



## SLOVENŠČINA IZ BESEDE V KRETNJO. PRIMER RABE SLOVENSKEGA ZNAKOVNEGA JEZIKA V ŠOLI

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### Izvleček/Abstract

Pri obeh jezikovnih sistemih, v verbalnem jeziku oz. ubesedeni slovenščini in slovenskem znakovnem jeziku, se srečujemo tudi z osnovnimi besedotvornimi oz. znakovnimi prvinami, ki so v nadaljevanju gradniki tvorjenih besed in kretenj. V slovenskem jeziku tvorimo besede po besedotvornih postopkih, kot so izpeljava, zlaganje, sestavljanje, ki so hkrati predstavljeni tudi kot besedotvorni tipi. Za izražanje teh besedotvornih tipov so pri znakovtorju na voljo vizualne prvine: mimika, oblika roke in prstov, hitrost gibanja, smer gibanja in kretalni prostor.

**Ključne besede:**

slovenski jezik,  
slovenski znakovni  
jezik, osnovna in  
tvorjena kretnja,  
tolmačenje, poučevanje.

**Keywords:**

Slovene language,  
Slovene sign language,  
basic and compounded  
sign, interpreting,  
teaching.

### Slovene language from word to sign. An example of the use of the Slovene Sign Language in school

Both language systems, spoken Slovene and Slovene Sign Language, are composed of basic word formation or sign formation elements, which act as cornerstones for compounded words and signs. The formation of new words in Slovene language is realised by adding suffixes after the base or stem of a word, linking together two or more bases with infixes, or adding prefixes before the base or stem of a word. To express these word formation types, sign formation adopts visual elements: facial expression, hand- and finger shape, signing speed, signing orientation and signing space.

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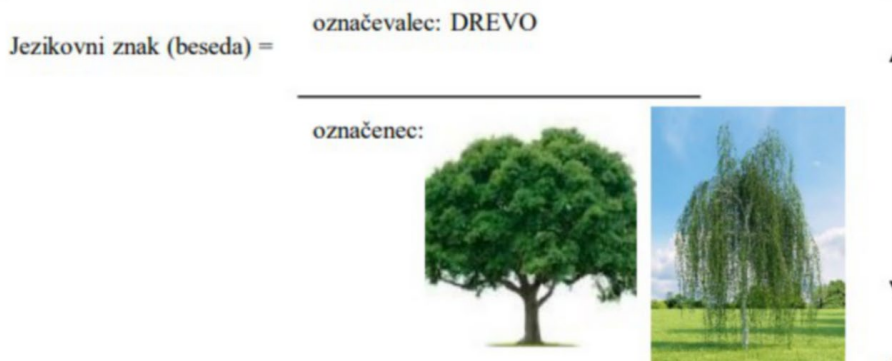
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## Uvod

Slovenski in slovenski znakovni jezik sta ločena in samostojna jezikovna sistema, oba s svojim lastnim ustrojem. Pravimo jima naravna jezika, za katera je značilno naravno razvijanje skozi rabo, brez zavestnega načrtovanja. Pri ubesedovanju imamo najprej izgovor in zapis, pri kretalni govorici, tj. pri govorici s kretnjami, pa sta to kretnja in znakovni zapis te kretnje (eno ali več sestavinska). Obravnavali bomo rabo slovenskega znakovnega jezika tudi v šoli.

De Saussure (1916; 1997) trdi, da je jezik sistem znakov, kjer je pomembna zveza med smislom in slušno podobo, oba dela znaka sta del mentalnega področja. Znak je sestavljen iz označevalca – to so izrazne oz. slušne podobe, opisi – in označenca – kar so koncepti, ki jih označevalec opisuje (Žele, 2010; Dvorščak, 2017). Pojmovanje leksema *drevo* je sestavljeno iz besede *drevo* in idej, predstav, ki jih posamezniki o drevesu imajo. Pomembno je dejstvo, da je povezava med označevalcem in označencem arbitrarna; sta medsebojno vzajemno povezana ne glede na to, ali je v izhodišču iskanja pomen ali izraz (Žele, Bauman, 2011; Dvorščak, 2017).

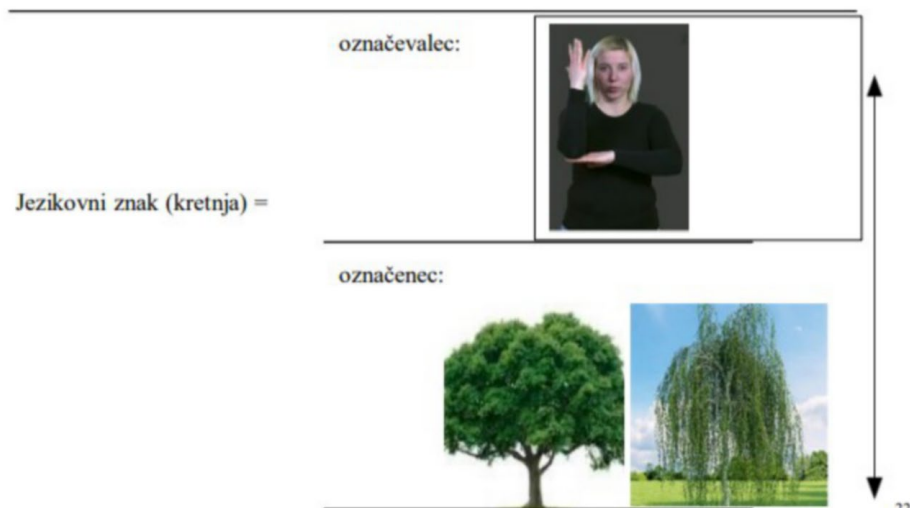


Slika 1: Jezikovni znak (beseda): drevo

Pred podrobnim raziskovanjem znakovnih jezikov je veljalo prepričanje, da so kretnje neke vrste risbe, risane po zraku, ali neke vrste pantomima, in da so povsem ikonične. To je bil eden izmed razlogov, da so bili znakovni jeziki zapostavljeni. Prevladovalo je mnenje, da je odnos med obliko oz. izrazom in pomenom temeljna značilnost jezika, s pomočjo katere je možno razlikovati jezikovno komunikacijo od ostalih oblik komunikacije.

Prvi raziskovalci na področju znakovnih jezikov so si prizadevali, da bi dokazali tudi pogosto arbitrarno vez med obliko in pomenom v kretnji. Izpostavili so, da obstajajo tudi kretnje za abstraktne pojme: *občudovati*, *verjeti*, *odločiti*, ki ne morejo biti ikonične, saj nekretalci ne bi nikoli uspeli uganiti njihovega pomena. S tem se je potrdilo dejstvo, da čeprav je motivacija v kretnjah pomembna, je konvencionalnost pomembnejša (prim. Hill et al., 2019).

V slovenskem znakovnem jeziku se dogaja podobno kot v ubesedenem slovenskem jeziku; označenec je prav tako ideja, koncept, predstava, označevalec je izrazna oz. vidna podoba gibov. Iz njiju je nastala kretnja kot podoba gibanja – rok, prstov, mimike – in ideje, predstave o neki entiteti (Dvorščak, 2017). Kretnja za *drevo* v različnih znakovnih jezikih lahko spominja na stereotipično drevo: deblo, višina drevesa ali splošna oblika drevesa. Kretnje so si med seboj lahko vsekakor zelo različne, kar kaže na jezikovno specifične vidike oz. predstave, ki so včasih lahko pomembnejši kot povezave z vizualno podobo (prim. Hill et al., 2019).



Slika 2: Jezikovni znak (kretnja): drevo

## Tvorjenost besed nasproti tvorjenosti kretenj

Besedotvorna teorija temelji na dvodelni sestavi tvorjenke, besedotvorni podstavi in obrazilu. Obrazila so pomensko različna, s čimer lahko razlikujemo med različni tipi tvorjenk. Obrazila so glede morfemske sestave lahko eno- ali večmorfemska.

Med tvorjenke so uvrščene navadne izpeljanke, tvorjenke iz predložne zveze in medponsko-priponske zloženke (Vidovič Muha, 2018).

Primeri:

PARKIRIŠČE ← [tam, kjer] parkira [-mo]

PODVOZJE ← [to, kar je] {pod} voz [-om]

ŽAROMET ← [tisti, ki] meče [-ø] žar[-ek]

Medponskoobrazilne zloženke so tvorjenke iz podredne samostalniške zveze. Medponsko obrazilo je lahko izrazno samostojno (-o- in -e-jevsko) in homonimno s končnico (Vidovič Muha, 2018).

Primer: AVTOCESTA ← cesta [za] avt [-o]

Sestavljenke imajo predponsko obrazilo navadno iz prislovov zunanjih okoliščin. Sicer pa je na podlagi pomena predponskega obrazila mogoče ločiti dva tipa:

- obrazilo izraža samo faznost

Primer: ZGNITI ← do konca gniti

- obrazilo izraža prislovni pomen

IZKRCATI ← krcati [iz = 'ven']

Pri modifikacijskih izpeljankah se v priponsko modifikacijsko obrazilo pretvarjajo lastnostni pridevniki: kakovostni (*prijeten, simpatičen, neprijeten, nesimpatičen*) in merni, ki vključujejo prostor (*velik, majhen*) ali čas (*star, mlad*), in količinski pridevniki (*več, veliko*) (Vidovič Muha, 2018).

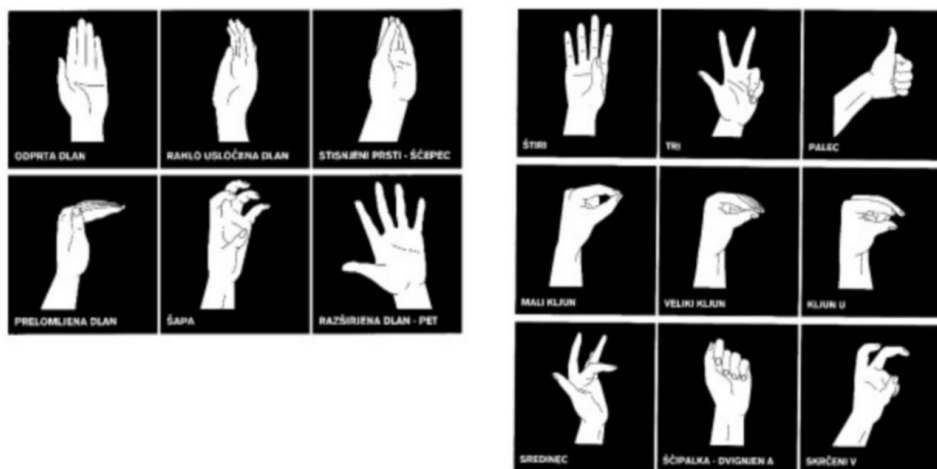
Primer: LADJICE ← [majhne] ladj [-e]

Pri besedotvorju ugotavljamo, koliko ima novotvorjena beseda obrazil in kam jo glede na tip obrazila uvrstimo. Kretnja pa za svojo realizacijo oz. uresničitev potrebuje določene temeljne elemente, ki jih lahko izrazi oblika roke, oblika prstov, gibanje, mimika in mesto kretanja. Kakršno koli spreminjaje teh temeljnih prvin pomembno vpliva na tvorjenje kretenj v slovenskem znakovnem jeziku, zato bo vsaka izmed osnovnih prvin tu posebej predstavljena opisno in hkrati razločevalno.



### Oblika roke, prstov in gibanje

Vsaka krettnja v slovenskem znakovnem jeziku je realizirana z obliko roke. Oblika dlani, pri kateri imajo vsi prsti enak položaj, npr. so vsi iztegnjeni, pokrčeni ali so v stiku/kontaktu, je osnovna oblika dlani. (Žele, Bauman 2011; Pavlič, 2019). Sicer pa poznamo več oblik dlani: odprta dlan, razširjena dlan, rahlo usločena dlan, drža za številko štiri, drža za številko tri (skrčena številka tri), palec, sredinec, prelomljena dlan, šapa, prelomljen V, ščepec, veliki kljun, mali kljun, kljun U.



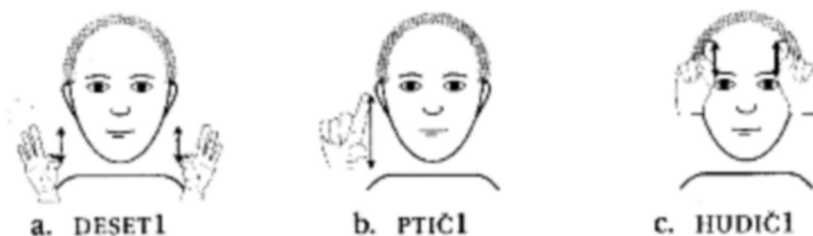
Slika 3: Oblike roke (Podboršek, Krajnc, 2013)

Obliko roke lahko tvori tudi prstna abeceda. S posamezno črko, ki se ji dodata še gibanje in mimika, je možno pokazati več kretnej (Podboršek in Krajnc, 2013).

Pri sestavi kretnej imajo zelo pomembno vlogo tudi prsti, ki so lahko aktivni ali pasivni, tj. v gibanju ali mirujejo. Aktivni prsti se gibajo oz. spremenijo svoj položaj, npr.: DESET, PTIČ, HUDIČ. Če pri kretnji npr. deset ne bi bila aktivna prsta samo palec in kazalec, bi to bila popolnoma druga krettnja z drugim pomenom. Prsti so v slovenskem znakovnem jeziku razlikovalne oznake, saj ko jih spreminjamo, se spreminja pomen kretnje.



Slika 4: Enoročna abeceda slovenskega znakovnega jezika (Podboršek, Krajnc, 2006)



Slika 5: Prikaz kretenj: deset, ptič, hudič (Pavlič, 2019)

Kretnja brez gibanja ne obstaja. Slovenski znakovni jezik pozna tri vrste gibanja:

- krožno, ki ga omogočajo komolec, zapestje in palec,
- ravno, ki ga omogočajo rama, komolec, zapestje, členki, prsti, dlan in
- kombinirano, ki ga omogočajo ravno gibanje komolca in krožno gibanje zapestja.

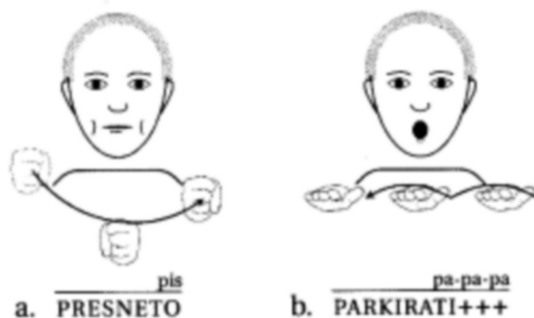
Gibanje je prav tako ena izmed temeljnih razločevalnih oznak, saj s spreminjanjem hitrosti, smeri, intenzitete, spreminjamo pomen kretnji (Pavlič, 2019).

### Mimika

Mimiko uporabljamo pri sporazumevanju, saj tudi pri ubesedenem govoru poleg besed lahko uporabljamo tudi telesne in obrazne gibe. Mimika obraza je v znakovnih jezikih obvezen del kretenj, saj izraža notranje občutke (*veselje, jeza, žalost*), občutke vonja (*diši, smrdi*) in okusa (*kislo, grenko, pekoče*) (prim. Pavlič, 2019).

Zaradi vpliva ubesedenega jezika je prisotna tudi mimika ust. Usta izvedejo več vrst mimike, saj uporabniki slovenskega znakovnega jezika med kretanjem izgovarjajo besede z istim ali vsaj sorodnim pomenom. To je največkrat uporabljeno za označevanje ponovljenih dovršenih dejanj (Pavlič, 2019).

Odpiranje ali zapiranje ust služi za posnemanje odpiranja in zapiranja dlani. Prav tako pa tudi z oralizacijo razločujemo med dvema popolnoma enakima kretnjama, s popolnoma drugačnima pomenoma. Sama oblika ust je pogosto posnema klasifikatorsko kretnjo, zlasti njeno obliko in velikost.



Slika 6: Prikaz obrazne mimike pri kretnjah presneto in parkirati (Pavlič, 2019)

Obrazna mimika je pomembna tudi za določanje meje med skupki kretenj ali stavki, in sicer z dvigom/spustom obrvi, pomežikom, odkimavanjem (prim. Pavlič, 2019).

### Mesto kretanja

Mesto kretanja je območje telesa kretalca, kjer se izvajajo kretnje oz. je nekakšen navidezni okvir od vrha glave do pasu in med obema ramama. Slovenski znakovni jezik pozna različne načine kretanja, in sicer brez dotikanja ali z dotikanjem telesa: dotikanje glave, trupa, rok, dlani, izjemoma tudi stegen (Podboršek in Krajnc, 2013). Kretnje lahko glede na lokacijo delimo na obtelesne in prostorske. Obtelesne imajo stalno določeno mesto izvajanja, ki si ga je potrebno zapomniti skupaj z obliko dlani, mimiko, gibanjem, usmerjenostjo.

Prostorske kretnje nimajo stalno določenega mesta. Če so izvedene v nevtralnem kretalnem prostoru, to je v prostoru neposredno pred kretalcem, so odkretane brez stavka, medtem ko v stavku morajo imeti neko določeno mesto (Pavlič, 2019). Mesto kretanja je razločevalna oznaka, saj če spremenimo mesto kretanja, spremenimo pomen kretnji.



Slika 7: Prostor kretanja (Podboršek, Krajnc, 2006)

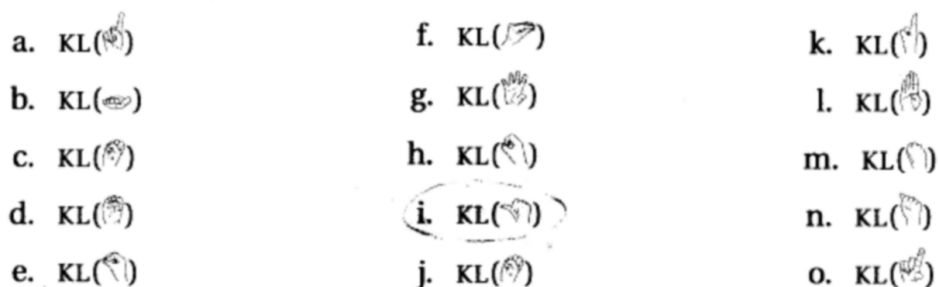
## Prvine znakovtorja

Znakotvorje je z vidika znakovnih jezikov opredeljeno kot nauk o nastajanju/tvorjenju novih kretenj iz osnovnih že obstoječih kretenj in nauk o zapisu poteka nastajanja nove kretnje.

Prvine znakovtorja pa so osnovne sestavine, tj. gib, mimika ipd., katerih oblika, potek, smer in intenziteta morajo biti tudi zapisani z ustreznimi znaki. Vse te osnovne prvine ne sodelujejo le pri nastajanju osnovne kretnje, ampak so soudeleženi tudi pri oblikovanju tvorjenih kretenj po morebitnih znakovnih tipih, ki so v nadaljevanju tudi predstavljeni.

### *Klasifikatorji (KL) za obliko*

Klasifikatorji so kretnje, pri katerih roka posnema vizualno podobo predmeta in ga uvrsti v določeno skupino glede na podobo, obliko in vlogo, velikost in način uporabe ter glede na podobnost: v višini, ploščatosti, okroglosti, debelini, valjavnosti, tankosti, majhnosti ali pa so to krožni predmeti, predmeti z ozkim in širokim rezilom, predmeti z ročajem, krogle (prim. Žele, Bauman, 2011; Pavlič, 2019).



Slika 8 Vizualne podobe klasifikatorjev (Pavlič, 2019)

Klasifikatorji sodelujejo pri sestavi novih kretenj skozi tri znakovne procese leksikalizacije, posamostaljenje in zlaganje, pri čemer uporabljamo klasifikatorski glagol. To je glagol, ki »z obliko roke /.../ posnema obliko in velikost predmeta, z gibanjem pa njegov obstoj, premikanje ali rokovanje« (Pavlič, 2019, str. 94). Pri leksikalizaciji uporabimo glagol s konkretnim pomenom, in ne klasifikatorski glagol, saj oblika roke več ne posnema nekoga oz. nekaj. Z vidika leksikalizacije oblika roke npr. 'skakati' ne pomeni več udeleženca (človeka), temveč jo uporabimo za 'skakanje živali'. Posamostaljenje se npr. v znakovnem jeziku zgodi takrat, ko se izhodiščnemu (klasifikatorskemu) glagolu spremeni gibanje – zmanjša se dolžina. Posledično kretnje niso oz. ne morejo biti več posnemovalne, ampak so obravnavane kot navadni samostalniki (Pavlič, 2019).

Primer: VOZITI-KL (oblika LADJE) → LADJA

Andreja Žele (2010, str. 4) dodaja, da se pri besedotvornih in znakovnih tvorjenkah lahko vzpostavi razmerje, »zlasti razmerje glagol – samostalnik, [t]ako[da] je oblika kretnje enaka, intenzivnost premikanja pa večja pri npr. *pomesti* in manjša pri *metla*, večja pri *likati* kot pri *likalnik*, [saj se s] kretnjo jasno izrazi glagol, motiviran iz samostalnika, npr. *odsekati*, *peščiti* ipd«. Pri zlaganju se obstoječemu samostalniku doda klasifikatorski glagol, iz česar nastane nov samostalnik s sorodnim pomenom. Ta postopek je opredeljen kot bolj arbitraren in zato manj predvidljiv (Pavlič, 2019).

Primer: ROŽA + NAHAJATI SE-KL (POSODA) → LONČNICA

Tudi Joseph C. Hill v knjigi *Sign Languages Structure and Context* (2019) trdi podobno, in sicer da je to produktiven proces, pri katerem se uporabljajo specifične oblike roke, ki upodabljajo različne skupine predmetov. Ti so razumljeni kot klasifikatorji in razdeljeni na :

- celoto (whole entity);
- ravnanje s predmeti (handling) s predmeti, kako držimo ploščate predmete določene debeline (*trdi disk, knjigo, kladivo*);
- del telesa (body part), kjer oblika roke predstavlja del telesa človeka (iztegnjena kazalec in sredinec);
- določevalec velikosti in oblike (size-and-shape specifier), ki se uporablja za opis velikosti ali oblike predmeta (*velika, mala hiša, cev, ročaj metle ali ročaj kovčka*).

Pri določenih klasifikatorskih kretanjah lahko uporabimo tudi obe roki. V primeru, da sta obe roki celoti (whole entity), razmerje med rokama predstavlja razmerje med predstavljenima subjektoma. Roki lahko prikazujeta rokovanje z istim predmetom (npr. *ročaj kosilnice*) ali z različnimi predmeti (npr. *z eno roko držimo jabolko in z drugo roko držimo nož, s katerim odrežemo en kos*). Klasifikatorji so lahko izraženi bolj kompleksno, samo z mimiko in premikanjem telesa. S tem kretalec izrazi pomen in v prejemniku vzbudi miselno podobo (prim. Hill et al., 2019).

### *Zlaganje*

Kot že povedano, se tvorjenke delijo na domače tvorjene in izposojene tvorjenke. Domače tvorjenke so sestavljene neodvisno od tvorjenk, ki obstajajo v okoliškem govornem jeziku. Znotraj domačih tvorjenk je možno ločevati med zaporednimi in simultanimi tvorjenkami.

Pri zaporednih tvorjenkah je en sestavni del kretan po drugem, kjer je pri nekaterih zaporednih tvorjenkah ohranjena celotna oblika kretnje, pri drugih pa lahko pride do značilnih fonoloških redukcij ali asimilacij pri enem ali obeh korenih, ki sestavljata tvorjenko (Quer et al., 2017).

### *Simultane tvorjenke*

Pri simultanih tvorjenkah sta sestavna dela izražena hkrati oz. simultano, torej so vse tvorjenke tega tipa dvoročne, pri čemer ena roka pokaže en del kretnje, druga roka pa istočasno en del druge kretnje.

Tipi se razlikujejo po tem, koliko je mogoče ponovno pridobiti uporabljeni obliki tudi kot polnopomenski enoti, čeprav se večina takih tvorjenk uporablja v okrnjeni obliki (Quer et al., 2017).

Med znakovnimi jeziki so okrnjene oblike veliko bolj pogoste. V takih tvorjenkah sta ena ali obe osnovni kretnji dvoročni. Da se lahko kretata istočasno, se ena izmed rok osnovne kretnje (ali kretenj) ne uporablja. Tak primer sta iz nizozemskega znakovnega jezika kretnji SATURDAY (hand 1) + SUNDAY (hand 2) = WEEKEND / SOBOTA (roka1) + NEDELJA (roka2) = VIKEND. Obe osnovni kretnji sta simetrični dvoročni kretnji, ki se kretata v nevtralnem kretalnem prostoru.



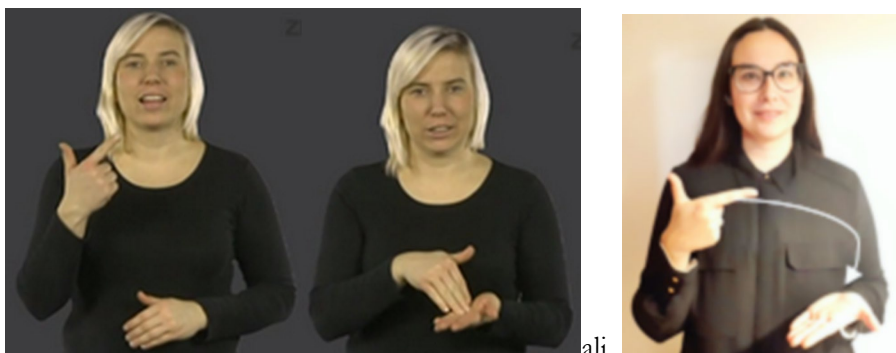
**SATURDAY (h1) + SUNDAY (h2)**  
**SOBOTA (roka1) + NEDELJA (roka2)**



**= WEEKEND**  
**= VIKEND**

Slika 9 Prikaz simultanih kretenj (SignGram Blueprint, Quer et al., 2017)

Simultano tvorjenje dopušča tudi vključevanje števil, kar po navadi privede do enoročne kretnje, ki združuje sestavne dele dveh neodvisnih kretenj (prim. Quer 2017 po Ktejik, 2013 in Liddell, 1997). Da je znakovni jezik povsem drugi sistem kot ubesedeni jezik, dokazujejo tudi različne možnosti tvorbe novih kretenj. Tudi v slovenskem znakovnem jeziku je to opazno pri kretnji, npr. dva tisoč.



Sliki 10 in 11 Prikaz kretenj 2000 (Slovar slovenskega znakovnega jezika in slovnica in osebna ponazoritev)

### *Izpeljava*

V besednih jezikih na izpeljavo kaže dodajanje obrazil, torej dodajanje morfema korenu oz. osnovni besedotvorni podstavi, kakor je na primer angleška predpona 'un-' pri »undo« ali '-able' pri »likeable« ali slovensko priponsko obrazilo pripona *-išče* pri *parkirišče* ali predponsko obrazilo *pre-* pri *prehitro*. V znakovnih jezikih zelo redko pride do dodajanja pomenov priponskih obrazil. Pogosteje pa na izpeljavo kaže sprememba v gibanju določene kretnje ali v nekaterih primerih sprememba oblike roke.

Tako slovenski kot drugi omenjeni znakovni jeziki za zanikanje dodajajo kretenjske sestavine, ki so sicer sporočilno enakovredne priponskim obrazilom, npr. DON'T KNOW / NE VEM, DON'T LIKE / NE MARAM in DON'T WANT / NOČEM. Priponsko obrazilo je pri teh primerih sestavljeno iz gibanja navzven in obrata zapestja. V primeru, da pri osnovni kretnji pride do spremembe oblike roke, priponsko obrazilo to spremembo obrne (kretnja ima zapirajočo spremembo oblike roke, medtem ko ima negativna pripona, dodana kretnji, odpirajočo spremembo oblike roke) (prim. Hill et al., 2019).



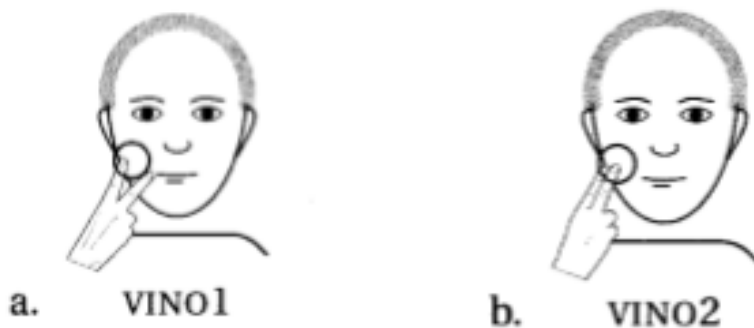
## Metodologija za zapis kretenj (slikovna podlaga)

*Kako in zakaj se v slovenskem znakovnem jeziku lotevamo tvorjenja novih kretenj*

Slovenski jezik in slovenski znakovni jezik soobstajata, vendar je z vidika tvorjenosti ubesedeni jezik v pričakovani prednosti pred kretenjsko govorico oz. znakovnim jezikom kot jezikovnim sistemom. Uporabniki slovenskega znakovnega jezika se namreč vsakodnevno srečujemo z novejšo leksiko, ki se v govoru že aktivno uporablja, nima pa še ustreznih kretenj v slovenskem znakovnem jeziku. Posledično se največji primanjkljaj čuti ravno v izobraževanju, in praktično na vseh učnih področjih. Smer nove leksike poteka iz verbalnega v znakovni jezik. To ne pomeni, da je tvorjena beseda v slovenskem jeziku tudi tvorjena kretnja v slovenskem znakovnem jeziku in obratno.

V vseh jezikih, govorjenih/ubesedenih ali znakovnih, obstaja povezava med izrazom/obliko in pomenom, ki je dogovorna oz. arbitrarna. Za nastanek kretnje lahko obstaja začetni vzrok oz. motivacija, ki temelji na povezavi oblike s pomenom. Motivacija za novo slovensko kretnjo lahko izvira iz govorjenih in tujih znakovnih jezikov, iz vidne podobe nečesa, včasih pa motivacije preprosto ne moremo najti (Pavlič, 2019).

Sposojena kretnja pogosto nastane pod vplivom govorjenega jezika. Tako je za kretnjo vino v slovenskem znakovnem jeziku na izbiro oblike roke vplivala beseda iz ubesedenega jezika, ki se začne s črko »v«. V znakovnem jeziku se lahko sčasoma zaradi drugačnih zakonitosti samega jezika začnejo sistematično dogajati spremembe, npr. oblika roke se spremeni (prim. Pavlič, 2019).



Slika 11 Prikaz kretenj vino (Pavlič, 2019)

Vidne oz. vizualne kretnje so nastale zaradi vpliva podobe določene vsebine, ki je določila obliko roke, npr. pri kretnji skakati oblika roke pokaže noge (prim. Pavlič, 2019), sem sodijo tudi že prej omenjeni klasifikatorji.



Slika 12 Prikaz kretnje skakati (Pavlič, 2019)

Pri drugih domačih kretnjah na obliko roke ni bilo nobenega vpliva.



Slika 13 Prikaz kretnje strokovnjak (Pavlič, 2019)

Ko vemo, kako je nastala določena kretnja, je na podlagi tega potrebno ločiti tvorjeno kretnjo od kretnje, ki je znakovna zveza. Nekatere tvorjenke v znakovnem jeziku, podobno tudi besedne zveze, so sestavljene iz jedra in dopolnila (pridevnika, prislova), kljub temu pa je med njimi veliko razlik. Možne smernice po Queru v knjigi *SignGram Blueprint* so (Kerman, 2020):

- da se sestavni deli pri besednih zvezah lahko spremenijo, pri tvorjenkah pa ne (primer: GRAH, zelena + kroglice);
- da je ločljivost med posameznimi sestavnimi deli mogoča v besednih zvezah, ne pa v tvorjenkah, kjer se njihov pomen tekom tvorjenja spremeni v novo enoto;
- da je za tvorjenke tipična generičnost dopolnila (ustaljena ponavljajoča lastnost, ki je značilna za celotno vrsto dopolnil);
- da se spremeni gibanje obeh sestavnih delov pri tvorjenkah;
- da se oblika rok pri tvorjenkah spremeni;

Izhodišče tipologije v slovenskem znakovnem jeziku je v tvorjeni kretnji, ki se ji v slovenskem jeziku pravi besedna tvorjenka. Tudi v tipologijo so vključena poimenovanja, ki so sicer tipična za ubesedeni jezik. Po merilih Josepa Quera in Josepha C. Hilla, bi tvorjena kretnja lahko bila tista:

- ki je sestavljena iz dveh korenskih morfemov kretenj, zato sta kretnji celovito oblikovani;
- ki je sestavljena iz dveh korenskih morfemov kretenj, vendar so fonološke redukcije ali asimilacije pri enem ali obeh korenskih morfemih tudi kretalno izražene;
- ki ima drugi sestavni del odkretan takoj za prvim;
- ki ima oba sestavna dela hkrati odkretana, tako da je lahko ena roka del ene kretnje, druga roka pa druge, lahko pa se sestavi tudi nova kretnja, ki popolnoma združi oba dela;
- pri kateri intenzivnost, iterativnost in tudi obseg giba določajo besedno vrsto;
- ki je izražena s klasifikatorskim glagolom.














## **Analiza**

Besedje na temo promet je bilo za analizo izbrano zaradi splošne, vsakdanje uporabe v slovenskem znakovnem jeziku in s predvidevanjem, da ima zato večji nabor besedišča kot ostala področja. V pomoč pri sami izbiri teme je bil tudi spletni Slovar slovenskega znakovnega jezika, v katerem so bili pregledani tematski sklopi in obstoječe kretnje v posameznem sklopu. Izbrane so bile iztočnice, ki so glede slovenskega besedotvorja raznolike, npr. avtocesta, predor, ladjica. V ta namen je bil sestavljen nabor tvorjenk v slovenskem jeziku in s pomočjo teh je nastalo besedilo (Kerman, 2020).

Analiza kretenj vsebuje opis posamezne kretnje, se pravi, kakšna je oblika roke, prstov, usmeritev, kakšno je gibanje, kako je izražena mimika in kakšna je možna znakovna razlaga posamezne kretnje.

### *Zapisi potekov različnih kretenj*

Analiza vsebuje slikovno gradivo s poteki posamezne kretnje. Na spodnji legendi so prikazani znaki, s katerimi je v slikovnem gradivo označena izvedba kretnje.

	smer gibanja		ponavljajoča se kretnja v gibanju
	ponavljajoče se gibanje		migajoči prsti
	gibanje se sunkovito ustavi	<b>M W</b>	kratko ponavljajoče se udarjanje
	gibanje se ponavlja v obe smeri	<b>Π Π</b>	s palcem pomanemo blazinice drugih prstov (ščepec)
	kroženje	<b>A-N-A</b>	črkovana beseda
	ponavljajoče se kroženje		
	razprti prsti se sklenejo v smeri puščice		
	sklenjeni prsti se razprejo v smeri puščice		
	nasprotno gibanje		
	spiralno gibanje		
	gibanje kretenj v vrstnem redu števil		

Slika 14 Legenda zapisa kretenj (Podboršek, Krajnc, 2013)

### *Praktična predstavitev in analiza tvorjenih kretenj*

Posamezna tvorjena kretnja ima več načinov upodobitve. Iz gradiva sta izbrana najbolj reprezentativna primera tvorjene kretnje, ki najbolj izražata in hkrati prikazujeta tvorjenost v slovenskem znakovnem jeziku.

### AVTOCESTA

Opis kretnje: za besedo avtocesta je odkretana ena kretnja, ki je dvoročna. Sredinec in palec na vsaki roki sta v kontaktu. Ostali prsti so odprti, dlani sta obrnjeni navznoter.

Gibanje: kretnja ima začetno gibanje v zapestju. Roki se iz navpičnega položaja premakneta v vodoravnega. Gibanje sredinca in palca je frcanje.

Mesto kretanja: v nevtralnem kretalnem prostoru

Mimika: prikimavanje

Znakotvorna razlaga: beseda avtocesta je odkretana tvorjeno, in sicer iz osnovne kretnje za cesto in osnovne kretnje za hitro, vidni sta redukcija in asimilacija.



CESTA



CESTA Z REDUKCIJO GIBANJA

Osnovna kretnja za cesto je dvoročna. Kazalec in palec sta v kontaktu in na vsaki roki tvorita krog. Ostali prsti so iztegnjeni, dlani sta obrnjeni navznoter. Kretnja se začne v komolcih in poteka ravno po nevtralnem kretalnem prostoru. Iz ravnega gibanja, ki izvira iz komolcev, se kretnja reducira na gibanje, ki izvira iz zapestja.



HITRO



HITRO Z REDUKCIJO GIBANJA  
IN ASIMILACIJO POLOŽAJA ROKE

Osnovna kretnja za hitro je dvoročna. Sredinec in palec na vsaki roki sta v kontaktu, tako da tvorita krog. Kroga se medsebojno dotikata. Drža obeh rok je rahlo rotirana.

Gibanje, v obliki ravnega odmikanja desne roke, se odvija v frcu sredinca in palca na obeh rokah. Pri gibanju sodelujeta tudi zapestje in komolec desne roke, ki potujeta v smeri odmika (od leve proti desni). Pri kretnji je prišlo do redukcije gibanja – odmik desne roke od leve, ohranilo se je frcanje sredinca in palca na obeh roka.



Pri obeh kretnjah se je zgodil proces redukcije. Nova kretnja ohrani usmerjenost reducirane kretnje za cesto, medtem se zgodi še proces, imenovan fonološka asimilacija, pri katerem nova kretnja prevzame značilnosti in položaj prstov (frcanje sredinca in palca) po reducirani kretnji za hitro (Kerman, 2020).

## OVINEK

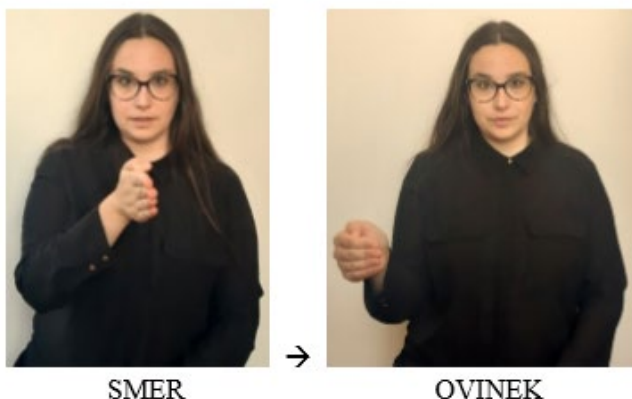
Opis kretnje: za besedo ovinek je odkretana ena kretnja, ki je enoročna. Pri kretnji je dlan dominantne roke rahlo ukrivljena in usmerjena od telesa (Kerman, 2020).

Gibanje: roka v polkrogu potuje v smeri dominantne roke.

Mesto kretanja: v nevtralnem kretalnem prostoru in izven njega na strani dominantne roke.

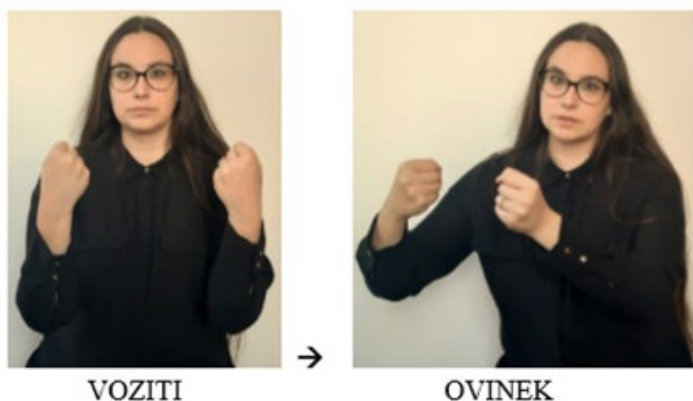
Mimika: nevtralna

Znakotvorna razlaga: beseda ovinek je prekretana tvorjeno, saj se osnovni kretnji za smer spremenita smer gibanja iz ravnega v polkrožno gibanje in oblika roka iz ravne v prelomljeno. Pri osnovni kretnji za smer je dlan iztegnjena in usmerjena navznoter.



Kretnja ovinek ima še eno zanimivo različico z drugačno obliko roke.

Znakotvorna razlaga: beseda ovinek je odkretana tvorjeno, saj se osnovni kretnji za voziti spremenita smer gibanja iz naprej v smer dominantne roke ter usmerjenost roke iz navzgor v naprej. Pri osnovni kretnji za voziti sta dominantna in nedominantna roka v drži volana in sta usmerjeni naprej.



#### *Primer rabe znakovnega jezika v šoli*

Učitelj tolmač je zadolžen za prenos informacij med gluhim učencem in učitelji, dijaki in ostalimi zaposlenimi v šolstvu. Njegova glavna naloga je, da vzpostavlja ter ohranjanja stik in komunikacijo. Učitelj tolmač tolmači gluhim, naglušnim otrokom, učencem in dijakom ter otrokom, učencem in dijakom s polževim vsadkom od vrta do srednje šole.

Ti otroci, učenci oz. dijaki prihajajo iz različnih krajev, nekateri so iz tujine, z različnim znanjem in razumevanjem samega slovenskega znakovnega jezika. Izobražujejo se lahko v okviru Zavoda za gluhe in naglušne Ljubljana ali pa so integrirani v osnovno ali srednjo šolo kje drugje. Učitelj tolmač sedi spredaj, če tolmači sam, lahko pa dela tudi v timu z gluhim učiteljem tolmačem, kjer tolmačenje poteka v smeri učitelj, učitelj tolmač, gluhi učitelj tolmač, gluhi učenec in obratno. Takrat učitelj tolmač sedi zadaj v učilnici in tolmači gluhemu učitelju tolmaču, ki sedi spredaj, pred gluhim učencem.

Učitelj tolmač se vsakodnevno srečuje z besedami, ki v slovenskem znakovnem jeziku še nimajo ustrezne kretnje ali pa je kretnja za določeno besedo še toliko nova ali celo premalokrat uporabljena, da je širšemu krogu uporabnikov še nepoznana. To velja še zlasti za primere s strokovnih področij, kot so npr. strojništvo, lesarstvo, grafika ... Za pouk strojništva so nekateri učitelji tolmači skupaj z učitelji izoblikovali slovar kretenj.

Nemalokrat se zgodi, da je učitelj tolmač primoran skupaj z učencem tvoriti kretnjo za besedo, tudi za to, da bi mu bila kretnja bolj jasna, npr. kretnja za vezalno priredje, ločno, sklepalno ... Učitelj izhaja iz učenčevega predvidevanja: učenec npr. pozna kretnjo za povezati, ločiti, sklepati, k tem kretnjam je bila dodana kretnja za stavek (učenec jo že pozna). Kasneje se je kretnja za stavek lahko izpuščala, saj je bilo glede na napovedano snov učencu jasno, da bo kretnja povezati (brez dodane kretnje za stavek) pomenila vezalno priredje. Pri tolmačenju veznikov je imelo veliko vlogo odgledovanje z ustnic, sploh pri temveč, marveč in ampak, ki se pokažejo in pomenijo enako, ampak se zapišejo različno.







Zagotovo eden izmed težjih izzivov tolmačenja je tolmačenje literarnega besedila. Pri gluhi osebi odpade možnost interpretativnega branja, ki ga lahko nadomestimo z obrazno in telesno mimiko. Tolmačeva naloga je, da poskusi besedilo predstaviti pomensko smiselno in doživljajsko pristno. Tu predstavljamo primer obravnave Cankarjevega Kostanja posebne sorte iz srednje šole, v katero je bil gluhi učenec integriran. Na tolmačenje besedila se je tolmač že v naprej pripravil, tako da je bilo lahko sprotno tolmačeno.

Priprava je bila zelo pomembna za izražanje pravilne mimike obraza opis krasnega kostanja, groteskni opisov na Marjetinem obrazu, razmetanih kosti pod kostanjem.



Mimika je kretnjam dala živost in pomenskost, učencu pa omogočila doživljanje besedila, saj je potoval skozi prelepost kostanja, popačenih opisov oči, ust, nosu, čeljusti, do groznega pokopališča žrtev. Po prebranem besedilu je sledila razlaga literarnega besedila in oblikovanje sheme z ključnimi ugotovitvami.

Ta vsebuje osnovne podatke o besedilu, kratko obnovo, razlago simbolov in idejo. Besedilo v shemi je preprosto; večinoma so enostavne povedi, preprosta raba glagolov in samostalnikov, ki jih učenec pozna in razume, ter se za lažjo pomnjenje ponavljajo. Še enkrat sta tudi zapisana pomena črtice in groteske. Shemo sestavlja tudi slikovno gradivo, ki poleg lažjega razumevanja, služi kot nit zaporedja dogodkov in čustvena asociacija na dogodke.

<p><b>IDEJA</b></p> <p>Ideja je v dveh stavkih:</p> <ol style="list-style-type: none"> <li>»Zdaj se je izkazalo, od kod ta moč, ta ljubezen in ta mladost!«</li> <li>»Oj prijatelji, ljubi moji, to nam bodo še cveteli kostanji!«</li> </ol> <p><b>RAZLAGA 1:</b> zaradi vojne umre veliko ljudi, veliko kostanjev, ki cvetijo, pomeni veliko pokopališč.</p> <p><b>RAZLAGA 2:</b> umiranje se bo končalo zmagalo bo življenje, kostanj, ki cveti pomeni vero v življenje.</p>	   <p><b>IVAN CANKAR: KOSTANJ POSEBNE SORTE</b></p>	<p><b>ČRTICA</b> v zbirki <b>PODOBE IZ SANJ</b> Leta 1917</p> <p>Črtica je zelo kratka zgodba, ima en glavn dogodek ali doživetje: Marjeta vidi človeške kosti.</p>
<p><b>KRATKA OBNOVA in SIMBOLI</b></p> <p>Marjeta se zbudi in gre h kostanju.</p> <ul style="list-style-type: none"> <li>- Pod njim začne kopati.</li> <li>- Začne kričati.</li> <li>- Pod koreninami ni našla zaklada. Našla je človeške kosti.</li> <li>- Človeških kosti je veliko in so razmetane pod kostanjem.</li> </ul> <p><b>Razmetane kosti</b> so <b>SIMBOL</b> pokopališča žrtev iz 1. svetovne vojne (1914–1918).</p> 	<p><b>KRATKA OBNOVA in SIMBOLI</b></p> <p>Sanje enooke Marjete:</p> <ul style="list-style-type: none"> <li>- Po kostanju hodijo zlati hrošči.</li> <li>- En hrošč pade na Marjeto.</li> <li>- Marjetin obraz je opisan grozno: eno oko, velik nos in velika usta</li> <li>- Odide ji v nos in Marjeta kihne.</li> </ul> <p><b>Hrošči</b> so <b>SIMBOL</b> za bogastvo.</p> <p><b>Croteska:</b> če so oseba, predmet, situacija opisani nelep, popačeno.</p> <ul style="list-style-type: none"> <li>- Opis Marjetinega obraza</li> </ul>  	<p><b>KRATKA OBNOVA in SIMBOLI</b></p> <p>Opisan je kostanj kot najlepše drevo, ker:</p> <ul style="list-style-type: none"> <li>- prvi cveti,</li> <li>- ima lepo krošnjo,</li> <li>- listi so dolgo zeleni,</li> <li>- če sedi pod kostanjem, postaneš mlad,</li> <li>- če sedi pod kostanjem, si vesel, nič ni slabo, žalostno,</li> <li>- če sedi pod kostanjem si zelo zaljubljen.</li> </ul> <p><b>Kostanj</b> je <b>SIMBOL</b>:</p> <ul style="list-style-type: none"> <li>- dobrote,</li> <li>- ljubezni,</li> <li>- upanja</li> </ul>

Slika 15: Shema ( Kerman De Luisa, 2020)

## Ugotovitve

V slovenskem verbalnem jeziku je tvorjena beseda tista, pri kateri se ločita besedotvorna podstava in obrazila. V slovenskem znakovnem jeziku skladske podstave ni, posledično tudi ni besedotvorne podstave in obrazil, zato je ugotavljanje tvorjene kretnje še toliko težje. Za določanje tvorjene kretnje so zato potrebni določeni pogoji:

- Iskanje osnovne kretnje, ki je lahko izhodišče in pogoj za določanje nadaljnega tvorjenja. Osnovni kretnji bi se lahko reklo izhodiščna motivacija za možno tvorjeno kretnjo (v primeru *avtocesta* sta to 'hitro' in 'cesta', v primeru *ovinek* je to 'smer'). V ubesedenem jeziku sta njena ustreznika besedni koren ali netvorjena beseda z osnovnim pomenom.
- V poteku tvorjenja kretnje se spreminjajo temeljne prvine oz. elementi osnovne kretnje, kot so oblika roke, prsti, usmerjenost, smer gibanja, mesto kretanja, intenziteta. Za pogoj tvorjenosti se osnovni kretnji mora spremeniti le eden izmed zgoraj navedenih elementov. Pri večini primerov je sodelovalo več sprememb hkrati, npr. sprememba oblike roke, usmerjenosti in smeri gibanja.
- Procesu reduciranja in popolne ali delne asimilacije, ki sodelujejo pri preoblikovanju zgoraj naštetih elementov. Največ procesov redukcij je bilo izvedenih pri skrajšanju gibanja in trajanja. Asimilacija se pojavlja tako, da osnovna oblika prstov prevzame značilno obliko druge kretnje ali pa da osnovna kretnja prevzame obliko identifikatorja velikosti in oblik. Zelo težko je bilo določiti tvorjenost kretnjam, ki vsebujejo določevalce velikosti in oblik, kjer ta ni bil asimiliran v osnovno kretnjo. Pri popolni asimilaciji osnovna kretnja od druge kretnje prevzame vse zgoraj naštete elemente v celoti, pri delni asimilaciji pa lahko prevzame značilnosti samo enega ali večjemu manjšino elementov (prim. Kerman, 2020).

Zgoraj naštetih temeljnih elementov sodelujejo pri že poznanim načinu tvorjenja zanikanih glagolov, všteti pod način izpeljave, npr. *imam – nimam, slišim – ne slišim*.

Reševanje težav vsakodnevnega srečevanja z besedami, ki v slovenskem znakovnem jeziku še nimajo ustrezne kretnje ali pa so nove in premalokrat uporabljene poteka v obliki slovarjev kretenj, ki jih oblikujejo učitelji in tolmači ter tvorjenjem kretenj z učenci iz že poznanih kretenj, ki tokrat dobijo nov pomen, potem pa so kot opora dobrodošle vizualne predstave vsebine kot so sheme.

## Summary

The Slovene language and the Slovene sign language are separate natural language systems, each with its own structure, rules, and usage. The article presents both the verbal language and the signed one according to De Saussure's understanding of languages. Both languages establish a connection in the same way between the hearing and visual representation and the perception an individual has about something.

In terms of usage, the Slovene sign language is subordinate to the Slovene verbal language. Due to the constant expanding of the vocabulary, newly formed words and signs are appearing in both language systems. The need for new formations extends from the verbal language to the sign language, which, however, does not mean that both language systems use the same formation processes. The Slovene verbal language word formation processes and their denominations are firmly established. The formation of new signs, or sign formations, within sign languages, is defined as the study of observing the formation of new sign from pre-existing basic signs and the recording of this process.

There haven't been many studies in this field for the Slovene sign language. The foundations for further research of sign formation are presented through some basic elements: mimics, hand shape, finger shape, motion, with describing possible sign formation processes and with the compounded sign indicators in other languages and their analysis in actual examples.

Researches have shown that with every possible compounded sign it is primarily necessary to determine its root sign and then observe the changing of its basic elements. It is equally important to take note of which elements of the starting sign are minimized and assimilated and if the starting sign takes on a new shape.

To ensure the conveying of quality material interpreters must rely on creating field-specific dictionaries, on forming new signs, by attributing new meanings to existing signs and by using diagrams.

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## REMOTE LEARNING MODELS IN VIDEO CORPUS CONSTRUCTION: SIMULATION, CREATIVITY AND REMODELLING AS PEDAGOGIC TOOLS

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### Abstract/Izvleček

Within online learning environments research, this paper identifies four remote-learning models that have characterised the use of the OpenMWS platform within the processes of selection, transcription, annotation and concordance-like searches characterising video corpus construction and analysis. They relate to student tasks such as the creation of video corpora ex novo when completing dissertations, traineeships, group project work and with remodelling existing video corpora to meet the needs of new audiences such as primary and secondary schoolchildren. The paper makes reference to how analytics records student interactions with the platform, an approach inviting students to reflect on their own learning trajectories.

### Keywords:

VCC (video corpus construction),  
OpenMWS platform,  
remote learning,  
learning environments  
specialised pedagogies.

### Ključne besede:

VCC (gradnja video korpusa), platforma OpenMWS, učenje na daljavo, učna okolja, specializirane didaktike.

### UDK/UDC:

004.738.5:37.018.43

### Modeli učenja na daljavo in ustvarjanje korpusa vedeov: simulacija, ustvarjalnost in preoblikovanje kot didaktična orodja

Znotraj raziskave spletnih učnih okolij obravnava ta članek štiri modele učenja na daljavo z uporabo platforme OpenMWS znotraj procesov izbire, transkripcije in iskanja s konkordancami za označevanje gradnje in analize video korpusa. Študentje jih uporabljajo za naloge kot ustvarjanje video korpusov nanovo pri zaključevanju diplomskih nalog, pripravništva, skupinskega projektnega dela in s preoblikovanjem obstoječih video korpusov za potrebe novih uporabnikov, kot so osnovnošolci in srednješolci. Članek izpostavlja, kako analitika beleži interakcije študentov s platformo, pristop, ki študente vabi k razmisleku o lastnih učnih poteh.

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University of Maribor Press

## Introduction

New digital affordances are changing remote learning. While remote learning in the University context has been enacted through lectures performed with dedicated platforms such as Teams and Zoom, studies in relation to digital skills and multiliteracies (Lim et al., 2022; Sindoni et al. 2019) provide frameworks encouraging thinking about asynchronous, activity-based remote learning that gives students considerable latitude in their management of such activities. This paper describes various experiences of this remote-learning activity using the OpenMWS platform <http://openmws.itd.cnr.it/>, developed by the author in collaboration with others (Taibi, 2020; Baldry 2004, 2022; Baldry et al. 2020) to interact with media sharing sites, YouTube in particular, but repurposing the media files they host as online corpora. Under research agreements between CNR-ITD and four Italian universities (*see Acknowledgments*), OpenMWS has been used in various projects for the exploration of English-language videos whose common assumption is that video corpus construction, analysis and searching – henceforth VCC – fosters students’ capacity to analyse and appraise the textual and generic affordances of video media (Vasta & Baldry, 2020). In these projects, each item is individually characterised through a detailed multimodal transcription, while their shared features are annotated and searched for using concordancing-like methods (Baldry, 2004, 2022). The paper’s intention is thus to describe and define the pedagogic models that such projects incorporate by collating descriptions of their nature and functions obtained from publications and discussions with teachers about their experiences (Baldry et al., 2020, 2022; Baldry & Kantz, 2022; Cambria, this volume; Coccetta 2022). OpenMWS also contributes to learning analytics in these specialised pedagogical contexts (Bianchi et al, 2022; Taibi, 2021; Taibi et al., 2018; Fulantelli & Taibi, 2014; Taibi & Dietze, 2012) by storing data relating to computer-user interactions and file management, all of which helps reconstruct University students’ experiences of remote-learning projects. What follows describes the circumstances that have shaped remote learning models in both expected and unexpected ways, together with reflections on their pedagogical implications that may assist further research into remote learning.

## **Remote learning models in video corpus construction and analysis**

VCC is an emergent reality in remote learning engagements reflecting the evolving nature and demands of digital society on university students. Typical questions posed include: To what degree can Higher Education students construct online video corpora autonomously? What tools are needed to capture data, made available to research teams investigating specialised pedagogical solutions, about their experiences? What individual and collective experiences of educational processes such as peer evaluation and group project work are essential to this end? Finally, but most significantly, what powers do users, in particular teachers and University students, have over modifications and additions to the inventory of possible remote-learning models? In partial answer to the questions, analysis of the various VCC projects so far carried out has identified the four models described below.

### *The single-user model typically used as a dissertation support*

The OpenMWS project was initially designed to satisfy the needs of individual undergraduate and postgraduate students working, under a teacher's guidance, as a support for the production of dissertations requiring some form of multimodal transcription and text analysis (Baldry & Thibault, 2020). In this role, it was designed to simplify the intricate work of using word processing tools to construct multimodal transcriptions by redistributing the process across a wider range of digital tools. This assumes students' acquisition of a detailed understanding of the usefulness in text analysis of spreadsheets and how, when uploaded to platforms such as OpenMWS, they provide a set of VCC instructions that enact virtual division of embedded videos into smaller sequences thus providing the framework needed for transcription, annotation and search activities. Figure 1 shows how the interaction between spreadsheets and OpenMWS allows YouTube's affordances to be repurposed, solving various problems in the overall management of dissertation production by separating visual-verbal analysis into distinct stages.

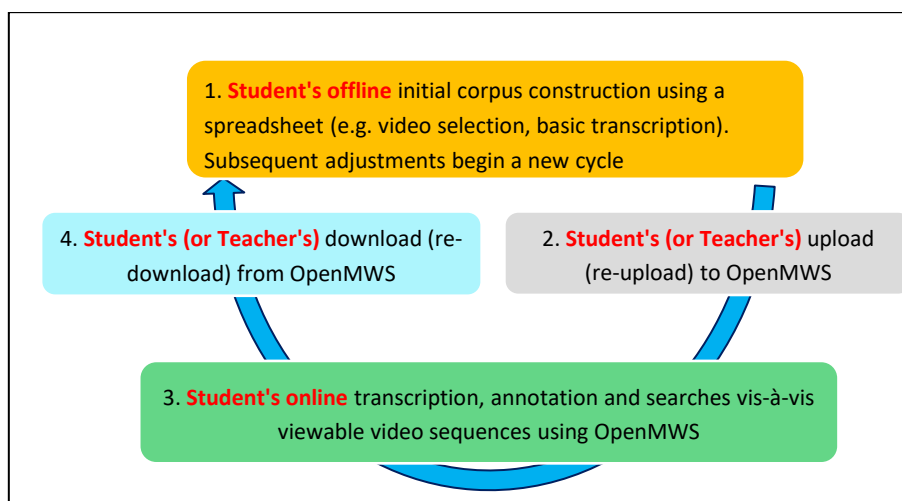


Figure 1: The VCC cycle for a single user building and annotating a video corpus e.g. for a dissertation

Figure 1 abstractly describes the VCC cycle that can be adopted by a University student working as a 'single user' when creating an online video corpus. Here 'remote' includes asynchronous interactions co-occurring with synchronous activities associated with dissertations such as face-to-face and video-call discussions about possible adjustments and refinements. A good example of this remote learning model is the searchable annotated corpus of UK Public Information Films (henceforth PIFs). To create this corpus, the student in question selected two YouTube videos and used a desktop spreadsheet (Step 1) to name and number each of PIFS they contained splitting them up on the basis of their temporal relationships, i.e. identifying the starting time points and duration of each item. The student in question did so in the knowledge that once uploaded (Step 2) OpenMWS would join the two videos forming a seamless compilation but would provide separate viewings of each of the one hundred PIFS they contained. By embedding items, and thus excluding any need to upload or download the YouTube videos, OpenMWS facilitated the student's online tasks of incorporating detailed transcriptions of the oral and written discourse used in the videos and checking and adjusting the accuracy of the time points and time spans (Step 3).



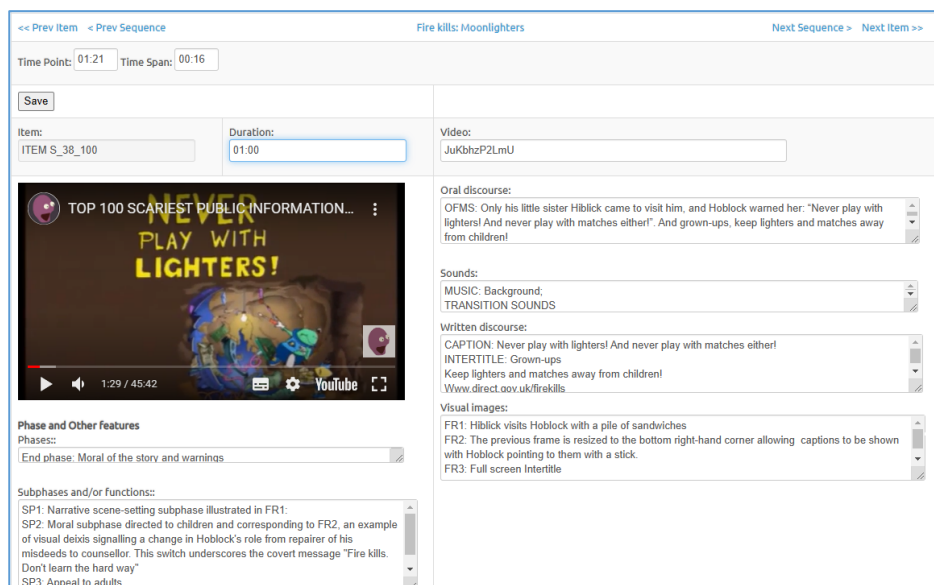


Figure 2: A multimodal transcription as a screenshot ready to be embedded in a dissertation

For this project, and others like it, the major requirement in the downloading process (Step 4) is simply taking screenshots as illustrated in Figure 2. Besides demonstrating how such a screenshot can easily record a frame from an embedded video sequence, this example shows how online multimodal transcription facilitates the description of videos' dynamic properties in this case with reference to phasal and subphasal analysis (Baldry 2004), as shown on the left-hand side of Figure 2. Overall, the student's task of illustrating results to a thesis supervisor is far easier to handle when online, since virtual sequences can easily and repeatedly be viewed in the quest to study specific details.

### *The remote traineeship model*

Initially conceived of as a dissertation-support tool assisting a handful of students in any given academic year, OpenMWS also proved to be a useful resource in meeting credit-based traineeship requirements. When Covid struck in February 2020 and lockdowns were put into place, students found their prior plans undermined as in-presence traineeships were abruptly suspended. Their only option – turning to remote training programmes with an external co-ordinator – led to over a hundred student enrolments in one year, far too many for a single project co-ordinator to handle without fundamental changes to the OpenMWS platform that responded to

these different circumstances. Figure 3 shows the VCC cycle that came to be adopted as a solution.

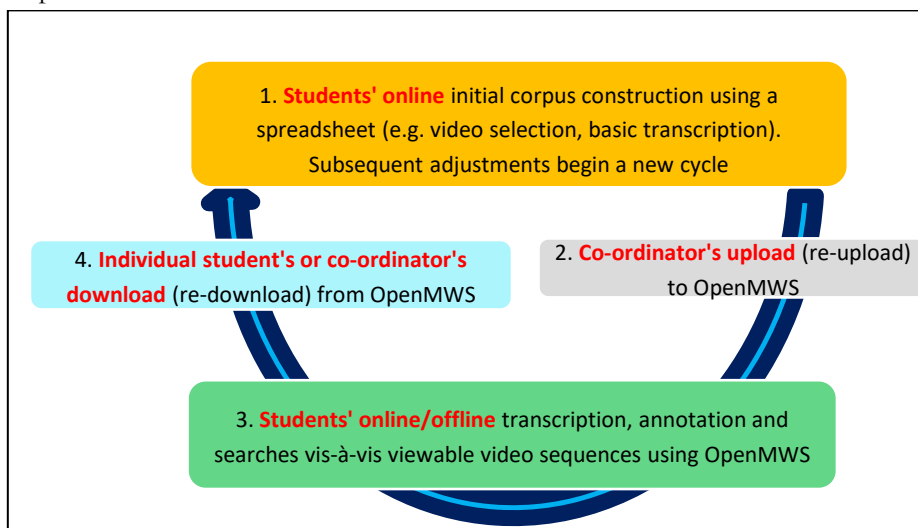


Figure 3: The VCC cycle for remote learning traineeships

When compared to Figure 1, Figure 3 highlights the quantitative and qualitative differences in VCC cycle. The use of a thicker arrow indicates the more robust platform introduced as a result of the more intensive use of each of the individual steps in the VCC cycle. The relationships between participants in this multiple-user 'traineeship' model differ from those in the single-user model described above, since the co-ordinator is, by definition, remote, i.e. not a member of the University staff where the students are enrolled, and thus contacted via individual email-based supervision and *Drive*-based written and video instructions about tasks and supporting documents, such as timesheets and reports to be completed. Given the far greater degree of remoteness in this model and the duration of the traineeship (typically for 150 hours and six credits), each student's activity had to be tracked individually over many months, sometimes for more than a year. Besides the general need to cater for the individual requirements of *multiple* students working online, different forms of interaction had to be supported. Whereas the single-user student can use an offline spreadsheet for completion of Step 1, in this model of remote learning activity, this step requires students to learn how to interact with an Overview file in the form of a shared online spreadsheet stored in a Google Drive.

Figure 4 illustrates how this model requires students to select YouTube videos that meet specific criteria; the project in question, exploring blood donation videos (Baldry, 2022), required specific students to select videos from specific countries and others from specific decades but required all to understand the procedures associated with the compilation of shared, online spreadsheets (e.g. no deletions and no duplications of data previously introduced by other students). Once completed, the Overview file, effectively an OpenMWS playlist, can be uploaded.

ITEM	USERNAME	NAME	PWD	VIDEO TITLE	FILM LINK	DURATION
ITEM S_28_300	BLOCK300	E. T.	BLOCK300	We Are Blood - Mobile Bus Experience	__3FB1xfmas	01:32
ITEM S_28_301	BLOCK300	E. T.	BLOCK300	Donating Blood Could Be Risky for Teens	wmrrjOG8wgE	02:04
ITEM S_28_302	BLOCK300	E. T.	BLOCK300	Young Blood, Blood Drive	0kPdoMhgGqI	01:54
ITEM S_28_303	BLOCK300	B. M.	BLOCK300	My Blood Donation   Astronaut Abby	v04ss6j-r8M	02:40
ITEM S_28_304	BLOCK300	B. M.	BLOCK300	Student challenge at blood donor's clinic	iXrZn5pCuxY	02:30
ITEM S_28_305	BLOCK300	B. M.	BLOCK300	High school blood champions speak	BF2F4h3UH7Y	07:09
ITEM S_28_306	BLOCK300	N.M.	BLOCK300	Donating Blood at the Red Cross - Behind the News	NG4ac157Vyc	03:42
ITEM S_28_307	BLOCK300	N.M.	BLOCK300	Carlmont students donate blood	mwpB5juzmEw	02:08
ITEM S_28_308	BLOCK300	N.M.	BLOCK300	VIDEO: DHS Students Donate to the Blood Drive	IZXHVSIP0U	02:16
ITEM S_28_309	BLOCK300	L.G	BLOCK300	Student Blood Donation in Bristol	uMXMjYpOjNY	04:39
ITEM S_28_310	BLOCK300	L.G	BLOCK300	CBS - Fountain of Youth	bw6N29RWNmA	03:06
ITEM S_28_311	BLOCK300	L.G	BLOCK300	What is it like to donate blood Here's your	Young Blood Donors	07:44

Figure 4: Initials indicate student selections for the Blood Donation corpus Overview sheet (August 2021)

Step 2 implies a further distinction with the previous model. Whereas in the single-user model the student user is responsible for the project's entire management, including the uploading of files, in a multiple-user model the principle of shared responsibility introduces the need for some restrictions such as the need for the Project Co-ordinator to have exclusive access to the uploading procedure. Hence the introduction of a two-tier access structure in OpenMWS based on passwords and usernames: one for the Project Co-ordinator, the other for students each with individual access identities and thus allowing each student's progress in the subsequent steps (Steps 3 and 4) to be monitored.

When compared with Figure 1, Figure 3 neatly outlines how the process of conversion from single-user to multiple-user management of projects was ultimately achieved in a way that supported both of models in question.

However, the process of conversion from single-user to multiple-user management of projects requires considerable cultural awareness, among teachers and students alike, of what remote traineeships entail with regard to student commitments to digital skills and multiliteracies. Students participating under the supervision of a remote co-ordinator do so as individuals, entering and ending traineeships with no fixed time schedule to the point where peer relationships and ties to the degree course are backgrounded or disappear entirely; students act as if enrolled in different degree courses in different universities – and could in fact very well be so. As many students have come to realise, this model of remote learning is compatible with Erasmus commitments, so that what was started in their home country was often completed elsewhere, a further reason why this specific pedagogic model has proved popular and is outliving the Covid pandemic.

#### *The group project model*

Unlike the previous model, a basic assumption of the group project model is that, besides same-year, same-degree knowledge of each other, the students are specifically required to complete an online project by interacting with each other, sometimes in small groups (Cambria, this volume), sometimes in larger ones (Baldry & Kantz, 2022). Hence the need to introduce tools encouraging group interaction and ensuring that the benefits of remote interaction match or outweigh in-presence encounters. Figure 5 identifies a fundamental feature of this model: the obligatory introduction of summary writing about videos selected in the initial stages as essential to the process of establishing group identity and promoting mutual consultation. The group has to function *as a group*, amalgamating individual suggestions about selected videos and summaries thereof. Besides peer-reviewed and jointly and carefully-thought-out written summaries, this leads to agreements about assigning different sections of videos among the various members of the group and hence to the analysis of video genres such as news reports and documentaries whose textual features differ from those illustrated in Figures 2 and 4 whose duration rarely exceeds one or two minutes.

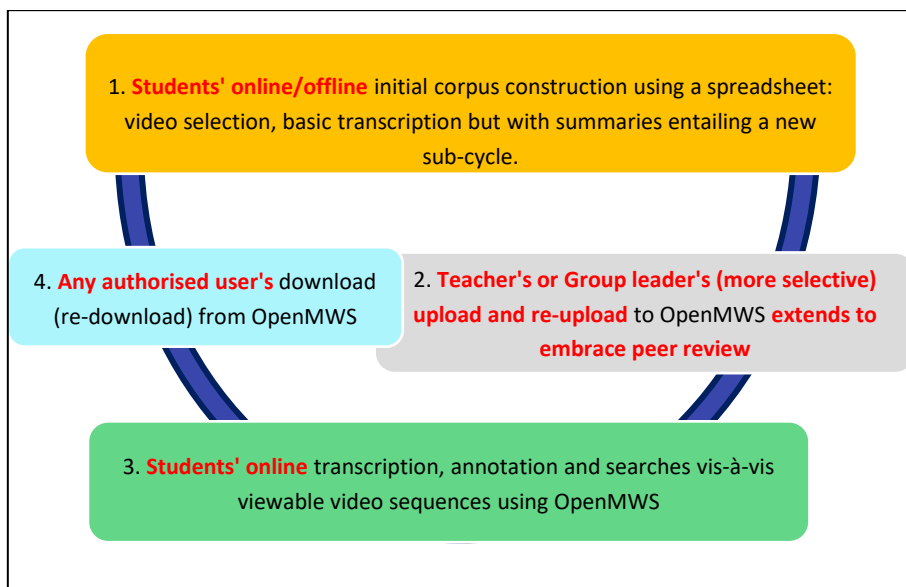


Figure 5: The VCC cycle for single group and multi-group projects

As Figure 5 shows, Step 1 often needs to be iterated. Normally, when a spreadsheet is first uploaded to OpenMWS, it contains three separate sheets – Overview, Transcription and Multi-summary – each already containing data. However, in the case of this model, where a trial-and-error approach is essential to the construction of a group summary, the Transcription sheet usually remains blank until initial consultation and agreement about the content of the other two sheets has been reached – hence the secondary, iterative arrow in Figure 5.

In addition, thanks to the password-based access system, a student in each group can be designated, as a Group Leader, to upload and re-upload the spreadsheet to OpenMWS with the teacher stepping in only when a single file containing the combined spreadsheets of the various groups, i.e. the overall project, needs to be uploaded. Figure 6 shows how group consultation and the availability of the Multi-summary and Peer Review tool encourage constant revisions: below the initial summary is a revised version, which, in addition to the improved visual layout and explanatory ‘further information’ links, is both corrective and integrative.

Multi-summary and Peer Review		DentalTourism22
Summary	Alternative summary	
<p>Title <b>Dental Tourism22 - 07 Video title</b></p> <p>Dental tourism in Costa Rica is growing exponentially. The number of dental tourists in Costa Rica from America is increasing day-by-day. One of the major reasons is that American's health and dental insurance plans do not cover major dental work. They are looking for cheaper dental options with a high-quality service. Costa Rica fulfills this need by offering a significant saving. Dental treatments in Costa Rica are 50 to 70 percent cheaper than the ones in the United States, without compromising on the quality. Sonria Dental Boutique is among the top dental clinics in Costa Rica. Here are some reasons why you should choose Sonria Dental Boutique for your dental treatments. They have a friendly environment which comforts the dental tourists. Their staff speaks Spanish as well as English. The light music and aroma in the air add to the comfortable experience of their patients. Therefore, their reception area is often compared with the spa. These highly trained dentists and specialists are passionate about treating their patients. They use advanced treatment procedures to ensure that their patients get the best of service and comfort. Despite the low cost, Sonria Dental Boutique uses the latest technology and equipment. Sonria Dental Boutique offers a wide range of dental services. It includes dental veneers, dental implants, full and partial dentures, cosmetic dentistry treatments, and many others. As far as concerned dental tourism numerous foreign patients get their treatment here. Therefore they understand the concerns of foreign patients. They help their patients in the arrangements of flight and hotel. They also provide their patients with pick and drop service to the clinic on the day of the appointment. These services are provided to ensure that their patients have an overall comfortable experience.</p>		
Summary	Alternative summary	
<p><b>Dental Tourism22 - 07: 7 Reasons to choose Sonria Dental Boutique - Dental Tourism Costa Rica</b></p> <p><b>Dental tourism in Costa Rica</b> is growing exponentially, in particular the number of dental tourists coming from America. This rise is mainly due to the fact that American health insurance plans do not cover major dental work. As a result, people are looking for high-quality service at cheaper prices. Costa Rica fulfills this need by providing excellent dental treatments which are about 50 to 70 per cent cheaper than the ones provided in the United States.</p> <p>Sonria Dental Boutique is among the top dental clinics in Costa Rica. Here are some reasons why you should choose Sonria Dental Boutique for your dental treatments. They provide a warm and friendly environment for their patients. The staff speaks both Spanish and English, which facilitates communication. Moreover, the soft music and scent of aromatherapy add to the patients' relaxing experience, so the reception area might remind guests of a spa. Their highly trained and experienced dental specialists are passionate about patient care. Despite their low-price treatments, Sonria Dental Boutique uses advanced technology and procedures to ensure that their patients get the best service and comfort.</p> <p>Sonria Dental Boutique offers a wide range of dental services. This includes <b>dental veneers</b>, dental implants, full and partial dentures, cosmetic dentistry treatments, and much more besides. As far as dental tourism is concerned, numerous international patients get their treatment here as they understand the concerns of foreign patients. They help patients arrange their flights and stay in hotels. They also offer <b>a pick-up and drop-off service at the clinic</b> on the day of the appointment. All these services are provided to ensure that their patients have an overall comfortable experience.</p> <p><a href="#">MORE INFORMATION</a></p>		

Figure 6: The Dental Tourism project: top initial summary; revised summary with embedded links

### *The VCC revamping model for new users*

This final model relates to the reworking and extension of an existing project. This type of remote learning leads back full circle to the starting point as it has (so far) been implemented by single-user students and is basically an extended form of peer review applied to an entire corpus that repurposes the functions of a video corpus and introduces the concepts of simulation (Baldry et al., 2022). and remediation (Bolter & Grusin, 1999) into VCC.

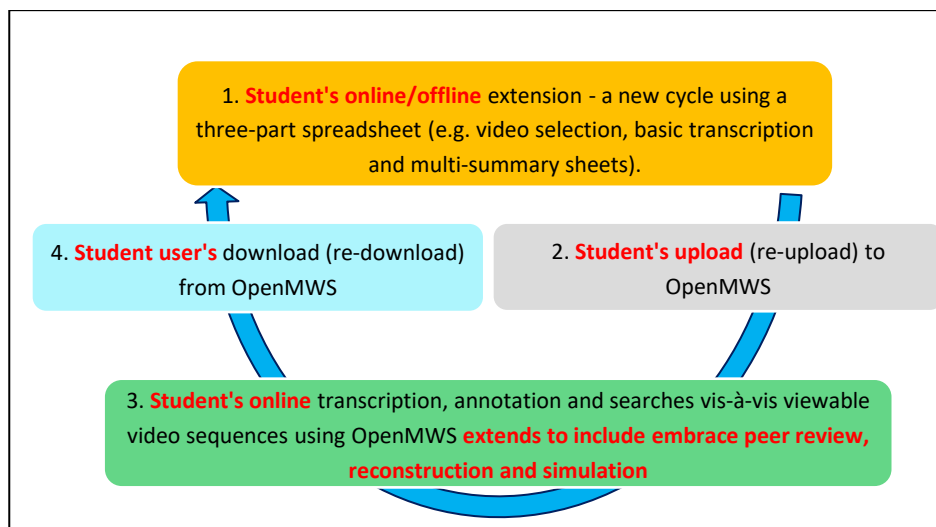


Figure 7: The VCC cycle when revamping an existing corpus to the needs of new users

As Step 1 in Figure 7 underscores, this VCC cycle relates to ‘new’ users modifying ‘old’ corpora. Whereas the previous models describe intra-University use, this model presupposes that University students will also learn about multiliteracies for ‘outside’ users, such as primary and secondary school students as well as students from other degree courses in other universities (Baldry & Kantz, 2022).

One project using this model, is concerned with encouraging secondary school, and possibly primary, school students to explore Multimodal Ecological Literacy (hereafter: MEL). Initially, a simulated case study outlined the various steps in the VCC cycle with a view to stimulating “young people’s unquestionable curiosity about human-animal ecological systems and interactions and their need to share experiences and positionings on this matter” (Taibi, 2020: 195), in keeping with the overall pedagogical view that “analysing and critically interpreting multimodal texts in digital contexts is an indispensable skill that cuts across disciplines and impacts on society at large” (Vasta, 2020:27). This initiative was supported by the belief that a video corpus on the protection of animals following their rescue from the perils of fire, flooding, drought and human destruction of habitats would be an in-context, situated way of deepening understanding of the much wider ecological issues involved and the rather abstract concept of sustainability (Baldry & Thibault, 2020).

The simulated task has now become a reality as, step by step, and as part of online traineeships described above in Section 2.1, various groups of students from the University of Salento have mastered the techniques that allow OpenMWS to repurpose YouTube videos within the unifying VCC framework by redesigning and enlarging the original corpus that explored the *Animal Rescue* genre to embrace these wider goals thanks to new video selections and preliminary annotations about different types of habitats. Just as there was a need to provide a simulation for the initial corpus (Taibi, 2020), so the current ongoing revamping is concerned with positing additions that progressively facilitate its transformation into a MEL corpus that embraces the needs of primary and secondary education students.

Figure 8 shows one example of how the VCC revamping model has allowed a student to make a start on simulating the needs of non-University students, in this case with the introduction (Figure 8 top) of a drop-down menu in Italian in parallel with the original menu in English (Figure 8 bottom), both of which allow a user to access the video(s) illustrating the topic in question.



Overview Soundtrack Videotrack Composition Interaction Search Range

Overview: Values: all\_AWCV27 – TEMATICA all\_AWCV27 – TEMATICA

AWCV27 - ANIMALS PRESENTED :

AWCV27 - DURATION:

AWCV27 – TEMATICA

- Abbandono di animali
- Abbandono e maltrattamento di animali**
- Addestramento di delfini
- Addomesticare un gatto randagio
- Asini selvatici
- Attuazione del piano riguardante il bacino Murray-Darling per combattere la siccità
- Benefici della terapia con i cani su un bambino autistico
- Bufalo d'acqua
- Cane collabora in una operazione militare contro l'ISIS
- Cani che aiutano gli umani durante la pandemia di COVID-19
- Cani guida e da assistenza
- Carpe ritenute una specie infestante
- Come funziona la mente degli animali
- Come i cani agiscono e si comportano
- Come i cuccioli di cane sviluppano i loro sensi
- Come vivono i cani in una casa di riposo per loro
- Correlazione fra biodiversità, umani e distruzione degli habitat
- Curiosità sui gatti

Abbandono e maltrattamento di animali

AWCV27 – HABITAT CONDITION:

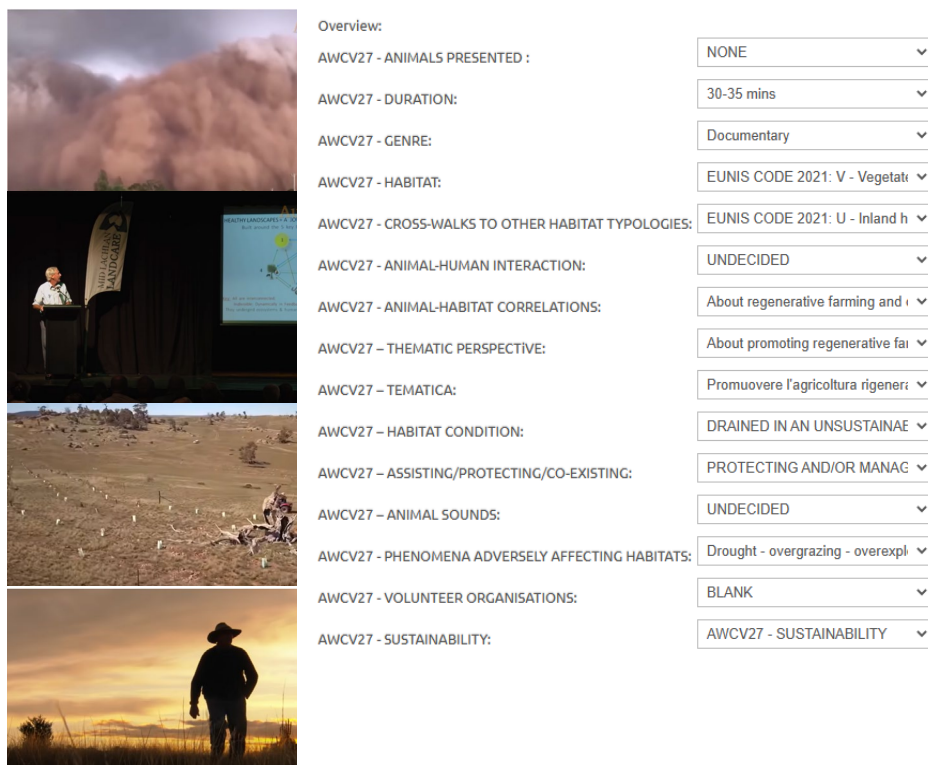
**AWCV27 – THEMATIC PERSPECTIVE**

- About exploitation of fisheries
- About About saving pets from nuclear disaster
- About New Zealand's harmful species: possums, rats and stoats
- About a baby chimp
- About a bird that is able to replicate sounds
- About a bird-of-paradise
- About a bonobo that learns to speak with humans
- About a chimp communicating with humans
- About a dog collaborating during a military operation against ISIS
- About a dog learning to speak
- About a dolphin being released into the sea after years in a zoo
- About a gorilla learning the sign language
- About a man and a cassowary
- About a man communicating with a chimpanzee
- About a pitbull and the bond with her mother
- About a polar bear and a seal
- About a rescue dog
- About a smart raven solving puzzles

Figure 8: A menu in Italian accompanying an English-language menu in the reworked MEL corpus

## Results

As a specialised interface for video corpus construction, analysis and searching which functions as an overall pedagogical support for video-based investigations into multiliteracies, OpenMWS is sufficiently flexible and adaptable to meet many remote-learning circumstances and requirements. It is by no means the first project to explore the relationships between YouTube and students (see, for example, Buzzetto-More, 2014; Jackman & Roberts, 2014; Jackman, 2019; Jones & Cuthrell, 2011); nor is it the first to explore emergent learning environments (Dalke et al., 2007; Brill & Park, 2008; Kang et al., 2018; Liu et al., 2016; Wood, 2022). It has, however, broken new ground by providing new ways for VCC projects to access and repurpose the functions of YouTube videos. Since its first incarnation in February 2019, many functionalities have been progressively improved or added to this platform. Thus, as a result of an ever-widening field of application, OpenMWS was recently upgraded to support sequence-based activities for almost all mp3 and mp4 files. All four remote-learning models that have emerged in the VCC cycle are supported in a way that allows University students to quickly master the interplay between offline and online versions of a corpus. Research into these specialised remote learning models has led to gradual simplification of what is uploaded to and downloaded from OpenMWS: a single spreadsheet file consisting of three sheets, the first an Overview sheet with a list of the media files to be embedded, the second, a Transcript sheet, containing students' division of each media file into time-based sequences that also include multimodal transcriptions and analyses of the characteristics of each sequence, plus student-defined descriptor-based annotations for these sequences; the third is the Multi-summary and Peer Review sheet which includes the various types of summaries, evaluations, suggestions and proposals made by the students.



Overview:

AWCV27 - ANIMALS PRESENTED :	NONE
AWCV27 - DURATION:	30-35 mins
AWCV27 - GENRE:	Documentary
AWCV27 - HABITAT:	EUNIS CODE 2021: V - Vegetatr
AWCV27 - CROSS-WALKS TO OTHER HABITAT TYPOLOGIES:	EUNIS CODE 2021: U - Inland h
AWCV27 - ANIMAL-HUMAN INTERACTION:	UNDECIDED
AWCV27 - ANIMAL-HABITAT CORRELATIONS:	About regenerative farming and
AWCV27 - THEMATIC PERSPECTIVE:	About promoting regenerative fa
AWCV27 - TEMATICA:	Promuovere l'agricoltura rigener
AWCV27 - HABITAT CONDITION:	DRAINED IN AN UNSUSTAINAE
AWCV27 - ASSISTING/PROTECTING/CO-EXISTING:	PROTECTING AND/OR MANAG
AWCV27 - ANIMAL SOUNDS:	UNDECIDED
AWCV27 - PHENOMENA ADVERSELY AFFECTING HABITATS:	Drought - overgrazing - overexpl
AWCV27 - VOLUNTEER ORGANISATIONS:	BLANK
AWCV27 - SUSTAINABILITY:	AWCV27 - SUSTAINABILITY

Figure 9: Annotations based on frame-by-frame views of specific moments in a MEL corpus video

As Figure 9 shows, a further level of engagement, designed to contextually check and extend the data in the uploaded spreadsheets, is provided by the tools in OpenMWS which allow each of the embedded video sequences to be further annotated. Search tools use the data recorded through the processes of transcription and annotation to identify sets of media sequences characterised by the presence (or absence) of specific features of a sociocultural, methodological or genre-related nature.

Besides supporting students through the various stages of corpus building, learning analytics provides teachers and researchers with student performance data and hence indications of improvements to be made to the individual corpora, and, more generally to the platform's functionalities. Experimentation over a period of four years has helped pave the way for future developments.

These obviously include, for example, the greater visibility to be expected for the OpenMWS platform as a tool for remote learning, and, in particular, as a hub for research into remote learning that goes beyond the online lecture-based learning model whereby students listen to a teacher's online lecture and merely take notes. This assumption about added value is also based on the observation that study for and passing exams can be consolidated by the task-based *asynchronous* model that VCC presupposes.

Various implications for pedagogic culture arise in particular as a result of the issue of encouraging students to formulate hypotheses in relation to simulated scenarios (Baldry et al., 2022). One of these is, as it were, involves keeping “one's feet on the ground” – hence the support given in this paper to the view that the more digital societies encourage digital skills and multiliteracies, the greater the need to encourage students to use these skills to explore the world around us, a view in keeping with the recognition that “Digital literacy refers to the knowledge, skills and attitudes that allow children to flourish and thrive in an increasingly global digital world, being both safe and empowered, in ways that are appropriate to their age and local cultures and contexts” (Nascimbeni & Vosloo, 2019).

## Discussion

What lies ahead? With many video corpus projects nearing completion, or as indicated by various publications already completed, an awareness has emerged that further possible stages can be entertained. Diversification and consolidation are key words that lead to a partial redefinition and extension of VCC itself, as the notion of corpus-based studies of digital media gains ground in sometimes unexpected but constructive ways. Reconnecting with the physical world around us after the lockdown experience is one of these, relevant in particular to the fourth learning model, insofar as it involves the redevelopment of corpora for ‘new’ users such as primary and secondary schoolchildren (Baldry & Thibault, 2020; Taïbi, 2020; Fulantelli & Taïbi, 2014; Fulantelli et al., 2021). In this respect, the support given to the view that digital skills and multiliteracies must be used to explore the world around us, especially in relation to such pressing issues as sustainability, habitat destruction, loss of biodiversity (Thibault, in press) means that this paper too, in its turn, and the overall project as well, must at least in part be concerned with simulation.

However sketchily, the fourth model attempts to suggest how the corpus-based tools and techniques developed over the years might be further adjusted to help younger children shape their experiences of the welfare of animals as a basis to stimulate their thinking about MEL. Thus, this paper is not a blueprint for the production *ex-novo* of a video corpus by primary and secondary schoolchildren. Rather it is a framework within which University students during their traineeships and/or group project interactions can put forward their ideas about how to customise and reshape an existing video corpus so that it corresponds to what they would like to have had during their time at school and which they think today’s schoolchildren could benefit from most. In this respect, a recent paper (Taibi, 2021) pointed out the need to reflect carefully on the definition of learning analytics presented in 2011 at the first *Learning Analytics and Knowledge Conference* as “the measurement, collection, analysis and reporting of data about learners and their contexts, for purposes of understanding and optimising learning and the environments in which it occurs” arguing that learning analytics is also “for learners” and not just “about learners”. Indeed, the redevelopment of the current *Animal Welfare* corpus shows a need for learning analytics to embrace the possibility of recording suggestions made *by learners for other learners* as part of their reflection on multiliteracies. This could take various forms, most obviously as part of the written report presented at the end of their traineeship; other ways of recording suggestions might include typing ideas directly into a personalised “Suggestions box” column in an online video corpus, i.e. one that, in a modified version of the already existing *Multi-Summary and Peer evaluation* functionality, names the student as the proponent.

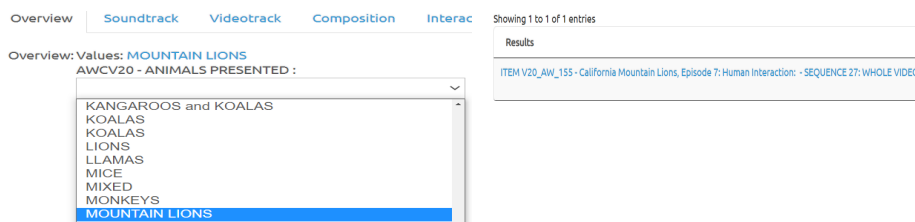


Figure 10: A corpus search to establish the index entry for a particular animal

Alternatively, and maybe concomitantly, it might take the form of a contribution to a pre-existing column such as *Games about animals*. In the latter case, since suggestions can be made in relation to the individual videos making up the corpus, a University student might be induced/instructed to search for simple online games about animals designed for primary school children and associate their descriptions of animals to videos in the corpus in keeping with the development with digital learning concerned with designing videogames (Chiazzese et al. 2018; Liu et al., 2016). Thus, for example, the *Central Sierra Environmental Resource Center* (CSERC) protecting “more than 2,000,000 acres of forests, rivers, lakes, wetlands, roadless areas [...] and other precious areas within the Northern Yosemite region of the Central Sierra Nevada” (<https://www.cserc.org/about-cserc/>) has a habitat game for primary schoolchildren learning English (<https://www.cserc.org/sierra-fun/games/match-habitat/>) that includes a question about mountain lions, a search for which identifies a video in the existing corpus (Figure 10). On this basis, ‘revamping’ University students could complete an entry for this video in the proposed *Games about animals*’ window that links it to the habitat game website. Since the proposed window would be part of the *Multi-Summary and Peer evaluation* functionality (which is easier to browse as compared for example with the *YouTube*’s current *Comments* section) it gives young children a co-contextualising resource that supports their explorations by allowing them to connect up information from two sources (in this case a specific video sequence showing a real mountain lion in action, missing in the video game).

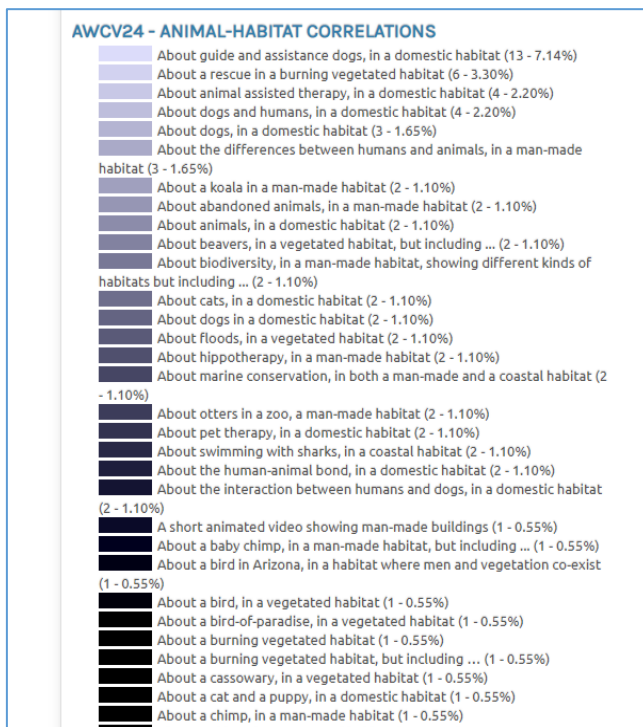


Figure 11: Animal-habitat correlations: a search-generated chart from the Animal Welfare corpus

A further area within the field of multiliteracies which requires reflection on the part of all University students is the issue of visualisation literacy (Oliveira et al., 2021; Tyner, 2014). For example, and on a concluding note, it will be interesting to see what suggestions are made in the revamping process in relation to the capacity for primary schoolchildren to interpret different types of charts such as the one shown in Figure 11 and the possibility of creating engaging alternatives to be tested out experimentally (Oliveira et al., 2021).

## Conclusions

The identification of VCC remote learning models that respond to different educational and training circumstances is itself an encouraging preliminary finding but pointing to the need for further experimentation and long-term integration with the services that universities offer to their students.

In particular, these preliminary findings show that with some support, especially in the initial phases, Higher Education students are well disposed towards VCC and capable of completing the specific tasks it involves whether carried out as part of a team or autonomously. Remote learning in the VCC context is a new field in the study of specialised pedagogies and technologies which, as indicated above, takes its inspiration from a variety of sources. However, the paper supports the view that the more digital societies encourage equality for all in digital skills and multiliteracies, the greater the need to encourage students to apply these skills to emergent world issues such as sustainability. Hence the need to focus further research on specific aspects of remote learning models and, in particular, the processes of adaptation, simulation and remediation that enable many of the challenges that have arisen in the digital society of the first decades of the 21<sup>st</sup> century to be met head on.

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