

REVIJA ZA ELEMENTARNO IZOBRAŽEVANJE
JOURNAL OF ELEMENTARY EDUCATION

ISSN 2350-4803 (SPLET/ONLINE)
ISSN 1855-4431 (TISK/PRINT)

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Koroška cesta 160, SI-2000 Maribor, Slovenija, e-pošta: rei.pef@um.si, <http://rei.um.si>

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Univerzitetna založba Univerze v Mariboru
Slomškov trg 15, 2000 Maribor, Slovenija
e-pošta: zalozba@um.si, <http://press.um.si/>, <http://journals.um.si/>

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Revija za elementarno izobraževanje je revija, ki jo izdaja Univerzitetna založba Univerze v Mariboru v soizdajateljstvu Pedagoške fakultete Univerze v Mariboru, Pedagoške fakultete Univerze na Primorskem in Pedagoške fakultete Karlove Univerze v Pragi. Več o reviji: <https://journals.um.si/index.php/education>

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PUBLISHED BY

University of Maribor Press
Slomškov trg 15, 2000 Maribor, Slovenia
e-mail: zalozba@um.si, <http://press.um.si/>, <http://journals.um.si/>

Articles appearing in this journal are abstracted and indexed in: SCOPUS (Elsevier Bibliographic Databases), DOAJ, ERIH PLUS, EBSCO (EBSCOhostweb), Ulrich's Periodicals Directory, IBZ (Internationale Bibliographie der Zeitschriftenliteratur), Proquest, dLib.si, DKUM, COBISS (Co-operative Online Bibliographic System and Services).

Journal of Elementary Education is a peer-reviewed journal, open access journal that publishes scientific articles primarily but not limited to the area of elementary school education. More about the journal: <https://journals.um.si/index.php/education>

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Revija za elementarno izobraževanje

Journal of Elementary Education

Volume 16

Special Issue

July 2023

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Uvodnik

DR. SONJA STARC

NICKOLAS KOMNINOS

gostujoča urednika

V zadnjih štirih desetletjih se tempo človeškega življenja predaja vse večji naglici, kot bi se naš planet začel vrteti pospešeno. Hiter razvoj tehnologije prinaša še do pred kratkim neslutene možnosti povezovanja ljudi in hitrega dostopa do raznih informacij, nove medije in nove možnosti izražanja z več semiotskimi sistemi hkrati. Prinaša tudi umetno inteligenco in njeno vključevanje v sodobne komunikacijske procese, kar človeku, izobraženem in vzgojenem v humanističnih vrednotah, povzroča občutja nelagodja in negotovosti. Gledano s tehnološkega vidika, se je komunikacija razbohotila, kar razodeva tudi življenjski slog sodobne družbe. V sodobnem komuniciranju nastajajo pretežno večkodna besedila, zgrajena iz več semiotskih virov (Kress, van Leeuwen, [1996] 2004). Ta sicer v zgodovini človeštva niso novost, saj je govorjeno besedilo vedno večkodno, tj. sestavljeno iz jezika in parajezika, kot Ngo idr. (2022) imenujejo kvaliteto glasu in telesno govorico, s katerima se realizira z jezikom povezan pomen. Tudi v zapisanem besedilu, v starih rokopisih se z barvo in velikostjo pisave, z inicialkami ustvarja večkodnost. V sodobnosti pa zaradi že omenjenega tehnološkega razvoja z možnostmi različnega tiska postajajo večkodna besedila prevladujoča v tiskanih medijih, v katerih se besedno sporočilo ali zamenja s slikovnim ali se pomena slikovnega in besednega dopolnjujeta ali nadgrajujeta. Film, TV in elektronski mediji pa za izražanje želenega pomena že s svojo tehnološko zasnovo predvidevajo hkratno rabo več semiotskih sistemov. V taki komunikacijski krajini posameznik spontano usvaja načine razbiranja pomenov večkodnih besedil, tako kot spontano usvoji svojo materinščino. Iz tega paralelizma se pojavi ugotovitev, da bi morali učenci in dijaki v šolah poleg maternega jezika spoznavati in ozaveščati tudi značilnosti pomenjenja v večkodnih besedilih, kritične presoje izbire ustreznih semiotskih virov, branja in ustvarjalnega tvorjenja takih besedil.

Če je besedilo pojav, ki nastane v procesu komuniciranja (Halliday [1977] 2002), je komuniciranje, v katerem nastaja večkodno besedilo, bolj odprto, z večjo izbiro izraznih sredstev, domnevno hitrejšo in enostavnejšo, a po svoje zahtevnejšo in odgovornejšo prav zaradi večje odprtosti pomena. Družbene in kulturne razmere spreminjajo besedila in semiotske sisteme in besedila spreminjajo družbene, kulturne odnose; tako povedo mnogi raziskovalci besedil (Halliday, prav tam, Kress, van Leeuwen, 2004, van Leeuwen, 2005, Bateman, 2008, Martin, White, 2005, Ventola, M. Guijarro, 2009 itn.).

Člani New London Group (1996) in Kress (2000) izpostavljajo, da zahteva sodobna dinamična družba drugačno izobraževanje, kot se večinoma izvaja danes, in sicer izobraževanje za prihodnost, naravnano odprto, angažirano, upošteva različne kulturne in družbene razsežnosti, sodelovalno in ustvarjalno. Udeleženci izobraževanja naj pridobivajo večrazsežno pismenost (vanjo prav gotovo sodi tudi večkodna besedilna pismenost), da se bodo lahko ustvarjalno vključevali v družbo prihodnosti, ki naj bi bila še manj stabilna kot sodobna.

Pričujoča tematska številka Revije za elementarno izobraževanje se poskuša vpeti v tako videnje z razpravami o večkodnih besedilih v sodobni komunikaciji z namenom, prikazati, kako v svojem (finskem, italijanskem, slovenskem, španskem) kulturnem okolju obravnavamo večkodna besedila ter kako in koliko jih vključujemo v šolski sistem. Obenem želi spodbuditi kritično razpravo znotraj omenjenega diskurza. Članki se tematsko vežejo na teoretično obravnavo večkodnih besedil in povezavo s šolskim učenjem ter študijami primera analiz uporabe semiotskih sredstev v slikanici in učbeniških besedilih za izražanje sporočila (družbeno občutljivih tem - spolski stereotipi - in humorja) in uporabe jezikovnih tehnologij pri študiju na daljavo. Razprave temeljijo na sistemsko-funkcijski in vizualni slovnicni ter drugih teoretičnih vidikih.

Natančneje, **Jesús Moya-Guijarro** in **Eija Ventola** se osredotočata na strategije izražanja procesov (na predstavitveni pomenski ravnini) v šestih slikanicah, ki obravnavajo spolne stereotipe. Ugotovitve kažejo, da pomensko sporočilo vključenih ilustracij skupaj z verbalnimi in miselnimi procesi zaznavanja zagotavlja bistvene iztočnice za spodbujanje odprtih pogovorov o spolih. Študija tudi preučuje, kako so pomembni vidiki razkrivanja spolnih stereotipov v bistvu izraženi z metonimijami.

Luna Bergh in **Tanya Beelders** preučujeta sakade pogleda pri branju večkodnih besedil, in sicer kako nanje učinkuje Stroopov test.

Rezultati kažejo, da so slike uporabljene za izražanje neznanih predmetov ter za pritegovanje pozornosti z obrazi in knjižnimi junaki. Uporaba neskladnih barv vsekakor povzroča kognitivno disonanco in negativno vpliva na branje.

Dragica Haramija in **Janja Batič** predstavljata značilnosti izvirnih slovenskih slikopisov, ki so sicer razširjeno branje v predšolskem obdobju, a poglobljene analize doslej ni bilo. V raziskavi proučujeta književne vrste in teme, ki se pojavljajo v slikopisih, položaj ilustracij v njih in njihove značilnosti. Ugotavljata prevladujočo didaktično funkcijo slikopisa v procesu otrokovega začetnega opismenjevanja, funkcijo ilustracije pri različnih zamenjavah z besedami, z analizo izpostavljata tudi hibridno obliko večkodnega besedila, v katerem se prepletajo elementi slikanice in slikopisa.

Ana E. Kerman De Luisa in **Andreja Žele** razpravljata o slovenskem znakovnem jeziku in o osnovnih besedotvornih oz. znakovnih prvinah kot gradnikih tvorjenja besed in kretenj. Predstavljata sistem kretalnega jezika v procesu pretvarjanja glasovnega znaka v kretalnega, mimiko, pogled in telesni položaj. Predstavita tudi primer rabe kretalnega jezika v šoli in vlogo tolmača pri pouku.

Davide Taibi obravnava poglede na značilnosti platforme OpenMWS v okviru tvorbe in analize video korpusa. Te se nanašajo na študentovo nalogo, kot je ustvarjanje video korpusov nanovo pri zaključevanju diplomskih nalog, pripravištvu, skupinskem projektnem delu in pri preoblikovanju obstoječih video korpusov za potrebe drugih uporabnikov, kot so osnovnošolci in srednješolci. Upošteva tudi računalniško analitiko (avtomatizirana obdelava podatkov) za zaznavanje interakcije učencev s platformo, tak pristop študente vabi k razmisleku o lastnih učnih poteh.

Mariavita Cambria s študenti tudi uporablja platformo OpenMWS. Poroča o napredku študentov drugega letnika študija angleškega jezikoslovja pri uporabi spletnih korpusnih gradenj, označevanja in iskalnih orodij pri raziskovanju video žanrov. Projekt Online Video se je izkazal za koristnega za študente tako z vidika pridobivanja besedilnih kompetenc kot tudi z vidika ustvarjanja novih interaktivnih skupnosti.

Sonja Starc se v razpravi osredotoča na učenje vizualne slovnice v univerzitetnem programu za razredne učitelje. Izpostavlja teoretične premise SFJ in vizualne slovnice kot podlage za obravnavanje večkodnih besedil v šolah, ob študiji primera študentske analize večkodnega besedila predstavi zahtevnejša mesta študentskega

usvajanja teorije in rabe metajezika. Utemeljuje potrebo in pokaže možnosti obravnavanja večkodnih besedil v šolskem izobraževanju.

Nickolas Komninos predstavlja orodja za merjenje večkodne pismenosti in metasemiotskega zavedanja. Ta so zanimiva za razvoj večkodne pismenosti posameznega učenca skozi čas in v primerjavi z drugimi učenci, pa tudi v primerjavi podatkov iz večjih vzorcev, da bi razumeli vrste ali prednosti in slabosti večkodne pismenosti s širšega vidika.

Nuša Ščuka in **Simona Kranjc** obravnavata učno gradivo pri slovenščini z vidika kritičnega diskurza in vizualne slovnice pri pojmovanju spolov in odnosov med njimi. Analiza se osredišča na pojmovanje spolov in razmerje med njima. Ugotavljata, da tako slikovno kot besedno vzpostavljata enakosti in razlike med spoloma, kar velikokrat ustvarja neenakopraven odnos na področju stereotipnih spolnih vlog (npr. v družini in med poklici).

Martina Rodela razpravlja o pojmovanju humorja in njegovi vlogi v učbenikih. Analizira, kako se z besednimi in slikovnimi znaki v vzorcu osnovnošolskih učbenikih za slovenščino kot prvi jezik pri učenju jezikovnih tem ustvarja humor, kateri znaki so v ta namen uporabljeni pogosteje in kako humor v teh učbenikih dojemajo učenci 3., 6. in 9. razreda.

Editors' Introduction

DR. SONJA STARC

NICKOLAS KOMNINOS

Thematic Numbers Editors

Over the last four decades, the pace of human life has surrendered to an ever-increasing haste, as if our planet had begun to spin at an accelerated rate. The rapid development of technology has made an everyday reality of what, until recently, was an unimaginable situation of connecting people and accessing information, new media with new possibilities of expression, simultaneously, within multiple semiotic systems. It also brings artificial intelligence and its integration into modern communication processes, which can generate feelings of discomfort and uncertainty to humanities scholars. From a technological point of view, communication has proliferated, revealing the lifestyle of modern society. In modern communication, mostly multimodal texts are created, built from different semiotic sources (Kress, van Leeuwen, [1996] 2004). These are not new in the history of mankind, since the text has always multimodal, e.g. spoken texts are composed of language and paralinguistics, as Ngo et al. (2022) call the Voice Quality, Facial Affect and body language, which are used to realise meanings associated with language. Also in the written text e.g. both modern texts and ancient manuscripts use colour, size font and initials to create multimodality. In modern times, due to the already mentioned technological development with the possibilities of different printing, multimodal texts are becoming dominant in printed media, in which the verbal message is either replaced by a pictorial one, or the meanings of the pictorial and the verbal are complemented or upgraded. In order to express meaning, film, TV and digital media, (by their very technological design), employ the simultaneous use of several semiotic systems. In this communicative landscape, the individual spontaneously adopts ways of encoding and decoding meanings in complex multimodal texts, just as he spontaneously adopts his complex mastery of language itself. From this parallelism, the conclusion emerges that, in addition to the development and enhancement mother-tongue language skills, pupils and students

in schools should learn and be aware of the characteristics of meaning in multimodal texts, critical evaluation of the selection of appropriate semiotic sources, reading and creative construction of such texts.

Text is a phenomenon that arises in the process of communication (Halliday [1977] 2002), multimodal texts offer a greater breadth of communication: more resources, with a greater choice of means of expression, supposedly faster and simpler, but in its own right more demanding and responsible precisely because of the greater openness of meaning. Social and cultural conditions change texts and semiotic systems and texts change social, cultural relations, as many text researchers have claimed (Halliday, *ibid.*, Kress, van Leeuwen, 2004, van Leeuwen, 2005, Bateman, 2008, Martin, White, 2005, Ventola, M. Guijarro, 2009, etc.).

As noted by the members of the New London Group (1996) and Kress (2000), the modern dynamic society requires a different kind of education than is mostly practiced today, namely education for the future, open, engaged, taking into account different cultural and social dimensions, collaborative and creative. The participants of the education should acquire multiliteracy (this certainly also includes multimodal textual literacy), so that they can creatively integrate themselves into the society of the future, which is supposed to be even less stable than the present one.

The current thematic issue of the *Journal of Elementary Education* fits into this perspective by discussing multimodal texts in modern communication with the aim of showing how we perceive and deal with multimodal texts in our (Slovene, Italian, Spanish, Finnish, South African) cultural environment and how and how much we include them in the school system. At the same time, we want to stimulate a critical discussion within the aforementioned discourse. Thematically, the articles are linked to the theoretical research of multimodal texts and the connection with school learning, as well as case studies of analyses of the use of semiotic means in picture books and textbook texts to express a message (socially sensitive topics - gender stereotypes - and humour). Discussions are based on the Systemic Functional and visual grammar and other theoretical aspects.

Specifically **Jesús Moya-Guijarro** and **Eija Ventola** focus on transitivity strategies in six picture books that challenge gender stereotypes. The findings show that the meaning load carried by embedded images, together with verbal and mental processes of perception, provides essential cues for fostering progressive gender discourses. Their study also looks at how metonymies are essentially used to highlight important aspects of the plot that challenge gender stereotypes.

Luna Bergh and **Tanya Beelders** examine eye gaze in relation to multimodal texts. They investigate the effect of the Stroop test on eye gaze. Results indicate images are used when unfamiliar objects are referred to and faces and characters attract attention. The use of incongruent colours definitely causes cognitive dissonance and negatively affect reading.

Dragica Haramija and **Janja Batič** present a sample of original Slovene rebus stories, which are widely read in the pre-school period, but there has been no in-depth analysis so far. In the research, they focus on the literary genres and themes that appear in rebus stories, the position of illustrations in them and their characteristics. They establish the dominant didactic function of the rebus stories in the process of the child's literacy, the function of illustration in its various substitutions with words, and through the analysis they also highlight the hybrid form of the rebus stories, in which the elements of the picture book and the rebus stories interlock.

Ana E. Kerman De Luisa and **Andreja Žele** discuss Slovene sign language and the basic word formations and sign-forming elements as resources for the formation of words and gestures. They represent the system of gesture language in the process of converting a vocal sign into gesture, facial expressions, gaze and body position. They also present an example of the use of gesture language in school and the role of an interpreter in lessons.

Daive Taibi identifies looks at characteristics of the OpenMWS platform within video corpus construction and analysis. These 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. It also considers how analytics records student interactions with the platform, an approach that invites students to reflect on their own learning trajectories.

Mariavita Cambria also uses the OpenMWS platform with students. She reports on the progress made by second-year language degree students in English linguistics regarding their use of online corpus construction, annotation and search tools when exploring video genres. The Online Video Project proved beneficial for the students both in terms of acquiring textual competences and as regards creating new interactive communities.

In the discussion, **Sonja Starc** focuses on learning visual grammar in a university program for primary teachers. It points out the theoretical premises of SFJ and visual

grammar as a basis for dealing with multimodal texts in schools, along with a case study of a student analysis of a multimodal text, it presents the more challenging aspects of student acquisition of theory and the use of metalanguage. It justifies the need and shows the possibilities of dealing with multicode texts in school education.

Nick Komninos presents tools to measure multimodal literacy and metasemiotic awareness. These are interesting for multiliteracy development both for the individual student over time and in comparison to other students, as well as when comparing data from larger cohorts to see patterns or strengths and weaknesses in multimodal literacy within a wider perspective.

Nuša Ščuka and **Simona Kranjc** discuss teaching material for Slovene from the perspective of critical discourse and visual grammar in the conception of gender and the relationships between them. The analysis focuses on the concept of gender and the relationship between them. They find that both visually and verbally they establish equalities and differences between the sexes, which often creates an unequal relationship in the area of stereotypical gender roles (e.g. in the family and between professions).

Martina Rodela deals with the concept of humor and its role in textbooks. She analyses how humor is created with verbal and pictorial signs in a sample of primary school textbooks for Slovene as a first language, which signs are used more often for this purpose, and how humor in these textbooks is perceived by 3rd, 6th and 9th grade students.

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ANALYSING PICTURE BOOKS THAT CHALLENGE GENDER STEREOTYPES MULTIMODALLY

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Potrjeno/Accepted
20. 6. 2023

Objavljeno/Published
17. 7. 2023

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Keywords:

Systemic Functional Linguistics, Visual Social Semiotics, Metonymy, Representational Meaning, Gender Stereotypes in Picture Books.

Ključne besede:

sistemska-funkcijsko jezikoslovje (SFJ), vizualna socialna semiotika, metonimija, pomen izrazne metafunkcije, spolni stereotipi v slikanicah.

UDK/UDC

087.5:316.647.8

Abstract/Izveček This paper identifies the transitivity strategies used in six picture books that aim to challenge gender stereotypes. They were selected because of the large number of commonalities they share; they are all authentic texts, written in English and were not created for experimental purposes. In addition, the selected stories are intended for children (four to nine years old). The theoretical frameworks adopted are SFL (Halliday 2004) and Visual Social Semiotics (Kress and van Leeuwen 2006, Painter et al. 2013). The findings show that the meaning load carried by embedded images (action plus reaction), together with verbal and mental processes of perception, provides essential cues for fostering progressive gender discourses. The analysis also demonstrates that metonymies are essentially used to highlight important aspects of the plot that challenge gender stereotypes.

Analiza slikanic, ki razkrivajo spolne stereotipe večkodno

Članek odkriva strategije prehodnosti, uporabljene v šestih slikanicah, ki razkrivajo spolne stereotipe. Izbrane so bili zaradi mnogih skupnih značilnosti; vsa besedila so verodostojna, napisana v angleščini in niso bila ustvarjena v eksperimentalne namene, izbrane zgodbe so namenjene otrokom (od štirih do devetih let). Uporabljena teoretična okvira sta SFJ (Halliday 2004) in vizualna socialna semiotika (Kress in van Leeuwen 2006, Painter et al. 2013). Ugotovitve kažejo, da pomenska teža vključenih podob (akcija in reakcija) skupaj z verbalnimi in miselnimi procesi zaznavanja zagotavlja bistvene namige za spodbujanje naprednih diskurzov o spolih. Analiza tudi dokazuje, da se metonimije v bistvu uporabljajo za poudarjanje pomembnih vidikov zgodbe, ki razkriva spolne stereotipe.

DOI <https://doi.org/10.18690/rei.16.Spec.Iss.2983>

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Introduction

Picture books are used for reading at early stages of literacy both at home and school. The story unfolds through text and images along with interaction with caregivers. Text and images socialise the child into meaning-making and social roles in society. But what if we consider it necessary to help children to understand different realities and how to live in them, e.g., children who feel that they do not quite fit the stereotypical role of a girl or a boy?

Previous research on picture books has centred, for example, on matters of gender, questions of content, on the number of male and female characters in the stories or the frequency in which they play a leading or secondary role depending on their sex (see McCabe et al. 2011; Sunderland and McGlashan 2012; Evans 2015). These foci are relevant, demonstrating, for example, that male characters outnumber females in children's narratives, both in the linguistic mode and in the illustrations. This aspect has implications for the gender image that is constructed for the child in the picture books.

Research has also focused on the relationship between text and image in visual narratives. However, not enough attention has been paid to the meanings that come from the *interplay of images and words* in visual narratives. Indeed, researchers have called for the study of multiple integration of semiotic resources in all communicative events (Nikolajeva and Scott 2001; Sunderland and McGlashan 2011; others). This call for enhanced research integrating different semiotic resources has been widely addressed by the multimodal theories developed within the *Systemic-Functional Linguistics (SFL)* and *Visual Social Semiotics (VSS)* (for discussion, see Moya and Ventola 2022). Particularly, Unsworth (2006), Painter et al (2013), and Moya (2014), to mention but a few, have analysed children's picture books from a linguistic and multimodal perspective.

Aims

Complementing these previous studies, this paper analyses six picture books. It aims:

- (i) to determine whether the characters are depicted either in *full* or *metonymically*, once they have previously been represented by complete depictions (Painter et al. 2013),
- (ii) to capture the verbal and visual *representational options* that are actualised in the sample texts (essentially participants and processes),

(iii) to determine whether the semantic load that each mode contributes to the construction of gender is *similar (convergent)* or *different (divergent)*.

These aims become more transparent as we proceed with the theoretical background, methodology and the analyses.

Theory

As implied, the multimodal analysis of the six picture books that challenge male gender stereotypes relies theoretically on *SFL* (Halliday 2004) and *VSS*, (Kress and van Leeuwen 2006; Painter, et al. 2013). Halliday's *SFL* explores the representation of reality (*ideational* function; subdivided to *experiential* and *logical*), the interactions established between represented participants (*interpersonal* function) and the cohesive devices available to the language user to make coherent wholes of communication (*textual* function).

Within the *ideational* metafunction, Halliday (2004) distinguishes between different types of processes, typically realised by a verb, and the number and type of participants involved in them (actors, goals, sensors, etc., realised by nominal groups), the attributes ascribed to them (adjectives) and, lastly, the circumstances of place, time, and manner, etc. (adverbs etc.), related to the processes themselves. As shown in Fig. 1, Halliday's (2004: 251) six types of processes are: material, mental and relational, behavioural, verbal, and existential (see language examples).

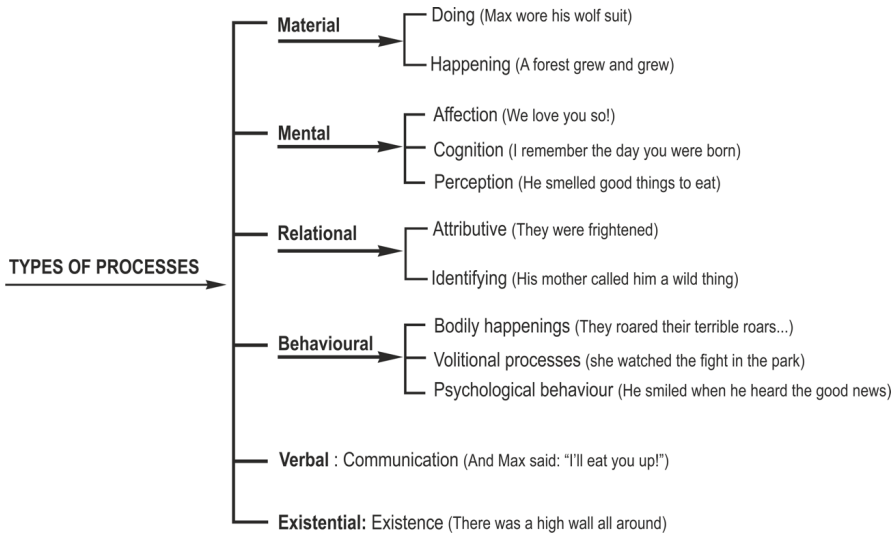


Figure 1: Types of processes (Halliday (2004: 107-149)) with examples.

Halliday's views on multifunctionality of grammatical structures led Kress and van Leeuwen (2006) to develop a grammar of visual design. Both SFL and VSS see language and visuals as social semiotic systems. Multimodal texts are conceptualized as choices of semiotic systems which are beyond language itself. Like verbal language, images are capable of simultaneously realizing three types of meaning: *representational*, *interactive* and *compositional* meaning (cf. Halliday's ideational, interpersonal textual metafunctions).

Painter et al. (2013: 3) considered Kress and van Leeuwen's (2006) visual grammar to be insufficiently developed to analyse certain aspects of picture books, e.g. participant representation, inter-events relations in successive and simultaneous illustrations, focalisation, circumstantiation and appraisal. Thus, they added further systems of delicacy to the visual grammar to deal with image realisations in picture books (see also Moya-Guijarro (2014), Moya-Guijarro (2021) and authors in Moya-Guijarro and Ventola (2022)). Based on these studies, we shall briefly explain the main features of the *representational* metafunction, our interest in this paper.

Visual structures in images are also assigned visual processes, which in turn are divided into four main categories: narrative, conceptual, mental, and verbal (the first two with further options, which will be described in detail later; see Fig. 2. Mental processes are essentially processes of cognition, perception, and affection, whereas verbal processes imply communication and interaction.

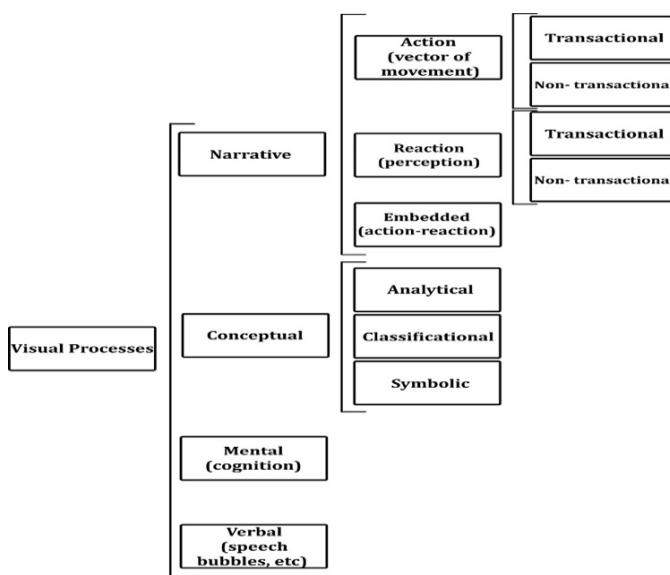


Figure 2: Visual processes of representation (adapted from Painter et al. (2013: 69)).

In representation, our interest here, visual narratives lack the linguistic identification and referential resources (cf. Halliday 2004) which enable writers to activate and, subsequently reintroduce characters in discourse (Painter et al. 2013: 64). Visual narratives are provided with other resources to track participants after their first visual activation. Sometimes a depicted participant may be reintroduced in subsequent images through explicit visual repetition, sometimes participants must be identified through implicit *metonymic* depictions of their salient features, i.e., referring to the character’s clothes, body part, shadows, etc. Aware of this fact, Painter et al. (2013: 60-66) propose a system of character manifestation for visual narratives, the main options of which, *complete and metonymic depictions*, are shown in Fig. 3 and are also important for our analyses of the picture books (see the analysis section).

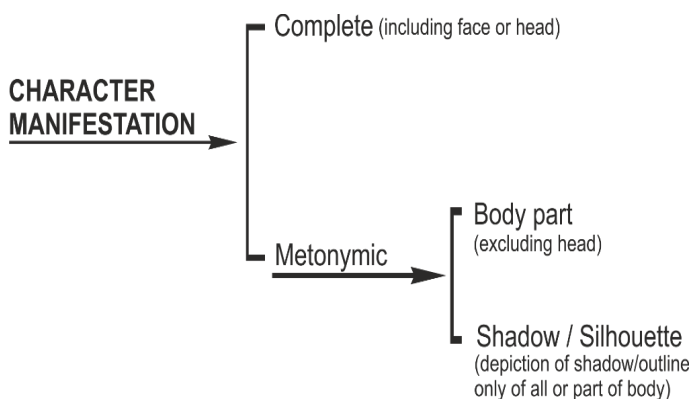


Figure 3: System of character manifestation (Painter et al 2013: 61).

We agree with Painter et al.’s view (2013) that if characters are represented metonymically through a body-part character relation, a shadow or a silhouette of the character, the inferences viewers must make to identify them are more complex, as their basic features (face and hair), which aid recognition, may be absent. Thus, for young readers, metonymies are likely to require more inferences than complete manifestations when they track participants in a story. Also, when analysing metonymy in multimodal discourses, we have to consider if using metonymic depiction implies a change in salience and perspective. Through the choice of a metonymic representation, one or more aspects of the represented participant are made more salient or, at least, more accessible to the viewer (Forceville 2009, 2020).

When considering the intersemiotic model for the verbal and visual modes put forward by Painter et al (2013), our analysis further concentrates on the complementary interplay, i.e., *synergy*, that is established between text and image in the sample texts.

Table 1 shows how material and behavioural processes in the verbal mode may be symmetrically reflected in the visual mode through action narrative images with vectors. Mental perception processes may be reflected in the visual mode through narrative reaction images with gaze vectors. In addition, mental and verbal processes in the verbal mode may be reflected in the visual mode through thought and speech bubbles. Finally, relational and existential processes in the verbiage may be symmetrically realised by conceptual images.

Table 1: Verbal and Visual Interplay at Representational Level (adapted from Painter et al. (2013)).

Representational metafunction		
Potencial meaning	Visual realization	Verbal realization
Action (material and behavioural processes)	Action narrative images with vectors	Material and behavioural processes, transitive/intransitive structures
Mental: perception and affection	Narrative images of reaction with gaze vectors	Mental perception processes
Mental: cognition	Thought bubbles, facial expression, hand gestures, etc.	Mental cognition processes
Verbal: communication	Speech bubbles, facial expression, etc.	Verbal and behavioural processes
Relational: being and having	Conceptual images with carries and attribute	Processes of having, being or becoming
Existencial	Conceptual images (existing)	Processes of existing

Analysis of the sample texts

This section introduces the methodology adopted in our analysis and explains the plots of the six visual narratives. We then explore the metonymic character depictions and identify both the verbal and visual representational choices available to writers and illustrators. We also show how the choices challenge gender stereotypes in the sample texts and what kind of synergies are established between verbal and visual language to generate gender progressive discourses.

Methodology

Relating to our first aim, we use the system of character manifestation (Painter et al. 2013) to identify the representational choices available to the illustrator to represent characters in the picture books chosen. Two basic and simultaneous options are initially distinguished: *complete* and *metonymic* depictions (see Fig. 3). The latter, in turn, opens the choice of *body-part* (excluding head) or *shadow / silhouette* (Painter et al. 2013: 61). A *complete depiction* involves the representation of a character including face or head, which helps recognition. A *metonymic representation*, in contrast, implies a visual depiction of a character realised by a body-part, a shadow and a silhouette. The *body-part* relation is utilised when a part of the body (excluding the head) is depicted. The *shadow* and *silhouette* alternatives come into play only if a shadow or a silhouette of the character is shown. Once the visual metonymies have been identified, we explore the motivations that may have led the illustrators to use these particular ones in our sample texts.

For our second aim, implementing the systems of *verbal* and *visual transitivity/transactional* choices (Halliday 2004; Kress and van Leeuwen 2006; Painter et al. 2013), we determine the strategies used by writers and illustrators to convey *representational meaning* in the six picture books that challenge gender stereotypes. This involves (a) identifying and counting the types of processes the male characters are involved in in the *verbal mode*. Material processes are typically processes of doing, happening, causing, and transferring that reflect external aspects of our reality. Mental processes are internal processes of consciousness and express perception, cognition, desideration, emotion, and affection. Relational processes involve classifying and identifying, those of having, being or becoming, where a participant is identified or situated circumstantially (Halliday 2004: 351). Halliday also distinguishes between behavioural, verbal, and existential processes. Behavioural processes, typically human, are processes such as crying, snoring or smiling, etc, which reflect external manifestations of inner aspects of our experience. Verbal processes are processes of saying and communicating. Existential processes are those of existence and introduce a represented participant into the discourse (see Fig. 1).

For our second aim, we also need to consider (b) the representational meaning in *visual mode*. The visual processes depicted in the illustrations are analysed taking into consideration their communicative functions. Kress and van Leeuwen (2006) distinguish between narrative and conceptual processes.

Narrative processes contain vectors of motion that allow viewers to create a story about the Represented Participants (RPs). There are two types of narrative images: *action* and *reaction* (see Fig. 2). While the former depicts actions and shows an actor doing something in a transactional or non-transactional situation, the latter builds the narrative through eye-lines that act as vectors between the RPs. Action and reaction processes can also be combined and thus give rise to the category of embedded processes. Finally, narrative processes may also have a transactional or a non-transactional character, like the transitive and intransitive features of processes in language. In transactional processes there is a goal or phenomenon represented at the end of the vector that shows directionality from an actor to a goal (Kress and van Leeuwen 2006; Moya-Guijarro 2014; Moya-Guijarro and Cañamares 2020). Unlike narrative images, conceptual images do not include vectors, but rather represent participants in their more generalised and timeless essence (Kress and van Leeuwen 2006: 79). Conceptual images are entity-oriented; participants are seen as carriers that possess certain attributes. Added to these conceptual images are mental processes of cognition, typically realised by vectors leading to thought bubbles, and verbal processes, realised by vectors leading to speech bubbles.

Our third and final aim is to verify whether the *semantic load* that each mode contributes to the construction of the stories is *convergent* or *divergent* (similar vs different). For this purpose, we align the meaning potential of verbal systems with the meanings of the visual systems at the representational level, especially in those areas where correspondences can be established (Painter et al. 2013). Consequently, comparisons are made between the semantic load provided by each semiotic mode and the way in which words and images converge or diverge to represent reality (see Table 1).

Sample texts

Our six sample picture books are: *Willy the Champ*, *Ballerino Nate*, *Prince Cinders*, *Tough Boris*, *10,000 Dresses* and *The Purim Superhero*, all acclaimed by critics (see, McCabe et al. 2011, Sunderland and McGlashan 2012, among others) and they all aim to challenge male gender stereotypes. These six picture books were selected because of the large number of commonalities they share; they are all authentic texts, written in English and they were not created for experimental purposes. In addition, the selected stories are intended for children aged approximately from four to nine years old.

Moreover, the question of gender identities is challenged in various ways, as will be shown later. In *10,000 Dresses* we witness how Bailey, who feels like a girl, finds his mother, father and brother very unsupportive in dealing with his inner wish to wear a dress. Finally, Bailey meets Laurel, an older girl, and the two of them make dresses together. Similarly, in *Ballerino Nate*, a young male protagonist loves ballet and, despite his brother's reluctance, is determined to become a 'ballerino'. In the Jewish-themed, *The Purim Superhero*, another Nate, wants to dress up as an alien for Purim, the Jewish holiday that celebrates the deliverance of the Jewish people by Queen Esther, while all his classmates are dressing up as superheroes. His supportive dads (not treated as an issue in itself), help him to get an unusual outfit and his friends ultimately approve of his uniqueness. In *Willy the Champ*, a small, sensitive chimpanzee likes reading, listening to music, and going to the cinema with his friend Millie. He is not good at sports or swimming and is thus vulnerable in terms of peer acceptance. One day he is threatened by another gorilla, an obnoxious, powerful bully called Buster Nose, whom, quite by chance, Willy manages to beat. Willy is cheered and acclaimed as the Champ. *Tough Boris* deconstructs the preconceived idea that pirates (and by extension boys) cannot be tender. Boris and his pirate peers look scary, but at the end of the picture book they are also shown to be sensitive. *Prince Cinders* is a retelling of the classic fairy tale, *Cinderella*, and portrays a boy, Prince Cinders, who is constantly teased by his three brothers, who go the Palace Disco with their princess girlfriends. Meanwhile Prince Cinders is left behind to clean up the mess they have left behind, but at the end Prince Cinders is the one who gets Princess Lovelpenny.

Aim (i): Metonymies in picture books portraying boys

The characters in *The Purim Superhero* and *Ballerino Nate* are represented in full. In *Prince Cinders*, *10,000 Dresses*, *Tough Boris* and *Willy the Champ*, several characters are depicted metonymically, i.e., one of their parts is used to stand for their whole. Table 2 shows the 16 metonymies that have been counted in the data. For reasons of space, we shall only discuss the most striking metonymic representations.

Table 2: Analysis of Metonymies in the sample texts.

Character representations	Number of images. Absolute and relative values
Metonymic after previous complete depictions	4 (25%)
Metonymic without previous complete depictions	12 (75%)
Total	16 (100%)

In *Prince Cinders*, a metonymic representation is used during the night Prince Cinders' fairy godmother falls down the chimney and announces to him that all his wishes will be granted. However, unlike in the traditional story of Cinderella, the godmother in Prince Cinders' picture book fails many times. For example, when she tries to turn an empty can of beer into a big car to take Prince Cinders to the Palace Disco, she only manages to create a tiny toy car. At this point the illustrator uses a metonymic depiction to ridicule Prince Cinders' fairy godmother (see also Moya 2020 and Moya-Guijarro and Martínez 2022). On the right-hand side of the fourth double spread, Prince Cinders and his fairy godmother become so large that only part of their legs and feet can be seen. This part/whole representation contributes to making fun of traditional stories.

10,000 Dresses has six metonymies (four of them activated without a previous full depiction). The first metonymic depiction is in the first illustrations: the mother, facing Bailey, her son, is represented by part of the head, back and part of legs of a woman in a blue skirt (Moya-Guijarro 2021). Her head and legs surpass the frames of the illustrations, whereas Bailey is shown as a small character. Bailey, unsuccessfully, tries to attract his unsupportive mother's attention, wishing her to share his true desire to wear beautiful dresses but when Bailey tells his mother that he dreams about dresses, she says: "*Bailey, what are you talking about? You are a boy. Boys don't wear dresses!*" (*10,000 Dresses*, double spread 5). Bailey's father and brother share this unsupportive attitude towards the transgender boy and are also introduced metonymically without being previously depicted in full. When Bailey wants to tell his brother that he has dreams about dresses, his brother ignores him, being involved as he is, in his own activity with his friends (the brother and the two friends are represented by three pairs of legs and shorts with a footfall on the ground). Finally, Bailey leaves home to find support elsewhere. The text refers to Bailey as a girl: "*Bailey ran and ran. She ran all the way to the end of the block, until she came to a house with a big blue porch*" (double spread 11).

A different metonymy, hands holding a needle, introduces a new character into the story - Lauren, a girl that shares Bailey’s interest in making and wearing dresses. For the first time, a character other than Bailey, is shown in full, having first been introduced metonymically. This establishes a contrast: the members of Bailey’s family, always engrossed in their own activities, are never shown in full, vs. Lauren, who is highly supportive of Bailey. The use of *complete* vs *metonymic* representations establishes engagement (complete depictions) vs. distance (part-whole depictions). Lauren is the only character who loves Bailey for who he is, and she is represented as a full figure in the last illustration, holding hands with Bailey, who is now treated as a girl, and making eye contact with the viewer.

To summarize, illustrators seem to use visual metonymies to promote social acceptance and gender equality in picture books portraying boys who do not **adopt** male stereotypes. These part-whole depictions tend to be activated before a full complete representation (see Table 2). Indeed, contrary to our expectations, 75% of the tokens identified follow this pattern.

Aim (ii): The representation of processes in the verbal and visual mode

With regard to our second goal, we analyse the processes associated with the male protagonists of the six visual narratives, first in the verbiage and then in the images.

(a) Verbal Mode:

As shown in Table 3, the representation of the narrated events in language is conveyed mainly through material and mental processes. In fact, 42% of the tokens identified in the sample texts are material and 27% are mental.

Table 3. Analysis of Verbal Transitivity in the Sample Texts.

Processes	Material	Mental	Verbal	Relational	Behavioural	Totals
Transitive	48	46	22	0	7	123 (49%)
Intransitive	57	22	2	43	4	128 (51%)
Totals	105 (42%)	68 (27%)	24 (10%)	43 (17%)	11 (4%)	251

The picture book *10,000 Dresses* exemplifies these findings. Through transitive mental processes Bailey’s feelings and true desires are made explicit:

“With all her heart, Bailey loved the dress made of crystals that flashed rainbows in the sun” (NB the pronoun *her* for Bailey; double spread 3). In addition, through material processes, used both transitively and intransitively, Bailey, who usually plays the role of actor, has his true desires realized and finally meets a female friend, Laurel, who accepts him as he is, a girl: *“Bailey ran and ran. She ran all the way to the end of the block, until she came to a house with a big blue porch [...]. Together the girls made two new dresses”* (double spreads 12-13). Material processes show that Bailey never relinquishes his passion for dresses.

Unlike in the other stories, in *Tough Boris*, there is a predominance of relational attributive clauses. This may be because this picture book essentially refers to the personal attributes of the pirate Boris (the carrier). Relational clauses capture the qualities that are traditionally associated with pirates: *“He was tough”*, *“He was massive”*, *“He was scruffy”*, *“He was greedy”*, *“He was fearless”* and *“He was scary”*. However, these characterisations of the fierceness of pirates through relational attributive clauses end when Boris’s parrot dies, and his heart is broken. The behavioural process, *cry*, reveals the tenderest feature of pirate Boris’s personality: *“But when his parrot died, then he cried and cried. All pirates cry”* (double spreads 14-18).

(b) Visual Mode:

As we can see in Table 4, there is a predominance of embedded images over the other types (63% of the tokens counted), as most of the illustrations combine both action and reaction processes. In turn, narrative transactional images (12% of the items identified) and verbal and mental processes, although smaller in number (7% and 6%, respectively), also play a role in the representation of the main characters in the sample texts. Finally, conceptual images account for only 4% of the tokens identified in the illustrations of the six picture books. We will come back to this aspect later.

We shall next consider examples of these choices in some of the picture books analysed in this paper. In the first, *10,000 Dresses*, there is a preponderance of embedded images involving action and reaction processes. But mental processes (the illustrator showing Bailey’s dreams projected in thought bubbles) also play a crucial role in the representation of the main character’s desire to wear dresses (double spreads 2, 3, 6 and 9). These pictures show several balloons, emerging from Bailey’s head to visually symbolise how this transgender boy expresses his true desires.

As can be seen in Fig. 4, Bailey’s dream is projected in a mental process of cognition by means of a dream bubble.

Table 4. Analysis of visual transactional patterns in the sample texts.

VISUAL REPRESENTATIONAL PATTERNS			Absolute Values	Relative Values	
VISUAL PROCESSES	Narrative	Action (Vectors of movement)	Transactional Non-Transactional	17 12%	
		Reaction (perception)	Transactional Non-Transactional	11 8%	
		Embedded (action + reaction) + mental process of cognition	Transactional	84	63%
			Non-Transactional		
	Mental (cognition)		8	6%	
	Verbal		9	7%	
	Conceptual		5	4%	
Total			134	100%	

Furthermore, the bubble is also an analytical image, as it shows Bailey’s happiness when he wears a colourful dress. In his dream, he stands, foregrounded, on top of the stairs, as if he were a supermodel about to start a catwalk – spotlights emitting bright beams in the background. These features (mental plus analytical) contribute to fulfilling the illustrator’s purpose of highlighting Bailey’s happiness and transgenderism.

The second example is found in *The Purim Superhero*, where most of the double spreads are also transactional embedded images, combined in this case with verbal or communication processes (participants depicted with their mouths open). This highlights the interaction that is established between Nate and his dads. In the double spread four, for example, we observe Nate having dinner and telling one of his dads his dilemma: whether to follow his preference and dress up as an alien or to fit in with the rest of the group and dress up as a superhero in the Purim festival.

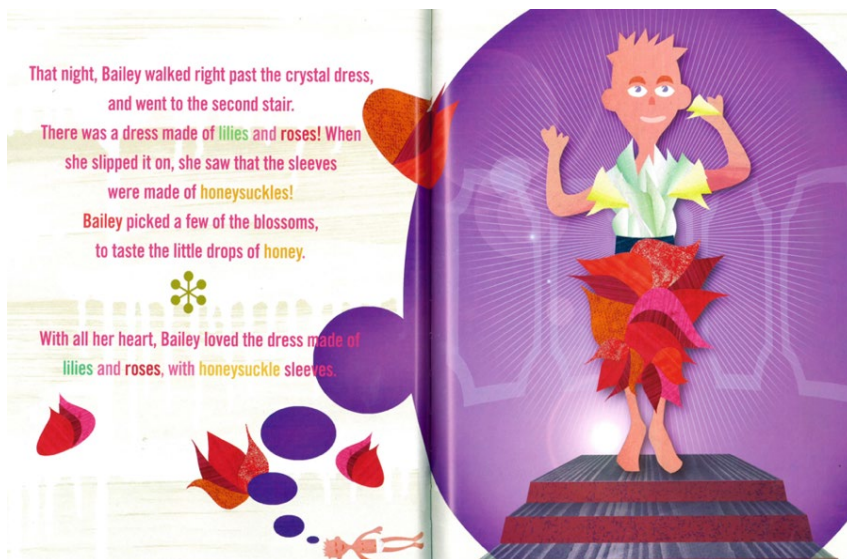


Figure 4: Bailey's dreams (*10,000 Dresses* by M. Ewert and R. Ray).

It is precisely when Nate interacts with his parents that his dad acts as a supportive father (shown by a transactional embedded narrative image), leaving the final decision up to Nate. That night, Nate goes to sleep still hesitating about his decision. In this scene, a visual mental process of cognition allows the reader to see the four-year-old boy dreaming about his dilemma, represented by two cloud-shaped balloons (coming) emerging from his head. One balloon depicts him dressed as a superhero, and the other dressed as a pirate.

To summarize, the analysis of the visual mode reveals that embedded images (action plus reaction), combined with mental and verbal processes play a key role in the representations of the characters' real desires and personalities. The illustrations contribute greatly to challenging male gender stereotypes in the six picture books analysed in this study.

Aim (iii): The semantic load – the interplay between images and words in the representation of the fictional world

Regarding our last goal, we shall explore the interplay between the visual and the verbal modes in meaning-creation in the sample texts.

By applying Painter et al.'s (2013), intersemiotic approach, we shall briefly investigate whether the semantic contribution of each mode is either *convergent* (similar) or *divergent* (different) in the *semantic load*. Based on Table 1 (see section on theory), we examine the commitment and couplings established between each mode to construe meaning.

The complementarity between words and images seems to be a recurrent pattern throughout the six picture books. Sometimes, images and words tend to create similar meanings (are *convergent*), as the meaning potential actualised by the verbal and visual systems of transitivity is similar across both semiotic modes. In *Prince Cinders*, for example, images and words convey similar meaning, as the material, mental and verbal processes identified in the verbal mode are directly reflected in the illustrations. In these, there is a predominance of embedded images that combine material, mental and verbal processes. An example is provided in double spread 12. The text announces: “Of course Prince Cinders’s brothers all fought to get into the trousers at once...”. Simultaneously, the young viewer can see how under Princess Lovelypenny’s close supervision (action + reaction) the brothers try to force themselves into the trousers that Cinders lost at the Palace Disco. Prince Cinders is the only prince who is able to slip into the trousers, and immediately the princess proposes to him: “...Princess Lovelypenny proposed immediately”. Her mouth is depicted open.

However, this repeated co-patterning of realizations from the verbal and visual systems of transitivity across images and words is sometimes *divergent*. *10,000 Dresses* sets a good example. This is mainly due to the added conceptual analytical nature of the illustrations which depict Bailey’s dreams projected in bubbles (double spreads 2, 3, 6 and 9). Another example of divergence is provided in double spread 17 of *Ballerino Nate*. The text announces that “on Monday they went to the ballet school”, but without specifying who went. It is necessary for the reader to look at the illustration in order to discover that Nate’s mum took him and his brother, Ben, to the ballet school, thus making the protagonist’s dream come true (eighteenth illustration).

In brief, these examples show that neither modality on its own is able to carry the complete representational meaning of the picture book. The implications of this will be discussed in the last section.

Conclusion and Discussion

To summarise, the transitivity analysis of the visual mode has shown that transactional embedded images involving *action* and *reaction* are the most common options in the books analysed. This aligns with the *material* and *mental* process types identified in the verbal mode. All in all, the meaning load of images encourages progressive gender discourses, fostering the reader/viewer to construct the personality and the desires of the male characters. The visual mode seems to carry more load than the verbal mode which may be due to the complexity of the visual processes. These involve both action (vectors of movement) and reaction processes (eye-contact vectors), combined with mental processes of cognition (dream and thought bubbles) and verbal processes (Moya-Guijarro and Martínez 2022).

In addition, as shown in the first part of the analysis, metonymies are typically realised by body parts, shadows and silhouettes in the sample texts. By means of metonymic representations, the illustrator highlights some relevant aspects of the characters, making them more noticeable to young readers (Moya 2021: 111). But contrary to expectations (Painter et al. 2013), the characters are sometimes activated through a part-whole metonymy before they are depicted in full. Multimodal analysis has revealed that in this data visual metonymies are used: to ascribe negative qualities or attitudes to chauvinistic characters (*10,000 Dresses*, *Tough Boris*, *Prince Cinders*), to foreshadow what is yet to come in the story (*Willy the Champ*), to imply the idea that not all boys necessarily adapt to male stereotypes, but all deserve to be loved and respected by their families and their peer group (*Willy the Champ*, *Prince Cinders*, *Ballerino Nate*), to create irony and make fun of traditional tales, while criticising macho stereotypes (*Prince Cinders*) and, finally, to introduce new characters in the story and create expectations (*Tough Boris*, *Willy the Champ*, *10,000 Dresses*).

By using multimodal analysis, we have tried to show how meanings are created verbally and visually to challenge gender stereotypes in children's picture books and how these picture books enhance acceptance and diversity in our social world. We now have to turn to writers, illustrators, parents and educators and ask how conscious they are of the meaning potential that emanates from the combination of images and words in picture books. To what extent are images used to challenge realities in early and advanced education? Are we stimulating and developing our children's critical minds sufficiently?

As shown, the visual code has immense communicative possibilities in picture books. Although children are able to interpret images long before learning to read the written code, this does not imply that learning the visual code comes easily. Young readers/viewers need to be taught from an early age, how images and words complement each other to create meaning in picture books. They need to learn to draw their own conclusions and make their own ethical judgements about what they are looking at and reading. Certainly, the inferences young readers must make to track participants depicted metonymically in visual narratives may help to develop their visual literacy. The more caretakers and early educators understand this process, the more they can help young children in their struggle for understanding our world through achieving excellent skills in literacy.

Due to limitations of data, we have simply wanted to show how the interaction between the verbal and the visual is functioning and how visual narratives may be used to socialise the young picture book readers in different realities. Studies like the one reported here will hopefully help to bridge the gap between early literacy of picture books and school literacy of various kinds. We would like to finish with Cerrillo's words (2014; our translation):

“Literature cannot change the world, but it can change people, and people, through their actions, can help to make a better, freer, and more caring world.”

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RED-LETTER READING DAYS: AN EYE-TRACKING PERSPECTIVE ON DR SEUSS' GREEN EGGS AND HAM

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Potrjeno/Accepted
20. 6. 2023

Objavljeno/Published
17. 7. 2023

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Abstract/Izveček

This article examines eye gaze while a multimodal text with vibrant and colourful images is read and furthermore specifically investigates the effect of the Stroop test on eye gaze. The Stroop colour-word test was designed to test the ability of a reader to suppress a habitual response. This particular variation of the test presented readers with words that refer to colour, but are presented in a different colour.

Results indicate images are used when unfamiliar objects are referred to and faces and characters attract attention. The use of incongruent colours definitely causes cognitive dissonance and negatively affect reading.

Keywords:

cognitive processing, eye-tracking experiment, eye gaze, Stroop colour-word test, multimodal text.

Ključne besede:

kognitivno procesiranje, poskus sledenja pogledu, pogled, Stroopov barvno-besedni test, večkodno besedilo.

UDK/UDC

028:159.946.4

Bralni dnevi rdečih črk: Dr Seussova Zelena jajca in krača z vidika sledenja pogledu

Članek preučuje premikanje pogleda pri branju večkodnega besedila z živahnimi in barvitimi slikami, poleg tega pa posebej raziskuje učinek Stroopovega testa pogleda. Stroopov barvno-besedni test je bil zasnovan za preverjanje zmožnosti bralca, da zatre običajen odziv. Ta posebna različica testa je bralcem predstavila besede, ki poimenujejo barvo, vendar so zapisane v drugi barvi. Rezultati kažejo, da bralci slike zaznavajo ob omembi neznanih predmetov, obrazi in liki pa pritegnejo pozornost. Uporaba neskladnih barv zagotovo povzroča kognitivno disonanco in negativno vpliva na branje.

DOI <https://doi.org/10.18690/rei.16.Sp.Iss.2984>

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University of Maribor Press

Introduction

Dr Seuss has left a rich legacy of children's books that have been popular among "children of all ages" over a number of decades (Moje & Shyu, 1992). His first book, *And to think that I saw it on Mulberry Street* was published in 1937 (Anderson 2001), merely two years after Stroop's (1935) Test. In this article, we link these concurrent historical events via an eye-tracking experiment. Our choice of the number-one selling Seuss book *Green Eggs and Ham* (Moje & Shyu, 1992) is consistent with our research on 'green' multimodality (e.g., Bergh & Beelders, 2014).

Problem statement, aim and objectives

Multimodality refers to the interaction of different semiotic modalities. In this study, the focus is the two profiled in Bergh and Beelders (2014); namely, colour and movement or action. The interactive modalities are designed to enhance reading experience or assist a reader in understanding what is read. However, it is unclear in what capacity and to what extent the different modalities are used. This study aims to investigate how the modalities complement one another and how readers use them during the reading experience. Hence, eye movements were captured via eye-tracking to determine what triggers the use of another modality and to what extent the other modality is viewed during the reading process.

The second objective of the study is to determine how the use of colour affects the reading process. The Stroop colour and word test is a well-known psychological test. However, thus far, very little literature on how the test affects eye movements and how readers assimilate words of different colours or how the colour assists or hinders the reading process has been found. The second objective of this study is therefore to track eye gaze while participants read a text that has colour references to determine how reading behaviour is affected.

Background

The Stroop test and congruent and incongruent colours

The Stroop colour-word test is a well-established psychological test that was designed in 1935 to test the ability of a reader to suppress a habitual response. This particular variation of the test presents readers with words that refer to colour, but which are presented in a different colour. For instance, the word "red" will be displayed but using a green font.

Depending on the task, the reader then either has to read the actual word (called reverse Stroop test) or name the font colour (Stroop test), thereby requiring the suppression of a habitual response. The time to perform the task is an indicator of cognitive flexibility and control (Uttl & Graf, 1997) and demonstrates the ability of the person to inhibit cognitive interference.

Previous studies have found that Stroop scores are significantly influenced by age, and that the executive function not only declines with age-but that the decline is more pronounced amongst those with a lower education level (Van der Elst et al., 2006). The latter study measured only the time for the task. In an enhanced study, participants were asked to point at the correct answer with the mouse when presented with a reverse Stroop colour-word test. This allowed more than just the time to be tested; rather providing more details on the facilitation and interference that could be occurring (Yamamoto et al., 2016). Results indicated that mouse trajectories were delayed for incongruent word colours (when the word and font colour do not match) but not for congruent presentations (when the word and font colour match).

One study (Vakil et al., 2016) on the Stroop effect analysed eye movements for adults with ADHD. This study found that adults with ADHD fixated longer and more times on the target than the distractor and that these adults made more transitions between the two than adults without ADHD. Interestingly, both interference and facilitation (Stroop effects) are reduced when the first fixation is controlled and the first fixation is located at the end of the word instead of the optimal viewing position (Perret & Ducrot, 2010).

Eye movements and eye tracking

There are two eye movements that researchers are interested in for reading analysis, namely fixations and saccades. Fixations are periods during which the eye is kept relatively still in order to see something - in the case of reading, the word being read (Rayner, 1998). Saccades are high velocity, ballistic movements used to reposition the eye over an object of interest (Rayner, 1998).

For reading analysis, these metrics can be indicative of cognitive processing and hence reading difficulty (Rayner, 1998). For instance, the length of the fixations will increase as the reader experiences more difficulty or concentrates more on the text being viewed.

During reading, there are three types of saccades, namely a line sweep - whereby the eye is moved from the end of one line to the start of the next line - a forward's saccade to progress the eye to the next word or viewing area within the same word and a backwards saccade to a previously read word. These backwards saccades are called regressions and are used to confirm something which has been previously read. An increase in saccades is also indicative of difficulties in comprehending the text being read (Rayner, 1998).

Colour coding has been used as a technique to promote effective learning. Eye movement analysis of texts that are colour coded shows that retention is better for colour coded texts than for conventional formats (Ozcelik, E. et al., 2009). With children, it was found that boys have shorter reading time with longer saccade durations and more saccades than girls when reading a text that has a coloured background (Jakovljević et al., 2021).

The eye-tracking experiment

Hardware

An eye-tracker is a piece of hardware that allows researchers to capture eye movements while a participant gazes at a stimulus that is presented on screen (Duchowski, 2007). For this study, data was collected on a Tobii Spectrum eye-tracker. Data was collected at a frequency of 1200Hz and fixations were identified using the Tobii velocity-based IVT-algorithm.

Stimuli

The stimuli presented to the participants were pages from a children's book: *Green Eggs and Ham* by Dr Seuss. Pages were scanned from the electronic version of the book to ensure that the images remained bright and vibrant as in the original. Pages were presented to the participants one page at a time.

As Hessels (et al., 2016:1694) explain, Areas of Interest (AOIs) are used as tools "to link eye-movement measures to part of the stimulus used (e.g. the time spent looking at a particular object in the stimulus)". In our study, Tobii software "calculates the desired metrics within the boundary" (Tobii Connect, 2022). "AOI statistics ... can make eye-movement data easier to interpret and are used in multiple fields of research such as user interaction, marketing research and psychology" (Hessels et al., 2016:1694).

Green Eggs and Ham by Dr Seuss was inspired by a bet between the author and a publisher who dared him that he would not be able to “write an articulate, entertaining book using only fifty words” (Tuesday Trivia, 2022). *Green Eggs and Ham* comprises “49 monosyllabic words and a fiftieth three-syllable word *anywhere*” (Tuesday Trivia, 2022). Participants read silently and at their own speed, pressing a key to turn the page. Each participant read the word passages as originally presented in the book; those using congruent colours for all references to colour, and those using incongruent colours. The order the passages were presented in was counter-balanced using a Latin Square design.

Participants

In total, 23 participants participated in the study and read all the presented stimuli. All participants had normal or corrected-to-normal vision and were either students or staff of the university where the data was collected. A breakdown of participant demographics is shown below:

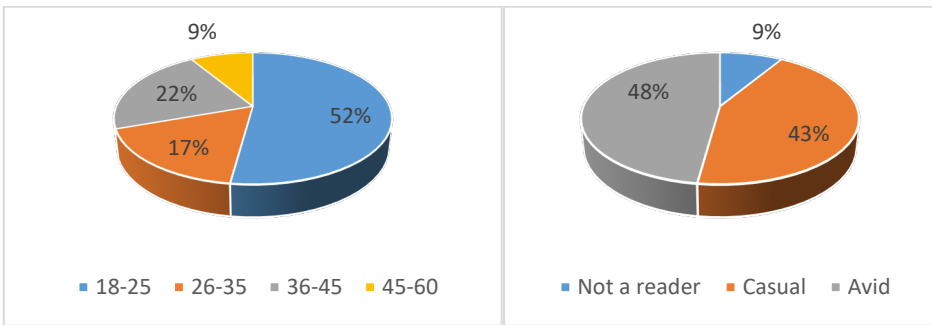


Figure 1: Charts showing age range (left) and type of reader the participant considers themselves (right)

Twenty participants indicated that their predominant reading language was English. One participant indicated that Afrikaans was the predominant reading language and the remaining two did not consider themselves habitual readers. Nevertheless, all participants were fluent in English, the language the passages were presented in. The reading habits of participants who considered themselves casual or avid readers are shown below:

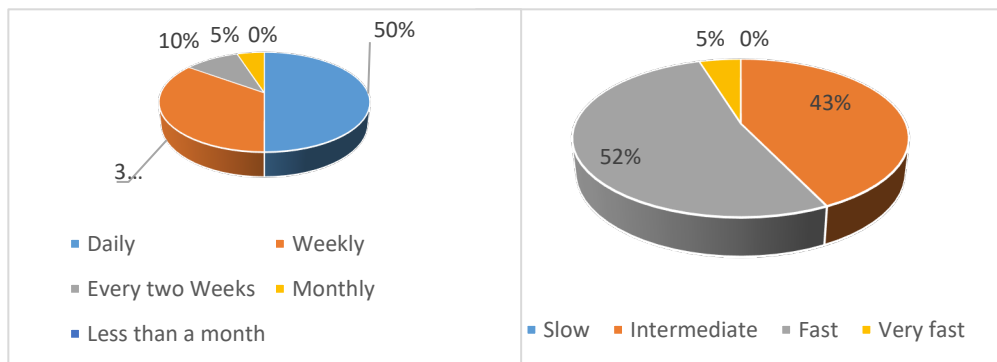


Figure 2: Charts showing reading frequency (left) and participant's self-assessed perceived reading speed (right)

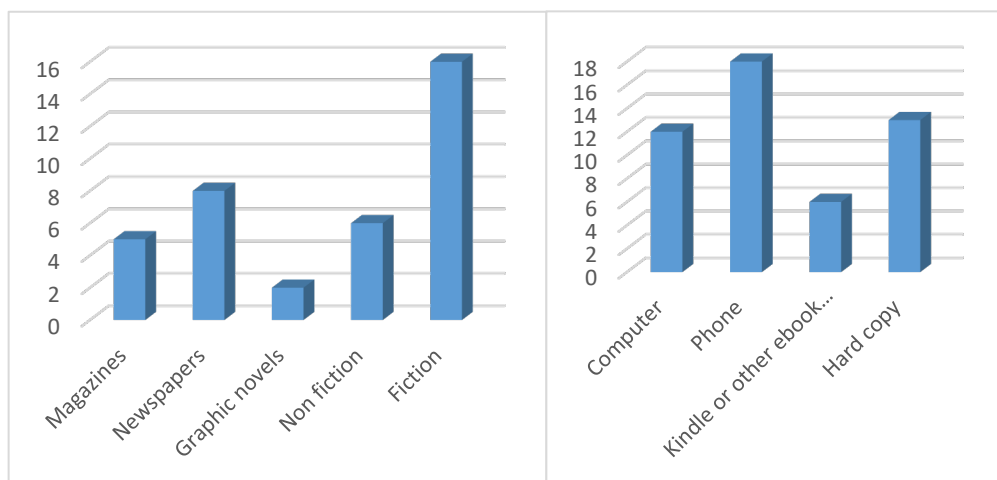


Figure 3: Charts showing reading material (left) and reading medium favoured by the participants (right)

Results

Visualisations of the use of images while reading word text

Dr Seuss relies heavily on images, making either implicit or explicit references to the images that accompany the word text.

The images used are also very colourful and vibrant and characters have unusual features or depictions, making them possibly even more attractive to readers. A heatmap is a colour overlay that is scaled according to the length and number of fixations. The warmer the colour, the longer the participants looked at that area and the cooler the colour, the less they looked at that area. Heatmaps aggregate the gaze data for all participants into a single visualisation. A gaze plot shows individual fixations for each participant as coloured circles. The larger the circle, the longer the fixation was. The gaze plot provides more information by also including direction of saccades and the index of the fixation in the sequence of fixations over the stimulus. Gaze plots can include all participants, with each participant having a different colour for their fixations, but participants can also be selected in order to have a cleaner visualisation that is representative of the larger group. Selected gaze plots of individuals will be included in this section. Below is a heatmap of the first page in *Green Eggs and Ham*.

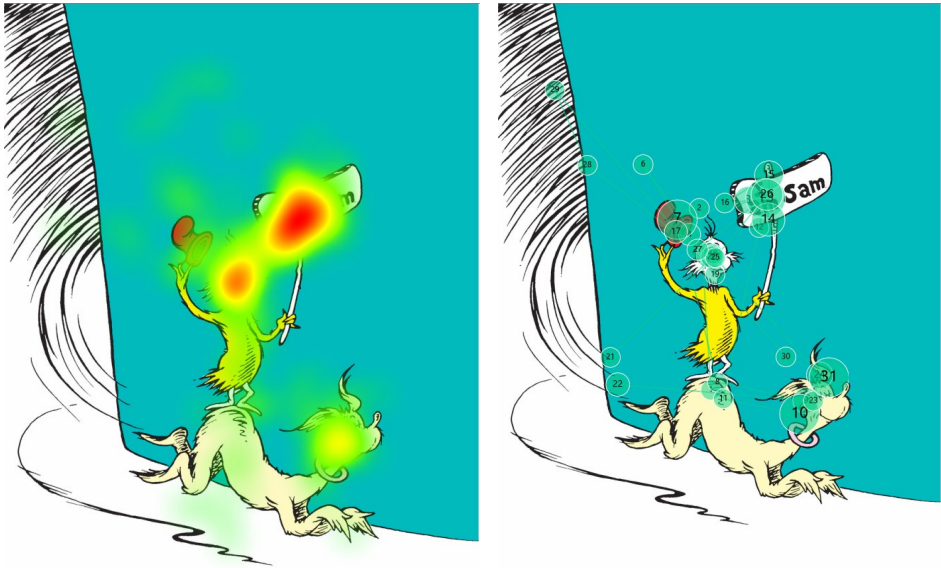


Figure 4: Heatmap for all participants (left) and gaze plot for single participant (right) of first page in *Green Eggs and Ham*

As would be expected for a reading task, the text has a high concentration of fixations (Figure 4) since the text requires more time to read and participants have to glance at all, or most, of the words in order to read.

Viewing of images is, in general, much quicker as it is not always necessary to look at the whole image in order to assimilate it.

What is noticeable is that, similar to most other types of texts, the faces of the characters attract a lot of attention while the remainder of the body and the rest of the image attracts less attention.

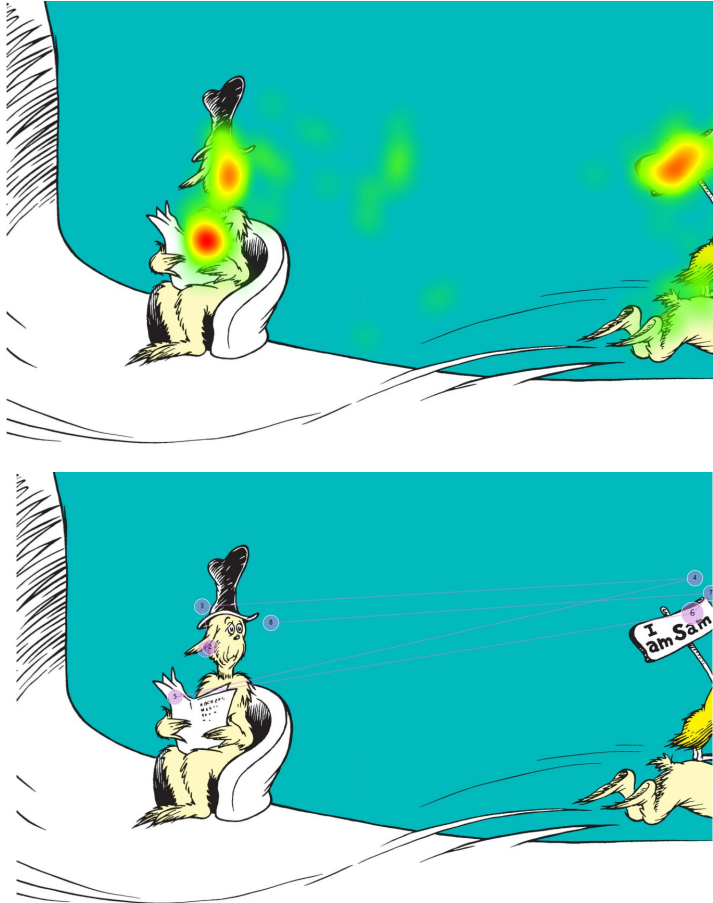


Figure 5: Heatmap (top) and gaze plot of an individual participant (bottom) of second page in *Green Eggs and Ham*

In the image above (Figure 5), it can once again be seen that the faces attract attention, as does the object, in this case a newspaper, the character is holding in his hand.

The gaze plot shows how the gaze of the participant alternates between the left and right figures a few times. The movement, as implied by the lines, can serve to lead the eye to alternate between the two characters.

Especially the images in Figures 5 and 6 reveal the value of combining multimodality and eye-tracking perspectives in our study. One multimodal principle of composition discussed by Kress and Van Leeuwen (2001; 2006) is known as *framing* – which refers to the way in which elements “may be disconnected, marked off from each other, for instance by framelines, pictorial framing devices (boundaries formed by the edge of a building, a tree, etc.), empty spaces between elements, discontinuities of colour, and so on. ... elements of a composition may [also] be connected to each other, through the absence of disconnection devices, through vectors and through continuities and similarities of colour, visual shape and so on” (Kress and Van Leeuwen 2001:2-3).

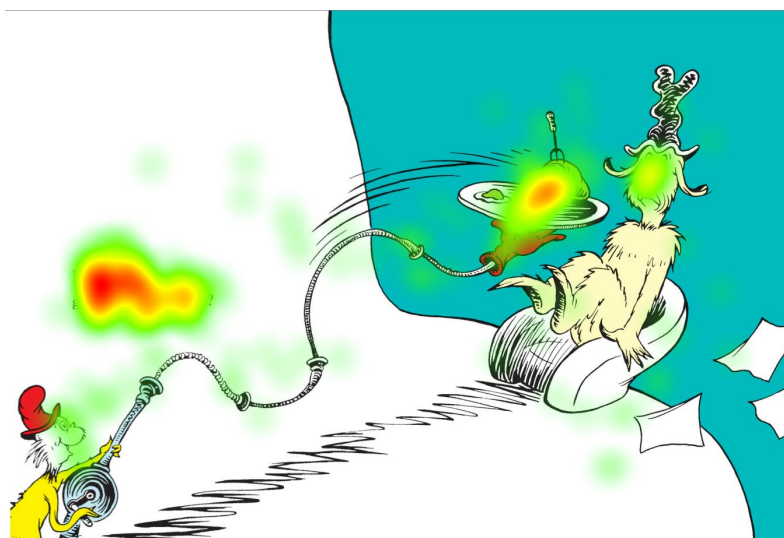


Figure 6: Heatmap of page in *Green Eggs and Ham* with first reference to the succulent dish

Figure 6 is the first reference to *Green Eggs and Ham* and is accompanied by the character Sam-I-Am extending a dish of green eggs and ham to the other character. The dish attracts attention, as – among other possible reasons – this is the first time that readers have encountered it, and the text refers to it explicitly in this case.

The implied movement of the extension should assist readers in locating the dish successfully and it can in fact be seen that there is minimal eye movement along the extension as the eye is guided towards the plate of green eggs and ham.

Kress and Van Leeuwen (2006:59) explain that when “participants are connected by a vector, they are represented as *doing* something to or for each other”. Such vectorial patterns are *narrative*; “narrative patterns serve to present unfolding actions and events, processes of change, transitional spatial arrangements” (Kress and Van Leeuwen, 2006:59). A narrative visual is thus characterised by movement directionality captured by a vector, which can be manifested by “depicted elements that form an oblique line, often quite a strong, diagonal line ... by bodies or limbs or tools ‘in action’” (Kress and Van Leeuwen, 2006:59). Figure 6 furthermore illustrates a transactional reaction (Kress and Van Leeuwen, 2006:574) in that an eyeline vector (the extension line) connects two participants.

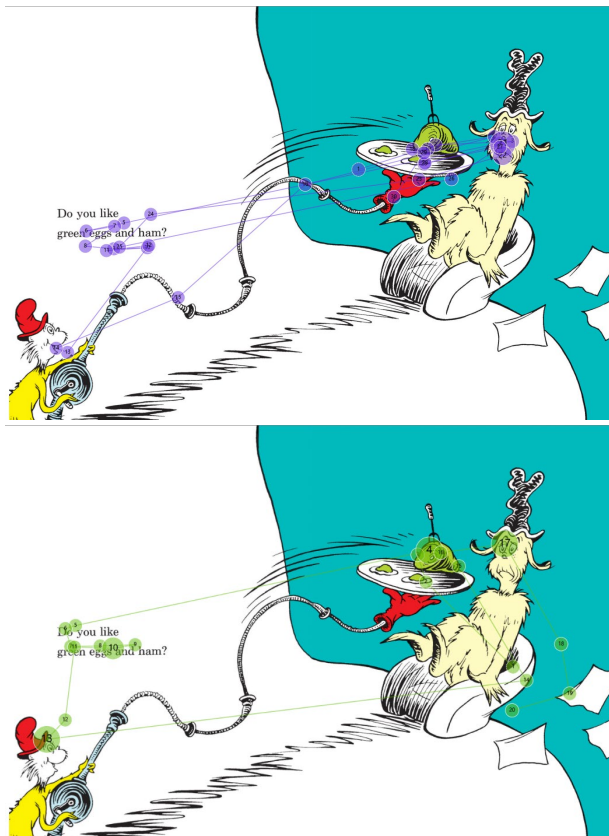


Figure 7: Gaze plots of page in *Green Eggs and Ham* with first reference to the succulent dish

Figure 7 (top) shows the gaze of a single participant who had definite fixations on the extension to guide the eye, while Figure 7 (bottom) is indicative of a participant who still followed the intended line but without making explicit fixations on the extension. In instances such as these the peripheral vision of the participant may allow them to assimilate enough movement to make a well-executed saccade in the direction of the extension without explicitly fixating on it.

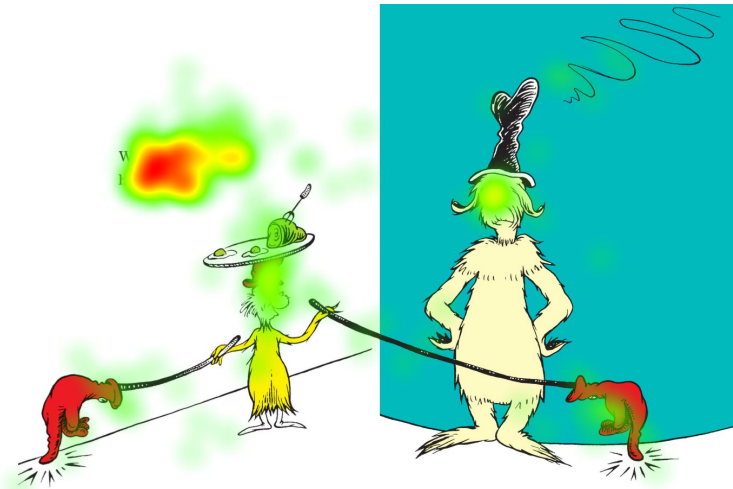


Figure 8: Heatmap of page in *Green Eggs and Ham* with implicit references

The text in Figure 8 asks “would you like them here or there?”; the position is implicitly referred to as the place the enlarged hands are pointing to. In this case, the heatmap affirms that participants looked at the pointing fingers to integrate the deictic meaning of the words they have read. Furthermore, even though the characters are now well known, they still glance at the faces of each of the characters. Figure 9 shows gaze plots for two participants who fixated on both the “here” and “there” positions as indicated by the pointing figures. These gaze plots are representative of the majority of the participants, most of whom looked at the pointing fingers. Interestingly, very few did so when reading the implicit reference, instead first finishing reading the passage and then looking at the picture. Hence, it is entirely possible that the gaze falling on the pointing fingers is guided more by the picture itself, the arms acting as guides for the gaze, than the text.

This use of guiding elements, in this case then arm that extends and ends with a pointing finger, is similar to the previous image with the extension leading the eye to the plate of eggs and ham.

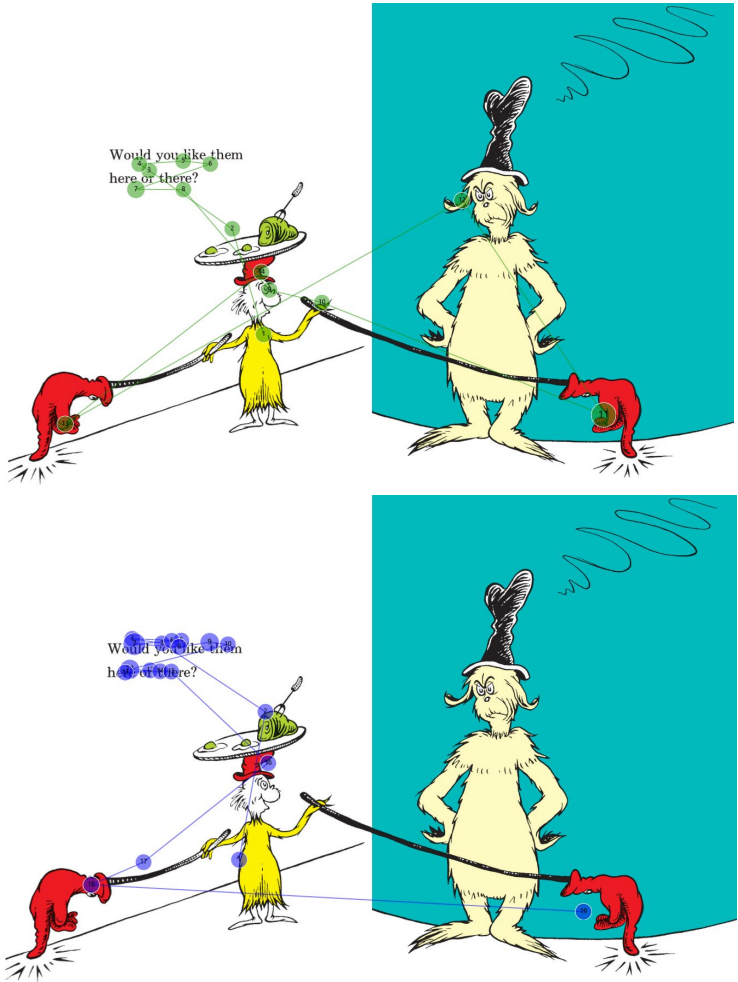


Figure 9: Gaze plots of page in *Green Eggs and Ham* with implicit references

Figure 10 shows one of the characters appearing to talk and gesture with his hand. There is however minimal attention on the character and the attention that is there is mainly focused on his face, as with the previous images. The right hand that is extended downwards gets more attention than the gesturing left hand. This asymmetrical attentiveness is discussed in more detail in Bergh and Beelders (forthcoming)

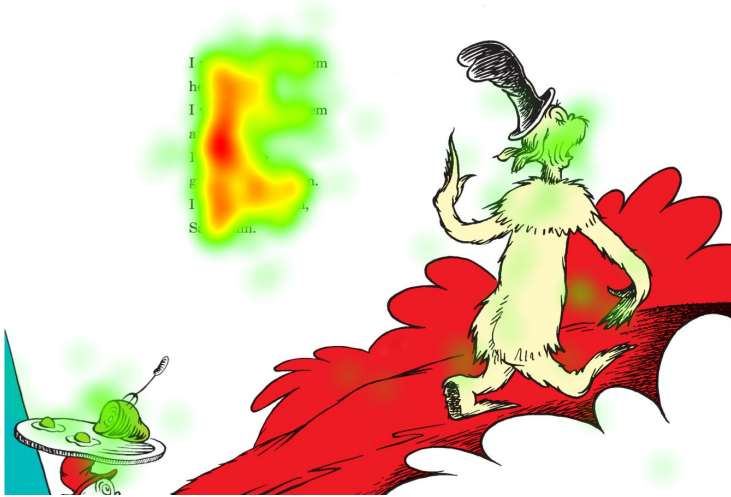


Figure 10: Heatmap of page in *Green Eggs and Ham* with talking character (and gesture)

Figure 11 explicitly refers to a box and a fox, both of which are shown in the image to the right, together with the green eggs and ham. With the explicit reference, the first made to fox and then box, many participants did look at both these objects as well as the plate of eggs and ham. They also looked at the characters' faces again.

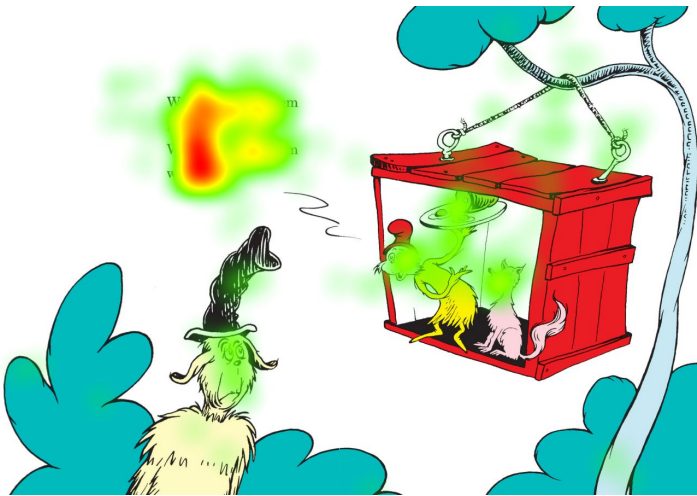


Figure 11: Heatmap of page in *Green Eggs and Ham* with explicit reference to image

Figure 12 shows three gaze plots, each with only a single participant's gaze to avoid clutter and keep the image clear. The three gaze plots show the different behaviours on this page, with some participants looking at many details in the image, others with limited fixations on the image and some with no fixations on the image. The varying degrees of interest in the image illustrate that reliance on the image differs according to the reading participant, personal preferences and individual cognitive styles in relation to attention and perception. Additionally, the passages are easily understandable for an adult reader, hence it is possible that references to common objects such as “fox” and “box” do not need the image to assist integration and understanding but a reference to something unusual like “green eggs and ham” needs some visual cue to assist integration. So too with the implicit references to positions “here” and “there”. As Figure 12 shows, these usual and unusual elements are combined via multimodal framing in a box for novel integration.

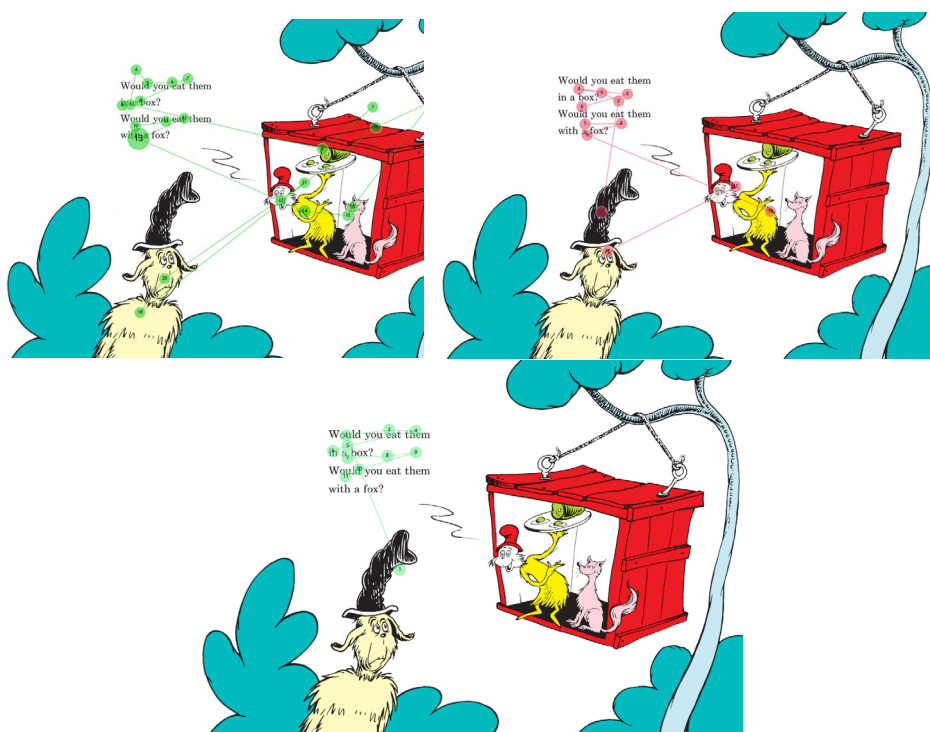


Figure 12: Gaze plot of page in *Green Eggs and Ham* with explicit reference to images showing varying degrees of interest in the image

Figure 13 has some explicit references to objects, some of which are depicted (box) and some are not (fox). Very little attention was spent on the image in this instance, perhaps as it has been referred to numerous times at this stage in the book or the fact that is very small and tucked away in the corner of the page makes it unimportant to the participant. The implied movement of the character down the hill does garner attention and does well to draw the gaze to the character once again.

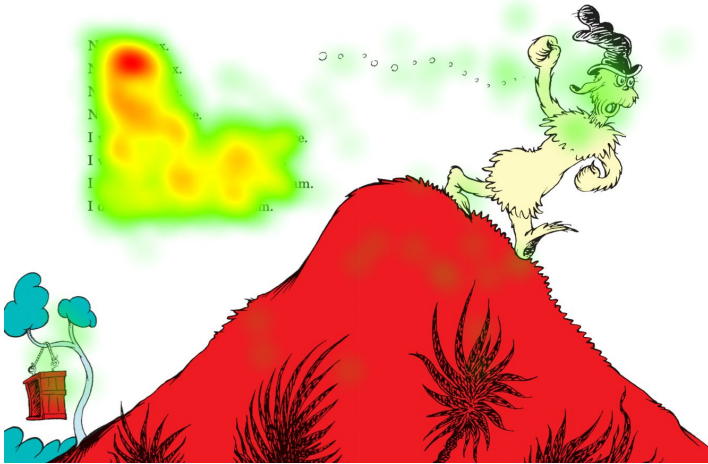


Figure 13: Heatmap of page in *Green Eggs and Ham* with movement

As with the previous page depicting movement, some participants (Figure 14 top) had explicit fixations on the movement depicted in the image and some did not (Figure 14 bottom), instead relying on peripheral vision to execute a saccade straight to the end of the movement path.

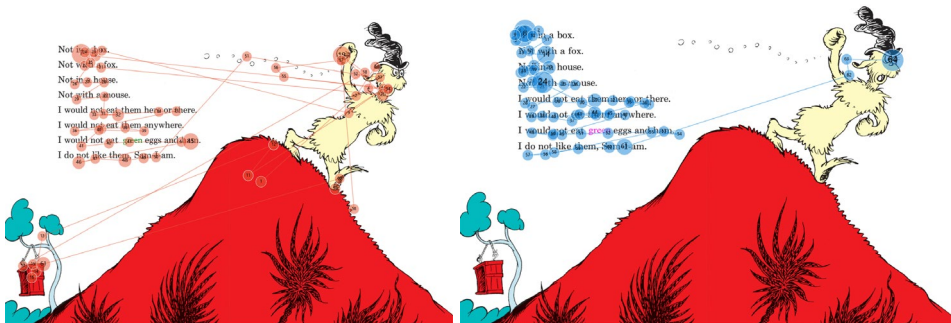


Figure 14: Gaze plots of page in *Green Eggs and Ham* with movement

Comparison of the use of images while reading word text

The average fixation duration when reading English is between 225ms and 250ms (Rayner, 1998). The following chart shows the mean fixation durations for each page, broken down into fixations on text, green eggs and ham dish and any other image. The grey horizontal band is the range for typical fixation duration while reading English.

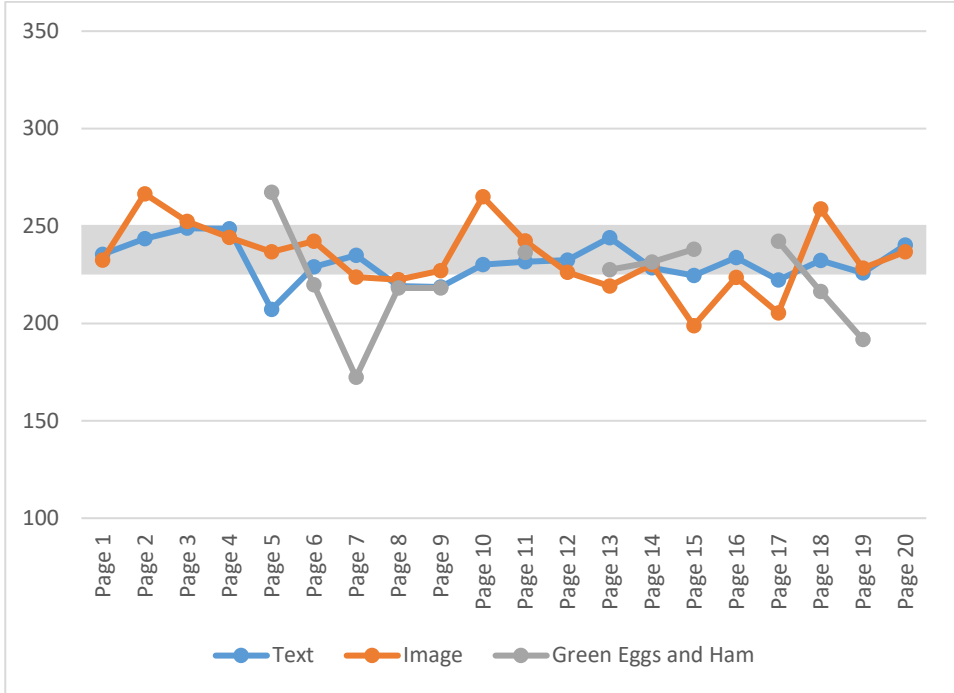


Figure 15: Mean fixation durations while reading *Green Eggs and Ham* in original format

Mean fixation durations for the original book (Figure 15), where all the words are in black font, was nicely in the typical reading range (as illustrated by the grey horizontal band) for all pages. Fixations on the images, which includes all images except the dish of green eggs and ham, fluctuated between 198ms and 265ms. The length is most likely affected by the complexity of the image and how much information the image contains.

The first viewing of the green eggs and ham dish (on page 5) had a very high mean fixation duration of 267ms, whereafter it dropped significantly.

Interestingly, pages 17-19 show the same trend where the image garnered a long fixation on page 17, after which it tapers. Note that the image of the green eggs and ham does appear on page 16 but is small and contained within a much larger image, hence a separate Area of Interest (AOI) was not made on page 16. Also, from a multimodality perspective and specifically framing, the small image of the green eggs and ham are clearly indicated as belonging to, being part of the particular, much larger image.

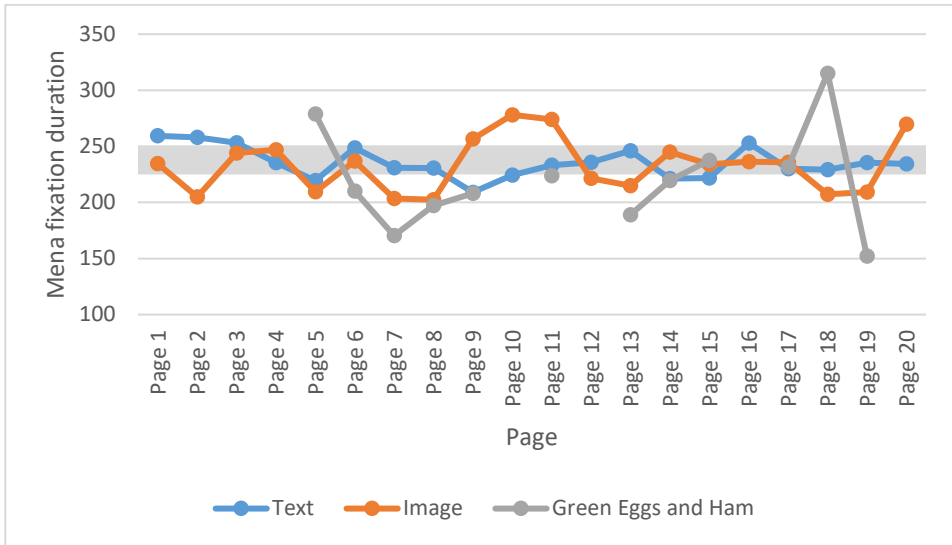


Figure 16: Mean fixation durations while reading *Green Eggs and Ham* in congruent format

For the congruent text (Figure 16), where “colour” words used the font colour of the word – in other words the word green would be in green font colour – fixation durations vary substantially more than for the original word text. Oddly, the first few pages, which have no reference to colour, have a higher than typical fixation duration but, thereafter, the fixations largely stay within the typical range. Perhaps the change in colour on the cover page influenced the behaviour on the first few pages. The mean fixation durations do appear to vary more than with the original word text. The same sharp decline in fixation duration for the green eggs and ham dish is seen here, with a long initial fixation for the first viewing, followed by much shorter fixations. Fixation durations on images fluctuate significantly as well.



Figure 17: Mean fixation durations while reading *Green Eggs and Ham* in incongruent format

The incongruent word text uses a font colour different to the word, causing a mismatch between what colour is read and what colour is seen. Here it can be seen (Figure 17), that in many more instances the mean fixation duration on the text is longer than the typical reading fixation. The first few pages have increased fixation durations as do later pages, a phenomenon not seen in the original or congruent texts. Closer examination of gaze behaviour in a later section, focusing on the use of the congruent and incongruent colours, might shed some more light on this.

Transition diagrams

Transition diagrams illustrate how many transitions are made and between which AOIs the transitions are made. Of particular interest here are the transitions between the word text and the images as a sign of the use of images required to integrate the word text being read.

The number of transitions to the image for each of the different word texts are shown in Figure18.

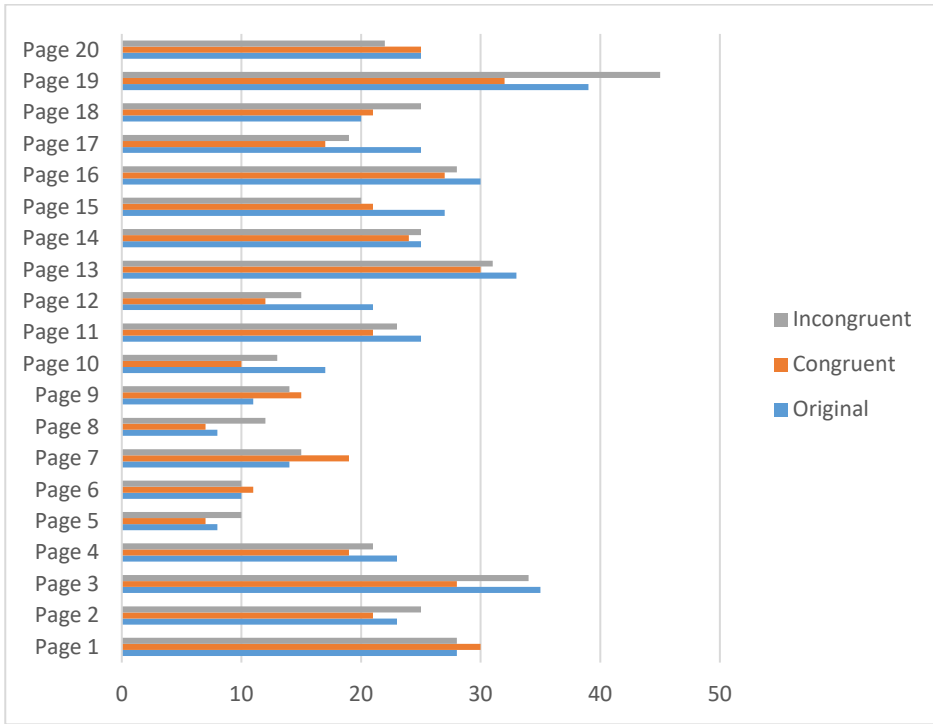


Figure 18: Number of transitions per page and per text

From the chart it appears as though the use of the original, congruent or incongruent word text does not affect the number of transitions to the image. Throughout the story, the participants referred to the images while reading the wording, a trend that continued to the last page.

Since the story focused on green eggs and ham, transition diagrams (Figure 19) are provided for all transitions made to the image of the green eggs and ham. The transitions from wording only are shown and the word that triggered the transition is shown on the diagrams below. The keyword “other” in the graphs is a grouping of all text that does not explicitly refer to something contained in the image. All other keywords are explicit references to an object found in the image.

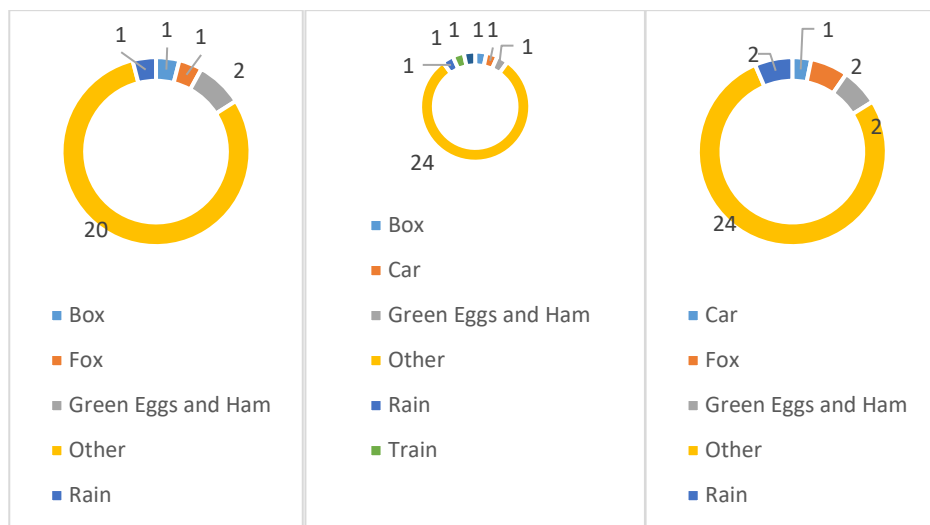


Figure 19: Transitions to green eggs and ham for (a) original (b) congruent and (c) incongruent

As can be seen from the graphs, it is rarely the explicit reference to “green eggs and ham” that causes the participant to look at the image, instead they transition from many other places in the text.

In terms of how many explicit references (Figure 20) that caused a transition to the referenced object in the accompanying image, very few explicit transitions were made regardless of the type of word text.

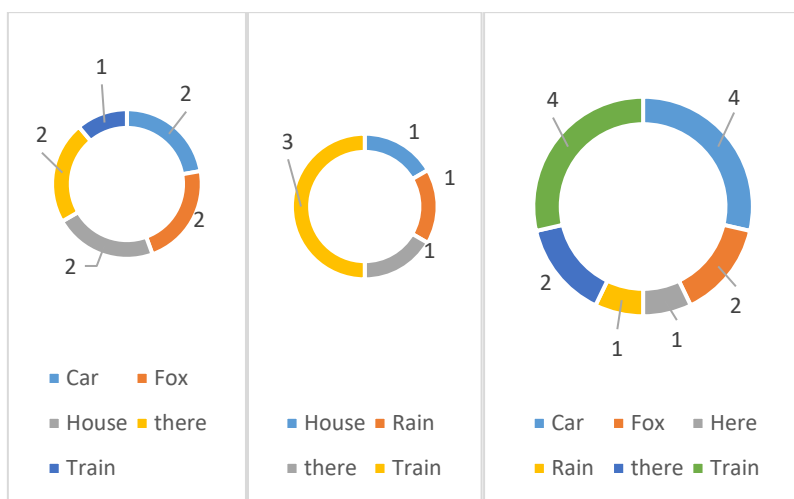


Figure 20: Explicit references and transitions for (a) original (b) congruent and (c) incongruent

Changes in the font colour of words

Figure 21 shows fixation durations for all pages that referred explicitly to “green eggs and ham” in the word text. The bars labelled “text” show the mean fixation duration for all word text on the page, other than the words “green eggs and ham”. The bars labelled “green word” show the mean fixation duration for the words “green eggs and ham” on that particular page.

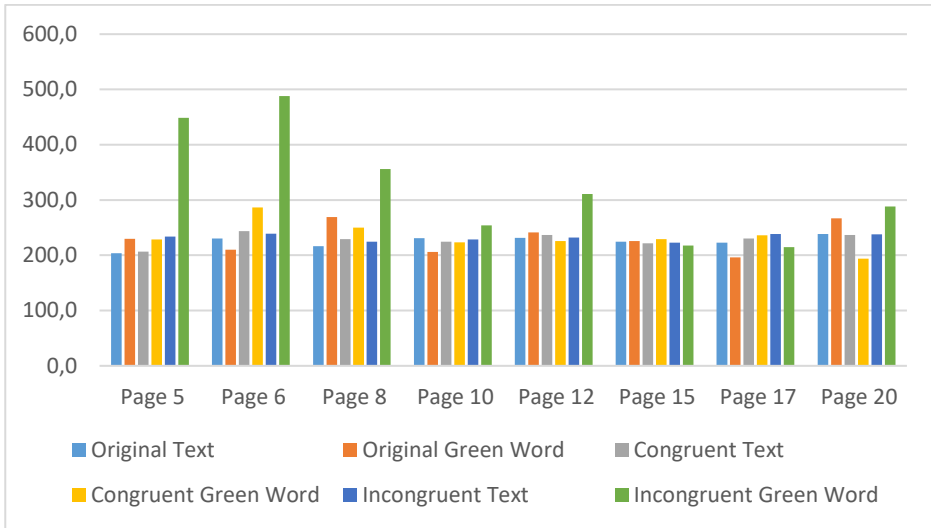


Figure 21: Fixation durations for text versus “green” word for original, congruent and incongruent passages

Noticeably, the mean fixation duration on the incongruent “green” is longer than the fixations on any other word for the first few pages. This normalises after about the fifth (page 12) occurrence of the word and remains in the same range as the other word text after that. The congruent and original word text are on the same level throughout. The original word text could be considered incongruent as it appears in black; however, since stories generally appear in black text this is considered normal for most people and did not cause any hesitation. The obvious use of the incongruent colour, however, does appear to affect fixations.

In order to provide more perspective, the charts in Figure 22, separated between original, congruent and incongruent, show the mean minimum and maximum durations of a fixation on the word “green”. For all three, the solid grey bar is the range of a typical fixation during English reading.

From these graphs, it can clearly be seen that typically the original and congruent use of font colour have minimum fixation durations below or within the typical band and very rarely are the maximum fixation durations outside the typical reading range. However, when using incongruent colours, the fixations are well beyond the typical fixation length when reading – in particular the first few occurrences of the word.

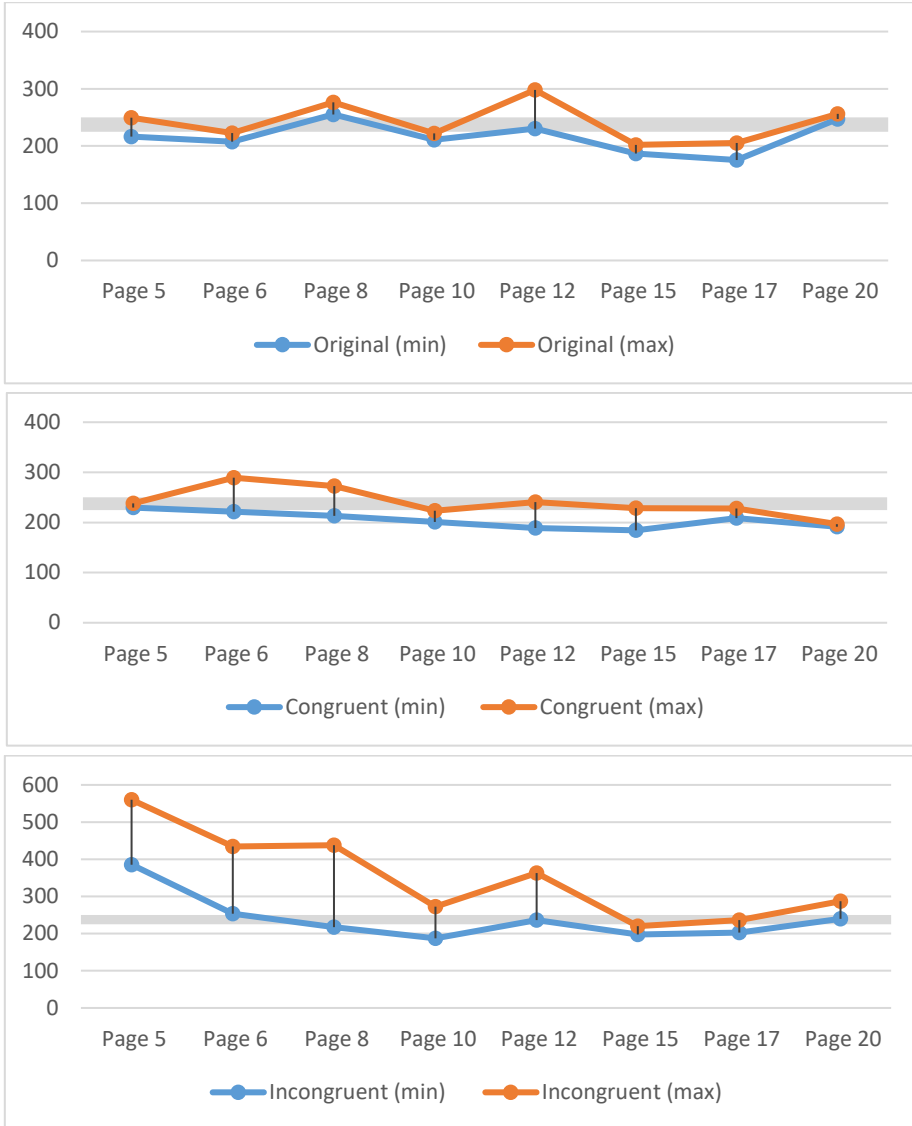


Figure 22: Minimum and maximum fixations durations (a) original, (b) congruent and (c) incongruent passages

Figure 23 indicates the number of fixations on original, congruent and incongruent instances of the word “green”. In nearly all instances, the use of an incongruent colour results in more fixations on the word than the original black word text or the use of a congruent colour. Therefore, not only are the fixation durations longer, but there are also more fixations on the word when using an incongruent colour.

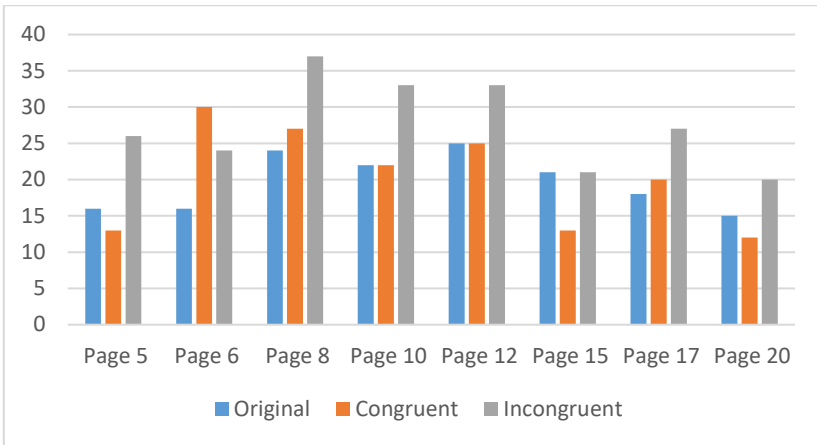


Figure 23: Number of fixations on “green” words

The number of visits is a rudimentary measurement of regressions, showing how many times the reader returned to the word. Figure 24 shows the number of visits made to the word “green” for the original, congruent and incongruent texts.



Figure 24: Number of visits to “green” words

For all pages, apart from Page 6, there are more visits to the incongruent word than the original and the congruent. This gives an indication that the use of the incongruent colour caused readers to regress more than with the original and congruent colour.

Discussion

In *Green Eggs and Ham*, by using merely 50 words, Sam-I-am succeeds in convincing an unnamed and reluctant character to eat green eggs and ham (Moore, Moore & Moore, 2022). Images are often used when reading to assist the integration and understanding process. In this instance, references to common everyday objects such as “fox” and box” do not require much assistance to understand and not all participants looked at these objects when they were referred to. However, in the images, movement, action, faces and also hands received much gaze attention, in accordance with findings in Bergh and Beelders (2014). The way in which facial attention differs among age groups is emphasised in Hanulíková (2021), particularly also in relation to expected emotion expressed. The relatively simply drawn faces in the studied text represent positive cognitive affordances (Bergh & Beelders, 2014) with much openness and imaginative potential. In our view, combined, these observations tie to a theme in the first Seuss book, *And to think that I saw it on Mulberry Street* – that although all age groups focus on faces and movement, children simply see, notice and imagine different agents and objects (Anderson, 2001). Raymo (1992) links these qualities in Seuss’ books to the value of learning about science through mystery, fantasy and imagination: “There is no better time to acquire scientific habits of mind and no better instigator than quality children’s books In children’s books we are at the roots of science – pure, childlike curiosity, eyes open with wonder to the fresh and new, and powers of invention still unfettered by convention and expectation”.

The findings regarding the use of images when reading indicate that simple word texts, even when accompanied by colourful and vibrant images, rarely require additional use of the images in order to understand. This could be different for a younger demographic, in particular early readers who are the actual intended audience of the book. However, the innate compulsion of humans to look at figures, in particular faces, is still relevant even in a simple child’s book.

Furthermore, as expected, a reference to a new or unfamiliar concept, in this case green eggs and ham, does require the participant to look at the dish in order to make sense of what has been read, as the word text is outside the normal frame of reference and needs assistance in order to facilitate integration. The use of the images rarely comes precisely when the image is referred to; instead, the majority of the participants finished reading the word passage and only then did they look at the images – indicating a late integration of the concepts covered in the word passage. Again, this is something that might differ for younger or beginner readers, who might not have the ability to integrate the entire passage at its conclusion.

Overall, it is clear that the use of the incongruent font colour impacted the reading experience by causing more and longer fixations, with mean minimum and maximum fixation durations for initial occurrences of the incongruent colour being significantly longer than a typical reading fixation length. Participants also returned to the incongruent word more times than to the original and incongruent word text. This clearly shows that the use of an incongruent colour causes cognitive dissonance by introducing an inconsistency in what the participant is reading and what they are seeing, thus impacting reading. While this finding is well known in standard Stroop tests showing only single words, as far as could be ascertained, this is the first study to confirm it by inserting the Stroop test into a reading task.

Eye-tracking takes the cognitive load off participants in that they do not need to describe how they read a multimodal text (Matheson & MacCormack, 2021). We requested our participants to complete a supplementary questionnaire on reading habits and general demographic information. In future studies, age-varied participants might be asked to capture freely and spontaneously ‘who and what they saw’ when gazing into the faces of the characters of an illustrated book.

Conclusion

Dr. Seuss’ wife is cited to have explained that he “doesn’t sit down and write for children. He writes to amuse himself. Luckily, what amuses him also amuses them” (Moje & Shyu, 1992).

Moje and Shyu (1992) point out that regardless of meanings that critics have ascribed to Seuss books, “his personal reason for writing was clear: Seuss wanted to write so children could have fun reading. ‘I’m trying to capture an audience. Most every child learning to read has problems, and I’m just saying to them that reading is fun.’”

These words answer to Kuruyer et al. (2017, p.810), who argue that acquisition of reading skills actually starts when the baby is born. Experiences, and prior knowledge brought by students to the basic education process partially determine what kind of readers they will be. Some of the most influential elements of this process are the attitudes and behaviors developed by students toward reading skills, how their reading-related cognitive development is supported, what kinds of opportunities are provided for them and what kind of guidance they are offered. In short, what is important is to establish an enriching learning environment suitable for the language acquisition and cognitive development of the child. Our study reveals how this is done multimodally via colour and movement, as the image assists in integration and understanding of the word text for unfamiliar or new concepts – these concepts will of course differ according to age and skill of the reader. The heavy reliance of Dr Seuss on colour is an excellent examination of the Stroop colour test when it is embedded in a reading passage. The clear cognitive dissonance caused by the use of an incongruent colour leads one to argue that beginner readers will be better served by the use of congruent (and not black) text to increase understanding. A similar experiment using another Dr Seuss text that is accompanied by images in the referred colour will be used to investigate this. Heatmaps and gaze plot confirm the salience of faces and action, as in prior studies.

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MULTIMODALNE ZNAČILNOSTI IZVIRNIH SLOVENSКИH SLIKOPISOV

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Potrjeno/Accepted

20. 6. 2023

Objavljeno/Published

17. 7. 2023

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Ključne besede:

slikopis, slikanica, multimodalnost, strukturalizem, gradniki bralne pismenosti.

Keywords:

rebus story, picture book, multimodality, structuralism, components of reading literacy.

UDK/UDC

028.6:[087.5:7]

Izvelek/Abstract

V članku so predstavljene značilnosti izvirnih slovenskih slikopisov, ki so izšli v knjižni izdaji v zadnjih petih letih. Sistematično so bili pregledani tudi starejši (izvirni in prevedeni) slikopisi, zato smemo trditi, da lahko ugotovitev posplošimo na to posebno obliko bralnega gradiva z izrazito didaktično funkcijo v času opismenjevanja oz. razvijanja bralne pismenosti. V raziskavi nas je zanimalo, katere književne vrste in teme se pojavljajo v slikopisih, kakšen je položaj ilustracij v slikopisu in kakšne so značilnosti kakovostnih slikopisov. Z analizo 24 slikopisov smo identificirali književne vrste in teme ter oblikovni vidik slikopisa (položaj ilustracije). Z multimodalno analizo izbranega slikopisa smo identificirali temeljne značilnosti kakovostnih slikopisov.

Multimodal Aspects of Original Rebus Stories in Slovene

The article presents the characteristics of original Slovene rebus stories that have been published in book form in the last five years. Systematically also older (original and translated) rebus stories were looked at, so we are able to suggest that the findings can be applied more generally to this particular form of reading material that has a distinctly didactic function in the learning to read or developing reading literacy phase. Our research focuses on the types of literary genre and themes that appear in rebus stories, the place of illustrations in these stories, and into the characteristics of quality rebus stories. Through the analysis of 24 rebus stories, we identified the genre and themes of these stories as well as their design aspect (the position of illustrations). Through a multimodal analysis of selected work we also identified the basic characteristics of quality rebus stories.

DOI <https://doi.org/10.18690/rei.16.Sp.Iss.2985>

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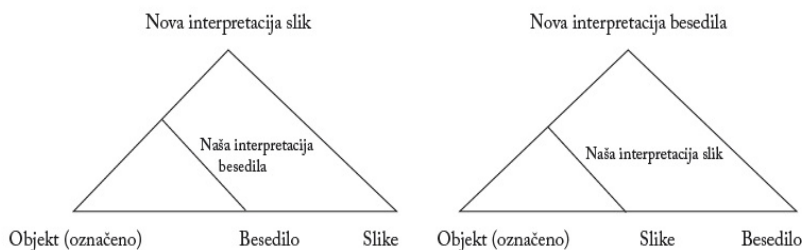


Uvod

V procesu izobraževanja izhajamo iz štirih temeljnih veščin, ki tvorijo bralno pismenost: poslušanje, govorjenje, branje in pisanje (Pečjak in Gradišar 2015), pri čemer sta poslušanje in branje receptivni, govorjenje in pisanje pa produktivni dejavnosti. Bralna gradiva, s katerimi se seznanjajo otroci v predbralnem in zgodnjem bralnem obdobju (do konca 1. VIO), so običajno multimodalna, saj vsebujejo najmanj dva koda sporočanja (verbalnega in vizualnega). Multimodalno besedilo je opredeljeno kot celota besedila, vizualne podobe (fotografije, risbe, slike, grafi, tabele) in oblikovanja (robovi, tipografija, drugi grafični elementi) (Serafini, 2014). Razbiranje pomenov v multimodalnem delu se zelo razlikuje od razbiranja pomenov v monomodalnem delu. Kress in van Leeuwen (2001) govorita o štirih plasteh, v katerih se v multimodalnem delu ustvarja pomen, in sicer izpostavita: a) diskurz (kot družbena konstrukcija znanja nekega vidika realnosti, ki se lahko obravnava v pogovoru, dokumentarcu, literarnem delu ipd. in je kot tak neodvisen od žanra), b) dizajn (se nanaša na sredstva za realizacijo diskurza v kontekstu dane komunikacijske situacije, pri čemer gre samo za načrt, ki se lahko realizira na različne načine), c) produkcija (se nanaša na organizacijo izraza in materialno produkcijo, pri čemer je včasih težko ločiti dizajn oz. način in produkcijo oz. medij) ter d) distribucija (slednja teži k temu, da je ne vidimo kot plasti, ki dodaja pomen).

Prevladujoč multimodalni sestav, s pomočjo katerega otrok vstopa v svet tiskanih gradiv, je slikanica. Slikanica vsebuje oblikovni in vsebinski odnos med besedilom in ilustracijo, ki pomembno vpliva na razbiranje sporočila (Nodelman 1996, Nikolajeva 2003, Sipe 2012).

Sipe izhaja iz Suhorjevega koncepta, ki pravi, da gre za prevajanje vsebine enega znakovnega sistema v drugega (Suhor 1984, povz. po Sipe 1998). Pri slikanicah gre za nihanje od znakovnega sistema besedila do znakovnega sistema ilustracij: kadarkoli se bralec premika od enega do drugega sistema, ustvarja nove pomene, saj si razlaga besedilo glede na ilustracije in ilustracije glede na besedilo v potencialno nikoli končanem zaporedju. Pri tem Sipe navaja Siegel (1995), raziskovalka pri pojasnjevanju transmediacije izhaja iz semiotične teorije (slika 1).



Slika 1: Prehajanje med znakovnima sistemoma (povz. po Sipe 1998, str. 103).

V okviru sistemske in empirične obravnave literature Dović poudarja, da »konstrukcija pojmov vedno poteka v okviru jezika, zato je semantična analiza ključni element vsake teorije znanja« (Dović, 2004, str. 30). Pri slikanicah pa to pomeni, da mora mladi bralec razpoznavati semantiko besed in semantiko podob. Branje slikanice je multimodalno branje, ki se bistveno razlikuje od monomodalnega, kjer gre za dve skrajnosti: knjige brez ilustracij ali slikanice brez besedila (Haramija in Batič, 2020). Koncept razumevanja bralnega gradiva (Haramija, Batič, 2022) zajema orientacijo v bralnem gradivu, poznavanje in obvladovanje smeri branja, poznavanje tiskanih in digitalnih gradiv, povezovanje besednega in slikovnega dela v besedilu in celostno branje multimodalnih besedil (Haramija in Batič, 2020, str. 89–113).

Oblika multimodalnega sestava, ki jo običajno uvrščamo med slikanice, je tudi slikops. Na portalu FRAN zasledimo etimološko razlago besede slikopis, ki je sestavljena iz besed slika + pisati, in ima kot prvotni pomen zapisano, da gre za slike kot sporočila oz. za predhodnico pisave, pod drugim pomenom pa je navedeno, da je slikopis »krajše besedilo, literarno delo, namenjeno opismenjevanju, v katerem so določene besede nadomeščene s sličicami« (<https://www.fran.si/iskanje?View=-1&Query=slikopis>). Tudi v slikopisu sta namreč prisotna verbalni in vizualni kod, vendar je odnos med kodoma manj kompleksen kot v slikanicah v ožjem pomenu, saj gre za nadomeščanje. V slikopisu majhne sličice (ilustracije) nadomestijo besedilo oz. določeno besedo v posamezni povedi. Prednost slik je v tem, da jih lažje priključimo v spomin, saj ko besede vstopijo v dolgoročni spomin, to naredijo z enim kodom, slike pa se shranijo z verbalnim in vizualnim kodom na dve različni mesti v možganih (Paivio 1986 v Dewan 2015). Prav tako slike lažje priključimo v spomin zaradi specifičnosti ujemanja med notranjimi predstavitvami slike in samo sliko, ko jo ponovno vidimo in prepoznamo (Grady, McIntosh, Rajah, Craik 1998).

Ne le da si slike lažje zapomnimo, slike običajno bolj pritegnejo našo pozornost in podajo več informacij naenkrat, to je t. i. *učinek premoči slike* ali *picture superiority effect* (Childers in Houston 1984 v Adaval, Saluja, Jiang 2019).

Zaradi svoje didaktične naravnosti se slikopisi načeloma ne obravnavajo v okviru literarnoteoretičnih razprav o slikanicah, temveč v okviru didaktike jezika in književnosti (prim. opozarjanja na večkodnost Učni načrt Slovenski jezik, 2018, str. 11), preučevanja učbeniških gradiv za različne predmete (prim. Starc, 2009, str. 61) in opismenjevanja s pomočjo večkodnih sporočil oz. spoznavanje sestavljenih sporočil, kamor sodijo tudi slikopisi (prim. Grosman, 2009, str. 10). Uporabnost slikopisov je v tem, da mlademu bralcu omogočajo aktivno participacijo v bralnem dogodku, pri čemer ugotavlja Težak (2001, str. 35), da ima »slika dve pomembni vlogi: a) motivacijsko, ker sproža in ohranja pozornost in b) didaktično, ker pojem ali idejo prikaže vizualno /.../.«

Čeprav je slikopis multimodalno besedilo, je njegovo branje izrazito linearno. Prav zato je branje slikopisa najmanj zahteven način branja multimodalnega besedila in s tem usvajanja večšin bralne pismenosti. Tovrstno branje lahko uvrstimo v prvo fazo bralnega razvoja v ožjem pomenu, to je v logografsko ali slikovno fazo (Pečjak in Gradišar 2015, str. 66), v kateri otrok zaznava besede kot slike, hkrati pa so slike v slikopisu prepoznaven vzorec, ki mu pomaga pri razvijanju razumevanja pomena besedila. Otrok v predbralnem in zgodnjem bralnem obdobju pri slikopisu spremlja potek branja ali sam bere besedilo, opazuje ilustracije in ilustracije prevaja v besede. Slikopis predpostavlja, da otrok prepozna upodobljene motive, torej manjše ilustracije, ki nadomeščajo besedo v povedi. Cvetka Sokolov (2009, str. 85) navaja, da ima oblikovno slikopis od 70 do 100 besed, izmed katerih je 15–20 % besed (večinoma samostalnikov) nadomeščenih s sličicami. S tem se slikopisi kot vsa multimodalna besedila, ki združujejo verbalni in vizualni kod, pomembno dotikajo vizualne pismenosti. Slednja je definirana kot sposobnost branja in interpretiranja vizualne podobe ter tudi kot zmožnost posredovanja neke informacije s pomočjo vizualne podobe (Vasquez, Troutman in Comer, 2010). Posamezna ilustracija v slikopisu je zelo majhna in običajno poskuša prikazati tipično lastnost upodobljenega motiva, da opazovalec čim lažje ugotovi, katero besedo nadomešča slika. Kljub temu so ilustracije v slikopisu podvržene enakim kriterijem kakovosti kot vse ostale ilustracije slikanic.

Slednje lahko razdelimo na likovne in vsebinske, pri čemer se likovni kriteriji nanašajo na to, kako je nekaj upodobljeno (npr. kompozicija, barvno odnosi, ustreznost izbire likovnih tehnik, anatomsko ustreznost upodobljenih likov), vsebinski pa na to, kaj je upodobljeno (npr. namenu ustrezna upodobitev, odsotnost stereotipnih upodobitev, brez odvečnih in banalnih vsebinskih dodatkov) (Zupančič 2012). K značilnostim slabe ilustracije spadajo šablone, stereotipi, neosebne upodobitve ipd. (Zupančič 2012).

Slikopisi imajo pomembno mesto v vzgojno-izobraževalnem procesu kot koristen pripomoček pri razvijanju bralne pismenosti. Pri tem pa se pojavlja vprašanje kakovosti slikopisa na ravni besedila, vizualne podobe (ilustracij) in oblikovanja.

Namen raziskave in raziskovalna vprašanja

Namen raziskave je proučiti in definirati značilnosti slovenskih slikopisov. Ker gre za prvo tovrstno raziskavo na Slovenskem, je bilo potrebno najprej opraviti multimodalne analize slikopisov, na podlagi teh pa vzpostaviti kriterije kakovosti izvirnega slikopisnega gradiva.

V raziskavi smo si zastavili naslednja raziskovalna vprašanja:

- Katere književne vrste in teme se pojavljajo v slikopisih?
- Kakšen je položaj ilustracij v njih?
- Kakšne so značilnosti slikopisov?

Analiza

Metodologija

Potek zbiranja slikopisov in analiza gradiva

Ključna beseda slikanica (brez omejitev) ima na dan 2. 11. 2022 v Cobissu 41.880 zadetkov; ob uporabi enakih filtrov kot pri slikopisu, je zadetkov 1.168. Že samo geslenje nakazuje, da je slikopisov med slikanicami (s ponatisi vred) le malce več kot 2 %.

S ključno besedo slikopis je v cobissu geslenih 308 enot gradiva (pri čemer so zajeti tudi ponatisi).

Postopek filtriranja ključne besede slikopis:

- in omejitev letnice izida od 2018 do 2022, dobimo 94 zadetkov,
- in ciljna skupina otroci, dobimo 75 enot (izločeno je neleposlovje za odrasle),

- in slovenski jezik (rezultat 73),
- in vrsta vsebine: in slikanica in kratka proza in pravljica in poezija in razne literarne vrste (dobljenih 49 enot gradiva),
- in vrsta gradiva tiskano gradivo (45 enot gradiva).

Med dobljenimi 45 zadetki je bilo ročno pregledano celotno gradivo, zaradi ponatisov ali neustreznosti izhodiščnih pogojev (prevodi, nedostopnost), je bilo izločenih še 21 slikopisov. Raziskava je obsegala 24 izvirnih slovenskih slikopisov, izdanih med leti 2018 in 2022; pripravljen je bil izpis dobljenih rezultatov z ukazom izvoz podatkov. Ker so za raziskavo dobljeni viri temeljnega pomena, so ti navedeni v popisu literature.

Na podlagi vzorca vseh izvirnih slovenskih slikopisov, izdanih v knjižni obliki v zadnjih petih letih (med leti 2018 in 2022), smo z metodo multimodalne analize določili oblike in vrste slikopisov; z metodo komparacije smo šele nato določili kriterije za najbolj kakovostne slikopise. Slikopis je multimodalni sestav oz. multimodalno besedilo (termin opredeli Serafini, 2014). Zato smo uporabili multimodalno analizo (Graham in Benson, 2010, Jewitt 2008). Prva faza analize je določitev kodov sporočanja, druga pa se nanaša na sumativni pomen, ki ga ustvarjajo vsi kodi skupaj. Na izbranem primeru je predstavljen postopek multimodalne analize, v sklepnem delu so z metodo sinteze predstavljene posebnosti slikopisa kot multimodalnega sporočila.

Rezultati in interpretacija

Vsebinske in oblikovane značilnosti slikopisov

Najprej smo preverjali vsebinske (književna vrsta in tema) in oblikovne značilnosti slikopisov (zgradba in število besed).

Pri vsebinskih značilnostih lahko ugotovimo, da sodijo besedila, izdana v slikopisni obliki, v različne tipe informativnih in leposlovnih besedil. V analizi smo identificirali en informativni slikopis, ta sodi na področje naravoslovja, in 23 leposlovnih slikopisov: v enem so različne literarne vrste, v enem poezija, v 21 proza. Med proznimi slikopisi smo identificirali 2 slikopisa, ki sodita med pripovedke, 9 slikopisov s pravljičami, 7 je kratkih fantastičnih zgodb, 2 slikopisa sodita med realistične kratke zgodbe in eno delo vsebuje tudi nekaj slikopisov s šalami.

Pri oblikovnih značilnostih se je pokazalo, da je s sličicami zamenjanih od 10 % do 20 % besed; približno v polovici primerov so sličicam dodani tudi slovarčki. Po oblikovnih značilnostih glede sličic in pripadajočih besed so se pokazali štirje vzorci:

- slovarčki ob koncu so večinoma dodani tam, kjer gre za eno zgodbo skozi celoten slikopis: vsi avtorski slikopisi Tatjane Ban, dvojezični slikopis Mojiceje Bonte,
- slovarček sličic je dodan na dnu vsake strani: vsi slikopisi Žive Viviane Doria, slikopis Helene Kraljič, Jaka Kraljiča,
- podvajanje sličic in besed skozi celotno besedilo: Niko Grafenauer, Eva Grafenauer Korošec,
- slovarček ni dodan (ni potreben), besede nadomeščajo lahko prepoznavne sličice: vsi slikopisi Urše Krempl, slikopisa Slavice Remškar, Boštjana Slakonje, Cvetke Sokolov, Anje Štefan.

Analiza vseh izdanih slikopisov v petih letih omogoča posplošenje vrednotenja kakovostnih slikopisnih gradiv, saj sinteza vseh posameznih elementov v multimodalni analizi ob upoštevanju sumativnega pomena kaže na kakovostne vsebinske in oblikovne sestavine slikopisov. Npr. pokazalo se je, da je varianta slikopisa, kjer slovarček ni potreben, ker sličice nadomeščajo besede in so tako jasne (enoznačne), da jih ni potrebno pojasnjevati, načeloma najboljša (Sokolov, Remškar, Štefan).

Edino slikopis *Lešniki, lešniki* (2022) Anje Štefan in Jelke Reichman, z doslej že sedmimi natisi, vsebuje različne književne vrste in je pravzaprav prototip slikopisnega gradiva. Anja Štefan po kakovosti besedil izstopa (gre za kanonsko avtorico slovenske otroške književnosti); njeno pisanje je skoraj izključno namenjeno prav populaciji na prehodu iz vrtca v šolo. Pri analizah se je kot pomemben dejavnik pokazal tudi izbor teme, saj mora slikopis upoštevati otrokovo zmožnost razumevanja vsebine, na sličicah morajo biti vsakdanji predmeti, rastline, živali, ljudje, situacije, drugače je potreben slovar. Kadar je s slovarjem sličic pojasnjenih veliko zamenjanih besed, je razumevanje slikopisa oteženo. Npr. v slikopisu *Narval in sinji kit* (Doria, 2022) sta glavna lika živali, ki ju majhen otrok še ne pozna, tema pa je usmerjena k razmisleku o navezanosti. Govoreči avtomobili, ki rešujejo vsakdanje težave (Kraljič, 2022), nimajo poglobljenih značajev. Popularne fantastične kratke zgodbe otrok in živali, povezanih z vsakdanjimi dogodivščinami, kakor jih najdemo v slikopisih Urše Krempl in Urške Stropnik Šonc, pa so tematsko namenjeni mlajšim otrokom (predšolsko obdobje).

Večina obravnavanih slikopisov ima uporabljene velike tiskane črke, kar je s stališča prepoznavanja črk in postopnega opismenjevanja logično. Najboljša tipologija, ki olajša branje bralcu začetniku, je izbor neserifnih pisav, te ne smejo biti ležeče; besede, napisane krepko, pomenijo poudarke; izogibamo se tudi podčrtanim besedam in raznobarvni pisavi, ki otroku odvrača pozornost. Vse to je praviloma upoštevano v izbranih slikopisih.

Multimodalna analiza slikopisov

Multimodalna analiza proučuje, kako v multimodalnem sestavu (npr. v multimodalnem besedilu) vsi kodi sporočanja skupaj sestavljajo sumativni pomen (Graham in Benson 2010, Jewitt 2008). V predhodnih raziskavah se je pokazalo (prim. Haramija in Batič, 2020), da so za podrobno multimodalno analizo v slovenski otroški književnosti učinkoviti trije koraki:

- Osnovni podatki o slikopisu (avtor besedila, avtor ilustracij, založba, leto izida, morebitni ponatisi, analiza parabesedila (naslovnica, vezni listi, notranja naslovnica) in oblikovnega odnosa med besedilom in ilustracijami.
- Vsebinska analiza slikopisa, ki poda razmerje med tem, kaj je napisano v besedilu in kaj v ilustracijah. Pri slikopisu se v tem delu pokaže, katere besede so zamenjane s sličicami (in na kakšen način).
- Sumativna analiza, ki predstavi, kako besedilo in ilustracija skupaj podata informacije o književnem času, prostoru, glavnih in stranskih likih in drugih literarno-likovnih kategorijah.

Multimodalna analiza je bila opravljena za vse slikopise iz omenjenega vzorca (2018–2022), v članku je prikazana multimodalna analiza izbranega kakovostnega slikopisa glede na vsebinsko in oblikovno raznolikost.

Sokolov in Kočevar *Bilo je nekoč na deželi*, 2021

To delo je kartonka z ilustrirano naslovnico (naslovnica je tudi edini element parabesedila, saj nima notranje naslovnice, veznih listov itd.) (tabela 1). Na naslovnici je upodobljena otroška igra v naravi na pašniku (krave), otroci se igrajo s kamenčki, plezajo po drevesih. Na hrbtnišču je upodobljena prva notranja ilustracija (prababica s pravnukoma, dodano je besedilo, ki povzema vsebino zgodb. Slikopis je razdeljen na enajst zgodb oz. dvostranskih poglavij. Pred prvo zgodbo Šolske reči je postavljeno posvetilo in kratek uvod z dodano ilustracijo (kot dopolnitev besedila je upodobljena prababica z dvema otrokoma, deklico in dečkom).

Tabela 1: Sokolov in Kočevar *Bilo je nekoč na deželi*, 2021

	Prevladujejo elementi slikopisa (velike tiskane črke, manjše ilustracije, nadomestitev besede)	Prevladujejo elementi slikanice (male tiskane črke, strnjeno besedilo, dopolnitev besedila)
Poglavje		
Solske reči	<p>Med besedilom, zapisanim z velikimi tiskanimi črkami, se pojavijo sličice na dva načina:</p> <ul style="list-style-type: none"> - ne nadomeščajo besed, ampak jih dopolnijo, npr. ob besedilu »leseno puščico za svinčnik« (Sokolov 2021, str. 2) je upodobljena puščica (lesena peresnica), ilustrirane besede so: puščica, pero in čitanka (dopolnitev: ista informacija je beseda in ilustracija), - nadomestitev besede: zamenjane besede so zvezek (za računstvo) in (črtast) zvezek. 	<p>Na drugi strani dvostranskega poglavja se nadaljuje strnjeno besedilo z malimi tiskanimi črkami. Dodani sta dve večji ilustraciji, ki dopolnita besedilo (dopolnitev besedila):</p> <ul style="list-style-type: none"> - prva ilustracija: otroci sedijo v šolskih klopeh, učitelj doliva črnilo, eden od otok z nožem šli svinčnik, - druga ilustracija: učitelj se sklanja nad otrokom s šibo v roki. Ostali otroci zaskrbljeno, presenečeno opazujejo.
Igra na paši	<p>Večji del dvostranskega poglavja je zapisan z velikimi tiskanimi črkami. Manjše ilustracije ne zamenjujejo besed, ampak jih osvetlijo. Primer: »Na paši so se žogali z žogo iz cunj, ki je rada letala po svoje.« (Sokolov 2021, str. 4). Ob besedilu je ilustracija deklice na travi, ki meče žogo. Takšnih ilustracij, ki dopolnijo besedilo, je sedem (dopolnitev besedila).</p>	<p>V spodnjem desnem delu dvostranskega poglavja je besedilo zapisano v malih tiskanih črkah in dopolnjeno z ilustracijo (dopolnitev besedila). Ilustracija prikazuje odraslega, kako s šibo v roki preganja dečka.</p>
V veliki sobi	<p>Med besedilom, zapisanim z velikimi tiskanimi črkami, se pojavijo sličice ponovno na dva načina:</p> <ul style="list-style-type: none"> - nadomestitev besede (6 sličic), - dopolnitev besedila (slika Marije z Jezusom in predalnik). <p>Pri upodobitvi Layerjeve Marije z Jezusom je prisotna <i>intervizualnost</i>.</p>	<p>Strnjen opis poroda doma z malimi tiskanimi črkami. Pod besedilom je dodana polstranska ilustracija družine ob prihodu novega člana (dopolnitev besedila).</p>
Pozimi	<p>V besedilu z velikimi tiskanimi črkami (v celoti na levi) je zamenjanih šest besed. Vse sličice predstavljajo nadomestitev besede.</p>	<p>Strnjen opis izdelave smuči z malimi tiskanimi črkami in manjša ilustracija smuči. Pod besedilom je ilustracija, ki zavzema več kot polovico strani. Upodobljeni pa so otroci med smučanjem in sankanjem (dopolnitev besedila).</p>
Po vodo	<p>Krajše strnjeno besedilo, ki je zapisano z malimi tiskanimi črkami. Nato sledijo tri povedi, zapisane z velikimi tiskanimi črkami. Ob vsaki je prikaz zapisanega v ilustraciji (ženska z brento, otroka s kanglicama, stranišče na štrbunk) (dopolnitev besedila).</p>	<p>Na desni strani se nahaja večja ilustracija. Nad in pod ilustracijo se nahaja besedilo z malimi tiskanimi črkami. Prve povedi se nanašajo na predhodno ilustracijo stranišča na štrbunk. Nato pa se besedilo nanaša na dvorišče z vodnjakom in hišo. Ilustracija dopolni besedilo (dogajanje na kmečkem dvorišču) (dopolnitev besedila).</p>

Poglavje	Prevladujejo elementi slikopisa (velike tiskane črke, manjše ilustracije, nadomestitev besede)	Prevladujejo elementi slikanice (male tiskane črke, strnjeno besedilo, dopolnitev besedila)
Umivanje	Kratko besedilo z velikimi tiskanimi črkami je na levi strani dvostranskega poglavja dopolnjeno z veliko ilustracijo (dopolnitev besedila). Ilustracija prikazuje potek umivanja. Sredi kuhinje stoji velika kad, v kateri se umivata dečka, mama enemu od njiju pere glavo. Ob kadi stoji deklica, ki jo večje dekle briše z brisačo. Besedilo z velikimi tiskanimi črkami se nadaljuje na naslednjo stran, kjer so štiri besede zamenjane s sličicami (nadomestitev besede), v enem primeru gre za podvojitve informacije (dopolnitev besedila).	Na desni strani se v spodnji polovici strani nahaja besedilo, zapisano z malimi tiskanimi črkami. V strnjem besedilu je besedna zveza zobna ščetka nadomeščena s sličico (nadomestitev besede). Beseda »FUJ!« je v besedilu zapisana z velikimi tiskanimi črkami, spremenjena je oblika pisave (ročna pisava, odebeljene črke, črke in klicaj so narisani in kolorirani). V desnem spodnjem delu se nahaja manjša ilustracija nočnega prizora, ko deklica odhaja na stranišče na dvorišču.
Želja	Na levi strani je besedilo zapisano z velikimi tiskanimi črkami. Vse sličice zamenjajo posamezne besede v besedilu.	Na desni strani so tri povedi zapisane z velikimi tiskanimi črkami in dopolnjene z večjimi ilustracijami (prikaz pranja prerila, obešanje preril, likanje perila). V spodnjem delu desne strani so tri povedi zapisane z malimi tiskanimi črkami.
V kuhinji	Besedilo je zapisano z velikimi tiskanimi črkami in obsega v celoti levo stran ter zgornji del desne strani. Dvanajst besed je zamenjanih s sličicami (nadomestitev besed).	Dve povedi sta zapisani z velikimi tiskanimi črkami. Dodani sta dve ilustraciji. Na prvi je upodobljeno dogajanje v kuhinji pozimi, mama pri štedilniku, otrok prinaša drva, babica ob peči z mačko v naročju. Na drugi je upodobljeno dogajanje v kuhinji poleti, otroci in oče pri mizi, mama pri štedilniku, skozi okno pogled na voz s kupom sena in moškim na njem.
V loncu	Celotno besedilo je zapisano z velikimi tiskanimi črkami. Osemnajst besed je zamenjanih s sličicami (nadomestitev besed), ena sličica besedilo dopolni (svetilka).	/
Na njivi in travniku	Na levi strani je besedilo zapisano z velikimi tiskanimi črkami, devet besed je zamenjanih s sličicami (nadomestitev besed).	V zgornjem delu na desni strani je strnjeno besedilo z malimi tiskanimi črkami. Pod besedilom je ilustracija, ki zajema več kot polovico strani in dopolnjuje besedilo. Prikazano je sušenje trave na travniku.
V novih časih	Krajše besedilo z malimi tiskanimi črkami in ilustracija, ki besedilo dopolni (prababica in otroka na kavču med pogovorom). Nato upodobitev dečka z odprtimi usti (razberemo, da gre za dečkov govor) in besedilo z velikimi tiskanimi črkami. Pod dečkom je upodobitev deklice z odprtimi usti in besedilo z velikimi tiskanimi črkami (razberemo, da gre za govor deklice). Potem na levi strani sledi besedilo z velikimi tiskanimi črkami, ki se nadaljuje na naslednjo stran (čez polovico desne strani), v katerem je trinajst besed zamenjanih s sličicami (nadomestitev besede).	V spodnjem delu desne strani je strnjeno besedilo z malimi tiskanimi črkami. Pod besedilom za ilustracija smetišča odpadkov.

Ilustratorka Ana Kočevar je s koloriranimi risbami ustvarila razpoloženje preteklega časa. Nazorne upodobitve, ki ne zahajajo v šabloniziranje ali nepotrebne poenostavitve, so lahko berljive, kadar imajo funkcijo nadomestitve besede, hkrati so bogato pripovedne, kadar imajo funkcijo dopolnitve besedila. Umirjeni toni, s katerimi je pričarala pogled v preteklost, predstavljajo nasprotje sedanjemu, izrazito barvno nasičenemu času (manjša uvodna ilustracija ter zgodba *V novih časih*). Prababica in otroka (deklica in deček) so del današnjega sveta, kar ilustratorka prikaže s sodobnimi oblačili, pričeskami in barvitostjo (črtna risba je bolj subtilna, barve dobijo osrednjo vlogo). V besedilu se izmenjujejo velike in male tiskane črke ter barva. Vsi naslovi so zapisani v oranžni barvi, so večji in z velikimi tiskanimi črkami.

Poglavja so večinoma sestavljena:

- iz besedila z velikimi tiskanimi črkami, v katerem so posamezne besede zamenjane s sličicami (nadomestitev besede),
- iz besedila z velikimi tiskanimi črkami, ki jim je dodana manjša ilustracija (dopolnitev besedila),
- iz besedila z malimi tiskanimi črkami in večjo ilustracijo (dopolnitev besedila).

Ugotovimo lahko, da gre za kompleksen primer, ki združuje nekatere klasične elemente slikanice. Npr. večje ilustracije, ki dopolnjujejo besedilo. Literarne like lahko zasledujemo skozi posamezna poglavja Značilnost sodobnih slikanic je intraikonično besedilo in intervizualnost. Intraikonično besedilo opazimo v poglavju *V loncu* (sol, poper). Intervizualnost pa v poustvarjeni sliki Leopolda Layerja, Marija Pomagaj iz cerkve Marija Pomagaj z Brezja. Gre za delo, ki ga odrasli bralec zaradi poznavanja konteksta (npr. Strelnikoff, 1998) lahko interpretira na več različnih načinov.

Opazimo tudi tipične elemente slikopisa, kjer sličica ali niz sličic nadomesti besedo. Več sličic se praviloma pojavi, ko gre za prikaz množine, npr. beseda štedilniki je zamenjana s tremi upodobitvami štedilnikov.

Postavitev besedila, majhnih sličic in dopolnjujočih ilustracij kljub raznolikosti ustvarja oblikovno enovito celoto. Postavitev je jasna, dobro strukturirana in bralec brez težav razbira pomene.

Sklep

V raziskavi nas je zanimalo, katere književne vrste in teme se pojavljajo v slikopisih. Glede na vsebino pripadajo slikopisi v informativno literaturo (letni časi, vozila, odnosi) ali leposlovje, v slednjem pa je opaziti izvirna besedila in priredbe (zlasti kratkoproznih ljudskih besedil). Med priredbami so najzanimivejša tista besedila, ki so predhodno že izšla kot slikanice (in lahko z metodo komparacije opazujemo dve različni obliki multimodalnih sestavov, prim. Kekec in Pehta, Kdo je napravil Vidku srajčico).

Naslednje vprašanje se je nanašalo na oblikovni vidik slikopisov, torej kakšna je zgradba slikopisa ter prisotnost in namen ilustracij. Ugotovili smo, da se slikovni del v slikopisih razlikuje glede na kompleksnost ilustracije: ilustracija določenega predmeta ali človeške figure, dogajanja, prostora ipd.) in glede na besedno vrsto (najpogosteje samostalniki). Povedi so oblikovane tako, da so posamezne polnopomenske besede izpuščene, na njihovem mestu pa so manjše upodobitve. Prav tako se slikopisi med seboj razlikujejo glede na tri možnosti zamenjave besede s sličico:

- določena beseda je v celoti nadomeščena z ilustracijo (sličica zamenja besedo),
- dopolnitev (sličica dopolni besedilo tako, da je podana dodatna informacija, ki je v besedilnem delu slikopisa ni),
- podvojitve: informacija se ponovi v besedi pod/nad sliko; to se zgodi zlasti v primerih, ko bralec ne more iz ilustracije sklepati na pravilno besedo (npr. lastna imena, sorodstvene vezi).

Z multimodalno analizo, v kateri smo upoštevali oblikovni odnos med besedilom in ilustracijami, vsebinski odnos med besedilom in ilustracijami ter sumativni pomen obeh kodov sporočanja, smo identificirali naslednje lastnosti slikopisov:

- Besedilom, objavljenim v slikopisni obliki, določamo kakovost glede na književno zvrst in vrsto (kratkoprozna dela, poezija, izjemoma dramatika); glede na tematologijo, v kateri predstavitev teme upošteva preplet estetske, etične in spoznavne plasti besedila (prim. Kos, 2001); glede na slovnično pravilnost v povezavi z ilustracijami (npr. besedilo zahteva množino, na ilustraciji je en sam predmet, rastlina, otrok ipd.); glede na besedišče, saj se ljudje sporazumevamo s pomočjo besednega jezika, zato je pomembno sistematično razvijanje sporazumevalne zmožnosti, katere osnova je leksikalna zmožnost oz. sposobnost izražanja z besedami (prim. Voršič 2022, str. 331–332).

- Tudi v slikopisih so (kakor v slikanicah) kakovostne ilustracije brez stereotipnih upodobitev, so nazorne, uporabljena je osebna nota – likovna govorica ilustratorja. Ilustrator upošteva najbolj optimalno različico slikopisnega nadomestila za besede (nadomeščanje, dopolnitev, podvojitve).
- Oblikovanje in tipografija: velikost pisave (dovolj velika pisava in razmiki med vrsticami), fonti (neserifne pisave), barva pisave (temna pisava na enobarvnem svetlejšem ozadju), umestitev besedila in ilustracij (glede na linerno branje slikopisov).

V slikopisih je pred umetniškostjo postavljen njihov pedagoški namen, saj so ti lahko dober pripomoček za učence v obdobju začetnega opismenjevanja; ilustracija kot vizualna zamenjava besede (nadomeščanje, dopolnitev, podvojitve) služi bralcu začetniku za orientacijsko točko, s pomočjo katerega sklepa na vsebino. Multimodalna analiza je pokazala na kakovostno izpeljano posebnost hibridne oblike – preplet tipičnih slikaniških elementov in slikopisa (prim. Sokolov in Kočvar, 2021). Slikopis kot kakovostni didaktični pripomoček nastane, ko služi namenu opismenjevanja (tudi likovnega opismenjevanja).

Summary

Reading material to which children are introduced in their pre-reading and early reading phases (up to do end of the first educational period) is usually multimodal, containing at least two communication codes (the verbal and visual codes). The main multimodal composition with the help of which children enter the world of printed material is the picture book; one form of picture books are also rebus stories. In picture books, illustrations complement the text, in rebus stories, small pictures replace a text or certain words in each sentence.

Rebus stories have a distinctly didactic function, primarily to the detriment of the aesthetic function of the text; their positive aspect is that they enable children to actively participate in the reading event (follow the progress of the reading or read the text themselves and translate the illustrations into words).

Reading a rebus story is always linear, so it is the least demanding way of reading and thus also of acquiring reading literacy skills. In comprehending the concept of reading material, the reader (beginner) develops the third component of reading literacy that is linked to comprehending multimodality; in the case of picture books

we are looking at the intertwining of two semiotic triangles (in relation to the semantics of words and images).

We set ourselves the following research questions:

- Which types of literary genres and themes appear in rebus stories?
- What place do illustrations have in rebus stories?
- What are the characteristics of rebus stories?

Based on a sample of all original Slovene rebus stories published in book format over the last five years (between 2018 and 2022), we used an analytical method to determine the forms and types of rebus stories; through a method of comparison, we determined the best quality rebus stories, which are presented in the article with a multimodal analysis. In the conclusion we use synthesis to present the particularities of the rebus story as a multimodal message.

Results show that texts in rebus stories can be informative or literary (original or adapted). Most interesting among the adapted texts are those that have already been published as picture books (and we can, through comparison, observe two different forms of multimodal creations). The pictorial part in rebus stories varies depending on the complexities of the illustrations and depending on the form of narration where individual words with a full meaning (most often nouns) are left out of the text and replaced with a small illustration. Rebus stories also differ depending on whether a certain word is entirely replaced with an illustration or whether the information is repeated above or below the image in word form.

Using multimodal analysis, we identified the following characteristics of quality rebus stories:

- quality text (fiction and non-fiction rebus stories, quality is determined according to the literary type, theme and vocabulary),
- quality illustrations (without stereotypical depiction, clear, with a personal note – the illustrator's artistic language),
- design and typography (size of text, font, colour of text, how the text and illustrations are positioned),
- hybrid forms (mixing typical picture-book elements with rebus stories),
- a quality didactic aid is created when the result serves the purpose of stimulating literacy (including visual literacy).

Zahvala

Haramija je prispevek napisala v okviru Raziskovalnega programa št. P6-0156 (Slovensko jezikoslovje, književnost in poučevanje slovenščine – vodja programa prof. dr. Marko Jesenšek), ki ga sofinancira Javna agencija za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije iz državnega proračuna.

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

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Potrjeno/Accepted

20. 6. 2023

Objavljeno/Published

17. 7. 2023

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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.

UDK/UDC:

811.163.6'221.24

DOI <https://doi.org/10.18690/rei.16.Sp.Iss.2986>

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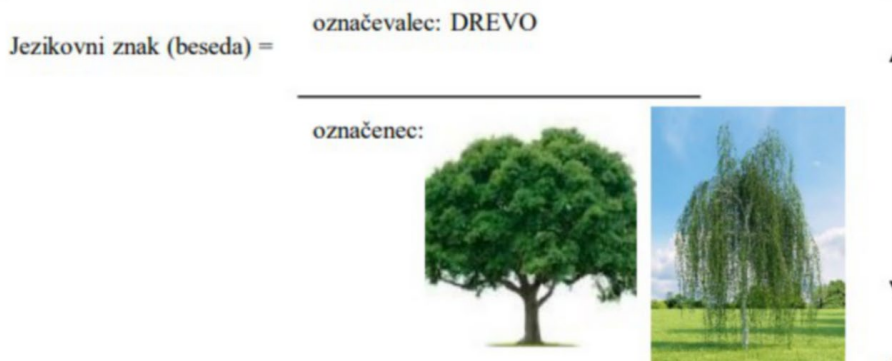
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Uvod

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).

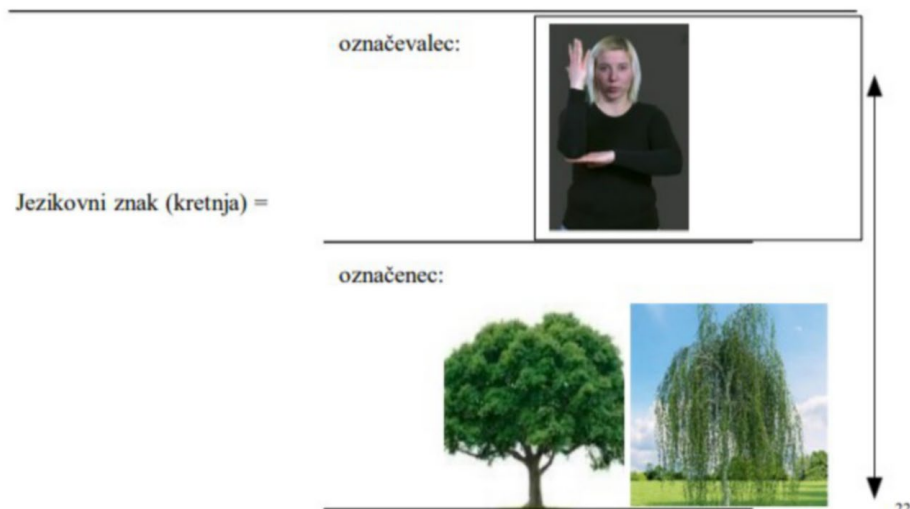


Slika 1: Jezikovni znak (beseda): drevo

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 kretinji. 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 kretinja kot podoba gibanja – rok, prstov, mimike – in ideje, predstave o neki entiteti (Dvorščak, 2017). Kretinja 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 (kretinja): 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']

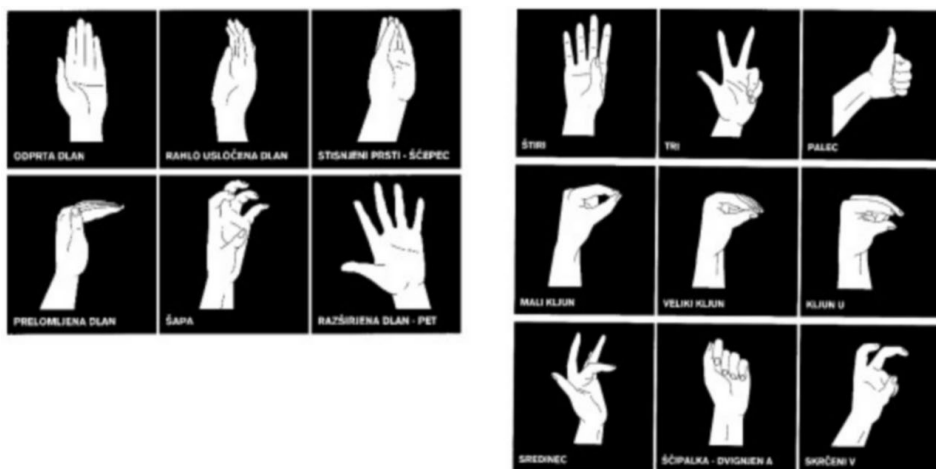
Pri modifikacijskih izpeljankah se v priponsko modifikacijsko obrazilo pretvarjajo lastnostni pridevniki: kakovostni (*prijeten, simpatičen, neprijeten, nesimpatičen*) in merni, ki vključujejo prostor (*velik, majhen*) ali čas (*star, mlad*), in količinski pridevniki (*več, veliko*) (Vidovič Muha, 2018).

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.



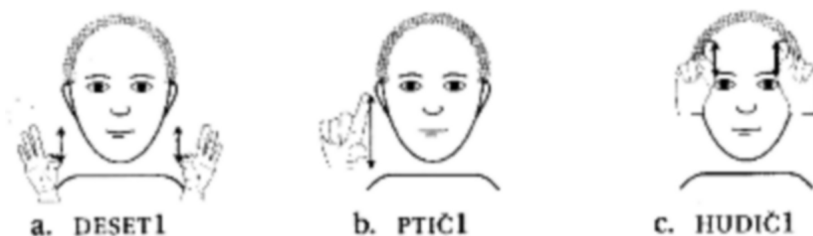
Slika 3: Oblike roke (Podboršek, Krajnc, 2013)

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

Pri sestavi krettenj 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 krettnji 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 krettnje.



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.

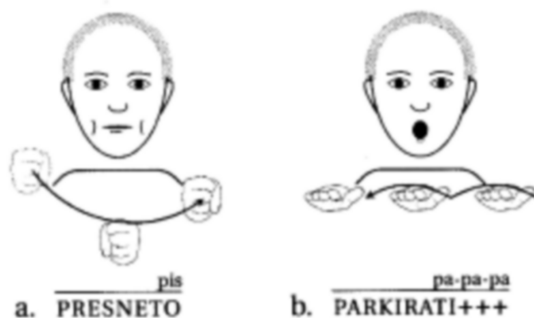
Gibanje je prav tako ena izmed temeljnih razločevalnih oznak, saj s spreminjanjem hitrosti, smeri, intenzitete, spreminjamo pomen kretnji (Pavlič, 2019).

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 kretinjama, s popolnoma drugačnima pomenoma. Sama oblika ust je pogosto posnema klasifikatorsko kretinjo, 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)

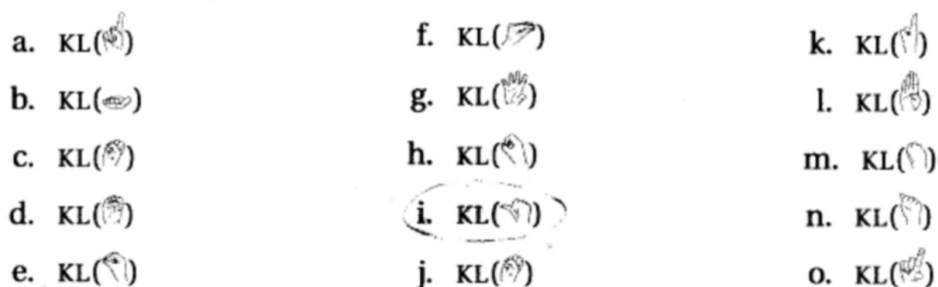
Prvine znakovtorja

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.



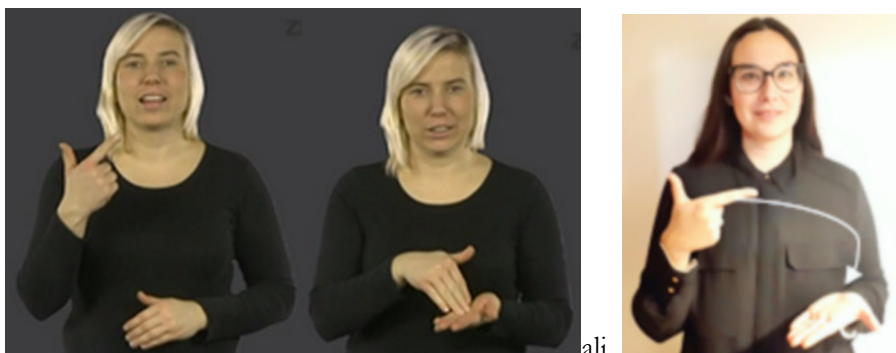
SATURDAY (h1) + SUNDAY (h2)
SOBOTA (roka1) + NEDELJA (roka2)



= 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).

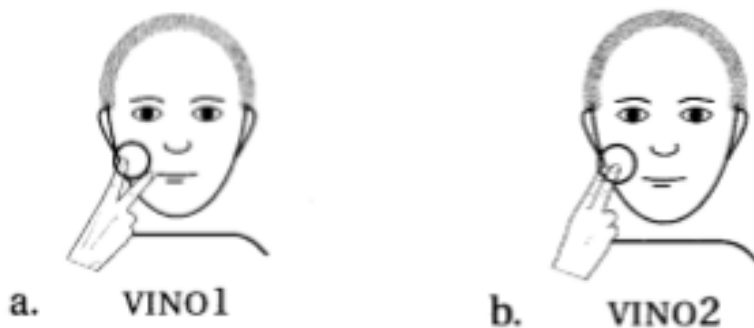
Metodologija za zapis kretenj (slikovna podlaga)

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	M W	kratko ponavljajoče se udarjanje
	gibanje se ponavlja v obe smeri	Π Π	s palcem pomanemo blazinice drugih prstov (ščepec)
	kroženje	A-N-A	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

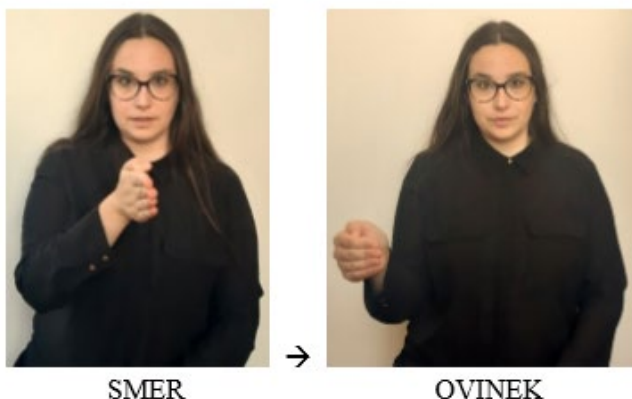
Opis kretnje: za besedo ovinek je odkretana ena kretnja, ki je enoročna. Pri kretnji je dlan dominantne roke rahlo ukrivljena in usmerjena od telesa (Kerman, 2020).

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.

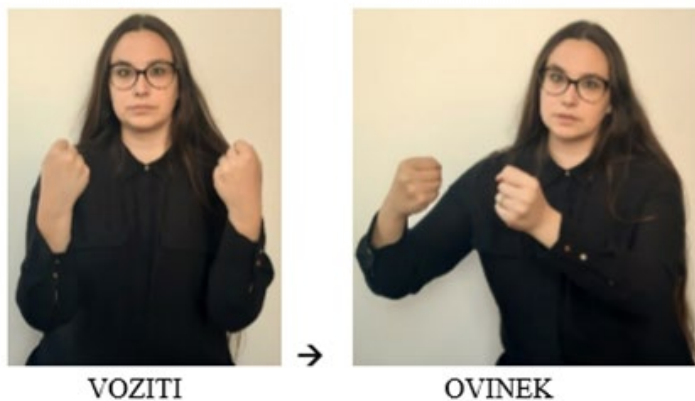


SMER

OVINEK

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.



VOZITI

OVINEK

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

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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Potrjeno/Accepted
20. 6. 2023

Institute for Educational Technologies - National Research Council, Palermo,
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Objavljeno/Published
17. 7. 2023

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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.

DOI <https://doi.org/10.18690/rei.16.Sp.Iss.2987>

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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.

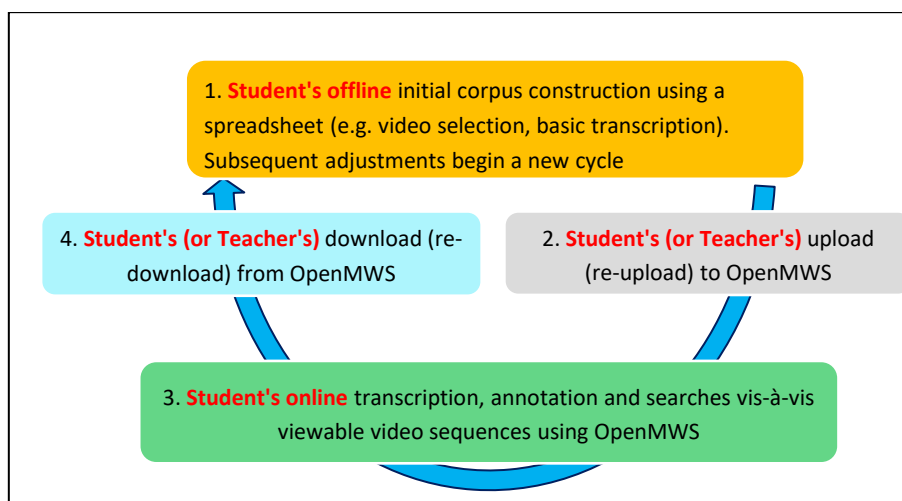


Figure 1: The VCC cycle for a single user building and annotating a video corpus e.g. for a dissertation

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).

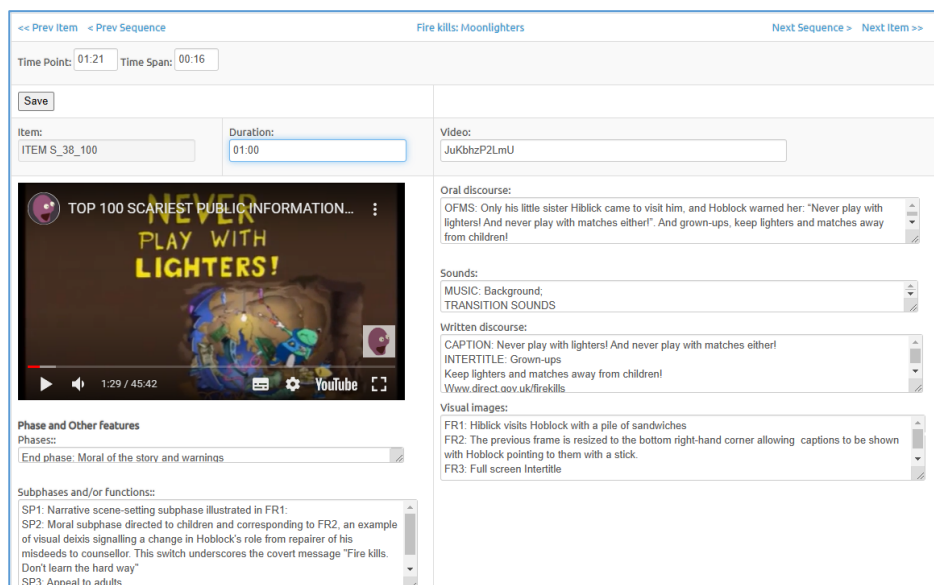


Figure 2: A multimodal transcription as a screenshot ready to be embedded in a dissertation

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.

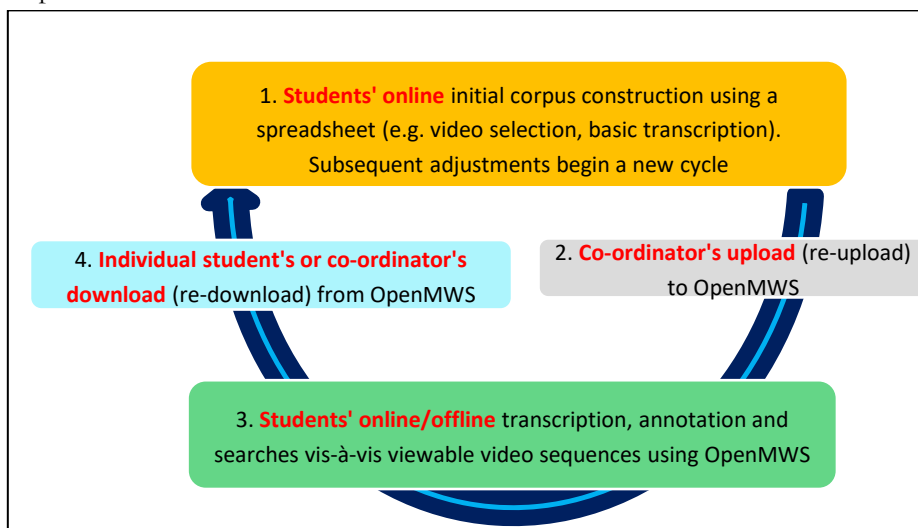


Figure 3: The VCC cycle for remote learning traineeships

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.

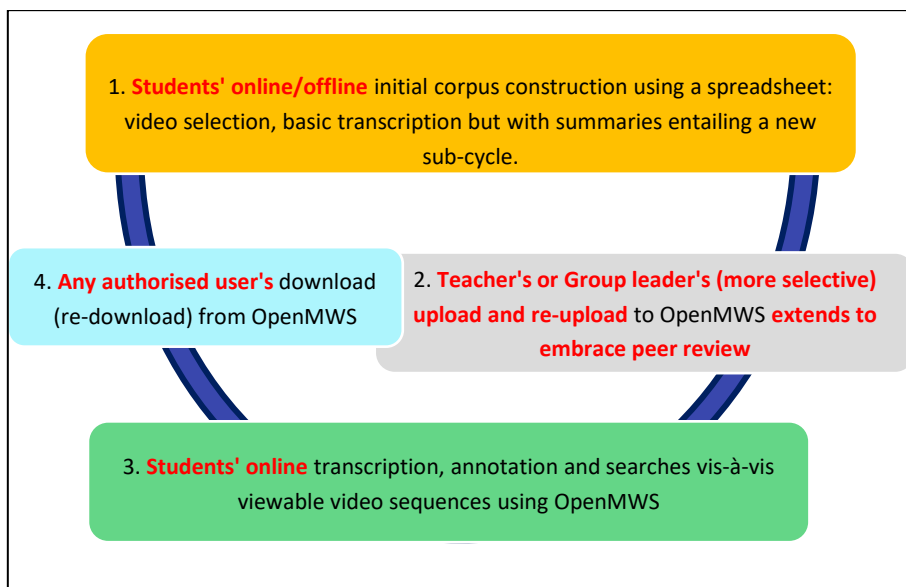


Figure 5: The VCC cycle for single group and multi-group projects

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 <i>Dental Tourism22 - 07 Video title</i></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><i>Dental Tourism22 - 07: 7 Reasons to choose Sonria Dental Boutique - Dental Tourism Costa Rica</i></p> <p>Dental tourism in Costa Rica 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 dental veneers, 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 a pick-up and drop-off service at the clinic on the day of the appointment. All these services are provided to ensure that their patients have an overall comfortable experience.</p> <p>MORE INFORMATION</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.

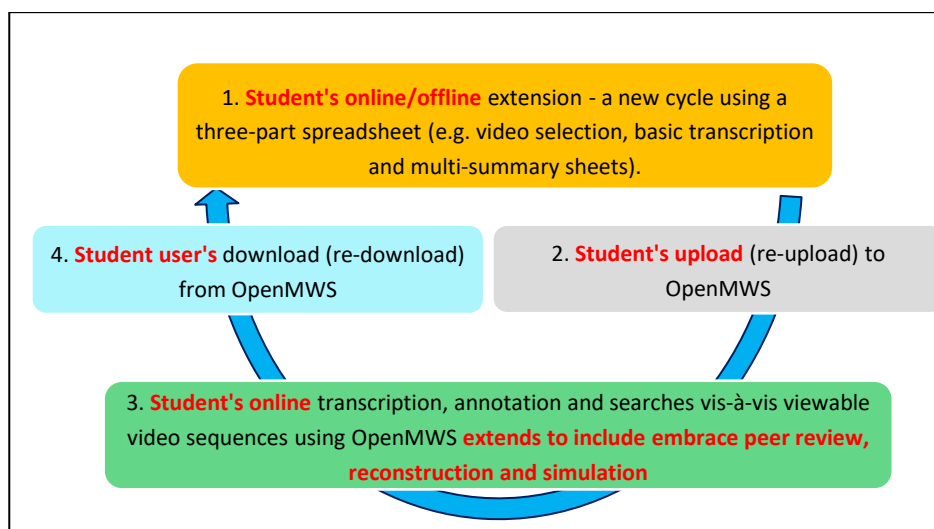


Figure 7: The VCC cycle when revamping an existing corpus to the needs of new users

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

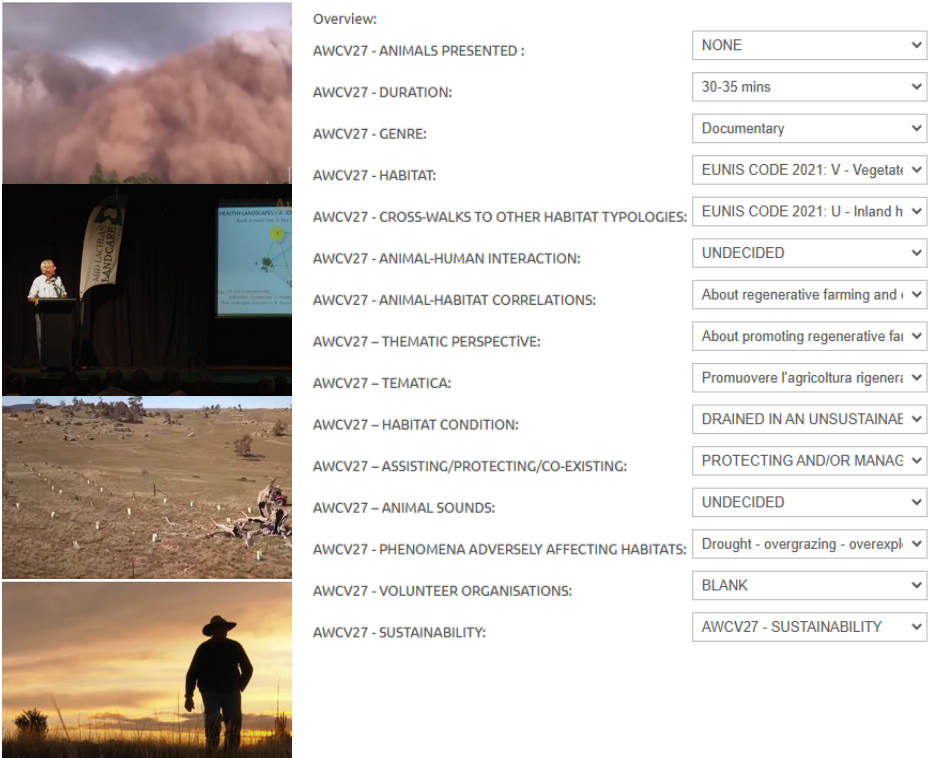
AWCV27 – HABITAT CONDITION:

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.

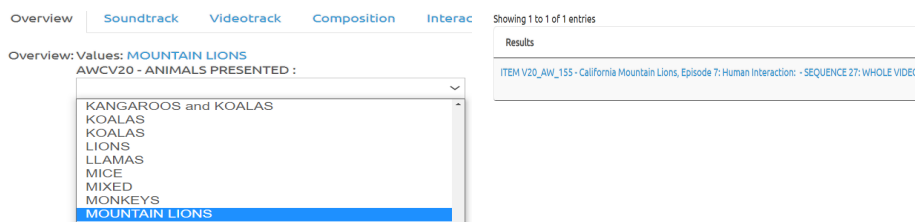


Figure 10: A corpus search to establish the index entry for a particular animal

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).

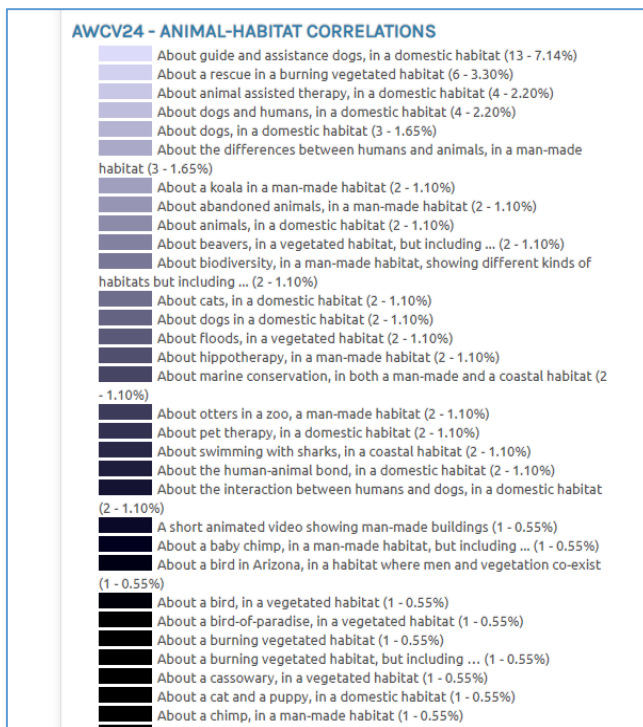


Figure 11: Animal-habitat correlations: a search-generated chart from the Animal Welfare corpus

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 21st century to be met head on.

Acknowledgments

The author wishes to thank Anthony Baldry (University of Messina), Francesca Bianchi (DSU, University of Salento), Francesca Coccetta (DSLCC, Ca' Foscari University of Venice), Maria Grazia Sindoni/Mariavita Cambria (DICAM, University of Messina) and Nicoletta Vasta (DILL, University of Udine) for their assistance in establishing and implementing research agreements ('convenzioni') with the ITD Palermo Section of the CNR (National Research Council of Italy) without whose support the research reported here would not have materialised.

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LEARNING ABOUT SCHOOLS IN THE BRITISH ISLES THROUGH A VIDEO CORPUS: REFLECTIONS ON AN ONLINE PROJECT FOR DIGITAL LITERACY AND MULTIMODAL CORPUS CONSTRUCTION

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Potrjeno/Accepted
20. 6. 2023

University of Messina, Department of Ancient and Modern Civilizations,
Messina, Italy

Objavljeno/Published
17.7. 2023

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Abstract/Izvleček

Through first-hand experiences undertaken with students using the OpenMWS platform (Taibi 2020), the paper reports on the progress made by second-year language degree students in English linguistics at the University of Messina as regards their use of online corpus construction, annotation and search tools when exploring video genres. The paper describes the ways in which participation in the Messina OVP (Online Video Project) on schools in the British Isles during and after the Covid crisis has proved beneficial for the students in question, both in terms of acquiring textual competences and as regards creating new interactive communities (Vasta and Baldry 2020; Baldry et al 2022).

Keywords:
Multimodality, corpus construction and annotation, digital literacy, English linguistics, video genres.

Ključne besede:
večkodnost, gradnja in označevanje korpusa, digitalna pismenost, angleško jezikoslovje, video žanri.

UDK/UDC:
37.091.3

Učenje o šolah na Britanskem otočju z video korpusom: refleksija o spletnem projektu za digitalno opismenjevanje in večkodno gradnjo korpusa

Na podlagi pridobljenih izkušenj s študenti, ki uporabljajo platformo OpenMWS (Taibi 2020), članek poroča o napredku študentov drugega letnika študija angleškega jezikoslovja na Univerzi v Messini pri uporabi spletne gradnje korpusa, označevanja in iskalnih orodij za raziskovanje video zvrsti. Prispevek opisuje načine, ki so se pri sodelovanju projekta Messina OVP (Online Video Project) na šolah na Britanskem otočju med kovidno krizo in po njej za učence izkazali kot koristni, tako v smislu pridobivanja besedilnih kompetenc kot v zvezi z ustvarjanjem novih interaktivnih skupnosti (Vasta in Baldry 2020; Baldry et al 2022).

DOI <https://doi.org/10.18690/rei.16.Sp.Iss.2988>

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Introduction

Using videos for language learning has gained ground in the last few decades, becoming a crucial part of the language learning process (Montero Perez and Rodgers, 2019). Videos can be adapted for educational use for students of different ages, thus raising language awareness and making students more active in their language learning process. The potential of Videos for second language learning is further highlighted by studies on the role of out-of-class exposure for language learning especially in mobile learning. Data on out-of-school activities show that viewing videos in a foreign language is a popular out-of-school activity also for young learners (Vasta 1996; De Wilde, Brysbaert and Eyckmans 2019).

The current research paper was carried out within the Messina OVP (Online Video Project), a two-year project undertaken at the University of Messina with students enrolled in Year II of the course in English Language and Linguistics which is part of the language degree course at the University of Messina. The project began during the first lockdown in March 2020 and was offered to students enrolling in the 19-20 and 20-21 academic years. Of the almost 350 students enrolled in the course over the two years, 172 students decided to take part in the project and 164 completed all the tasks. The OVP project consists of three subcorpora, the result of the students' work, respectively named: 1. OVP_A (2020) which is about "Covid"; 2. OVP_B (2021) about "Covid in schools" and 3. OVP_C (2021) about "The School System in the British Isles". The main goal of OVP is to raise awareness in foreign language learning processes, mainly English as a Foreign language (EFL), thanks to the pedagogical enhancement of video corpus construction and annotation as educational tools. It is also designed to foster learners' textual competences in English as part of their undergraduate course.

The field of educational use of corpora for language learning has grown considerably in the last twenty years (Jablonkai and Csomay 2022) due to the shared efforts of researchers and practitioners who have looked at how the active task of creating, annotating and accessing corpora among foreign language learners has impacted their foreign language and communication skills (McEnery & Wilson 1997; Frankenberg-Garcia, Flowerdew-Garcia et al. 2011; Boulton & Cobb 2017; Poole 2022).

The active involvement of learners accessing corpora for language learning refers to accessing already-made corpora via tools in order to explore, inter alia, vocabulary, grammar, collocations of words and sentence structure (Liu & Jiang 2009; Nation 2001). Several works and projects have paved the way in the field of educational use of corpora (Bernardini 2003) and, as argued by Poole, studies have shown that “not only are learners able to access authentic language use for their various target communities, they are able to do so independently in moments where such discoveries are most timely relevant and rewarding” (2022: 1623).

Within research encouraging access and consultation of corpora by students (Granger 2015; Poole 2018), active corpus construction by them has received little attention (Flowerdew 2015) where this is understood to refer to students’ production of corpora to enhance their lexical, writing, listening comprehension and even oral skills, but also research and collaboration skills via peer work (Baldry and Thibault 2020; Baldry and Kantz 2020; Cambria et al 2012). Once the corpus is produced, this type of use shares similar educational features with large, lemma-based corpora for students (such as BNC and COCA), but there are quite a few beneficial effects associated with the process of corpora construction (Baldry and Thibault 2006, 2020; Ackerley and Coccetta 2007). Indeed, students need to actively choose their texts and this has several beneficial outcomes in their learning process. When creating video corpora, they also have to unpack videos and be able in this process of disassembly, to recognize and untangle the various semiotic resources. Additionally, they take on an active role in revision, potentially in collaboration with their peers. Teachers often note that one of the major problems facing teachers in the use of corpora is the difficulty of finding corpora and language samples suitable for learners (Breyer 2009) and the lack of available and learner-accessible corpora (Frankenberg-Garcia 2012). However, this type of corpus use may be seen as overcoming some of teachers’ complaints about the amount of time required to find and/or build a suitable and appropriate corpus and, hence, the time-consuming nature of corpus study, an issue first addressed by Johns (1991).

The aims of the current study are thus twofold. On the one hand, it seeks to look at the impact that the use of videos has on mediation and language students in their awareness about linguistic components. On the other hand, it aims to investigate whether corpus construction and annotation leads to an improvement in learners’ digital skills and to the promotion of a critical awareness in accessing texts.

This includes overcoming some of the main problems encountered in corpus-aided pedagogy. In this respect, this paper focuses on the last stage – Stage 5 Language analysis of the 2021 OVP_C corpus “The School System in the British Isles” – which included 19 videos and saw the participation of 60 students by answering the following research questions:

(RQ1) To what extent can creating one’s own video corpora improve a student’s language competences?

(RQ2) Do students improve their knowledge of how cohesion and coherence work in English texts via a direct approach to textuality?

(RQ3) To what extent can the educational use of corpus construction and annotation foster students’ textual awareness?

(RQ4) To what extent does the educational use of videos foster multimodal and digital competences?

After an overview of the Messina OVP project given in Section 2 (essential to understand the rationale behind Stage 5 “Language analysis”), in Section 3 the materials and methodology used in Stage 5 are illustrated, while Section 4 discusses the results followed by some conclusions.

The Online Video Project: context and background info

The Messina OVP project is one of a number of research projects using the OpenMWS platform for the construction of video corpora, co-designed by Davide Taibi and Anthony Baldry, and implemented by Davide Taibi at ITD-CNR, Palermo (Taibi 2020; Baldry et al 2020; Baldry and Thibault 2020). One of the basic functions of OpenMWS is to allow any YouTube video to be repurposed as part of online video corpora by students in their very first years of university study.

As mentioned above, the Messina OVP project is a two-year project which began during the first lockdown in March 2020. As part of their course assignment (English Language and Linguistics II year), students were asked to create small study groups (3-5 people in each group) and select YouTube videos on a specific topic (“The Covid Pandemic in the British Isles” for the 2019-2020 student cohort; “Covid in Schools” and “The School System in the British Isles” for the 2020-2021 student cohort).

Folders functioning as pigeon holes were created in a Google Drive for each group's five-stage task of creating an online multimodal transcription of their selected video and an oral presentation thereof. Each stage was presented during a meeting with the teacher, and students were given a precise deadline for each stage which was then followed up by the teacher's feedback and assessment. A total of 8 teacher-group meetings were held for each of the two student cohorts in the overall project which lasted from four to eight months (March-June 2020 and October-May 2021). Each group was asked to choose a group leader so that communication could be quicker. This step-by-step procedure allowed the students to be monitored in their work and prompted group discussions around the problems that arose during each individual stage. It was also a way to create group cohesion and group discussion with the students being assessed both for their individual and group work.

Working entirely online, students followed the step-by-step procedure of the Messina OVP stages and undertook activities that exercised their digital and linguistic skills in relation to three types of online tools: a. Microsoft Teams for real-time teacher-group, student-student and group-group interaction b. Google Drive for sharing and handing in the different stages of the work c. YouTube for access to videos and autogenerated transcriptions. Students were also asked to use word processing and spreadsheet tools during the stages leading to the final oral presentation in which each group presented and discussed its video during a seminar. The project work required each group of students to record metadata for the video they selected in a shared file accessed via a group folder in the project's Google Drive that contained all the information about the video they had selected.

Indeed, the project requires students to master digital skills in keeping with CFRIDiL proposals (Sindoni et al, 2019) so that knowing the basics of software packages are an essential requirement that the project exercises to the full. The manuals created by Kantz (Baldry and Kantz 2022), in the initial stages of the development of OpenMWS were adapted by the author to the needs of the Messina OVP Project.

In the first stage, "Video selection", students were asked to select the video and divide it equally among the group members so that each had approximately 5 minutes' video to handle and analyse. They were given precise instructions to carry out their Stage 1 tasks with its various steps which required them to cope with choosing an appropriate video (average length is 20-30 minutes), understand what some specific technical terms meant (for instance 'YouTube video short identifier') and use them appropriately.

Having selected their videos, in the second stage, the “Transcript” stage, students were asked to download YouTube’s auto-generated transcripts. Once these had been downloaded, they were asked to copy and paste the text into a word processing document, They then had to reorganise the downloaded text so that it corresponded in an intelligible way to the video soundtrack. This restructuring involved intensive listening, viewing and punctuation skills. Through this step they gained a general idea of what restructuring a video into its component micro and macro-units entails (Baldry and Thibault 2006). In terms of comprehension, this step encourages a sense of how and why automatic transcription can be just as wrong as automatic translation (Perego and Taylor 2022).

In Stage 3, the students were introduced to the division of a video into sequences and what a sequence is. In other words, they had to divide the text up into units of meaning making decisions about formal and functional aspects as they did so. They were also asked to produce coherent divisions into meaningful sub-units. In Stage 4, they had to recognize the different semiotic resources used by filling in Table 1 using spreadsheet tools.

Table 1: OVP Stage 4 columns

Group 3	Sequence	Time point	Time span	Oral discourse	Sounds	Written discourse	Visual sequencing
Item 4	Sequence 1	00:00	00:06	None	Music	Title: cincinnati children’s changing the outcome together	Fr1: cincinnati children’s icon with hospital behind

As shown in Table 1, they had at their disposal a column for Oral Discourse, one for Sounds, Written Discourse and Visual Sequencing. For beginners in online transcription this is more than enough, as one of the main aims of the project is to encourage transcription skills in relation to disentangling and correcting an imperfect written text.

Stage 4 also introduces tags and metacharacters that can be used for dedicated search procedures designed to understand how the various semiotic resources interact in the meaning-making process. Specifically, it leads students into recognizing the different semiotic resources such as, for instance, oral vs written discourse and the distribution of their roles in a video. Tables 2 and 3 are examples taken from a video “Back to school in the age of Covid”, part of the OVP_C corpus entitled “The School System in the British Isles”, in which a female speaker is explaining the situation in schools at the time of COVID. In Sequence 2, in the Oral Discourse Column, the tag ONFS stands for ONscreen Female Speaker while the written discourse indicates that there is a caption with the name of the place, i.e., Loreto College Mullingar. The Visual Sequencing column identifies what can be seen in the video, in this case Sharon Tobin standing in the PE hall.

Table 2: Sequence 2 video “Back to school in the age of Covid”

ORAL DISCOURSE	SOUNDS	WRITTEN DISCOURSE	VISUAL SEQUENCING
ONFS, Sharon Tobin: It’s been around 170 days since secondary school students were in the classroom. Since then, they’ve been engaged in distance learning and, of course, they’ve had their summer holidays too, but this week thousands of them have started to return to the classroom and it’s been a very different experience. We met up with some of them to find out how they’re coping with education in the time of COVID.		CAPTION: Loreto College Mullingar	FR1: Sharon Tobin standing in the PE hall

Sequence 3 (see Table 3) shows changes both in the tags used and the overall orchestration of semiotic resources.

Sharon Tobin is off screen (thus the tag indicates OFFS, i.e. OFscreen Female Speaker), there is the ambient sound of the sanitiser being clicked as well as signage, i.e. a piece of written discourse which is clearly visible on doors, equipment or other objects as, for example, the instruction on how to use the hand sanitiser. In this sequence, the visual image is made up of a series of frontal shots with the camera panning from the hand sanitizer to the classroom. Unlike Sequence 2, in Sequence 3 viewers get to know which school the children attend from the speaker's words rather than from an internal diegetic caption.

Table 3: Sequence 3 video "Back to school in the age of Covid"

ORAL DISCOURSE	SOUNDS	WRITTEN DISCOURSE	VISUAL SEQUENCING
OFFS, Sharon Tobin: Sanitising hands throughout the day, masks in the classroom and lockers that are out of bounds. The new reality for students here at St. Joseph secondary school in Rochfortbridge. Like most schools, it's opening on a phased basis. Today the sixth-year students were in.	AMBIENT SOUND: Hand sanitiser click	SIGNAGE: Coronavirus COVID-19 How to use hand sanitiser	FR2: Close-up of a hand sanitiser dispenser; FR3: Students in a classroom; FR4: Close-up of lockers; FR5: Close-up of a teacher in the classroom; FR6a: Students in a classroom; FR6b: Close-up of two students

Methodology

Stage 5, the language analysis stage, which is the main focus of this paper, was tailored for language students and was directly related to the syllabus stating that:

"[...] the course will portray the English language from multiple perspectives providing students with the necessary grounding in linguistics to encourage independent investigation especially in sentence structure. Key concepts such as cohesion and coherence, grammar and grammaticality will be introduced. Students will be brought to the centrally important core texts with a focus on the multisemiotic production of meaning but with a strong emphasis on how texts are built and understood. Particular emphasis will be placed on the various semiotic resources used in the production of "static" (i.e. printed) and "dynamic" (i.e. websites, movies etc.) texts in English."

Stage 5 of the project focused precisely on developing an awareness about the work carried out in Stages 1-4, and about metalinguistic skills that delved, inter alia, into aspects of cohesion and coherence. The aim was also to learn specialized vocabulary deductively, in the case of the OVP_C corpus that of the School system in the British Isles. Figure 1 shows the details of Stage 5, which was divided into 8 steps.

2020-2021 Messina Online Video Project

**MESSINA ONLINE VIDEO PROJECT
STAGE V**

Stage IV produced an Excel document in horizontal layout with a table containing 11 columns: GROUP, SEQUENCE, TIME POINT, TIME SPAN, ENDPOINT, ORAL DISCOURSE, SOUNDS, WRITTEN DISCOURSE, VISUAL IMAGES, GLOSSARY AND NOTES. Please now use this file to comment on several aspects and features of your video. First give some general information about it and then give your detailed comments. Please remember to rename the file as "OVP_Stage V_Group number"(ex. OVP_STAGE 5_901) and to upload it in your group folder.

TITLE OF VIDEO AND LINK: _____
DURATION: _____
DATE OF PRODUCTION: _____

STEP 1 SHORT SUMMARY OF THE VIDEO

Please provide a short summary of your video (no more than 300 words)

STEP 2: TRANSCRIPT AND SEQUENCES

Please comment on the auto-generated subtitles, your transcript and on the sequences used (including the visual ones) in no more than 150 words.

STEP 3: LEXICAL AND GRAMMAR COHESION

In no more than 300 words, please identify the items used in the video to create cohesion commenting in particular on:

1. Grammar cohesion (personal/possessive pronoun reference, deictic references, comparative structures etc.);
2. Lexical cohesion (repetitions, synonyms, antonyms, superordination, ordered series, specific/general reference, whole/part, meronyms, semantic field, homophones etc.);

STEP 4: LEXICAL ELEMENTS

Please comment on the video's lexical elements (morphology, acronyms, word formation processes, conversion, compounds etc.) in no more than 250 words

STEP 5: THE VERB SYSTEM

Please comment on tense, aspect, modality and voice (no more than 250 words).

STEP 6: ORAL DISCOURSE

Please comment on significant items in the oral discourse including the use of sounds (no more than 250 words).

STEP 7: WRITTEN DISCOURSE

Please comment on significant items in the written discourse (use of captions, titles etc.) in no more than 250 words

STEP 8: OTHER COMMENTS

Please use this space for other comments on your video and on the project (no more than 500 words)

Manual created by Prof. Mariavita Cambria. Based on the OpenMWS manuals design developed by Prof. Deirdre Kantz.

Figure 1: OVP Stage 5 (language analysis)

Step 1, the summary, allowed students to focus on the main topic of the video by isolating specific vocabulary related to the video itself. A new interface named Summary and Peer Review has also been recently added to OpenMWS partly as a result of the Messina OVP project where group work was a fundamental parameter. This allows summaries of each of the 19 videos making up the corpus to be accessed either by browsing sequentially (using the Prev. Item or Next Item navigation resources) or, more directly, by selecting a specific Video Item from the Tree shown in the top left-hand corner of Figure 2. The system also includes the multi-summary section which provides for comparative access to all the summaries and language analysis in the project. In this way, students had access to a shared repertoire containing the lexicon used in the various videos which encouraged them to expand their knowledge about the topic.

The screenshot displays the 'Multi-summary and Peer Review' interface. On the left, a vertical list of 19 items is shown, each with a folder icon and a label like 'ITEM MC_V10 27_10_22_01'. The main area features a video player with a red play button and a summary box titled 'MB 03 - Back to school in the age of Covid-19'. The summary text describes the video's content about Irish kids' feelings during the pandemic. Below the video player is a metadata table with the following information:

UNMESSINA xstm_x2 - ITEM MB_V10 27_10_22_03		
<< Prev Item		
Item:	Duration:	Video:
ITEM MB_V10 27_10_22_03	04:15	mbf0TQV41BE
Video title: Back to school in the age of Covid-19 Duration: 04:15 Excerpt: Target Audience: General public Perspective: School management after COVID-19 Organization: RTE News Type of film: Interview Date: 24.08.2020 Produced By: RTE News Place: IRL Subgroup: IJ_SUBCORPUS B Subgroup Topic: COVID_8_SCHOOLS		

Figure 2: The Multi-Summary and Peer Review in the OpenMWS interface

In the “Transcript and sequences” step, students were asked to actively discuss their decisions made in correcting the transcript which often implied checking the vocabulary and grammar used. They were also asked to comment on the rationale used to divide the video into sequences, a way to prompt active reflection on the concept of video-sequence. Step 3 tested students’ ability to differentiate between grammatical and lexical cohesion. In grammatical cohesion, they were asked to isolate subcategories, such as co-referential pro-forms (e.g., they, this or there), substitution (which covers grammatical placeholders e.g., one, do or so), ellipsis, conjunctions (which can be realised by simple grammatical means e.g., or, and or but or by more complex lexical expressions e.g., as a result). Their lexical competence was thus tested in the recognition and listing of lexical items by means of literal repetition, synonymy or hyponymy and collocation through lexemes that typically co-occur in texts. Step 4 aimed at checking students’ ability to access authentic language use and recognise word-formation processes typical of the English language. This type of competence is particularly relevant for language students as it helps in creating autonomous and independent access to discourse in English of all types.

Step 5 was tailored to help students familiarize with the English verb system and, in particular, with modality which constitutes an important pillar in the English Language and Linguistics Year 2 written exam. Steps 6 and 7 invited reflection on the selected videos’ use of oral and written discourse. Students were invited to reflect on how features of oral discourse (e.g. accent, pronunciation, conversational and prosodic features) and written discourse (e.g. captions, diegetic subtitles etc.) worked together in the meaning-making process. Finally, Step 8 allowed students to comment on the project as a whole by giving feedback on positive and negative outcomes on the use of videos and on corpora construction.

Discussion and conclusion

60 students divided into 19 groups worked specifically on the construction of the OVP_C corpus “The School system in the British Isles”. They all carried out Stage 5 as group work, thus the sample of results from Stage 5 consists of 19 examples compiled in all 8 steps.

A mixed approach was used to investigate the results and answer the research questions: a) quantitative analysis of the results of the students during their English Language and Linguistics II written and oral assignments in the project and in their final exams (written and oral exams); b) qualitative analysis of each group's Stage 5 work.

As for the OVP assignment, the drop-out rate was very low: only 2 students did not sit for the final assignment, while 58 completed it successfully. As for the final exam, it is useful to add that the English Language and Linguistics (II year) exam includes a written and an oral test and that at the University of Messina language students have, at the time of writing this paper, 4 written and 10 oral sessions for their exams during each academic year. The written test is a CEFR B2 exam, the format is made up of: 1. use of English; 2. reading comprehension 3. listening comprehension and 4. a written production. 85% (n = 51) of the students who took part in the project passed the written exam at their first attempt. As for the oral exam, 95% (n = 57) passed their oral exam at their first attempt. The above-mentioned data were collected in March 2022, i.e., when students had the last chance to sit for the exam. With regard to the RQ1 ("To what extent can creating one's own video corpora improve a student's language competences?"), the qualitative analysis of data confirms the exam data, as the students wrote in their comments that they felt that their listening and deductive skills had improved. All the groups emphasized the beneficial effect of working with auto-generated transcripts in terms of an improvement in: a) their use of punctuation; b) their listening abilities. Some of the groups also mentioned British accents and their 'effects' on the auto-generated transcript. The following comments are an example of the attitude towards listening and punctuation:

"[...] we have also improved our listening abilities; in fact, we had to listen to the video numerous times to get the words." (Group 921)

"You always end up learning new elements and you will remember the experience forever. This happens regardless of whether you encounter difficulties or not. Actually, we admit that at the end of the work some of the things were extremely beneficial. We learnt different aspects of English language, from vocabulary to new expression, to a more accurate way of listening." (Group 925)

“We found a modest number of mistakes due mainly to the strict pronunciation and the strong Irish accent of the speaker.” (Group 922)

Some groups also discussed in an extremely conscious way the concept of “voice”, as revealed in the following comment:

“Finally, all the discourse is expressed through active form but there are exceptions in which the passive form is used to focus the attention on children’s work and on the help they receive from teachers, for instance when the narrator says: “the extra help Max is received from Kate.”. (Group 929)

In order to explore RQ2 (Do students improve their knowledge of how cohesion and coherence work in English texts via a direct approach to textuality?), it is important to clarify that students had 20 hours of lectures on these concepts and were asked to read extracts taken from Halliday and Hasan’s *Cohesion in English* (1976), before being asked to analyse them independently. Steps 3 and 4 were carried out very well by all the students with an appropriate use of specific words and a clear understanding of how each category contributes to text construction and meaning-making. The use and function of personal pronouns, deictics, the basics of English morphology, an awareness of main word formation processes and of the role of acronyms in the English language emerge from following comments:

“Deictics is another frequent device used to create cohesion, they are especially time deictics. “Yesterday” and “last week” make reference to past events, while “today” and “now” are used to relate to present events.” (Group 925)

“There are also some technical jargon of university: ‘apprenticeship’ (it combine hands-on work with classroom learning to train the apprentice).” (Group 942)

“In this video we can see a not too complex morphology in the word - formation processes. The language use is quite simple.” (Group 946)

“Since the beginning of the interview, we can highlight the semantic field of the school. Lorraine Tonks uses acronyms to describe her Educational Journey, like: C.P.D, SATs, FAMAS. In this type of word-formation, the contraction delivers initial letters that constitute well-formed words about specific professions.” (Group 940)

The discussion on the results of RQ2 helps in understanding RQ3 (“To what extent can the educational use of corpus construction and annotation foster students’ textual awareness”), as most of the students have indirectly commented on textual genres by making reference to specific genres and the competences required to understand them:

“Then, our favourite part occurred: the correction of the auto-generated subtitles provided by YouTube. This step required a good listening ability, also because the speaker was Irish and had a really strong accent that sometimes was difficult to understand.” (Group 922)

“What we are proud of is having learned not to stop only at the external aspects but to grasp the wholeness and depth that often hides and therefore have carried out a complete analysis also from the textual, lexical and morphological point of view (hoping to have succeeded). We are proud and satisfied with our work and also with the choice of video.” (Group 923)

“Furthermore, in our personal opinion, the video was really interesting under many aspects; it was useful not only for the technical purpose of this project, but it was also fascinating because of the topic itself. It was quite recent, and it dealt with the matter that, as students, deeply interested us: that of education.” (Group 921)

They also commented extensively on some specific genre-related components of the oral and written discourse, revealing an appropriate tendency in recognizing the differences in the use of markers of orality:

“We can also notice a large use of “discourse markers”, for example: “at first sight” used to introduce the school, and “so” and “right” used to start a further oral discourse. There are elements of spontaneous conversation in which we can find words that indicate hesitation, for example: “ehm, ahm”, that are words not planned in the discourse but said spontaneously.” (Group 929)

“Each step was carried out in order to know a certain topic and most were aimed at detecting various grammatical structures that differ in the transition from written to spoken English.” (Group 944)

Some comments also disclosed an appreciation of what was being learnt in an intercultural perspective:

“we can see a Somali proverb: “AMA WAA LA MUUQDAA, AMA WAA LA MAQNAADA.” which translated is “Either be visible or be absent. [...] These girls are an inspirational role model for the younger generation.” (Group 923)

“The continuous comparison with the English school has allowed us to detect the differences that make each school system unique and for this cultural expansion we have firmly considered the project very interesting.” (Group 948)

As for RQ4 (“To what extent does the educational use of videos foster multimodal and digital competences”), students related their improvement especially in terms of teamwork:

“It has surely been the first time for everyone of our group being a part of an analysis of this kind. It has been a long-lasting work that took us some time and surely we had our difficulties. For example, we can mention the days we had to complete the Visual Sequencing column for the video because we had to change almost completely what we had written as a result of an unfortunate misunderstanding and that caused us to get stressed out.” (Group 923)

“This project was an excellent initiative because it allowed us to be close even though we were far away because of the pandemic. In a period as hard as the one we are going through, to work in a group made each of us feel less alone and helped us overcome with a little more serenity this period. The live interaction with colleagues that lacks in this period has been substituted by the online group work that has made us understand even more how important it is to work in a group and know how to organize with others. This project also allowed us to expand our knowledge in the field of technology using programs that we did not use often before. The group spirit and the complicity that has been established between us has ensured the realization of this project that is now coming to an end. We are fully satisfied with this work and believe that cooperation between colleagues is essential and we hope that there will be other projects like this in the future.” (Group 928)

“This project gave us the possibility to work with multimodality, and the way in which it perfectly describes and explains the topic through music, sounds, signage and language.” (Group 929)

“We have developed IT technological skills” (Group 923)

“This project has also enabled us to better consider the importance of teamwork. And it is precisely this cooperation that has made our work less burdensome and less complex in its entire course.” (Group 939)

The last comment makes it possible to stress the importance of collaborative work. One of the weaknesses of online teaching is the type of relationship it is creating. Systems such as Zoom, Teams etc. tend to encourage rather old classroom models in which the teacher gives a lecture and the students listen to it. In other words, the classic situation where 21st technology is implementing 19th century educational classroom teaching at any level – whether in the virtual or in presence type – must stimulate dialogue between the students/peers. The most obvious way to do it is via this kind of project work. Video corpora are obvious possibilities for peer interaction in that they allow students to collaborate in the selection, transcription, annotation and critical analysis of a set of videos on an agreed thematic.

Already within this structure, we can see the principle of stage-by-stage project work which is in the current author's opinion, the key point in fulfilling a specific object to the satisfaction of all the students and teachers involved. The previous sections have described the various stages, it is obvious that some of the stages can be omitted and others can be highlighted or introduced. It is also clear that the work carried out by a single group can be redeveloped by other groups of students on different occasions so that the whole procedure relies on the value that can be added to previous stages in a way that millennials can appreciate and understand. The function of the step-by-step model is to suggest to students how to think in analytical terms and how to communicate with each other in terms of the stage achieved. In other words, a description of a result becomes the first step in the communication to each other about the next stage to be achieved. If the individual student is not clear about the framework, s/he cannot communicate to other students. Providing a framework of stages provides a key tool which is missing in most online teaching. The current paper has described certain stages and results have shown 95% of the students have completed all the stages. This high percentage is a sign of the value of group work which combines with the success in achieving the language course objectives.

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VPELJAVA VIZUALNE SLOVNICE V POUK SLOVENŠČINE KOT MATERINŠČINE

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Potrjeno/Accepted

20. 6. 2023

Univerza na Primorskem, Pedagoška fakulteta, Koper, Slovenija

Objavljeno/Published

17. 7. 2023

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Izvleček/Abstract

Ključne besede:

večkodno besedilo,
slovenščina, sistemsko-
funkcijska, vizualna
slovnica, pomenjenje,
metajezik.

Razprava se osredotoča na učenje vizualne slovnice v študijskem programu za razredne učitelje/ice pri predmetu *Slovenski jezik 1 - osnove besedila*. Izpostavlja teoretične premise sistemsko-funkcijske in vizualne slovnice kot podlage obravnave večkodnih besedil ter ob študiji primera (34 izpitnih rešitev študentov) in ugotovitvah iz prakse predstavi zahtevnejša mesta študentskega usvajanja teorije in rabe metajezika. Utemeljuje potrebo in pokaže možnost obravnavanja večkodnih besedil v šolskem izobraževanju.

The Implementation of Visual Grammar in Slovene Classes to Mother Tongue Speakers

Keywords:

multimodal text,
Slovene, Systemic
Functional, Visual
Grammar, meaning-
making, metalanguage.

The discussion focuses on the implementation of visual grammar in the study program for primary school teachers in the course Slovene language 1 - basics of text. It points out the theoretical premises of the Systemic Functional and Visual Grammar as the basis for discussing the multimodal texts, and along with a case study (34 student exam solutions) and findings from practice, presents the more challenging areas of student acquisition of theory and metalanguage. It justifies the need and shows the possibility of teaching multimodal textual analysis in school education.

UDK/UDC:

811.163.6

DOI <https://doi.org/10.18690/rei.16.Sp.Iss.2989>

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Uvod

Z diahronega vidika večkodna besedila v človeškem komuniciranju niso novost (slika 1), postajajo pa prevladujoča v vseh medijih, klasičnih in elektronskih. Materinščino usvajamo skozi govorjena večkodna besedila, za katera Ngo idr. (2022) ugotavljajo, da je njihov pomen izražen z jezikom in parajezikom. Slednji se pomensko navezuje na jezik, realizira pa se tako s kvaliteto glasu kot telesno govorico (obrazni izraz – mimika, pogled – geste, drža in gibanje telesa). V šolah beremo slikanice, učbenike, revije – vse večkodno. Nova resničnost zahteva tudi drugačne pristope k razumevanju in tvorjenju takega besedila ter njegovega posredovanja sporočila. Slikovnega v večkodnem besedilu ne moremo razbirati le spontano, čeprav je spontanost pomemben dejavnik pri dekodiranju podob. Kandel in Wurtz (Kandel, Schwartz, Jessell, 2000, str. 505) ugotavljata, da sliko, ki je v resnici lahko ali izsek realnosti ali izmišljena ali sestavljena iz različnih realnih elementov, postavljenih v neresnično situacijo, dekodiramo brez predhodnega izobraževanja. Naši možgani take situacije procesirajo spontano. Torej je naše dojemanje različnih lastnosti slike holistično, tj. vsi slikovni semiotski viri pomenjenja (tvorjenja pomena v interakciji znakov istega sistema ali različnih sistemov) v kompoziciji slike so hkrati dojeti kot celota, medtem ko je razbiranje besednih informacij linearno, zato se pomen tvori skozi čas.

Vizualna slovnica (poslej VS, Kress, van Leeuwen, [1996] 2004) in iz nje izhajajoče sodobne raziskave dokazujejo, da se v večkodnih besedilih tvori pomen v interakciji vseh prisotnih semiotskih sistemov znotraj različnih kulturnih okoliščin, in je nujno upoštevati vse kode enakovredno. Ob tem se odpre vprašanje, „kakšno je pravzaprav razmerje med semiotskimi viri v večkodnem besedilu in njihovo (z)možnostjo sporočilnosti pri učenju“ (Bezemer, Kress, 2008, str.168). Bezemer in Kress (prav tam) razumeta (z)možnosti za učenje kot skupino semiotskih lastnosti besedila ali okolja – stvari, besedila, ljudi –, ki omogočajo podlago za učenje in iz katere lahko izluščimo, kaj učenje je in kako lahko poteka. Vključuje pa tako epistemološke kot pedagoške značilnosti predstavljene prakse.

Kress (2000, str.143) trdi, da pomen „ni več omejen“ ne „v besedilih v klasičnem pomenu ne v komunikaciji“ in hkrati opozarja na potrebo po novih učnih načrtih, v katere bi bilo po njegovem mnenju in prepričanju drugih članov skupine New London Group (Kress idr., 1996, str. 65) potrebno vpeljati nov koncept – „ustvarjanje (design)“, ta vključuje oboje, „prevzemalce vzorcev in konvencij

pomena ter hkrati aktivne ustvarjalce pomena". „Ustvarjanje“ se nanaša na človeško rabo razpoložljivih semiotskih virov v določenem času in „določenem komunikacijskem okolju“, s katero posameznik kot tvorec znaka doseže svoje namene (Jewitt, 2008, str. 252–253).

Usvajanje znanja iz učnih gradiv torej predstavlja „kompleksno semiotično aktivnost“ (Rose, Martin, 2012, str. 5–18), zato je pričakovati, da šola to aktivnost spodbuja ter jo razvija. Čas, družbene razmere, tehnološki razvoj zahtevajo, da so omenjena vedenja vključena v šolsko izobraževanje, da jih učenci uzavestijo in pridobijo kompetence sodobne besedilne pismenosti. Vprašanje, ali je potrebno v šole vpeljati učenje vizualne slovnice, je dandanes retorično, odpirata pa se vprašanja, kako in ob katerih osnovnih pogojih.

V nadaljevanju razprave poskušamo odgovoriti na vprašanja z utemeljitvijo, zakaj vključiti vizualno slovnico v pouk materinščine, s predstavitvijo primerov obravnavanja večkodnih besedil na visokošolskem programu Razredni pouk (UP PEF) in v projektu Slovenščina 2019 na DIZ Jožef Stefan v Trstu (IT) ter s študijo primera reševanja izpitne naloge, v kateri z besedilno analizo ugotavljamo, kako uspešno študentje usvajajo vedenje iz vizualne slovnice, in osvetljujemo izzive, s katerimi se srečujemo.

Iedema (Martinec, 2005, str. 171) razlikuje med kratkotrajnim (efemernim, izraženim v mislih, govoru, gestah, pogledu) in dolgotrajnim (v zapisanem, orodjih, tehnologiji, arhitekturi) pomenom. Tu zanemarimo govorjena besedila, posvečamo se zapisanim večkodnim besedilom, trajnejšega pomena in z močnejšo prisotnostjo v procesu izobraževanja.

Teoretična izhodišča

Večkodno besedilo (angl. multimodal text, VS, tudi multisemiotic text, Ventola, 1987) je termin za besedilo iz različnih semiotskih sistemov (kodov), ti se prenašajo po različnih čutilnih kanalih (vid, sluh, tip, voh, okus) in z vsakim kanalom v svojem mediju (knjiga, plakat, radio) ali s po več kanalih hkrati v enem mediju (film, TV, elektronski mediji). Kriterij za poimenovanje nekega besedila kot večkodnega (nekateri uporabljajo „(multi-)večmodalno“) torej ni avtorjev odnos do resničnosti oz. njegovo sprejemanje le-te, temveč raba različnih semiotskih kodov v enem besedilu. O modalnosti (odnosu avtorja do ubesedenega) se govori tako pri verbalnem kot slikovnem pomenu. (Starc, 2009).

V večkodnem besedilu dosegata pomen in pomenjenje (tvorjenje pomena) nove dimenzije z interakcijo različnih semiotskih virov znotraj različnih kulturnih okoliščin. Če želimo razumeti, kako se pomen ustvarja pri razbiranju jezikovnega in slikovnega koda in pri samem tvorjenju večkodnega besedila, moramo uporabiti primerljiva in konsistentna orodja za oba (več) sistema(ov). Upoštevajoč ta kriterij, predstavljeni teoretični okvir temelji na sistemsko-funkcijskem (SF) pojmovanju jezika in besedila ter vizualni slovnici kot komplementarnih teoretičnih izhodiščih.

Besedilo razumemo kot pojav, oblikovan v procesu komunikacije med avtorjem in naslovnikom, proces „semantične izbire v družbenih okoliščinah“ (Halliday [1977] 2002, str. 23), nekaj dinamičnega, torej kot spreminjajoči se pomenski proces. Besedišče in slovnica se oblikujeta hkrati z besedilom, skozi besedilo. Kar pomeni, da se vsak znak kot družbeno dogovorjena entiteta oblikuje v samem procesu nastajanja sporočila (besedila) (Kress, van Leeuwen [1996] 2004). Halliday ([1977]2002, Halliday, Matthiessen 2004, str. 58–62) ugotavlja, da tvori besedilo s svojo izbiro jezika pomen na treh semantičnih strukturah (pomenskih ravninah) – metafunkcijah hkrati, izrazni/ideacijski, medosebni in besedilni. Utemeljuje jih kot tri različne sloje pomena, vsakega od teh „sestavljajo določene posebno izoblikovane strukture“, izražene v stavku kot predstavitev/izražanje (procesa in človeškega izkustva), stavku kot izmenjava (interakcija med avtorjem in naslovnikom) in stavku kot sporočilo (razvrščanje informacij po pomembnosti, tema kot izhodišče, rema kot pomembna poudarjena/nova informacija).

Kress in van Leeuwen s svojo vizualno slovnico (prav tam) oblikujeta orodje za raziskovanje odnosov med jezikom/besednim in sliko/slikovnim v besedilu. Njuno razumevanje tvorbe pomena temelji na Hallidayevem razumevanju le-tega. Tudi pomen nejezikovnih sistemov se ustvarja hkrati na treh semantičnih strukturah, predstavitveni, medosebni in besedilni.

V bistvu nam raba treh metafunkcij za jezikovno in slikovno analizo, kako uporabljene semiotski viri ustvarjajo pomen, ponuja možnost razumevanja medsebojnega razmerja in součinkovanja med dvema semiotskima kodoma (tabela 4). Ne morejo pa se vsi možni pomeni izraziti enako z vsemi semiotski sistemi.

Raziskave na vzorcu šol s slovenskim učnim jezikom kažejo (Starc 2011, 2015), da dijaki in študentje razbirajo besedilni pomen praviloma ločeno po semiotskih sistemih, vsebino prepoznavajo le iz besednega, slikovno pa sprejmejo kot spremljevalni element z vlogo popestritve in ponazoritve.


Praksa in raziskave kažejo na spontano in pogosto manj ustrezno rabo slikovnega v besedilih (npr. stereotipne prikaze realnosti, Starc 2009). Omenjeno kaže na potrebo po učenju branja in tvorbe večkodnega besedila ter vizualne slovnice hkrati z materinščino, saj že to usvojimo večkodno; tudi pomenjenje se tako v jezikovnih kot nejezikovnih sistemih ustvarja po enakih zakonitostih, utemeljenih na podlagi jezikovnega sistema.

Učenje vizualne slovnice v programu Razredni pouk

Iz navedenih razlogov smo v visokošolski program za razredne učitelje in višješolskega za vzgojitelje vpeljali obravnavanje večkodnih besedil z namenom, da študentje pridobijo kompetence branja in tvorjenja takih besedil, da se lažje vključijo v kompleksno komunikacijo sodobnega kulturnega, še posebej šolskega okolja, ki zahteva odprt in inovativen pristop.

V vsak omenjeni program se letno vpiše povprečno po 60 študentk in študentov iz vse Slovenije. Program za učitelje predvideva v 2 semestrih 75 ur predavanj in 45 ur seminarjev in vaj, za vzgojitelje pa v 2 semestrih 60 ur predavanj in enako vaj. Vsaj $\frac{3}{4}$ ur predavanj zavzemajo besedila. V nadaljevanju govorimo o obravnavanju vizualne slovnice v programu za predmetne učitelje. Na predavanjih poleg tiskanih večkodnih besedil analiziramo še elektronska, hiperbesedila, videe, grafite. Zmožnost analize in interpretacije zapisanih večkodnih besedil ob poznavanju in rabi teoretičnih konceptov in metajezika je preverjana na izpitih.

Predmet slovenski jezik I, osnove besedila začnemo s spoznavanjem inherentnih lastnosti komuniciranja ob branju in vsebinski analizi različnih avtentičnih (večkodnih) besedil (slika 1) z metodo sokratskih vprašanj (majevtike). Izhodiščna vprašanja so: Kako se v videnem/slišanem odraža proces komuniciranja? Ali je zapisano/izrečeno besedilo? Zakaj? Kaj sporoča, s kakšnim namenom, s katerimi izraznimi sredstvi? Prve ugotovitve študentov povedo, da predstavljene vrste besedil poznajo in da pri razbiranju pomena slike dojamemo vse predstavljene udeležence v kompoziciji slike hkrati – kot celoto, zato je slikovno lažje in hitreje razumljivo, medtem ko je razbiranje besednih informacij linearno, pomen se tvori skozi čas, kar predstavlja zahtevnejšo in zamudnejšo umsko dejavnost. In spoznanje: če želimo razumeti večkodno besedilo v celoti, moramo poznati lastnosti obeh uporabljenih semiotskih sistemov, jezikovnega in slikovnega.

<p>INCUNABULA. Lambertus de Monte: Copulata super octo libros Physicorum Aristotelis iuxta doctrinam Thomae de Aquino. Coloniae (i. e. Köln) : Heinrich Quentell, 1498 /.../ Uvezan je pergamentni list z narisano shematično podobo sedežev čutil v človeškem telesu.</p> <p>Drawing. Scheme: Centres of senses.</p>	<p>Gledališče Koper. Program predstav. Februar 2013.</p> <p>februar / febbraio 2012/13</p> <p>pet/ven 22 19.30 ■ Iztok Mlakar: Sljehnik / Chionque Gledališče Koper in SNG Nova Gorica / Teatro Capodistria e TNS di Nova Gorica Gostovanje v Sv. Duhu / Replica a Sv. Duh</p> <p>20.00 ■ PREMIERA / PRIMA TEATRALE José Sanchis Sinisterra: Ay, Carmela! Gledališče Koper in Gledališče Atelje 212, Beograd / Teatro Capodistria e Teatro Atelje 212 di Belgrado Abonma PREMIERA in izven / Abbonamento PRIMA e fuori abbonamento</p> <p>sob/sab 23 20.00 ■ José Sanchis Sinisterra: Ay, Carmela! Gledališče Koper in Gledališče Atelje 212, Beograd / Teatro Capodistria e Teatro Atelje 212 di Belgrado Abonma SOBOTA in izven / Abbonamento SABATO e fuori abbonamento</p> <p>ned/dom 1</p> <p>pon/lun 5 20.00 ■ Iztok Mlakar: Sljehnik / Chionque Gledališče Koper in SNG Nova Gorica / Teatro Capodistria e TNS di Nova Gorica Gostovanje v Špas teatru, Mengeš / Replica a Špas teater di Menges</p> <p>tor/mar 6</p> <p>sre/mer 7 19.30 ■ Iztok Mlakar: Sljehnik / Chionque Gledališče Koper in SNG Nova Gorica / Teatro Capodistria e TNS di Nova Gorica Gostovanje v Rogaški Slatini / Replica a Rogaška Slatina</p> <p>čet/glo 28 19.30 ■ Iztok Mlakar: Sljehnik / Chionque Gledališče Koper in SNG Nova Gorica / Teatro Capodistria e TNS di Nova Gorica Gostovanje v Litiji / Replica a Litija</p> <p>20.00 ■ Podelitev priznanj ob kulturnem prazniku / Consegna dei premi in occasione della festa della cultura ZKD / ASC</p> <p>20.30 ■ José Sanchis Sinisterra: Ay, Carmela! Gledališče Koper in Gledališče Atelje 212, Beograd / Teatro Capodistria e Teatro Atelje 212 di Belgrado Gostovanje v Gledališču Atelje 212, Beograd / Replica al Teatro Atelje 212 di Belgrado</p>
<p>Vir: www.nuk.uni-lj.si. Rokopisi, zlata skupina (21.. avg. 2009)</p> <p>Anton Bogov s Sergiom Moga v baletu Grk Zorba v produkciji Baleta SNG Maribor. Foto Ivan Vinovrški.</p>	<p>„Z gibom govorim eno besedilo.“ “With movement I am telling a text.” (Solist v baletni predstavi Nevarna razmerja, 28. avg. 2014, Anton Bogov. Vir: Radio SLO 1, poročila, 29. avg. 2014, 7.00)</p>
	<p>Vir: https://www.baletniportal.si/ (3. dec. 2022)</p>

Slika 1. Primeri nekaj obravnavanih besedil.

Zatem preidemo k tvorbi pomena besednega, da postopoma spoznamo metafunkcije, njihove vsebinske, medosebne in besedilne predstavitve ter kako so lahko te izražene leksiko-gramatično (tabela 1). Izpostavljamo komunikacijsko pojmovanje besedila in jezika, posledično branja (raba inferenc). Praviloma je za te teme potrebnih več besedilnih primerov in časa.

Tabela 1: Pomenske ravnine – metafunkcije.

Pomenska ravnina - metafunkcija	Pomen metafunkcij, izražen z besednim/verbalnim The meaning of metafunctions expressed in verbal by
IZRAZNA/ideacijska predstavlja izkustveni svet z izbiranjem besed in slovničnih struktur. Ideational expresses experiential world by lexico-grammar.	z izbiro besedišča (glede na snov, govorni položaj, funkcijsko vlogo) in slovničnih struktur: procesni stavki (povedo aktanta/delovalnik, sprožitelja ali nosilca procesa; proces, cilj, okoliščine; glede na vrsto procesa izražajo dejavnost (snovni), obnašanje (obnašanski), odnos med dvema entitetama (relacijski: istovetnostni, atributivni, posesivni), umska stanja (mentalni), obstajanje (eksistencialni), rekanje (glagoli rekanja). Lexico-grammar
MEDOSEBNA izraža odnos, družbeno razmerje med tvorcem znaka, besedila in naslovnikom. Interpersonal	z izbiro naklona, rabo zvalnika, izrazov ocenjevanja in vrednotenja. Choice of modality, expressions of appraisal Povedi lahko sporočajo posredovanje (ponudba, ugotovitev) giving ali zahtevanje (ukaz, vprašanje) demanding dobrin/storitev ali informacij.
BESEDILNA Textual predstavlja način povezovanja pomenov nizov znakov, ki v okolju pomenijo kohezivno in koherentno celoto.	s povezovalnimi (kohezivnimi) izrazi za povezovanje besedila v celoto, ponovne pojavitve Iteration s členitvijo po aktualnosti/tematsko-rematsko strukturo, razporejanje informacij glede na pomen, ki jim ga avtor pripisuje v tvorbi diskurza T^R structure; cohesion, coherence,

Pri usvajanju omenjenih teoretičnih podstav je težje razumljiv koncept treh metafunkcij in njihove troedinosti v besedilnem pomenu. Sam termin metafunkcija je študentom tuj, na začetku uporabimo slovensko različico pomenska ravnina, kasneje oboje sinonimno. Z enostavnimi primeri (npr. Eva nese rože v šolo. Prinesi rože.) ugotovljamo, katere pomene sporoča vsak stavek (neko vsebino/izkustveni svet, vzpostavljanje ali ne aktivnega odnosa z naslovnikom, poudarek informacij v zaokroženem sporočilu – vse tri metafunkcije, tabela 1), nato z istima stavkoma razložimo, kako se pomen (v vlogi aktanta, cilja, procesa, okoliščin) slovnično (v skladenjski vlogi osebka, predmeta, povedka, prislovnih določil) realizira z besednimi vrstami.

Študentom težko razumljiva je tudi trditev, da se znak oblikuje sprti v rabi/komunikaciji, v sporočilu glede na kulturne, komunikacijske okoliščine. Ta koncept osvetljujemo s protojezikom, kot ga obravnava Halliday ([1977]2002), in z usvajanjem materinščine. Za nejezikovne znake pa uporabimo npr. vlogo barve v gledališkem programu, vezane le na to konkretno besedilo (slika 1): zapis na rumeno obarvani podlagi pomeni „gledališki ansambel igra v domačem gledališču“, na sivo pa „gledališčniki gostujejo“. Ob tem utrdimo tudi Hallidayevo trditev, da je besedilo trenutna realizacija jezikovnega sistema, dodamo, da tudi nejezikovnih sistemov.

Pri vpeljevanju VS in osnov SF obravnavanja jezika in besedila se moramo zavedati razlik med dvema jezikovnima sistemoma, angleščino in slovenščino, in jih upoštevati. Pri členitvi po aktualnosti izpostavimo besedni red – prosto stavo v slovenščini (Toporišič, 2000, Vidovič Muha, 1993, Kranjc, 2004, Bizjak, 2016, Smolej, 2004) ter predikacijsko razmerje med osebkom in povedkom, kar prinaša možnosti pojavljanja več eliptičnih tem (Toporišič, 2000, Žele, 2010, Starc, 2017), pa osebka tako v vlogi teme kot reme ter drugačne stave v identifikacijskih relacijskih stavkih, kot jih pozna angleščina (Starc, 2010). Težko premostljiva zadrega je raba termina besedilo oz. večkodno besedilo, ker se v slovenskem prostoru zaradi besedotvorne narave samostalnika besedilo razume vedno kot kohezivna in koherentna enota besednih znakov. Mnogo študentov tudi po predavanjih tega še ne more usvojiti, in v izpitu še vedno zapiše, da je večkodno besedilo iz besedila (namesto besednega) in slikovnega. Kako torej razumemo Bogova, da z gibom govori besedilo? (slika 1) Da govori/pripoveduje zgodbo? Ali opozarja na transdukcijo (prenos pomena iz enega semiotskega sistema v drugega; Bezemer, Kress, 2008, str. 169, 175-176)? Ali je metaforičen? Ali razširja pomen termina besedilo (na sporočilo)? Na taka vprašanja iščemo s študenti možne odgovore.

Pri slikovnem se podobne „težave“ ne pojavljajo, študentje usvojijo vedenje in terminologijo (predstavljeni, interaktivni udeleženci, narativna, konceptualna struktura, vektorji, ponudba, poziv, poudarek, kohezija) brez večjih težav. Vsi, ki v izpitu dano večkodno besedilo analizirajo in interpretirajo zadovoljivo, tako uporabljajo tudi metajezik vizualne slovnice.

Z analizami torej induktivno ugotavljamo bistvene značilnosti tvorbe pomena (pomenjenja) v večkodnih besedilih ter jih uredimo v neki temeljni teoretski okvir (tabela 2).

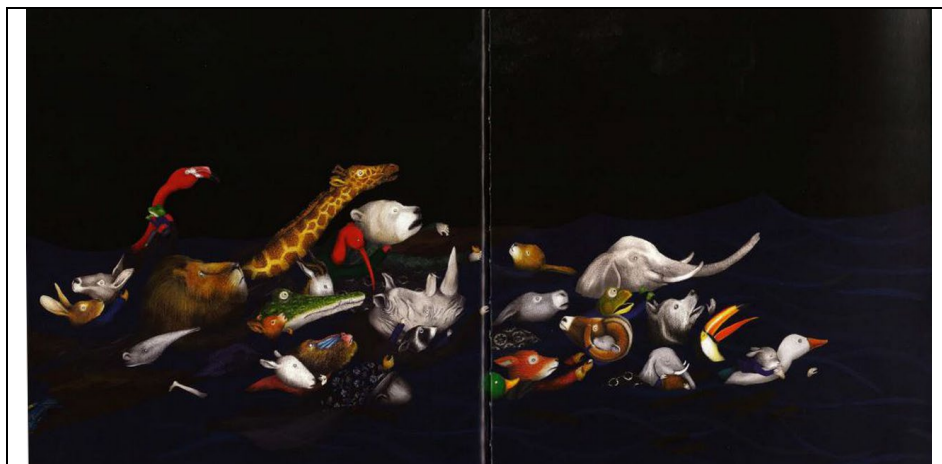
Tabela 2: Pomenjenje v večkodnih besedilih/ Meaning making (po Hallidayu, Kressu, van Leeuwen, Martinu, Whitu)

Družbeno dogajanje	Metafunkcija Metafunction	Besedni kod - besedno Verbal	Slikovni kod - slikovno Pictorial/image
Področje, v katerega je vključen udeleženeec	IDEACIJSKA IDEATIONAL	Besedišče, slovnica Lexicogrammar Stavek kot prikaz procesa Clause as representation	Struktura: narativna Narrative konceptualna Conceptual Vektor gibanja Vectors
Odnos med udeleženci	MEDOSEBNA INTERPERSONAL	Dajanje (dobrin, storitev=ponudba; informacij= ugotavljanje) Giving Zahtevanje (dobrin, storitev= vplivanje oz.ukaz; informacij= spraševanje) Demanding Naklon, izrazi vrednotenja, spodbujanja Mood, adjuncts, appraisal (Vrednotenje, Appraisal)	Predstavljeni, interaktivni (naslovnik) udeleženci Vzpostavljanje: distance=ponudba Offer stika = ukaz Demand Očesni stik, obrazna mimika, gibi, poudarki Gaze, facial expression, motion, salience
Družbeno dogovorjen sprejemljiv način organizacije semiotskih kodov	BESEDILNA TEXTUAL	Tematsko-rematska struktura, členitev po aktualnosti T^R structure Kohezija (ponovne pojavitve), koherenca Cohesion (iteration), coherence	Kompozicija Composition Moč informacije (glede na mesto v kompoziciji) Position Poudarek Salience Uokvirjanje Frame

Študija primera. IZPITNA POLA (2022)

Ta preverja zmožnost študentov, analizirati besedilo po VS na primeru transdukcije študentke (anonimno) za sliko na straneh 22–23 iz slikanice *Pregnanci* Isse Watanabe. Vse slike so dvostranske, edine besede so naslov ter ime in priimek ilustratorke. V nalogi je bilo treba

- analizirati tvorbo pomena z vsemi uporabljenimi semiotskimi kodi v vseh metafunkcijah,
- poiskati kohezivne elemente, ki povezujejo koda.



Vir: Watanabe. 2009: 22-23.

Ker je vseh živali preveč, se ladja začne potapljati in vse živali se znajdejo v hladnem, temačnem morju. Kopno na drugi strani morja je še daleč, vendar se skupaj spodbujajo ter si pomagajo.

(Študentka, 2022)

As there is too many animals, the boat starts sinking and all the animals find themselves in a cold and dim water. The mainland on the other side of the sea is still far away, yet they encourage and help each other.

Slika 2: Naloga/Assignment

Predstavljamo rezultate 37 študentk in študentov (od 51), ki so izpit opravljali prvič in nalogo v celoti ali delno rešili. 14 jih ni rešilo zadovoljivo ali niso odgovarjali.

Iz tabele 3 razberemo odgovore, s katerimi semiotskimi viri je realiziran pomen na predstavitveni/ideacijski metafunkciji. Za verbalno jih 19 pravilno prepozna 3 vrste procesnih stavkov za sporočanje dogajanja in okoliščin, 3 obravnavajo le snovne, po 1 pa le obnašanjškega oz. relacijskega; 2 obravnavata pomenske enote stavkov – aktant, cirkumstanti, 1 govori o eliptično izraženem aktantu, 1 predstavi, kaj ta metafunkcija izraža. Pri slikovnem jih 28 pravilno obravnava narativno strukturo, 2 opazita vektor pogleda živali proti kopnemu, 2 pa živali v gibanju, kar je vsebinsko še sprejemljivo za prvo skupino odgovorov, le da ne omenjata vrste strukture. 15 jih prepozna, da je interakcija med kodoma dopolnjevalna.

Tabela 3: Rezultati 1/ Results 1 (tabela je preširok preurediti, da bo pregledno)

Metafunkcija Metafunction	Besedno Verbal	Slikovno Pictorial/image	Interakcija Interaction
IZRAZNA (ideacijska)	PROCESNI STAVKI PROCESS CLAUSES	NARATIVNA STRUKTURA 28 NARRATIVE STRUCTURE	DOPOLNJEVALN A SUPPLEMENT
	Snovni, relacijski, obnašanski/ material, relational, behavioural, 19	VEKTORJI/VECTORS Vektor pogleda usmerjen proti kopnemu Vectors – gaze directed towards mainland	5 (or complementary, Unsworth 2006)
Ideational	samo snovni/only material 3	2 živali v gibanju Animals in motion	1
	samo obnašanski/only behavioural 1	2	
	samo relacijski/only 1 relational aktant, cirkumstant Actor, Circumstances	2	
	aktant izr. eliptično Actor – elliptically	1	
	izkustveni svet Experiential world	1	

Za pomen na medosebni metafunkciji pri besednem (tabela 4) študentje analizirajo naklon, 22 jih ugotovi, da gre za posredovanje informacij zaradi stavkov v povednem naklonu, v enem primeru je uporabljen termin s slikovnega. Pri slikovnem 22 študentov sicer pravilno odgovarja, a ob upoštevanju samo kriterija smeri (vektorja) pogleda, ki ni usmerjen v bralca, da bi z njim vzpostavljala stik.

4 pa upoštevajo še druge kriterije in ugotovijo, da slikovno vpliva na bralca, da z žalostnimi predstavljenimi udeleženci sočustvuje, ker v vektorju gibanja, bežanja prepoznajo strah, nemoč, v pogledu in obrazni mimiki bolečino ter željo preživeti, in označijo, da slikovno ustvarja poziv. Da je interakcija med kodoma dopolnjevalna, jih zapiše 7.

Tabela 4: Rezultati 2/ Results 2

Metafunkcija Metafunction	Besedno Verbal	Slikovno Pictorial/image	Interakcija Interaction
MEDOSEBNA Interpersonal	NAKLON, NAKLONSKOST MOOD, MODALITY 22 povedni /declarative posredovanje informacij giving information (Zamenjava termina/Swap of term: Z interaktivnim udeležencem ne vzpostavlja bližine. / No interaction with the interactive participant)	Predstavljeni udeleženci/ Represented participants PONUDBA/OFFER 22 medosebni odnos/interpersonal relation – bralec se identificira in sočustvuje z živalmi/reader identifies and sympathises with animals v teh okoliščinah vektor gibanja, bežanja kaže strah, nemoč/in this context the vector of motion running away shows fear, helplessness vektor pogleda, obrazna mimika izražata bolečino, željo preživeti /gaze vector, facial expression show distress, desire to survive žalostni, čustveni odnos z bralcem /sorrow, emotional relation with reader POZIV/DEMAND 4 subjektiven odnos/subjective attitude	DOPOLNJEVALNA SUPPLEMENT 7

Kako so razvrščene informacije po pomembnosti (tabela 5), študentje v jezikovnem ugotavljajo s členitvijo po aktualnosti (12), povezanostjo besedila s ponovnimi pojavitvami (7); funkcijo uporabljenih semiotskih virov z interpretacijo utemeljita le dva, večina ostaja pri analizi in le nakazani interpretaciji. V slikovnem vrednost, pomembnost informacij prepoznajo po razvrstitvi predstavljenih udeležencev na sredino ter z osvetljenostjo (poudarkom). Tudi na tej pomenski ravnini prepoznajo interakcijo med kodoma kot dopolnjevalno (8).

Tabela 5: Rezultati 3. Results 3

Metafunkcija Metafunction	Besedno Verbal		Slikovno Pictorial/image	Interakcija Interaction
BESEDILNA Textual	ČLENITEV AKTUALNOSTI TEMATSKO-REMATSKA STRUKTURA THEME^RHEME STRUCTURE	PO 12	INFORMATIVNA VREDNOST INFORMATION VALUE živali v središču bližina animals in the centre vicinity	DOPOLNJEVALNA SUPPLEMENT 8
	PONOVNE ITERATION (REOCCURRANCES)	POJAVITVE 7	POUDAREK SALIENCE Barvni kontrast, osvetljenost Colour contrast, illumination	3
	le 2 interpretaciji vloge členitve po akt. in ponovnih pojavitve only 2 interpretations of the functions of T^R and iteration		UOKVIRJANJE FRAMING	0

Kot kohezivne elemente med kodoma študentje prepoznajo: živali in temno morje v besednem in slikovnem (18), bližino obeh kodov v prostoru (9), okvir (1).

Iz predstavljenega je razbrati, da so študentje uspešnejši pri analiziranju uporabljenih pomenotvornih virov v slikovnem kot jezikovnem zaradi slabšega poznavanja slovnice, izpustijo pa interpretacijo z utemeljevanjem vloge uporabljenih semiotskih virov pri opomenjanju. Vrsto interakcije imenujejo, ne dokazujejo pa, s čim se kaže. Kažejo pa dokaj dobro razumevanje in poznavanje vizualne slovnice in pripadajočega metajezika, predvsem terminov.

Projekt Slovenščina 2019 na DIZ Jožef Stefan v Trstu (IT)

V okviru omenjenega projekta, podprtega s strani Dežele Furlanije in Julijske krajine, smo v šol. letu 2020/21 izvedli predavanja in delavnice (25 ur) kot nadgradnjo 12-urnega seminarja o večkodnih besedilih leta 2015 (organizatorja Ministrstvo za izobraževanje RS in Evropski socialni sklad) in kot pripravo vpeljevanja učnih vsebin iz internega učnega načrta za slovenski jezik iz 2017, v katerega smo vključili tudi obravnavo večkodnih besedil v smislu vizualne slovnice. Sestavili smo nekaj nalog za učitelje in dijake, objavljene so na šolski spletni strani (<https://jozefstefan.org/projekti/naloga-za-spoznavanje-osnov-eno-in-veckodnega-besedila>).

Naloge so oblikovane tako, da učenca vodijo k spoznavanju osnovnih lastnosti večkodnih besedil, uporabljene so bile tudi v razredu. Dijaki (28) so način obravnave besedilnega pomena označili kot „zanimiv in uporaben“, učitelji (7) so bili presenečeni nad njihovim aktivnim sodelovanjem in analiziranjem slikovnega. A so dijaki kljub temu po branju praviloma obnavljali sporočila večkodnih besedil, upoštevajoč le besedno. Umanjkalo je utrjevanje. Pričakovana težava pri vpeljevanju novih tem pa je dejstvo, da učitelji materinščine v svojem univerzitetnem izobraževanju teh tem seveda niso spoznali, ker so relativno nove, zato bi potrebovali več stalnega spopolnjevanja. Razpršena nekajurna predavanja z delavnicami ne zadoščajo.

Sklepne ugotovitve

Predstavljene teoretične podlage, rezultati vpeljave poučevanja večkodnih besedil v univerzitetni program in projektno v srednješolskega ter študija primera poznavanja in rabe VS ter metajezika ponujajo na naši začetni vprašanji spodnje odgovore. Večkodna besedila z osnovami vizualne slovnice moramo obravnavati pri predmetu slovenski jezik kot materinščina zaradi naravne povezanosti jezika z drugimi semiotskimi kodi pri tvorbi besedil v sporazumevanju.

Študentje učenje vizualne slovnice in obravnavanje jezika z vidika SFJ sprejemajo brez posebnih težav. Na začetku se sicer te pojavijo pri razumevanju nekaterih teoretičnih konceptov in terminov, a so slednji vsekakor povezani s samim razumevanjem teorije pomenjenja in ko je to usvojeno, izginejo težave s terminologijo. Podobno se dogaja ob sprejemanju poslovenjenih terminov iz SF in vizualne slovnice, kar je naravno, saj gre za proces spoznavanja nove teorije in posledično novega metajezika. Večjo zadrego predstavlja razširitev pojma besedilo še na nebesedne semiotske kode, kajti v slovenski zavesti se besedilo veže samo na jezikovne znake. Ta težava je rešljiva s širšo in pogostejšo rabo razširjenega pomena samostalnika besedilo.

Ko govorimo o besedilu in jeziku, v bistvu že uporabljamo metajezik. Ta je pogojen s teoretično mislijo, ki jo pri prenašanju iz znanstvenega v strokovno besedilo izrazimo z enostavnejšim jezikom, naslovniku primernem. Kar pomeni, da metajezik prilagodimo stopnji izobraževanja, kot že velja za slovnico slovenskega jezika, in s tega vidika lahko v šoli obravnavamo tudi vizualno slovnico.

Na srednji stopnji lahko vpeljemo osnove teorije z osnovno terminologijo, na univerzitetni ravni teme poglobimo, razširimo in posodabljam. Na osnovnošolski ravni učence navajamo na branje večkodnih besedil z vprašanji, upoštevaje VS, učimo jih, kako se pomen izraža z različnimi semiotskimi znaki, s poudarkom na jezikovnih.

Sicer pa že Jakobson (1989: 150–159) poudarja, da ima vlogo metajezika že vsakdanje sporočilo (npr.: Kaj si mislil s tem?). Vse te „enačbe“ (npr.: tu siva pomeni „gledališčniki gostujejo“) prinašajo informacijo o leksikalnem (oz. semiotskem) kodu, njihova funkcija je metajezikovna. Prisotne so v vsakem procesu učenja jezika, tudi materinščine.

Obravnavanje pomena in vlog pomenskih predstavitev v stavku študentom ne predstavlja težav, ko pa te vloge obravnavamo v slovničnem smislu, se pojavi največ zadreg pri ugotavljanju pomenske realizacije z besednimi vrstami (oblikoslovje, skladenjski odnosi), kar kaže na pomanjkljivo poznavanje slovenske slovnice.

Pri vpeljevanju vizualne slovnice in osnov SF obravnavanja jezika in besedila se moramo vsekakor zavedati razlik med dvema jezikovnima sistemoma, angleščino in slovenščino, in jih upoštevati. Nikakor pa ne moremo govoriti o večkodnih besedilih brez upoštevanja jezika in niti ne brez upoštevanja slike.

Ob poskusu uvajanja večkodnih tem v srednješolski pouk pri slovenščini kot maternem jeziku se je kot največji izziv izkazalo dejstvo, da v svojem univerzitetnem izobraževanju učitelji teh tem niso spoznali, ker so relativno nove. Ta ovira ni le razumljiva, ampak je tudi pričakovana. Zato ne preseneča, da se med učitelji čutita nekakšno nezaupanje in nelagodje.

Vendar tega ne smemo jemati kot izgovor, da opustimo vpeljavo vizualne slovnice v šolo in z njo branje in tvorbo večkodnih besedil, ampak je kot osnovni pogoj potrebno znanje učiteljev o novostih v stroki posodabljati. Takih vsebinskih sprememb ne morejo izpeljati posamezniki občasno, temveč jih morajo sistematično voditi ustrezne šolske ustanove. Učitelj mora usvojiti nove teme teoretično, sicer jih ne more zadovoljivo prenesti učencem, ker bi prenašal le prazne klišeje.

Ta dejstva so za bodočega vzgojitelja in učitelja zelo pomembna, kajti od njegove odprtosti in poznavanja stroke je odvisno njegovo komuniciranje z otroki/učenci, njegovo sprejemanje različnosti, ki jo otroci nosijo v sebi, različnosti otrok iz drugih jezikovnih in kulturnih okolij ter različnih, odprtih pristopov k reševanju problemov.

Vpeljevanje VS v šole ne pomeni rušenja izobraževalnega in jezikovnega sistema, temveč priložnost za ozaveščanje šolarjev o dinamičnosti in večrazsežnosti pomena in s tem uvid, da je resnic lahko več in da lahko kakšno vprašanje ostane tudi brez odgovora.

Summary

The article discusses the implementation of visual grammar (Kress, van Leeuwen [1996] 2004) in the university course for primary teachers of Slovene language and introduction to text. It also considers the need to teach multimodal awareness in L1 Slovene schools as these kinds of texts prevail in our everyday life and education, and also as, in general, students decode textual meaning by separating the semiotic codes (Starč, 2011, 2015). The focus of the discussion is on written multimodal texts, with “long-term meaning” (Iedema in Martinec 2005: 171), their dominant presence in the educational process, and mainly on reading not constructing them. We try to give an answer to the research question, how successful are students in comprehending and applying visual grammar (VG). For this purpose, we use the data from observation of course work, students’ exam data, and the project results from DIZ J. Stefan, Trieste (IT).

The curriculum for the course was designed on the theoretical grounds of Halliday’s (Halliday [1977]2002, Halliday, Matthiessen 2004) concept on meaning-making that occurs simultaneously in three metafunctions, that has been adopted by Kress and van Leeuwen ([1996] 2004) in their VG, thus on two complementary theoretical frameworks. However, implementing a SF perspective in Slovene demands a cautious approach due to the differences in morphology and syntax with English. With this in mind, some claims in SF grammar change in the Slovene context, e.g. the presence of frequent elliptical Material Theme in the T^hR structure because of a Subject drop in Slovene (dealt as a systemic characteristic), and free placement of Subject in clauses, not only in identifying relational process clauses, as is the case in English. The translation of terminology considers already existing terms in Slovene linguistics, trying to name theoretical concepts clearly to avoid confusion. For example, ‘modality’ in Slovene grammar uses the term ‘modalnost’ and it is linked to mood, the term ‘večkoden’ means ‘of more semiotic systems’, if we use the term ‘multimodalen’ which more resembles ‘multimodality’, it could be understood as ‘of more moods’, and thus over-emphasises the author’s attitude towards the addressee.

In the courses, students read and analyse different authentic multimodal texts with the Socrates method of questioning. Then we establish the theoretical framework inductively (see Tables 1, 2). Yet, some unease in comprehending theoretical concepts emerges (simultaneity of metafunctions, sign formation in use/text) which are solved after explanation and analyses of different authentic examples, e.g. using the notion of protolanguage in discussion about the sound becoming a sign. Much harder to deal with is the Slovene term for text – besedilo, a noun that contains the same root as the word beseda (which means word). This makes it linguistically and culturally more difficult to connect besedilo – text to other semiotic systems other than the verbal one. Through the practice and the case study of a cohort of students (Tables 3–5) it is shown that students accept VG and SFL perspective in understanding language and text without any other particular difficulties. The assignment tested students' analyses a) of semiotic resources used in the multimodal text – anonymous student's transduction into words of a two-pages illustration (Watanabe 2019, ps. 22–23) – to make meaning, and b) their findings of cohesive elements between the verbal and pictorial. Students are better in using the metalanguage and analysing images than the verbiage (Tables 3–5), apparently due to their poor knowledge of basic grammatical concepts (morphology, syntax). Their metalanguage proficiency depends on their comprehension of the theoretical notions.

In the project's attempt to implement multimodal awareness into secondary school in L1 Slovene classes, we set a collection of on-line assignments for professors and students (See the link, p.15) to help them to comprehend the dynamic of meaning-making in multimodal texts. In this project, understandably the biggest challenge turned out to be the fact that the teachers' academic training had not included these topics, and so they felt uneasy about it.

However, this cannot be an excuse to give up the idea of implementing visual grammar into school, students can cope with this novelty, but it is necessary to update teachers' knowledge with new theoretical approaches. This task cannot be fulfilled occasionally by individuals, but by the work planned systematically by educational authorities. In this way the basics of VG can be implemented also in high schools, while in primary school pupils' reading of multimodal texts could be supported by teacher guidelines based on VG.

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TRACKING MULTIMODAL LITERACY IN SCHOOLS: A CASE STUDY

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Potrjeno/Accepted

20. 6. 2023

Objavljeno/Published

17. 7. 2023

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Keywords:

multimodality, literacy, multiliteracy, metaseiotic awareness.

Abstract/Izveček

This paper presents tools which can be used to measure multimodal literacy and metaseiotic awareness in students. The results are interesting within the context of multiliteracy development both in terms of the individual student over time or in comparison to other students within a specific course, as well as when comparing data from larger cohorts for example differences in level or orientation of education, age, regional, territorial, national and so on to see patterns or strengths and weaknesses in multimodal literacy within a wider perspective.

Ključne besede:

večkodnost, pismenost, večrazsežna pismenost, metasemiotska ozaveščenost.

Sledenje večkodni pismenosti v šolah: študija primera

Članek predstavlja orodja, ki jih lahko uporabimo za merjenje študentske večkodne pismenosti in metasemiotske ozaveščenosti. Rezultati raziskave so zanimivi v kontekstu razvoja večrazsežne pismenosti tako z vidika sledenja posameznega študenta skozi čas ali primerjalno z drugimi študenti znotraj določenega predmeta ali s podatki iz večjih vzorcev, na primer razlike na ravni ali usmeritvi izobrazbe, starosti, regije, nacije itn., da bi odkrili vzorce ali prednosti in slabosti večkodne pismenosti s širšega vidika.

UDK/UDC:

37.091.3

DOI <https://doi.org/10.18690/rei.16.Sp.Iss.2990>

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University of Maribor Press

Introduction

Understanding a student's or a group of students' metasemiotic awareness in relation to critical multimodal literacy is a key step in designing learning to aid development and the eventual mastery of both existing and new genres (Boistrup & Selander 2022:8). The methods described here are used to identify specific remedial strategies. In this way, teachers can design learning paths and strategies "to meet the challenges and affordances offered by technology in a digital age.... in which language combines with images and sound resources in complex ways" (O'Halloran et al 2015:1).

The theoretical underpinnings are: systemic function linguistics (Halliday 1978) also incorporating notions of multiliteracy pedagogy (New London Group 1996; O'Halloran et al 2015); critical literacy (Unsworth 2001); multimodality informed by the approaches of Kress and van Leeuwen's *Visual Grammar* (1996) as well as Baldry and Thibault's (2006) considerations on clusters and logogenesis. Attention was also given to pictorial metaphor, and more specifically multimodal metaphor as described by Forceville (2009, 2016). A multimodal metaphor draws on two or more semiotic modes to activate mapping between the target domain and source domain [Lakoff, Johnson 1980]. That is to say that a message cannot be understood through just one of the semiotic modes but that there is a reinterpretation of one mode that depends on what is communicated by the other.

Enquiry on the staged interpretation of functional objects in text (Komninios 2019, Komninios 2020) has informed the development of these tools and analysis system. The findings from this research activity were combined with assessment theory (Black & Wiliam 2018) also acquired through language testing experience (Komninios 2006, Komninios 2007, Komninios 2010, Vasta & Komninios 2010) in the creation of the tools and data analysis.

Materials and methods

The tools come in the form of a questionnaire, the analysis of the data from the questionnaire, and, when possible, semi-structured interviews. The tools have undergone a staged development and have been refined over time.

They have been used with a variety of text types and age groups to measure both metasemiotic awareness and also to monitor and compare literacy development within and between groups.

The questionnaire and analysis methods were constructed around an SFL framework (c.f. Lim 2018, Beatty et al 2019) to probe Field, Tenor, Mode, the multimodal relations within a text focusing on the different semiotic resources, the use of framing and metaphor devices, and critical thinking. The questionnaire uses simple language and can easily be altered for other text types.

-
1. What is the *advert/webpage/video* about?
 2. What made you think this?
 3. What is the role of colours?
 4. Are we (viewers) involved? If so, how?
 5. Why have they used a “XXXXXX” reference?
 6. What is the relationship between *the image, sound and the words*?
 7. What is the role of “XXXXXX”, in the *POSITION/TIME SEGMENT*?
 8. What is the final aim of the *advert/webpage/video*?
 9. Is it ethical, unethical, neutral?
-

A corpus was created that includes webpages, videos and advertising texts. This was subdivided and tagged according to age specificity (if applicable) or text complexity. For example, edutainment communication was subdivided into health and well-being, ecology, citizen rights, and further subdivided into webpages and videos and then sorted for age-suitability as expressed by the text creators. The advertising text corpus incorporating advertising texts that employed pictorial or multimodal metaphor or implicit bias or prejudice. This was subdivided into promotional and public service advertising and then further subdivided according to the category and complexity of the pictorial or multimodal metaphor (Forceville 2016).

The monitoring tools were applied on three different cohorts: 180 school children (aged 8-13 years) from three independent English language schools in Italy; 75 school children aged 16-19 in three secondary schools in Italy; 195 undergraduates at an Italian university. The edutainment website and video corpus was used with the 8-13 age-range school children to probe metasemiotic awareness and calibrate the tools and the advertising texts corpus was used on the 16-19 year old school children and the undergraduates cohorts.

Initially the questionnaire was paper-based and semi-structured interviews were carried out. This was done to refine and regulate the tool and also to archive the communicative production of the learner. This proved a useful tool for younger learners with more complicated texts types. The questionnaire was then subsequently administered via Google Forms. This allowed for anonymous data collection, the incorporation of dynamic texts like webpages and videos as well as static texts like posters, the easy collection of additional cohort information and the automatic organisation of data into spreadsheets for elaboration.

We will now look at the methods of analysis of a selection of these questions. For illustrative purposes and due to space constraints, we will look at questions 1, 2, 3 and 6 in reference to one advertisement (Figure 1.1) and the results of 16 students taken at random from the undergraduate cohort. The full data analysis will come later.

1. What is the advert about?
2. What made you think this?
3. What is the role of colours?
4. Are we (viewers) involved? If so, how?
5. Why have they used a road safety reference in the advert?
6. What is the relationship between the image and the words?
7. What is the role of “Eyes on the fries”, in the bottom right?
8. What is the final aim of the advert?
9. Is it ethical, unethical, neutral?

Figure 1.1: Example questionnaire

OPRLA analysis



Table 1: OPRIA

N°	Q1. What is the advert about?	O	P	R	I	A	
1	This advert is about the fight against cancer and smoke by the American Cancer Society.	✗	✓	✓	✓	✓	4
2	The advert is about the American Cancer Society.	✗	✗	✗	✓	✗	1
3	The advert is about the bad effects of smoking.	✗	✓	✗	✗	✓	2
4	This advert is about cancer.	✗	✗	✓	✗	✗	1
5	The advert is about cancer caused by cigarettes.	✓	✗	✓	✗	✗	2
6	It is an advert against cigarettes by the American Cancer Society.	✓	✗	✗	✓	✗	2
7	This advert represents the possibility of cancer with the cigarettes.	✓	✗	✓	✗	✓	3
8	It is about the spread of cancer because of the cigarettes.	✓	✗	✓	✗	✓	3
9	This advert talks about a danger disease and maybe addiction.	✗	✗	✗	✗	✓	1
10	This picture represents the fight versus the cigarettes.	✓	✗	✗	✗	✓	2
11	It is about cancer caused by cigarettes.	✓	✗	✓	✗	✗	2
12	The ad is about cancer.	✗	✗	✓	✗	✗	1
13	Is about cancer.	✗	✗	✓	✗	✗	1
14	Is about cancer which is increasing more and more.	✗	✗	✓	✗	✓	2
15	This advert is about cancer.	✗	✗	✓	✗	✗	1
16	It is about cancer.	✗	✗	✓	✗	✗	1
17	It is about cancer disease.	✗	✗	✓	✗	✗	1
18	The advert is about cancer caused by smoke.	✗	✓	✓	✗	✗	2
19	It's about sensibilizing against practices that would probably lead to cancer, like smoking.	✗	✓	✓	✗	✓	3
20	It's about the cancer caused by smoking.	✗	✓	✓	✗	✓	3
		6	5	15	3	9	38
Percentage %		30	25	75	15	45	38%
		O	P	R	I	A	

Table 1 shows the results for Q1 which adopts a method of analysis that supports the need to assess students' responses collectively and individually. On the one hand, it provides column-based identification of focal items in the students' responses namely: objects (O), processes (P), results (R), institutions (I) and abstract properties (A). For example, in their replies the students could have focused on the significance of science and scientific institutions which often promote socially-committed advertising. Specifically, they could have cited the efforts to stamp out smoking being made in this advert by the ACS, an authoritative cancer-fighting US institution. In fact, as Column I shows, only a 15% students (3/20) mentioned the ACS's role, while the 75% (15/20) focused instead on the result of smoking (Column R). At the very same time, each row in Table 1 uses a lowest-to-highest 0-5 scale to measure each student's capacity to entertain multiple perspectives in their replies. The overall

score for the twenty students was 38 out of a possible 100, giving an average score of 1.9 out of a possible maximum score of 5. Specifically, there were 8 students with a score of 1 and 7 with a score of 2, while 4 students scored 3 and just 1 (Student 1) showed a more comprehensive 'grasp' with a score of 4. By analysing and comparing each answer it becomes possible to develop remediation strategies that address shortcomings, most prominently improving the capacity to identify and describe the cultural processes (describing causation, sensitising, warning, etc.) that specifically underlie advertising (public service advertising in this case) as reflected in the reply given by one student (Student 13). All advertising makes some kind of appeal typically designed to influence behaviour. In this advert a plea is being made by experienced medical doctors whose affective as well as textual nature merits deeper analysis. Clearly, to contribute properly to young people's overall education, their multisemiotic analysis and their awareness of textual composition must be developed alongside their ability to recognise and report on the multiple perspectives that a text presupposes.

Keyword and key visual analysis

Question 2 separates verbal focus (Column A in Table 2) from visual focus (Column B). The final column (Column C) is where the student makes a reference to the text as a whole. The verbal elements were: A1) Downloading Cancer; A2) CTRL ALT DEL; A3) American Cancer Society. The visual elements were: B1) the downloading bar; B2) the cigarette; B3) the logo. As before, this form of analysis qualifies and quantifies the students' responses but, in this case, the responses indicated to the research team whether word focus or visual focus contributed more to the students' description. In actual fact, they were evenly balanced. Indeed, the results obtained for Group A were 10 verbal foci, 12 visual foci and 4 whole text references while for Group B they were 9 verbal foci, 8 visual foci and 3 whole text references. What instead is striking is that, while there is only a slight deviation from a 1: 1 verbal/visual ratio, the overall score is 46/140 corresponding to a score of 33/100, which is even lower than the score for Q1 (38/100). In other words, on average, each student identified one visual item and one verbal item, suggesting a poor understanding of the interplay between the items that make up the text, a finding confirmed by the even smaller number of references to a photo, a picture, a warning, i.e., to the text as a whole and confirming the absence of a holistic description of the advert that we also found in the responses for Q1.

Table 2: Keyword and key visual analysis 2

N ^o	Q2. What made you think this?	A			B			C	
		1	2	3	1	2	3		
1	It made me think about the written bottom right	✓	✗	✗	✓	✓	✓	✗	4
2	It makes me think this because I see a cigarette and the words "downloading cancer".	✗	✓	✓	✗	✗	✗	✗	2
3	It makes me think this because I see a cigarette and the words "downloading cancer".	✓	✗	✗	✗	✓	✗	✗	2
4	Because in the middle there is the word "cancer" and in the bottom on the right there is an American Cancer Society	✓	✗	✓	✗	✗	✗	✗	2
5	I believe it is a warning about the consequences of smoking	✗	✗	✗	✗	✗	✗	✓	1
6	Because the photo represents a downloading bar that looks like a cigarette.	✗	✗	✗	✓	✓	✗	✓	3
7	Because is this picture there is a thin rectangle with the colours of the cigarette and a writing that wants to focus attention on dangers of smoking.	✓	✓	✗	✗	✓	✗	✓	4
8	I think so because there is a bar of download that is similar to a cigarette.	✗	✗	✗	✓	✓	✗	✗	2
9	Because of the icon of the American Cancer Society and the similitude between the cigarettes and the image.	✗	✗	✓	✓	✓	✓	✓	5
10	Because it's write in the Title "Downloading Cancer"	✓	✗		✗	✗	✗	✗	1
11	We can the possibility to decide about our health and we can stop smoking	✗	✗	✗	✗	✗	✗	✓	1
12	We can see in the image a downloading line to represent how cancer is increasing and it shows one of he main causes: smoking.	✓	✗	✗	✓	✓	✗	✗	3
13	From the quote "downloading cancer" and the association who create the ad American Cancer Society	✓	✗	✓	✗	✗	✗	✗	2
14	That we are going to get cancer	✗	✗	✗	✗	✗	✗	✓	1
15	This made me think that someone is about to have cancer	✗	✗	✗	✗	✗	✗	✓	1
16	For the words used	✓	✗	✓	✗	✗	✗	✗	2
17	Because there is a cigarette, and much more as the word CANCER, so you can link this two things	✓	✗	✗	✗	✓	✗	✗	2
18	The cigarette and the word cancer	✓	✗	✗	✗	✓	✗	✗	2
19	Because there is a downloading bar which looks like a cigarette and it's downloading the cancer	✓	✗	✗	✓	✓	✗	✗	3
20	The fact that the progress bar forms a cigarette and it is downloading cancer	✓	✗	✗	✓	✓	✗	✗	3
		12	2	4	7	11	2	7	46
		18			18			7	

The advert chosen for this experiment contained a multimodal metaphor (Forceville 2016) extending from the centre to the bottom right corner of the page, and thus a rather complex relationship between visual and verbal items. However, by breaking down the items on the page and identifying what the students prioritised, the researchers learnt what the students did, and did not, understand about meaning-making processes. These results were important when identifying where to focus attention in course designs

Colour interpretation

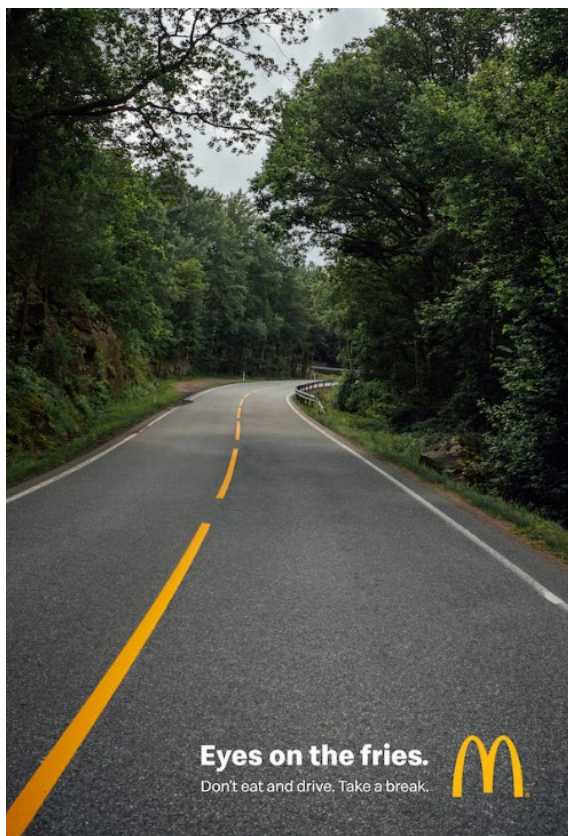


Table 3: Colour interpretation

N ^o	Q3. What is the role of colours?	Part	Whole	FG/ BG	Abstract	
1	They seem neutral to me	N/A	N/A		N/A	0
2	The yellow lines want to resemble the logo of McDonald and also the color of the fries	✓	✓			2
3	The colours are dark and I think that the graphic who designed this advert chose those colors to symbolize the fact that when you're hungry you can't always see clear	✓			✓	2
4	The role of the colors is to highlight the yellow that recalls McDonald's	✓				1
5	The colour yellow represents the main color of McDonald's	✓				1
6	The yellow color of the lines remember the fries of mc Donald	✓				1
7	Reminds me of the colours of the fries	✓				1
8	The colours have the role of <i>link between</i> the road and the fries, also the link for the adv and the McDonald brand	✓	✓			2
9	The yellow line painted on the tarmac is a reference to the colour of McDonald's logo and to fries	✓	✓			2
10	Yellow both as McDonald and warning colour	✓				1
11	The colors allowed me to associate the chips with the road and to link the slogan to a "be careful when driving"	✓	✓			2
12	The typical McDonald's yellow from the logo is the same of the stripes on the road, which are usually white. The colour creates a connection between the seemingly unrelated scenery and the brand	✓	✓	✓		3
13	Yellow	✓	N/A		N/A	1
14	Colors sell the product very well in this case because the yellow color is a vivid one and in this photo it really gets your attention first because of the contrast with the darker ones in the picture. Plus the <i>fries</i> and the logo share the same color so that french fries do not have to appear in the picture for you to desire them. Its about creating the image in your fantasies, they make you dream about it	✓	✓	✓	✓	4
15	The role of colors in <i>advertising</i> is to immediately refer to the colors of the McDonald's logo and their French fries	✓	✓			2
16	<i>Yellow like the fries, draws the attention here</i>	✓				1
		15	7	2	2	26

Colour is capable of building perspectives on texts that are very different from those expressed through language, or other meaning-making resources. Kress and van Leeuwen (2002) have pointed out that colour is extremely difficult to define in terms of its functions in texts. A good starting point is to base chromatic awareness on the notion that individual colours relate to each other and to other resources in a given text. A focus on the contrastive use of colours helps newcomers in critical multimodal text analysis to sharpen their sensitivity to how objects, and their parts, come to be distinguished. In this advert, the multimodal metaphor that the message hinges on relies on the use of the colour yellow. The yellow lines that form part of the road's semiotic structure; the yellow of the fries that are a part of the McDonald's experience, the yellow of the McDonald's logo. After reading the text (*Eyes on the fries*) in the bottom right, the viewer reinterprets the yellow road lines (modified from white to yellow) as fries. This reinterpretation highlights the dangers of eating and driving as a driver's eyes should be on the road (white road markings), and not the yellow fries (modified road markings) that are nothing but a distraction to the (dangerous) activity of driving. This is reiterated with the subordinate writing "Don't eat and drive. Take a break". It is also thanks to the foreground/background colour relationship that this message is conveyed. The background is without any disturbing or distracting features nor modification and is strictly loyal to the representation of the landscape. The foregrounded yellow lines, however, are salient, and when reinterpreted as 'fries', are seen as having been modified (from white to yellow) and as such demand an undue amount of the driver's attention, causing distraction and potentially an accident in an otherwise calm situation. Yellow also features as a colour rhyme with the yellow of the McDonald's logo, bringing an even greater coherence to the use of colour in the text, ultimately framing the message as 'McDonald's, a purveyor of civic responsibility as well as purveyors' fast food', and maybe by extension of association that McDonald's fast food is also civically responsible.

However, our focus when asking about colours was to test whether students could relate them to whole/part relationships in texts, often closely associated with the need to look at the difference between a text's foreground and background and also more generally to the more critical thinking aspect of the abstract use of colours in texts of this type in general.

What emerges from analysis is the students focus on the interplay between colours and other resources in structuring multimodal texts. Not unexpectedly nearly all the

students 15/16 mentioned the colour yellow. However, foreground/background contrasts were mentioned by only 2 students. Nearly half the students, 7 out of 16 students, managed to verbalise the whole-part relationship that is central to the text's message. However, only 2 students related this to a more critical thinking aspect, with consideration of colours in this text type in general. While all the students made only very general statements, only 1 student showed better descriptive skills by mentioning all aspect of the analysis.

Levels of Interpretation and Framing

The focus here is to consider the depth of students' level of analysis when exploring the relationship between semiotic resources in texts and the framing that is set up by these contextual elements. Here too, the quality of the students' interpretation is also measurable. Table 4 distinguishes between three depths of analysis. In this text, Level 1 (L1) identifies students making a link between the lines and the fries (14/16), while Level 2 (L2) is achieved if the multimodal metaphor is specifically referenced i.e., the reinterpretation of the image because of the words, identified by few students (4/16); Level 3 (L3) refers to the framing that is set up i.e., McDonald's as the purveyor of safe driving (civic responsibility) as well as fast food. L2 and L3 implies greater competence i.e. a deeper level of metasemiotic and cultural awareness insofar as it shows an understanding of, for example, the fact that this is a promotional advertisement and not a public service advertisement and as such, the primary behaviour change the company is seeking is to sell its goods and not the general welfare of citizens as road users.

The focus here was on the depth of the word-image relationship and the framing that is created due to this. The results show that few students reached the deeper level of analysis with 14/16 demonstrating an L1 level of analysis, 4/16 demonstrating L2 and 0/16 reaching L3 verbalisation of framing and critical thinking.

Table 4: Levels of Interpretation and Framing

N ^o	Q6. What is the relationship between the image and the words?	L1	L2	L3
1	They are strictly related	N/A	N/A	
2	The words, referring to the streets, are <i>relating</i> directly to the image of the road	✓		
3	The <i>line</i> on the road are yellow just like the fries	✓		
4	The relationship between the image and the words <i>only the importance given to roadside attention and McDonald's</i> , therefore to <i>stopping</i> to eat something to then keep the attention better	✓	✓	
5	The yellow lines on the road represent the fries of McDonald's	✓		
6	The words are in relationship with the image because McDonald's is representing the moment of <i>eat with the lines like fries</i> is	✓		
7	Follow the road			
8	The road lines are very similar to the fries of McDonald's	✓		
9	It should have been eyes on the road, but it is eyes on the fries instead. The road is still there as a picture, though.	✓	✓	
10	A strong relationship	✓		
11	It is a word pun <i>to say</i> that it is better to drive safe instead of eating while driving. So drive safe take a break, hopefully stay at McDonald's for your break so that you may find the will to eat something you <i>dont</i> really desire and ruin your stomach with their products!	✓		
12	We can see that the road is not straight, therefore driving requires concentration. If a person is both driving and eating at the same time, they cannot concentrate on either of those things	✓		
13	The relationship is that when you drive you don't have to eat but when you don't drive and you're stuck at McDonald's <i>yes</i>	✓		
14	For me this ad tries to warn you about not eating while driving so you don't risk making an accident by losing attention by eating. Has been done for sure because people tend to eat while driving and <i>risk making</i> accidents. In the ad we can immediately see a strong reference to the color of the brand and the product that are sponsored (French Fries) namely yellow. Personally, I think that even if the brand tries to make the viewer involved by inserting the image of a road full of dangerous curves. <i>I personally think that even if the brand tries to make the viewer active by inserting the image of a road full of dangerous curves, the announcement could be better because it does not show in any way how dangerous it is to eat while driving. And the references to the brand are thin and even those could definitely be made better</i>	✓	✓	
15	Words allow us to understand the image and the image gives meaning to words. They influence each other	✓	✓	
16	<i>The colour, logo and lines, driving and road</i>	✓		
		14	4	0
		87.5%	25%	0%

Conclusions

Through data analysis of these results at the beginning of a course, a teacher can plan specific remedial strategies for those students. For example, if there is a lower score in the understanding of the image-word relationships in a text compared to the other aspects, remedial strategies can focus on that aspect. This can be applied to the class but also to identify an individual within the group that might need more support on one aspect compared to the rest of the class. The teacher can also monitor progress by administering the questionnaire with different but similar texts in terms of genre and complexity at various time intervals during a course. In this way, a teacher can check their didactic approach and the development of their students.

Although still early in the research stages, some interesting results have emerged from the analysis. There appears to be an increasing focus on words according to an increase in age and with education level. The results showed that a distinction between focus on parts or whole text interpretation of colour changed according to both gender (boys focusing on whole text and females on parts, but neither making adequate link between the two unless guided) and education level and education orientation.

Monitoring tools that measure student progress in their critical analysis of unfamiliar texts and genres cannot be underestimated as a pedagogic tool. Only when such monitoring is carried out, can reliable claims be made about the results that such courses achieve. These tools make it possible to introduce adjustments and correctives in an ongoing course as they identify specific barriers to understanding regarding overall student cohorts or specific individuals. Monitoring tools of this type presuppose an ability to build a critical framework of analysis for individual texts but also to introduce improvements in the way feedback data can be obtained and accessed. These tools are a scale-based graded assessment system capable of building up a picture of the capacity to verbalise multisemiotic competence from a variety of perspectives. Excel-based results can be analysed quickly and findings made available to others for further development in keeping with the requirements of accessibility of scientific data and reproducibility of methods and experiments. To date these tools have been administered on small cohorts, using a limited number of texts-types but with a wide age-range.

In these small studies, they have proved remarkably efficient in contributing to course design, monitoring progress and the effectiveness of the pedagogic approaches adopted. There is also the potential to use the data as a powerful research tool for data collection on multisemiotic awareness and multimodal literacy in larger cohorts. With this in mind, future research with these tools is being directed at expanding corpus to other text types to include political discourse (party political broadcasts and campaign posters and so on), journalistic texts (news agency homepages, newspaper front pages, magazine covers, editorials and so on); information reports; and infographics.

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SPOLSKO OBČUTLJIV JEZIK V UČBENIŠKIH BESEDILIH ZA SLOVENŠČINO

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Potrjeno/Accepted

20. 6. 2023

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Objavljeno/Published

17. 7. 2023

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Ključne besede:

učbeniška besedila,
spolsko občutljiv jezik,
slovenščina, spolne
vloge, stereotipi.

Izvleček/Abstract

V razpravi obravnava učno gradivo pri predmetu slovenščina v osnovni šoli z vidika kritične analize diskurza in vizualne slovnice (Kress in van Leeuwen 2020), pri tem pa se osredotočava predvsem na rabo spolsko občutljivega jezika. Kljub temu da je pri slovenščini poudarek na besednem, je učno gradivo sestavljeno kot interakcija besednega in slikovnega koda. Znaki obeh semiotskih kodov se med seboj povezujejo in bralec ali bralka učnega gradiva zlahka razbere smisel in sporočilo. V ospredju analize je pojmovanje spolov in razmerje med njima.

Keywords:

Textbook, gender
sensitive language,
Slovene language,
stereotypes, gender
roles.

Gender Sensitive Language Perspective in Textbooks for Slovene Language

In the discussion, we are dealing with a sample of textbooks for Slovene language as school subject in elementary school from the point of view of critical discourse analysis and the visual grammar of Kress and van Leeuwen (2020), focusing primarily on the use of gender sensitive language. Despite the fact that in the Slovene (school subject) the emphasis is on the verbal, school texts are multimodal. It means that they consist of verbal and pictorial codes, and make meaning in the interaction of both. The signs of both semiotic codes connect with each other and the reader of the school texts can easily understand the meaning and the message. The analysis focuses on the concept of genders and the relationship between them.

UDK/UDC:

811.163.627

DOI <https://doi.org/10.18690/rei.16.Sp.Iss.2991>

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University of Maribor Press

Pedagoški diskurz in njegova analiza

Diskurz kot oblika jezikovne rabe je odvisen od kulturnih, socialnih in političnih okoliščin (Fairclough 1995). Vase vključuje kontekst rabe, udeležence in njihovo hierarhijo, okoliščine, prenosnik, verbalna in neverbalna sredstva, institucije. V svojih razsežnostih proizvaja družbene akterje in hierarhična razmerja med njimi. »Glede na to, da se jezikovna interakcija dogaja vedno znotraj struktur dominacije, besedila odsevajo igro moči med akterjema.« (Bergoč 2008: 50–52.) Obravnavani pedagoški diskurz je eden izmed pomembnejših diskurzov v otrokovem življenju, saj otroci v vrtcu ter kasneje v šoli preživijo velik del dneva. Obkrožajo jih različne informacije in raznolike oblike (spolno občutljive) jezikovne rabe, kar je odločujoče pri tem, kakšna bo njihova predstava o spolih, kako se bo to kazalo v njihovem jezikovnem izražanju, splošnem obnašanju in kulturi (Ščuka 2022: 70).

Pri analizi diskurza se osredotočamo na jezik kot abstraktni sistem in na vprašanja o tem, kaj se zgodi, ko ljudje uporabljajo vedenje o jeziku – temelji na njihovih spominih o stvareh, ki so jih izrekli, slišali, videli ali prebrali (Kranjc 2019: 398). »V resnici je analiza diskurza študija jezika, in sicer v najširšem pomenu, kot ga razumejo ljudje v splošni rabi, torej komunikacije, pogovora, diskurza.« (Kranjc 2019: 399) Postavljamo si torej vprašanja o jezikovni strukturi, spremembah v jeziku, o pomenu, usvajanju in učenju jezika, o družbenih vlogah in odnosih, strategijah sporazumevanja; sprašujemo se tudi o identiteti govorcev. Konkretnje kritična analiza diskurza analizira delovanje diskurzov, saj so mnogi od njih povezani ravno s spolom. Večinoma se osredotoča predvsem na moč in odpirajo nove možnosti interpretacij oz. branj različnih besedil (tudi fikcijskih). Predpostavljajo dialektični odnos med diskurzom in gradivom, torej diskurz oblikuje posamezne oblike gradiva, hkrati pa te oblikujejo diskurz (Kranjc 2019: 399).

Učbeniško gradivo – večkodno besedilo

Učbenik kot samostojna knjižna enota je namenjena točno določenemu naslovniku (Ambrož 1995: 115). »Učbeniško besedilo je namenjeno šolajočemu se bralec, ki jim je obravnavana tema še popolnoma neznana ali manj znana, zato mora biti besedilo zgrajeno tako, da ga bo bralec lahko dekodiral.« (Starc 2010: 243.) Podajati mora zanesljivo znanje, ki se ga je lahko naučiti, razumeti, ponujati pa mora tudi odprtost razmišljanja in nadgrajevanja znanja.

Tukaj upoštevamo tudi posredovanje različnih pojmovanj spola, stereotipov, spolnih vlog in posledično tudi izrazov. Učbenik je enovito besedilo, ki ga ne beremo linearno, temveč pragmatično, saj je sestavljeno iz več neodvisnih poglavij – lahko preskakujemo, se vračamo na začetek ali konec in poglavja izbiramo poljubno. Tako besedilo imenujemo besedilo kolonija. Učbeniška poglavja so sestavljena iz besednega in slikovnega koda. Znaki obeh stopajo v interakcijo in iz nje naslovniki razberejo sporočilo/smisel. Tudi slednje daje učbeniškim poglavjem značaj besedila kolonije, saj se iz enega koda lahko razbere sporočilo poglavja (Starc 2008: 47, 48). Besedilo, ki je sestavljeno iz več semiotskih kodov, imenujemo večkodno besedilo. S. Starc (2011) se pri poimenovanju naslanja na Hallidayevo definicijo besedila, ki je pomensko smiselna zaokrožena celota znakov v interakciji med tvorcem in naslovnikom. Tako pojmovanje besedila je S. Starc (2008, 2010) prevzela iz vizualne slovnice Kressa in van Leeuwena (2001), avtorja sta namreč dokazala, da pozna tudi večkodno besedilo tri metafunkcije, to so ideacijska, medosebna in besedilna, kar je izvorno sicer Hallidayeva teorija. Menil je namreč, da izraža stavek svoj pomen na treh ravneh: besedilni, medosebni in ideacijski. Razvrstitev udeležencev v kompozicijo pa vpliva tako na branje kot razumevanje besedila (Starc 2008: 49, 50).

Vizualna slovnica

Z vidika analize učbeniških gradiv je vredno obravnavati tako besedno kot slikovno, saj se v gradivih pojavljajo slike, fotografije, stripi, ki bralcem sporočajo določena spoznanja. Slednje ima pripisane značilnosti stereotipov in spolnih vlog. Avtorja vizualne slovnice *Branje slik: vizualna slovnica*, Kress in van Leeuwen, sta izhajala iz semiotike in se osredotočala na pomen in obliko znaka. Za slikovno zapišeta, da se samoizraža in govori samo zase, je del našega življenja, je v knjigah, revijah, na spletu, v učbenikih ... V primerjavi z besednim ga lažje dekodiramo, zato je načeloma jezik bolj cenjen – težje se ga je naučiti in dekodirati (2004: 10–33). Ker slikovno deluje kot samostojen in popoln sistem, sta si izposodila od Hallidaya iz njegove funkcijske slovnice teoretični pojem metafunkcije. Povezava med poukom slovenščine in spolno občutljivo rabo jezika se zdi smiselna, ko govorimo o sporazumevalni zmožnosti. Takrat učenci in učenke razumejo, kdaj sta določen izraz ali slika primerna, v katerih okoliščinah, kontekstu in širšem diskurzu.

Spolno občutljiva raba jezika

K spolno občutljivi rabi jezika štejemo izraze (in izreke), ki nakazujejo na enakopravnost med spoloma, zato se taka raba izogiba rabi generičnega moškega spola, izključevanju žensk in vnašanju stereotipnih predstav o spolnih vlogah (Šauperl idr. 2018: 5). Kljub takemu dojemanju pa ostaja kot problem še vedno to, kako na ravni izbir v diskurzu vsaj na videz ustvariti enakopravno vlogo udeležencev vseh spolov. Zato ne obsega le vprašanj jezikovne rabe, marveč se ukvarja še z značilnostmi moškega in ženskega upovedovanja in vključuje vase celoten diskurz (Kranjc, Ožbot 2013: 233). Poleg jezikovnih izbir so pomembne tudi slikovne, zato lahko o problematičnih kategorijah govorimo tudi širše – na jezikovnem in slikovnem področju. Problematične kategorije obsegajo rabo generičnega moškega spola, priimke ženskih oseb v pridevniški svojilni obliki, moško poimenovanje za žensko osebo, žensko poimenovanje za moško osebo (edninska in needninska), srednjepolsko poimenovanje za žensko osebo (Kranjc, Ožbot 2013: 234). K naštetim (neposrednim) jezikovnim kategorijam lahko dodamo še posredne, to imenujemo posredni jezikovni seksizem, ki vsebuje stereotipni humor, ironijo in šale (izpostavljanje enega od spolov) (Mills 2008).

Vsako učbeniško gradivo je sestavljeno kot enota, iz katere učenec ali učenka samostojno pridobiva znanje. Pri tvorbi tovrstnih besedil morajo biti tvorci oziroma tvorke pozorni na svoje izražanje, tudi v primeru spolno občutljive rabe jezika – na jezikovnem in slikovnem področju. Slednji tudi poskušajo z vsebino vplivati na prejemnike ali prejemnice. Bralka ali bralec gradiva mora zato biti pri branju pozoren na manipulacijo, ki se lahko izvaja preko spolne diskriminacije.

Stereotipne spolne vloge

Stereotipi so vrednostne sodbe, s katerimi pripisujemo vrsto skupnih značilnosti in ljudi uvrščamo v določeno kategorijo. Slednje so na nek način že vseprisotne, oblikujejo in prenašajo se kot del kulture, jezika, ideologije in vednosti. Najpogostejši so spolni stereotipi, pri katerih prihaja do binarne opozicije med moškim in ženskim spolom, in to je tudi ena od najstarejših delitev ljudi na skupine. To naj bi bila umetno ustvarjena binarnost, saj že od Sokratovega časa (racionalizma) dalje velja, da je razum na prvem mestu, čustva pa so bistveno nižje (Zupan Sosič 2007: 185–187).

Nedvomno je za ohranitev stereotipnosti in spolne razlike zaslužna spolna socializacija, ki poteka skozi učenje spolnih shem. Na podlagi teh otrok vrednoti in razvršča informacije ter jih primerja kot (ne)ustrezne svojemu biološkemu spolu. Stereotipne spolne vloge so večinoma posledica moškosrediščne družbe (Zupan Sosič 2007: 181–186).

O spolni stereotipnosti lahko govorimo na dveh ravneh: na ravni prostora, ki je namenjen moškim in ženskam, ter na ravni vrste poklicev, ki jih povezujemo z enim ali drugim spolom. Intelktualno zahtevnejše poklice večinoma opravljajo moški. Na podlagi takih informacij si učenci in učenke oblikujejo vtis o tem, kateri poklici so bolj moški in kateri ženski. »Učno gradivo torej vpliva na njihovo predstavo o tradicionalno ženskih in moških vlogah.« (Kranjc 2019: 400.) Zato stremimo k temu, da bi se tudi pri nas oblikovale smernice, ki bi učitelje in učiteljice ter avtorje in avtorice gradiv usmerjale in opozarjale na spolno občutljivo rabo jezika – na ravni jezikovnega in slikovnega. Tako bi upoštevali večjo enakopravnost med spoloma.

Analiza učbeniškega gradiva

Z vidika kritične analize diskurza, večkodnosti in vizualne slovnice sva prišli do zanimivih rezultatov, ki bodo predstavljeni v nadaljevanju.

Analiza učbeniških gradiv za slovenščino v 6. razredu osnovne šole je zanimiva že zaradi deleža avtoric in avtorjev, saj prevladujejo ženske avtorice (65 %). Zaradi tega lahko sklepamo, da bodo rezultati analize pokazali nižji odstotek stereotipnih spolnih vlog tako v jezikovnem kot slikovnem in da bodo gradiva potemtakem spolno bolj občutljiva. Pri jezikovni spolni občutljivosti lahko govorimo že pri razlagi, saj sta v učbenikih dosledno uporabljeni 1. oseba množine in 3. oseba vseh treh števil – ujemanje povedka in osebka (oboje je spolno občutljivo). Primeri: *vidimo, preberimo, razmislimo*; *Samostalnik JE besedna vrsta, ki poimenuje bitja, stvari in pojme*.


Spolno občutljiva raba jezika se kaže tudi pri naslavljanju otrok (poziva k nečemu), saj večina učbenikov uporablja v vseh treh časovnih glagolskih oblikah obe spolski obliki (moška je zapisana s celo besedo, ženska pa je zapisana s končnico v oklepaju ali pa poševnico) ali pa eno, ki je spolno občutljiva.

Primeri: *boš ponovil/-a, se boš naučil/-a, si spoznal/-a, boš izvedel/-a, bodi pozoren/-na, si prebral(a), boš razmislil(a); preberi, ugotovi, pojasni, zapiši; govorimo, beremo, povemo, utemeljujemo, najdemo; najdeš, razumeš, veš, želiš*. Pri naslavljanju otrok so uporabljeni še samostalniki v obeh spolskih oblikah, dosledno se pojavljajo v 66 % učnih gradiv, nedosledno pa v 34 %.

Primeri takih samostalnikov so: *s sošolci in sošolkami, učitelj ali učiteljica, povprašaj knjižničarja/knjižničarko, če nisi ravno pesnik/pesnica*. Glagolsko naslavljanje je v obeh spolskih oblikah dosledno, samostalniško pa ne vedno, saj se redko pojavi in lahko zaradi reference na moški spol zavaja učenke. Med razlago se pojavljajo tudi nevtralni samostalniki, kot so *prebivalstvo, človek – ljudje*. Ker gre za jezikovni pouk, je delež besednega veliko večji kot pri slikovnem.

Slikovno v učbeniških gradivih za slovenščino večinoma ponazarja zapisano. To so primeri v nalogah, fotografije ob besedilu, ki so izhodišče za določeno snov. Spolno zaznamovanega slikovnega je skupaj le 13 % fotografij in ilustracij. Slednje sovпада z besednim in prikazuje predvsem stereotipne spolne vloge. Podobno zasledimo pri nalogah, saj se tam pojavijo tipični poklici glede na spol, družinske vloge in vloge v šoli, vendar je odstotek razmeroma nizek. V nadaljevanju sledijo posamezni primeri iz nalog, kjer gre za spolno zaznamovanost z vidika vsebine (stereotipnih spolnih vlog) in posledično jezikovnih oblik:


- šolsko okolje: na razredni uri učiteljica poudarja pomen dobrih odnosov; zgodovino, angleščino, naravoslovje in slovenščino poučuje učiteljica; nad slovenščino je navdušena deklica, deček nad tem predmetom ni navdušen; dekleta so spretnejša za uradne pogovore kot fantje, učijo se tujih jezikov; dečki so pretepači: »Med odmorom so se fantje stepili pred šolo.«; najuspešnejši so dečki: »To sta Maj in Vid, onadva sta najboljša učenca v razredu. Brez njiju bi bili slabši po uspehu in pri nogometu.«; Vid piše raziskovalno nalogo; predstavnik razreda je deček; dečki igrajo nogomet, deklice pa se igrajo ristanc;
- družinsko okolje: babica dobi za rojstni dan rože; navodilo za izdelavo škatle, ki jo pri šivanju potrebujejo ženske (mame, tete, babice); deček sprašuje starše o številki sedem in z njimi razglablja, ugotavlja; očeta zanimajo sinovi treningi; oče in sin se športno udejavljata; fantje se ukvarjajo z zimskimi športi; stric obljubi pohod na Triglav; teta je spekla palačinke za otroke;
- poklicno okolje: pri zdravniku dela medicinska sestra, zdravnik Petri pove, kakšna je diagnoza (vir 4).

 Oglej si posnetek.

1. Ali si prepoznal/-a igro, ki je bila predstavljena na posnetku? Si si zapomnil/-a njeno ime? Obkroži črko pred pravilnim odgovorom.

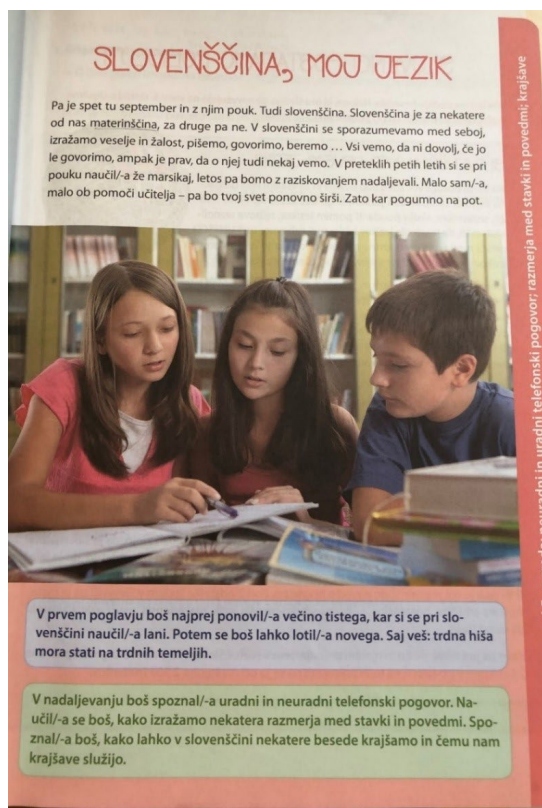
- A Zemljo krasti.
- B Gnilo jajce.
- C Ristanec ali tančula.
- Č Metanje kamenčka.

2. Ima morda ta igra v tvojem okolju kako drugo ime? Če ga ima, ime igre zapiši. Če uporabljate imeni, uporabljeni na posnetku, zapiši, katero pogosteje.




Slika 1: Stereotipne spolne vloge pri igrah (vir 4)

Naloge, ki jih zasledimo v enem od učbeniških gradiv (vir 4), skupaj s slikovnim odražajo na posameznih mestih tudi stereotipne spolne vloge – slika 1. Pri opisu igre zasledimo slikovno, ki prikazuje dekleta pri igranju ristanca, dečke pa pri igri nogometa.




Slika 2: Spolsko občutljiv jezik in slikovno (vir 4).

Slika 2 prikazuje spolsko občutljive glagolske oblike, prav tako je tudi fotografija spolsko občutljiva, saj sta na njej predstavnik in predstavnici obeh spolov. Z bralci in bralkami sicer ne vzpostavljajo neposrednega očesnega stika, vendar skušajo pouk slovenščine približati vsem učencem in učenkam (sodelovanje otrok pri raziskovanju jezika, pri delanju naloge in pogovoru o snovi).

Podobno je pri sliki 3, kjer udeleženci neposredno vzpostavljajo stik z bralci in bralkami. Gre za dečka, deklico in njuno mamo, ki gledajo v fotoaparatus. Predvidevamo lahko, da je fotografiral oče, torej gre za družino, ki ima otroka obeh spolov in je zato predvidoma tudi spolsko občutljiva. Slikovno prikazuje zapisano, saj iz slednjega izvemo, da je gorsko kolesarstvo ena redkih dejavnosti Slovenk in Slovencev. Zanimivo je, da se pri razlagi pojavljajo samostalniki v generični moški obliki (*Slovinci, kolesarji*) – ne sledijo obojespolskemu poimenovanju, pri neposrednem naslavljanju pa je dodana še ženska oblika (*boš spoznal/-a*).

GORSKO KOLESARSTVO

Po delu in učenju se človeku prileže sprostitev. Naše telo potrebuje gibanje, zato vsi v prostem času radi izberemo katero od športnih dejavnosti. Pogosto je to le hoja ali tek v naravi. Nekateri se s športom ukvarjajo resneje: trenirajo v klubih večkrat tedensko, npr. nogomet, rokomet, odbojko, katerega od borilnih športov, med vikendi pa mnogi radi planinarijo. Pozimi večina smuča, saj pravijo, da smo Slovenci smučarski narod, pa tudi plavati znamo menda skoraj vsi. Kaj pa kolo? Seveda, porečete, s kolesom se tudi vozimo vsi. Res je, toda kolesarstva, ki nas vodi čez drn in strn in pri katerem premagujemo tudi visoke vzpetine, pa se le ne loti vsak. Gorsko kolesarstvo še vedno sodi med manj znane športe, pa čeprav v zadnjih letih tudi slovenski gorski kolesarji že dosegajo vidne uspehe.



V tem poglavju boš spoznal/-a enega od športov, s tem pa tudi besedilno vrsto opis športa. Za športne dejavnosti opreme ni treba vedno kupovati v trgovini, saj se marsikaj dobi tudi prek oglasov, zato boš spoznal/-a tudi to besedilno vrsto. Naučil/-a pa se boš izpolniti še spletni obrazec, in sicer spletno prijavnico.

Slika 3: Družina na gorskem kolesarjenju (vir 4).

Izhodiščna besedila so skrbno izbrana v vseh učbeniških gradivih in odražajo v večini primerov spolno nevtralnost. Pripadajoče slikovno sovпада z jezikovnim in predvsem prikazuje isto.

Primeri: *Slovenka v vesolju* (slikovno prikazuje Sunito Williams na vesoljski postaji), *Veliki podvig neustrašnega Felixa* (slikovno: Felix Baumgartner), besedilo o čokoladi, vremenu, Porečanki, Velenju (vir 7); *O evropskih jezikih*, *Slovenščina v tujini na 56 lektoratih*, *Potovalna bolezen*, *Gorsko kolesarstvo*, *Pravila smučanja*, *Opis naravnega pojava – vetra, tudi o burji in rosi* (vir 4).

Zaključek

Članek obravnava učbeniška gradiva za pouk slovenščine z vidika večkodnosti, kritične analize diskurza s poudarkom na spolno občutljivi rabi jezika. Raziskava je trenutno še ena izmed redkih, ki obravnavajo to področje, saj potrebujemo smernice, ki bi usmerjale avtorje in avtorice pri sestavi gradiv. To imajo s smernicami za pisanje pedagoških gradiv urejeno v Kanadi. Spolno občutljiv jezik se kaže tako pri jezikovnem kot slikovnem, kljub temu pa še vedno zasledimo kar nekaj primerov, ki so zaznamovani. Naša družba je trenutno še moškosrediščna in prežeta s spolnimi stereotipi, to se odraža tudi v učbeniških gradivi za pouk slovenščine (športno razlikovanje med spoloma, družinske spolne vloge, poklici). Hkrati pa stremimo tudi k spolni občutljivosti, kar se vedno bolj kaže tudi pri učbeniških gradivih. Pri slovenščini se v gradivih pojavljajo obojespolne samostalniške oblike naslavljanja dokaj dosledno, prav tako je z glagolskimi oblikami pri naslavljanju (uporaba obeh spolskih oblik). Družboslovno področje daje velik poudarek na jezikovne izbire in spolno občutljivost pri izražanju. Področje raziskave obsega celoten kontekst, ki vključuje tako besedno kot slikovno, saj vsak kod ponuja informacije na svoj način. V učnih gradivih za slovenščino slikovno prav tako ponazarja naloge in besedila. Razbijanje spolne stereotipnosti se uveljavlja tudi v gradivih za slovenščino, kjer poskušajo z določenimi primeri in fotografijami prikazati enakovrednost obeh spolov (učenje slovenščine je tako za dečke kot za deklice, gorsko kolesarjenje je za vso družino).

Summary

The discussion, deals with a sample of textbooks for Slovene as school subject in elementary school, more precisely in the 6th grade. We analyzed from the point of view of critical discourse analysis and the visual grammar (Kress and van Leeuwen, 2020), focusing primarily on the use of gender sensitive language. School textbooks are multimodal. It means that they consist of verbal and pictorial codes, and make meaning in the interaction of both. The signs of both semiotic systems connect with each other and the reader of the school texts can easily understand their meaning and message.

The analysis follows the concept of genders and the relationship between them. The research is currently one of the few that deal with this area, as we need guidelines for authors to help them to choose accurate style in writing the school textbooks.

This is for example regulated in Canada with the guidelines for writing school textbooks. Gender sensitive language manifests itself both, linguistically and pictorially, but despite this, we still find quite a few examples that are genderly marked. Our society is currently still male-centric and permeated with gender stereotypes, this is also reflected in the school textbooks for Slovene (for example distinction between the genders in sports, family gender roles, professions).

At the same time, we strive for gender sensitivity, which is increasingly evident in school textbooks. In the case of Slovene, both gender noun forms of address appear fairly consistently in the texts, and the same is the case with verb forms when addressing (use of both gender forms).

The field of social sciences places emphasis on language choices and gender sensitivity in expression. The field of research encompasses the entire context, which includes verbal and pictorial, as each code provides information in its own way. It also illustrates tasks and texts pictorially in school textbooks for Slovene. Breaking down gender stereotyping is also asserted in school textbooks for Slovene, where they try to show the equality of both genders with specific examples and photos (learning Slovene is for both boys and girls, mountain biking is for the whole family).

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HUMOR V VEČKODNIH UČBENIŠKIH BESEDILIH ZA SLOVENŠČINO V OSNOVNI ŠOLI

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Potrjeno/ Accepted

20. 6. 2023

Univerza na Primorskem, Pedagoška fakulteta, Koper, Slovenija

Objavljeno/ Published

17. 7. 2023

KORESPONDENČNI AVTOR / CORRESPONDING AUTHOR

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Izvilleček/ Abstract

Raziskave večinoma ugotavljajo koristi humorja v učnem procesu, če je uporabljen v povezavi s snovjo. V prispevku ugotavljamo, kako z besednimi in slikovnimi znaki osnovnošolski učbeniki za slovenščino kot prvi jezik pri učenju jezikovnih tem ustvarjajo humor, kateri znaki so v ta namen uporabljeni pogosteje in kako humor v teh učbenikih dojemajo učenci 3., 6. in 9. razreda. Ugotavljamo, da je slikovno glavni nosilec informacij pri ustvarjanju humorja. Bistvena sestavina humorja, tudi v slikovnem, je neskladje z resničnostjo, najpogosteje izraženo kot pretiravanje. Tretje- in šestošolcem je vpletenost humorja v snov pomembnejša kot devetošolcem.

Ključne besede:

humor, večkodni učbenik, slovenščina, medosebna metafunkcija.

Humour in Multimodal Textbooks for Slovene in Primary School

Research mostly establishes the benefits of humour in the learning process when used properly. We determine how primary school textbooks for Slovene as a mother tongue use verbal and pictorial semiotic resources to create humour when learning grammar, which resources are used more often, and how humour is perceived by pupils. Images are the main carrier of information in the creation of humour. An essential component of it is discrepancy with reality, most often expressed as exaggeration. For pupils aged 8 and 10, the involvement of humour is more important than for pupils aged 14.

Keywords:

humor, multimodal textbook, Slovene, interpersonal metafunction.

UDK/UDC:

373.3:37.091.64

DOI <https://doi.org/10.18690/rei.16.Sp.Iss.2992>

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University of Maribor Press

Uvod

Od sredine 20. stoletja se različni jezikoslovci in drugi raziskovalci intenzivneje posvečajo ključnemu vprašanju, katere sestavine besedil povzročijo njihovo humornost. Po ugotovitvah Colesa in Serafinija (2015, str. 637) je humorno, kar je nepričakovano, nenavadno, drugačno od naših običajnih predstav in se poleg tega dogaja drugim, da tako v nas vzbuja olajšanje. Freud (2003, str. 240–243) humor označuje za »nega najvišjih psihičnih dosežkov« in »sredstvo za doseganje ugodja kljub neprijetnim afektom, ki ga kalijo«, saj učinkuje kot nadomestek afektivnega razvoja. Pogoj za humor je situacija, v kateri bi iz skušnjave sprostili neki neprijeten afekt (sočutje, jezo, razočaranje ...), a nam motivi to preprečijo. Do npr. ponesrečenca bi praviloma občutili sočutje, a zaradi njegove ravnodušnosti nam je prihranjeno, namesto sočutja pa občutimo ugodje.

Vse to kaže na odvisnost humorja od okoliščin (naslovnikove kulture, razvojne stopnje, predznanja ...), zato je lahko za odraslega neka situacija humorna, medtem ko za otroka ni.

Humor je pomemben v družbenem življenju in medosebnih odnosih ter je del sociolingvistične zmožnosti. Vloga humorja, zlasti v učnem procesu, je bila dolgo zapostavljena (Dovč, Jesenovec in Vešner, 2022, str. 53). Vzrok je morda v tem, da je Aristotel (2012) humor označil za »najtrši oreh besednega ustvarjanja« in ga na estetski lestvici uvrstil nizko, zato je dolgo veljal za »manjvrednega« in neustreznega za resna področja, kot je šolstvo (Dovč, Jesenovec in Vešner, 2022, str. 54), vendar humor v učnem procesu slovenski in tuji raziskovalci na podlagi različnih raziskav na splošno ocenjujejo kot »učinkovito sredstvo za doseganje različnih pedagoških ciljev« (Ziyaceemehr, Kumar 201, str. 4–5, v Dovč, Jesenovec in Vešner, 2022, str. 54).

Učna gradiva so že desetletja sestavljena iz besednih in nebesednih (največkrat slikovnih) znakov, ki enakovredno ustvarjajo pomen v besedilu, tudi pri pouku jezikov.

Humor v učnem procesu

V besedilih z vidika sistemsko-funkcijskega jezikoslovja raziskujejo humor npr. Simpson (2003) v satirah, Lim Fei (2006) v stripih, Gironzetti (2016) v govorjenih besedilih, Herawati (2010) pa proučuje prevajanje jezikovnih iger. Kot ugotavljajo Dovč, Jesenovec in Vešner (2022, str. 54), med znanstveniki ni enotne opredelitve humorja, temveč ga »definirajo glede na potrebe svojih raziskav«.

V jezikoslovju je sicer med najbolj razširjenimi semantična (in pragmatična) teorija Victorja Raskina (1985, v Attardo, 2017, str. 1), ki povezuje jezikoslovni pogled na humor z drugimi področji, opredeljuje položaj humorja v jezikoslovju in napoveduje, ali ima besedilo potencial biti humorno. Pozneje je bila nadgrajena v t. i. splošno teorijo humorja, in čeprav se zdi vsesplošno uporabna, npr. Gironzetti (2017, str. 404) opozarja na njene terminološke pomanjkljivosti v opredeljevanju znakov humorja. Jezikoslovec Goatly (2012, str. 21, 130) poudarja, da z jezikoslovnega vidika humor ustvarjata neskladnost in dvoumnost ter da humor in šale učinkujejo izrazito medosebno. Tudi Zorman (2021, str. 102) ugotavlja podobno – da se, denimo, v mladinskem leposlovju humor oblikuje s poudarjanjem »zabavnih neskladij in izjem«, »odklonov od vsakdanjega«, »preoblikovanjem kategorij, logičnih in lingvističnih pravik«, »pretiravanjem« itn.

V slovenskem prostoru o humorju pri pouku pišejo npr. N. Sagadin, Vernik Trofenik, M. Sagadin in Jurišević (2015), in sicer o njegovem razumevanju pri nadarjenih učencih; Kordigel A. (1997) in Zorman (2021) o humorju v mladinski književnosti; Dovč, Jesenovec in Vešner (2022) obravnavajo njegovo pomembnost pri učenju slovenščine kot tujega jezika.

Humor pri poučevanju praviloma pripomore k večji motivaciji za učenje in trajnejšemu znanju. Tuje raziskave kažejo, da učenci ob humornih vsebinah dosegajo boljše rezultate (Ziv, 2014); po ugotovitvah Bryanta in Zillmanna (1989) humor odpravlja učenčevo napetost, pogloblja njegov odnos z učiteljem in omogoča vzpostaviti globljo, bolj osebno komunikacijo med njima, koristi pa tudi pri odpravljanju bralnih težav in učenju jezika. Tudi N. Sagadin, Vernik Trofenik, M. Sagadin in Jurišević (2015, str. 21) poudarjajo koristnost humorja, saj »lajša stres in zmanjša testno anksioznost«; Dovč, Jesenovec in Vešner (2022, str. 60) korist humorja vidijo v večji pozornosti in motivaciji učencev, boljšem pomnjenju in priklicu informacij, humor pripomore k povezovanju učencev, zmanjševanju kulturnih prepek in bolj sproščenemu pouku.

Čeprav večina raziskav dokazuje koristi humorja v učnem procesu, Bryant, Brown, Silbeberg in Elliott (1981) ugotavljajo, da humor nima vpliva na učinkovitejše učenje informacij in motivacijo, saj so humorno predstavljene teme sicer privlačnejše za učence, a učinkujejo manj resno.

Učbeniki za slovenščino kot večkodna besedila

Učbeniki so besedila, s katerimi avtorji predstavljajo teme, ki so naslovníkom neznane/manj znane (Starc, 2008, str. 46). Čeprav so že nekoč (npr. v 30. letih 20. stoletja) vsebovali nebesedne (slikovne) znake, je teh v zadnjih dveh desetletjih 21. stoletja opazno več in pogosto imajo prevladujočo vlogo (Bezemer in Kress, 2010, str. 11–12, 25). Tako je tudi v učbenikih za slovenščino: v izdanih do 90. let 20. stoletja, kot so Prva čitanka (Ribičič in Završnik, 1946), Spoznavajmo slovenski jezik: jezikovna vadnica za 5. razred osnovne šole (Jalen, 1976) idr., je slikovnega po količini in obsegu manj kakor v sodobnejših, npr. v Slovenščini 9 (Čuden, Košak in Vogel, 2015), Gradim slovenski jezik 6 (Bešter Turk, Cajhen, Drusany, Kapko in Križaj Ortar, 2011).

Večkodna besedila so tista, v katerih se pomen enakovredno ustvarja z besednimi in nebesednimi znaki, npr. slikovnimi, glasbenimi/zvočnimi (Kress in van Leeuwen, 2005, v Starc, 2009), na treh pomenskih ravninah – metafunkcijah, ki sta jih Kress in van Leeuwen (2007) prenesla iz Hallidayevega (2004) pojmovanja jezika in besedil. Na ideacijski metafunkciji izražamo doživljanje sveta zunaj jezika (Halliday, 1985, v Kovačič, 1994), kar se v besednem delu besedil izraža s procesnimi stavki, v slikovnem pa z narativno ali konceptualno strukturo, v katero so postavljeni predstavljeni udeleženci (elementi slike). Na besedilni metafunkciji v besednem delu s tematsko-rematsko strukturo urejamo informacije po pomembnosti, v slikovnem pa pomembnost informacij izražamo z grafičnimi poudarki, kontrastom, intenzivnostjo barv, okvirji, postavitvijo predstavljenih udeležencev itn. (Starc, 2009). Na medosebni metafunkciji se tvori družbeni odnos med avtorjem besedila in naslovníkom. V besednem delu se izraža z različnimi vrstami interakcij (ponujanjem ali zahtevanjem informacij/dejavnosti), ki jih tvorimo z glagolskimi nakloni, vprašanji in vrednotenjem (Starc, 2011, str. 435). V slikovnem se odnos izraža z vektorjem pogleda (navidezne ravne črte, ki poteka iz oči predstavljenega udeleženca), ki lahko poteka: (a) neposredno proti naslovníkovim očem in tako ustvarja osebni stik; taki vrsti slike pravimo poziv, (b) mimo naslovníkov oči, zato je stik z naslovníkom posreden; taka slika se imenuje ponudba (Kress in van Leeuwen, 2005, str. 126–130, v Starc, 2009, str. 94–96, 110).

Študija primera

Raziskovalno vprašanje, vzorec in metodologija

V prispevku ugotavljamo, kako z besednimi in slikovnimi znaki osnovnošolski učbeniki za slovenščino kot materinščino pri učenju jezikovnih tem ustvarjajo humor, kateri znaki so pri tem pogostejši in kako humor dojemajo učenci. V raziskavi je sodelovalo skupno 60 učencev 3., 6. in 9. razreda ene od primorskih osnovnih šol. Bila je opravljena decembra 2022. Učenci so pod nadzorstvom zaposlenega na šoli izpolnjevali natisnjen vprašalnik. Vseboval je 6 vprašanj: tri odprtega tipa in tri zaprtega tipa (obkroževanje ponujenih odgovorov). Zaradi primerljivosti odgovorov med učenci različnih starosti so bila vprašanja enaka, razlikovala so se izhodiščna besedila iz učbenikov za ustrezen razred, ki so potrjeni za rabo v šolskem letu 2022/23. Seznam učbenikov smo pridobili na <https://ucbeniki.cobiss.si/books> (Ministrstvo za izobraževanje, znanost in šport RS, 2022).

Za namene raziskave smo pregledali slovnična poglavja 10 učbenikov, ki se lahko uporabljajo v omenjenih treh razredih. Za 3. razred je potrjen en učbenik, za 6. in 9. razred pa jih je potrjenih več. V vprašalnik za šesto- in devetošolce smo vključili odlomke besedil iz učbenikov različnih avtoric in založb, pri čemer smo upoštevali čim večjo humornost izbranih odlomkov.

Odlomke analiziramo po teoriji vizualne slovnice (Kress in van Leeuwen, 2007; Starc, 2009). Upoštevajoč ugotovitve predhodnih raziskav, da humor motivira učence, jim pomaga bolje razumeti snov itn., se osredotočamo na medosebno metafunkcijo. Ob odlomkih besedil za 6. in 9. razred, vključenih v anketo, analiziramo tudi vzorčne primere ostalih humornih besedil iz potrjenih učbenikov, da bi ugotovili morebiten vzorec tvorjenja humorja.

Analiza in interpretacija

Učenčevo dojetje humorja pri slovničnih temah

Tretji razred

Za pouk slovenščine – jezika v 3. razredu OŠ je v šolskem letu 2022/23 potrjen en učbenik, Lili in Bine 3. V njem je ena slovnična tema, predstavljena s humorjem. Nekateri tretješolci še ne berejo tekoče in so bolj pozorni na izgovarjavo besed kakor na humor.

Carrel (1984, str. 333, v Dovč, Jesenovec in Vešner, 2022, str. 57) ugotavlja, da je na nižjih ravneh učenja jezika bolje izogniti se humorju, ker učeči se še dekodirajo pomen zaporedoma, iz vsake besede posebej, in niso osredotočeni na vsebino.



Slika 1: Vir: Kramarič, M. idr. (2021). *Lili in Bine 3*. Ljubljana: Rokus Klett. 21.

Zanimalo nas je, ali kljub temu v izhodiščnem besedilu Pika, vprašaj, klicaj prepoznajo kaj humornega. Namen besedila je, predstaviti rabo končnih ločil. Besedilo je sestavljeno iz treh ločenih slik, podobnih stripu, postavljenih na belo uokvirjeno ozadje. Na njih sta predstavljena udeleženca deklica in deček s kolesom, oba približno učenčeve starosti. To mu omogoča lažjo identifikacijo s predstavljenim udeležencem.

Marjanovič Umek (2008, str. 19) ugotavlja, da je za učna gradiva v srednjem otroštvu, tj. v prvih letih osnovnošolskega izobraževanja, pomembna »čustvena in socialna obarvanost besedil in slikovnega gradiva«, npr. možnost identifikacije z osebami in prepoznavanje socialnih situacij, katerih del so tudi sami.

Na vseh treh slikah sta predstavljena udeleženca prikazana v narativni strukturi in obrnjena proč od naslovnika, tako komunicirata le med seboj. Take slike so na medosebni metafunkciji ponudbe. Z njihovo izbiro je avtorjeva komunikacija z naslovnikom manj osebna. Govor predstavljenih udeležencev je projiciran v oblčke. Na vsaki sliki je v njem poved nekega tipa: pripovedna, vprašalna in vzključna.

Vprašalnik je izpolnilo 20 tretješolcev. Večini, 40 %, se izhodiščno besedilo ne zdi niti malo zabavno, 30 % učencev pa je zabavno. 15 % učencev besedilo označuje za zelo zabavno, ostalih 15 % pa za nezabavno. Večini (75 %) so zabavnejše slike kot besede v oblčkih (25 %). Kot najbolj humorne besede so izbrali: *pazi, posodiš, za rojstni dan sem dobil kolo, pazi, avto, ali mi posodiš kolo*. En učenec je zapisal, da v besedah ni nič zabavnega, eden pa ni odgovoril.

V odgovorih so kot zabavne izbrali predvsem glagole, saj jih vključujejo vsi odgovori. Večkrat se pojavi velelnik pazi v vzključni povedi. Tega izreče deček, ko bi deklica zaradi neprevidnosti lahko povzročila nesrečo s kolesom. To situacijo učenci dojemajo kot humorno, zato najverjetneje izpostavljajo ravno velelnik pazi.

Na slikah je zanje humorno, *ko punčka vozi kolo, ko vpraša deklica dečka, ali mu posodi kolo, da je deček dobil kolo, ko deček sedi na kolesu, ko deček posodi deklici kolo, vsebina 1. slike/ 2. slike, ko je rekla »pazi avto«, 3. slika, ko se je deklica smejala*.

Učenci so tako za zabavna označili dejanja, kar kaže uporaba glagolov (*vozi, vpraša, posodi, je dobil, sedi, pazi, se je smejala*). Nobeden ni kot humornih navedel predstavljenih udeležencev, temveč njihovo početje, situacijo, torej humor ustvarjajo vektorji njihovih okončin, ki povzročajo dejanje.

Čeprav za večino učencev izbrano izhodiščno besedilo (sploh) ni humorno, je 85 % vprašanih ocenilo, da jim zabavna besedila pomagajo bolje se naučiti snovi.

Kot opozarjajo N. Sagadin, Vernik Trofenik, M. Sagadin in Juriševič (2015, str. 21), morajo učitelji uporabljati humor, primeren za učence, glede na njihovo starost in učni kontekst. Učitelji mlajših učencev morajo paziti, da jih s humorjem ne zmedejo, ker »pogosto ne razumejo ironije, pretiravanj ali drugih popačenj, ki se pojavljajo v humorju, ter se tako lahko pomotoma naučijo nepravilnih ali netočnih informacij«.

Šesti razred

V vprašalnik smo vključili slikovni prikaz iz poglavja o glagolskem času, osebi in številu v učbeniku Znanka ali uganka 6. Izhodiščno besedilo je sestavljeno iz slike, na kateri sta predstavljena udeleženca učiteljica in učenec Janezek, ki sedi v klopi.

Besedni del z navodili in vprašanji je v rumenem barvnem polju na levi strani, ločen od slikovnega, ostali besedni znaki – govor predstavljenih udeležencev – pa v oblakih.

Čas, oseba in število

Oglej si dvogovor med učiteljico in Janezkom. Ali šalo razumeš? Ali veš, kaj učiteljica sprašuje? Kako bi odgovoril ti?



Slika 2: Vir: Kocjan - Barle, M. (2016). *Znanka ali uganka 6*. Ljubljana: Modrijan. 56.

Slika prikazuje predstavljene udeležence narativno. Učiteljica je obrnjena proti učencu Janezku, tako da jo bralec lahko vidi s strani. Vektor njenega pogleda in vektorji rok so usmerjeni proti Janezku, s katerim govori. Janezkov vektor pogleda je neizrizen, roke ima ob telesu. Obraz ima obrnjen proti učiteljici. Slika je ponudba, ker jo učenec lahko samo opazuje. Oba predstavljena udeleženca sta obrnjena proč od njega, in se vektorja njunih pogledov z učencevim ne srečata.

Besedni del v oblaku na levi vsebuje učiteljčino spreganje glagola jesti (»Jem, ješ ... jejo.«), ki mu sledi vprašalna poved v oblaku na sredini (»No, Janezek, kateri čas je to?«). Ker je ravno ta na sredini in nekoliko višje kot ostala oblaka, ima osrednjo vlogo – vprašanje, ki je nekakšen vrh humorne situacije. Janezek vzklikne (oblaček na desni): »To je čas kosila, gospa učiteljica!«

Humor se v besedilu ustvarja z Janezkovim odgovorom, saj v poimenovanju sedanjji čas zamenja pridevnik sedanjji s samostalnikom kosilo.

Zaradi neskladja med učiteljinem pričakovanjem resnega dojetja vprašanja in pravilnega odgovora ter med Janezkovo ugotovitvijo nastane humorna situacija. Janezek pravilnega odgovora morda ne pozna ali želi biti zabaven, zato odgovori drugače od pričakovanega. Da se šestošolcu odgovor zdi zabaven, mora poznati pravilnega (sedanji čas). Humor nastane zaradi jezikovne igre, tj. igrive rabe jezika (Bell in Pomerantz, 2016, str. ix, v Dovč, Jesenovec in Vešner, 2022, str. 56).

Situacijo med učiteljico in Janezkom lahko pojasnimo tudi z maksimo relevantnosti Paula Gricea (1975, str. 45–46; Pan, 2016, str. 6), da moramo v komunikaciji povedati (le) to, kar je relevantno/ustrezno. Če maksimo relevantnosti kršimo, se pogovor lahko prekine ali postane humoren, kot je v našem primeru. Janezkov odgovor je sicer sprejemljiv z vidika izražanja lakote, a z njim ne odgovarja na vprašanje iz slovnice, kajti časa kosila ta nima, obenem krši tudi maksimo resničnosti (ne navaja resničnih podatkov).

V 6. razredu je odgovarjalo 23 učencev. Največ ga je označilo za zabavnega (52,17 %), za zelo zabavnega pa ga ni označil nihče (0 %). Za 21,74 % vprašanih besedilo ni zabavno, za ostalih 26,09 % pa ni niti malo zabavno.

Približno enaka deleža učencev sta odgovorila, da so jim najzabavnejše besede v oblakih (47,83 %) oziroma slika (52,17 %). Kot najzabavnejše besede navajajo: *To je čas kosila. – Janezek. – No, Janezek, kateri čas je to? Jem, ješ ... jeste. – Gospa učiteljica. – Jem, ješ ... jeste, čas kosila. – Janezek, kateri čas je to? To je čas kosila. – Kosila, jem, ješ in čas ... – Janezek, jem, ješ, jesta.* Dva učenca sta odgovorila, da jima ni smešna nobena beseda, en učenec pa na vprašanje ni odgovoril.

Učencem je najzabavnejši odgovor Janezka o času kosila, prav tako so jim zabavni Janezkov odgovor učiteljice (*gospa učiteljica*), ime Janezek in spreganje glagola jesti.

V slikovnem delu so jim zabavni: *Učiteljica, ko skuša razlagati Janezku. – Učiteljica z brki. – Učiteljica. – Da se učiteljica dere. – Gospa in Janezek. – Janezek, jejo. – Učiteljicine ustnice. – Učiteljin obraz. – Janezkovi zobje. – Janezek. – Oštevanje in kreganje.* En učenec na sliki ne vidi ničesar zabavnega, eden pa je odgovoril na splošno, da je na slikah zabavno, *ko se dva tepeta.* Najpogosteje so učenci kot najzabavnejšo navedli učiteljico. Razlog je najverjetneje v tem, da so deli njenega telesa prikazani nesorazmerno: vrat je podaljšan, spodnja čeljust sega naprej in se zaključuje s prevelikimi ustnicami (za enega učenca so to brki), ima prevelike roke. Veliko vprašanih je za najzabavnejšega navedlo Janezka; ima skuštrane lase, izrazito okrogel obraz in v primerjavi z ozkim trupom preveliko glavo, velike oči, je brezzob. Ravno slednje je navedel eden od učencev, saj je za otroka neobičajno, da sploh nima zob.

Nekoliko manj pogosto kot v 3. in 9. razredu izpostavljajo dejanja predstavljenih udeležencev kot v ostalih razredih, saj so njune telesne lastnosti bolj poudarjeno prikazane v nesorazmernosti z resničnostjo kot v ostalih dveh izhodiščnih besedilih. Večji del vprašanih šestošolcev (65,22 %) je potrdil, da jim humorna besedila pomagajo bolje se naučiti snovi, medtem ko jih 30,43 % temu nasprotuje. En učenec (4,35 %) je sam pripisal, da mu humorna besedila pomagajo napol.

V učbenikih za 6. razred so v dveh uporabljena humorna besedila, Znanka ali uganka 6 in Gradim slovenski jezik 6, v dveh pa niso (Slovenščina za vsak dan 6: izdaja s plusom in Slovenščina v oblaku 6).

V učbeniku Znanka ali uganka 6 je pet humornih večkodnih besedil, v Gradim slovenski jezik 6 pa prevladujejo, zato smo izbrali najbolj reprezentativno (slika 4). Štiri besedila iz prvega (gl. Kocjan - Barle, 2016, str. 23, 57, 70) ustvarjajo humor podobno kot primer, vključen v anketo, zato se posvečamo le tistemu, ki od njih odstopa (slika 3).



Slika 3: Vir: Kocjan - Barle, M. (2016). *Znanka ali uganka 6*. Ljubljana: Modrijan. 37.

Slika 3 predstavlja zaimke. V narativni strukturi sta ženska z vedrom in metlo ter moški, ki bere v naslanjaču. Prikazana sta popačeno, s pretiravanjem: ženskin nos in usta sta zlita, dlan ima nesorazmerno veliko v primerjavi z drugimi deli telesa. Moški ima ogromen nos, ki pokriva usta, in dolga stopala.

Vektorja pogleda obeh sta usmerjena mimo naslovnika, zato je slika ponudba. Ženska nosi predpasnik, na glavi ima ruto. Stoji, levo roko ima uprto ob bok, z zgornjim delom telesa se nagiba naprej, želi izraziti avtoriteto nad moškim, čigar leva dlan visi z naslonjala, noge ima prekrižane, kar izraža sproščenost, čeprav ga ženska kritizira. Slednje izvemo iz oblačka: »Medtem ko sem jaz delala, si ti lenaril.« Zaimka in glagolski obliki za moški/ženski spol so poudarjeni z rdečo. Humornost ustvarja podoba ženske, ker je v primerjavi z moškim na sliki in v primerjavi z mnogo sodobnimi ženskami oblečena zastarelo, tj. s predpasnikom in ruto, ki poudarjata njeno vlogo gospodinje. Humor lahko vzbuja tudi izbira glagola lenaril, ki na neposreden način izraža početje moškega na sliki.



5. Preberi povedi.

Po cestah moramo voziti previdno.

Anka ne more pozabiti včerajšnjega tekmovanja.

Luka želi postati trobentač.

Te smem prositi za ples?

Kdor hoče kupiti vstopnice, naj stopi v vrsto.



Katere besede so podčrtane?

a) Nedoločniki.

b) Glagoli, za katerimi stojijo nedoločniki.

c) Samostalniki.



Slika 4: Vir: Bešter Turk, M. idr. (2011). *Gradim slovenski jezik 6*. Ljubljana: Rokus Klett.115.

Na sliki 4 so plesalci: v ozadju vidimo silhuete treh med plesom, kar kažejo njihovi vektorji rok in položaji teles. Predstavljena udeleženca v ravnini bliže naslovniku sta moški in ženska. Gre za del razlage naklonskih glagolov. Vektorja pogleda obeh potekata mimo naslovnikovih oči, slika je ponudba. Kot na sliki 3 imata tudi onadva obraza neskladna z obrazom/glavo resničnega človeka: glava moškega je okrogla, nos ima zašiljen in štrleč, medtem ko ženska nima spodnje čeljusti, zgornja ustnica pa je nesorazmerno velika.

Struktura slikovnega je narativna, saj moški steguje roko proti ženski, z zgornjim delom telesa se rahlo priklanja, ženska pa ima roke sklenjene pred sabo in rahlo dvignjeno glavo. V oblaku z govorom moškega piše: »Smem prositi?« Ženska odgovarja: »Prositi smeš, plesati pa z menoj ne moreš, ker me preveč tiščijo novi čevlji.« Humoren je zlasti prvi stavek, prositi smeš, ker ženska dobesedno odgovarja na povabilo.

Deveti razred

Na sliki je izhodiščno besedilo o medmetu. V zgornjem delu strani je rubrika Razmišljamo in se pogovarjamo, ki vsebuje naloge in vprašanja, oboje v 2. osebi ednine, kar kaže na osebni stik avtoric in učenca. Zadnje vprašanje je: »Kako lahko zapišemo svoje čustveno stanje?« To se najbolj eksplicitno navezuje na izhodiščno besedilo, ki sledi.



Slika 5: Vir: Stritar Kučuk, M. idr. (2019). *Slovenščina v oblaku*. Ljubljana: Rokus Klett. 44.

Izhodiščno besedilo je večkodno, sestavljeno iz 6 slik, katerih del so tudi besedno izraženi medmeti. Na 2. in 5. sliki so v oblakih, na ostalih pa bližina predstavljenega udeleženca in medmeta nakazuje, da prvi povzroča neko oglašanje, zvok. Predstavljeni udeleženci so prikazani narativno, v premikanju (plesanju, hoji ...), to so večji otroci, učenčevi vrstniki, da se z njimi lažje poistoveti, in za mnogo mladih aktualen predmet, slušalke. Predstavljeni udeleženci so obrnjeni proč od bralca, zato njihovi vektorji pogleda potekajo mimo njegovih oči, imajo zaprte oči, nakazane z dvema vodoravnima črticama, slušalke pa nimajo oči, da bi lahko iz njih potekal vektor pogleda. Te slike so ponudbe, ker učenca predstavljeni udeleženci ne pozivajo h komunikaciji in ustvarjajo vtis čustvene oddaljenosti.

Od 17 učencev 9. razreda izhodiščno besedilo nikomur ni zelo zabavno ali zabavno (0 %), temveč jih 58,82 % ugotavlja, da ni zabavno, 41,18 % pa, da ni niti malo zabavno. Večini, 52,94 %, so zabavnejše slike kakor besede, 35,29 % vprašanim so zabavnejše besede. 11,76 % učencev v besedilu ne prepozna ničesar zabavnega. Med najzabavnejše besede so uvrstili: *Uuuuu! – grrrr – grrr, čof, treske – Uuuuu!, čof – Treske, ha ha ha ... – Ha ha ha ...* Dvema učencema ni zabavna nobena beseda. Eden od njiju je dopisal tudi vzrok: *ker nimajo smisla*.

Najpogosteje so učenci navedli medmete, ki označujejo smeh (ha ha ha), jezo (grrr), čudenje (uuuu), kar so razpoloženski medmeti, nekaterim je zabaven tudi tresk, ki je posnemovalni.

V slikovnem delu je zanje najzabavnejše naslednje: *ples fanta na 1. sliki – 2. slika – ples – besede v oblakih – ko posluša glasbo – kejer je beseda grrr – obrazna mimika – da je ptica zraven pela – ko poje – ko so padle slušalke na tla, ko je dobil klofuto*. Eden na vprašanje ni odgovoril.

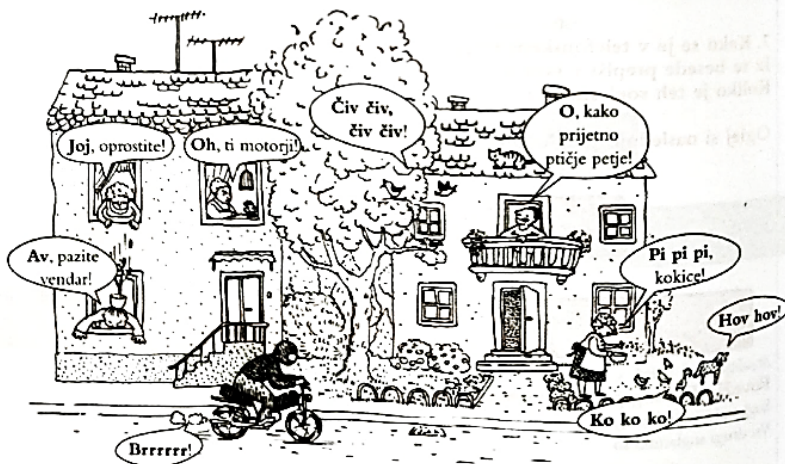
Odgovori o zabavnih sestavinah slikovnega se povezujejo z onimi o besednem. Učencem so medmeti zabavni, če jim je zabavna tudi vsebina slike, na kateri so. To so 2., 3. in 5. prikaz na sliki 5.

Iz odgovorov devetošolcev je opaziti, da so jim najzabavnejše slike s plesom dečka/-ov oz. njegovim poslušanjem glasbe ali ptičjim petjem. Te slike učinkujejo humorno, ker gre pri dečkovem plesanju med poslušanjem glasbe za pretiravanje. Iz izkušenj učenci vedo, da je zelo neobičajno videti najstnika, ki bi poplesaval po pločniku, obenem pa bi ptica pela na njegovo glasbo. Iz odgovorov ugotavljamo, da so jim bolj kot posamezni predstavljeni udeleženci zabavna njihova dejanja, npr. plesanje, petje ..., ki jih izražajo vektorji okončin.

Približno polovica (47,06 %) devetošolcev meni, da jim humorna besedila koristijo pri boljšem razumevanju nove snovi, a jih nekoliko več temu nasprotuje (52,94 %). V nadaljevanju analiziramo slike 6–9, ki niso bile del vprašalnika za učence. Na sliki 6, ki je uporabljena v dveh različnih učbenikih (tudi v: Bešter Turk idr., 2008, str. 8), Slovenščina za vsakdan in vsak dan 9, je predstavljen medmet. Govor in zvoki predstavljenih udeležencev so projicirani v oblăčke, slika pa je narativna. Humoren je predvsem skrajno levi del slike, na katerem je neprijeten pripetljaj. Predstavljenemu udeležencu, ženski, je lončnica padla skozi okno na glavo spodnjega sosa. Sosa v opravičilo pravi: »Joj, oprostite!« Spodnji sosed pa: »Av, pazite vendar!«

Medmet

1. Oglej si ilustracijo.



2. Iz oblăčkov prepiši v svoj zvezek krepko natisnjene besede.

Kaj delajo govorniki s temi besedami?

- Poimenujejo predmete.
- Izražajo svoje razpoloženje.
- Poimenujejo, čigavo je kaj.
- Poimenujejo, koliko je česa.
- Posnemajo naravne zvoke.
- Poimenujejo dejanja.
- Poimenujejo kraj, čas, način dejanja.

Slika 6: Vir: Bešter Turk, M. idr. (2017). *Slovenščina za vsak dan 9 – izdaja s plusom*. Ljubljana: Rokus Klett. 29.

Humor se ustvarja z nerodnostjo drugih. Gre za situacijo, ki v resničnem življenju sicer ni nemogoča, je pa praviloma redka; učenci so podobne videli v risankah, stripih ipd. Predstavljena udeleženca sta prikazana s pretiranimi telesnimi lastnostmi: dolge/velike roke, zaobljenima/okroglima glavama in velikima nosovoma. Oba predstavljena udeleženca kot tudi ostali na sliki 6 imajo vektorje pogleda obrnjene proč od naslovnika, zato je slika 6 ponudba.

18. V zvezek napiši, iz katerih besednih zvez so tvorjene naslednje besede.
- | | |
|-----------------|-----------------|
| ubožec ← ta, ki | velikan ← _____ |
| bogataš ← _____ | tujec ← _____ |
| divjak ← _____ | lenuh ← _____ |



53

Slika 7: Vir: Bešter Turk, M. idr. (2017). *Slovenščina za vsak dan 9 – izdaja s plusom*. Ljubljana: Rokus Klett. 53.

Slika 7 je fotografija lenivca kot del snovi o tvorjenkah. Fotografija navadno učinkuje bolj avtentično kot narisani, naslikani prikazi. Humor se na sliki 7 ustvarja z govorom v oblaku: »Sem lenivec, ne lenuh.« Učenca opozarja na izbiro ustrezne pripone. Lenivca vidimo med visenjem z veje, kar kaže vektor njegove tace, s katero se oprijema veje, torej je struktura slikovnega narativna. Njegov vektor pogleda poteka proti levi, mimo naslovnika, zato je tudi ta prikaz ponudba.

Tudi slika 8 je del razlage medmeta. Humor se ustvarja s slikovnimi znaki. Predstavljeni udeleženci so ovce na paši in volk, prikazani v narativni strukturi: najbližja ovca med muljenjem trave, volk pa med hojo proti njej. Situacija je humorna, ker so živali prikazane s pretiravanjem, saj je ovca večja od volka, ima zajeten trup, veliko glavo z izbuljenimi očmi in kratke noge.

Volk je počlovečen, oblečen v ovčjo kožo in hodi po dveh – česar dejansko volkovi ne počnejo –, ima dolg gobec z velikim okroglim smrčkom, ki je nesorazmeren s preostalim telesom, in iz gobca moli jezik. Nad njegovo glavo je medmet meeee, čeprav se volkovi ne morejo oglašati tako, a tako želi volk pretentati ovco in jo napasti.



Slika 8: Vir: Bešter Turk, M. idr. (2008). *Slovenščina za vsakdan in vsak dan 9*. Ljubljana: Rokus Klett.

9.

Ovca v ravnini najbliže naslovníku ima vektor pogleda usmerjen predse, volk za njo pa gleda proti njej. Tako nobeden ne tvori neposrednega stika z naslovníkom, zaradi česar sliko 8 označujemo za ponudbo.

Besedilo na sliki 9 predstavlja posledično razmerje. Humor se ustvarja s slikovnimi znaki, in sicer s pretiravanjem. Ženska na plaži (predstavljeni udeleženeec) je prikazana v narativni strukturi, saj se sonči. Njena koža je rdeča, oči ima izbuljene podobno kot ovca na sliki 8, noge pa so ozke in dolge. Izraz na obrazu kaže, da ji je neprijetno. Vektor pogleda poteka mimo naslovníkovih oči, zato je slika je ponudba.

o Kje v povedi zapišemo vejico?

• Kako bi poimenoval/-a razmerje, v katerem je izražena posledica?

POSLEDIČNO RAZMERJE

Kdaj govorimo o posledičnem razmerju?
Kadar v dvostavčni povedi drugi stavek izraža posledico dejanja prvega stavka, govorimo o posledičnem razmerju.

Letos sem si poškodovala koleno.
+
Ne morem več obiskovati treninga šole.


Letos sem si poškodovala koleno, **zato** ne morem več obiskovati treninga šole.

DEJANJE **POSLEDICA**

S katerimi vezniki izražamo posledično razmerje?
Posledico izrazimo z veznikom zato.

Ali je med stavkoma v posledičnem razmerju vejica?
Med stavkoma v posledičnem razmerju je vejica.

ZATO



• Jana bi zapisano poved lahko preoblikovala v vzročni odvisnik.

Slika 9: Vir: Čuden, M. idr. (2015). *Slovenščina 9*. Ljubljana: Mladinska knjiga. 70.

Sklep

Iz analize 9 primerov večkodnih besedil ugotavljamo, da vse slikovne predstavitve po svoji strukturi narativne, saj prikazujejo predstavljene udeležence v gibanju. Govor predstavljenih udeležencev je večinoma projiciran v oblačke, podobno kot v stripih. Skupno jim je tudi, da so vektorji pogledov predstavljenih udeležencev najpogosteje obrnjeni proč od bralčevih oči, tako da med njimi nastane posredna komunikacija, ki učinkuje manj osebno. Učenec je namreč pri branju učbenika opazovalec humorne situacije.

V raziskavo smo vključili vprašalnik o humorju v večkodnih besedilih o slovničnih temah za učence 3., 6. in 9. razreda osnovne šole. Iz odgovorov 60 anketiranih učencev izhajajo, da kot humorne besede in besedne zveze prepoznavajo tiste, ki so (a) povezane z nerodnostjo (pazi), tj. zaradi ugodja ob situaciji, ki se dogaja drugim, in tiste, ki (b) izražajo (pretirano) vljudnost (gospa učiteljica), so (c) pomanjševalnice (Janezek), (č) so besedne igre (čas kosila). Zlasti tipi b, c, in č v analiziranih besedilih kažejo na odklon od resničnosti ali pretiravanje, kar je za učence humorno.

Da učenec humor prepozna in razume, mora izhajati iz izkušenj in/ali splošnega vedenja (npr. da v slovenščini ni glagolskega časa čas kosila).

Razvidna je povezava med humorjem, izraženim s slikovnimi in besednimi znaki: če je učencem humorna slikovna predstavitev, celotno besedilo dojemajo za humorno. To potrjujejo odgovori v vprašalniku, saj so večini učencev zabavnejše slike kakor besede. Za analizirana večkodna besedila, ki niso bila del ankete, velja, da humor izraziteje povzročajo slikovni znaki, in sicer s pretiravanjem, popačenjem predstavljenih udeležencev, medtem ko bi besedni znaki brez slike učinkovali manj humorno.

Osnovnošolcem se zdijo dejanja predstavljenih udeležencev na splošno bolj humorna kot posamezni predstavljeni udeleženci. Predstavljeni udeleženec je učencem humoren, če so njegovi atributi prikazani popačeno, npr. ima podaljšan vrat, prevelike ustnice/roke, neobičajno velika usta brez zob. Za besedno in slikovno v analiziranih primerih velja, da se humor ustvarja zaradi neskladij med sliko in resničnostjo.

V analiziranem vzorcu besedil prevladujejo slike/risbe, samo ena je fotografija. Fotografije praviloma učinkujejo bolj avtentično, realistično, zato lahko predstavljeni udeleženci nanje učinkujejo manj humorno kot narisani.

Učenci 3. in 6. razreda pravijo, da jim humorna besedila pomagajo bolje se naučiti snovi, medtem ko jih je takega mnenja le slaba polovica v 9. razredu. Mlajšim je torej pomembneje, da je snov predstavljena s humorjem, zlasti s slikovnimi znaki, medtem ko starejšim na splošno humor ni tako pomemben.

Summary

Humour in the learning process is generally considered by researchers to be an effective mean of achieving various pedagogical goals. However, it has become more important only in recent decades. From the systemic-functional point of view, humour is investigated, for example, by Simpson (2003) in satires, Lim Fei (2006) in comics, Gironzetti (2016) in spoken texts, and Herawati (2010) translating language games. Humour in written teaching materials (textbooks etc.) in systemic-functional linguistics or as part of a multimodal text analysis it is usually not considered.

For decades, textbooks have consisted of verbal and non-verbal (mostly pictorial) semiotic resources. In this paper, we focus on the interpersonal metafunction: we aim to determine how primary school textbooks for Slovene as a mother tongue (approved for use in the school year 2022/23) create humour with pupils, when learning grammar topics, which semiotic resources are more common and how humour is perceived by pupils.

The analysis of 9 multimodal texts shows that all pictorial representations are narrative in their structure on the ideational metafunction. The represented participants are shown in motion. The speech of these participants is mostly projected into speech bubbles, similar to comics. The analysed texts also have in common that the vectors of the presented participants' eyes are usually turned away from the reader's eyes. In this way, indirect communication is created, which has a less personal effect. When reading a textbook, the student is an observer of a humorous situation.

We included a questionnaire on humour in multimodal texts on grammatical topics for students in the 3rd, 6th and 9th grades of primary school (aged approximately 8, 11 and 14). From the answers of 60 pupils, it follows that they recognise as humorous words and phrases that are: (a) associated with danger or unpleasant situation (be careful/watch out) and those that: (b) express (exaggerated) politeness (Mrs. teacher), are (c) diminutives (Janezek/Johnny), (d) are puns (»lunch tense« instead of present tens as the correct answer). In particular, types b, c, and d in the analysed texts indicate deviation from reality or exaggeration, which creates humour. A pupil recognises and understands it, if it is based on his experience and/or general knowledge.

The connection between humour expressed through pictorial and verbal semiotic resources is evident: if pupils find the pictorial representation humorous, they perceive the entire text as humorous. This is confirmed by the answers in the questionnaire, as most pupils find pictures more funny than words. For multimodal texts that are included in the analysis but they are not part of the questionnaire, it is considered that humour is created by pictorial semiotic resources, especially by exaggerating, distorting the represented participants, while verbal semiotic resources usually do not create humour.

Primary school pupils generally find the actions of the participants more humorous than the representations of individual participants. For pupils it is funny if participant's attributes are shown in a distorted way, e.g. elongated neck, oversized lips/hands, a child with a large mouth without teeth. It is considered that humour is created due to obvious discrepancies between the image and reality.

The analysed sample of texts is dominated by images/drawings, only one is a photograph. Photographs usually have a more authentic, realistic effect, so the represented participants may have a less humorous effect than drawn caricature.

Pupils in 3rd and 6th grade claim that humorous texts help them learn the topics better, while less than 50 % of pupils in 9th grade agree. For younger learners humorous multimodal texts are more important, while older children generally do not perceive humour as very important.

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