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Studies

Children's literature by Ivan Blažević*

BACALJA ROBERT, PROROKOVIĆ JAKOV

Abstract: The text delves into various aspects of the literary work of Priest Ivan Blažević (Frankenau, 1888 – Szombathely, 1946), who authored texts for both adults and children, earning him the title of the "first poet for school youth" in literary history (Benčić, 1995, p. 265). Within the context of Germanic, Hungarian, Slovak, and Czech culture, a literary tradition emerged among a branch of the Croatian people who settled in their new homeland, primarily in the western part of Hungary, starting in the 16th century. Cultural activity thrived in the early 20th century, with a strong emphasis on the Croatian language and culture as integral markers of identity; these were perceived essential in shaping values within the family and school environment, with a particular focus on children as the primary audience. In addition to his contributions to children's poetry, Blažević's literary interests extended to children's prose and translations. Notably, he produced an intriguing translation of Oscar Wilde's "The Happy Prince" into the Burgenland Croatian language, a facet not previously acknowledged in Croatian literary history. By examining his literary work, the paper provides insight into the socio-educational context of the time and place, and the messages that were deemed important enough to convey and accentuated by the cultural progenitors of the time.

Keywords: Ivan Blažević, children's poetry, diaspora, Burgenland-Croatian, Little Church and School Newspapers.

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1. The poetry of Ivan Blažević¹

Ivan Blažević² entered the literary world with publications during the First World War (cf. Benčić, 2000, p. 21), and his notable publication is the short story *Fratrovac* in the *Kalendar sv. Familije* (Calendar of the Holy Family) in 1914, during his time as a young priest (cf. Benčić, 1996, p. 267). It is emphasized that thematically, echoes of the first poet of contemporary Croatian-German poetry, Mate Meršić Miloradić, can be recognized because Blažević (born in Frankenau, Austria, 1888) explores themes that we also find in the works of his predecessor: childhood, animalistic themes, religious subjects, church holidays, the Great War and its consequences, folk customs (*Mesopust, Zaručnici*), patriotic themes portraying the courageous Croatian people in all their trials (such as "Takozvani Hrvat" and others), as well as occasional topics and themes related to the social life of the Croatian people in Burgenland, emigration (*Amerikancem*), political changes in that area, especially after the First World War (cf. Bacalja, 2019, p. 193). Blažević heard many war-related themes from wounded soldiers because he served as a military chaplain in Vienna at a military hospital (Garnisonspital I) (cf. Benčić, 2010, p. 20), where he experienced the tragic destinies of wounded and fallen soldiers of the First World War. This can be felt in many of his poems, such as *Majki iz katanske bolnice* (To the Mothers from the Field Hospital), *Iz bolnice ranjenih* (From the Hospital of the Wounded), *Stari Poljak* (The Old Pole), *Kade ja živim* (Where I Live), and especially the dimen-

¹ The first chapter of this paper is in great part the translated text of the section *Pogledi i interpretacije gradišćansko-hrvatske književnosti 20. i 21. stoljeća* (Views and Interpretations of the Burgenland-Croatian Literature of the 20th and 21st Century), written by Robert Bacalja, in the book *Hrvatska rič gradišćanskih Hrvatov, Gradišćansko-hrvatski govori, 1. svezak* (The Croatian Language of the Burgenland Croats, Burgenland-Croatian dialects, Volume 1), Eisenstadt/Željezno, Croatian Cultural and Documentation Center, 2019, pp. 177–327. It is republished with the permission of the Croatian Cultural and Documentation Center in Eisenstadt.

² Benčić emphasizes that after his ordination, he served as a chaplain in the Hungarian town of Gyömoreu until the First World War when he was transferred as a military chaplain to Vienna, at Garnisonspital I., where he remained until the end of the war. For a short period, he became a chaplain again in the Hungarian village of Beled (1918), and in early 1919, he was transferred to a Croatian village in Hungary, Kópháza, as a chaplain. There, he published the devotional epic poem *Koljnofska Marija* (Maria of Kópháza). He worked in Koljnof until 1924 when he took over the Croatian parish of Hrvatski Jandrof, not far from Požon, which at that time still belonged to Hungary. He served there until 1935 when he returned to the Maria's sanctuary in Kópháza, where he remained until his tragic death in 1946. He met his tragic fate there during the war when he was beaten so severely by Russian soldiers that he passed away on March 29, 1946, in a hospital in Sambotel after a long period of illness. (Benčić, 2010, pp. 20–21)

sion of the Great War is evident in the poems *Pismo* (Letter) and *Pismo iz ropstva* (Letter from Captivity), *Zgubljeni* (The Lost Ones), and *Honvid Hari na raportu* (Honvid Hari on Report), where he covers the full breadth of the war, from fighting on the Soča Front to the Carpathians and his experience in Russian captivity. Blažević's war lyrics, compared to the war themes of Mate Meršić, have more of a documentary significance, unlike the philosophically more relevant verses of Miloradić. In the poem *Pismo iz ropstva* (Letters From Slavery), the documentary value is further enhanced by the dates of the letters, as the first one is dated Siberia, December 31, 1917, and the second "From Brother" (Siberia, January 1918): "Now we always have wind here./ The snow is high, as much as a meter."³ (Blažević, 1998, p. 233). One of the most poignant poems where Blažević's anti-war stance is evident is *Honvid Hari na raportu*, where he emphasizes the memory of a fallen soldier who fought in Serbia and had his leg amputated. He gives his final report before death because tomorrow he will stand before God. Here, Blažević portrays the full weight of the sacrifice of the Croat from Pulje who was not decorated for his sacrifice (there is nothing on his chest), but he leaves behind a wife and six children. On this difficult journey towards death and heaven, he is accompanied by other victims: "Strong and young, gray and old,/ Infantrymen, riflemen./ (...) One is a lieutenant, unlike many,/ You see the mighty and the poor./ Some are amazed, some joking,/ One is tall, another small,/ One is a corporal, the other a hussar,/ But look! Our Hari is the last." (Blažević, 1998:240) And in that line, Hari is the last one waiting on the way to heaven, just as he passed through life, which was not favourable to him. But in the end, Blažević believes in God's justice for he is welcomed into heaven as the first: "Then Saint Peter opens the gate,/ First Miho the commander:/ 'Oh, corporal, oh hussar,/ Young and strong, weak and old!/ The glory of the land, the bells and fairs,/ Today the first: Honvid Hari. '" (Blažević, 1998, p. 241)

Blažević also wrote a series of occasional poems dedicated to Croatian poets and intellectuals in Burgenland, and he dedicated several poems to his predecessor, Mate Miloradić: "Mojim prijateljem" (To My Friend), "Zadnji pjesnik" (The Last Poet), "Naša zlatna masa" (Our Golden Mass), "Mati Miloradiću na sedamdesetljetnicu" (To Mate Miloradić on His Seventieth Anniversary), "Dika Frankanave" (The Pride of Frankenau), "Spomenik Miloradića"

³ Note that the cited texts are originally written in the Burgenland-Croatian dialect, and that the quotes used in this paper are primarily our translations of the texts (rather than the official ones published elsewhere).

(Monument to Miloradić).⁴ He also wrote occasion-specific poems for other notable Croatians in Burgenland, whether to celebrate anniversaries or in the event of their death: "Ante Grubić," "Ivan Mušković," "Tomi Bedenik," "Jandri Kuzmić," "Jandri Prikosović," "Na srebrnu mašu Mati Karallu" (To Mate Karall on his Silver Jubilee), "Giječki knez," "Martin Borenić," "Ignac Horvat." We can say that he expressed himself in the occasional poems dedicated to leading Croatian intellectuals and writers in Burgenland. In the first place, these are poems of gratitude for their work and their contribution to the Croatian identity, such as the one addressed to Martin Borenić: "Radiant sun, clear mind,/ Bring forth our beautiful Hymnal./ (...) / God strengthen you, God reward you,/ Grateful are we, the Croats." (Blažević, 1998, p. 264) or praises for the public activities of his contemporary, Ignac Horvat: "To the family you shout: Be a faithful Croat!/ With fervor, you ignite our cold hearts,/ So that the Croat, like other nations,/ Now represents his rights...! / We have heard you! Great and small!/ Oh, if only we could follow your example!/ To be true brothers in being Horvat./ Oh, if only your ardor could inflame us!/ So that each one would love and understand his own!/ Croats would never perish." (Blažević, 1998, p. 265) In the occasional poems, he also touched upon significant anniversaries commemorating the victory of Christians over the Turks, such as "Kiseg 1532–1932" and "Frater Gabor" (On the 250th anniversary of the liberation of the city of Buda from the Turks). This series of poems continues his patriotic singing in texts like *Takozvani Hrvat* (The So-Called Croat), *Kad se narod iz sna budi* (When the Nation Awakens from Its Sleep), and others, in which he analyzes the situation in which the Croatian people in western Hungary found themselves after the Great War and major historical changes.

2. Blažević as a children-oriented poet⁵

When it comes to children's poetry in Burgenland, it is necessary to highlight *Male Crikvene i Školske Novine* (Little Church and School Newspapers),

⁴ Among the commemorative poems dedicated to Miloradić, the most successful one is the poem on his seventieth anniversary (Mati Miloradiću na sedamdesetljetnicu), where Blažević uses Miloradić's well-known phrase from the introductory poem (when he embarked on life with the Calendar of the Holy Family) and highlights the results of Meršić's work: "God under the Croatian band (...)/ Never anything more beautiful or dear/ Like after a long time, one's own." (Blažević, 1998, p. 251)

⁵ This chapter is part of the book *Zlata riba* (The Golden Fish), an anthology written by Robert Bacalja and Nikola Benčić. It specifically refers to the Foreword of *Zlata riba* written by Robert Bacalja (pp. 213–250).

which appeared in 1931 in Pajngrt.⁶ The majority of contributions are of a religious nature, but there are also educational texts and poetry. Considering the numerous contributions of children's poetry, we can emphasize the thought of Ana Batinić, who refers to the appearance of the first Croatian magazine for children and youth, *Bosiljak* (1864), as "pioneering (...) for several reasons: it was the first attempt to shape the reading material for children and youth and present it regularly, and the magazine played a key role in creating an atmosphere for accepting the new medium of 'entertainment and instruction'" (Batinić, 2013, p. 32). This is precisely the significance of the appearance of *Male Crikvene i Školske Novine* in 1931 in Burgenland, as they remained with their young readers for a full nine years, regularly bringing many interesting and instructive articles, particularly in their permanent sections such as *Crikvena povest* (Church Story) and *Školski del* (School Part), which educated generations of schoolchildren in Burgenland in a Catholic spirit and provided them with many examples from life and school in the educational context (cf. Bacalja, 2021, p. 225). One of the leading poets who contributed to the poetry program is Ivan Blažević, who appeared in every issue and published the majority of his work in them. It is also worth mentioning Slavko Marhold, who edited the *Školski del* section, and Dometar Lemperg.

Blažević published a part of one of his most imaginative poems, "Aca čemernjača i Šime dobro sime" (Aca the Unfortunate and Šime the Good Seed), in *Male Crikvene i Školske Novine*. In issue 19, on pages 6 and 7 for the year 1935, he published the first installment, titled "V. Mišić, VI. Big, and VII. Krokodil," and in issue 20, on page 6, he published the concluding part, titled "VIII. Na otoku and IX. Doma" (Blažević, 1998, p. 19). This series of connected poems (nine in total) presents a dream that a mischievous girl named Aca had. In her dream, she meets a boy named Šime, and they embark on a journey where they are undeterred even by the first chase, in which they are pursued by someone's dog. They decide to venture (Med negare) into the dark world of Africa, which attracts them with its freedom: "No school over there.../ We see elephants and tigers,/ Black people, naked" (Blažević, 1998:19). They are also drawn to the wealth they have heard about, such as ivory and diamonds, so they board a boat and sail

⁶ In the first issue, it is emphasized that the "Owner, Publisher, and Publishing House: Croatian Cultural Society in Burgenland (Martin Mersich Jr., parishioner in Pajngrt). Editor-in-Chief: Karl Stekly, Vienna, XV., Kriemhildplatz 3. – Printed by Hans Helbling, Karl Stekly, Vienna, XV., Kriemhildplatz 3." (1931: no. 1, p. 8.).

down the Danube towards the sea. Here we learn that they are children from Jandrof: "They were from Jandrof.../ That's why they know how to row well,/ They reached the sea./ And at sea, the wind blows,/ In Africa, they are now..." (Blažević, 1998, p. 20). In Africa, their dream becomes complicated when they are captured by "negari" (the black locals) and tied to poles where their children observe them. Blažević uses a clever comparison, as to the black children, they appear white: "The saw pale children/ As pale as the tree birch" (Blažević, 1998, p. 21). Following a familiar ritual from stories, the locals intend to eat them: "The fire burns, knives are being sharpened/ And the tam-tam beats louder.../ Already today, they wat to skin them!" (Blažević, same). It is only then that they feel a sense of guilt for their disobedience and recall what their teacher told them: "Our teacher wanted to say / A miracle in school: / The closest is God in need; / Aca prays to God!" (Blažević, 1998, p. 22). But the little white mouse, which brings them luck and whom Aca loves more than school, comes to their aid. In this scene, Blažević anthropomorphizes her pet, who helps her in the dream of her "catharsis": "I came to your aid," / says the little mouse. / "We'd better run away now, / so they don't devour us." (Blažević, 1998, p. 23). It becomes even more humorous when the mouse asks something of her: "In vain the fire burns here, / and knives are being sharpened. / Will you be good? Speak now, / and may God help us!" to which Aca humbly replies "I will never do wrong,/ I will obey the rules./I will listen to my mother, God,/ Uncle, kinsman, aunt.../ Aca is quiet: the little mouse/Is already nibbling on the rope.../ Tonight they would have gnawed it,/ The hated black men./ And I will gladly go/ To school every day./ Let them free us now,/ So we can avoid slaughter..." (Blažević, 1998, pp. 23–24). When the locals realize that they have escaped, they begin to chase after the fugitives: "The negros are running with knives in hands,/ chasing them like arrows./ It won't be good for them;/ For we shall eat them whites" (Blažević, 1998, p. 25). They are saved from this terrifying pursuit by a crocodile that leads them to a deserted island. Šime is the first to jump onto it, followed by Aca. However, they encounter crocodiles there who want to eat them, and when Aca jumps into the sea, the dream disappears, and she wakes up in her home, telling her mother what she dreamt: "To devour me they wanted to/ A gang of black men.../ It feels good now/ to have been woken up from a dream" (Blažević, 1998, p. 31). Blažević emphasizes in the punchline that children must listen to their parents, especially their mother: "Listen, that's your job,/ Your good mother!/ That's why I wrote you/ This tale." (Blažević, 1998, p. 32).

This fundamentally narrative sequence in poetic form is entirely original and unique in Croatian children's literature. It can be loosely associated with Nator's⁷ imaginative journeys around the world in "Zlatna lađa" (The Golden Boat) or "Ming Čang Lin" and others (cf. bacalja, 2021, p. 228). The foundation of this poem carries a message of obedience, but the example provided goes beyond the didactic purpose and is particularly impressive with the humor that largely fills Blažević's writing intended for children. It is worth noting the theme of motherhood that permeates a number of poems in Blažević's children's poetry: *Na Majkin dan* (On Mother's Day), *Mojoj majki* (To My Mother), *Majka* (Mother), *Moj Majkin dan* (My Mother's Day), *Pozdrav na Majkin dan* (Greetings on Mother's Day), and others. His religious children's poems are mostly seasonal and related to Christmas time: *Advent I*, *Advent II*, *K svetome Mikuli* (To Saint Nicholas), *Božićno veselje* (Christmas Joy), *Anđeo* (Angel), *Anđeli* (Angels), *Pastiri* (Shepherds), *Sveti Tri kralji* (The Three Wise Men), *Dica Jezuševa dica pri jaslica* (Jesus' Children at the Crib), which contains a poetic series in the form of a play, such as Cilka from Cindorf (Siegendorf), File from Filež (Nikitsch), Jandre from Jandrof (Jarovce), Priscila from Prisika (Pereszneye), Vince from Vincet (Dürnbach), and All the Children,, etc.

Regarding Blažević's children's poetry, it can be said that with his singing, in which he often used onomatopoeia and personification, he elevated it from strict pedagogical children's lyricism. He achieved a departure from traditional children's poetry within the framework of Burgenland children's literature, just as Anton Truhelka did in the 19th century when he "adapted his texts of religious songs to the level of children's world and interests, infusing them with playfulness and easily memorable rhymes" (Mihanović Salopek, 2018, p. 11). Of course, there are also poems with religious themes aimed at children, and according to Benčić, Blažević is referred to as "the first poet for school youth" (Benčić, 1995, p. 265).

3. Blažević as a children's prose writer⁸

Blažević is also a prose writer, and just like in children's poetry, he writes perhaps the most beautiful pages of children's prose in Gradišće between the two world wars. Lukežić (1995, p. 170) cites "children's stories in which he describes childlike adventures, as well as travel prose" as Blažević's

⁷ Vladimir Nator was a significant Croatian prose writer and poet from 1876 to 1949.

⁸ Cf. Bacalja, 2019, pp. 197–198.

favourite theme. The childlike imagination that Blažević finds in the subconscious of Ace Čemernjača continues in children's prose. Perhaps the most imaginative series is "Uncle Winter," which consists of several short stories from the world of children, describing their fantasies and fears. In the title story, winter is anthropomorphically depicted through the character of Uncle Winter: "Autumn rushes in winter attire. In a cap and a warm coat. Cheeks yellow as an orange, beard as thick as snow, and a cap as black as coal" (Blažević, 1996, p. 117), and this unusual man speaks about November: "Oh, children who don't know me, I have come from Siberia, where winter is eternal, where Winter has a throne and reigns, and I am his uncle. Now I have come to you to bring the autumn and this to our kingdom. Oh, children, we will see wonders along the way. We will be companions until I pass, and then you will never see me again" (Blažević, same). Of all the stories told in the winter season, perhaps the one closest to the children's world is the first one, "Let It Snow," which talks about the fear of darkness. A shadow follows the boy, and he thinks it is some terrifying creature. Fear fills his eyes, but everything disappears when he arrives home in the warmth and shelter of his house: "As I approached the village, I still hurriedly glanced behind me, to see if that big creature was still following me. A stronger fear engulfed me as I approached the house, and my follower was still right behind me" (Blažević, 1996, p. 119). Everything is resolved in the safety of home: previous fears and terrible nightmares disappear, and courage grows in the face of simple riddles of children's fears: "And as soon as I quickly turned around at the doorstep, I saw that big scarecrow, kids, that's what was so terrifying: 'I scared myself with my own shadow, as the wicked moon stretched it out in front of me.'" (Blažević, same). Blažević also incorporates local folklore and legends into his artistic texts. He brings them into "Fratrovac," the first published short story he submitted to the Calendar of the Holy Family in 1914 (cf. Benčić, 1996, p. 267), which consists of three parts: *Diboki put* (Deep Road), *Pustinac* (Hermit), and *Kloštar u lozi* (Monastery in the Vineyard).⁹

4. Blažević's translation of "The Happy Prince"

It is interesting that Ivan Blažević chooses the story "The Happy Prince" by Oscar Wilde for his children's book. Oscar Wilde quickly established himself

⁹ According to the legend from Pereszneve, there is a place called Fratrovac where, after a chapel was built, a monastery was erected. Despite numerous dangers such as attacks from robbers, Tatars, and Turks, the monastery withstood all forces and remains standing in the same place to this day.

in literary circles, despite the difficult life circumstances primarily caused by disapproval of his lifestyle by his contemporaries. This Irish writer and poet became an extremely popular but also controversial figure during his relatively short life (he died at the age of 46) (see Ellmann, 1988; Raby, 1997; Foldy, 1997). Condemnations and accusations under British law affected his reception beyond the borders of his country¹⁰. However, despite that, his plays such as "Salome" (which was once banned in England), "The Importance of Being Earnest," and the dramatic adaptations of "The Picture of Dorian Gray" were performed throughout Europe (see Evangelista, 2010). In this context, it is interesting to note that Blažević shows interest in the short story "The Happy Prince" (or as he translates it, *Blažen kraljić*; eng. "The Blessed Little King"), published in a collection of short stories with the same title ("The Happy Prince and Other Tales") in 1888. Initially, it was not considered to provoke the moral and cultural values of the time (unlike "Salome" or "The Picture of Dorian Gray"), and therefore it gained recognition in literary circles soon after its publication (see Tatterstall, 1991). Only later, from the second half of the 20th century onwards, critics and scholars noticed similar hidden motives and messages as in his other works (see Martin, 1979; Bartle, 2012; Duan, 2022, etc.).

It is considered that the first translation of "The Happy Prince" into Croatian was done by August Harambašić in 1911¹¹, as part of a collection of Wilde's works titled "Priče" ("Stories"). This writer, translator, and lawyer, known for his political and literary activities, emphasizes Wilde's significance in the context of contemporary literature in a short preface, stating that Wilde's fate only contributed to his importance and popularity (Grubica, 2010). The translation of this well-known short story was included in another collection of Wilde's works edited by Nikola Andrić (titled "Sablast od Cantervilla" or "The Canterville Ghost") under the patronage of the publishing house *Zabavna biblioteka*, which was launched the same year as the

¹⁰ In the Austrian context, his private life may have had a more influential impact on the reception of his works than their artistic and literary value, but not as a censoring factor. On the contrary, as early as the 1890s, the francophile Vienna, as a leader of European modernism, positioned itself in opposition to the francophobic Berlin and allowed relatively unobstructed performances of the controversial "Salome" in theatrical circles (Mayer & Pfeifer, 2007).

¹¹ However, it should be noted that in his chronology of Oscar Wilde translations (including "The Happy Prince"), Luko Paljetak places the translation published by Ivan Smojver as the first, although he points out that the text lacks the year of publication (cf. Bacalja, 2023).

collection (1913). The next Croatian translation is attributed to the satirist and translator Isidor (Iso) Velikanović in 1918, in a collection titled "Mladi kralj i druge pripovijesti" ("The Young King and Other Stories"), where the term 'prince' or 'princeling' is replaced with a somewhat more serious term in the translation of the actual short story, where it is titled "Sretni vladar" ("The Happy Ruler"). The next translation of "The Happy Prince" arrives in 1955, and the role of the translator is taken by Stjepan Krešić, whose version titled "Sretni kraljević" ("The Happy Prince") is included in a collection published by the publishing house *Mladost*. After that, translations by Gregorić (1993), Paljetak (1994 and 2000), and Raos (2002) followed¹². So far, no one has addressed Ivan Blažević's translation of Wilde's short story, and therefore, with this work, we hope to introduce and present a previously unknown and chronologically one of the earliest translations of "The Happy Prince" into Croatian, and consequently into the Burgenland Croatian language.

Wilde entered the Croatian cultural and literary scene through the magazine *Mladost*, launched in Vienna in 1897, which was also the assembly point of the best Croatian students championing Croatian modernism. The magazine featured translations of foreign avant-garde works, primarily from Slavic, Scandinavian, and French authors. Another key figure in introducing Wilde to the Croatian audience was Antun Gustav Matoš, who, in a letter sent from Paris to the Zagreb newspaper *Hrvatsko pravo* in 1901, described Wilde in an extremely positive light, calling him a victim of modern hypocrisy and a rebel against social and artistic conventions (Grubica, 2010). In the 1920s and 1930s, the interest in Wilde's work in Croatian culture was not particularly significant¹³, but a few events revived it completely. Several Croatian newspapers followed and commemorated the anniversaries of Oscar Wilde's death. However, it was the performances at the Croatian National Theatre in Zagreb in 1930 and 1939 that once again reminded the Croatian audience of his work (see Grubica, 2010). In 1930, a renowned Berlin cast of actors (Max Landa, Carola Toelle, and Arthur Schröder) together with the rising star Harry Liedtke performed the play "An Ideal Husband," which was positively received by critics like Milan Begović. Equally important was the

¹² The chronological overview of previous translations into the Croatian language has been taken from the work of author Ivana Bašić (2020).

¹³ Nevenka Košutić-Brozović (1965, p. 252) states that she did not find Wilde's name in the correspondence of the editors of the magazine *Mladost*, which surprised her despite the fact that the English language and literature were not extensively represented in public at the time.

performance of "The Importance of Being Earnest" by The Gate Theatre Company from Dublin in 1939 (*ibid.*).

There is no doubt that "The Happy Prince" is among Oscar Wilde's most famous short stories, or fairy tales, so it is not surprising that Blažević chose to translate it as such. However, the context from which it comes and into which it is translated, as well as the symbolism and motifs of this short story (fairy tale), make this choice additionally intriguing. According to Monaghan (1974), "The Happy Prince" is a short story completely imbued with Christian themes. For example, the main dilemma the "swallow" has in this short story is whether to go to Egypt or stay with the prince, and the reward for staying is going to heaven. It is implied here that Wilde is sending a message that choosing selfless behaviour over selfishness, where going to Egypt represents behaviour that aims solely to satisfy one's (the swallow's) own needs and desires. The swallow's choice to stay with the happy prince symbolizes its acceptance of Christian ethics (Monaghan, 1974). In addition, symbolism as a stylistic device can be recognized in key motifs. In the dictionary of mythology, folklore, and symbols (Jobes, 1961), it is mentioned that the prince traditionally symbolizes Christ, the swallow is an incarnation of Christ, gold symbolizes the divine spirit, sapphire represents the Virgin Mary, and ruby represents divine love.

The first aspect of Blažević's translation that immediately stands out is the translation of the short story's title. He chooses a completely different translation from the usual "The Happy Prince", adding a spiritual connotation to the title – "The Blessed Little King." By avoiding the irony of the adjective "happy" in the title, a much more important element of the story is emphasized, an element that is crucial to the philosophy of Christian ethics and likely chosen by this priest and writer for that reason. According to Christian ethics, "happiness" is not the ideal to strive for, at least not in the sense of uncompromising and unscrupulous pursuit of it. On the contrary, the idea of self-sacrifice for the benefit of others is considered the noblest and likely occupies the first place on the scale of morality in Christian ethics (this is particularly evident in the New Testament, where Christ's sacrifice is interpreted as the ultimate symbol of self-sacrifice for the benefit of humanity). Therefore, given the already observed parallels between the prince and Christ (see Griswold, 1974; Thoma, 2013; Humaish, 2017; Kirvalidze & Samnidze, 2018, etc.), as well as the aforementioned symbolism, it is not surprising that Blažević chooses this particular translation, simultaneously emphasizing the Christian symbolism and moral weight of this short story.

A summary of interesting choices in Ivan Blažević's translation for some key terms is presented in Table 1. For example, Ivana Bašić (2020) evaluated the gender choices in the translations of the words "Swallow" (Croatian: Lastavić) and "Reed" (Croatian: Trska) in previous translations of Oscar Wilde's works into Croatian. Of course, Blažević's translation here also proves to be different from the previously mentioned and studied ones – "Sulica" is a unique translation so far, while the Croatian term for the female swallow has been used in Harambašić's (1911) and Velikanović's (1918) translations. However, more interesting are the religious and regional motifs in Ivan Blažević's translation choices: (1) instead of "river," Blažević uses the term "Dubanjak," which is actually the Dubanjak pond in his native Frankenau in Austria, located on the border with Hungary, (2) instead of "Palace of Sans-Souci," Blažević opts for the term *Vrt veselja* (Garden of Delight), once again a traditional Christian motif and a reference to the "Garden of Eden," (3) the term and motif of "homeland" are also used several times in the translation, and when juxtaposed with the more literal translation – such as "house," it is possible that Blažević is trying to appeal to stronger emotions in the reader.

A review of interesting choices in Ivan Blažević's translations for some key terms is shown in Table 1. For example, Ivana Bašić (2020) evaluated gender choices in the translations of the words "Swallow" (Croatian: "Lastavić") and "Reed" (Croatian: "Trska") in previous translations of Oscar Wilde's works into Croatian. Naturally, Blažević's translation here also differs from the previously mentioned and studied ones. "Sulica" is a unique translation so far, while "Lastavica" has already been used in Harambašić's (1911) and Velikanović's (1918) translations. However, more interesting are the religious and regional motifs in Ivan Blažević's translation choices: (1) Instead of "rijeka" (river), Blažević uses the term "Dubanjak,"¹⁴ which is actually a pond called Dubanjak in his native Frankenau in Austria, right on the border with Hungary; (2) Instead of "Palača San-Souci" (San-Souci Palace), Blažević opts for "Vrt veselja" (Garden of Joy), once again appealing to a traditional Christian motif and a symbol of the paradise; (3) The terms and motifs

¹⁴ In his short story "Sastanak kod ribnjaka" (Meeting by the Pond), Anton Leopold, also a Burgenland Croatian writer (originally from Frankenau, like Ivan Blažević), emphasizes: "I couldn't find peace before Sunday mass without taking a little detour to Dubanjak, our small lake and pond, which lay by the road and close to our garden. At that time, they hadn't yet made all those strict laws and regulations for nature. It wasn't prohibited to fish in the village ponds like this. And in our Dubanjak pond, there used to be an abundance of fish." (Leopold, 1989, p. 11)

of “homeland” are also used several times in the translation¹⁵, and when compared to the more literal translation “kuća” (house), it’s possible that Blažević is trying to appeal to stronger emotions in the reader.

Table 1. Overview of translation choices in the compared renditions

Source text Oscar Wilde	Translation by Luko Paljetak (2002.)	Translation by Ivan Blažević (1930ih)
Happy Prince	<i>Sretni princ</i> (Happy Prince)	<i>Blažen kraljić</i> (Blessed Little King)
Swallow	<i>Lastavić</i> (male swallow)	<i>Lastavica</i> (female swallow)
Reed	<i>Trska</i> (reed)	<i>Sulica</i> (arrowhead-like plant)
river	<i>Rijeka</i> (river)	<i>Dubanjk(a)</i> (a name for a local pond)
Palace of Sans Souci,	<i>Palača San-Souci</i> (San-Souci Palace)	<i>Vrt veselja</i> (Garden of Delight)
House of Death	<i>Kuća Smrti</i> (House of Death)	<i>domovina smrti</i> (Homeland of Death)

In his translation, Blažević intentionally omits certain parts of the short story; many segments have been condensed in the translation, but the key passages and events are fully retained. However, it should be noted that he leaves out minor digressions that are not critically important to the narrative. For example, in Paljetak’s (2002) translation and the original text, we find segments like the following, which are entirely omitted from Blažević’s translation:

- (1) “What a remarkable phenomenon,” said the Professor of Ornithology as he was passing over the bridge. “A swallow in winter!” And he wrote

¹⁵ It’s interesting to note that his predecessor, Mate Meršić Miloradić, who was a key figure in the Croatian cultural and literary revival in western Hungary at the beginning of the 20th century, played a significant role when he published a translation of Pushkin’s “The Tale of the Fisherman and the Fish” in the “Kalendar sv. Familije” (Calendar of the Holy Family), which was published in Győr from 1903 to 1919 (and was actually initiated by Meršić Miloradić himself). In his translation, he added local and national characteristics.

So, Pushkin’s golden fish speaks Croatian:

“I told her everything from the start,

She listens in wonder, doesn’t interrupt:

I caught a fish, it was strange, you see,

In Croatian, it spoke quite beautifully.” (Meršić Miloradić, 1978, p. 404)

a long letter about it to the local newspaper. Every one quoted it, it was full of so many words that they could not understand.¹⁶

- (2) He told him of the red ibises, who stand in long rows on the banks of the Nile, and catch gold-fish in their beaks; of the Sphinx, who is as old as the world itself, and lives in the desert, and knows everything; of the merchants, who walk slowly by the side of their camels, and carry amber beads in their hands; of the King of the Mountains of the Moon, who is as black as ebony, and worships a large crystal; of the great green snake that sleeps in a palm-tree, and has twenty priests to feed it with honey-cakes; and of the pygmies who sail over a big lake on large flat leaves, and are always at war with the butterflies.

Blažević's translation is entirely focused on conveying Wilde's message to the readers, so it is not surprising that he "ignores" some passages in the translation that do not carry weight in the context of the story's instructive nature. What is much more interesting are the segments he proactively adds to the translation, which do not appear in the original text. Such additions are often inspired by religious motifs (Table 2) or motifs related to the nation and homeland (Table 3).

Table 2. Religion-related motifs introduced by Blažević

Oscar Wilde	"Thank you, little Swallow," said the Prince.
Luko Paljetak	„Hvala ti, mali Lastaviću“ – reče princ.
Ivan Blažević	„Hvalim, mila lastavica, Bog ti neka da sriću do Egipta.“, which literally translates to: "Thank you, dear swallow, may God grant you happiness all the way to Egypt."

¹⁶ Paljetak's Croatian translation (2002):

- (1) *Kakva neobična pojava – reče Profesor ornitologije prolazeći mostom. – Lastavica usred zime! I napisa o tome dugački članak za lokalni list. Svatko ga je citirao, bio je prepun nekih izraza koje ljudi nisu mogli razumjeti.*
- (2) *Pripovijedao mu je o crvenim ibisima koji u dugim nizovima stoje na obalama i u kljun hvataju zlatne ribe; o Sfingi koja je stara koliko i svijet i živi u pustinji i zna sve; o trgovcima koji polako idu pokraj svojih deva i u ruci nose brojanice od jantara; o Kralju Mjesečevih planina koji je crn kao ebanovina i klanja se golemom kristalu; o velikoj zelenoj zmiji koja spava na palmi i ima dvadeset svećenika koji je hrane medenjacima; i o patuljcima koji po velikom jezeru plove na širokim plosnatim listovima i neprestano ratuju s leptirima.*

In Table 3, a segment is shown that appears in Blažević's translation but is absent in the original text or other translations. In this segment, Blažević adds a personal touch, emphasizing the importance of one's homeland to a person and how one should be happy to have one (let alone two).

Table 3. Homeland-related motifs introduced by Blažević

Oscar Wilde	Then, when the autumn came, they all flew away.
Luko Paljetak	<i>Zatim, kada je došla jesen, sve lastavice poletješe.</i>
Ivan Blažević	<i>Kol se je jesen približavala su prošle lastavice u topliju domovinu, ar one su tako srićne, da imaju dvi teple domovine, a mi nek jednu pak mnogi nek svenek mrzlu!</i> which literally translates to: "As autumn was approaching, the swallows have left for a warmer homeland, and they are so fortunate to have two warm homelands, while we have just one, while many endure the cold one!"

Conclusion

Ivan Blažević's entire children's literature, as we indicated in the paper, has the features of a careful selection of topics that, in the style of traditional Croatian children's poetry, provide examples from which one can draw lessons on good behaviour. He also provided imaginative verses about Aca Čemernjača and Šima, in which the old instructive act is presented in a new form (as well as in short prose, e.g., in "Uncle Winter") and intertwined with humour, whereas his verses aim to deliver a lesson with an emphasized moral tendency and religious message (poems *Advent I*, *Advent II*, *To St. Nicholas*, etc.).

By examining his literary work, we gain insight into the socio-educational context of the time and place. Although it is a geographically smaller community in which his work has left a significant literary mark, there is no doubt that the themes Blažević addressed reflected issues that were important to the Croatian diaspora at the time. Therefore, it should come as no surprise that the primary target audience were children, with a focus on moral messages of universal significance, while simultaneously, the framework of national and religious values extended as a secondary, more subtle literary tool recognized by a somewhat more mature readership.

Until now, nobody has discussed Ivan Blažević's rendition of the Wilde's short story. In this paper, we aim to bring to light and make known one of the earliest translations of "The Happy Prince" into Croatian, and subsequently, into the Burgenland Croatian language. Blažević seems to

have deliberately chosen the Happy Prince as a short story to present to the Burgenland Croatian public, both adult and children. In his translation, religious motives are clearly emphasized, to the extent that he sometimes introduces them himself. The secondary characteristic manifested in his translation is likely related to the situation of Croats in the Austrian province of Burgenland, so occasional regional-national references or less common translator's choices in translating certain terms are not surprising. However, it is important to note that the translation remains faithful to the original text and that the most important moral and value layers of this short story are undoubtedly conveyed to the readers of that time.

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Abstrakt: Text se zabývá různými aspekty literární tvorby kněze Ivana Blaževiče (Frankenau, 1888 – Szombathely, 1946), který byl autorem textů pro dospělé i pro děti a v literární historii si vysloužil titul „prvního básníka pro školní mládež“ (Benčić, 1995, s. 265). V kontextu germánské, maďarské, slovenské a české kultury vznikla literární tradice u větve Chorvatů, kteří se od 16. století usadili ve své nové vlasti, především v západní části Uher. Kulturní činnost vzkvétala na počátku 20. století, kdy byl kladen velký důraz na chorvatský jazyk a kulturu jako nedílné znaky identity; ty byly vnímány jako zásadní při utváření hodnot v rodinném a školním prostředí, se zvláštním důrazem na děti jako primární publikum. Kromě příspěvků k dětské poezii se Blaževičovy literární zájmy rozšířily i na dětskou prózu a překlady. Za zmínku stojí jeho poutavý překlad Šťastného prince Oscara Wildea do burgenlandské chorvatštiny, který nebyl v chorvatské literární historii dosud znám. Zkoumáním jeho literárního díla příspěvek umožňuje nahlédnout do společensko-vzdělávacího kontextu doby a místa a do poselství, která byla tehdejšími kulturními předáky považována za dostatečně důležitá a akcentovaná.

Klíčová slova: Ivan Blaževič, dětská poezie, diaspora, burgenlandská chorvatština, Malostranské a školní noviny.

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The importance of music therapy in kindergarten

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Abstract: Music is a type of art that has a unique and direct impact on human life. Music is an essential art for humans, as it allows them to shape their own world of experiences and emotions that enrich their lives. For these reasons, music therapy should be used already in kindergarten. For these reasons, in this text we have discussed: the essence of the directions and areas of music therapy. The focus was also on the goals and tasks of music therapy in kindergarten and its classification and functions.

Keywords: Music therapy, kindergarten.

INTRODUCTION

It supports emotional, physical, mental, and social development. Music is an essential art for humans, as it allows them to shape their own world of experiences and emotions that enrich their lives. As one of the most refined forms of artistic expression, music has a profound and immediate influence on individuals. When combined with play, it becomes a valuable and engaging tool in preschool education.

Music enhances sensitivity, fosters imagination, encourages independent thinking, and fulfills the need for self-expression. Its dynamics, tempo, and rhythm cultivate attention span, memory, and both active and creative imagination. The belief in music's therapeutic effects has been a part of human culture since ancient times. At first, we will explore some key concepts, such as *art therapy* and *music therapy*, examining their significance and historical evolution.

1. THE ESSENCE OF MUSIC THERAPY

E. Galińska (1990, 25–26) defines music therapy as a "systematic, methodical, and scientifically grounded clinical application of music." It is described as a "multifaceted procedure that utilises music's diverse influences on an individual's psychosomatic system" (Natanson, 1992, 13). The therapeutic

effects are observed through psychophysical reactions to sound, which the music therapist deliberately evokes and manages in alignment with the patient's needs for their benefit (Natanson, 1979).

Krzysztof Stachyra describes music therapy as "a process in which a qualified music therapist utilises music or its elements to restore health, enhance functioning, or support the development of individuals with various emotional, physical, mental, social, or spiritual needs" (Stachyra, 2012a, 27). This definition highlights five key aspects: 1) it is a structured process with a clear beginning, end, and goals; 2) it follows a planned, logical sequence; 3) it is conducted by a qualified therapist; 4) it aims to improve health and functioning; and 5) it addresses the specific needs of the individual.

The American Music Therapy Association (AMTA) adds that music therapy involves the clinical and evidence-based use of musical interventions to achieve individualised goals within a therapeutic relationship with an accredited therapist who has completed an approved course in music therapy" (Konieczna-Nowak, 2013, 18). While many definitions exist, they generally emphasise the role of music, the music therapist, and the relationship formed between the therapist and patient.

The semantic interpretation of *music therapy* reveals a specialised practice that leverages the therapeutic power of music. Among the arts, music uniquely conveys a broad range of emotional and intellectual meanings, with each piece embedding symbols that resonate with listeners. From the perspectives of music theory and philosophy, this suggests immense potential for therapeutic impact. In therapy, music functions as a versatile tool, employing various techniques based on theoretical frameworks. Engagement with music occurs through both reception, using projection techniques, and performance, involving movement and instrumentation. This multifaceted interaction not only elicits emotional responses but also influences physiological processes, harmonising the autonomic nervous system and promoting states of activation or relaxation, tailored to the individual's psychophysical unity and condition.

While numerous definitions of music therapy exist, they generally share common features. The fundamental elements include the use of music, the involvement of a qualified music therapist, and the dynamic relationship between the therapist and the patient. Additionally, music is often regarded as a form of medicine, reinforcing its role as a powerful tool in sound therapy. These core aspects highlight the therapeutic potential of music in addressing emotional, physical, and psychological needs.

Music as medicine can be administered by trained professionals, such as medical personnel, teachers in special education, speech therapists, and psychotherapists, without necessarily requiring a musical background. In some methods, patients can even utilise pre-designed music programs to enhance their therapy. MacDonald, Kreutz, and Mitchell (2012) succinctly define music as medicine as i.e. "the use of recorded music to improve the functioning of the patient and support the treatment process". Musical medicine is used in many hospital wards, accompanies medical procedures, improving and supporting the treatment process (MacDonald, Kreutz and Mitchell, 2012). Christian Gold (2008) argues that as music therapy gains global recognition as a legitimate science, music medicine is increasingly regarded as a distinct therapeutic field. This approach focuses more on the direct, receptive experience of music rather than the dynamics of the therapeutic relationship, allowing professionals beyond music therapists to implement it. In this context, the influence of music on individuals is prioritised, often rendering the therapeutic relationship secondary or even unnecessary.

Sound therapy is a field that has only been noticed since the 1980s, primarily due to Fabien Maman's research on the effects of sound waves on human cells. In 2000, Liz Cooper established the British Academy of Sound Therapy (BAST), which later underwent scientific investigation. Recent years have seen a rising interest in sound therapy; however, it is often mistakenly categorised as music therapy. Sound therapy involves utilising sound as a therapeutic agent to promote hormone secretion and harmonise various physical factors, such as breathing, blood

pressure, heart rate, and muscle tension. It is also beneficial for the rehabilitation of Alzheimer's patients and in palliative care. Unlike music therapy, sound therapy focuses solely on the quality of sound itself, often independent of musical context.

2. MAIN DIRECTIONS OF MUSIC THERAPY

The **main approaches to music therapy** outlined offer an attempt to address broad theoretical issues within the fields of music therapy and psychotherapy. However, a cohesive theoretical framework is still lacking, as most literature tends to focus on practical techniques rather than fundamental principles. Additionally, some therapeutic effects seem to occur independently of existing theoretical models, suggesting that the field may still be evolving beyond its current conceptual boundaries.

In broad terms, music therapy can be divided into four **primary areas of impact** (Galińska, 1990). The **psychological** domain focuses on emotional effects. The **pedagogical** area involves using music therapy to treat psychophysical disorders and address children's educational challenges.

The psychosomatic aspect emphasises mental support and the regulation of the body's vegetative functions. Finally, the psychomotor field concentrates on therapy for motor disorders, aiming to improve physical coordination and movement through musical interventions.

3. CLASSIFICATION OF MUSIC THERAPY

Music therapy can be categorised into two primary groups. The first is **clinical music therapy**, designed for individuals with health issues, operating under the premise that its activities contribute to treatment and aim for specific health outcomes. The second type is **preventive music therapy**, which manifests in two forms, the first being **active music therapy**, encompassing activities like singing, playing instruments, and movement to music, which require full engagement from participants. This approach allows individuals to express their emotions and enhance communication through sound creation; and the second form being **receptive music therapy**, which focuses on passive listening to diverse music styles aimed at psychophysical relaxation, invigoration, and emotional regulation. This often involves combining music with visual stimuli, such as slides or photographs, as well as scents, making it particularly beneficial in hospital and sanatorium settings.

Active music therapy also promotes expressive activities that respond to music being played. Key elements of this approach include: 1) games that stimulate movement and expression (music and movement; stimulating and inhibiting; staging and illustrating; in the field of somatognosis: shaping orientation in the schema of one's own body and integrating), 2) exercises aimed at speech disorders (logarithmic, supporting speech disorder therapy), 3) movement and art inspired by music, including dance, painting, and improvisation (movement, movement stories, dance); art inspired by music (painting, modeling, modelling); singing (learning the words and melodies of songs, breathing exercises, creating own melodies and words, singing together), 4) playing musical instruments, and 5) creating music through rhythmic structures and improvisation with instruments or everyday objects, including the use of the body as an instrument.

By applying a different criterion based on the number of participants in therapy, we can identify two distinct types of music therapy. The first type is **individual music therapy**, which is employed only in exceptional cases with a single participant. This personalised approach tailors the musical experience to each individual, allowing for the selection of specific timings and methods that suit their needs. Creative techniques are employed to help clients overcome fear, boost self-esteem, and engage with music more consciously. Individual music therapy can also incorporate complementary activities such as drawing, painting, or poetry recitation (Lewandowska, 2001). This form of therapy typically utilises two main methods:

- symptomatic – also known as superficial, which belongs to the group of general impact methods and is often of a supporting nature.
- deep – in which the patient undergoing therapy is led to deep disorders in the psyche, attitude and behaviour.

The second type of music therapy is most often used, i.e. **collective**, which allows for the creation of a therapeutic group and creates a basis for various interactions. **Group music therapy** is divided into:

- directed (also known as directive) – in which, through a group, all activities are directed
- at a specific person and a specific problem.
- undirected (non-directive) – which does not assume individual goals.

Group music therapy operates on the principles of group psychotherapy, fostering mutual relationships among participants. This interactive environment cultivates empathy and enhances social functioning, enabling individuals to connect and communicate more effectively with one another (Lewandowska, 2001).

Perceptual music therapy primarily involves the act of listening to music, whether entire compositions or selected excerpts. Patients may engage in this experience in a freeform manner or through guided sessions led by the therapist.

When selecting music for therapeutic activities, it's essential to differentiate between soothing and activating music. Soothing music typically features a short duration, slow tempo, and low volume, characterised by a limited number of musical accents and a consistent progression, avoiding bright or intense instruments. In contrast, activating music is marked by a fast, contrasting tempo, diverse melodies, and dynamic variations, effectively

stimulating energy and engagement in participants (Śliwka, Jarosz, Nowobilski, 2006).

Music therapy also incorporates carefully selected sounds of nature and specially composed melodies. Natural sounds, such as birdsong, flowing streams, crashing waves, rustling wind, and falling rain, positively influence mental well-being, promoting relaxation and a sense of calm. Additionally, listening to relaxing music has been shown to enhance the ability to acquire knowledge and develop new skills (Wilczek-Różyńska, 2007).

One of the criteria that determines the selection of techniques used during music therapy is the **age of the participants**. Therefore, we will distinguish music therapy for children, adults, the elderly, etc. Another criterion for classifying music therapy is its **duration**. In this case, we divide it into: short-term (i.e. short duration, e.g. 1–2 therapy sessions) and long-term (lasting longer than a month).

4. GOALS AND TASKS OF MUSIC THERAPY IN KINDERGARTEN

As in the past, many music therapists today emphasise the profound spiritual experience that music can evoke, believing it can reach the deepest layers of a person's personality. Others focus on music's multidirectional impact on the psyche, using it to help patients release emotions or improve communication. Additionally, some therapists harness music for developmental stimulation, applying it to support cognitive and emotional growth. These varied approaches reflect the broad and adaptable nature of music therapy in addressing diverse therapeutic needs (Magda-Adamowicz, 2017).

Music therapy **goals** vary based on the age group and specific needs of the participants. For adults, the focus may be on addressing emotional, psychological, or social challenges, while for children, therapy often centers on developmental and behavioural issues. These goals are tailored to specific disorders, illnesses, or deficiencies, taking into account the participants' unique abilities, needs, and desires.

The **first and most important** is to promote positive changes in a person's behaviour and their relationships with others, fostering improved self-awareness and social interactions. The goals of music therapy may concern:

- diagnosis – it allows for the recognition of cognitive-developmental, emotional and manual needs of participants regardless of age;

- therapy – because it focuses on the externalisation of experiences, the increase of socialisation, emotional-social, perceptual-cognitive abilities and on the improvement of movement capabilities;
- relaxation – it allows for the release of aggression and internal tensions (Arciszewska- Binnebesel, 2003).

Intermediate goals in music therapy serve as steps toward the primary objective of promoting positive changes in behaviour and relationships. These goals focus on emotional expression and the release of tension, addressing specific aspects of a participant’s condition or problem. They outline pathways to the main goal, clarifying the desired outcomes. Broadly, music therapy goals can be categorised into therapeutic, developmental, musical, educational, and social areas, each focusing on aspects such as emotional regulation, skill development, and social integration. Examples in these areas include:

a) musical:

- developing interests, predispositions and musical talents;
- developing hearing, melody, rhythm;
- creating situations for personal expressions by means of using music and movement;
- providing knowledge in the field of music;
- familiarisation with various types of musical materials;
- preparation for participation in and reception of culture;

b) therapeutic:

- stimulating the all-round development of a person;
- relieving negative emotions;
- shaping the emotional sphere (mood, emotions, feelings);
- raising self-esteem;
- familiarisation with safety rules that are worth following in the process of creation;
- exercising concentration and discipline;
- developing the ability to communicate with peers and adults;
- working on expressing one’s own “self” through music;
- relieving negative emotions;
- shaping the ability to express one’s own feelings;
- improving the child’s general well-being (Bea-Bleja, Arciszewska-Binnebesel 2003);

c) educational and social:

- learning independence,
- opening students to social contacts,
- developing proper interpersonal communication (initiating contacts),
- influencing the state of psychomotor arousal, as well as emotional and muscular tension,
- enriching and supporting diagnostic methods,
- positively influencing the patients' mental and physical state,
- arousing specific physiological reactions,
- shaping patients' personality (affects behaviour, gaining new emotional and intellectual experiences (Natanson 1992)).

The overarching goal of music therapy is to facilitate the patient's optimal adaptation within their social environment. The most frequently implemented goals of music therapy include: motivating for cognitive and motor activity, improving psychomotor skills, correcting body defects, reducing psychophysical and emotional tension, channeling and sublimating aggression, improving the senses and balance, practicing self-orientation and orientation in space, developing creative expression, reducing fears and tensions, increasing the sense of security and building trust, facilitating and deepening self-acceptance, awakening the feeling of agency, strengthening faith in oneself and one's own strengths, developing confidence in action, improving communication and cooperation, providing pleasure, joy and satisfaction, influencing the child's motor sphere; developing the social, emotional sphere, improving awareness of one's own body; developing concentration of attention, memory, imagination, shaping eye-hand coordination, stimulating the body in the scope of voluntary movements, allowing for the reception of pleasant and enjoyable experiences, sensitising to the reception of stimuli from the environment, shaping the grace of movements, a sense of agency, a source of relaxation, developing the ability to cooperate in a group, eliminating undesirable activities and allowing for non-verbal self-expression. The goals of music therapy give rise to tasks that define the activities to be performed by therapists. In this context the two main tasks of music therapy include:

1. observation, in which attention is paid to the patient's behaviour during the therapeutic session using music;
2. intentionally triggering specific reactions that are controlled and directed towards a specific therapeutic goal (Szulc, 2011).

The interpreted main goal and the resulting intermediate goals and tasks result from the adopted type of music therapy.

5. FUNCTIONS OF MUSIC THERAPY IN KINDERGARTEN

Each form of music therapy serves specific functions for its participants. Rozmysłowicz (2005) outlines three primary functions: 1) Recreational, which provides an environment for relaxation and relief from stress and daily worries; 2) Educational, offering new knowledge that enhances a person's wisdom and helps them navigate life with greater awareness; and 3) Corrective, aimed at reshaping harmful habits and psychological structures into more positive and beneficial ones, fostering personal growth and emotional well-being.

A. Araszkievicz and W. Podgórska highlight three key functions of art and music therapy:

1) It helps patients gain insight into their own problems, releasing strong emotional experiences; 2) It facilitates changes in attitudes and behaviours, improving interactions with oneself, others, and the world; and 3) It supports the process of internal integration, promoting a sense of wholeness. Therefore, art and music therapy are not only beneficial for personal growth but also enhance one's relationships and overall environment (Gładyszewska-Cybulko, 2007).

In turn, G. E. Kwiatkowska, drawing attention to patients participating in therapy through art and music, lists four of their functions:

- sublimation – allowing for the release of negative emotional states through creative activity, thanks to which the external manifestations of these states, e.g. self-harm, suicide attempts, are reduced,
- creative and integrative – leading to the integration of the human personality,
- strengthening patients' tendencies towards self-fulfilment,
- projection – stimulating creative activity, in which patients expose their feelings, motives and attitudes in order to better self-knowledge, interpret and work through their own problems,
- functional – using creative activity as one of the methods allowing for the liberation of art therapy patients from their pathological state and thoughts (Kwiatkowska, 1991).

E. Konieczna (2007) outlines the functions of music therapy in a framework consistent with previous classifications. 1) expressive – uncovering

and releasing suppressed emotions, alleviating tension; 2) compensatory – fulfilling unmet needs; 3) cognitive – learning to recognise, articulate, and express emotions; 4) regulatory – addressing personal shortcomings, failures, and the need for self-fulfillment. From a broader perspective, music therapy serves several key roles in pragmatic, scientific, and therapeutic contexts. These **functions** emphasise its capacity to improve emotional well-being, enhance self-awareness, and foster personal growth:

- adaptive, which concern situations when one has to accept a state or situation,
- physiotherapeutic, which concerns improving and compensating for lost psychomotor skills and somatic deficiencies,
- psychotherapeutic, which involves building a positive self-image, which leads to alleviating fears, worries and anxieties, and also preparing to cope with various situations,
- developmental, which has an impact on overall development,
- cognitive-stimulating, which provides information about oneself, but also about the surrounding world,
- diagnostic, which allows one to examine various developmental aspects. educational, which provides positive role models, worthy of imitation,
- expressive, securing natural needs for action and movement,
- emotional, which provides positive emotional experiences,
- aesthetic, stimulating interests in musical spheres,
- recreational-ludic, i.e. satisfying the need for play, creating appropriate situations for spending free time,
- integrative, which prepares for life and work in a group, teaches and facilitates establishing contacts and develops cooperation,
- readaptative, which is preparation for leaving, for example, a facility or preparation for returning "to life".

During music therapy sessions, children engage in four fundamental therapeutic experiences: release, rhythmisation, relaxation, and activation. Above all, these activities foster joy and shared fun. While music therapy promotes relaxation, it also stimulates mental, intellectual, and emotional engagement, making children more receptive and sensitive. Music plays a significant role in a child's developmental journey, as they primarily explore their environment through visual, auditory, and tactile sensations. Working

with music aids in cultivating clear thinking, enhancing self-awareness, and deepening understanding of the world around them.

SUMMARY

Its interdisciplinary nature draws from medicine, music psychology, musicology, and aesthetics. Recently, there has been a marked increase in interest in music therapy, particularly concerning its practical applications in therapeutic, educational, and kindergartens. Music therapy, a specialised form of therapy utilising music as its primary medium, falls under the broader umbrella of art therapy. Unlike other art forms, music is abstract and asemantic, lacking specific extramusical content, which enhances its ambiguity. Numerous authors highlight the significance of music therapy in alleviating the psychological effects of illness, viewing it as a vital source of emotional and spiritual support. They also note the challenges involved in researching and evaluating music's impact on the human body. This unique quality enables music to directly influence emotions and physiological processes, harmonising psychomotor skills. Consequently, music therapy fosters interdependence between mental and physiological processes.

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Abstrakt: Hudba je druh umění, který má jedinečný a přímý vliv na lidský život. Hudba je pro člověka nepostradatelným uměním, protože mu umožňuje utvářet si vlastní svět zážitků a emocí, které obohacují jeho život. Z těchto důvodů by se muzikoterapie měla využívat již v mateřské škole, a proto jsme v tomto textu probrali: podstatu směrů a oblastí muzikoterapie. Zaměřili jsme se také na cíle a úkoly muzikoterapie v mateřské škole a její klasifikaci a funkce.

Klíčová slova: Muzikoterapie, mateřská škola.

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Research survey

Reactions of Early School Students to the Language of Music

ANNA TRZCIONKA-WIECZOREK

Abstract: The aim of the article is to draw attention to the essence of music education in grades I-III of primary school (early school education) and students' understanding of the language of music. Music is an important element in the life and development of children who willingly participate in musical games and activities. This type of activity is important because it stimulates not only musical skills, but also influences the comprehensive development of students. In order to determine whether children understand the language of music, direct, participant observation was carried out among pupils from grades I-III of primary school. Its aim was to identify students' reactions while participating in music workshops. The collected research material and its qualitative analysis allowed us to conclude that the language of music is understandable and attractive to students. Adding general development values, it should be postulated that music education should be a permanent, everyday element of school education.

Keywords: Music, early school education, forms of musical activity, language of music.

Introduction

Music is ubiquitous in a child's life and accompanies him from the prenatal period. By influencing emotions, it evokes various moods and feelings, is a source of emotion, calms down, calms down, emboldens, stimulates and motivates to act (Watoła, 2008, p. 80). The aim of the article is to emphasize that the language of music is universal, it gives the possibility of full activity and expression of spontaneity for children with different levels of development of musical talents (Kwiatowska, Topińska, 1977, p. 353). The observation method was used for research purposes. This method was used to recognize the behavior and reactions of students of grades I-III of primary school to various forms of musical activity, and thus to the

language of music. Early childhood education students were deliberately selected because children aged 7–9 are very susceptible to artistic education in this area and willingly participate in all forms of musical activity. In addition, there is an intensive development of musical abilities and an attitude towards music is formed (Kisiel 2005, p. 29; Nogaj, 2017, pp. 9–17). Based on the research results, it can be concluded that students willingly take part in music workshops, and the language of music is understandable, attractive and gives them satisfaction and joy. Therefore, "music lessons" should be a permanent, everyday element of school education. This is important because properly conducted music education, in addition to the development of basic musical abilities and skills, has a huge impact on the general psychophysical development of students (Kamper-Kubańska, 2006, p. 520).

The Language of Music in Early School Education

A basic and important element in every culture and social group is the ability to communicate through various means of expression. Music as art and one of the elements of culture is a form of cooperation and communication between people. It fulfills a number of various functions: it teaches, develops, is a source of joy, educates, supports emotional, cognitive, social and physical development, and also has therapeutic functions (Lewandowski, 2014, pp. 39–42).

Currently, a musical work is treated as a message, a method of transmission from the creator to the recipient. This means that a specific set of signs, information about the inner experiences of one person – the creator – reaches the psyche of another person through a musical code/sign/language. To present music as a means of transmitting information, Ewa Klimas-Kuchtowa (1986) refers to Warren Weaver's communication model. According to him, musical transmission takes place on three levels:

- level A, the so-called technical – concerns the precision in the transmission of acoustic symbols;
- level B, the so-called semantic – related to the content conveyed by music;
- level C, the so-called aesthetic – focuses on the quality of the effect produced on the recipient by the meaning "hidden" in a given musical work.

Paula Trzaskawka (2014, p. 59) writes that the language of music can be divided into two categories. The first one concerns specialized terminology related to musical notation (musical signs), while the second one is related to all the feelings, sensations and emotions that arise in an individual under the influence of a given musical work.

Mirosław Kisiel (2005, pp. 33, 93) describes the language of music similarly, referring to Edwin E. Gordon's "music learning theory". In his opinion, this language is the so-called speech of sounds, which consists of a set of signs and meanings. Understanding music as a form of transmission/information/message from the creator to the recipient, the researcher distinguishes three basic meanings:

- emotional meaning – associated with the concept of a symbol/sign that is specialized, unique and irreplaceable, and the features of music (dynamics, duration, timbre), this is the so-called a represented symbol that is realized through feelings characteristic of mental life;
- aesthetic meaning – refers to the concepts: work, artist, recipient and the perception of music related to them. It's about the quality and value of the effect that a given work has on the recipient;
- semantic meaning – refers to the perception with which symbols convey a specific meaning through semantic symbols (agogy, dynamics, articulation, etc.).

All presented classifications allow us to conclude that music is a non-verbal form of the process of human communication, at the same time stimulating the comprehensive development of an individual, arousing emotions and building social relationships. Social communication involves the exchange of verbal, vocal and non-verbal signals, which encourages individuals to cooperate. Therefore, musical activity creates an opportunity for social contacts, during which music is the language of communication between people, at the same time influencing their emotional, mental, physical and cognitive state (Kokowska, 2015, pp. 161–162).

When referring the topic of musical communication to students of general education, one should remember that the basic element of music is sound and its features, as well as individual elements of a musical work, such as melody, rhythm, dynamics and agogics. Learning the language of music and its autonomous sound code occurs through listening and emotional and creative transformation of sound structures. The student treats the language of music as a way of communicating with the outside world

and builds his or her own world of values by learning about music, listening to music and actively participating in various musical activities and games (Kisiel, 2015, pp. 33,93).

A child's contact with music takes place in the receptive sphere, which involves the perception of sound material, and in the performing sphere, which gives the child the opportunity to express himself, among others. in singing, playing instruments or moving to music. By providing students of grades I-III of primary school with participation in various forms of musical activity, we enable the common sharing of emotions, cooperation in groups, musical communication, we stimulate interaction between peers and increase their emotional stability. By participating in the musical language, we shape positive peer/social relationships. However, in order for musical communication and its general developmental values to be realized, students in general education schools must have the opportunity to regularly, actively participate in music classes.

Making the Language of Music a Reality in the School Classroom

The basic determinant of conducting regular, valuable music classes should be teachers' knowledge and awareness of the values and functions that musical activity fulfills in the context of stimulating the comprehensive development of the child. These features include:

- cultural function-music (especially classical music) influences the child's cultural development, enables the child to develop a sense of aesthetics, and is also a form of relaxation and rest. Listening to the teacher's singing and classical music from different eras supports cultural development and leads to harmonious development in the spiritual sphere. By getting to know composers and their works, the child gains knowledge about the cultural and historical diversity of individual regions and countries (Malko, 1986, pp. 29–73; Suświłło, 2001, pp. 167–168).
- cognitive function – by participating in music "lessons", the student learns various songs, melodies, rhythms, pieces of classical music and elements of a musical work (mood, tempo, dynamics, etc.), thanks to which he enriches his knowledge of the surrounding reality and exercises and develops his mind. Among other things, singing and learning songs contribute to the development of speech, influence diction, improve memory, concentration, imagination and enrich the child's language (Ibidem).

- social function – children participate in singing, music and movement activities and while playing instruments and interact with their peers. This promotes establishing social contacts based on respect, cooperation and the joy of working together. Therefore, collective singing, physical games and playing instruments socialize, integrate the group and strengthen bonds with peers (Ibidem).
- motor function – music and movement classes satisfy the natural need for movement, stimulate the development of fine and gross motor skills, improve motor skills in terms of agility, speed, power, balance and eye-hand coordination. They develop the child's smooth movement, improve the body's physical fitness and endurance, and encourage active spending of free time (Ibidem).
- therapeutic function – regular, varied music classes with an appropriately selected repertoire of songs and pieces of classical music contribute to proper emotional development. These activities allow the child to be spontaneous, are a source of joy, eliminate emotional tension, encourage them to act, and teach them independence. This triggers the desire for psychomotor activity. Music helps express feelings and allows you to forget about various ailments (Przychodzińska-Kaciczak, 2003).

The language of music is implemented in the school classroom through the participation of students in five forms of musical activity. These are: singing, playing music on instruments, moving to music, musical improvisations and listening to music. Contemporary early school music education is determined by the level of musical competence of teachers. Unfortunately, the situation is very worrying. Research shows that teachers, due to lack of education regarding substantive and methodological preparation for the implementation of a musical educational path, are reluctant to conduct any music classes. The fear of inappropriate conduct of music "lessons" means that in grades I-III music is mainly limited to singing songs. Moreover, the teacher usually does not participate in singing, but uses ready-made recordings, which is detrimental to the proper development of singing in students (Kisiel, 2005, p. 77; Sacher, 2012, p. 238).

Nowadays, in Poland we are dealing with the dominance of mass culture and related mass media, such as television, radio and the Internet. Although music accompanies a child's life and is ubiquitous, it is often worthless and inappropriate for childhood. This is due to contemporary culture, which is determined by the phenomenon of broadly understood

consumption (Melosik, 2003, pp. 19–35). These musical trends and musical idols "promoted" in the media negatively affect the youngest recipients and their delicate voices and emotions. General schools play a huge role in activating students musically and shaping their musical culture.

It should be remembered that musical education is not only about providing children with knowledge of music and shaping them into performers of musical works. It is also about stimulating comprehensive development, including the development of their personality, personal culture and preparation for participation in musical culture. However, education through art (including music), as Stefan Szuman wrote, can only bring specific results if we enable children to have regular contact with real, great art-classical, classical music. We cannot allow young people, including children, to derive satisfaction from contacts with "pseudo-art", the so-called low or popular art whose sole purpose is to entertain (Szuman, 1969, pp. 140, 420–421), and which is promoted in the modern world, especially in the world of media, as a source of profit for their creators and record companies.

Therefore, primary school pupils should be enabled to learn the rich and valuable language of music. This is possible through regular contact with good musical role models: with correct singing, a good repertoire for singing and listening, learning about classical music, enabling them to play music and movement, making music on instruments and musical improvisation. Thanks to regular musical activities, students learn the language of music, they will naturally learn to understand it and benefit from it.

Methodological Assumptions of Own Research

Taking into account the universality, attractiveness and values of the language of early school music education, it was interesting to recognize the reactions of pupils from grades I-III during music classes and their understanding of the language of music.

The basic research problem was to identify: What are the reactions of students of grades I-III to the language of music?

In order to obtain knowledge about the participation of early school students in music classes – their experiences, reactions, actions taken, activity (or lack thereof) – I used qualitative research. The chosen method was direct, participatory observation. As a researcher, I participated in music classes, which I also conducted and observed children's reactions. In order to supplement my observations, observations were also made by teachers from the classes where the research was conducted. For this purpose, they

received an observation sheet prepared by me. All pupils participating in music classes were observed, hence it was a group observation.

The observation took place in natural conditions, i.e. in a school classroom. The research was conducted at Primary School No. 1 in Chorzów as part of the research and teaching cooperation agreement concluded between the University of Silesia in Katowice and the above-mentioned School. The selection of respondents was purposeful. The respondents were students of grades I-III of primary school. 128 students took part in the research. 1st classes: 55 people (Ia – 19, Ib – 18, Ic – 18); 2nd grades: 38 people (II a – 16, II b – 9, II c – 13); 3rd grade: 35 people (III a – 18, III b – 17).

The surveyed students participated in music workshops. They lasted 45 minutes in each class and consisted of five musical plays using three forms of musical activity – movement to music, musical improvisation and listening to music. The pupils' reactions to classical music and various forms of musical activities in which the children participated were qualitatively analyzed. It was assumed, referring to the literature on the subject, that the following categories testify to the students' understanding of the language of music:

- active participation in music classes;
- smile and satisfaction during music activity;
- understanding all instructions related to a given musical activity;
- concentrating on music and music classes;
- expressing/presenting classical music through: words, movement, art work.

Table 1: Observation schedule: Reactions of students of grades I–III of primary school during music classes

Musical funs/plays				
Detailed description of children's reactions and behavior				
A movement story "Winter Walk"	Breathing exercises "Snowflakes"	Improvisation "Snowflake Dance"	Relaxation fun/play "Winter"	Art work inspired by classical music
Class:	Number of students participating in workshops:			

Source: Author's own study

Results of Own Research

Reactions of Early School Students to the Language of Music

The basis for the empirical research was the participation of early school students in music workshops. They consisted of five plays using three

musical activities-movement to music, listening to music and improvisation. All activities were accompanied by classical music as (apart from forms of musical activity) the language of music. The detailed course of the research is presented in the table below.

Table 1: Reactions of students of grades I-III of primary school to the language of music implemented in music workshops

Further elements of music workshops	Reactions of the surveyed students to the language of music
<p>1. A movement story titled "Winter Walk" (calm classical music in the background – Claude Debussy, "Moonlight")</p> <p>The teacher reads a winter story, the content of which is presented by the children with movement. There is music in the background.</p> <p>It was winter, snow was falling from the clouds. (children imitate falling snow with finger movements, from a straight position with arms raised above their heads to a squat position – several repetitions).</p> <p>A teacher decided to go for a winter walk with children. Everyone went to the locker room (march around the room).</p> <p>They put on hats (movement – imitating dressing individual pieces of clothing), scarves (movement), jackets (movement), shoes (movement) and gloves (movement) and went outside (march).</p> <p>The children noticed that someone had built a snowman in the park, the snowman had a head (we draw a head in the air – a circle), a belly (draw the second circle) and a leg (the third circle), the nose was a stuffed carrot (imitative movement), coal eyes and buttons (imitative movement).</p> <p>There was another snowman next to it (the children themselves draw a snowman in the air, just like before).</p> <p>The children kept going (marching around the room).</p> <p>Snowflakes swirled around (children spin, run on their toes, "wave" their arms).</p> <p>The children noticed that sparrows were flying above them, but they did not fly away to warm countries (imitation of flying).</p> <p>It was getting colder, the children stamped their feet to warm them up (movement) and blew their hands (we alternately breathe and rub our hands).</p> <p>The teacher decided that we should go back to school (march).</p> <p>Everyone entered the locker room, took off their gloves, hats, jackets, scarves, changed their shoes and went to the hall. (children show individual activities, march to the benches and wait for the song to end).</p>	<p>Almost all surveyed students (127 people) were interested in playing. The pupils actively participated in classes, were concentrated and creative. During the plays, the students were happy and smiling. Only one boy from the second grade was not interested in the workshops.</p>

<p>2. Breathing exercise "Snowflakes" Children sit on the carpet, stretch their hand in front of them and place a small piece of cotton wool on their hand – a snowflake. In the background you can hear the song "Aquarium" by C.Saint-Saens from the series "Carnival of the Animals", for a break in the music and the teacher's verbal signal: "we blow gently" – the children blow the snowflake gently and for a long time so that the flake does not fall from the hand, only he moved on it, when he heard the words "we blow hard and short" – they blew hard and short to make the petal fall down, jump down to the carpet. We take short breaks between blowing – the children fix a snowflake in their hands, holding the snowflake between their hands and rolling it. This is a conscious break to prevent dizziness.</p>	<p>The children fully participated in the fun (128 people). They focused on breathing exercises and listening to classical music. During the activity, they were focused, interested and smiling. At the same time, they were calm and quiet. When asked if they had heard snowflakes in music, they eagerly talked about their experiences and observations.</p>
<p>3. Movement improvisation "Snowflake Dance" to the song "Aquarium" by C. Saint-Saens, from the series "Carnival of the Animals" Children turn into snowflakes and, using a ribbon (made of tissue paper) or a scarf, improvise a snowflake dance with free movement, they walk around the entire room, run on their tiptoes with scarves and move to the music, their movement is improvised</p>	<p>Most of the respondents willingly participated in the fun. The children were happy, relaxed and smiling. Observations show that movement improvisation was difficult for selected people. Especially the boys who started to lose concentration and goof around during the classes. One boy from class II did not take part in the improvisation.</p>
<p>4. Relaxation game "Winter" to the song "Winter" by A. Vivaldi from the series "The Four Seasons" There is music in the background. Children lie on the carpet with their eyes closed and imagine winter. Task for children: "Lie down on the carpet, close your eyes and imagine winter. You will listen to a song titled: "Winter". Try to guess what winter is hidden in this song and tell me about it later. After listening to the song, there is a conversation about children's ideas.</p>	<p>All students were interested in playing, concentrated and relaxed. They were able to listen to a 3.5-minute piece of classical music in silence and concentration, looking for winter images in it. After listening and creating imaginations, everyone eagerly talked about what they "saw" in winter music. The children's statements were rich in content, varied and interesting, and consistent with the character and mood of the text they listened to. Even students who, according to teachers, have serious problems with concentrating on a daily basis were very engaged in the task. Nine people in one first grade could not talk about their ideas, but they listened to the music with concentration.</p>

5. Art work inspired by classical music, "Winter",

A. Vivaldi

Children present the ideas created when listening to the song "Winter" for the first time in the form of an art work – on colorful pieces of paper from a technical block (dark blue, navy blue), using white paint or toothpaste. They are accompanied by classical music in the background.

All children were very eager to create art work inspired by music. In the same classical music, they had previously "saw" certain images, which they presented in artistic form. The students were focused and engaged.

Source: Author's own study

The observations of the students clearly show that all pupils were interested in music and willingly participated in all elements of the workshops. (Only a few boys were distracted at times and were not interested in selected parts of the workshops. However, all the girls enjoyed the classes and actively participated in all elements of the workshops).

Children's involvement in musical activities and active participation in all plays proves that:

- music and various forms of musical activity are attractive to pupils;
- the language of music inspires children to act;
- the universality of the language of music means that each student experiences and engages in games according to their needs and abilities;
- musical message affects the emotions of pupils – children derive joy and satisfaction from musical activity;
- the language of classical music calms and soothes the subjects;
- children can present the abstract language of classical music using concrete elements – movement, stories, art work.

The above-described reactions of the respondents to the diverse and at the same time difficult, abstract language of music prove that it is fully understandable and attractive to the pupils.

Conclusion

Referring to the scientific literature and conducted research, it can be stated that conducting early school music classes has a positive impact on the physical, cognitive, emotional and social development of students, namely:

- satisfies the natural need for movement, improves physical and motor skills;
- shapes proper breathing and strengthens the diaphragm, which is important in the speaking process;

- oxygenates the body, accelerates blood circulation and metabolism;
- activates the imagination;
- shapes attention and concentration;
- shapes musical culture;
- sensitizes;
- relaxes the mind and body, eliminates emotional tension, calms down the hyperactive and activates the shy;
- develops creativity and independence in carrying out tasks;
- integrates the group;
- is a source of joy and satisfaction from undertaken activities.

It should be emphasized that the language of music education is understandable and interesting for pupils from grades I-III of primary school. The research shows that students willingly took part in subsequent workshop games. They were interested and focused. It was also noticeable that being active in classical music gave them joy and was attractive. Only a few students had problems concentrating.

Conversations with teachers also show that students with behavioral difficulties, hyperactivity, problems with attention and concentration participated in all the games, calmed down and were able to listen to the 3.5-minute piece of music "Winter", which proves the therapeutic power of classical music and about the psychophysical relaxation that is possible when listening to a carefully selected repertoire.

To sum up, music classes in integrated education are very popular among children and are very important for their proper and comprehensive development. Children's involvement in various forms of musical activity proves that they understand the language of music. Therefore, it is important for the child's contact with music to be frequent and as varied as possible from an early age. It is a big mistake not to enable students to develop comprehensively through interesting, creative musical activities that give them a lot of joy and a sense of satisfaction from their artistic activity and shape their culture and musical sensitivity.

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Abstrakt: Cílem článku je upozornit na podstatu hudební výchovy v I.–III. ročníku základní školy (předškolní vzdělávání) a na porozumění žáků hudebnímu jazyku. Hudba je důležitým prvkem v životě a rozvoji dětí, které se ochotně účastní hudebních her a činností. Tento typ činností je důležitý, protože stimuluje nejen hudební dovednosti, ale ovlivňuje i všestranný rozvoj žáků. Za účelem zjištění, zda děti rozumí hudebnímu jazyku, bylo provedeno přímé zúčastněné pozorování u žáků I.–III. ročníku základní školy. Jeho cílem bylo zjistit reakce žáků při účasti na hudebních dílnách. Shromážděný výzkumný materiál a jeho kvalitativní analýza umožnily dospět k závěru, že jazyk hudby je pro žáky srozumitelný a přitažlivý. Připočteme-li obecné rozvojové hodnoty, je třeba postulovat, že hudební výchova by měla být trvalou, každodenní součástí školního vzdělávání.

Klíčová slova: hudba, předškolní vzdělávání, formy hudebních činností, jazyk hudby.

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Innovative ambivalence in the work of a teacher (future teacher)

LUDMILA NOWACKA

Abstract: The State University of Applied Sciences in Raciborz is a higher education institution with a rich history and tradition, where at the Institute of Educational Studies one of the majors is pedagogy with a specialization in preschool and early school pedagogy. It is worth knowing how students, and in a moment teachers, perceive themselves and what their attitude to pedagogical innovations is: program innovations, organizational innovations, technological innovations, technological innovations. For open and closed questions, obviously voluntary (101 people). The surveyed students indicated that most of them live in rural areas and come from natural families. They have siblings, and most often they are one-generation families. Respondents believe that their material status is good. When they work, it is to have their own financial resources and to gain experience in the labour market. The students have little time to get involved in the activities of associations, although this could be additional experience. At the university they feel comfortable, they get on well with the lecturers, but with the tutors themselves the relationship is a little weaker and this is due to the fact that they do not always have classes together. They feel comfortable in groups and relations are friendly and partnership. The students are able to point out their strengths as well as their weaknesses. Leisure time, unfortunately, is largely spent surfing the Internet, although they also like to meet with friends, as well as get involved in sports and tourism. In general, the surveyed students have an optimistic view of themselves and their future. They have a basic knowledge of pedagogical innovations and declaratively plan to use it in their future careers, both at school and in kindergarten.

Key words: Student, pedagogy, innovation.

INTRODUCTION

As in all times, we are now very much rooted in the reality around us. Of course, this applies to mature people, as well as young people such as students. It is worth looking, at least in part, at the image of a student of Preschool and Early School Pedagogy at the State University of Applied Sciences in Raciborz. How they perceive themselves and their immediate environment. They are future teachers in kindergarten or school, early school education, i.e. in grades one to three. It is also worth looking into what this reality of ours is like. It is often said that we are a risk society. It was in 1986 that Ulrich Beck introduced the term "a risk society". Risk is something we cannot predict or effectively counteract. It very often has a mass character. This phenomenon is inherently accompanied by a culture of fear. A modern man is afraid of something unspecified. Fears and a sense of danger arise and we are not able to determine their causes, we are worried about health or work, we are afraid of war. We should also agree that we are living in a time of constant change or transformations, e.g. related to the development of technology, digitization nowadays we attach great importance to our sensations and feelings. This was pointed out in 1992 by Gerhard Szulze, according to whom a great deal of importance is attached to sensations in today's society, certainly to a greater extent than in past societies. Therefore, our subjective sensations are often the determinant of many actions or opinions. Innovations, including pedagogical innovations, can help us in overcoming and keeping up with the inevitable changes, social or cultural trends that are all around us.

Pedagogical innovations are, first of all, changes in teaching methods forms, educational programs, tools, teaching resources and the organization of the educational process, which are aimed at improving the effectiveness of teaching and learning or education. The purpose of pedagogical innovations is to adapt the educational process to the dynamically changing needs of students, society and, consequently, the labor market. It is worth recalling the types of pedagogical innovations:

- Curriculum innovations, changes in curriculum content, introduction of new subjects or thematic approaches. Educational programs that promote social skills or entrepreneurship are also worth mentioning here.

Here, for example, we can introduce classes on soft skills, such as communication, teamwork or time management into the curriculum.

- Organizational innovations, new forms of school organization, such as flexible school hours, cooperation between educational entities, or teacher training. For example, flexible schedules can be introduced that allow students to manage their own learning time.
- Technological innovations, the use of new technologies in education, such as online learning, hybrid learning, e-learning platforms, educational applications and even computer games.
- Methodological innovations, changes in teaching methods, such as the introduction of project-based learning, the flipped classroom or inclusive teaching. These methods allow for a better adaptation to individual students' needs.

In the research conducted, the problem that was focused on concerned students' perspective on education issues, including the implementation of pedagogical innovations.

The aim of the research was to obtain the opinions of students from the ANS Pedagogy Institute in Raciborz on their life decisions in the areas of education, studies, and also reflections on issues of pedagogical innovations.

The research tool was an anonymous survey consisting of 30 questions and a form, which students voluntarily completed during classes.

METHODS

Project methods can be used here, where students work on real-world problems, developing critical thinking and collaboration skills. For the purpose of getting to know the opinions of students about themselves, a portrait of themselves, their reference to innovations, in the spring of 2024 the Institute of Educational Studies conducted a survey among students in all groups (5) of Pre-school and Early School Pedagogy (101 people). The research was in the form of a survey, 40 questions, including open and closed ones and a metric. The students filled out questionnaires during teaching classes in the presence of lecturers, which, of course, was voluntary.

Preschool and Early School Pedagogy is studied by female students and one male. Respondents declare that their place of residence is mostly (55%) rural, and 45% indicate that they live in the city. The vast majority (77%) say they come from a natural family, 18% say they come from a single-parent family, and 5% say they come from a broken family.

Often educational patterns are drawn from the home, so it is useful to know the education of parents. As you can see, it varies strongly, although mothers win in this competition. Professional education is dominated by fathers 43% and mothers 23%, while secondary education is dominated by mothers (45%) and (33%) by fathers. 27% of mothers and 19% of fathers have higher education. The smallest number of fathers and mothers (5% each) have primary education.

The number of siblings of the respondents is also important, 9% of them are single children, 45% with one sibling, 43% with two, and only 5% are multi – child families.

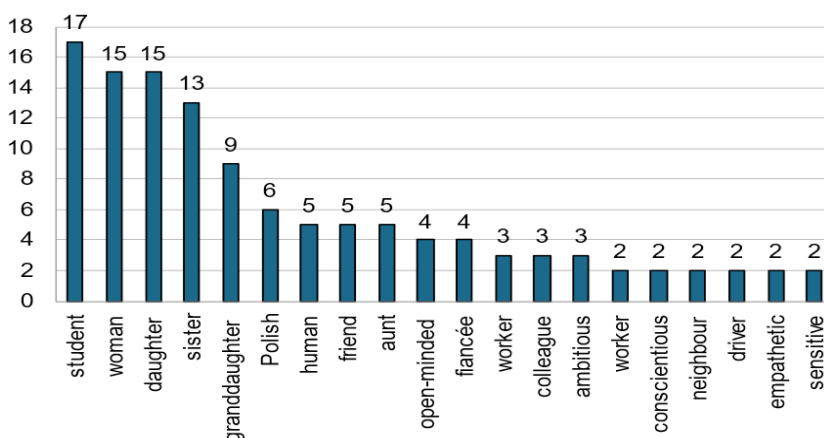
The students indicate that they live in two-generation families (73%), and only 23% in three-generation families, with parents and grandparents.

The family's standard of living is very important. As many as 73% of respondents describe it as good, 13.5% declare it is very good, the same number says it is average. The good thing is that respondents do not describe their standard of living as bad or very bad.

It is important for the students, future teachers, to function in a local social life. Hence the questions about membership in associations, which indicate that only 9% belong to selected organizations, and as many as 91% indicate that they do not belong to any association. Such a figure can be explained by the responsibilities of studying, or commuting to study or additional work.

RESULTS

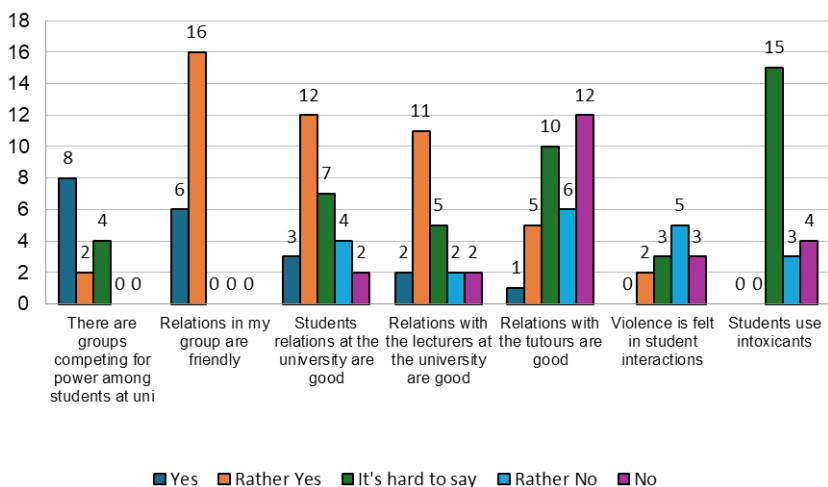
Chart 1. Student self-image



Source: own research. Empirical Pedagogy Study Circle.

When presenting their profile, respondents focus on indicating that they are students, women, daughters, sisters, that is, they show their social position and gender. Young people often look for role models among those closest to them, often they are classmates or colleagues, as half of the respondents indicate (50%). Only 23% of respondents build their behavioral role models themselves, and 27% have no opinion in this area. As in any environment and among students, there are sometimes conflicts. As many as 82% of respondents state that conflicts arise from the way they behave, 32% indicate that it is different views, 27% see the source of conflicts in a personal dislike of a person, 22% of respondents state that conflicts arise from belonging to different social groups.

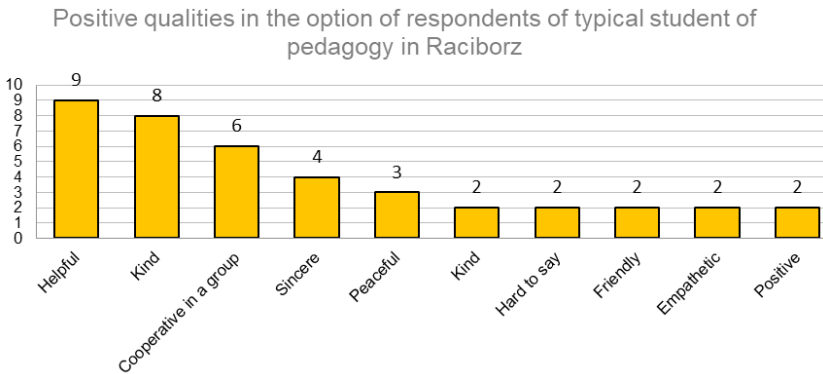
Chart 2. Relationships at the university



Source: own research. Empirical Pedagogy Study Circle.

According to the students, relations at the university are friendly, 68% of respondents believe so, group relations are very good. 100% of respondents say that relations in their group are friendly. Relations with lecturers are equally good, 99% of students surveyed believe they are good. No violence is felt in student interactions, 52% of students state so, however, there are groups competing for power among students, 45% of respondents declare so. Relationships with the year tutors are quite different from those in high school, and as many as 45% of respondents find it difficult to comment on this issue, although 28% of respondents view it positively. The students say it is difficult for them to say anything about intoxicants used by students.

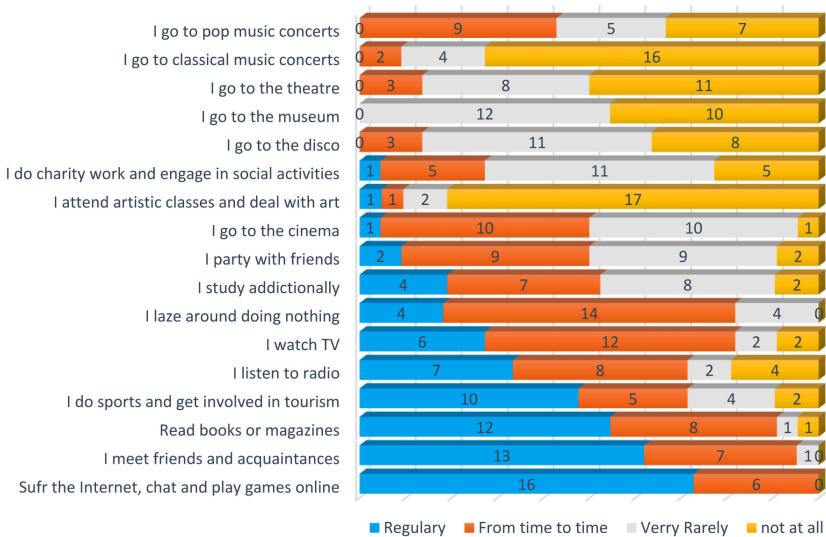
Chart 3. Traits rated highest in the group



Source: own research. Empirical Pedagogy Study Circle.

The students surveyed rated their colleagues highest when they were helpful (41%), kind (36%), cooperative in a group (27%) or sincere (18%).

Chart 4. Spending leisure time by students, selected forms

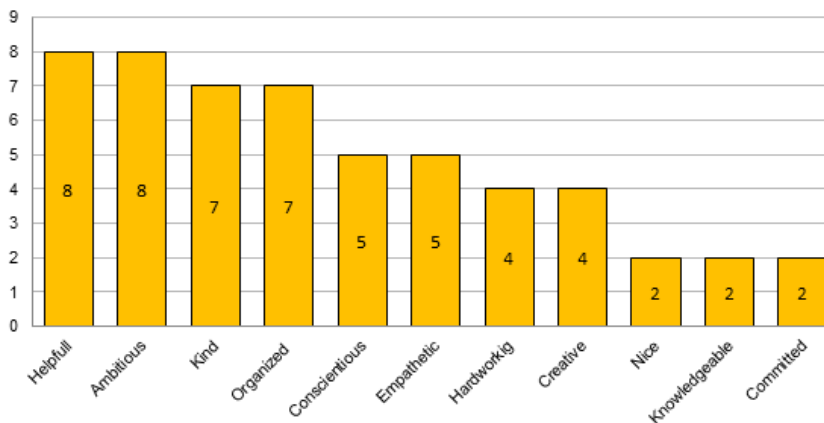


Source: own research. Empirical Pedagogy Study Circle.

The students are most likely to spend their leisure time surfing the Internet, chatting and playing games online, meeting friends and acquaintances, reading books or magazines, actively doing sports or getting involved in

tourism or watching TV, rarely visiting museums or the theatre, and even avoiding discos.

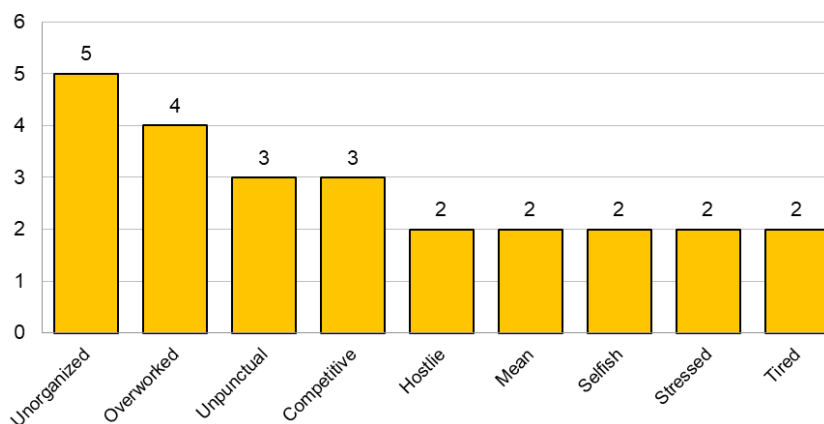
Chart 5. Positive qualities in the opinion of respondents of a typical student of pedagogy in Raciborz



Source: own research. Empirical Pedagogy Study Circle.

The surveyed students see their strengths in such qualities as ambitious, helpful, but also organized, kind or empathetic, conscientious, creative and hardworking.

Chart 6. Features of a typical student of pedagogy in Raciborz – negative – opinions of respondents



Source: own research. Empirical Pedagogy Study Circle.

Respondents are able to look at themselves critically, of the negative traits they attribute to themselves are: unorganized, overworked, unpunctual, unkind, mean, selfish, tired, stressed.

When asked if they are satisfied with their life so far, as many as 77.5% of the students answered yes, while only 18% had no opinion and one percent were dissatisfied.

The surveyed students look to the future with optimism (59%), 36% stated that it was difficult to say, and only 5% lacked life optimism.

The study program of Preschool and Early School Pedagogy includes lectures and classes on alternative pedagogy. These are the classes where students learn the most about pedagogical innovations, their use in their future careers. Of this group, 48% of respondents consider that they have learned about the concept of pedagogical innovations and the principles of their operation. 1/3 of the respondents plan to use them in their future professional work, 28% in school, 25% in kindergarten.

Pedagogical innovations in kindergarten are key to developing children's competencies and skills and adapting teaching methods, techniques or forms to their needs and interests.

In such an important process, special attention should be assigned to cooperation with the child's family and community, the formation of social and emotional competencies, the personalization of the learning process, and the development of play-based educational programs.

Increasing the involvement of parents and the community in the educational process of the kindergarten can contribute to a better development of children. Organizing meetings, workshops, artistic events, as well as intercultural projects supports the integration and development of interpersonal skills.

Introducing innovative methods of working on social and emotional competencies is important for the versatile development of children. Classes using drama, art or group work develop cooperation skills and empathy.

Innovations in education also involve the individualization of the teaching process, which is possible through the introduction of diagnostic programs and various forms of work with children, e.g. inclusive teaching, interest groups. Adapting teaching methods to the individual needs of children increases their involvement and learning efficiency.

Technology, such as digitization, can support preschool teaching by offering interactive learning tools that engage children. Educational apps,

interactive whiteboards and educational robots are worth using to teach basic skills or competencies and develop logical thinking.

Play is a fundamental part of preschool children's development. The use of educational programs that combine play with teaching promotes the all-round development of children, a great example is the Montessori method.

CONCLUSION

Pedagogical innovations in kindergarten are essential for creating a dynamic and inspiring educational environment. By implementing a variety of methods, techniques, forms or programs, teachers can better adapt the teaching process to the needs of children and involve them in the active process of learning and education. Involvement of parents and the local community is also key and this will certainly benefit the further development of children. It is important that such knowledge is possessed by students, future teachers, so that they are able and willing to use such knowledge and skills in their future careers. And most importantly, so that they have the conviction that this is an indispensable and seemingly irreversible trend in education, which will ensure the complementary development of the child in today's so rapidly changing world. Pedagogy students at the State University of Applied Sciences in Raciborz are pleased with themselves and optimistic about the future. It seems that they will not lack enthusiasm when implementing pedagogical innovations. When they are aware of the fact that pedagogical innovations are already a kind of requirement of today's times.

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Abstrakt: Státní vysoká škola aplikovaných věd v Raciborzi je vysokoškolská instituce s bohatou historií a tradicí, kde na Institutu pedagogických studií je jedním ze studijních oborů pedagogika se specializací na předškolní a ranou školní pedagogiku. Stojí za to vědět, jak se studenti, potažmo učitelé, vnímají a jaký je jejich postoj k pedagogickým inovacím: programovým inovacím, organizačním inovacím, technologickým inovacím, technologickým inovacím. U otevřených a uzavřených otázek samozřejmě dobrovolně (101 osob). Dotazovaní studenti uvedli, že většina z nich žije na venkově a pochází z přirozených rodin. Mají sourozence a nejčastěji se jedná o jednogenerační rodiny. Respondenti se domnívají, že jejich materiální postavení je dobré. Pokud pracují, je to proto, aby měli vlastní finanční prostředky a získali zkušenosti na trhu práce. Na zapojení do činnosti spolků mají málo času, i když by to mohla být další zkušenost. Na univerzitě se cítí dobře, s vyučujícími vycházejí dobře, ale se samotnými vyučujícími je vztah trochu slabší, což je dáno tím, že ne vždy mají společné hodiny. Ve skupinách se cítí dobře a vztahy jsou přátelské a partnerské. Studenti jsou schopni poukázat na své silné i slabé stránky. Volný čas bohužel z velké části tráví surfováním po internetu, i když se také rádi setkávají s přáteli a věnují se sportu a turistice. Celkově mají dotazovaní studenti optimistický pohled na sebe a svou budoucnost. Mají základní znalosti pedagogických inovací a deklarativně je plánují využít ve své budoucí kariéře, a to jak ve škole, tak v mateřské škole.

Klíčová slova: student, pedagogika, inovace.

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Review

From Seed to Cedar by Fethullah Gülen

ERDAL ÖZYURT

This book by Fethullah Gülen offers a comprehensive guide on various responsibilities, from providing advice to families on child-rearing to emphasising the family's significance in society, addressing state officials, and highlighting the crucial role of teachers in children's lives.

Fethullah Gülen is a Turkish scholar, preacher and opinion leader. Gülen has been characterised in English-language media as an imam who advocates for a tolerant version of Islam, highlighting the values of altruism, social solidarity, and education. He is also recognized as one of the most significant figures globally. Fethullah Gülen is a very prolific writer, and he has seventy-five books. Around a hundred books about him have been written from Turkish and foreign sources.

At the centre of this book are the parents. Although there are calls made to teachers and government officials, the primary audience is the parents. It points out the importance and sensitivity of child-rearing, the essential considerations in this matter, and indicates that states which do not focus on this issue will eventually face failure.

If we need to give some short details about chapters in the book, these are:

- what is marriage and why is it important to choose a good partner in raising well-educated generations
- what is a family and its importance for the society and children
- sensitivity in manners: being able to a role model parent
- the aspects of discipline: not leaving the child unattended

These sentences underline the importance of the family while also making a call to state officials: "The family is the most important pillar of society. The strength of this pillar means the strength of the nation and the state. Therefore, this fundamental pillar of the nation and the state should never be left without a project or plan." Additionally, "Anyone who wants to be a parent should know the basic principles of psychology and pedagogy to a certain level and must learn ways to raise good generations." Here, it

is clearly emphasised that states can implement legal regulations that require prospective parents to undergo courses in education, health, home economics, etc., as a condition for a marriage licence. Moreover, families are advised to have as many children as they can properly raise and educate.

Fethullah Gülen reminds us that imitation is essential in children's lives, and they copy everything good or bad around them, offering the following advice: families should not leave children unattended but closely monitor them. They should know the books their children read and their friends, even determining these in advance. Furthermore, they should choose the barbers, tailors, or shopping places for their children and not allow their pure minds, open to all kinds of data, to be polluted. Additionally, parents should be very careful in their dialogue and behaviour around their children, bringing the conversation to the values they want to instil in them.

Although there is much current propaganda about leaving children and young people free and not interfering much with them, Fethullah Gülen's statements are quite interesting and are the advice many families seeking a way out are looking for.

Gülen also states that the most fundamental structure that makes up society is the family and that a well-mannered society depends on the well-mannered upbringing of children in the family. Therefore, couples should reconsider their relationships through the filter of reason and logic, as children cannot receive the necessary upbringing in a troubled family environment and will grow up feeling orphaned despite having parents. Sometimes, they may even grow up hostile, insensitive, and emotionless towards their parents and society.

Preparing the Environment for Upbringing

For children to be raised perfectly, the environment must also be perfect. Yes, every child is shaped by their environment and, in a sense, is considered a child of that environment.

According to Fethullah Gülen, the environments that influence a child, in order of importance, are:

- Home
- School
- Peer group
- Classroom friendships
- Other places they visit and shop

Gülen stresses that in a corrupted environment, a child will inevitably be corrupted, and once such an event occurs, it is impossible to go back and correct the situation.

Instilling a Sense of Gratitude in Children

We should teach children the sense of gratitude from an early age, a period when the things we tell them will remain in their memory, mind, and heart for life. It is essential to ensure children develop this sense. If they come from a religious family, they should be taught to thank the Creator for the blessings they receive, or at least to express gratitude to people.

Compassion

According to Fethullah Gülen, the most important thing children should fear is not threats or punishment, but rather losing the compassion of their parents. In his own words: "If a child perceives their father's stern expression or notices the warm face of their mother clouding over, it will act as the greatest deterrent to bring them into balance. However, it is very important for the child to trust you and believe that you share their pain and suffering.

Therefore, if they cry, try to cry with them sincerely, or at least share their sorrow. Thus, you will become more exalted in their eyes, and the words you speak and stories you tell will have a lasting effect on their hearts."

Authority

It is crucial that there is no lack of authority within the home. Without an authority that ensures harmony, administrative chaos will prevail, and the children will remain confused.

Additionally, when a child is afraid of one parent, they should be able to seek refuge with the other, ideally in the mother's embrace. This balance allows the child to find fear and awe or compassion and mercy in the father, and the opposite in the mother. However, if family life lacks this unity, and both parents have their own separate authorities, the children will grow up insensitive, emotionless, harsh, and lack of direction.

Introducing Exemplary Behaviours and People

One of the most effective ways to instil good qualities in children is by introducing them to the life stories of past or present individuals who can serve as role models. This is particularly important for educators. While children should learn good behaviour, using examples of notable figures

from history will have a more lasting impact. When children know that the stories told by their elders really happened, they will aspire to be like the heroes in those stories and will remember them even when they grow up.

Additionally, Gülen's observations include: "In the future, those who will dominate the world will not be the nations with technological superiority but those who take the institution of marriage seriously and know how to elevate their generations to humanity. Nations that cannot take the issues of marriage and childbirth seriously and fail to take care of their generations with their own upbringing philosophy are doomed to perish in the ruthless gears of time, if not today, then tomorrow. The first school of children, whose souls are as bright as mirrors and whose minds record as quickly as cameras, is their own home, and their first educators are their mothers. Raising mothers as good educators, without wasting them here and there, is the most important foundation for the existence and permanence of a nation. Those who want to predict the future of a nation will be 100% accurate if they look at the upbringing given to that nation's youth."

Weaknesses of this book

This book provides general parenting advice but does not address the individual differences of each family and child. In contrast to modern family structures, which advocate for more freedom for children and child-centered parenting, and emphasise the individuality of each child, this book focuses more on culturally normative parenting. This might appear to some readers as an old-fashioned approach to child-rearing. Additionally, the book discusses traditional parenting methods and does not emphasize scientific studies and research in psychology and pedagogical sciences. Consequently, some of the advice may seem outdated and challenging for parents to implement.

Topicality

Although this book may seem outdated, it provides very valuable advice to modern parents and educators when read carefully. For example, in one part of the book, Gülen states that children should be disciplined not with punishment but with the fear of losing their parents' trust or love. He suggests that parents share their child's emotions, and if necessary, sit and cry with them during intense emotional moments.

In another part of the book, there is timeless advice: couples planning to become parents should go through certain training and take pedagogical/

psychological courses. He invites government officials to create projects to implement this.

The book emphasises qualities that every parent would want to see in their child, such as compassion and respect. It discusses the benefits of children learning to say 'thank you' from a very young age.

Although not a pedagogue or psychologist, Gülen points out that children are inclined to imitate everything they see around them. He advises families to be mindful of their behaviour and words around their children. Even though he does not base this on scientific studies, we now know that this is true.

Lastly, the book discusses the importance of having a single authority figure at home, so the child understands the balance within the household. It emphasises the importance of role-sharing between mother and father, which we also know is crucial from today's studies.

The ten basic principles of good parenting

There are some books which might have similar content but I want to share one example from Laurence Steinberg, Ph.D. His book, *The 10 Basic Principles of Good Parenting* offers some similar ideas with this book. Here are some of them;

- What you do matters: Parents' actions have more effect than their words. They should be a good role model for their child.
- Be involved in your child's life: Parents should be actively engaged with their child's education, hobbies and social activities. They should know the child's worlds. It means they should know, child's teacher, friends, interests etc. Also, parents should provide guidance and supervise activities.
- Be consistent: Child's misbehaviour is the result of inconsistent parents because their rules change everyday. Dr. Laurence says, "the most important disciplinary tool is consistency" here.

Conclusion

This book offers effective, heartfelt advice to teachers who interact with children, children themselves, states trying to provide an environment conducive to education, and especially to families, who are the most influential. It contains excellent advice that everyone, especially devout families, should take to heart and emphasises the topics of family, school, and children.

I believe that parents from any nation, whether religious or not, can benefit from this book.

Anyone who objectively examines its content will grasp the valuable lessons it offers and appreciate the sincere thoughts expressed for raising strong future generations. To conclude with Gülen's words: "We are the fruit of those who came before us; the next generations will be the result of our efforts."

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