribution used to mention demographics of teachers. Correlation technique was utilized to discuss relationship between teachers from two universities and their opinion regarding online teaching.

In the study course, the author used theoretical (*Bania, J., & Banerjee, I., 2020; Gorey, Jon, 2020; Philani, 2020*) and practical (Alliance for Children Protection, 2021; *Banca Mondială, 2020*) bibliographic resources of a to form a clearer picture of the impact of this pandemic on education.

### **Covid-19 lockdown and online teaching**

With the quarantine imposed on March 10, 2020, in Romania, all universities “closed their doors”, being forced to switch to online teaching. This solution was taken so as not to freeze the academic year and so that students do not repeat the year of study.

Both teachers and students had to face great challenges, such as: resistance to change for both teachers and students related to the way they work; the absence of electronic devices and special software that favor online teaching and learning, etc.

Everyone was scared of this overnight change and no one was willing to invest more because there was a severe fear of COVID 19 infection, which put them all in a deadlock, unproductive for anyone. Teachers did not know how to

teach online because they had not been taught how to do it, students were not willing to learn because it was a completely different way than the one they knew, etc.

For teachers, the shift to online education has meant rethinking lesson plans to fit a very different format. “You sort of have to redo all of the curriculum so you can teach it online, because a lot of it was dependent on you being there and leading the students through certain things,” says Tina Morris, science teacher and sustainability director at The Pike School in Massachusetts (*Jon Gorey, 2020*).

Pandemic COVID-19 had a negative role for children, for education, for their mental and emotional health. “One year into the COVID-19 pandemic, progress has gone backward across virtually every key measure of childhood,” said Henrietta Fore, UNICEF Executive Director. “The number of children who are hungry, isolated, abused, anxious, living in poverty and forced into marriage has increased. At the same time, their access to education, socialization and essential services including health, nutrition and protection has decreased. The signs that children will bear the scars of the pandemic for years to come are unmistakable.” (*UNICEF says as pandemic declaration hits one-year mark: Spokespeople available for interview, 2021*)

GCE (Global Campaign for Education) calls on the national governments, and donors:

- prioritize education in the first phase of all emergency responses with immediate effect, and to Include education in their COVID-19 response policies.
- dedicate appropriate resources, financial and technical, to ensure the right to free, quality public education for all is maintained during the COVID-19 crisis.
- increase funding and support to education in crises to a minimum of 4.2% of emergency assistance in line with its needs.
- minimize the pressure on teachers, schools and school systems that remain open or volunteer to offer extra support. (*Philani, 2020*)

Thus, what can be done in order to help everyone, both teachers and students?

Maybe we will find solutions in the near future, solutions that involve the creation of professional networks for teachers, networks that contain courses, bibliographic successes, models of good practices to use online learning as an alternative form of education because education requires flexibility, adaptation the

new, the unknown. Even WorldBank propose some policy responses to achieve this, which can be summarized in three overlapping phases:

- Coping
- Managing Continuity
- Improving and Accelerating (*WorldBank, 2020*).

## **Comparative study on teachers' opinion on the effects of the COVID-19 pandemic**

### *1. Purpose and objectives*

The purpose of this study is to identify the perception / opinion of university teachers from Alexandru Ioan Cuza University of Iasi (Al. I. Cuza) and from Gheorghe Asachi Technical university of Iasi (Gh, Asachi) regarding the effects of pandemic COVID-19 for their teaching and learning.

The study objectives are:

- identify the university teachers' opinion regarding pandemic COVID-19 and its effects
- see if there are differences between teachers from Alexandru Ioan Cuza University of Iasi (Al. I. Cuza) and from Gheorghe Asachi Technical university of Iasi (Gh, Asachi) related to forced online education
- find out if this pandemic has affected them or not

Hypothesis:

1. The teachers from Al. I. Cuza University were more affected by the pandemic COVID-19 than teacher from Gh. Asachi University.
2. The effects of this deprivation are felt even by the students which will see the differences before and during pandemic COVID-19.

### *2. Participants*

The sampling survey was applied to a non-probability sampling group. The students were selected randomly from the university site' emails.

- university teachers from Alexandru Ioan Cuza University of Iasi: 75;
- university teachers from Gheorghe Asachi University of Iasi: 75.

### *3. Instrument*

We used a sampling survey with predefined answers that allowed participants to complete it more easily and not feel pressured because they do not know how to answer various questions.

### *4. Procedure*

The statistical method used is identifying the perception / opinion of of university teachers from Alexandru Ioan Cuza University of Iasi (Al. I. Cuza) and from Gheorghe Asachi Technical university of Iasi (Gh, Asachi) regarding the effects of pandemic COVID-19 for their teaching and learning.

The study is based on the data yielded following a sampling survey which investigates the opinion of of university teachers from Alexandru Ioan Cuza University of Iasi (Al. I. Cuza) and from Gheorghe Asachi Technical university of Iasi (Gh, Asachi) regarding the effects of pandemic COVID-19 for their teaching and learning.

The investigative technique used was the auto-questionnaire survey consisting in 9 questions administered individually.

#### *5. Data analysis*

The Statistical Package for Social Science Program (SPSS) was used to summarize and run correlation on data obtained from the survey. Frequency distribution used to mention demographics of teachers. Correlation technique was utilized to discuss relationship between teachers from two universities and their opinion regarding online teaching.

The favored surveying technique was the individual filling in of the questionnaire in a group. (*Rotariu T., Iluț P, 1997:54*). This surveying technique was chosen because it is the easiest and less expensive.

*Thus*, we can conclude that new studies are needed, more complexes, on bigger samples of subjects (not only teachers, but students too), studies that require pretesting of the questionnaire, forming interdisciplinary teams to study the subject from several perspectives in order to have a complete picture of the phenomenon, but also to find effective solutions so that the situation faced by these teachers and students will not be repeated in the near future.

### **Study Results**

According to the data of *figure 1*, 47% of teachers from Al. I Cuza University used an open-source platform during the lockdown period, but 39% of teachers from Gh. Asachi University have used online teaching. So, there are significant differences between teachers from Al. I Cuza University and teachers from Gh. Asachi regarding the way of teaching.

According to the data of *figure 2*, it can be seen that 47% of teachers from Al. I. Cuza University of Iasi used a Moodle Platform, a big percentage comparing with 37% of teachers from Gh. Asachi University of Iasi which use a Moodle platform too. 24% of teachers from Gh. Asachi University of Iasi used Teams

platform and 20% of teachers from Al. I. Cuza University of Iasi used the same platform / app.

According to the data of *figure 3*, 47% of teachers from Al. I. Cuza University of Iasi and 37% of teachers from Gh. Asachi University of Iasi consider that it was not difficult to teach online because they used those apps before. 11% of teachers from Al. I. Cuza University of Iasi and 4% of teachers from Gh. Asachi University of Iasi didn't teach online.

It is interesting to see that 43% of teachers from Al. I. Cuza University of Iasi and 39% of teachers from Gh. Asachi University of Iasi declare that although they tried, they didn't really help their students. 32% of teachers from Al. I. Cuza University of Iasi and 41% of teachers from Gh. Asachi University of Iasi consider that they didn't help students very much (*fig. 4*).

In *figure 5*, it can be seen that 33% of teachers from Al. I. Cuza University of Iasi and 31% of teachers from Gh. Asachi University of Iasi faced with the fact that their students didn't have the electronically devices in order to participate at online courses; instead, 39% of teachers from Gh. Asachi University declare that their students didn't have internet connection.

The answers on the Question 6 (*fig. 6*) were different: 47% of Al. I Cuza University consider that during the lockdown, their students felt insecurity, fear, uncertainty, instead 47% of Gh. Asachi University consider that the negative impact of the lockdown was related with the fact that their students had low school performance and only 24% of teachers from Al. I. Cuza University declare low performance.

One of the solutions approved by teachers from both universities (40% of teachers from Al. I. Cuza University and 35% of teachers from Gh. Asachi University) is individual work with students who cannot adapt to online teaching. 33% of teachers from Gh. Asachi University consider that another solution is to offer laptops or tablets to students and 31% of teachers from Al. I Cuza University is to create courses for students to learn how to use electronic apps (*fig. 7*).

Regarding the Question 8 (*fig. 8*) "What should be done to overcome the emotional problems?", 56% of teachers from Gh. Asachi University and 37% of teachers from Al. I. Cuza University consider that students should learn more to overcome their emotional problems. It is interesting to see that many teachers considers that there is a direct connection between emotional problems and lower performance.

The answers on this question are surprising: 40% of Gh. Asachi University is not agreed with registering and posting their courses on an online platform and 39% of teachers from Al. I. Cuza University are willing to do this, but they don't think that this is a good idea (*fig. 9*).

### **Validation of the hypothesis**

The first hypothesis „The teachers from Al. I. Cuza University were more affected by the pandemic COVID-19 than teacher from Gh. Asachi University” was invalidated by the answers offered by teachers on Question 3 (43% of teachers from Al. I. Cuza University of Iasi and 20% of teachers from Gh. Asachi University of Iasi consider that it was extremelly difficult because I didn't know how to teach online, so, their answers were quite similar).

The second hypothesis “The effects of this deprivation are felt even by the students which will see the differences before and during pandemic COVID 19” was validated by the answers offered by the teachers from both universities (47% of Al. I Cuza University consider that during the lockdown, their students felt insecurity, fear, uncertainty and 47% of Gh. Asachi University consider that the negative impact of the lockdown was related with the fact that their students had low school performance).

### **The main limit of the study**

Sample consists only of high school students from teachers from Al. I Cuza University of Iasi and teachers from Gh. Asachi University of Iasi Cso these results cannot be extended to the entire population of Romanian population. There will be no pre-testing the subjects, which means that we cannot obtain the accuracy of the results.

There is no control group.

### **Discussions**

As expected, we find that both teachers and students suffered during this difficult period. Both parties were unprepared to move from the physical to the virtual environment, which created various problems: inability to adapt to online teaching, emotional problems, a bad communication, poor performances, etc.

Teachers and students will never be the same after this pandemic period, both of them must adapt to this situation which may last for a while. But the universities must be the promotor of social inclusion, of equity, which means



collaborations between all social actors to bring students into university learning environments that could not otherwise be there.

It will not be easy to overcome this period of stagnation or regression, without opting for an inclusive education, able to respond positively to the training needs of all student and to help them to solve their emotional and social problems.

### **Conclusion**

The impact of online learning due to the lockdown is a topic that interests the whole academic world because it is a starting point for the development of educational policies that would counteract the negative effects of this period, but also the development of coping strategies so that, both teachers and students should be prepared to face such educational challenges.

We can conclude that the results obtained from the statistical processing of the answers offered by the 150 university teachers are not relevant for the sample of university teachers in Romania (due to the very small number of study participants), but may be an important starting point. allowing the collection of new statistical data, new information on the subject, but also to help teachers and students from entire world to have a complex image of this phenomenon.

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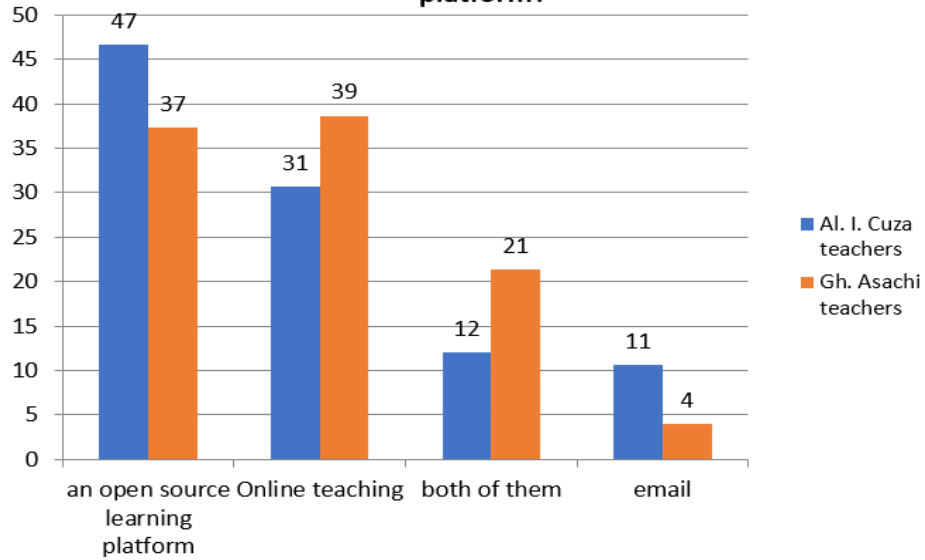
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## Appendix

**1. During the quarantine (March 2020-June 2020), did you teach online teaching or you used an open source learning platform?**



**2. Which apps or platform did you used in that period?**

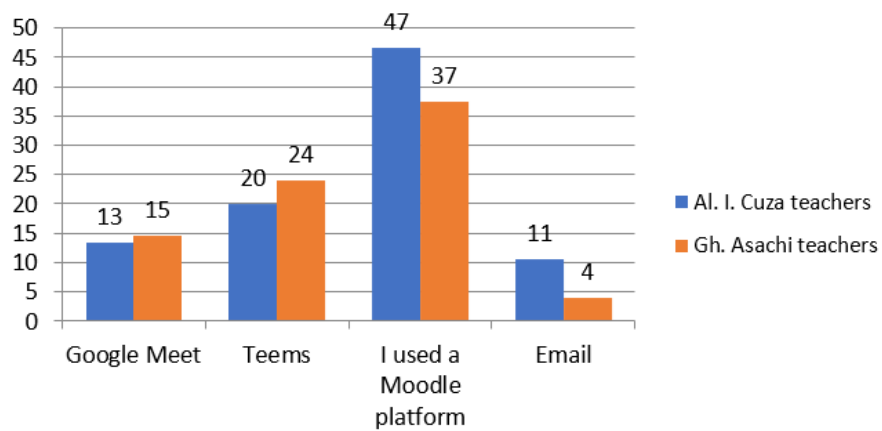


Figure 2. The structure of answers at question Q2

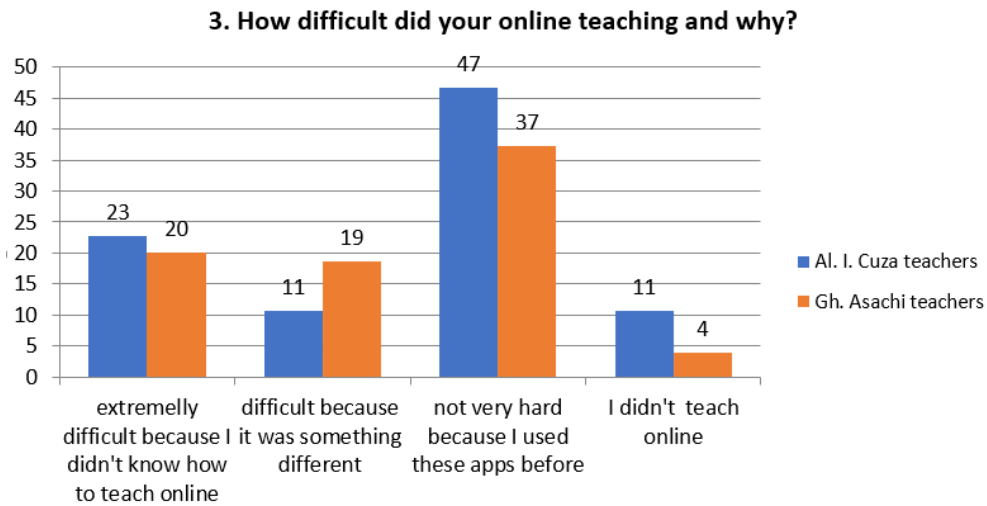


Figure 3. The structure of answers at question Q3

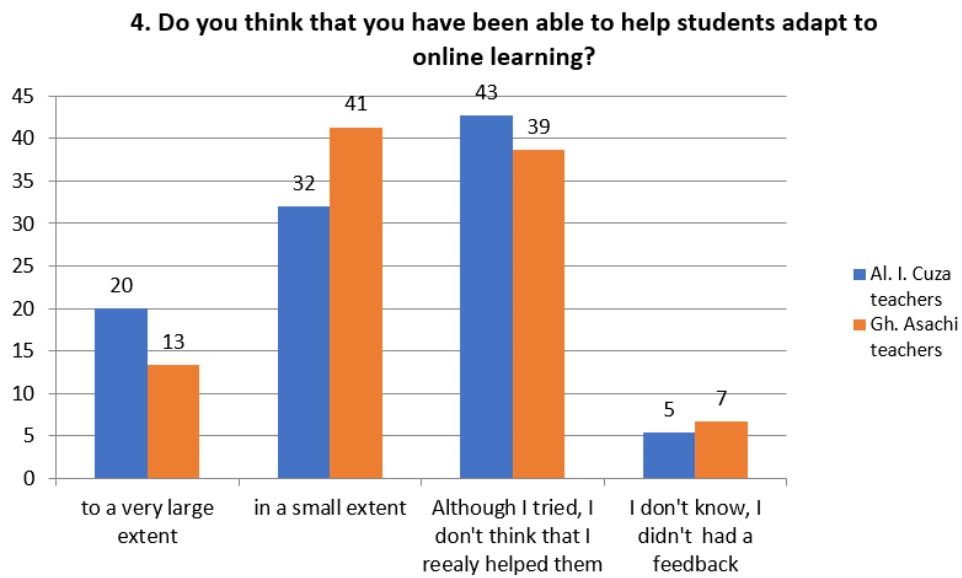


Figure 4. The structure of answers at question Q4

**5. What difficulties did you encounter when teaching online?**

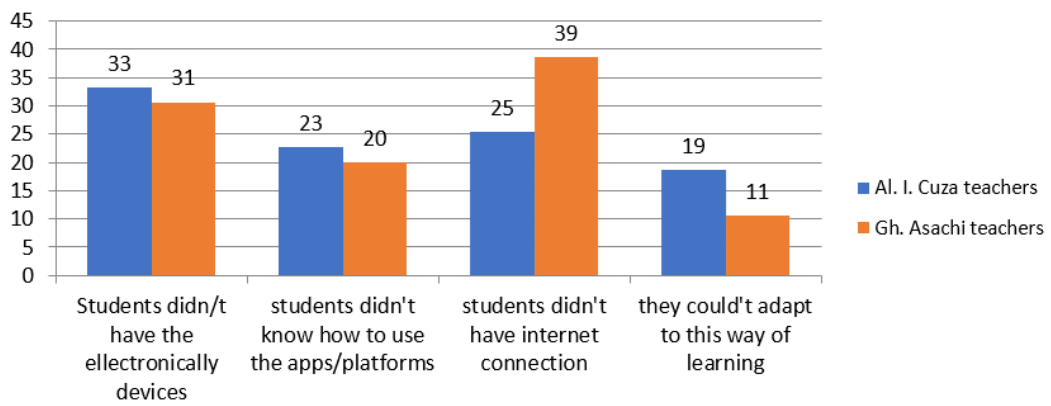


Figure 5. The structure of answers at question Q5

**6. Do you think this lockdown affected the students in any way?**

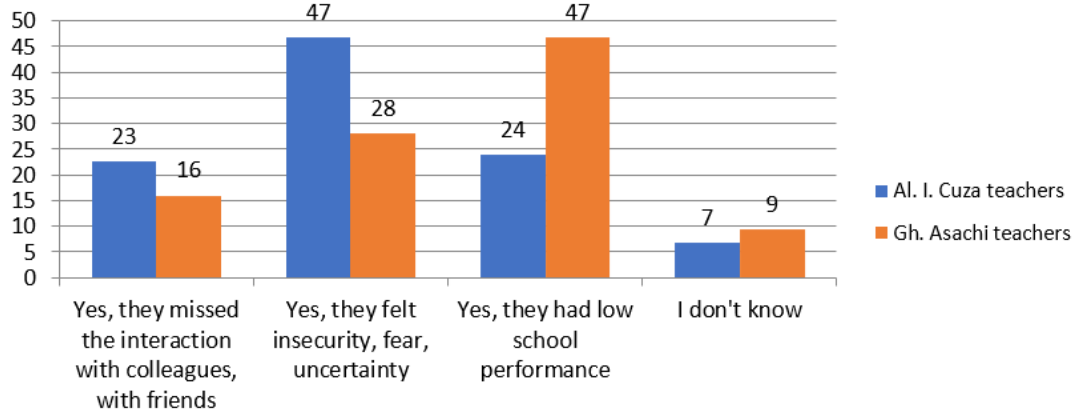


Figure 6. The structure of answers at question Q6

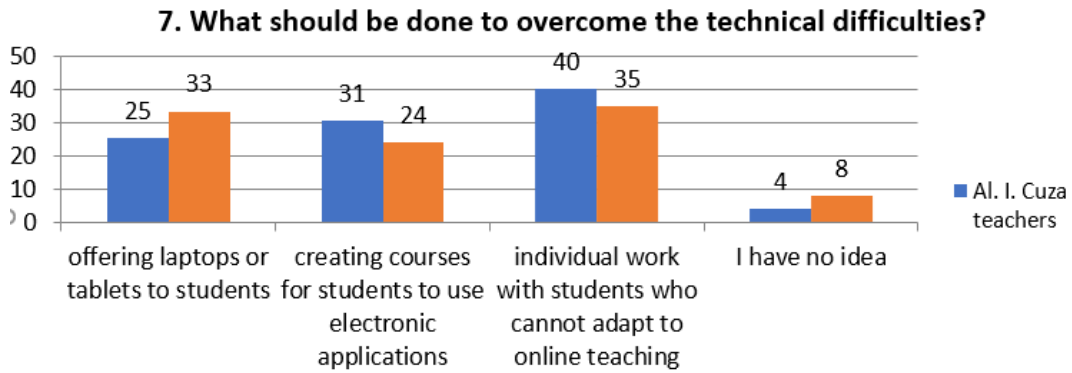


Figure 7. The structure of answers at question Q7

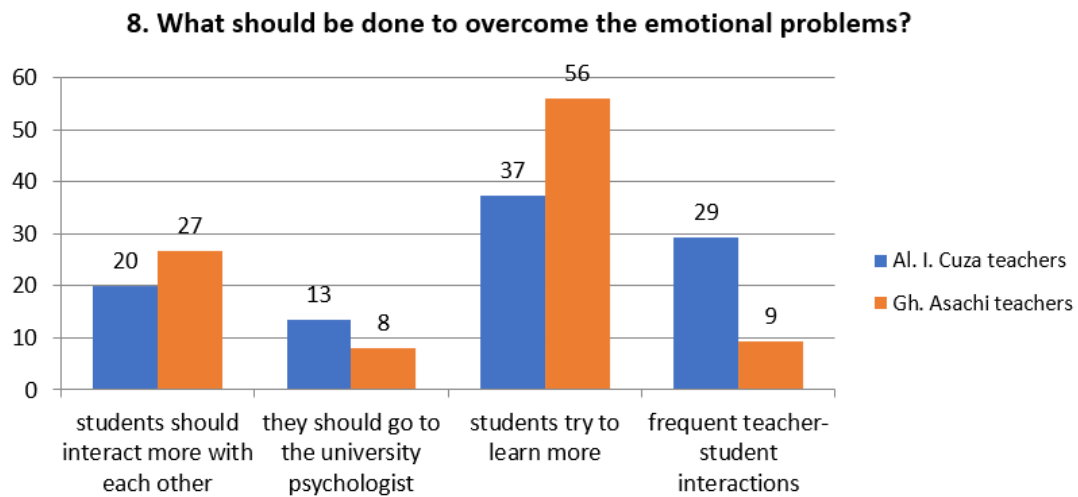


Figure 8. The structure of answers at question Q8

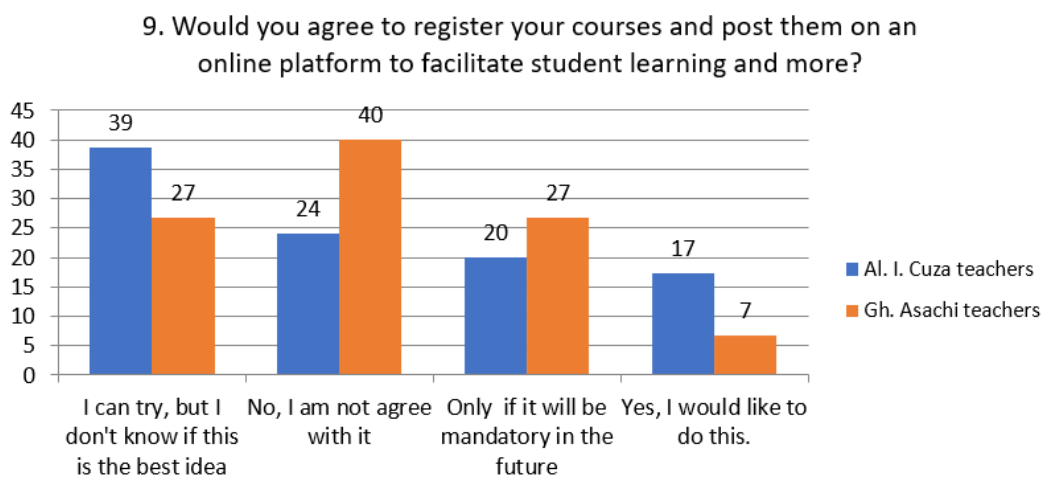


Figure 9. The structure of answers at question Q9

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### **Personality. Person. Character**

*Abstract:* This article is based on the research the author undertook in order to develop my doctoral thesis – The organicity of speaking disorders in theatre and film, a defining statement in the construction of the characters. The purpose of my entire work, entitled, the organicity of speaking disorders in theatre and film, a defining statement in the construction of the characters, was to perform a series of vocal training exercises that would lead to the natural use by actors of a speech defect. Therefore, verbal language is very important for an actor; it is part of the whole mechanism of the actor's art. If it does not work perfectly, the other elements will suffer as well. But what is the connection between speech and personality? Does speech influence our personality or does personality influence our speech? The author thinks that both variants can be valid for the study of a character. If the text gives us information about the way a character speaks, if he is stuttering, e.g., we can start the analysis from this aspect. Or if, after reading, we consider that a character falls into a certain category of temperament / personality, the based on these data, we can build his verbal behaviour.

*Keywords:* person, character, personality, diction, speech defects, verbal language, nonverbal language, paraverbal language.



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### **Personalitate. Persoană. Personaj**

*Abstract:* Acest articol are la bază cercetarea pe care am întreprins-o în vederea elaborării tezei de doctorat – Organicitatea defectelor de vorbire în teatru și film, rostire definitorie în construirea personajelor. Scopul întregii mele lucrări, ce are ca titlu Organicitatea defectelor de vorbire în teatru și film, rostire definitorie în construirea personajelor, a fost acela de a realiza o serie de antrenamente vocale care să conducă la utilizarea naturală de către actori a unei imperfecțiuni de rostire. Așadar, limbajul verbal este foarte important pentru un actor; este o parte a întregului mecanism a artei actorului. Dacă nu funcționează perfect și celelalte elemente vor avea de suferit. Dar care este legătura dintre vorbire și personalitate? Vorbirea ne influențează personalitatea sau personalitatea ne influențează vorbirea? Cred că pentru studiul unui personaj pot fi valabile ambele variante. Dacă din text reies date despre felul în care vorbește un personaj, de exemplu dacă este bâlbâit, putem să pornim analiza de la acest aspect. Sau în cazul în care, în urma lecturilor, considerăm că un personaj se încadrează într-o anumită categorie de temperament/personalitate, putem construi, având ca bază aceste date, comportamentul său verbal.

*Cuvinte cheie:* persoană, personaj, personalitate, dicție, defecte de vorbire, limbaj verbal, limbaj nonverbal, limbaj paraverbal.



## Introduction

The main source of inspiration from which I started building this study was the film *The King's Speech*, directed by Tom Hooper, starring Colin Firth and Geoffrey Rush.

All methods of approaching the construction of a character start from the analysis of the text. This is an aspect approved by all those involved in making a theatre play or a film – directors, actors, set designers, etc. Thus, regardless of the method applied by an actor in the study of a character – K.S. Stanislavski, Sanford Meisner, Lee Strasberg, Michael Chekov, Ivana Chubbuck, etc. – the text of the play/script remains the main point of origin for any research. Regarding this paper, I will refer to these methods of study, only insofar as they serve the actor through the benefits they offer in the study of verbal language, more precisely the elaboration of speech defects that define the character.

In the book *Personality and Temperament. A guide to psychological types*, Patricia Hedges presents, by comparison, some characteristics of verbal language according to the personality coordinates of extraversion and introversion.

Thus, in the author's opinion, those who are extroverts are inclined to communicate with those around them. They are the kind of people that really like to talk and gesticulate.

The category of introverts is characterized by the use of a lower intensity during speech, a slightly slower rhythm, but also a more discreet nonverbal and paraverbal language.

Can an extroverted and introverted personality type be used as a starting point to create a pattern of speech? Can this generate a pattern that underlies the vocal study of a character? A pattern which can serve as a foundation stone for building a character?

Another aspect that the author wants to invoke and that can emphasize the significance of a text is David Mamet's theory that if someone leaves the room where they are watching a movie to bring popcorn, when they return, they will ask: "What else happened?". In order to be able to provide accurate information about the sequences just watched to the questioner, the respondent must be clear



about the subject of the sequence being watched. This theory is called the Popcorn Test.

At the same time, Mamet recommends using the above-mentioned question to the actors when working on the analysis of the text of the play in which they are going to star or of the film script in which they were cast.

In this way, the understanding of the sequence of events in the watched film depends in a significant percentage, along with other factors – such as the level of culture of the respondent, his ability to synthesize information, the technical conditions in which the movie is watched – on verbal language used by actors.

The author will continue by making a reference to *The King's Speech* movie to explain this test, in a meaningful way, but also to outline a first idea regarding the fact that verbal language is a defining mark in the construction of a character. The author will use as an example the sequence in which King George VI (then Duke of York) meets, for the first time, with speech therapist Lionel Logue. If at least two people watch this movie at the same time, and one of them leaves at the beginning of the above-mentioned sequence and returns to the room at the end, the following thing will happen: the person who did not see the scene between the two characters will ask: “What else happened?” / “What did they talk about?” or any other question aimed at finding out what events took place.

In this way, the interested person can find out important details about the scene, like, for example, details about the main character's speech defect, his way of relating to the obstacles encountered in his attempts to correct his speech problems, about the work technique approached by the specialist to help his client overcome the speech deficiency with which he struggles or even about the relationship between the two characters.

Therefore, starting from the two ideas presented above in connection with the importance of the written word – the existence of text analysis technique in all methods of studying the art of the actor and the Popcorn test – the author aims to establish how verbal language defines an actor's approach to the character's pattern of vocal behavior.

In any method of theatrical art approach appears the idea of subtext, of “unspoken words” behind the words written by the author of the play / script. As actors, we train ourselves to always find these subtexts, these hidden words, which, in the end, outline the characters we have to play, including from a vocal point of view. In a Q&A interview (January 2011), Colin Firth recounts that in building his character he was preoccupied with unspoken words – the words that hide behind

the speech defect, the character's personality, and how he struggles to correct his speech deficiencies.

It is a known fact that a person's pattern of thinking influences the way he or she express himself / herself, and personality plays an important role in the way people communicate. Starting from this axiom, in this section the author aims to establish to what extent the personality of an actor can be used as a source of inspiration in building the mechanism of utterance of a character. That is why the author consider that a brief reference to the history of the term personality, in the conceptions of Freud, Jung, Myers and Briggs, is useful for my research.

In the above-mentioned Q&A interview (January 2011), Colin Firth also talks about how he built his character's stuttering, starting from the question: "Who is this man?". On this line, he states that he was not interested in what is physically happening to him, in the transformations undergone, e.g., in the tension in the cervical area, but rather in discovering the psychological elements that led to such a result in the case of the verbal expression of his character. The actor states that he asked questions about how his character struggles with the obstacles encountered (the obligation to give public speeches, to speak into the microphone, to work on various diction exercises, etc.), taking into account all the rigors related to belonging to a certain social class and with any vulnerability or shyness which come as a result.

Starting from what Colin Firth argued in this interview, the fact that the speech defect of King George VI is the result of certain significant events from his life (for example: the death of his older brother, the physical punishments applied to him by his nanny, the authority exacerbated by his father) is to me the most important finding for my work. The author will use these statements of his to determine the extent to which the character's personality can be a starting point for an actor who wants to discover and build on the verbal language for his character. Just as an individual fits into a certain psychological pattern, so do the characters that the actors play. Therefore, having a basic knowledge in the field of psychology can contribute to the ennobling of the acting technique through accuracy.

The author chose this research topic, namely the establishment of ways to technically support speech defects in such a way as to be organic, because the author believes that mastering these notions is an infinite means of expression in the career of an actor, a means which gives him artistic freedom. The more he knows the various aspects of vocal technique, the more defining his stage speech

will be for each character played. Thus, no character will resemble another in terms of vocal language.

To take further the objective of establishing various technical ways in which the organicity of speech defects can be sustained, the author will also present a study that addresses the subject of the possible influence of an actor's personality on the way he speaks. This study is based on the theories of the personality concept of Sigmund Freud, Carl Gustav Jung, Katharine Cook Briggs and Isabel Briggs Myers. Thus, this research can be a source of inspiration in the vocal construction of a character.

In order to outline as precisely as possible, the chosen research topic, the author considered it opportune to consult several works, among which the author mentions: *The power of the actor* by Ivana Chubbuck ([Chubbuck, 2005](#)), *Personalities Accentuated in Life and Literature* by Karl Leonhard (Leonhard, 1979), *The Art of Scenic Speech* by Sandina Stan ([Stan, 1972](#)) and *Classical Perspectives in Personality Psychology* by Zeno Romeo Crețu ([Crețu, 2012](#)).

### **From Freud, to Jung, to Myers-Briggs. Brief presentation of the notion of personality**

The human personality has been an important research topic for many specialists (Adler, Erikson, etc.), but the author has chosen to refer only to Freud, Jung, Briggs and Myers for the following reasons:

1. Sigmund Freud – because he was the one who laid the foundations of the study of psychoanalysis;
2. Carl Gustav Jung – because he was one of Freud's closest collaborators, and the classification of the personality types he achieved is still used today (Jung, 1994);
3. Katharine Cook Briggs and Isabel Briggs Myers – because they designed a personality test (based on Jung's studies), which is the most commonly used work of this kind, even today.

#### ***Sigmund Freud***

Before explaining what each component of personality means from Freud's point of view, the author wants to recall the theory common to all the research he has undertaken in the field of psychoanalysis. This refers to the fact that libido is the basis of human behavior. In fact, this conviction of Freud also led to Jung's decision to give up working with him.

The defining elements for personality according to Freud's beliefs, are as follows:

1. Id

The Id is characterized by instinctual impulses, by primary needs (satisfying the sensations of hunger and thirst). Freud considered that Id first appears in newborns but that it does not offer uniqueness to the personality.

2. Ego

The Ego appears with the child's tendency to adapt to the environment in which he lives; it is a link between Id and Super-Ego.

3. Superego

The Super-Ego determines what is right or wrong depending on the limits imposed by social paradigms.

### ***Carl Gustav Jung***

As I mentioned in the brief description of Freud's concept of personality, Jung did not agree with the idea that libido is just a sexual energy. He believed that it could have more influence on the individual.

From the point of view of the Swiss psychiatrist, the personality is made up of the following elements:

1. Ego

The Ego represents the totality of the elements of the psyche of which a person is aware. It relates to what you receive from the outside, depending on how the libido energy is directed, in an extroverted or introverted way. The two situations are encountered at the same time within the personality of an individual, but only one is the predominant one. Thus, Jung came to the conclusion that there are two types of personality – extroverted and introverted. His research on this subject continued and thus, the renowned doctor considered that a classification according to the extroverted and introverted type is not sufficiently conclusive in the case of explaining the term personality.

For this reason, he added other elements through which an individual can relate to the world around him: sensory, intuitive, emotional and rational. Sensory refers to knowledge through the use of the five basic senses: visual, olfactory, auditory, gustatory and tactile. The intuitive way is related to the foreboding of various aspects of a theme that appears in someone's life. The emotional is characterized by an attitude that emphasizes feelings, while in the case of the rational way, reasoning prevails.

2. The personal unconscious

This part of the personality is represented by the totality of individual experiences.

### 3. The collective unconscious

The collective unconscious is made up of the totality of ancestral experiences. Jung used the term “archetypes” to define them.

### ***Katharine Cook Briggs and Isabel Briggs Myers***

The moment Katharine Cook Briggs meets her daughter’s (Isabel) future husband she notices that there are some major differences in their way of thinking and relating to the environment. Therefore, Briggs begins to study various human temperaments using Jung’s work – Psychological Types – as a source of inspiration. Later, Isabel Myers also developed a questionnaire designed to discover the type of personality in which an individual falls under.

This is the historical sequence that led to their test, which is very well known and used even today.

In her book, *Personality and Temperament Guide to Psychological Types*, Patricia Hedges refers to the study conducted by Professor David Keirsey.

Starting from the test invented by Myers and Briggs, he added other elements for classifying personality types. They are called functions and represent various ways in which people act. The author will present them briefly, as follows:

- Sensory and intuitive functions – refer to the way an individual relates to data about the environment in which he carries out his activity, but also to those concerning the other individuals with whom he interacts;
- Reflective and affective functions – refer to the path taken in making decisions;
- Judicial and perceptual functions – refer to the choice a person makes between living organized or less organized.

The fact that there are a multitude of classifications regarding the term “personality” proves that this is an important element to research for a person’s existence. This also suggests that no individual is completely similar to another.

One of Karl Leonhard’s beliefs, found in the book *Accentuated Personality in Life and in Literature*, is that “Man as an individual differs from all others, one personality is not the same as the another” (*Ligthelm, 2014*).

Starting from the above-mentioned quote, an analogy can be made with the characters that an actor plays throughout his career – no character will look like

another, each has his own unique “personality”. Even more, each character will “have” the personality of the actor who will portray him.

An artist’s experiences will never resemble another’s. There will always be a different relationship to what happened (even if the two went through the same story they will relate differently to the same event because they are different emotionally, culturally, etc.).

Sanford Meisner, once said that “Acting does not mean showing emotions. Acting involves acting. Of course, acting refers to each person’s ability to access his or her own emotional riches, in an organic way, through meaningful actions.” (*Shakespeare, 1981:4*) He designed a training exercise for actors, which he called Emotional preparation. I believe that by performing this exercise, the actor’s voice also acquires freedom, expressiveness and authenticity.

Here are the features of this exercise:

- The actor must choose an emotion depending on the context, the purpose pursued by the played character and build a story to the limit for himself;
- The story must contain real people or elements, but especially imaginary;
- It is an exercise that does not appeal to emotional memory;
- It is an exercise that is used only as training;
- It is done before the moment of entering the stage, and at the moment you step on the stage or on the set it is “left at the door”;
- It is an exercise that impedes the formal play of an actor.

For example, the actor opts for the emotion of “joy”. For one actor an extreme joy could be winning a cast, and for another it would be going on a trip abroad. To perform the exercise mentioned above, each of them relates to his own experience, uses his own emotional baggage, but this does not involve betraying the coordinates of the concept of the character to be played, relationships with other characters or directorial vision.

Regardless of the approach in building a character, the actors end up working with emotions. They are born, they appear; they need not be “worked / exercised”. Thus, the limits are different for each performer, even if they choose to work with the same emotion. In other words, the verbal language and the way of saying the words will be different from actor to actor.

In her article *Acting Training, Theory of Mind, and Empathy: Is There a Relationship?*, psychologist Elizabeth Lighthelm refers to the study conducted by psychologist Daniel Nettle entitled Psychological profiles of professional actors. According to the information presented, the actors have a high degree of

extroversion, empathy, sincerity and are much more sociable. Therefore, emotional availability plays an important role in an artist's career. The main tool through which it can be expressed is the voice, the verbal language (*Ligtheim, 2014*). Of course, along with this language, the nonverbal one is important, but also the paraverbal one.

Edward Sapir, an anthropologist and linguist from the USA, believed that verbal language belongs exclusively to people and is used to express emotions, desires, beliefs. Before using these languages – verbal, nonverbal and paraverbal – the thought appears. When it is clear to us what we want to convey, what we intend to communicate, the three ways of expression work perfectly together. This is also the case when we are working on a theatre play or a movie. If we do not know what we are talking about, why we are talking, what purpose we have on stage, the speech will be defective, expressionless or will not correspond to the movements performed (*Sapir, 1921*).

Therefore, the way we talk “speaks” about us, about whom we are, about our emotions and personality. The same thing happens on stage or on set. The way an actor speaks contributes to the definition of the character he plays. That is why the verbal language used must be in accordance with the actions taken, with the information presented.

An additional argument in support of the fact that the voice, the way of speaking of an actor is a unique imprint of each artist is the dubbed films. The author considers that a doubled voice steals from the creativity of both actors involved in the artistic process; one actor will never be able (and should not) speak as another does. This is impossible, even if he or she follows the same technical patterns, using, for example, a speech defect – the way Meryl Streep speaks in the film *The Iron Lady* will not be completely copied by any actress.

The technical study of stage speech can be done, most of the time, according to the same criteria. The differences appear when the training of stage speech, specific to the Romanian language, no longer matches the one that is indicated to be performed, e.g., in the case of English. This is because the way the phonemes are pronounced correctly in the two languages differs. Even if the same technical coordinates are observed in the use of a speech defect, e.g., a sub-dialect, the way in which it is embodied by the actors differs from one to another. In this sense, several elements intervene: the context of the action of the play or film, the methods approached by the actors in order to build the characters, the emotional and cultural baggage of each of them, and, especially, the level of vocal training of each performer.

*Thus*, in the continuation of this article, the author will refer to the general personality types listed above, the introverted and the extroverted type, in order to establish a pattern for the way some people express themselves, which can be a source of inspiration in constructing the verbal language of a character.

### **Study – Personality type and expressiveness of verbal language**

I chose to conduct this study for two reasons. The first of these refers to the intention to emphasize that the use of specific characteristics of a certain type of personality – introverted or extroverted – can contribute to shaping the character verbally. And the second complements the first in terms of using these features in the vocal technique. For example, in the case of hasty speech – specific, rather, to extroverted personalities – what phonemes are affected?

In her book called *Personality and temperament. A guide to psychological types*, Patricia Hedges presents, by comparison, some characteristics of verbal language according to extraversion and introversion. According to the author, those who are extroverts are inclined to communicate more with those around them, as they really like to talk and gesture. By comparison, introverts are characterized by the use of lower vocal intensity during speech, a slightly slower rhythm and a more discreet manner of using the nonverbal and paraverbal languages.

Sanford Meisner referred to the actor's art as a real experience under the sign of imaginary circumstances. The actor has at hand, first of all, the written text, the words chosen by the author of the play / script to start the analysis of his character. And then, during the study, he or she also integrates paraverbal and nonverbal languages; action that will lead to the establishment of the character's personality. The way in which a character will come to manifest himself or herself from a vocal point of view will always depend on the expressiveness of the voice of the actor who plays the character (*Silverberg, 1994*). In her book *The Art of Stage Speech*, Sandina Stan recalls the vocal element that defines each of us: the vocal timbre. It gives uniqueness to our voice and is the only one that cannot be changed, not even through training (*Stan, 1972*).

Therefore, for an actor, these three types of language constitute an inexhaustible resource of creative nuances or of constructing a credible character from the point of view of the means of verbal expression.

In the same interview, the author referred to above (*Q&A, 2011*), Colin Firth talks about his concern for pauses between words, what happens with his character when he doesn't speak. His statements emphasize the idea that



unspoken words are essential in shaping the character of the character played. For example, in the sequence in which he is preparing to give the speech at Wembley Stadium, on the occasion of the closing of the Empire Exposition, it is very clear that all the unspoken words complete the spoken words. Unspoken words are “spoken” through paraverbal language – which in this case is best expressed by the rhythm of speech, a very slow rhythm – but also with the help of nonverbal, through a rigid body position. Thus, from the beginning of the film, a character (King George VI) is outlined who falls into the introverted typology. Compared to him, speech therapist Lionel Logue belongs to the category of extroverted personality. He is very expressive throughout the film in terms of facial expressions and gestures, and the way in which he expresses himself from a vocal point of view suggests a great deal of self-control. This is noticeable even when he realizes that he is speaking to His Royal Highness, the wife of the Duke of York.

In order to better observe the differences between the verbal communication type specific to the type of introverted personality compared to the extroverted one, the author conducted a study – Personality type and expressiveness of verbal language – with four participants in the speech workshop that the author coordinated for a period of about three years at the Theater Company for Children and Adolescents, in Bucharest.

### **Methodology of conducting the study Personality type and expressiveness of verbal language**

The first step in concretizing this study was to establish the personality type of each participant. the author mentions that for this I used the classifications made by C.G. Jung and Myers-Briggs; the author chose not to use certain other personality tests because the author believes that experience in the field of psychology is needed in order to correctly interpreted the data. Another reason that led me to choose the classifications of the specialists listed above is that even today psychological tests are designed based on their theories.

The second step was to choose some texts; the author wanted it to be a classic one and one of contemporary drama because the verbal languages are very different. This is why the author opted for a monologue by Tom from Tennessee Williams’s Glass Menagerie and one from Helena in William Shakespeare’s A Midsummer Night’s Dream.

The author pursued this analysis by asking the participants to read the texts logically, as in any first readings. The author mentions that those who participated

in the study had read, some time ago, the plays from which the author chooses the monologues.

The author will refer, first, to the remarks concerning the reading of the first monologue, that of Tom. Those who read are different in terms of personality type; one is extroverted and the other introverted. From the point of view of speech defects, it resembles a hasty speech. Hasty speech is different from fast-paced speech. In the case of the first, there are either endings of words that are no longer spoken, or swallowed vowels or omitted syllables. The correctly executed rhythm of a speech presupposes that each phoneme is pronounced clearly, regardless of whether it is a medium or high speed. An actor who has a very good stage speech must be technically able to speak quickly and be understood by those who listen. The one who falls into the category of introverts also has the defect of utterance and sigmatism.

After reading the monologue, the author noticed the following things:

- The rhythm of the extrovert's speech was much faster than in the case of the introvert;
- The degree of precipitation in speech was higher in the case of the extrovert than in the introvert (although, in general, the introvert has a more pronounced precipitation than the other);
- Vocal intensity was higher in the case of the extrovert;
- In the case of the extrovert, the vowels had a higher clarity compared to those spoken by the introvert. As for the consonants, there were no differences between the two (except for the introvert's pronunciation problems in the case of the phonemes "S" and "T");
- Nonverbal language was much more obvious, much more "colourful" in the case of the extrovert.

The author also chose for the participants in the study a theme of improvisation on the text. The purpose of this exercise was to see if the way of speaking changes in the case of imposing a situation that has a clear, precise purpose. In their case, the subject of improvisation was "Holding a speech of thanks for an award received". The differences from the first situation presented above appeared in the case of the rhythm of speech and the degree of precipitation, described as follows:

- The rhythm of the extrovert was slower than the first variant of reading the text;
- The introvert spoke faster.

As for the precipitation of speech, the exact opposite happened as in the first case; that is, the extrovert spoke less hurriedly than the introvert.

In terms of speech defects, the two study participants who read Helena's monologue are similar in sigmatism, and differ in that one of them is also cepeleaga.

After reading the text, the author was able to observe the following aspects:

- The one who belongs to the category of extroverts had a much faster reading rhythm than the introvert;
- The vocal intensity was high in the case of the extrovert, while in the case of the other it was of an average level;
- The nonverbal language was more nuanced, freer in the case of the extrovert;

The theme of improvisation for them was to read the text as a secret. In their case there was no change from the first version of the study; even in the case of whispering, the rhythm of the extrovert's speech remained alert.

## Discussion

Actors must always be solicitous about stage speech, whether they are performing on stage or in front of a camera. They must use specific technical training to be able to express themselves in any conditions: larger performance halls, smaller halls, uncomfortable costumes, etc. The category „under any conditions” also includes the possibility of using a speech defect in order to vocally define the character played.

For an actor, the scope of stage speech is essential. First of all, he has at hand the written text, the words chosen by the author of the play / script to start the analysis leading up to the development of his character. All this falls into the category of verbal language. And then, during the role study, he also integrates para-verbal and nonverbal languages.

Therefore, for an actor, the three types of language supply an inexhaustible resource that creates nuances in his approach to build a credible character in terms of verbal expression.

The author chooses this specific research topic, respectively, establishing ways to technically support speech defects in such a way as to be organic, because the author believes that mastering these notions embodies an infinite means of expression in the career of an actor, a resort which gives him or her artistic freedom. The more an actor masters about the aspects of vocal technique, the more his stage speech will always be defining for each character played. Thus, no

character will resemble another in terms of vocal language.

The way, the author worked with the actors who participated in the studies illustrated in the pages of this paper, as well as the results obtained, confirm for me beyond a shadow of a doubt that it is not possible to outline a speech defect without having an impeccable diction.

Conclusively, the author believes that the study aimed at obtaining the organicity of speech defects in theater and film deserves as much attention as the one aimed at obtaining a correct pronunciation. Accordingly, from my vantage point, the organicity of speech defects is an important chapter in the scope of stage speech.

### **Conclusion**

It should note conclusions:

- The rhythm of speech can be considered a result of belonging to a certain category of personality – a faster rhythm for extroverted personality and a slower rhythm for the introverted;
- The clear pronunciation of the vowels can be specific to the extroverted personality;
- Nonverbal language is more common in those who are extroverts;
- In the case of precipitation, the vowels suffer the most, because they are omitted;
- The vocal intensity of the extroverts was higher than in the case of the introverts.

In order to present the way in which a character's personality makes its mark on his/her way of speaking, the author choses to briefly analyze two screenings of one of the plays written by William Shakespeare, namely Hamlet. The reason behind this was that it gave the possibility of making a comparison between the methods of interpretation, from a vocal point of view, as played in the theatre play and in a film. For this purpose, the author opted for:

- The film Hamlet (directed by Laurence Olivier, premiere date: May 6, 1948) with Laurence Olivier;
- The film Hamlet (directed by Franco Zeffirelli, premiere date: December 19, 1990) starring Mel Gibson;
- Stage setting of the play Hamlet (directed by Liviu Ciulei, L. S. Bulandra Theater, Bucharest, premiere date: June 15, 2000) with Marcel Iureș in the main role.

According to Patricia Hedges, the author of the book *Personalities and temperament*. A guide to psychological types, Hamlet is a character who belongs to the category of introverts because he hides his feelings even from his friends. The nonverbal language used by the three actors during the interpretation of the Hamlet character – Laurence Olivier, Mel Gibson, Marcel Iureş – supports this hypothesis. Their interpretations are similar in terms of this type of expression – all gestures are minimalist, as the emotional load is so strong that the use of ample movements would lead to its diminution.

Watching images from these montages without sound, the author noticed another aspect common to the three performers, namely a tense and rigid body posture; a posture characteristic of a person who is very careful not to be attacked, not to be endangered.

From a vocal point of view, the author noticed in all three cases the option to accentuate the consonants and to pronounce the slightly airy vowels. As if the consonants represent the thought of rebellion, of struggle, while the vowels are the signal of withdrawal. But even so, the vowels sound very good. One reason for this could be the one stated by Patsy Rodenburg in the book *Speaking Shakespeare* about the vocal behaviour that characterizes all the characters of the great playwright, namely that they want to be heard, they want to be understood. Of course, there are differences in vocal intensity. But there are the usual differences between theatre and film – the actors adapt from a vocal point of view depending on the space in which they play and the distance from those to whom they address themselves.

From the point of view of the rhythm of utterance, there are clear differences between the three interpretations. While Laurence Olivier builds a Hamlet that speaks rarely, with long pauses between words, Mel Gibson's Hamlet speaks much faster, and Marcel Iureş uses a moderate rhythm. Therefore, the main difference the author noticed in the case of the play and the movies is that of the vocal intensity.

The study conclusions presented in this article show an informational source in my approach to outline various methods of technical support for speech defects.

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## Retrospective analysis of physical ability to 9-year-old students

*Abstract:* Physical capacity is not an inherent human quality. It is formed, developed and improved. It is achieved with a systematic and well-chosen training routine, which can lead to quantitative and qualitative changes in human capabilities when performing motor actions in a particular environment. The purpose of the present study is to analyze the results of the studied indicators of physical performance of 9-year-old students for a 12-year period (2007-2019). The subjects are 9-year-old students, distributed in equal numbers – 50 in four groups, subjected to testing every 4 years during the school years 2007/2008, 2011/2012, 2015/2016 and 2019/2020. The survey was conducted at the beginning of each school year. The following methods are applied to solve the problems and achieve the goal of the experiment: 1. Testing – includes 5 indicators for measuring physical capacity. 2. Mathematical-statistical methods – Variation, comparative and graphical analysis are used. The results obtained from the variation analysis are presented in tabular and graphical form. Tables 2-5 show the achievements after statistical processing of the data taken by means of tests carrying information about the physical capacity of 9-year-old students during the 12-year period, and Figures 1 and 2 show the variability of the studied indicators for different periods of time. Despite that, main conclusion of the study is that the physical capacity of 9-year-old students in 2019 is significantly improving. The tendency to observe a sedentary lifestyle, obesity and reduced physical activity in students is refuted by the present experiment. With regard to the first two indicators characterizing the explosive power of the lower and upper limbs, it can be summarized that in 2019 the average values in the test “Long jump from a place with two legs” have significantly increased, and in the indicator “Throwing a solid ball”, the results have significantly decreased. For the other three indicators, determining the speed, endurance and flexibility of the surveyed students, it is found that the average values in 2019 are much better in comparison to those of the surveyed students in preceding periods. Research shows that the four samples for the period 2007-2019 are relatively homogeneous in all indicators of physical capacity.

*Keywords:* students, physical education, physical capacity, physical qualities.



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## Ретроспективен анализ на физическа дееспособност на 9-годишни ученици

*Абстракт:* Физическата дееспособност се формира, развива и усъвършенства. Постига се със систематични и добре подбрани тренировъчни методи, които могат да доведат до количествени и качествени промени в човешките възможности при извършване на двигателни действия в конкретна среда. Целта на настоящото изследване е да се анализират констатираните резултати от изследваните показатели за физическа дееспособност на 9-годишни ученици за 12-годишен период от време (2007-2019 г.). Учениците са 9-годишни ученици, разпределени на равен брой - 50 в четири групи, подложени на тестване на всеки 4 години през учебните 2007/2008, 2011/2012, 2015/2016 и 2019/2020. Проучването се провеждаше в началото на всяка учебна година. За решаване на задачите и постигане на целта на експеримента се прилагат следните методи: 1. Тестване – включва 5 показателя за измерване на физическата дееспособност. 2. Математико-статистически методи – Използват се вариационен, сравнителен и графичен анализ. Резултатите, получени от вариационния анализ, са представени в табличен и графичен вид. В таблици от 2 до 5 са показани постиженията след статистическа обработка на данните, снети чрез тестове, носещи информация за физическата дееспособност на 9-годишните ученици през 12-годишния период, а на фигури 1 и 2 е показана променливостта на изследваните показатели за различни периоди от време. Основното заключение от анализа на резултатите е, че физическата дееспособност на 9-годишните ученици през 2019 г. значително се подобрява. Тенденцията, че се наблюдава заседнал начин на живот, затлъстяване и намалена двигателна активност при учениците, се опровергава от настоящия експеримент. По отношение на първите два показателя, характеризиращи взривната сила на долните и горните крайници, може да се обобщи, че през 2019 г. средните стойности от теста „Скок на дължина от място с два крака“ са се увеличили значително, а при показателя „Хвърляне на пълтна топка“ резултатите значително намаляват. За останалите три показателя, определящи бързината, издръжливостта и гъвкавостта на изследваните ученици, се установява, че средните стойности през 2019 г. са много по-добри в сравнение с тези на учениците от предходните периоди. Изследванията показват, че четирите извадки за периода 2007-2019 г. са относително хомогенни по всички показатели за физическа дееспособност.

*Ключови думи:* ученици, физическо възпитание, физическа дееспособност, физически качества.



### Introduction

The development of society is characterized by a pronounced offensive strategy for mastering nature and its subordination to human needs. At the heart

of this process is the desire to minimize the physical efforts of people (*National Strategy for the Development of Physical Education and Sports in the Republic of Bulgaria 2011-2020*). The reduction of motor activity while the neuro-sensory load is significantly increased, causes irreparable damage to the activity of autonomic and motor functions.

They most significantly affect the physical capacity of students.

In the present conditions for physical education and sports in school, along with educational, motor, didactic and rehabilitation tasks, which as a subject it must accomplish, it is increasingly necessary to create conditions for diversification, expansion and enrichment of resources and methods in mastering the curriculum content tailored to the age of the trainees (*Aleksieva & Petkova, 2018:5*).

In sports literature there are different interpretations of the concept of physical capacity. Depending on the individual approach of the different authors to the problem various definitions of the concept of its content can be traced, as well as terminological diversity of its definition – physical fitness, physical performance, physical preparedness and more (*Aleksieva, 2006:17*).

Physical abilities can be called motor if they are based on the central neuro-regulatory mechanism for movement control, and psychomotor – when it comes to distinguishing the qualitative feature of motor action from the position of mental factors (*Petkova & Aleksieva, 2015*). In this sense, physical capacity is not an inherent human quality. It is formed, developed and improved. It is achieved with a systematic and well-chosen training regime, which can lead to quantitative and qualitative changes in human capabilities when performing motor actions in a certain environment (*Aleksieva, 2010:69*).

According to A. Tsurova: “physical capacity is an inherent state of the human organism, characterised with a certain level of motor response, reached as a result of a functional adaptation to various biosocial influences. It plays a role in the physical qualities and motor skills, when performing particular motor tasks and can be developed and mastered.” (*Tsurova, 2019:9*)

T. Tsankov points out that “the development of motor skills does not proceed evenly, but instead has periods when certain motor abilities develop rapidly, followed by periods of gradual development or stagnation. A crucial period is the phase of the sensory period when stimulation is need in order for a result to be achieved.” (*Tsankov, 2020:68*)

The knowledge of the sensitive periods of the students in elementary school by the sports pedagogues helps increase the efficiency of the educational-training

process, aimed at the development of the individual motor qualities by including appropriate means and methods (*Denev, 2018:39*).

The functional and motor components relevant to the particular quality develop the most effectively during the sensitive periods (*Borukova, 2018*).

These facts provoke our interest in the topic, which led to motivation for retrospective analysis of the physical capacity of 9-year-old students who were in fourth grade in the school years 2007/2008, 2011/2012, 2015/2016 and 2019/2020 - four groups for a period of twelve years.

*The purpose* of the present study is to analyze the results of the studied indicators of physical performance of 9-year-old students for a 12-year period (2007-2019).

The tasks arising from this goal are the following:

1. To study the sports literature and to analyze the indicators which show the physical capacity of the students of the studied age.
2. To establish the level of the examined indicators in terms of physical capacity in 9-year-old students.
3. To compare the established values for the four surveyed sets.
4. To summarize and draw conclusions from the study.
- 5.

## 6. Methodology

7. The study subject are the indicators of physical capacity of 9-year-old students.

The study object is the training in physical education and sports at elementary school.

The subjects are 9-year-old students, distributed in equal numbers – 50 in four groups, subjected to testing every 4 years during the school years 2007/2008, 2011/2012, 2015/2016 and 2019/2020. The four groups are from different schools in the town of Veliko Tarnovo – the ones studied in 2007 are from “Emilian Stanev” High School, in 2011 – from “Vela Blagoeva” High School, in 2015 – from “P.R. Slaveykov” Primary School and in 2019 – from “Dimitar Blagoev” Primary School. The survey was conducted at the beginning of each school year.

The following methods are applied to solve the problems and achieve the goal of the experiment:

1. *Testing* – includes 5 indicators for measuring physical capacity (Table 1).

2. *Mathematical-statistical methods* – Variation, comparative and graphical analysis are used. The obtained results were processed with a standard statistical program SPSS 21.

## Results

The results obtained from the variation analysis are presented in tabular and graphical form. Tables 2-5 show the achievements after statistical processing of the data taken by means of tests carrying information about the physical capacity of 9-year-old students during the 12-year period, and Figures 1 and 2 show the variability of the studied indicators for different periods of time.

The explosive force of the lower limbs is established by the indicator “*Long jump from a place with two legs*”. There is a similarity in the average values of the studied groups in 2007 and 2011, as well as those in 2015 and 2019. It turns out that for the 12-year period the 9-year-old students increased their average values by 13.17 cm.

The values of the coefficient of variation  $V$  range between 11.41% in 2007, 10.72% in 2011, 14.30% in 2015 and between 5.28% in 2019. Therefore, all four surveyed sets are acceptably homogeneous in terms of the explosive force of the lower limbs with a tendency to reduce variability in 2019 (*tab. 2-5* and *fig. 1-2*).

The explosive force of the upper limbs is examined by means of the “*Throwing a solid ball*” test. The data of the average values of the studied groups show a decrease in the results on this indicator. In the period 2007-2015 the average values are almost similar – 498.0 cm and 485.0 cm, for 2015 – 457.05 cm, and in 2019 they significantly decreased by 114.17 cm – respectively 383.83 cm.

With regard to variability, the acceptable homogeneity is preserved in the four studied groups regarding this indicator (from 11.59% to 14.66%), which characterizes the speed-power qualities of the students (*tab. 2-5* and *fig. 1-2*).

To monitor the dynamics of speed development, the test “*Running 50 m*” was applied (*tab. 2-5* and *fig. 1-2*). It is established that the average values of this indicator in 2007 and 2011 are similar, then in 2015 they decreased, and in 2019 decreased significantly by – 2.13 s.

Judging by the variation  $V$  coefficient, the values of which range from 7.02% to 9.31%, the studied groups are homogeneous with respect to this indicator.

To determine the level of endurance of 9-year-old students, the traditional test was used – “*Running 200 m*” (*tab. 2-5* and *fig. 1-2*). In 2007 and 2011 the results of the average values are approximately the same, in 2015 they are lower – 46.53 s and in 2019, they significantly improved by – 8.1 s.

All four groups studied are homogeneous with respect to this indicator, which is confirmed by the values of the variation coefficients (from 9.48% to 6.29%).

The “*Slope depth*” indicator is informative about the state of the flexibility quality. It is well known that flexibility is genetically determined and individual for everyone, it is relatively easy to train, but it is also lost very quickly (*Aleksieva & Petkova, 2018:80*).

Tables 2-5 show that in the period from 2007 to 2011 the average value for the indicator increased from 100.73 cm to 100.79 cm, in 2015 it decreased to 99.53 cm and in 2019 increases significantly again, with a value of 103.90 cm. The observed samples show homogeneity in terms of the variation coefficient of <10%, where the values vary from 8.07% to 5.42% (*tab. 2-5 and fig. 1-2*) (*Petkova & Aleksieva, 2015*).

## Discussion

Today it is even more apparent that the development of society is characterized by pronounced bold strategy for mastering nature and its subordination to human need. The education system is a main factor which determines the development of the social environment and at the same time the functioning of an education system is a consequence of the social requirements. At the heart of this process is the desire to minimize the physical efforts of people at the expense of the factors which influence positively the health of the adolescents.

Despite that, main conclusion of the study is that the physical capacity of 9-year-old students in 2019 is significantly improving. The tendency to observe a sedentary lifestyle, obesity and reduced physical activity in students is refuted by the present experiment.

## Conclusions

1. With regard to the first two indicators characterizing the explosive power of the lower and upper limbs, it can be summarized that in 2019 the average values in the test “Long jump from a place with two legs” have significantly increased, and in the indicator “Throwing a solid ball”, the results have significantly decreased.
2. For the other three indicators, determining the speed, endurance and flexibility of the surveyed students, it is found that the average values in 2019

are much better in comparison to those of the surveyed students in preceding periods.

3. Research shows that the four samples for the period 2007-2019 are relatively homogeneous in all indicators of physical capacity.

### **Recommendations**

Prioritization of the development of the physical qualities of the upper and lower limb in the elementary stage of the basic educational system.

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## Appendix

Table 1. Description of the tests

<b>№</b>	<b>Indicators</b>	<b>Measure units</b>	<b>Accuracy of measurement</b>	<b>Direction of growth</b>
1.	Long jump from a place with two legs	cm	1	+
2.	Throwing a solid ball	cm	0,1	+
3.	Running 50 m	s	0,1	-
4.	Running 200 m	s	0,1	-
5.	Depth of slope	cm	1	+

Table 2. Results of the variational analysis of the indicators showing the physical capacity of the studied in 2007 – at the beginning

<b>indicators</b>		<b>X</b>	<b>S</b>	<b>V</b>
<b>№</b>	<b>name</b>			
<b>1.</b>	<b>Long jump from a place with two legs (cm)</b>	121.73	13.89	11.41
<b>2.</b>	<b>Throwing a solid ball (cm)</b>	498.0	0.73	14.66
<b>3.</b>	<b>50 m running (s)</b>	10.40	0.73	7.02
<b>4.</b>	<b>200 m running (s)</b>	51.27	4.32	8.43
<b>5.</b>	<b>Slope depth (cm)</b>	100.73	7.18	7.13

Table 3. Results of the variational analysis of the indicators informing about the physical capacity of the studied in 2011 – at the beginning

<b>indicators</b>		<b>X</b>	<b>S</b>	<b>V</b>
<b>№</b>	<b>name</b>			
<b>1.</b>	<b>Long jump from a place with two legs (cm)</b>	120.71	12.94	10.72
<b>2.</b>	<b>Throwing a solid ball (cm)</b>	485.0	0.61	12.58
<b>3.</b>	<b>50 m running (s)</b>	10.23	0.72	7.04
<b>4.</b>	<b>200 m running (s)</b>	51.35	3.23	6.29
<b>5.</b>	<b>Slope depth (cm)</b>	100.79	7.15	7.09

Table 4. Results of the variational analysis of the indicators showing the physical capacity of the studied in 2015 – at the beginning

indicators		X	S	V
№	name			
1.	Long jump from a place with two legs (cm)	133.53	19.09	14.30
2.	Throwing a solid ball (cm)	457.05	59.40	12.99
3.	50 m running (s)	11.12	0.99	8.90
4.	200 m running (s)	46.53	4.41	9.48
5.	Slope depth (cm)	99.53	8.03	8.07

Table 5. Results of the variational analysis of the indicators showing the physical capacity of the studied in 2019 – at the beginning

indicators		X	S	V
№	name			
1.	Long jump from a place with two legs (cm)	134.90	7.12	5.28
2.	Throwing a solid ball (cm)	383.83	44.48	11.59
3.	50 m running (s)	8.27	0.77	9.31
4.	200 m running (s)	43.17	2.94	6.81
5.	Slope depth (cm)	103.90	5.63	5.42

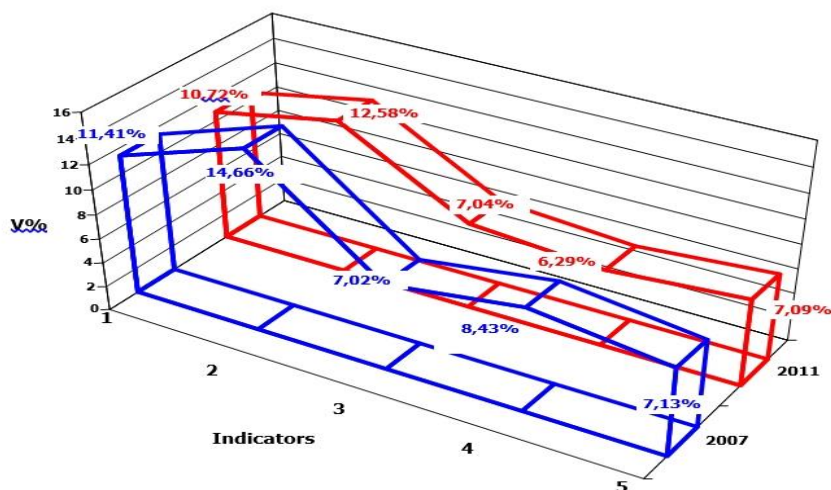


Figure 10. Dispersion of indicators of physical capacity at the beginning of the study



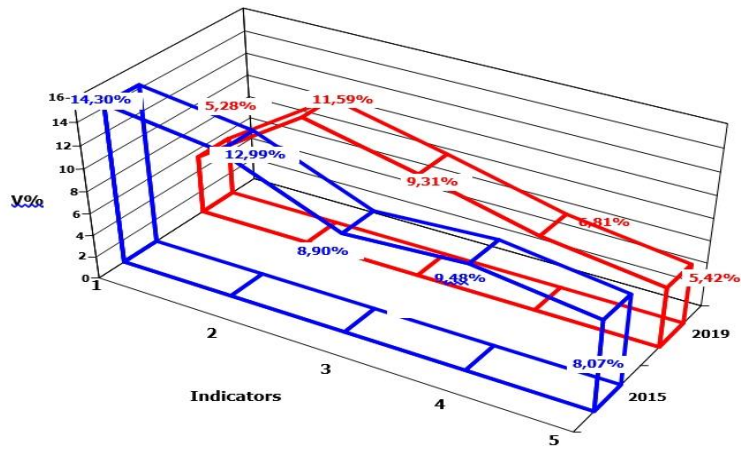


Figure 11. Dispersion of signs of physical capacity at the beginning of the study

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## Learning model for handball sports education

*Abstract:* The model used in this study is research and development. This proposal is clearly inspired by age-appropriate, game-appropriate and action-oriented didactic models and includes cross-references to the current state-of-the-art of teaching concepts for the sport games as well as to the Bulgarian curriculum for the subject “physical exercise and sports”. This methodological approach can develop aspects of motor skills, mental skills, social skills, emotional stability, etc. The aspects developed in this way will have a positive effect on a proper and healthy lifestyle by introducing selected physical activity. In the last few years, we have been developing different concepts to make handball in school even more attractive and interesting, for example, by offering special measures for training physical education teachers or developing teaching materials and concepts for different age groups. One of the goals of sports education is to increase the popularity of sports games and to attract more athletes, especially in our case of handball. Games are called modified because they represent a dilute, modified form of the main game. They can be competitive or collaborative and are recommended at any level of education. An important aspect in this context is the position of handball as part of physical education in schools and relevant institutions such as universities, colleges and others. The principles of teaching are: modernity, adaptation to social and cognitive abilities of the student, relevance and sustainability of knowledge. Establishment of the basic course of motion handball learning through sport education model is expected to give a clear picture of the differences between conventional learning with the learning of athletic competition. The sports educational model is also oriented to direct student involvement through competitions in handball as part of the educational program.

*Keywords:* learning handball, sports education model, development, technical skills, sport.



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## Обучителен модел за спортно образование по хандбал

*Резюме:* Използваният модел в това проучване е изследване и развитие на играта хандбал, а принципите на преподаване са: модерност, адаптация към социалните и когнитивните способности на ученика, уместност и устойчивост на знанията. Това предложение е ясно

въдхновено от подходящи за възрастта и ориентирани към действие дидактически модели, като включва препратки към текущото състояние на преподаваните концепции за спортни игри, както и към учебна програма на МОН за предмета „Физическо възпитание и спорт“. Този методически подход може да развие аспекти на двигателни умения, умствени умения, социални умения, емоционална стабилност и др. Разработените по този начин аспекти ще имат положителен ефект върху правилния и здравословен начин на живот, чрез въвеждане на избрана физическа активност. През последните няколко години разработихме различни концепции, за да направим хандбала в училище още по-привлекателен и интересен, чрез предлагане на иновативни методи за обучение по физическо възпитание и разработване на учебни материали за различни възрастови групи. Една от целите на спортното образование е да повиши популярността на спортните игри и да привлече повече спортисти, особено в нашия случай за спорта хандбал. Тези игри ние наричаме модифицирани, защото представят видоизменена форма на основната игра. Те могат да бъдат конкурентни или съвместни и се препоръчват на всяко ниво на образование. Важен аспект в този контекст е позицията на хандбала като част от физическото възпитание в училищата и съответните образователни институции като университети и колежи. Предлагайки този обучителен модел по хандбал, очакваме да дадем ясна картина за разликите между конвенционалното обучение и иновативния формат. Като цяло спортно-образователният модел е насочен към обучението на учениците от 3-ти до 12-ти клас, като част от образователната програма по хандбал.

*Ключови думи:* обучение в хандбал, модел на спортно образование, развитие, технически умения, спорт.



## Introduction

The purpose of this research is to develop the basic course of handball through sport education model. The process of learning in basic subjects is still ongoing sports movement conventionally. This means that learning patterns are still centered on the teacher with the delivery of basic techniques that separate sports from sports games.

Basic course handball motion is one of the subjects being taught the game at Faculty of Sport. Characteristics handball very dynamic game such as basketball and football games. During this basic course handball motion submitted through practice approach to the delivery of basic techniques of sport that is often separate from the actual game atmosphere. Where do the game, the game does not conform with the nature of students' ability and loss of values. Moreover, the learning process does not provide a complete experience on the students in the exercise. It is considered incompatible with the concept of developmentally appropriate practices. Even in reality, for most students in this way less actively

involve students. In order to go beyond the traditional approach to teaching, we propose to practice modified sports games in handball teaching, which are based on the approach to understanding the games in which each of the students can participate in the decision-making process. Teaching progresses through game tactics instead of technical skills (*Varbanov et al., 2005*). This approach offers real opportunities for children to develop their own games, thus participating in their own learning. They share ideas, work collaboratively and naturally discover why rules are important and their goals.

Based on preliminary studies, it is known that the basic competencies of the syllabus content of basic subjects hand ball motion is as follows:

- 1) understand the history, position, technique and basic tactics, handball rules,
- 2) understand and demonstrate the form of heating handball,
- 3) know and demonstrate basic techniques of dribbling, passing, and shooting,
- 4) know the game of handball,
- 5) perform three basic tests handball game (*Höritsch, 2003*).

Children need to adapt to the stage of development in order to form a student's intellect capable of acting in his own environment (*Rinck & Guerrero, 1997*). The assessment of the perceptual elements of the behavior itself and of its tactical thinking is a convenient moment to eliminate the exclusively mechanical training, through which behaviors are developed that are too automated. To this end, the teacher should facilitate the offering of conditions for variable performance in games, alternating with periods of shorter and less fixed repetitions. All these positive aspects and forms of improving handball education, over time, lead to socially acceptable behavior in everyday life. This is the vital, educational aspect of the handball game (*Schubert, 2007*).

### **Goal and objectives of the training**

The goal is to help teachers of physical education and sports to interact with pedagogical methods for teaching the sport of handball in certain levels of education.

The objectives are:

- development of the basic course of handball knowledge and skills through a sports-educational model.
- the methods used should be in accordance with the age and physical development of the students.

It is known that the ability to move depends on the development of the central nervous system, following a specific pattern, the process being influenced by what the senses are exposed to. There is a close connection between the development of your perception and your motor functions, and this development also follows a specific pattern. Development can happen fast or slow. Children develop at different rates even at the same age. Children start school with the ability to move in “conventional movements” such as crawling, walking, running, jumping, throwing and climbing (*Dimkova, 2019*).

At the age of 7 to 10 the main focus should be on fun, enjoyment and a sense of achievement, with competition playing only a minor role (*Siedentop & Hastle, 2004*).

Results, scores and rankings may induce an improper performance-orientation. It would be desirable to keep the game as non-physical as possible to allow the technical skills to unfold undisturbed. Rules may have an adverse effect on the flow of the game, therefore only the most elementary guidelines should be developed on the basis of concrete situations that may arise during a game. “Play on your own and play against friends” might be the motto at this age – go for experience rather than results! In practice, minihandball is by nature almost exclusively a game played for the sake of playing. It is only at the end of this development phase that children start enjoying competitive playing.

A prerequisite for the development of motor functions is that children have been exposed to as many experiences as possible. The central nervous system, which controls movement, is already fully developed at the age of 10 to 12 years (*Hörtsch, 2003*).

We will get acquainted with established facts based on reliable research:

- during its development the child goes through periods of rapid growth (height) and slow growth (perceptions) growth occurs (height and perceptions) just before puberty.
- girls usually develop earlier than boys;
- muscle strength increases about 1 year after the onset of puberty;
- at the age of 10 to 12 the child is able to learn tactical and technical skills;
- Endurance training and coordination may be less effective during puberty.

The child’s development is of course the product of various factors (motor functions, mentality, language of communication, senses and thoughts) (*Kurikulum. Kurikulum Fakultas Ilmu Keolahbagaan UNY, 2002*).

As a consequence of the above facts/prerequisites, it is recommended that when teaching handball in school, technical and tactical skills in different age categories be taken into account. How to make this development suitable for our students, we can understand in our proposed training model.

*Important guidelines in the teaching of handball for 3-4 grade*

- Allow children to explore how objects move and how they manipulate.
- The practice should include the following motor skills that are directly related to team handball: running, jumping, starting, stopping, changing direction, landing, jumping, pushing, catching and passing, throwing and balancing the body.
- Early success is important, so be sure to give specific praise and create activities that are progressive but at the same time appropriate to the children's ability level.
- Make activities fun.

*Important guidelines in the teaching of handball for 5-6 grade*

- Activities should be designed to include exercises for flexibility, muscle strength, endurance and various fitness exercises.
- Focus on developing the following skills: speed running, reversing, controlled starting and stopping, landing and rolling – to prevent injury, shooting at the door, two-handed skipping, bouncing an object in the flying phase overhead or below the waist or above the shoulder, when it involves the movement or dribbling of the ball.
- Focus on teamwork and collaboration, not competition.
- They must use a ball that is the right size for their age and abilities.
- When creating performance workouts for students, plan for them to be short-lived but active, simulated by play situations, and require all children to move.
- Students should also be familiar with the concepts of attack and defense. In particular, to find and use open space, it is good to create a situation with a numerical advantage (2:1), (3:2).

*Important guidelines to know for grades 7-8*

- Exercises and practices should have aerobic and anaerobic work. Also include flexibility and muscle strength.
- Basic skills mentioned in the sections of earlier classes need to be reinforced and refined in real play.

- It is important to minimize competitiveness by emphasizing teamwork, cooperation and sports and technical skills.
- Students at this level should also be familiar with the mechanical structure of skills and that applying this structure will lead to a better ability to move. Elements to stress include taking a ready position, absorbing landing force, performing deceptive movements (attack-position), and following the smooth transfer of momentum.
- Review the concept of purpose, the importance of floor marking, and the use of a ball appropriate to the students' ability level.
- The rules of the game must be learned, and each element of the game must be entered correctly and accurately.
- Use short, active workouts that simulate situations with games and keep all students active.
- Some offensive and defensive strategies that can be introduced at this level include 1:1, 2:2, 3:3, in which the player with the ball moves, by dribbling with the ball, until the player is released to receive. The player without the ball moves freely in space to be available for receiving a pass, defensive strategies from person to person, zonal concepts in which the defender maintains his position between the attacker and the target (*Rachman & Susanto, 2005*).

*Important guidelines in the teaching of handball for grades 9-10*

- The activities are designed to include cardiovascular endurance, muscle strength and flexibility.
- Continue to upgrade basic skills and strategies in the game situation. Tactics can be taught as an extension of skills.
- Students can be introduced to specific, special positions and take on greater responsibilities in the team.
- The mechanics of the basic movement continues to be applied and practiced with increased speed and intensity.
- Use standard targets, balls and markings, if available.
- All rules of the game must be followed.
- Increase offensive and defensive strategies and introduce situations with special games.
- Enter goalkeeper techniques.

*Important guidelines in the teaching of handball for 11-12 grades*

- Continue to emphasize all the fitness concepts introduced in the earlier sections.
- Specify specialized positions.
- Continue to develop team unity and team tactics.
- Increasing independence in individual training and sophistication skills.
- Skills development should begin where and when appropriate.

### **How this product relates to current educational thinking**

Depending on the level of development of the group, use more of the following elements when evaluating student learning at the end of the year.

1. Have students create their own modified rules that would improve the game according to their skill level.
2. Prepare a written test using the rules and suggestions presented in this article.
3. Evaluate students' learning and the game itself, leaving students to write about how they felt while playing the game, what they learned, what they did not know before learning, how they would learn the collective game of handball (or specifically) a skill related to handball.
4. Get the teams to work together to create their own offensive and defense strategies.

### **Expected results**

The results of this sports educational model should lead to the mastering of basic handball training, organized in the form of curricula, manuals and textbooks in handball. The methods adopted by teachers are based on the knowledge they have and use, as well as the belief in their effectiveness, often based on the life experience of the interviewed teacher. The little or no use of some methods, in turn, seems to us to be due to the fact that they are unknown to most of the teachers, rather than due to a lack of confidence in their effectiveness or disagreement on their ideological basis, which shows the needs of pedagogical updating of teachers working in higher education.

The results of research and development in the form of a product of sports education with basic movements in handball have the following advantages:

- 1) educating students to become athletes in the true sense, helping them grow, to become competent athletes, enthusiastic, wise and knowledgeable;



- 2) the model of sports education has goals that are immediate and comprehensive and must be achievable by students through their activity and participation;
- 3) supporting the activity of the handball teacher in optimizing the training through the model of sports education.

### **Conclusion**

In conclusion, we would like to note that in recent years there has been great progress in all areas, including education, due to the high improvement of technology, improvements in communication and globalization of information. We hope that teachers in our field, as well as higher education institutions, are engaged and constantly looking for innovative ideas for education in order to accompany this evolution. Our ultimate goal is better preparation of future professionalists for work in the educational system, which is increasingly emerging with new characteristics. We believe that we have clarified the need for further research in the field of sports education with our proposed training model and we hope to encourage educators to better trainind in the discipline of Handball.

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### **Rhythmical models of folk art – a way to educational integrity (in Bulgarian)**

*Abstract:* The paper describes the folk art/folklore as a system with different elements (each individual art), which work and coexist, forming a symbiosis. Every single art has its own characteristics, but its development depends on the others. These parts – the trinity, called folk song (music, poetry and dance); the fairy-tale; the proverb – came to us thanks to word-of-mouth. However, folk art is not just that, it is also a ritual bread, embroidery, an ancient Bulgarian home. This entirety has its own symbols, that give us knowledge of everything – of who are we and what our Way is. Rhythm is the founding principle, upon which this entirety is built. Understanding folk art as a symbiosis, a hologram and a system may help children see not only the different parts of the world, but the world as a whole, and that could potentially change the entire educational paradigm.

*Keywords:* rhythmical model, hologram, integrity, folk art, educational entirety.



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### **Към цялостност в образованието – чрез ритмичните модели на народното изкуство**

*Резюме:* В изложението се разглежда симбиозата между различни взаимосвързани елементи – народна песен, приказка, пословица, както и шевица, ритуален хляб и народният дом, в основата на които лежи ритъмът като природен принцип. Изведено е понятието Ритмичен модел, като повтаряща се конструкция и носител на смисъла. Това дава възможност на автора да предложи вместо фолклор, по-широкото понятие – народно изкуство. Народното изкуство е сравнено с холограма, със система, в която елементите си взаимодействат и се развиват с промяната на човешкото мислене. Символите, които изграждат това цяло носят знание за това кои сме и какъв е нашият Път. Разбирането на света като цялостност, без да се разделя изкуствено на елементите си, ще даде възможност на децата по-лесно и успешно да разбират явленията и процесите, а образователната сфера да повиши качеството на обучението и възпитанието.

Ключови думи: ритмичен модел, холограма, интеграция, народно изкуство, образователна цялостност.



“Цялото е повече от сумата на неговите части.” (Шмит, 2019)

Лудвиг фон Бергаланфи [1]

## Въведение

Светът е единно цяло, частите на което са в непрекъсната взаимовръзка, както частите на една система. През 1928 г. германският биолог Карл Лудвиг фон Бергаланфи (1901-1972) предлага общата си теория на системите като широк инструмент, който може да бъде споделен от много различни науки. Понятието “система” се определя като набор от елементи, които взаимодействат помежду си и могат да бъдат субекти от различно естество.

Системите се характеризират чрез структурните си характеристики, като връзка между компонентите и функциите им, както например в човешките системи елементите имат обща цел. Различните нива на системата си взаимодействат помежду си, така че да не са независими едно от друго (*General System Theory: Foundations, Development, Applications, 1976*).

Тази теория допринася за появата на нова научна парадигма, основана на взаимовръзката между елементите, изграждащи системите. Принципите, които стоят зад тези взаимодействия са природните принципи, разглеждани от частните науки от различни позиции. Един от тях е Ритъмът като двигател на живота. Той е основен, организиращ фактор във Вселената. Като такъв управлява всички процеси в житейския път на човека и във физически, и в духовен план. Ритъмът е в основата на съществуване и на музиката, и на всички изкуства. Неговият цикличен характер определя развитието на цялото и изменчивостта на неговите елементи.

## Същност на концепията – Ритъм, танц, ритмичен модел

“В началото бе Ритъмът! Така започва Библията на музиката.” Това са думи на големия немски диригент Ханс фон Бюлоф (*Шмит, 2019*), съвременник на Брамс, Лист и Вагнер, и те показват важността на явлениято Ритъм в музиката – едно от основните изразни средства и “виновник” за голяма част от жанровата ѝ характеристика.

Всеки жест или движение, започнали без определен ритъм, с повторението си постепенно стават ритмични. Ритъмът предопределя времетраенето на всеки акт, последващата го трансформация и разпространението ѝ в психическите и мисловните сфери на човека. Ритъмът на индивида предопределя формата му. Той представлява своеобразна константа в динамиката му. Ритъмът е осезаемата за нас пулсация на вселената, към която всеки по свой начин се стреми да бъде в унисон (*Одаджиев, 2016*).

Ритъмът като музикалноизразен елемент може да се приеме и като причина за съществуването на т. нар. първични музикални жанрове – *песен, танц и марш*. Последните са наречени от Дмитрий Кабалевски “трите кита, трите стълба на музиката”, тъй като на тяхната основа в историческото развитие се появяват и ораторията, и кантата, и сюитата, и операта, и балета и много други жанрове, които са подвластни на цикличност и повторемост благодарение на ритъма (*Кабалевски, 1976*).

*Танцът* е вид изкуство, при който в най-голяма степен участва движението. То заедно със смяната на положението на човешкото тяло са средствата за създаване на художествения образ (*Havelock Ellis, 1923*). *Танцът* е този първичен жанр, който в най-голяма степен се подчинява на ритъма, а ритъмът от своя страна определя спецификата на неговите производни – различните танцовални жанрове. В основата на всеки танцовален жанр стои комбинация от ритмични елементи, които го правят уникален, които му дават име и самостоятелност и които като цяло се повтарят на принципа на остинатност. Благодарение на това ритмическо построение можем при прозвучаването на музика със съответния танцовален характер да познаем какъв е танцът. Нещо повече, имаме възможност, при наличието на знание за историческия период на музиката, за националните ѝ характеристики и пр., да открием каква е принадлежността на този танц. С други думи, да усетим атмосферата на времето и пространството, да надникнем в домовете на хората, живели тогава, да се потопим в битието им, да разберем условно как мислят. Тази конструкция, която като ритмически код ни дава знания за всичко това, наричаме *Ритмичен модел на танцовия жанр*.

### Ритмичен модел

*Ритмичният модел в музиката най-общо представлява дву- или четиритактово построение, има специфична метрическа пулсация, темпо на протичане, характерен ритъм и ритмични групи и логически акцент, който ги обединява. Това построение се*

повтаря на принципа на остинато и благодарение на неговото проследяване и разпознаване в процеса на протичане на музикалната мисъл може да се разбере какъв е танцът. И не само това – да се разбере към коя историческа епоха принадлежи, от каква националност са хората, които са го танцували и слушали музиката му, дори и как се танцува този танц – по групи, смесено, по двойки. В по-общ план този своеобразен ритмически код съдържа в себе си знание за духовното и културно ниво на човека (*Златкова, 2020*).

Ако разглеждаме ритъма само като част от музикалното изкуство, това означава да погледнем на многоизмерния свят единствено в неговата двуизмерност. Ритъмът не е нито само в музиката, нито само в един клон на науката. Ритъмът е живота. Ритъмът е вселенски принцип и следователно всичко в нас и около нас се подчинява на неговите закони.

“Ритмите увличат в своето движение цялостния живот на хората и обществата: поведенията във времето и естетическите преживявания, преместванията в пространството, както и порядъка на времето. Няма живот без ритъм, т. е. без различна подредба на фактите, които се повтарят като неизменно комбинират периодичност и прекъсване.” (*Шмит, 2019*)

Ритъмът управлява битието на човека и във физически, и в духовен план. В широк смисъл той обуславя вселенските цикли, следователно стои в основата на мисленето, което се проявява в човешките действия, и се отразява в изкуството като форма на проявление на Битието. Можем да предположим, че цялата човешка култура и цивилизация е заключена в артефактите на всяко изкуство, независимо от това какъв е техният материален израз. Най-общо ритъмът може да се сравни със скелета в човешкото тяло. Въображението създава индивидуалност, изразните средства на изкуството извеждат на живот трансформирано и стилизирано знание. А ние, днешните хора, разчитайки езика на всяко изкуство като символност, може да получим информация, да видим картината на отдавна минали причини и следствия, облечени в цветове, шарки, фигури, слова, музика. Може да се каже, че Ритмичните модели във всяко изкуство са паметта на материала, от който то е създадено и носят енергията на създателите си. Още по-точно – бележат и пътя на еволюцията на homo sapiens – еволюция на мисленето и на съзнанието.

### **Светът като холограма. Ритмичните модели като холограма**

В средата на 20 в. двама изтъкнати световни мислители, работещи в различни аспекти на науката – физикът Дейвид Бом и неврофизиологът

Карл Прибрам изказват хипотезата, че Вселената представлява гигантска холограма и така, както всяка част на холограмата съдържа образа на цялото, така и всяка част на вселената го обгръща. Следователно “ако знаем какъв подход да изберем към нея, можем да открием по принцип цялото минало и неясните следствия за цялото бъдеще, които са също забулени във всяка малка част на пространството и времето” (*Галбът, 2003*). С други думи можем да открием навсякъде това, което търсим, ако познаваме елементите му, които могат да ни насочат.

Холограмата е триизмерна, но притежава свойство да съдържа информация за цялото във всяка нейна част, а това означава и в нас, и във всяка наша клетка, т.е. всяка материална частица може да се тълкува като холографска лента, която съдържа отговори на въпроса за миналото.

Вселената е ритмически организирана и измененията се извършват на ритмически тласъци. От смяната на деня с нощ, през пулсирането на кръвта, житейските цикли, живота и смъртта, до смяната на цивилизациите и културните процеси, всичко е ритъм, а неговите елементи следват определени закономерности и се проявяват на принципа на модалност. От това произтича изводът, че житейските събития, явления, цикли имат причинно-следствена връзка помежду си и могат и самите те да се разглеждат като *ритмични модели*. Под понятието *Ритмичен модел* в широк смисъл ние разбираме последование, изградено от елементи на една и съща сфера, които имат свой условен център, пространствено-времеви параметри и скорост на проявление и което се повтаря на принципа на остинато (*Златкова, 2020*).

Формално Ритмичният модел може да се сравни с миниатюрна холограма, носител на информация за епоха, националност, бит и духовност на народа, който го е въткарал в изкуството си, в културата си, в цивилизацията си. Що се отнася до съдържателния аспект на това понятие, той е знание за човешката еволюция в най-широк смисъл. В контекста на съвременното развитие на мисленето, научните открития и бързите промени в схващанията за съществуването и еволюционния ни Път, все повече се очертава концепцията, че всичко около нас и вътре в нас е свързано и е подчинено на единни математически принципи. Тези принципи са неизменни, но позициите, от които се разглеждат дават различен поглед върху техния смисъл и съответно върху влиянието им за конкретната личност, народ, епоха.

## Народното изкуство като личностен микрокосмос.

В най-кондензиран вид общото знание за епохата, народа, неговата космогония и духовно ниво е заключено в изкуството, което е създал – *народното изкуство*. Защо народното изкуство съдържа това знание и какво разбираме под понятието “народно изкуство”?

Ние приемаме, че изкуството е част от Цялото мироздание и като такова то го отразява като холограма. Цялото е Макрокосмосът в лицето на Вселенско, планетарно и земно, а Микрокосмосът е светът на човешката личност. В израза: “Каквото горе, такова и долу” е събрана идеята за цялостността на всичко, което е в нас и извън нас (*Аткинсън, 2017*). В този смисъл изкуството може да се приеме и като излив на Микрокосмоса, в който е вложен Макрокосмосът – знанието за това кои сме и накъде отиваме.

Съществуването на един народ и преминаването му през историята е свързано с две неща: слово и дух. Слово, за да създаде и материализира битието си, дух, за да изпълни мисията си и да създаде бъдеще! Фолклорът е колективният АЗ на народа. Чрез него homo sapiens вгражда себе си в камъка на епохата, пренася мисълта си, знанието си за света и Космоса. Фолклорът представя космогонията на човека, а развитието му върви от колективно и анонимно към индивидуално и именувано.

Народното изкуство е цялостна и активна система, съдържа в себе си няколко елемента, които са в симбиоза, зависят един от друг, взаимодействат си и се развиват така, както се развива мисленето на човека - създател. Като цялостност фолклорът или народното изкуство представлява неписано знание – разказано, изговорено, изпято, танцувано - това, за което казваме, че се предава от уста на уста. Тази характеристика, обаче, представлява много малка част от неговите проявления. Народното изкуство е вплетено и в носите на българина, във фигурите, които момата втъкава, подготвяйки чеиза си, в цветовете и шарките, във фигурите, които редува със забележителна ритмическа последователност, в символите по ритуалните хлябове, които и днес пекаат нашите баби. Тази ритмика разказва от къде е девойката, какъв е нейният род, дали е голям или не, богат ли е. Ритмическите фигурални композиции имат функция да запазват, да подпомагат продължаването на рода, да благославят. Народно изкуство са и писаните каручки, и резбата по портите, и дома на българина.

Традиционната народна духовна култура обхваща вътрешното и социално-психологическото съзнание на хората, което съответства като информация в колективната жива памет, проявява се в определени норми на



поведение, действия, художествено творчество и пр. Понятията народно изкуство и фолклор могат да се разглеждат като аналогични, що се отнася до това, че те изразяват същността на духовното и културно развитие на народа ни в един отдалечен исторически етап. В него художественото изразяване с различни средства е част от битието и човекът, който използва тези средства няма потребност да оставя името си като автор на своите творения. Изследователите дават различни тълкувания на фолклора и цялото народно изкуство и разглеждат неговите елементи от позицията на научната сфера, в която работят.

Ние приемаме, че народното изкуство е неделима цялост, която е необходимо да се разглежда като жизненост и функциониране в общността, която го е създала и показва етапа на духовно развитие на хората от това време.

### **Народното изкуство като цялостност и система**

Различните изкуства в рамките на народното изкуство е необходимо да се възприемат като частите на едно цяло, в основата на които стои основен принцип – принципът на ритмичността и който се проявява под формата на ритмични модели. Следователно в този смисъл Ритмичният модел е навсякъде, а всяко изкуство разкрива света чрез своите изразни елементи (език) и скрива онова, за което светът още не е готов. Приемаме, че *Цялото е човешката еволюция. Тя може да се сравни с глобален РМ (Цяло=РМ). Елементите му са различните проявления на изкуството и културата. Всеки един от тези елементи представлява по-малък РМ, който също се проявява на принципа на остинатност, в него е закодирана частица от времето и се отразява космогонията на човека.* РМ във всичките му проявления е холограма – проявление на духа, вълна! Считаме, че вместо понятието фолклор е по-подходящо да се използва широкото понятие народно изкуство, към което освен изброените елементи принадлежи и строителството (градежа) на дома като сакрално място за човека.

Всеки елемент на народното изкуство, както и цялото могат да се разгледат през призмата на външното, видимото и вътрешното, скритото знание. В това отношение народното изкуство има много какво да разкаже.

### **Изводи**

В съвременността елементите на народното изкуство се приемат по-скоро с тяхната външна характеристика, която е насочена към изказ,

приложимост и декорация, към провеждането на обряда в рамките на традицията, без да се разбира какъв е, защо се прави, с какво е свързан, какви последици носи. Модерни са везбите в облеклото, но без да се разбира какво казват, за какво са предназначени, с какво се свързват и дали са приложими, също както и техните предшественици татуировките, които днес са мода, но символиката зад тях се пренебрегва. Днес ние сме подвластни на формата, без да познаваме съдържанието. Познаваме конструкцията, но не знаем за какво служи, дали помага или вреди. Нямаме знание, но не признаваме липсата му.

Съдържанието на цялото, наречено народно изкуство е неразривно свързано с ритъма и природните цикли, със законите на космоса. Тези закони се изповядват от всички философски школи на миналото и в основата им стоят природните закони. Тези принципи са втъкани в елементите на народното изкуство под формата на ритмични модели, изразени с различни изразни средства с помощта на символиката – числото, фигурата, цвета, формата, думата, движението, звукът. Ако знаем азбуката, можем да прочетем какво е написано, да разберем какво е съдържанието и да го приложим в живота си.

### **Образователни насоки**

Народното изкуство е неделимо цяло с взаимно-допълващи се и взаимозависими елементи. Такъв е и светът – цяло, което живее и се развива на основата на принципите в природата и ритъма като основен принцип. Цялостно е и възприемането на света през детските очи. Детето възприема цялото, живее в него и с него, взаимодейства си с елементите му, но не ги дели в съзнанието си. Когато попадне в системата на образованието се случват няколко неща: Светът започва да се диференцира на части преди да е възприет като цяло, т.е. анализирането се случва преди синтеза.

От теорията е известно, че при възприемане на едно явление, предмет, процес, първо то/той се възприема цялостно, придобива се някаква представа за него, която е непълна и по-скоро неясна, но е основна. Чак след това, след като се пристъпи към възприемане отново и отново, представата се допълва и става устойчива. Тогава, а не преди това, е необходимо да се обърне внимание на: какво е това, как функционира, защо ни харесва/защо не ни харесва, кое го прави уникално. С други думи, едва тогава е необходимо зорът да се обърне към тези негови елементи, които го открояват, които го правят различно, които създават определена емоция,

които карат детето да пита, да търси и намира. Този етап е етапът на анализиране, на разделяне на цялото на части, за да се разбере как то работи. Накрая логично идва новото обобщение – синтезът, който е на по-високо стъпало от първоначалното обобщение. Едва тогава, на базата на възприетото, на анализиранияте му елементи, е възможно да се сглоби новият образ, който е по-ясен и има по-високи качества. Това е логичният път за получаване на каквото и да е знание и свързването му с наличните други.

В днешно време обаче, анализът предшества синтеза и в представата на детето цялото се губи. В този процес не трябва да се забравя и друг важен фактор – всяко дете има различна психика, по различен начин възприема света, има различно технологично време на разбиране и усвояване на информацията и не на последно място – темперамент, характерови особености. Детето има потребност да получи знанието не наготово, а да го открие така, както умее. Да открие гледайки, слушайки, наблюдавайки, правейки, но не в един час заедно с всички, които правят едно и също. Защото начините, по които всеки възприема и реагира на едно и също нещо са различни, различните страни на изследваното явление правят по-силно впечатление на един, а на друг – други. Един оценява цветовото разнообразие, друг чува звуците при взаимодействие на предмета с други предмета или при удар, трети съобразява формата и големината му, четвърти го рисува в съзнанието си с думи. За това днешното образователно мислене, насочено към разделяне на света на части и изучаването им без да се разберат принципите и взаимодействията между тези части все повече води до неразбиране на връзките между предметите, явленията в света и процесите. От тук идва и невъзможността да се правят изводи, и да се търсят възможности за намиране на нови начини за работа в непозната ситуация.

### Дискусия

Цялостният характер на образованието в настоящето и бъдещето вече е от първостепенна важност, защото на детето се дава възможност на види света по начин, различен от досега използвания принцип на диференциация. Детското възприемане на света е цялостно и светът е неделим. Елементите му си взаимодействат естествено, без детето да влага разбиране за тях и принципите, които ги движат. Първоначалното възприемане на всяко непознато явление или предмет е за да се получи обща представа за него. Според Б. Тодорова „Анализът разглежда изучавания обект в неговите съставни елементи като йерархична или нейерархична

система. Посоката на анализа е винаги от следствието към причината. Синтезът... е обединяване, съединяване и/или свързване на отделни части на обекта, процеса, явлението, системата и т. н. до получаване на единно цяло... Той е основен метод за формулиране на изводи при обобщаване на проучената информация след предварително проведен анализ. Посоката му е от причината към следствието“ (Тодорова, 2020). Цялостният поглед позволява да се правят връзки между елементите на предмета, явлението или процеса, а това създава гъвкавост на мисленето, развива творчеството и позволява да се работи по-лесно и ефективно върху иновативни проекти. Познаването на ритъма като принцип и на елементите на народното изкуство като система, ще позволи на тази основа да се правят различни изводи, а този модел да се използва във всяка жизнена сфера.

### Обобщение

Светът се променя с много бързи темпове и това, което до вчера е изглеждало фантазия, днес се превръща в реалност. Тази нова действителност – дигитална, техническа, с неизвестни, е фактор, който трябва да ни накара да променим начина, по който я възприемаме – природата, хората, взаимоотношенията. Изменящият се свят изисква основна ревизия на начините, по които си взаимодействаме, както и тези, с които възпитаваме нашето бъдеще – децата. Училището се стреми да обнови ресурсите си, техническата база, дигитализира се, но все по-често резултатите, които нашите деца постигат на изпити, състезания и най-вече в житейски ситуации, показват, че информацията, която е получена под формата на уроци в училище не се разбира, не се намира приложението и в житейски аспекти, не се правят връзки между едно или друго явление, процес, събитие. Липсва онази променлива величина, което се нарича намиране на решение отвъд познатото, търсене на допирни точки с наглед нямащи общо помежду си елементи, с други думи, да се търсят възможности човек да използва всички необходими ресурси в съзнание и подсъзнание, за да реши един житейски, професионален и какъвто и да е казус.

Считаме, че днешното училище би могло да погледне на образованието през призмата на народното изкуство – от една страна да приеме неговата цялостност, която функционира като жив организъм, а от друга – да използва елементите му в различните етапи на образователната стълбичка – и формите, и фигурите в математическата сфера; и цветовете и формите в изобразяването; и словото – приказката с нейните изводи, които

са подчинени на природните принципи; и пословиците, които директно наставляват на тяхната основа; и с движенията на танците, които отразяват движението на небесните светила в техния път и слънцето като център на системата; и с неравноделността, в която е заключен кодът на българите. Това ще направи училището по-приятно място, ще мотивира всяко дете да развива своите уникални способности въз основа на неговите заложби, ще се създаде атмосфера на откривателство и търсене на нови пътища за решаване на каквато и да е ситуация, за развитие на въображението с помощта на изкуството като средство за обучение, ще се намали агресията, а в далечен план ще стимулира човек да учи през целия си живот.

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#### **Бележки:**

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

*Abstract:* The article is a continuation of the article on therapeutic diaries published in European Scientific e-Journal in February 2021. The author deals with the writing of therapeutic letters as part of clinical, developmental and preventive bibliotherapy. The purpose of the study is to provide students studying in the university study programmes preparing for the helping professions, or professionals in the practice with the interest on the topic, using the domestic and international literature sources, useful information that will help them in better orientation in the topic. The article also includes a demonstration of the possibilities applying of therapeutic letters in health and education practice and in the field of personal and professional development on the basis of our own pedagogical practice. According to the results of own survey in 3 groups of students (n=47) in 3 identified cases, writing of therapeutic letter proved to be a suitable extension of keeping a therapeutic diary, in addition to providing individual consultations (n=5). Using the literary sources and survey she confirms that therapeutic letters are a suitable extension of the therapeutic diaries and can be used as well on their own, or in connection with writing a stories. She reports that therapeutic letters are suitable preventive and at the same time therapeutic method to help cope with difficult life situations not only for adults but also for children.

*Keywords:* therapeutic letters; clinical, developmental and preventive bibliotherapy; receptive and expressive methods of bibliotherapy; therapeutic education.



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## **Terapeutický denník v biblioterapii**

*Abstrakt:* Príspevok voľne nadväzuje na článok o terapeutických denníkoch uverejnený v European Scientific e-Journal vo februári 2021. Autorka sa v ňom zaoberá písaním terapeutických listov ako súčasťou klinickej, vývinovej a preventívnej biblioterapie. Účelom štúdie je poskytnúť študentom študujúcim vo vysokoškolských študijných programoch pripravujúcich na výkon pomáhajúcich profesií, prípadne profesionálom pôsobiacim v praxi zaujímavým sa o problematiku, s využitím domácich aj zahraničných literárnych zdrojov užitočné informácie,

ktoré im pomôžu sa lepšie zorientovať v danej téme. Súčasťou článku je aj demonštrácia možností uplatnenia terapeutických listov v zdravotníckej a pedagogickej praxi a v oblasti osobnostného a profesionálneho rozvoja na základe vlastných skúseností z pedagogickej praxe. Podľa výsledkov vlastného prieskumu v 3 skupinách študentov (n=47) sa v 3 zistených prípadoch ukázalo napísanie terapeutického listu ako vhodné rozšírenie vedenia terapeutického denníka okrem poskytnutia individuálnych konzultácií (n=5). S využitím citovaných literárnych zdrojov a spomínaného prieskumu potvrdzuje, že terapeutické listy sú vhodným rozšírením vedenia terapeutických denníkov a rovnako dobre môžu byť použité aj samostatne ako napríklad v súvislosti s prácou s príbehmi. V závere konštatuje, že aj pri terapeutických listoch ide o vhodnú preventívnu a zároveň terapeutickú metódu nápomocnú zvládaniu náročných životných situácií nielen u dospelých, ale aj u detí.

*Kľúčové slová:* terapeutické listy; klinická, vývinová a preventívna biblioterapia; expresívna a receptívna biblioterapia; liečebná pedagogika.



## Úvod

V článku o terapeutických denníkoch (*Kotrbová, Majzlanová, 2021*) sme uviedli, že terapeutické denníky možno v rámci liečebnopedagogicky orientovanej biblioterapie úspešne použiť nielen v rámci *klinickej* biblioterapie na zvládanie ochorení, funkčných porúch, ohrození zdravia a životných problémov súvisiacich so sťažnosťami životnými okolnosťami vyvolaných ochorením, postihnutím alebo inou poruchou zdravia, ale aj ako metódu *vývinovej* biblioterapie na zabezpečenie primeraného zvládania životných úloh a problémov patriacich k danej vývinovej etape, prípadne metódu priebežnej psychohygieny a osobnostného rastu, pre ktorú sme použili označenie *preventívna* biblioterapia. Tiež sme popísali, akým spôsobom možno terapeutický denník úspešne uplatniť na podporu profesionálneho rastu v pomáhajúcich profesiách.

Inšpiratívne návody, ako pracovať v liečebnopedagogicky orientovanej vývinovej biblioterapii s deťmi predškolského a mladšieho školského veku možno nájsť hlavne v príspevkoch autoriek Kováčová, B. a Valešová Malecová, B. (*Kováčová a Valešová Malecová, 2018; Valešová Malecová, 2021a; Valešová Malecová, 2021b*). Podobne autorka dodnes používanéj prvej liečebnopedagogickej definície biblioterapie Majzlanová, K. (*Nagyová, 1995*) ponúka vo svojich publikáciách mnohé ďalšie inšpirácie vo vzťahu k deťom s postihnutím, chorým, v ohrození zdravia ako aj k deťom nadaným, ale aj tiež vo vzťahu k dospelým s rôznymi zdravotnými alebo sociálnymi problémami (2005, 2011, 2012, 2015, 2017). V tomto príspevku sa zaoberáme terapeutickými listami ako možnej extenzie

terapeutického denníka alebo ako samostatne používanej biblioterapeutickej techniky.

Pre úplnosť len zopakujme, že v liečebnopedagogicky orientovanej biblioterapii sa zameriavame na pochopenie, porozumenie a prijatie životnej situácie, v ktorej sa človek nachádza, jeho bezpodmienečného prijatia a možností, ktoré má, posilňovania dobrého a poskytnutie modelov správania, sprostredkovanie nádeje, (*Horňáková, 1999*), *podporu učenia a učenia sa, budovania a kontinuálnej kultivácie životných kompetencií*, posilňovanie pozitívneho emocionálneho a estetického zážitku, vedenie k hlbšiemu zmyslu bytia a pozitívnym životným hodnotám v rozšírenom holistickom bio-psycho-socio-spirituálnom koncepte ponímania zdravia človeka *s využitím prostriedkov slovesného umenia* (*Majzlanová, 2018*).

### **Terapeutické listy ako súčasť expresívnej biblioterapie**

Podobne ako terapeutické denníky aj písanie terapeutických listov zaraďujeme medzi tradičné a známe expresívne metódy biblioterapie (*Svoboda, 2013; Majzlanová, 2017; Kováčová a Valešová Malecová, 2018*). Ide o písomnú komunikáciu, ktorá nahrádza živú konverzáciu. Takýto písomný rozhovor je z hľadiska témy úplne neviazaný. A zatiaľ čo bežný list je určený konkrétnej osobe a účelom je, aby si ho prečítala, existujú aj listy fiktívne, kde adresátom je väčšinou fiktívna osoba (ale nie vždy, ako uvidíme nižšie) a *pisateľ ho píše so zámerom neposlať ho nikomu a už vôbec nie čitateľskej verejnosti* (*Kosztolányi, 1976*).

Pokiaľ ide o terapeutické listy, ako už samotný názov napovedá, ich poslaním je napomôcť liečeniu, z hľadiska pedagogiky aj prehlbovať alebo rozširovať poznanie, ktoré môže byť nápomocné pri predchádzaní poškodeniam alebo zraneniam, zvládání konkrétnych vývinových úloh, psychohygiene alebo prehlbovaní sebapoznania.

Použitie terapeutických listov sa podobne ako pri terapeutických denníkoch odporúča najmä vtedy, keď je možnosť fyzického verbálneho zdieľania významných zážitkov s inou osobou limitovaná, sťažená, nedostupná alebo by mohla byť z rôznych dôvodov vnímaná ako nevhodná. S autorkou Rainwater, J. (*Rainwater, 1993:97*) sme sa v pôvodnom článku zhodli, že seba pozorovanie súvisiace s písaním terapeutického denníka umožňuje jednak odpútanie sa od emočne zaťažujúcich 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*.“ Podobne je tomu tak aj pri písaní terapeutických listov. V kontexte aktuálneho prudkého rozvoja informačno-komunikačných technológií možno dodať, že za takéto „odloženie na



papier“ alebo „posilňovanie obohacujúcich obsahov“ možno považovať aj vedenie v digitálnej podobe dokumentu vytvoreného na počítači alebo v podobe audio, prípadne videonahrávky.

S odkazom na najnovšie poznatky z neurovied dopĺňame, že vo všeobecnosti sa pri písaní terapeutických denníkov alebo listov odporúča písanie rukou z dôvodu dnes už aj vedecky dokázanej podstatnej odlišnosti prebiehajúcich neurofyziologických procesov v ľudskom organizme priaznovo pôsobiacich na organizmus pri písaní rukou oproti písaniu na počítači (*Goleman, 2017*). Pri terapeutických listoch rovnako ako pri terapeutických denníkoch sa však vždy odporúča dodržať zásadu *10 minút na myšlienky „po napísaní“* (*Pennebaker, 2013*) a ak boli záznamy vedené digitálne alebo v inej forme aspoň poznámky z tejto sebareflexie spracúvať v podobe vlastných poznámok, odkazov alebo hesiel písaných ručne.

V súvislosti so zásadami písania, ktoré sú v článku detailne rozvedené, sme tiež zdôraznili, že *terapeutické denníky sa odporúča písať v 1. osobe jednotného čísla a ich čítanie nie je určené nikomu inému ako jeho čitateľovi* práve preto, aby pisateľ pri jeho písaní mohol byť maximálne *úprimný, slobodný a otvorený hlavne sám pred sebou aj vo veľmi intímnych záležitostiach* (*Rainwater, 1993:97*).

Niekedy sa však abreakcia realizovaná „odloženia na papier“ prostredníctvom terapeutického denníka môže javiť ako neúplná, nedokončená alebo nedostatočná a práve vtedy je vhodné ponúknuť možnosť napísania *terapeutického listu*, ktorý sa na rozdiel od terapeutického denníka *píše v 2. osobe jednotného čísla*. A aj keď rovnako ako terapeutický denník aj takýto list nie je určený na čítanie nikomu inému ako samotnému pisateľovi, tým že *je písaný adresne konkrétnej osobe*, ktorej sa spravidla týka, umožňuje sa tak pisateľovi experimentovať s inak možno z rôznych dôvodov (komunikačné, morálne, sociálne, kultúrne, religiózne a podobne) v realite neprijateľnými alebo neakceptovateľnými stratégiami alebo alternatívami riešenia. Uvedeným spôsobom možno napokon podporiť úplné uvoľnenie a oslobodenie sa od emočne zaplavujúcich zážitkových obsahov, ktoré dovtedy nebolo možné alebo prípustné vyjadriť a to niekedy až do podoby celkovej katarzie (*Pardeck a Pardecková, 1998:15*).

Je všeobecne známe, že *pedagogické pôsobenie* je najúspešnejšie, keď sa pozitívne pôsobí nielen na kogníciu a intelekt, ale zároveň aj na emócie a city – teda na prežívanie vzťahu človeka k veciam a javom okolitého sveta a k sebe samému, k svojmu konaniu a k iným ľuďom *a keď sa popri vedomostiach súčasne formujú aj pozitívne postoje a hodnotová orientácia* (*Turek, 2008:445*).

*Terapeutický list sprostredkúva bezpečný kontakt s intenzitou významného vzťahu.* Podobne ako v receptívnej biblioterapii aj v expresívnej biblioterapii tu dôležitú úlohu zohráva *hra fantázie a predstavivosti*. Zatiaľ čo pri *receptívnej* forme biblioterapie sa prvý kontakt s novým poznaním, či už v podobe vzorca správania alebo zvládacej stratégie a jej integrácia do systému individuálneho poznania uskutočňuje prostredníctvom *vnútorných obrazov* (vizuálnych, čiastočne aj zvukových, hmatových ai.) *vyvolaných v poslucháčovi alebo čitateľovi expozíciou slovesného diela*. V liečebnopedagogicky orientovanej *expresívnej* biblioterapii sa osoba s podporou terapeuta učí pomocou fantázie *vytvoriť si, naučiť sa a zažiť* (či už v *prenesenom alebo reálnom význame*) *vlastné individuálne dôležité zvládacie stratégie* najčastejšie prostredníctvom písania a verbalizácie napísaného. Má tiež možnosť v bezpečnom prostredí terapeutického vzťahu experimentovať s vytvorenými stratégiami a tak si tvoriť nové postoje, zručnosti a vzorce správania a postupne ich zdokonaľovať.

„Odloženie“ *vnútorného dialógu* s osobou alebo vzťahom (bez ohľadu či už ide o osobu alebo vzťah z reálneho života alebo jej mentálny konštrukt – ako je napr. literárna postava) napísaného na papier a jeho neskoršie prečítanie umožňuje tiež získať potrebný *odstup a náhľad*, čím sa vytvára priestor pre kognitívne spracovanie, prípadné triedenie a selekciu toho, čo je podstatné, využiteľné v ďalšom živote a môže byť v rámci terapie s podporou terapeuta postupne integrované do *inštrumentária životných kompetencií* bežného každodenného života.

Ako už bolo spomenuté v predchádzajúcom článku ([Kotrbová a Majzlanová, 2021](#)), v rokoch 2019-2020 sme v 3 skupinách študentov (n=47) realizovali podporu osobnostného a profesionálneho rastu prostredníctvom zavedenia terapeutických denníkov a uskutočnili s tým súvisiaci prieskum. Len v niekoľkých prípadoch (n=5) sa vyskytla potreba využitia ponúknutých individuálnych konzultácií na zdieľanie skúseností s vedením terapeutického denníka (pozn. aut.: inak mali všetci študenti okrem samotného písania denníka možnosť svoje skúseností s vedením denníka zdieľať v podobe písomnej spätnej väzby pre školiteľa na konkrétne položené otázky). A z týchto 5 prípadov bolo len v 3 prípadoch reportované, že terapeutický denník nestačí a je skôr naliehavá uchopenia vlastných zážitkov a sebareflexií z inej perspektívy ako umožňuje písanie denníka, čiže potreba identifikácie a naučenia sa iných ďalších zvládacích stratégií pre dosiahnutie individuálne zmysluplného riešenia. Vtedy je vhodné ponúknuť napísanie terapeutického listu. Jeho adresné písanie z perspektívy *2. osoby jednotného čísla (teda z perspektívy „Ty“)* umožňuje lepšie spracovanie zaplavujúcich zážitkov.

Napísanie terapeutického listu môže tvoriť súčasť terapeutického denníka, ale možno ho písať aj samostatne na voľné listy mimo denníka. Dôležité je, aby sa týkal *osobne významného vzťahu*, ktorý je potrebné aktuálne riešiť. Odporúča sa vybrať najdôležitejší.

Tiež je dôležité, aby si osoba pred začatím písania takéhoto listu našla pokojné miesto, kde ju nebude nikto rušiť najmenej 1 hodinu a všetko, čo kedy potrebovala alebo ešte stále potrebuje danej osobe povedať, ale z rôznych dôvodov to nebolo alebo nie je možné a alebo vhodné, je možné vykonať „položením na papier“. Podstatné je, aby preskúmala samu seba, ujasnila si, ako sa presne voči danej osobe aktuálne cíti a ako chce na vzťahu pracovať; aby zo seba v liste „vypísala“ všetko, naozaj úplne všetko, čo jej vadí, rozčuľuje ju, zraňuje a všetko, čo vo vzťahu k nej potrebuje. Rovnako aj smerom do minulosti – čo kedy potrebovala a nemohla vypovedať, čo ju trápilo, prípadne zranilo.

Písanie takýchto listov autori odporúčajú napríklad na podporu zvládania novej životnej situácie u detí, ktoré sú v procese rozvodu ich rodičov, zverenia do pestúnskej starostlivosti a podobne, kedy potrebujú zvládnuť úplne novú situáciu, v ktorej sa cítia osamelé (*Pardeck a Pardecková, 1998:41*). Pomerne často sa radí napísanie takéhoto terapeutického listu ako súčasť smútkovej terapie (*PPP, 2008; Mižičková a Surovcová, 2010*). Odloženie zaťažujúcich zážitkov na papier sa odporúča aj pri nespavosti ako „vypísanie sa zo zážitkov, ktoré bránia zaspať“ alebo pri iných výrazných emočných zážitkoch, ktoré spôsobujú problémy počas bežného fungovania v živote, teda napríklad aj pri výrazne pozitívnych emočných zážitkoch ako je stav zaľúbenosti.

Sand poskytuje konkrétny návod, ako takýto list začať písať: *Začnite jej/jeho oslovením (písanie v 2. osobe jednotného čísla – oslovenie Ty) a pokračujte vetou „pamätáš ako sme...“, spomeňte pekné veci, ktoré ste spolu zažili. Potom spomeňte, za čo ste jej/jemu vďační. Potom spomeňte, čo Vám vadilo alebo Vás zraňovalo... urobte to skutočne doplna... Potom napíšte, ako ste potrebovali, aby sa veci v kontakte s ním/ňou diali v minulosti a čo by ste potrebovali teraz. Do čo najpodrobnejších detailov. Napokon poďakujte, že ste to mohli vyjadriť* (*Sand, 2018:17*). Pri písaní si možno pomôcť aj otázkami ako sú napríklad *Čo potrebujete povedať a čo potrebujete počuť? Čo bolo na vzťahu nepríjemné? Od čoho sa Vám vďaka listu osobe ulaví? Čo Vám vo vzťahu chýbalo? Čo by ste si vďaka listu priali od dotýčnej osoby dostať? Čo ste do vzťahu vložili? Čoho by ste chceli dostávať viac? Ako by ste si priali, aby Váš vzťah vyzeral? Aký budete mať vzťah, keď ho zmeníte k lepšiemu? Čo si prajete s dotýčnou osobou žiť spoločne teraz? Čo by ste dotýčnej osobe priali?* (*Sand, 2018:22-23*). Rozhodujúce je zaoberať sa vzťahom s najvýraznejším emočným nábojom.

Terapeutický list možno napísať nielen osobe, ale aj skupine osôb; svojej túžbe; predmetu, o ktorom sa stále hovorí; hrdinovi filmu alebo literárneho diela; autorovi diela; časti tela; ochoreniu alebo ohrozeniu; stratenému snu alebo nejakému pocitu; atď. Osobe tiež možno ponúknuť napísanie listu priateľovi/radcovi, ktorého zatiaľ nemá, ale priala by si ho mať s prosbou o radu ako ďalej (*Pardeck a Pardecková, 1998:41*) alebo tiež možno napísať fiktívny list „do poradne“ (*Valešová Malecová, 2021:128*), podobne pripadá do úvahy aj napísanie terapeutického listu príbuznému alebo priateľovi, ktorý síce reálne existuje a osoba mu dôveruje, ale aktuálne nemôže byť práve k dispozícii. Ak klient kladie dôraz aj na iné vyjadrovacie prostriedky, ako je len písanie, list možno doplniť kresbami, obrázkami, fotografiami a podobne.

Napokon je možné napísať aj list *od danej osoby sebe*. Ako by pisateľ potreboval, aby oslovená osoba odpísala? Aktivovanie takejto predstavy odpovede aktivizuje súčasne vlastné zdroje klienta a napomáha nachádzaniu východiska alebo riešenia. Do listu samému sebe sa preto odporúča napísať všetko, *čo by klient v hlúbke duše potreboval – opäť v 2. osobe jednotného čísla* – v tomto prípade počuť alebo vedieť dotýčnej osoby. Ak klient kladie dôraz aj na iné vyjadrovacie prostriedky, ako je len písanie, list možno doplniť kresbami, obrázkami, fotografiami a podobne.

V prípade, že niekto nerád píše rukou, môže využiť aj písanie na počítači, diktafón alebo videonahrávku, aj keď vo všeobecnosti sa podporuje písanie rukou, ktoré má osobnejší a intímnejší ráz. Ak niekto celkom nerád píše rukou a radšej svoje zážitky vyjadruje inak – radšej sa z nich „vykreslí“, vyspieva a „vyhrá“ (na hudobnom nástroji napríklad), vytancuje, vyskáče, vykričí... atď. aj toto je možné, avšak aj tak sa odporúča aspoň 10 minút venovať zapísaniu vnímania ručne aké to bolo, keď to takto osoba urobila a približne 10 minút premýšľaniu o napísanom (*Pennebaker, 2013*).

*Terapeutický list väčšinou nebýva odoslaný*. Osoba sa ho môže rozhodnúť odložiť a už viac nečítať, alebo ho môže odložiť s úmyslom, že si ho ešte chce prečítať, pozrieť sa na situáciu s odstupom času, celú situáciu pozitívne prerámčovať, pokúsiť sa korigovať zvolené stratégie a riešenia, vybrať najvhodnejšie, ktoré potom neskôr môžu byť v novej kvalite po racionálnom spracovaní použité v skutočnom kontakte (*Tyrell, 2021*). Alebo sa ho môže rozhodnúť neskôr s odstupom času prepísať. Takisto možno požiadať niekoho, komu osoba dôveruje, aby jej list, či už ide o list druhej osobe alebo list sebe samému, prečítal nahlas. Môže sa však tiež rozhodnúť list hneď po napísaní roztrhať alebo spáliť,

ak to tak bude cítiť, že to tak potrebuje. Žiadny zo zvolených prístupov, ktorý vedie k terapeutickému zmene, nie je nesprávny.

Niekedy pisateľ pri písaní terapeutického listu dospeje do bodu, kedy je dôležité odpustiť; či už inej osobe alebo sebe samému. Možno tak urobiť priamo v liste, prípadne inou metódou. Podrobný návod, ako odpúšťať a ako rozlišovať medzi odpustením a pseudoodpustením, možno nájsť v publikácii autora Enright, R. D. *Rozhodni sa odpustiť* (Raabe, 2016).

Po identifikácii nových vzorcov prežívania alebo správania je teda z pedagogického hľadiska ako prvé vhodné ponúknuť možnosť experimentovania s novou zvládacou stratégiou alebo kompetenciou v bezpečnom prostredí terapeutického vzťahu, aby sa tým vytvoril predpoklad, že osoba by mohla byť neskôr – po úspešnom odskúšaní v terapeutickom prostredí – úspešná, keď to bude potrebné aj v bežných životných podmienkach. Napokon nasleduje pomoc s postupným ukotvením nového vzorca prežívania alebo správania a podpora vhodnej integrácie nového poznania a kompetencií do ďalšieho každodenného života. Vedy potom terapia spravidla končí alebo dochádza k aktualizácii a redefinícii terapeutického kontraktu a terapeutických cieľov. Z liečebnopedagogického hľadiska je dôležitá hlavne podpora a sprevádzanie osoby zo strany na to kvalifikovanej osoby a pomoc s použitím zručností a ich upevňovaním v praktickom živote.

### **Terapeutické listy ako súčasť receptívnej biblioterapie**

Podobne ako pri terapeutických denníkoch bývame aj pri terapeutických listoch niekedy svedkami ich pretavenia do literárnej podoby. Za všetky spomeňme napríklad knihu od autorky S.R. Shepherd *Milovanej princeznej (listy od Tvojho Kráľa)* v slovenskom preklade vydané vo vydavateľstve Christian project support (2014), ktorá je vhodná prakticky pre všetky vekové kategórie dievčat a žien pri vhodnom podaní vlastne už od mladšieho školského veku.

V publikácii obsiahnuté listy sú napísané tak, že sú adresované priamo konkrétnej čitateľke, teda v spomínanej 2. osobe jednotného čísla a častokrát ide o komunikáciu takých obsahov a významov, ktoré si možno čitateľka priala alebo praje počuť alebo zažiť – či už od svojho otca, priateľa, partnera alebo manžela, ale keďže títo ešte nedisponovali takouto zručnosťou alebo poznaním, alebo nebolo v ich možnostiach obsiahnuť hĺbku tohto javu vo svojej podstate charakteru spirituálnej túžby, neboli jej doposiaľ poskytnuté alebo mohli byť z jej strany individuálne vnímané ako slabo výrazné. Čítaním týchto listov (alebo vypočutím vhodnej audioverzie) môže byť uvedená potreba saturovaná. Podobne

možno terapeuticky veľmi dobre pracovať s textom „listu“ (v diele ide vlastne o vnútorný monológ hlavnej postavy) adresovaného hlavným hrdinom manželke Ann v publikácii R. Mathesona *Jak přicházejí sny* (Matheson, 2007:257-261), v ktorom jej ďakuje za doterajší spoločne strávený život.

Ako uvádza sama autorka vo svojej ďalšej publikácii venovanej chlapcom – v slovenskom preklade vyšla pod názvom *Mocnému bojovníkovi (Mapa pokladu od Tvojho Kráľa)* S.R. Shepherd (Shepherd, 2016:111), k napísaniu listov ju inšpiroval jej vlastný osobný príbeh, kedy bojovala s dôsledkami vyrastania v dysfunkčnej rodine, poruchami príjmu potravy, dyslexiou a ako sa tiež uvádza na inom mieste aj s depresiami, tendenciami k suicídiu a rakovinou. K vyličeniu jej dopomohla práve priama súkromná spirituálna komunikácia v podobe listov adresovaných samej sebe ako korešpondencia obsahujúca láskavé posolstvá charakteru odozvy na jej naliehavé prosby. Tieto sa neskôr rozhodla spracované do podoby knihy zdieľať ako pomôcku k zlepšeniu vlastného života a zdravia aj so svojimi súčasnými čitateľmi.

Podobne adresnú literárnu kompozíciu písanú v 2. osobe jednotného čísla priamo oslovujúcu čitateľa a tým dôležité témy a vzťahy, nachádzame však aj v starších literárnych zdrojoch ako napríklad vo významných dielach svetových autorov, ktorých dnes už považujeme za majstrov klasickej literatúry. Je povšimnutiahodné, že terapeutický potenciál majú najmä tie z nich, ktoré zaraďujeme do básnického literárneho žánru charakteru *ľúbostnej lyriky* (viď napríklad výber zo svetovej literatúry staroegyptskej, madagaskarskej, Z tisíc a jednej noci, Šalamúna, Sapphó, Catullusa, Ovídia, Villona, Alighieriho, Petrarca, Michelangela, Shakespeara, Goetheho, Schillera, atď. in Kupec, 1959).

Za všetky významné slovanské diela spomeňme najdlhšiu ľúbostnú báseň na svete slovenského romantického spisovateľa Andreja Sládkoviča *Marína* napísanú v roku 1844, alebo ľúbostný list Tatiany Larinovej adresovaný Eugenovi Oneginovi v rovnomennom veršovanom románe ruského spisovateľa Alexandra Sergejeviča Puškina napísanom v roku 1837, kedy bola po prvýkrát vo svetovej literatúre toho obdobia prezentovaná žena, ktorá bola pri vyznávaní lásky touto formou aktívna ako prvá.

Rovnaký terapeutický vzorec láskyplnej komunikácie nachádzame aj v textoch piesní (= básní určených na spievanie), ktoré boli napísané v 2. osobe jednotného čísla. Vďaka tomu ich možno vnímať nielen z osobnej ale súčasne aj transcendentálnej spirituálnej perspektívy. Spevák sa tak interpretovaným obsahom, ktorý ho však samotného presahuje, dotýka duše poslucháča. Za všetky spomeňme text piesne *Hello* v interpretácii Lionela Richieho, text piesne *You* v

interpretácii hudobnej skupiny *Ten Sharp* alebo pieseň *Adagio* vo skvelej interpretácii *Larou Fabian*. Mohli by byť spomenuté mnohé ďalšie a ďalšie nielen pokiaľ ide o moderný hudobný žáner, ale aj o texty tradičných ľudových piesní prípadne operný žáner. Pod priamo oslovovanou osobou v týchto piesňach si poslucháč môže rovnako dobre ľahko predstaviť sám seba, ale zároveň aj zosobnenie duchovnej kvality/osoby ľudské dimenzie presahujúcej, čo takisto môže pôsobiť ako liečivé.

Literárne listy sú väčšinou fiktívne listy, hoci ich napísanie mohlo byť inšpirované vzťahom ku skutočnej osobe. Súčasťou literárneho kultúrneho bohatstva sú však aj literárne spracované a publikované listy autobiografického charakteru pochádzajúce pôvodne zo súkromnej korešpondencie, ktoré z pedagogického hľadiska môžu byť nápomocné a prirodzene aj sú pri rozširovaní individuálneho poznania, prípadne životných kompetencií. Môžeme spomenúť napríklad *Listy Olže* od slovenského herca, komika, dramatika, prozaika, publicistu a spisovateľa *Júliusa Satinského* (1962, vydané v roku 2011) alebo zhodou okolností rovnomenné *Dopisy Olže* od spisovateľa, dramatika a bývalého československého prezidenta *Václava Havla* (1983), ktoré písal počas svojho pobytu v pražskom väzení. Ďalej tiež *Listy dievčaťu* (1931) a *Listy matke* (1936) pochádzajúce od francúzskeho spisovateľa a letca *Antoine de Saint Exupéryho* ([Hupka, 2020](#)), tiež *Letters to a Young Poet* od Rainera Maria Rilkeho (1929) alebo verejné listy publikované pod názvom *Dopisy Duběnce* českého spisovateľa *Bohumila Hrabala* (1995). Opäť by sa dali vymenovať ďalšie a ďalšie príklady.

V súvislosti s terapeutickou hodnotou písania a čítania listov *napísaných z úprimnosti srdca v snahe pomôcť* snáď je ešte v súvislosti s aktuálnou celospoločenskou situáciou protiepidemiologických opatrení na ochranu pred vírusom Covid-19 dobré uviesť, že je možno na škodu vecí, že rovnako ako pacienti nachádzajúci sa v nemocniciach alebo v zariadeniach dlhodobej starostlivosti pre spomínané opatrenia, tak aj samotní zdravotnícki pracovníci boli počas tohto obdobia slabšie podporovaní v udržiavaní alternatívnych foriem komunikácie počas obdobia obmedzovaného sociálneho kontaktu.

Zdravotnícky personál iste mohol byť lepšie personálne, materiálno-technicky alebo a organizačne podporovaný zo strany štátu a ďalších regulátorov ako aj platiteľov zdravotnej starostlivosti vo zvládaní tejto zdravotne aj sociálne veľmi zaťažujúcej situácie. Vráťane podpory vytvárania podmienok na zabezpečenie hygienických opatrení, usmernení na podporu príbuzných a blízkych v realizácii aspoň sprostredkovanej písomnej komunikácie, keď priama nebola možná a to aj napríklad prostredníctvom listov a vytvárania času na prečítanie

podporných listov adresovaných od príbuzných ležiacim alebo im samým. Ešte stále platí, že komunikácia prostredníctvom písaných listov je oveľa lacnejšia ako digitálna alternatíva.

### **Diskusia. Čo ak ani terapeutický list nestačí**

Môže sa stať, že ani použitie techniky terapeutických listov niekedy nepostačí na spracovanie zat'azujúcich zážitkov a zlepšenie vzťahu k inej osobe alebo k sebe. Napríklad z dôvodu vynárajúcich sa príliš emočne zaplavujúcich obsahov. Vtedy je ešte možné osobe ponúknuť popísanie situácie *v 3. osobe jednotného čísla (perspektíva „pozorovateľa“)* v podobe príbehu. Takéto spracovanie textu z perspektívy nezainteresovaného rozprávača napomáha odstúpeniu od situácie, akémusi „dávkovaniu“ potenciálne zaplavujúcich obsahov, ešte lepšiemu odpútaniu sa, tvorbe náhľadu na nové riešenia a možnému pozitívnemu prerámcovaniu situácie, emócií a identifikácii ochranných a podporných vlastných zdrojov človeka alebo zdrojov v jeho prostredí.

Na zníženie emočného náboja sa tiež niekedy odporúča situáciu alebo príbeh *vyrozprávať/popísať v prevrátenom slede* – teda nie ako sa udalosť v skutočnosti udiala od začiatku po koniec (znovuprežívanie), ale naopak – od konca po začiatok, ako napríklad: *Stalo s to a to..., predtým sa udialo..., ešte predtým ..., ešte predtým... atď.* Tiež pomáha aj experimentovanie s vizualizáciou odkladania zážitku na filmové plátno a púšťaním si ho od konca v terapeutom sprevádzanom imaginačnom procese prehrávania filmu od konca po začiatok. Možno tiež skúsiť „preprogramovanie filmu“ alebo príbehu – teda, ako by to mohlo v príbehu alebo filme prebehnúť inak. Podobne uvoľňujúco môže pôsobiť fantazijná technika odkladania zážitkov „ako šiat na vešiak do skrine“ alebo „vyfukovanie oblakov do priestoru“ a ak ešte treba, ráno sa k nim možno vrátiť; prípadne môžu terapeut s klientom vymyslieť iný vlastný prístup (*Levine a Fredericková, 2002; Rothschild, 2007; PPP, 2008*).

### **Záver**

Úlohou liečebného pedagóga počas biblioterapie je byť klientovi bezpečnou osobou pre zdieľanie obsahu terapeutických listov – zážitkov, pocitov, problémov, vŕhadov a iných skúseností pri jeho písaní. *Príkladom vzťahu bezpodmienečného prijatia posilňujúceho to, čo je v osobe dobré, všímajúceho si a osvetľujúceho pozitívne vlastnosti a schopnosti osoby.* 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), identifikácii a tvorbe vhodných zvládacích stratégií. Iniciátorom rozširovania poznania a kalibrácie zmeny, podporovateľom pozitívneho prerámcovania, formulácie nového pohľadu a perspektívy, sprostredkovateľom nádeje. *Sprievodcom terapeutickej zmeny ako aj ukotvenia novo nadobudnutých poznatkov, skúseností a integrácie kompetencií ďalej do praktického života.*

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