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Ecem Karakaya



Editorial

Dear Reader,

The current issue of Acta Humanica comprises papers devoted to various topics ranging from the issues related to discussions about the burnout syndrome or academic publishing.

The phenomenon of the burnout syndrome has been in the centre of attention of researchers for several years. The effects of the burnout syndrome concern a wide array of occupations - including teachers and researchers at universities. The burnout syndrome, which is believed to result from job stress represents a threat to performance at work. It is characterized by exhaustion and a lack of satisfaction from the activities in which people are involved. The burnout syndrome may have profound effects on scholars and students at universities - they may be exposed to increasing amount of stress which results into the loss of motivation for their work and studies.

Another topic that is discussed in the current issue of Acta Humanica is related to the issue of “predatory publishing”. The strong appeals to publish are reflected in the slogan “publish or perish” and one of the “by-products” of this slogan is manifested in the emergence of “predatory” academic journals and publishers. The list of predatory journals (compiled and published by Jeffrey Beall) has opened debates about the nature of academic publishing and it continues to have an effect on publishing process at universities in the world. “Beall’s list” contains hundreds of academic journals from various fields of research - the listed journals are said to employ questionable practices related to peer - review process and they charge high publication fees. Scholars who receive invitations to publish in the listed journals should be aware of potential risks associated with publishing in predatory journals and should also be able to identify such journals.

The current issue of Acta Humanica will certainly contribute to constructive discussions not only in the above mentioned areas but also in other fields that are associated with the sphere of humanities.

Marek Hampl





Articles



Teacher's competences at the age of digitalization of education

**Joanna Juszczak-Rygałło,
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Abstract: This article presents characteristic features of digital educational space, where student is an active participant of teaching process and teacher's role is to create student's activity. New technology Web 2.0 enables all participants to organize educational process on their own as well as build communities of learners at different age and at various level of advancement. The paper discusses also various competences and functions attributed to the teacher in new systems of education.

Key words: teacher, student, education, digitalization, competences

1 Introduction

Education was always related to establishing communication relationships between a teacher and a student. Teacher usually performed the role of a master, who shared his or her experience with the students while contacting with them. In this way he/she adapted them to the reality they lived in. Traditionally people assigned teacher some attributes that constitute a set of features which are necessary to perform this job: personality, morality, authority, responsibility, knowledge, experience, professionalism and intelligence. Nowadays, doctrine of adaptive education is questioned in favour of critical and creative doctrine, whose main goal is to stimulate students' innovation, creativity and ability to change the surrounding world. As a consequence, role of a teacher is perceived differently. He/she is to be a person equipped in appropriate competences that allow carrying on educational processes in constantly changing conditions of educational reality.

2 Background of contemporary education – Web 2.0

One of the consequences of digitalization of information, which is mostly connected with development of Internet as a new form of conveying information, is individualization of social life. On the other hand, scale of use of information technologies and their common accessibility is manifested in the form of increasing process of globalization. Peter Ferdinand Drucker notices that new information revolution, which started in the companies that displayed greatest need for economic information, shortly spread throughout all social institutions. Civilisation changes related to development of technology became an impulse that triggered continuous development of new technologies and their practical applications. Within the scope of education this process requires new, in many cases radically new, ways of thinking and, in many cases also radically new approach to all levels of education (Drucker, 2002).

In the process of creating knowledge and sharing information each individual is active. Use of Internet enables students permanent control over process of acquiring knowledge and sense of active participation in the process of learning. At the same time, new skills are developed, which encourage to further research. (Kuźmińska-Sołśnia, 2005). Making use of the opportunity of versatile development of individual students' knowledge is simply a civilization responsibility of a teacher (Tadeusiewicz, 2000). On the other hand, over productivity of information creates problems for institutionalized education.

As noticed by Zygmunt Bauman, school has a lot of competitors – it has lost its exclusivity for having knowledge. School is currently only one of many sources of knowledge. It is a small element in a mass of available facts and information (Ewolucja... 2012). Excess of information and fast pace of its devaluation became reason of systemic inefficiency of education. John Holt emphasizes it in his book entitled *Zamiast edukacji* (Holt, 2007) that all the attempts that are undertaken to fix system of education make no sense and they are doomed to fail. At the same time, it is also proposed that it is necessary to modify educational paradigms, which is possible thanks to the development of teaching technology.

Continuously developed psychological concepts of education are inseparably linked with development of information technologies, which constitutes a base for their realisation. Contemporary assumptions of constructivism and connectivism are fully developed in didactic process thanks to implementing contemporary media into this process, especially those whose functioning is based on information technologies and those that create social media space. This space is broadly defined as sphere of interpersonal relations, which are based on various forms of internet communication as a basic form of contact. It is treated and perceived as space of unhindered freedom. It is even a guarantee of civil freedom. It has direct impact on education through popularization of ubiquitous computerisation (for example m-education, that is use of mobile devices in education). It has also an indirect influence by means of imposing very quick, deep and often dramatic changes on all

spheres of human activity. It is internet cyberspace that may be an inspiration for active and self-reliant learning. This new way of education is characterized by collectivism, interactivity, decentralisation and it is realized for the whole life (so called lifelong learning), which results from the need of permanent personal and professional development.

Further development of constructivism, and in particular connectivism, allows to define process of education as a space-time sequence of events (not always conscious), which can be characterized by three features (Pęczkowski, 2012):

- Desirability of actions undertaken by a participant;
- Participants' activity in creating and developing their knowledge;
- Interactivity that provides mutual interactions between all the participants.

Nowadays process of learning takes the form of sharing information within open internet space. Henry Jenkins calls this process "culture of participation" because at the age of digital media and digital communication technology this is audience that significantly influences and forms flow of information (Jenkins, 2007). Interactive media are particularly useful in this process. They do not perform only function of didactic means any longer, but they become a means and method of teaching (Bednarek & Lubina, 2008).

Open didactic process, which is realized with the use of Internet and mobile technology, takes place in modified conditions that are defined as Web 2.0. It involves possibility of cooperation of many people who do not need to know one another, but have common goals and interests within the scope of internet community. Anna Kępińska-Jakubiec and Rafał Szymański (Kępińska-Jakubiec & Szymański, 2007) assigned three attributes to this process:

- Space-time independence that is making learning process independent of space and time (anytime and anywhere);
- Common access to education through Internet;
- Learning on demand, which is linked with the first attribute, but involves also thematic independence.

Process of learning characterized by these three features is realized more and more frequently in an informal way, especially in the context of necessity of continuous extending and updating one's own knowledge and abilities by means of life-long continuous education. It is linked with voluntary readiness to undertake educative actions; in other words, managing process of own education. A tool that can support this process in various situation and contexts, when somebody use services of various content providers, is individual learning environment (Attwell, 2007).

Individual learning environment is perceived as a way of organising various types of services and using technology, including among others use of Web 2.0. Each learner chooses his or her own tools, combines them and in this way organises own workshop. Technology Web 2.0 is characterized by (Jaskowska & Dudczak, 2007):

- openness (everyone has an access to its content and can process it freely),
- easiness of use (quick actions and interpersonal feedback),
- architecture of participation (triggering and stimulating participants' involvement).

As a result, learning environment is constituted not only by tools and technologies, but also information contents, including educative materials collected from various sources (books, textbooks, games, curricula) as well as social network. Irena Pulak compiles a list of sample tools and programmes that may be used for independent design of own virtual and individualized learning environment. These are for example: chats, communicators, social media, discussion groups, VoIP services, blogs, podcasts, wiki media, RSS channels etc. (Pulak, 2010). Individual learning environment is built both in formal school space as well as out of school, where it is not a subject to official and institutional frameworks. This environment should employ potential of the network (resources, communication, sharing knowledge) and involve set of tools, which are used for learning, communication, cooperation, assessment, diagnostic and presentation of student's achievements.

3 Competences of contemporary teacher

Nowadays a good teacher's features are defined as some competences that determined his or her qualifications and guarantee that particular person will achieve pedagogical successes. Only teachers who have these specific competences can perform their jobs as professionals. A special and characteristic attribute of such competences is their dynamics manifested through demonstrating certain desired level of ability to behave adequately, which is defined by social standards (Czerepaniak-Walczak, 1997). Dynamic character of these competences means that they should be permanently developed and improved.

Wacław Strykowski (2005) in relation to contemporary teachers emphasizes subjective nature of his/her competences. It means the competences belong to a particular person. He defines them, quoting Maria Czerepaniak-Walczak, as harmonious composition of knowledge, skills, understanding and desire (Strykowski, 2005). Similarly Tatiana Walkowiak (2008), quoting Elżbieta Goźlińska and Franciszek Szlosek, defines teacher competences as cognitive structure that is constituted by skills, knowledge, dispositions and attitudes, which are necessary for effective realisation of tasks resulting from particular concept of education. On the other hand, Czesław Banach (2004) – an outstanding Polish pedagogue – indicates the need for developing in teachers, who

are surrounded by contemporary educational changes, following competences: cognitive, linguistic, evaluative and communicative, interpersonal, cultural, life counselling, practical and moral as well as organisational and technical. Above definitions of teacher's competences as well as definitions worked out by other scientists (Kwaśnica, 2004; Dylak, 2004; Melosik, 2004; Feiner, 1995; Niemierko, 1997; Kwiecieński, 1999) show that the most important attribute of contemporary teacher is ability to undertake efficient educative actions that lead to achieving desired effects in changing social and cultural conditions. Understanding of contemporary teacher's competences presented in this article corresponds with recommendations drawn up by agendas of the European Union.

Teacher's competences are one of the main interests of European policy within the scope of good quality of teaching (The Council of the European Union Conclusions of 12 May 2009 on a strategic framework for European cooperation in education and training „ET 2020”). There was an attempt to work out a set of key competences (common and most important for all) that refer to staff employed in educational institutions. As an effect of broad discussion a final report was worked out. It was entitled: Key competences for adult learning professionals. Contribution to the development of a reference framework of key competences for adult learning professionals. This report defines each competence as combination of knowledge, skills and abilities/attitudes needed to carry out a specific activity, leading to results. It distinguishes also some generic competences, which are essential for all teachers.

It is a set of seven personal competences that describe recommended knowledge, skills as well as personal and social teacher's competences:

1. Reflection on one's own practice, learning and personal development.
2. Communicating and collaborating with students, colleagues at work, employer, society, etc.
3. Responsibility for further development of education.
4. Competence in making use of one's own subject-related expertise.
5. Making use of different learning methods, styles and techniques in pedagogical work
6. Inspiring for self-reliant education for the whole life.
7. Dealing with group dynamics and heterogeneity.

Desired competences of the European teacher that are presented above constitute a point of departure for designing process of education and teacher's training. Key elements that describe job of a European teacher, which result from this projects, are some features of a person who can manage knowledge, support development of young people, create Europeans and help students to become citizens of European Union.

Own original understanding of the notion of “European teacher” was presented by Michael Schratz. He suggested seven attributes of such a teacher (Sielatycki, 2005):

1. European identity. He/she is a teacher in a particular country, but teaches “beyond” the national curriculum.
2. European knowledge. He/she has a knowledge of European affairs and is aware of European history.
3. European multiculturalism. He/she has a positive relationship with his/her own culture and is open towards other cultures.
4. European language competence. He/she speaks more than one European language and is able to teach subjects in languages other than his/her first language.
5. European professionalism. He/she has an education which enables him/her to teach in any European country.
6. European citizenship. A European teacher shows solidarity with citizens in other European countries.
7. European quality measures. He/she participate in achieving European educational goals.

Competences of the European teacher presented above constitute a new structure of determinants that influence functioning of systems of education, which involves new quality of professional teachers’ competences. Contemporary teacher of an European school is to be a creator of actions and research, animator of European image, who makes use of innovative information technologies and is able to act in the environment of digital media.

4 e-Teacher

Teacher in the process of education realises three basic functions (Appelt & Kleczewska, 2001), which are perceived as classic ones:

- didactic, which means transferring knowledge, development and improvement of skills;
- educational, which is shaping social skills, values and personality;
- caring, consisting in caring to satisfy biological and psychical needs of students, guaranteeing safety.

Teaching with the use of internet technologies places teacher in new conditions. Centralised and formal education changes into alternative, individual and differentiated one. Interactive relations student – teacher are modified significantly due to lack of “face to face” contact. Lack of this non-verbal communication leads to different reception of transferred knowledge (Kępińska-Jakubiec & Szymański, 2007) with simultaneous reduction of caring and educational function. All of this requires changes in style of the teacher’s work. It is also a reason for modifying roles that he or she performed

in contemporary education. Teacher is no longer the element of educational system that possesses knowledge and transfers it to students by means of lectures, exercises or practical activities. The situation of free access to knowledge resources, when student has the same opportunities of access as teacher, remodels forms of educational activity. The centre of gravity in the system of on-line learning is moved towards accessibility of knowledge sources, whereas the role of teacher comes down rather to a role of instructor or moderator than all-knowing mentor. Therefore, his or her role becomes significantly less dominant and his/her main task requires use of various stimulating methods in relation to content, pace and form of communication. The dominant subject in such a process of education becomes each student, who is connected by communication channels with other students as well as with the teacher. Such an approach to education requires self discipline and learners' involvement. The student learns as much as he or she needs in particular moment. A new value is also removal of time and space barriers. Education is possible at any place and at any time with non limited access to information provided. This sense of availability (chance of getting to the source of the information at any place and at any time) fulfils educational needs of young people (Wasiołka, 2010).

Institutional extension of education in the internet system is on-line learning, which is understood as trainings taken place in the WWW environment. They may have various forms and are addressed to many people at different level of education. On-line learning results mainly from necessity

of continuous deepening and supplementing knowledge due to its depreciation on the one side and dynamic development of its resources on the other side. Didactic success depends here on the level of student's accesses to online resources and on system of knowledge management, which enables the student to make effective education decisions. Hence, quality of learning is influenced by co-operation that is ability to initiate communication, mostly with other participants of learning process and the teacher. In this scheme typical thing is principle of reciprocity, which is characterized by receiving contents from other students, combining learned elements into a new whole, introducing changes and sharing results with other people. Teacher and student have equal status and each of them can develop equally their own personality, bringing their ideas and concepts to life and share them with other teachers and students. In this way, people can establish communities of learners, whose members participate in the process of group learning within the scope of particular subject. They can help one another and motivate themselves to work on common problem. The teacher, being a member of this community, has also additional tasks – extending knowledge base and managing knowledge, which is aimed at making use of its content in the web. Thus, teacher realizes his/her educational tasks in the background of the functioning community and remains invisible for its members. Therefore, cooperation in online learning serves mutual development – it creates two-subjective nature of the process of education, which supports complete socialization of all participants.

5 Summary

Character of contemporary information society that we live in, learn, and work influences everyday education, in particular all the actions performed by teachers. At the age of omnipresent Internet, which has become a main communication medium for students, the role of teacher can be performed by everyone. It is frequently performed by peers, older or younger colleagues, another users of Internet, anonymous creators of information transfer, also by a teacher, but only the one who is able to enter into a partner dialogue with students. Thus, in such a dialogue the teacher has lost his/her right to impose upon students the only right perspective of perceiving reality. From the position of mentor and moderator he/she has been moved to position of participant and co creator of the community. As a result, the teacher can support positive educational behaviours and in this way he/she can make use of the chance to create space for inter-generational and intercultural synergy.



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PESSIMISTIC EXISTENTIALISM IN SARTRE'S "NO EXIT" : REFLECTION OF VIOLENCE THROUGH PSYCHOLOGICAL TORTURE IN SARTRE'S HELL DEPICTION

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Abstract: This article is written with the aim of explaining the connection between the pessimistic existentialism in Sartre's "No Exit" and the chaos in the 20th century's world and showing the reflection of the violent events to the people's psychology. The relation of Sartre's depiction of hell in his play with the violence of the nations which have fought can be discussed deeply when what the world has experienced in that century because of the wars and crises is thought. Benefitting from Sartre's Existentialist ideas, the main argument is that the characters in "No Exit" remind reader victims of the chaotic world in which the people have been alienated from themselves. Sartre focuses on the freedom, importance of choice, responsibility, bad- faith and individuality subjects in his play. These focal points consist of his idea of existentialism and they will show the quest of the identity of the people who are the victims of war. As a result, it is seen that Sartre has decided that "Hell is other people" (Sartre,1988,26) as he realizes people need to bear each other even though they create this chaos together.

Key words: Existentialism, Human Psychology, Pessimism, Sartre, World Problems

This article will analyse Sartre's "No Exit" through existentialist approach to show how people are influenced by the pessimism in the 20th century's world. The world has experienced big crises and wars that cause to be in search of the self in people in that century. The article demonstrates that the play creates a hell image with three characters in a room which renders them helpless that reminds reader the world in which Sartre has written "No Exit". Except for this connection between the Sartre's hell depiction and the chaos in the world, this article reasons that these three characters represent not only the turbulent time of the era but also the alienation of human being from himself for ages because of the world problems. In the light of this study, Sartre can be thought to reflect his understanding about the violence through the psychological torture in his hell depiction. The study shows that there is no physical torment in this hell but these three people have to stay together and bear each other forever. This article will reason that Sartre's hell depiction shows his existentialist way of thinking through the play.

Sartre's "No Exit" is an existentialist play which is written after the Second World War in 1944. The play tells the stories of three people and their experiences in the hell. What is interesting is that the hell is depicted different here when it is compared to the classical hell image which is remembered for the flames, devil and physical tortures. Garcin, Estelle and Inez who are the three characters of the play realize that they died and came to hell but they see no instruments of torture like "racks and red hot pincers" (Sartre,1988)

in the room. While they wait for the torment they start to fess up their mistakes. Afterwards they understand that they would stay in that room forever and their torture is bearing each other. They have to suffer the consequences because they made people suffer before they died. Sartre has chosen the characters wisely to make a connection between these three people who put themselves into trouble and the people who fight and turn the world into a hell. Sartre's depiction of hell in No Exit shows his point of view about the world in the light of his existentialist thoughts. Sartre focuses on the freedom, importance of choice, responsibility, bad- faith and individuality subjects in his play. These subjects consist of his idea of existentialism. According to Sartre an individual should define his/her own identity as he/she has reason. He creates a miniature existentialist world with his hell depiction in the play and shows some of his ideas about existentialism in his pessimistic perspective on life in that chaotic world after the Second World War. Sartre's perspective is pessimistic as he has witnessed all the cruelties in the Second World War in his youth. He has been put in prison by Germans in the war times, he has worked for the liberation of France and he has seen the difficulties of post war effects of the defeat. In post war period, Sartre has observed the search of the self in people in that time that creates the existentialist understanding. It is very reasonable that seeing people agonizes the ones who are not from themselves, Sartre thinks that "Hell is other people"(Sartre,1988). Hell is other people because people needs to live with other people in the society even if everyone dig a pit for somebody that means everyone

has responsibilities for others even though freedom is existed. On the other hand it is hard to live with other people as they may become each other's hell when their relationship based on self-interest has come to an end. That is why he conveys his thoughts about living in the world with the hell image in his play "No Exit".

According to Sartre, existentialism is a process in which a human being creates himself. "Existence precedes essence" (Sartre,1946) is one of the most important comment of Sartre for the existentialism. In the book of "Existentialism is a Humanism" of him, Sartre wants to emphasize that an individual appears first as an existence. He/she does not have an essence yet. Through the choices, freedom and responsibilities he/she defines his/her essence within time. According to Sartrean existentialism choices create our personality. Sartre's idea shows that people should have freedom of choice in the world that can be considered as his reaction to the war period in which people decide nothing for themselves. People should have freewill in their decisions that is very important for creating his/her own self in existentialist idea. Sartre actually gives examples for the freedom of choice with the stories of the three characters. In No Exit the characters have had their rights to act freely before their death. In the first instance Garcin , the male character in the room, tells his choices and mentions about his mistakes he has made in his life until his death. He starts to tell how cruelly he behaves to his wife. He cheats his wife because he knows that she cannot leave him due to her admiration for him. He continues saying that "I'm here because I treated my wife abominably. That's

all. For five years. Naturally, she's suffering still ... Night after night I came home blind drunk, stinking of wine and women. She'd sat up for me, of course"(Sartre,1988). He knows that he behaves badly to his wife and that is his own choice. He has other options like divorcement if he is not happy with his wife or behaving loyal to her. However, he chooses to continue marriage cheating his wife in front of her eyes. He explains his faults to two people in the hell depicted room. He is aware that he sometimes overdoes and brings a woman to stay in their own bedroom and then in the morning they have breakfast which is prepared by his wife. These are all related to Garcin's self-determination. On the other hand, the second character Inez also knows that she has behaved according to her own choices. She narrates how she seduces her cousin's girlfriend, Florence, saying that "I crept inside her skin, she saw the world through my eyes. When she left him, I had her on my hands. We shared a bed-sitting-room at the other end of the town" (Sartre,1988,15). Inez shows how she uses her freewill. She proves that she has done everything consciously to get what she wants. Estelle, the third character in the play, tells her life and choices too. Marrying an old man, cheating him with a young boy, getting pregnant from that young lover and throwing the baby girl from the balcony that killed her are the results of Estelle's freewill. These three characters show that they have had their own freewill until they come to this room. Sartre's pessimistic perspective can be seen in these stories because all the characters have dirty pasts like the countries who has joined wars. The mistakes of these people may make reader think that human being

is not innocent. That is why these people are in hell. These three characters which consist of the play do not deserve heaven. These three character quite likely symbolize that nearly no human being deserves heaven because of the bad actions in the world that are observed by Sartre in that era. The ugly scene in the play which is consisted of many evil choices reminds the reader the world in which people chooses war and bad actions. These wars and the chaos ruin the life on the earth even though people have freedom to choose a humanly life style.

Sartre examines that even though people have freedom they have the responsibility to take their own actions' consequences. It is because of that we have to live with other people in society and our acts affect other people. That is why we are responsible not only for ourselves but also for others. In "No Exit", the room in which they stay is hell and they must live there forever bearing each other because of what they have done to other people. There is no day light, bed, mirror or window. They would never feel peaceful because they would always face with other people in the same room. This hell image is very understandable when Sartre's time is considered because people have suffered due to the people from other nations. In his time people has caused to wars and at the end of these wars they have to experience crises, poverty, psychological problems and identity confusions. Sartre shows this cause and effect relationship in his play and proves that taking responsibility is inevitable in one's freedom. In the play, characters become each other's tormentors in this room because Inez desires Estelle while Estelle

desires Garcin whose only aim is to prove that he is not a coward. They are the ones who cannot give pleasure to each other but have to stay together just like soldiers from enemy states in a battlefield. Soldiers attack each other physically while these three people attack each other psychologically. It can be deduced that Sartre reveals his feelings about his war trauma through the characters and shows the suffering in a different way connecting the reality to his play. These three characters are suffering because of their own acts and choices. They have made mistakes and they have to bear the consequences of these mistakes. They need to consider punishments. Sartre emphasizes that an individual is free but the results of this freedom affect others and then the individual becomes responsible. According to Sartre there is an existential confusion that an individual must be free to find his self but on the other hand he/she cannot be totally free because he/she has to live with others (Sartre,1946). That leads to a responsibility which restricts his/her freedom. Consequently, other people becomes hell.

According to Sartre, when people face with their responsibilities or the results of their deeds they try to escape from it by denying, self-deceiving, lying or adapting themselves to the majority. This self-deceiving is called as 'Bad Faith' and it is "a lie to oneself" (Sartre & Barnes, 1995). Bad Faith is another important issue after freedom and responsibility. "Being for itself" and "Being for others" are the two major differences which Sartre presents in that subject in his book "Being and Nothingness". He says people normally need to behave according to their own

belief and thoughts that is called being for itself. However, when people find it difficult to stand behind their responsibilities they try to deceive themselves with others' opinions that is called being for others. In *No Exit*, Garcin and Estelle are the people who are there being for others because Estelle is obsessed with her appearance while Garcin is obsessed with proving himself. Estelle is anxious about her makeup and appearances which others see, she always looks for a mirror to look herself and be sure about her existence through seeing herself in the mirror. Estelle displays her obsession by saying that:

"I've six big mirrors in my bedroom. There they are. I can see them. But they don't see me. They're reflecting the carpet, the settee, the window—but how empty it is, a glass in which I'm absent! When I talked to people I always made sure there was one near by in which I could see myself. I watched myself talking. And somehow it kept me alert, seeing myself as the others saw me. . . Oh dear! My lipstick! I'm sure I've put it on all crooked. No, I can't do without a looking-glass for ever and ever. I simply can't" (Sartre, 1988).

When she cannot find a mirror she questions herself because she is not there being for itself but others. She is always anxious about her make-up and appearance as she does not have a steady character. Her problem of identity shows the alienation that Sartre tries to reason. People have alienated even from themselves in that era because of the existential crises, chaos in the society and the feeling of insecurity. On the other hand, Garcin feels himself obliged to prove himself and save his reputation from being a coward as he has fled

when the war has broken out. The door of the hell is opened while Garcin wants to escape from hell but he can not leave the room. Garcin has wanted to change Inez's mind. He does not go out of that door because he thinks that if the person who hates him believe that he is not a coward he feels that he is not a coward. He tells Inez that "It's you who matter; you who hate me. If you'll have faith in me I'm saved" (Sartre, 1988) because according to him it is the most important thing that one has to prove himself to others. Garcin is also a living proof of that people are so alienated from themselves that they need to prove themselves to others rather than strengthen their characters to feel steady. Inez is a little bit different from Garcin and Estelle. She does not care others' opinions that much. She is more subjective. Inez knows her responsibilities and she is aware of their situation. When she causes her cousin's death, she every day says to her girlfriend, Florence, who is her cousin's ex-girlfriend that they have killed him together (Sartre, 1988). Moreover, after she realizes that there will be no physical torment in the hell but they will serve themselves there, she says that each of them will act as torturer of the two others and sums up the topic . It can be said that she is the only one who is trying to exist by being for itself. However, they all experience identity problems that is a very realistic representation of the people in 20th century. People are in despair in the age because of the chaos in the world and they want to survive. That is why people like Estelle or Garcin want to create their own identities which would be accepted by the society. On the other hand it is also possible that people may try to behave like

Inez who is very tactless and rational. Sartre shows the turbulence of the characters in his play referring all the people in the period who suffer.

Apart from the being for others and being for itself ideas, lies also show that people want to escape from their responsibilities. In the play, Garcin and Estelle insist on that they do not know why they are in the hell. They try to confirm that they are innocent but Inez tells them there is no need to behave like that. She says “We are all tarred with the same brush”(Sartre, 1988). Moreover, while Estelle tries to build a relationship with Garcin to make her hell life easier due to a man, Inez wants to have a relationship with Estelle. On the other hand, Garcin tries to make the situation more bearable saying that:

“I can quite understand that it bores you having me here. And I, too—well, quite frankly, I’d rather be alone. I want to think things out, you know; to set my life in order, and one does that better by oneself. But I’m sure we’ll manage to pull along together somehow. I’m no talker, I don’t move much; in fact I’m a peaceful sort of fellow. Only, if I may venture on a suggestion, we should make a point of being extremely courteous to each other. That will ease the situation for us both” (Sartre, 1988).

They are in search of their characters. That is why they give effort to prove themselves in some wrong ways like deceiving themselves, lying or trying to make the situating more bearable.

Sartre has examined existentialism in No Exit by focusing mainly on freedom, responsibility and bad faith. He tries to understand human existence by analysing these subjects. Then he finds that freedom brings so much responsibilities of other people that freedom is the actual condemnation in life because existence of other people becomes hell. On the other hand he reflects general psychology of people in his era in the world has been experiencing a big chaos. Sartre chooses his characters very thoughtfully that he, in a way, states his thoughts and feelings about the chaos of the 20th century’s world putting these characters to the hell because of their mistakes. While he accuses his characters for their mistakes in his play , it can be said that he actually accuses people who are responsible for the chaos in the world. Sartre’s hell depiction is both simple and meaningful. It is the tip of the iceberg that the characters in “No Exit” need to bear each other in a room that is their hell because “Hell is other people” (Sartre, 1988) in an existential understanding. However. Sartre’s characters and their stories in the play have also significant importance in order to understand the psychological problems of people in the 20th century’s.

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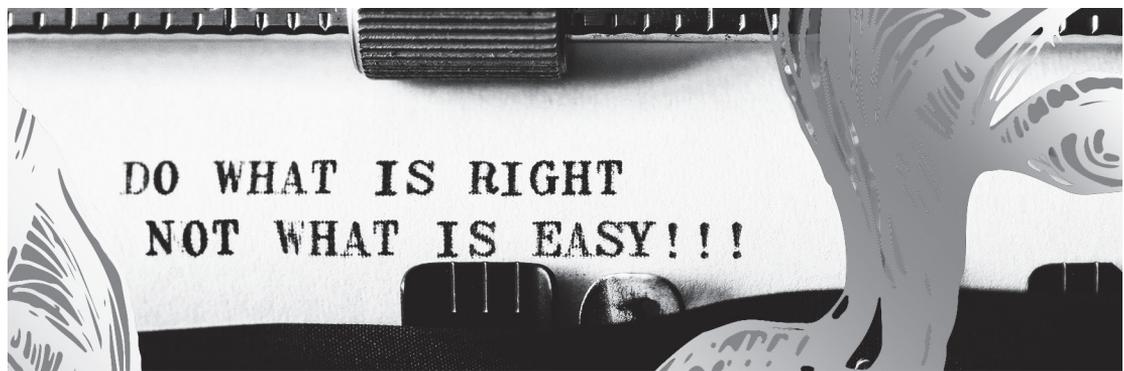
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School theatre in early education - Between children's creation and teachers' ambition

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Abstract: The experiences of students gained in the school theatre should be understood as communication training, a test of the effectiveness of the used verbal and non-verbal signs. Thus children's stage games foster greater naturalness in human contact and contribute to conscious role-building in social life. In her analysis of the activity of children's theatres the author refers to such issues as the level of preparation among teachers and the expectations of parents and school authorities. She tries to determine why, in spite of the great theatrical traditions in Polish educational institutions, there are so few regularly working school theatre groups, and why drama games are so rarely used. Instead of a children's theatre we now have a teachers' theatre.

Key words: drama games, school theatre, early education

Although the core curriculum for grades 1-3 of primary school [See Podstawa programowa], introduced in Poland in 2009, does not award theatrical education with the status of separate school subject, it does create the organisational and legal framework within which teachers can find place for its implementation. From the first grade onwards the curriculum assumes the shaping of the ability to express oneself in small theatrical forms. It implies, among others, that a child should participate in theatrical games, be able to illustrate using mimicry, gestures or movements, the actions of literary heroes or ones from their own imagination. Moreover, children should understand the implied meaning of stage props, and use them in the enacted scene. However, neither the Recommended Terms and Methods of Implementation, constituting a part of the ministerial document, nor the supplemented Commentary contain a single sentence suggesting the method of stage-work with small children. This arises understandable concern, particularly when combined with the depressing Report on the State of the Polish Theatre for Children and Adolescents in the Years 1989-2003 and the report, recently published by the Zbigniew Raszewski Theatrical Institute, on the state

of theatrical education in primary schools [Edukacja teatralna].

The state of symbiosis between theatre and school has existed continuously for several ages. The condition of the school-stage has always depended on the understanding of its essence and objectives. These, on the other hand, depended on the pedagogical and theatrical awareness of teachers, as well as all others responsible for the education process, including parents. The changing character of these factors resulted in periods of stagnation and development, therefore it appears that any attempt at diagnosing the contemporary school theatre must take into account its past achievements. The present discussion, centering on the theatrical works of the youngest students, is based on the twenty-year inter-war period (1918-1939), when the achievements of the Great Theatrical Reform, Poland's regaining of independence and the popularization of the idea of „new upbringing“ (Jałmużna, 1983; Sobczak, 1978; Sośnicki, 1967) resulted in the general rise of interest in school theatre, and in the participation of people professionally connected with the stage in its works (Michalska & Michalski, 1994). Pedagogical press became an area of fervent discussion over the concept of school theatre, its methodological variants, repertoire, and the educational value of stage work (Cierniak, 1929; Kutnerówna, 1933; Ładosz, 1929; Naszydłowski, 1934; Niemojewska-Gruszczyńska, 1935; Witek, 1934). At that time the periodical „Theatre in School“ devoted entirely to these issues was created, while the editorial market supplied an increasing number of new suggested plays for young performers (Białek, 1987).

The first time when attention was brought to children's theatre was during the inter-war period. Janina Strzelecka, pedagogue and reporter for „Bluszcz“ magazine wrote: „Although in the old times there were casual events dedicated to the entertainment of the young ones, events characterised by an incredible level. Today there still exist various ‚Artistic Theatres for children‘, where tomfoolery is a poor parody of humour, where the mawkish and melodramatic main idea is supposed to enhance the morality of the young audience, pushing it into the perennial frames of conventionalism (...). From this type of stage flows the sordid wave of ugliness, commonness, boredom and horribly mawkish, minor sentiment (...). The emotional element was utterly eliminated; there is no place left for rhythm, timbre, sound (...)“ (Strzelecka, 1931). This statement by the author is part of a trend towards change initiated by Waclaw Budzyński's article What is Children's Theatre About (Budzyński, 1923). These considerations mostly concerned the professional stage, however, by suggesting the need to take into account the emotional needs, intellectual development and expectations of the young spectators, they indirectly suggested the style of stage-work with the youngest students.

Strzelecka's opinion was also shared by Lucjusz Komarnicki (Komarnicki, 1926), who began working on acting, decorations, costumes, lighting, music and dance, and finally on the organisation of school theatres and the methodology of directing a children's troupe. He referred to his suggestions as the „theatrical laboratory“, because it was a children's experiment where

work on the staging was of greater significance than the final effect - the performance. Particular aspects of working using the laboratory method were elaborated upon in separate studies (Błasikowa, 1938; Gerson-Dąbrowska, 1924; Karłowska, 1937; Małkowski, 1923; Maryjański, 1935; Papée, 1930; Roy, 1938; Turowiczówna, 1931; Wiechowiczowa, 1926).

Strzelecka's critical assessment was creatively taken up by Zdzisław Kwieciński, who was the first Polish author to publish a scientific treatise on issues concerning school theatre from a psychological perspective (Kwieciński, 1933). The modern concepts of both these authors provided suggestions of working with students which were at odds with the generally practiced dilettante mimicry of professionals. The authors voiced the need to give children great creative freedom, in accordance with the principle that the prepared spectacle is a collective effort: each of the players achieves his or her theatrical expression independently, the decorations, costumes, props, stage and audience arrangement are prepared by students, while the teacher is left only with the role of stimulator of the pupils' ingenuity. Thus stage work with younger students „should not begin with the theatre and end with the child but begin with the child and end with the theatre“ (Kwieciński, 1933)

The theories of Komarnicki and Kwieciński became creative contributions to contemporary world theatre studies and pedagogy. Initially greeted with great enthusiasm they would suffer a setback already during the interwar period, for they failed to restrain the susceptibility of most teachers to mimic professional theatre. After the

Second World War their ideas were taken up and continued by Jan Dorman, who led the Theatre of the Children of Zagłębie in Będzin, which was inspired by the ritual of children's game, the game of associations and the imagination of the spectator (Dorman, 1991; Schejbal, 1995; Iłowski, 1967). In the 1970's works began appearing in Poland in support of the views of Komarnicki and Kwieciński (Awgulowa, 1979; Bobrowska, 1974; Rybotycka, 1976; Wierzbicka, 1970; Wierzbicka, 1979), which remain an inspiration and a challenge especially for those investigators and reflective practitioners who see children's theatrical activities as an opportunity for creative education and social adaptation of pupils.

The theatre, as a synthesis of arts „creates an opportunity for holistic development and upbringing of a young person“ (Dziedzic, 2001). When limiting oneself to the area of early school education one has to admit that well conducted stage work with students, placing the student in the position of explorer, experimenter and discoverer, can become the perfect platform for integrating the objectives and content of this educational stage, making use of the knowledge and personal experience of children and the entire school community. The multitude of material for possible use in the theatre seems to have been created for shaping key competencies. This is, of course, provided that education through theatre is conducted by a teacher who understands this sphere of creativity and who is conscious of the objectives which can be achieved through stage forms, and of the methods that he or she can use.

English dramatist Howard Barker claims that the theatre is the last place where one

can still learn something (Barker, 1997). In relation to school theatre this opinion seems to be valid on condition that the stage is perceived as an area of expression, which is not easy in light of the traditionally repressive character of all educational institutions. One of the greatest values of education through theatrical work should be sought in the opportunity to become better acquainted with oneself. Although our discussion concerns the children's stage it is worth emphasizing that a similar issue is also being raised by David Mamet, one of the most important contemporary American screenwriters and directors. In his controversial work *True and False: Heresy and Common Sense for the Actor*, which stands in opposition to the system of Lee Strasberg or Constantin Stanislavsky, he argues that preparing for a role by looking for emotion memory or considering the biography of the character is a waste of time. The truth of the stage, just like the truth in real life, lies in the ability to listen to the interlocutor and in creative reaction to events. This is because we all become acquainted with ourselves through new situations (Mamet, 2014).

If a theatrical performance means being oneself on an assigned topic, as Daniel Olbrychski speaks about acting, if the stage is a meeting place for various fictitious characters, their interactions reveal authentic human virtues and vices, weaknesses and moral strength. An involved participation in stage performance, an attempt at understanding the motives behind the characters' actions also enables the student to adopt a new view of people and the surrounding world, a new, unknown and unappreciated perspective. In this

sense theatre provides the students with knowledge the gaining of which would often require years of personal experiences. Regardless of whether we understand school theatre as entertainment, drama games, staging fragments of works that belong to the school reading canon, creating occasional spectacles or being active in a school theatre troupe, all these forms of active stage education will foster greater understanding of other human beings. Success in real life is always the result of how well we understand those we have contact with, which is why we need a form of education that can provide us with such knowledge. As the precursors of American school stage Evelyne Hilliard, Theodora McCormick and Kate Oglebay point out, education through theatre is the direct study of human beings (Hilliard, McCormick & Oglebay, 1917).

Edward Bond, one of the most influential modern British dramatists, perceives children's theatrical activity as a chance to search for meanings that could be useful in their lives (Bond, 1997). Theatrical education allows pupils to analyse their own and others' actions, discover their motivation, analyse the tone of voice, at the same time finding reasons for its change, analyse words seeking their meaning so that they will be able to use that which is the most appropriate in the right time. This way the experience gained in school theatre becomes the perfect means of training interpersonal communication, a test of the effectiveness of the applied methods of expressing oneself, useful in sending, receiving and interpreting socially important verbal and non-verbal signs (Kłoskowska, 1972; Mead, 1975). By fostering greater naturalness in human contacts they

contribute to more conscious building of one's own roles (Goffman, 2000; Berne, 1987; Burns, 1976; Znaniecki, 2005) in social life which „largely passes on games“ (Berne, 1987). Every person in various situations has to play his or her roles naturally, i.e. behave purposefully and suitably in a given situation. For children playing theatre can prove to be a testing ground for acquiring knowledge and experiences on the subject. This activity gradually leads to „graceful movements, natural expression, freedom in expressing certain states and situations“ (Szuman, 1976) and body eloquence.

Remembering that children are only just becoming familiar in the social roles of interaction it needs to be stressed that skilfully conducted theatrical classes provide them with an opportunity to discover methods of self-expression, to find the principles of communicating and contacting others. Imaginary events and characters serve one's understanding of the world Miller (1977), Miller (1968). This is confirmed by the successes of Viola Spolin's children's theatrical groups in Hollywood, which were made possible by the implementation of the theatrical games method, where the starting point was the illusion game (Spolin, 1963; Czechow, 2000). The fiction which the child sees, and the fiction which child creates during a performance helps to raise its sensitivity to humanistic values and to discover their signs and symbols (Miller, 1968). Therefore stage work with small children should be centred on the group of first viewers and their experiments on theatrical fact. School theatre for the youngest students must be based on the children's dramatic instinct (Kochanowicz, 1929; Kwieciński, 1933) and function as a laboratory (Komarnicki, 1926), in which all mistakes, slips, repetitions or forgetting one's lines are allowed (Broszkiewicz, 2009). The essence of such theatre does not lie in achieving increasingly better stage results – it does not consist in educating actors or inert obedient puppets. The focus lies not in “effects directed at the audience but at the experiences and achievements of children, which provide them with a specific and important are for developmental possibilities” (Szuman, 1976).

However, as Wiesław Żardecki, an explorer of cultural animation points out, putting this concept of education through theatre into effect requires a significant reorientation from the still dominating perceptions of the educational task of school and the model of the human being which it raises; bolder alternative and pluralist solutions concerning both the content and methods, as well as organising the educational processes, but most of all it requires specific preparation of the pedagogical staff to personally relate to the multifarious humanistic values of theatre and to pass this ability onto students and pupils (Żardecki, 1997).

Years of observations of activities performed by school theatres compel us to formulate several conditions which need to be met when working with students. These are:

- following the potential of students not the ambitions of teachers or parents; awareness of children's interests, abilities, capabilities and limitations;

- pedagogical work is more important than artistic result, i.e. education through playing with theatre not aspiring to equal professionals;
- liberating children's creativity, granting the students initiative, support, tactful guidance of their work and making performance dependent on their decision.

Unfortunately, in modern Polish schools activities surrounding the stage are all focused on the spectacle, while the increasing number of festivals and reviews seem to be a signal that this situation is not about to change. The author's studies conducted among early-education teachers indicate that their taking up of theatrical work still results from some unspecified talent, which usually raises suspicions of dilettantism. Although organising children's spectacles at this educational stage has become a norm it is not accompanied by proper content-related and methodological preparation on the part of the teacher (Żardecki, 1994). It is worth adding at this point that no universal solution to this problem has been found. Sometimes the key to success in the proper performance of one's role as guide to the world of the theatre may be education. However, let us emphasise that 75 years have passed since the postulate to introduce theatrical art as a separate academic subject in pedagogy has been made (Karłowska, 1937), with no effect, while academic studies in the area of early education in their present form do not provide the teachers with the necessary competencies, which was stressed by 90 % of respondents. It is characteristic that when asked about their source of knowledge regarding theatre everyone mentioned information acquired in high school. Doing stage work with small children without the aid of any methodological work on the subject (100 % of respondents) they were mostly guided by their own intuition or they followed the example of more experienced teachers. This does not mean that they saw the need to expand their knowledge and skills. Only a third of the respondents decided (or planned on doing so in the future) to take additional courses and theatrical workshops, and only 11 % considered taking up graduate studies in the area of artistic education.

A teacher can also receive the function of supervisor of a theatrical group based on his or her personal experience as a spectator or on theatrical preferences. Unfortunately, the author's studies show that 80 % of early-education teachers were last to the theatre between 5-8 years ago. Only 3 % of teachers go to the theatre regularly and of their own volition (Pawelczyńska, 1970). The obtained results confirm the alarmingly low level of humanistic knowledge among teachers, and their minor participation in cultural life (Klus-Stańska, 2006). It is hard to believe that as early as in 1904 authors of guidebooks recommended that directing an amateur performance can only be conducted by those who „frequent the theatre“ (Niedźwiecki, 1904; Żardecki 1993).

It appears that a teacher who is insufficiently prepared to direct a children's theatrical troupe is only one reason for educationally barren stage work of students. Paradoxically, the barrier to the materialization of the truly creative vision of theatre is the school itself, where spectacles cannot be done away with. Work on the performance

must be done quickly and efficiently, so as to earn the applause of the audience without disrupting the fundamental activities of the institution. Trying to meet the expectations of school authorities and parents regarding spectacular effects students stage performances based on stage plays selected by their tutors, which are usually of poor quality. They surveyed teachers admitted that, being uncertain of their dramaturgic talent they search for ready scripts. They prefer the scripts in book form, however, they also look for them on the Internet. Sometimes they make minor alterations in the texts, on rare occasions they adapt poetry or prose for the stage. Only 6 % declare that they trust their own ability to write scripts (Puchowska, 2006). None of the respondents risked working on the spectacle by means of improvisation or passed the initiative in preparing script to the children.

Teachers not only make decisions regarding repertoire, which according to them should be most of all educational in content. They also assign roles (weaker students usually become background actors or extras), they prepare the stage design, costumes, stage movement, and finally „they do the directing“ (Braun, 1974). Unfortunately, it often occurs that the entire work of the children is limited to learning their lines and remembering when to say them. The „acting“ is reduced to following a given pattern. Later all that is left is to put on the costumes made by the mothers (or sometimes rented) and stand against the background of decorations prepared by the fathers. This method of work adopted by theatrical groups results from diletantism on the part of tutors who present a very typical attitude towards theatre,

believing that it is an easy form of art which does not require much time or effort (Ludawska, 1962).

The pattern of theatrical group work presented above, with insignificant variations, was repeated in the statements of all the teachers taking part in the survey. This proves that the Polish school is dominated by theatrical education based on the hierarchic model. It is characterised by an „emphasis on vertical relations in which one side of the educational process (teaching, conveying, implementing or introducing) is by definition equipped with competencies, tools of symbolic violence and authority“. According to the hierarchical model work in school theatre is directed at the outcome, not the student, it is a task to be solved not a pretext to gain knowledge of oneself and the world. In this situation the child is the object and not the subject, he or she is someone in need of directing, not a partner of the teacher, co-creator, originator or active participant, as implied in the animation model.

Lack of knowledge on the part of teachers, lack of time, low assertiveness and attempting to meet the expectations of others are the main reasons why students so rarely participate in activities directed „towards the inside“ (Samulczyk, 2009). Those are the reasons why schools in Poland have so few regularly working theatrical circles and why drama games, which result in public presentations that can only take place on students' request, are so rarely used. Instead of a children's theatre we have a teachers' theatre.

The greatest educational value of theatre lies in its ability to develop the imagination,

and imagination is the force which can change reality. That is why in the process of internalization of patterns of behaviour such a crucial role is attributed to the special significance of children's mimicry and role playing games. George Herbert Meade also distinguishes between role play and game, with the latter requiring predicting of potential reactions of participants (Mead, 1975). Unfortunately, the school as guide to the world of theatre prefers the children to remain „telegraphic posts“, a term invented by known German journalist Hildegard Brenner, meaning an altered spruce, and „our children, unfortunately, often allow themselves to be processed in such manner“ (Brenner, 1989; Page, 2007). Children's natural imagination, their creativity, the gift of improvisation „is persecuted by adults with their obtuse ironic remarks, wiped out and killed by teachers at school. Instead of the pleasure of creating they supply the pleasure of gaining knowledge. However, it often happens that they succeed in destroying the former and fail to supply the latter“ (Komarnicki, 1926).

Theatre theoretician and practitioner Christiane Page accuses modern schools of running their theatres according to the Jesuit model (Page, 2002). The scholar focuses particularly on the rhetoric of this theatre. Sadly, the situation is worse. It appears that, unable to forget the monastic model we did forget that for entire centuries it remained a part of the cultural code of the environment of its pupils. When speaking of the merits of the modern school theatre we should refrain from praising the „children's art“ for, in fact, it lacks any creative element. It is difficult to associate the stage itself with children since only the ambitions of pedagogues are fulfilled in the stage performance.



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Coaching in the process of teaching and tutoring/Coaching in teaching and education processes.

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Abstract: The aim of the article is to point out that coaching skills would be useful in the processes of teaching and education. Coaching is attributed mostly to the process that takes place in specific interpersonal relations, or to a group of tools to help make it easy for yourself „moving on or carrying out changes“. In a specific relationship, coaching becomes a process through which it is possible acquisition of knowledge and development, thereby improving skills. If we treat coaching as a tool, then they serve primarily to implement widely understood purpose – to improve the competence and preparation to perform new roles of professional and efficient functioning in its current role. The result is the development of the sphere of education emotional and motivational. Only at that prepared the ground can be carried out teaching, which due to concerns with cognitive and behavior. In the context of a teacher, in the process of teaching and upbringing, it seems that constitute an important coaching skills of its competence and would serve both the education of pupils and would be resources, which are equipped in the future personnel.

Keywords: coaching, teacher-student relationship, education, teaching, educational psychology

1 Introduction

The process of teaching and education assumes the interaction of people involved, that is teachers – students, educators – pupil. These people most often perform multiple roles (eg. The teacher is also the person who educates, pupil is also a student). So we can say that the processes of education and teaching have a lot in common.

Simultaneously during interactions (a strictly „teaching“ and a strictly „educational“) we are dealing with specific interpersonal relationships, involving all the psychic structures of both parties, first of all: personality, emotions and motivations, temperament and social skills (Przetacznik-Gierowska & Włodarski, 1998).

The purpose of this article is to draw attention to the specific competencies – coachings on the one hand talk about what is the teacher / educator on the other hand, are factors that modify the situation of education and teaching. In other words, we will indicate to what extent the competence of coaching teacher (and educators) promote the process of teaching and education.

2 Teaching, education, coaching - defining terms

Teaching is a didactic process in which the teacher organizes the learning of others in order to equip them with the content of teaching, increase skills and help them acquire habits conducive to optimal development. Teaching is bound in relation teacher and student. Taken as understood teaching means that the teacher directs the learning of others. It should be emphasized

student activity, without which directed the learning process would not bring expected effects of (Przetacznik-Gierowska & Włodarski, 1998).

Education is a deliberate activity, which should lead to socialization and disclosure and develop their potential units. Irrespective of the model of education, every situation is characterized by the interaction of educational upbringing, which involved teacher and learner, playing separate roles in order to offer educational been determined by pupils admitted and generated the expected behavior (Brzezińska, 2001). Educational interaction should be characterized by the subjectivity of both parties (in this area is expected symmetry) and diversification of activity (In this area increased activity per person reduces the activity of the other). this area increased activity per person reduces the activity of the other). Depending on the assumed model of interaction educator (teacher) of the alumna (a student) system is slightly different positions of teacher-student and teacher and student activities lead to a different way of learning and gaining experience.

Coaching is attributed mostly to the process that takes place in a specific interpersonal relationship, or concept that is recognized for a group of tools to help make it easy for yourself „moving on or carrying out changes“ (Starr, 2005). „Coaching is the process by which it becomes possible knowledge acquisition and development and thereby improving skills“ . In this sense, coaching assumes that most important thing is to understand the process, knowledge „what“ should do „and only secondarily - the acquisition of skills by

coach enabling the realization of the project „how to do something. „ Another view on the essence of coaching has J. Whitmore: „Coaching equally concerns a process execution (...) operations and what is being done“ (Parsloe & Wray, 2002). And he adds that rather helps you learn than teaching.

Coaching skills

The core competencies of used in coaching include: the ability to build understanding with the using to feedback and active listening, formulating objectives and basic competence - the ability to ask questions. Working method of coaching is to create space for the coaches through questioning, inspiring the search for answers, expanding the field of view of reality.

One of the basic conditions for the successful impact of teacher educators is the ability to build understanding of the mentee. A teacher is a person who helps give support on the way to achieving the objective. Very similar is the job of the coaching relationship. It assumes that the client needs help / support (however wide support in achieving goals would be understood) to independently reach the goal.

A teacher using techniques also uses by a coach in the field of creating communication would have to create effectiveness in 1. intention to create communication 2. ability to create communication 3. professionalism in creating communication.

The process of coaching a client is based on a relation with the coach, and this relation determines the flow of the process. In the literature, they are often called friendly

relationships or trust-based relationships. Even more often in the literature this relation is defined with the quality of the conversation, agreement and the sort of questions being asked (Passmore, 2012).

One can assume, that if a teacher using coaching skills is able to create a bond and friendly relation with a student, conditioned by an ethical code, both coach's and teacher's. If no such bond is created, but there is an intention of agreement, supporting the student and eliciting the potential (regardless of the bond), such a relation is also fulfilling coach's and teacher's prerogatives as far as creating an agreement is concerned. Being focused and sensitive to students' needs, the will to create understanding, broadening students' self-consciousness are altogether factors constituting agreement. Providing that teacher simultaneously introduces techniques supporting these essential issues, one can assume that such teacher is a responsible professional. The techniques are basically active listening and skillful outputting the feedback. Feedback is of particular importance in the process. In the field of psychology, the term feedback is most clearly defined in the reference to particular issues of a system theory (eg. In the reference to the process of communication, therapeutical techniques presented within the concept). It is described as a mechanism of outputting widely understood feedback, which is supposed to return to the person who has initiated given behavior.

The general aim of „returning“ the information is the development of its receiver. In this context there is a positive and negative feedback. Positive feedback, which can

also be called constructive is characterized with intention of support, establishing desired behavior, whereas negative feedback aka correcting is intended to induce a change, correction of previous behavior (Bee, 1998). Difficulties in introducing feedback emerge already in the stage of its blocking. Both the lack of inputting and outputting feedback are an alert for its proper functioning. Tutor's skills are reflected in the given coaching skills. An educational relation is distinguished by directness; it presumes inducing significant modifications as well as creating a trust-based bond. Thus, the relation understood in these terms imposes a commitment on a tutor to acquire certain skills – ability to communicate, active listening, and executing feedbacks. It might be acknowledged, that as far as „metacompetences” are concerned, the relation between tutoring, teaching and coaching relation are similar; in the area of given actions they may differ eg. The scope of intervening, the direction of relations' asymmetry, the degree of openness of intention or the level of knowledge in the given area (eg. Tutor/teacher is supposed to be more competent than the student). Introducing the coaching attitude with coaching techniques, so that the student may take more responsibility for himself and believe that he is able to alter the situation he finds himself in, will improve the development of motivating process. Implementing active listening has similar function – it may enable keeping the contact with the student, increase his subjectivity and the sense of responsibility for his or her activity.

The ability to formulate goals has an essential meaning in setting a direction of actions and generating the energy necessary

to accomplish the task. Quite often the teacher- student relationship is close to subordinant vs. authoritarian (teacher as a superior director imposing his conditions which are required to be fulfilled). Unfortunately, permanent usage of such technique effects in weakening the motivation and does not identify the students (obviously within the platform set by a teacher) is an amazing opportunity to consolidate the sense of subjectivity and increase students' activity.

The latter, basic coach's skill is the art of asking questions. Equally to school situation – precise and accurate in timing question has an incredible effectiveness; not only does it reveal information and removes the barriers, it also helps to evaluate and reveal the potential of the person being asked. Coaching questions should be simple, have a goal and effect without taking control (Starr, 2005). Simultaneously, a well- constructed question focuses the student. It does not threaten him, it is more like „a key opening doors”.

Conclusions

The primary purpose of teaching and education is to promote multi-faceted development of the people involved. This objective is shared by many influences: teaching, education, therapy, coaching, counseling, etc. You can't identify these activities, but we can use them with similar skills in making these different actions. The result of use coaching skills are for example: improving self-confidence, better relationships with others, increase communication skills, better efficiency in their activities, better overall well-being. Hence, the coaching skills are used in the process

of upbringing, education, therapy or counseling. The teacher-educator having coaching skills creates a dynamic relationship with the ward in a rather unusual:

- Objective, although empathetic,
- Demanding, but not overbearing.
- Explaining (through eg. the questions, metaphors), though not teaching,
- Waiting for the customer's initiative, even though the same non-passive

In summary, both the coach and the teacher works with people with the intention of development and doesn't compensate for deficits. Coach does not provide answers, but asks questions and invites you to self-discovery answer (Starr, 2011). Whitmore (2011) searching for the essence of coaching situates it in the benefits it brings to the customer: „Coaching liberates human potential to maximize their own efficiency,“ while Whitmore stresses that build customer awareness and responsibility is the essence of good coaching. The benefits mentioned by coaches - the five basic and fully universal for each type of customer: time-saving, multilevelness, motivation, reinforcement and development.(...). The benefits of coaching, the most frequently mentioned by customer, it also: training the habit of systematic work on yourself, growing in confidence, strengthening a professional position, solving interpersonal conflicts, increased clarity of objectives, strengthening a sense of focus, consistency thinking, overcoming fears and obstacles in behavior and to determine the appropriate hierarchy of values“ (Szymborska-Karcz, 2014).

Many of exchanged benefits of applying tools of coaching is expected also in the process upbringing and teaching. The use coaching skills increase the chances to move closer to so strongly proposed changes in the educational process - to increase subjectivity, responsibility, self-awareness of pupils, while in the education process would foster the development of independent responsibility and creativity of students.

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Discussion



The school has been changing as a social institution along with the context of its functioning for ages. These *sui generis* „metamorphoses“ can be defined as the search for a school model supporting the development of both an individual and the society. So formatted vision of the school will make that the teacher will have to have competences based on the latest achievements of the present day facilitating and making educational interaction between a teacher and a student real. However, while anticipating the image of the school of the future as a modern educational facility, we cannot restrict our vision and imagination (which often takes place in journalism) only to technical infrastructure, and therefore the impressive architecture of the school facilities, their equipment with the latest didactic aids based on electronics or cybertechnologies. Alvin Toffler (1999) – one of the most famous futurists – says, „that the education system is an institution of low quality, which is similar to a plant pumping obsolete information using obsolete methods.“

The prominent visionary and scientist do not mean handbooks, which are not updated, but the fact that the schools do not think about the future of children, for whom they are, indeed, responsible, at all. If we – as Toffler says – have the picture of chimney stacks and the assembly line economy, then we prepare our won children for such a model of life – and so we have been doing so for the last hundred years or longer. We shape them like raw materials for production. We submit them to routine and mass processing without taking into account their individual needs. We give them repetitive tasks to

be performed in order to adopt them to a repetitive work - in a factory or an office, where they are supposed to spend their later lives. In this, more or less, way, we have been stamping the future of our children for the last hundred or a hundred and fifty years, but today we are already deceiving them. Because such education does not fit to what the children will find, when they leave school.

Melosik & Szkudlarek (2010), an experts of the American education, and thus the prominent one when it comes to innovative solutions, writes about its essence: „The American school is part of the media world. It becomes one of the means of communication. They are one of carriers of meanings of popular culture.“

The vision school of the future, therefore, cannot be a prophetic image of „dreamy“ imagination of teachers detached from the real development of civilisation progress. In this context, Arthur Andersen’s interesting programme „School of the Future“ implemented since 1996 in California, which is also popularised in our country experimentally, is noteworthy. It uses a modern approach to a teacher based on: exploration of knowledge in individual teaching mode, completing knowledge through the exchange of experiences in a group, self-esteem, and total quality management of education processes (Witkowski, 2011).

The school of the future, apart from an adequate educational programme, which will have to meet the expectations and standards of civilisation, will be „forced“ to take up new challenges for the local community. It should become an (open school),

a sui generis centre of cultural and social animation – integrating a student community, parents, and a teaching staff. We can deliberate about the school of the future, create its futurological, original visions, but one is certain indeed – the invariable role of the teacher’s importance, especially his or her qualifications and competence. These issues are covered in the second part of my study on the „school of the future.“

Social, economic, and political changes taking place in our country are not without influence on educational ideas that determine the concepts of education and professional development of teachers. In a school, which has full autonomy in terms of teaching and education of students, is open to a broadly understood cooperation with parents and the local community, and creates the present and the future; the teacher must have competences that are new and completely different from earlier ones.

Wacław Strykowski in his book „Kompetencje nauczyciela szkoły współczesnej“ [Competences of the Teacher of the Contemporary School], taking into account the assumptions and objectives of the contemporary education, proposes to identify the following areas of competences important for the teaching profession. This list is, of course, open and includes professional, psychological and pedagogical, as well as diagnostics competences related to learning about the students and their environment, competences in the field of planning and design, didactic and methodological, communication, media, and technical competences, competences related to control and evaluation of the students’ achievement and qualitative

measurement of work in school, competence related to the design and evaluation of curricula and handbooks, as well as self-educational competences related to professional development.

An interesting definition of a competence is presented by Czerepaniak-Walczak (1997), according to whom it is „a harmonious composition of knowledge, skills, understanding, and desires.“

However, Lewowicki (2002) notes that the category of social competences should include such characteristics as sensitivity, openness to the problems of individuals and social problems, focused on communication with other people, self-criticism and focus on self-development, self-education, recognition of rights of others, respect for subjectivity, and others.

The competences are associated with securing and obligation of performance of certain activities. They are also related to achievement of the standards within a given practice. The competences are „a set of knowledge, skills, disposition, attitudes and values necessary for the effective implementation of assigned tasks.“ In the teaching profession, specialised, teaching, and psychological competences play an important role. Specialised competences are understood as knowledge and skills in the taught subject. Teaching competences include, among others, such skills as: planning an annual work with a class, performance of the teaching process regarding to the basic principles of teaching, operationalisation of objectives and their implementation thanks to the appropriate choice of teaching methods and forms of organisation of work during a lesson

taking into account the development opportunities of the students. Psychological competences allow the teacher to motivate the students to learn and support the integration of the class team. Management and animation skills are also a consequence of properly developed psychological and organisational competences. They facilitate management of a small class community and become a factor building a positive image of the school in the local community. This kind of managerial activities have a significant impact on the prestige of the school as well as show modern competences of the teacher (Dylak, 1995).

The concept of social and cultural animation as well as marketing – implemented in educational institutions – can help them to function in new conditions and to meet educational postulations. Social and cultural animation has many important functions concerning organising a small, local community oriented to activation of social and cultural life. If it is introduced to school and out-of-school institutions, it may be good for their renewal and rebuilding the lost authority in the environment.

A new phenomenon that I mentioned about earlier are managerial abilities and predispositions of teachers. They must be compared with requirements that are presented to managers of companies – therefore, the above-mentioned competences can be successfully applied to the teachers in charge of a school, a pre-school institution, a school library, a common room, or a class team as well. The teacher-manager should have skills in terms of independent problem-solving concerning organisation, finance, and, above all, he or she should

know and apply marketing tools. Analysing the qualities of an effective manager, attention must be paid to his or her curiosity, self-confidence, consistency in action, communicativeness, and, above all, the need of his or her optimistic attitude to work, which is necessary for the effective work of every teacher.

The teacher of the „school of the future“ is the teacher, who is not only limited to the transfer of information, but also draws attention to developing creativity, improves the ability to work in a group, develops not only the so-called hard competences, which can be easily verified, amongst students, but, above all, improves actions in the field of soft competences, which are more valued by future employers. He or she does not forget about developing the interests of the students, recognises and improves skills and, above all, takes care about not losing their willingness to learn as well.

Pilch (2003) emphasises that the teacher is not the only person, who teaches others, but is also the person introducing values into the world, shaping competencies and skills, with a particular focus on preparing and implementing lifelong learning.

In this context, the choice and use of methods that are directly related to more and more progressing technical development process are also very important. Information technologies make new active forms of work possible. The students can easily become creative artists, experimenters, and researchers. They can create their own materials, write texts and publish them, make contacts with their peers from other countries, solve problems jointly, organise

experiments, and conduct video conferences. The Internet opens many new and exciting opportunities if you know how to use them.

Some teachers think that the use of a computer itself is an innovation in teaching. However, if the prepared tasks do not differ from those that can be found in the handbooks, placing students before the computer in school does not bring any benefits. In such a situation, a necessary initiation would involve development of a reliable methodology, which would enable to use a creative potential of new technologies by taking into account changes that have taken place in today's reality without giving up other forms of knowledge acquisition (Żylińska, 2013).

Modern professional requirements also set out the basic tasks of a teacher in the sphere of his or her preparation to manage his or her own development, education, self-education, and self-improvement. In this regard, Kwieciński (1998) postulates: „In a situation of rapid changes and growths of knowledge on the one hand and in a situation of great diversity and variability of cultural offers on the other hand, the teacher cannot be late not only in terms of knowledge and factual and technical skills, but also he or she must have metapedagogical competences to interpret, deconstruct, and mediate between the complex and contradictory meanings of a cultural, social, and political environment. He or she must be able to be both a guide and translator.“

Summarising these considerations, it must be stated that the picture of the school of the future depends to a large extent on professionalism, commitment, and solid approach to the education activities of teachers. Only the teacher carefully prepared for the profession, who improves and gains experience constantly, is able to properly influence on the quality of work in school, to cope with the problems that have always been inscribed in the reality of school, but their dimension has been changing. Only such teacher is able to face the new challenges as well as social needs and expectations. He or she is able to educate the student possessing operative knowledge, the ability to select information and value it accurately, of an active attitude towards the world and developed creative imagination. Therefore, the friendly school should create conditions to develop a creative, independent human able to make quick decisions and to cope with hard situations through education and upbringing (Kuźma, 2000).

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Book Review



Zamyatyn, Y. *We* (Mechanized Society).

New York: E. P. Dutton, 1924, 226 p.

Sexuality is a forceful weapon for destroying individuality. The state degrades sex to a meaningless biological function like breathing. By controlling citizen's sex lives through requiring permission to have sex, the state actually destroys people's individuality in order to make them more machine. Of course, allowing sex is also related to some issues that cannot be totally removed from human beings. Sex is a requirement for people and people need the connection it brings. Therefore, the state unwillingly accepts this fact, but use it cunningly to make people machines.

In *We*, Yevgeny Zamyatin (2009) tells a story of a new world which is inhabited by mechanized people under one government, from the point of view the main character D-503. The government purports to deindividualize society under one government, which, when history is considered, seems to be the best option to live peacefully and in equality. It is understood from the title of the book that there is no 'I', just 'we'. This essay will confirm that controlling sexuality is the most important strategy to mechanize people because sex is a necessity, which cannot be stamped out from human beings and is therefore a very effective way to destroy their individuality and, emotions.

The government creates a system which makes appointments and grants permission to have sex and uses glass to build every kind of building. Only for sex can

people close curtains. This makes people think they have a sort of private time with their partners. Thanks to sex, people feel satisfied and happy to have the connection it brings. "During these hours you would see the curtains discreetly drawn in the rooms of some" (3.7). Here, it is understood that, there is a desire inside each person and the desire can be satisfied in their private times. If the government did not allow sex, people would not be satisfied so they wouldn't appreciate the government and it would bring chaos. Afterwards, the government could not keep the one state in peace. Thus, the state supplies the main necessity of human beings. For example, "Tonight at twenty-one o'clock O- was to come to me; therefore my desire to see her was quite natural." (4.2). Here, D-503's pleasure and desire are seen, because he has the connection which sexuality brings.

Sexuality cannot be taken from human nature. The state can castrate people but it cannot destroy human desires which are impossible to inactive. If desires are not satisfied, people can cross prohibited lines. For example,

"I looked silently at her lips. All women are lips, all lips. Some are pink and firmly round: a ring, a tender guardrail from the whole world. And then there are these ones: a second ago they weren't here, and just now--like a knife-slit--they are here, still dripping sweet blood."(13.13)

The statement above shows that a man always has a desire for a woman, and vice versa. Therefore, the state admits the fact that they cannot prevent human desires and allows people to have sex.

People have to take pink ticket from the Sexual Bureau's laboratories to have sex legally. This is a cunning strategy to make sex a physical necessity and to destroy emotions. It becomes a routine for people, like eating. People can only have sex with someone who has been found for them by the Sexual Bureau's laboratories. Therefore, mostly there is no love between partners, they just close the curtains and do what they should do because they are rationalizing. For example, "But today I'm... Today I've got a coupon to go to him,' She nodded at R-." (8.3) O-90 says. And even though R-13 is an old friend of D-503, O-90 has a pink ticket for him too. The answer of D-503 is very professional, "Well, so what: half an hour will be quite enough for us. Isn't that right, O-? I'm no fan of your math problems, but we could simply go and spend some time at my place."(8.3). It shows that people are very rational, there is no romantic connection because even the best friends can have sex with the same girl.

Another important point is the state gives absolute equality in society. If the state did not regulate sex, could every person find a partner, or would a gorgeous woman would want to have sex with an ugly man? All these people are human, and their appearance does not have to be perfect. S-4711, for example, has a hunchback. Therefore, the state's strategy also fulfills the needs of everyone to make them believe they are happy, and it prevents

rebellion against to the state. For example, "A number may obtain a license to use any other number as a sexual product." (5.4) with this quote it is clear, there is no importance if a person beautiful or ugly, the state sees them as a product and they should just be matched by considering their blood incompatibility.

In We, there is no family understanding. Society breeds in normal way, but of course, it is under the control of the government. When a woman gets pregnant (with the permission of the state), the government takes the baby in a short time and raises it away from the parents. Again, here, the government prevents an emotional connection between mother and the baby, and it prevents the family understanding. When O-90 gets pregnant willingly but without the control of the government, she has to escape, because she is not the same person anymore and she wants to raise her baby. "Then suddenly a tear appeared in her blue eyes, then another, and a third fell straight on the open page."(4.16) this is the moment that O-90 emotions come up, her natural desire is against the state rules. Therefore, she goes beyond the green wall because she cannot be a mother in their mechanized world, otherwise she would step out of the Benefactor's Machine.

Consequently, human desire cannot be repressed but it can be controlled by destroying individuality. In We, sexuality is used as a powerful weapon to make people believe that they are happy, to rationalize people, to provide equality, and to obtain one family, the state. If the state castrated people, they would not achieve social coherence and would not be able to manage the state.

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