

Emotions in the Teaching Process

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Abstract

Research into educational processes reveals that the dominant emotions are boredom and fear and that negative emotions are prevalent, but also that the situation can be changed and a domination of positive emotions can be reached. Emotions are not only a part of educational climate, but the essential aspect of educational process. They form a part of both verbal and non-verbal communication, they are the subject of teaching in art education, but also in the overall human relationships. Emotions can be perceived as love towards one's own profession, towards the subject we work on, towards pupils or students, but also reversely – that of pupils and students towards teacher, subject or profession. Successful teaching is not only based on emotions, it is, as Pestalozzi put it, a unity of head, heart and hand.

This paper is the result of the project which has been carried out at three levels: (1) a study into theoretical level of emotions in teaching; (2) a seminar for teachers on the emotions in teaching with the application of a creative approach, collection of teachers' questions about the issues in practice and survey of emotional climate in this form of educational process; and (3) a report on the results of the project and solutions to the problems in practice.

The aim of this research has been to apply the so-called lateral thinking onto the issue of emotions in teaching, by using this method in seminars for teachers, while approaching the issue in six different ways: as a process, information, emotionally, critically, optimistically, and creatively. In writing this paper we have also used this approach, which represents a shift from the positivist approach.

The obtained results indicate that there is a problem of fierce and uncontrolled emotional reaction in practice, a problem of heavy emotions that are the result of child trauma and unpleasant emotions connected with grading and ranking. It turns out that teaching with the creative technique of 'lateral thinking' cause favourable emotional climate and the seminar participants felt pleasant emotions in 98% cases.

Key words: *emotional climate, creativity, lateral thinking*

Introduction

It was Pestalozzi who stressed that teaching should be a unity of head, heart and hand or, speaking in contemporary terms, a unity of the cognitive, affective and psychomotor. Today we are talking about six aspects of educational process, three being referred to needs: biologic, social and those concerning self-actualisation, and three to interests: cognitive, affective and psychomotor (Bognar, Matijević, 2005). Emotions in classes are present also as a sort of atmosphere we call emotional climate that can be both favourable and unfavourable. Emotions are sometimes linked to conative or volatile aspect, which is also very emotionally coloured, so we sometimes consider positive and negative emotions; however, this rather concerns attitudes which are always followed by emotions.

Emotions are difficult to define. Sometimes we might say that every single definition of emotion is correct, as everyone describes it in relation to his/her own emotional situation and personal experience of emotion. There are more definitions describing the notion of emotions, but we highlight the one by Oatley and Jenkins: 'An emotion is usually caused by a person consciously or unconsciously evaluating an event as relevant to a concern (a goal) that is important; the emotion is felt as positive when a concern is advanced and negative when a concern is impeded' (2003:93).

According to references, emotion is always directed towards some important goal; if an event is not directed towards an important goal, there are no emotions. Considering emotions in teaching, we wonder what function they have for pupils. The answer can be inferred from their wish to finish their education successfully, successful teaching that will stimulate pleasure and happiness in them as the things they learn will be used in life. Emotions are followed by different physical phenomena such as a faster heart rate, trembling hands, sweating, etc. Therefore, 'emotions connect what is relevant to us with the world of people, things and events' (Oatley and Jenkins, 2003:122).

An emotional dimension of teaching is largely neglected. This is reflected in the relatively late recognition of educational climate as an element of educational process, and even then it is treated more as a result of social relations. A distant rational approach is still perceived as an ideal one should strive for. Our research on emotions in teaching (Bognar, et al., 2004) has shown that the prevalent emotions are fear and boredom. However, a domination of pleasant emotions, which are the basis of good teaching, can be reached with a change in approach (Kragulj, 2011).

Within the project *Fostering Creativity in the Life- Long Learning of Teachers* we have been working on finding new approaches to the education of future teachers, but also to the permanent education of teachers with a special emphasis on fostering creativity. In a co-operation with The Teacher Training Agency at a large number of professional development conferences, we have applied approaches which foster the creativity of participants. Emotions in teaching, the topic that is presented here, has been considered in the same manner. To present this in a traditional manner would oppose the approach we advocate, so we came to an idea to apply the technique of

lateral thinking or parallel thinking which, as defined by Edward de Bono (2009), lies in contrast to the traditional approach, tending to discover the truth without building anything, as de Bono says. The traditional positivist approach focused on a conclusion about the reality of situation and schematic papers with subheadings suggested beforehand (mostly read by the authors themselves) is deemed useless in pedagogy as it does not create new possibilities and new solutions.

Parallel or lateral approach tends to perceive the problem from several different aspects which do not oppose each other but tend to find new solutions. Lateral thinking (symbolically called 'Six hats') consists of six different approaches to some, in this case pedagogic, problem – to be seen as a process, to be approached both emotionally and intuitively, to collect the needed data, to analyse difficulties and dangers, but it also includes optimistic possibilities offering solutions. This results in the creation of approaches different from the common ones and a step forward in comparison with the usual way of thinking, something that De Bono (1998) calls a paradigm shift.

The aim of this paper is to study the issues of emotions in teaching through a creative approach of 'lateral thinking' at theoretical as well as empirical level.

The following research questions have been asked:

1. Which problems in approach to emotions are present in teaching?
2. In what ways can one use lateral thinking in the educational process?
3. In what way does a creative approach influence an emotional climate, or how will the seminar participants experience this process?
4. In what way can we use lateral thinking in writing the report?

Methodological approach

We first planned the process in three stages. The first stage included dealing with references, not only scientific but also artistic (generally neglected); the second stage referred to dealing with this topic at three professional development conferences organized for teachers in general where we applied the lateral approach as a technique in the educational process but also obtained information from the participants on different emotional phenomena in teaching and problems they face in practice; and the third stage included the writing of this report, not in a traditional way but based on the approaches of lateral thinking, i.e. the use of rational language but also the use of story, case studies, video clips, music and drama.

Our **emotional** engagement was significant as we believed that some tiresome approaches to this particular subject matter can be replaced with something more interesting and more exciting. A team which carried out the practical part consisted of four professors and six students from The Faculty of Teacher Education in Osijek, all of us very excited about creating something new. To our students, future teachers, this was the first time to participate in a professional development conference for teachers, some of them had parents who also participated, so this was particularly challenging.

We faced **problems** we prepared on our own. At each of the three conferences, there were more than 100 participants – something we could not control. Besides, the teachers were not used to this approach, and we were not experienced in applying this approach with such large groups. Writing this paper, we are also aware of the problem of presenting a scientific work in an unusual way and a danger of interpreting this topic according to an ‘unserious’ approach. There is a danger that the paper will be rejected or we might be asked to rewrite it according to the traditional model which would then ruin the meaning of this paper. We also faced problems in finding the balance between the methodological approach (lateral thinking) and the topic presentation (emotions in teaching).

When collecting **information** from the references, we considered the question of emotions in teaching as well as that of fostering teacher’s creativity. At the conferences we elicited the questions about emotions in teaching to see how the teachers perceived these problems in their own practice. We were able to answer some of the questions on the spot by random choice. Then we analysed all the questions to present them in this paper. As there was a huge number of questions (N=302), we grouped them in certain categories and then ascribed them to the chapters they refer to. Some information about the conferences is given through links to disburden the text, but the information which cannot be given textually is provided with the image and the sound.

There was a lot of **creativity** in preparations. Firstly, we had to present the lateral thinking approach in an interesting way so, together with students, a music professor and a drama professor, we wrote the text and composed the music ‘Six hats’; thus, we created a musical-drama image which was presented at the beginning of the conference (see <http://www.vimeo.com/5855185>). We had to find techniques that would stimulate the conference participants and provoke pleasant emotions in the educational process during the conference but also give an experience of the subject matter in one more complex way which will not only be rational. We wanted to enable teachers to have one model that they could use, with certain modifications, in their own practice. We chose pair activities which started with making up names and continued with conversations about persons important in their growing up process and his/her qualities. They also had to deal with some pedagogic situations, learn and sing the song ‘Six hats’; for the evaluation purpose, we prepared a technique called ‘Characters from fairy tales’. We also found three stories pointing to different aspects of emotions in teaching which were to enhance the affective consideration of this subject matter.

Our **optimism** was based on the fact that we had expected to make a new contribution to the study of pedagogic matters by applying this approach instead of citing different authors or recording things as they are. In other words, we tended to make a creative leap into the unknown. The expected resistance can be a good signal that this approach is really new and that it represents the shift from the usual. We dealt with emotions by discussing their purpose in certain aspects of educational process,

but also by taking into account the emotional dimension of educational process we had organised for teachers, which was evaluated at the end of teachers' education.

In the following text, we will divide the subject matter into five units and in each unit we will apply one of the six possible approaches. However, we will not specify these approaches as the reader will have no problems to recognise them. We will mostly use information, emotional and intuitive approach, sometimes critical, but at the end of each unit we will give a set of practical ideas, which is the aim of this creative approach.

Results and discussion

Emotional climate is the atmosphere present in the educational process which participants find more or less favourable or more or less unfavourable. Thus, we can say that emotional climate is either favourable or unfavourable. According to earlier research conducted on a larger sample of pupils from secondary schools in Slavonia and Baranja, the dominant emotions were boredom and nervousness, intimidation and fright, which are modalities of anxiety and fear (Bognar et al, 2004)

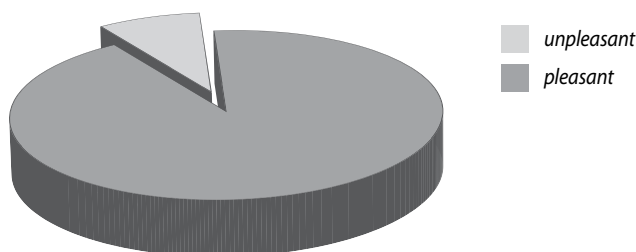
Table 1. Rank of emotions in secondary school teaching

Rank	Feeling	Frequency
1	Bored	370
2	Nervous	297
3	Worried	274
4	Frightened	126
5	Comfortable	111
6	Sad	110
7	Irritated	109
8	Curious	103

When we compare pleasant and unpleasant emotions, the ratio is 75% to 25% in favour of unpleasant emotions. There is a stereotype that school needs to be an unpleasant place because 'there is no knowledge without pain' and 'the beating stick came from heaven', and that school is a staircase where one climbs and falls, and that school is a preparation for life which is not idyllic but a severe survival fight.

Concerned about such a situation, we tried to change the situation in teaching for future teachers and adjust teaching to their own interests and needs, as well as to incorporate the elements of creativity. (See in more detail at <http://kreativnost.pedagogija.net/mod/resource/view.php?id=8>). We concluded that teaching which stimulates and enables creativity has a particularly favourable influence on emotions in teaching. Our research on emotional climate in four university courses such as *Didactics, Pedagogic Communication, Theory of Music and Methods in Music Education*, where creativity was systematically stimulated, showed that our students felt fine,

curious and happy in these classes. So, the ratio of pleasant emotions to unpleasant ones was 92% to 8% (Graph 1), what one can tell by the smile on their faces but also by the huge interest in these activities. Although this sort of teaching is difficult to accomplish as it requires a new philosophy and a significantly different approach, we still recommend it.



Graph 1. Relation between pleasant and unpleasant emotions in university teaching where creativity is applied

This shows that teaching does not have to be boring but interesting and attractive, that fear is not an emotion on which one can ground successful learning but, on the contrary, that fear is a hindrance to a successful learning. Emotions are also a side effect of different social relations in the educational process, either between teacher and pupils or among pupils themselves. Different emotions are developed in competition-related situations than in the relations based on cooperation and mutual help. Different emotions are developed in the climate of democratic relations than in the climate of authoritative relations or in the anarchic teaching situation.

The questions the teachers asked about emotional climate referred to two issues. The first issue considered the unpleasant emotions of pupils and how to deal with them, e.g. *How to influence the development of positive emotions? How to deal with rage in class? What can effectively replace strictness? How to deal with pupils who express negative emotions on a daily basis?* The second problem referred to the emotions of teachers, e.g. *How can I as a teacher resist an outburst of negative emotions in class? Can emotions (if shown) be a hindrance in teaching? To what extent can we show our emotions in class? Is it good to show my emotions? How can I become a more 'kind-hearted' teacher showing more understanding?*

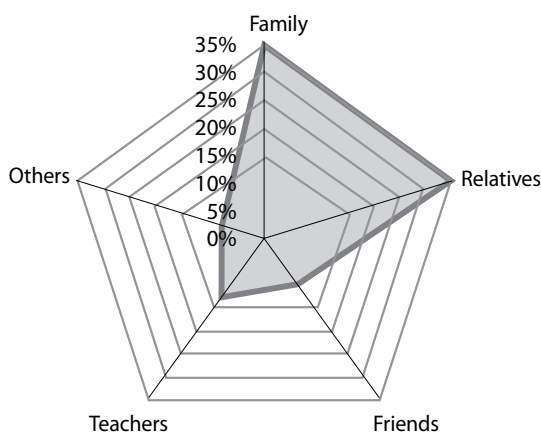
Unfavourable emotional climate can indicate that teaching does not meet the interests and needs of pupils, so it is recommended to discuss this at the agreement level. There are numerous techniques with which we can examine children's interests and needs. At the realisation stage, it is important to engage pupils and to have productive and creative activities. It is very important to have a democratic climate in the classroom. It can be simply tested by leaving the classroom for a short while (teacher) while pupils are working autonomously. If the climate is truly democratic, pupils will carry on with their activities. If pupils stop participating in their activities during the teacher's

absence, this indicates that one needs to work more on the development of democratic climate which also stimulates the favourable emotional climate.

However, not only do teachers have problems with the emotions of pupils, but they have some with their own. A common opinion that teachers should leave their personal problems aside once they enter the classroom is not valid. The worst relationship is the one where one's emotions are kept hidden, because emotions cannot be lied about, and an honest relationship is one of the most valuable parts of the human relationship. If we have a car accident on our way to school, in which our car is damaged, or a problem with an ill child, if we hear that our medical report is not favourable, is it not more humane to adequately share it with our pupils instead of pretending that there are no problems and lose control (explode) in the first minor conflict. Most certainly, pupils would then be more careful and offer their support just as we would do in the same situation.

There are more ways to be attentive to emotions in teaching. Classes should more often start with the conversation about how we feel today, and the lesson can end with an evaluation in which pupils will simply express how they felt in the class. We can introduce a ritual of placing a name tag in the yellow box for pleasant feelings and in the blue box for negative feelings at the start of the school day. This should be done by the teacher.

Emotions in upbringing have a particular significance and we can easily say that upbringing is, above all, an emotional relationship. We are brought up only by the people we love and they love us, as well. We adopt their value system and the philosophy of life; so, in a way, we carry them inside. According to the current research, these important persons are usually nuclear family members and close relatives (69%), but teachers are also included in this group (12.5%). Such persons have emotional qualities revealing their cheerfulness, understanding, optimism; they are affectionate and warm, fun, emotional, happy, gentle (Bognar, 2004). Therefore, these are mainly pleasant emotions. Persons with prevailing negative emotions do not attract young people and are often avoided.



Graph 2. Share of important persons in upbringing

In teaching, it is of particular importance that the teacher loves his/her students. Such a teacher is always capable of finding positive traits in each child. Vice versa, teachers who do not love children are constantly trying to find faults in them. This is especially dangerous because other children do not love the child who is not loved by the teacher. This is why the teacher's responsibility during that period is vital. How important this emotional relationship established with the teacher is can be clearly seen from a seminar participant who commented as follows: *I had a teacher who became my colleague, and not even today do I have good memories of her. Whenever I see her at a meeting, I always feel some kind of fear or discomfort. She certainly didn't contribute to my decision to become a teacher, but how can I help myself when I see her?*

The so-called 'naughty' children should be particularly loved because this is the best way to overcome their problems in time. However, there will always be a child we simply do not like. What should we do then? We might find an answer in the story of a man who did not like dandelions. He hired so many experts to help him eliminate them from his beautiful garden. After trying different approaches which all failed, the experts suggested him to get fond of them! The story entitled *Učiteljica* (A Teacher) addresses the importance of love in upbringing and we used it at our professional development conference <http://ladislav-bognar.net/drupal/files/Učiteljica.pdf>.

The participants' questions addressed disciplinary problems in the classroom, hyperactivity or passivity of pupils and their 'fitting-in' in the classroom structure. They consist of two types of disorders which include depressive behaviour (directed inwards) and aggressive behaviour (directed outwards). *How can we help a child who appears emotionally unavailable – cold? How can we help a pupil who has been isolated or rejected by his classmates? How can we motivate a child who ignores everything? How can we help a hyper-passive child to express their emotions, to open up and speak? How can we help introverted children in our class? How can we approach a child who is angry with other children, overreacts, screams, argues and accuses everyone else around him, even adults? How can we solve children's problems in upbringing more successfully? A pupil likes to argue and thinks he/she is always right. How can we deal with such problems? What to do with a pupil who provokes conflict but reacts with silence if I attempt to solve the problem?*

In an attempt to answer these questions, we brought the description of two situations from our own practice (Bognar):

- a) Two first-graders (boys) were playing with toy blocks. They had emptied an entire box of blocks on the floor and shared them equally. Each boy was making his own construction but also observing what the other boy was doing. After a while, one of them, let us call him Mladen, used all his blocks but did not finish what he had planned. So, he started screaming: 'No, he took more blocks!'. The other boy, we shall call him Đani, looked at him and gave him a handful of his blocks. Mladen, surprised by this unexpected turn, was startled and continued building his construction. I was watching them and I felt the urge to hug Đani and to praise him, but I saw that it would be better not to react at the moment,

when the situation was so emotional. However, later that day, when the things settled down, I said in front of everybody: 'You made me so happy today when you gave Mladen the blocks. I was so proud of you.' Afterwards, I mentioned again how Đani made my day by giving Mladen some of his blocks instead of arguing. We also talked about it when his mother came at the end of the day. He was so happy so that he was almost flying. Đani was smaller and younger than other children in the group, and was not well accepted in the beginning. However, this event substantially changed his position within the group.

- b) During the break, the boys were playing hide and seek. One of them, we shall call him Marijan, hid into the wardrobe. When the boy who was seeking came near the wardrobe, Marijan strongly hit the wardrobe door with his fist and leg to surprise him. However, this caused the hinge to break and the door fell off. My reaction was very strong and I expressed anger over such behaviour. I wanted to emphasize that I would not tolerate this. I put the door back on and did not mention it for the rest of the day. Later, we were working on a project about dinosaurs. We were reading books about them, looking at pictures and archaeological findings, they could even draw a dinosaur. Marijan did a wonderful drawing we all praised and displayed it in a visible place. At the end of the day, Marijan's mother came and asked: 'How did my son behave today?'

We asked the seminar participants – What should the teacher say to his mum?

- a) About the wardrobe door.
- b) About the pretty drawing.
- c) About both things.

Most people chose the last option. This is what I did. I told his mum: 'Look, your son made this wonderful drawing. He thrilled us all again. He really is a little artist.' Marijan and his mum went home hugging each other. The next day, Marijan approached me and asked what we could do to fix the wardrobe. I showed him that I had already done it. (This part of the lecture is available at <http://www.vimeo.com/5858004>).

In education and upbringing, teachers use their emotional intelligence. It means that they consider the ways and moments how and when to express their emotions while, at the same time, they take care of pupils' emotions. Emotional intelligence is (according to Salovey, Sluyter, 1999) the competence of understanding emotions and emotional cognition, as well as the ability to regulate emotions thoughtfully so as to promote emotional and intellectual development. Therefore, the educator does not react only spontaneously and intuitively but studies his/her reactions so that they could have a positive influence on the process of upbringing.

Parent should not be drawn into solving disciplinary issues which may occur in the classroom. Not only is it true they cannot solve them but this also deteriorates the emotional relationship between parents and children or us and children (children do not like tell-tales). As a rule, parents should be invited only when something nice

happens and when we want to share our joy with them. When talking to parents, a positive approach is always recommended. The art of upbringing in fact consists of seeking and developing positive traits in each child. It is important to show our example to parents, as well.

Unpleasant and difficult emotions are also present during teaching. Although we strive for pleasant emotions in education and upbringing, this cannot be achieved because unpleasant and the so-called 'difficult' emotions are a part of our everyday life. Teachers often wonder what to do and how to react in the real situations in which they find themselves, e.g. when a pupil loses one or both parents, is mistreated in his/her family home or school. The seriousness of this problem can be seen from the teacher's questions:

A pupil's mother died a year ago. She started lying and stealing. I understood the causes and did not continue with the accusations. This is the question: is it appropriate to write 'good' in the 'behaviour category' in the register at the end of a school year? How to celebrate Mother's Day when we have a pupil whose mother died? One pupil lost his father. How should I treat him? To what extent should I be lenient if he had conflicts with other pupils? How can I help a hyperactive child who was abused at home and elsewhere but abuses other children in school? How should I react if I see a child withdrawing in the middle of a difficult situation? How and when should I solve pupils' emotional problems brought from home? How can I turn these difficult emotions into the opposite ones?

Unpleasant emotions appear prominently in conflicts and it is important to learn how to handle them. If these emotions do not subside, the conflict resolution becomes increasingly difficult. Therefore, there are so many 'cooling down' techniques, such as 'a cool corner', 'an anger sack', 'a fight questionnaire'. Furthermore, recognizing one's own emotions and expressing them can also help. Children should be taught how to handle their negative emotions, as well as how to resolve a conflict without using violence. (Part of the lecture about this issue is available at <http://www.vimeo.com/5870052>.)

Particularly difficult emotions emerge after the loss of a close person or after a traumatic event the child experienced. We normally tend to believe that the child could be helped to overcome and forget but this approach is wrong. After losing a close person, a period of mourning begins in the child's life. S/he should be supported and allowed to experience such emotions and the person who died should not be forgotten. Instead, we could help the child to evoke memories of the person as often as we can. Traumatic experience should be discussed and these emotions should be processed in different ways. We can use painting, writing, active listening and the process of 'desensitization' which consists of relaxing, relaxation and autosuggestion implying that it is over and it would not happen again. The procedure should be repeated for ten or more times during a single session and it usually takes a few days. It is important not to suppress traumatic experiences because they can trigger different disorders (in more detail: Bognar, 2001). Sometimes we should seek the assistance of psychologist or psychotherapist but the teacher's role in this situation is of great importance. However,

children should also be prepared for handling traumatic situations which might occur. Stories and descriptions of real events with children as protagonists can greatly help in this process. One such case of a six-year old Samuel is described by Carolyn Saarni (in Salovey, Sluyter, 1999) and our interpretation (Kragulj) of this text at the professional development conference can be seen at <http://www.vimeo.com/5859453>.

Description of a case revealing a fear of school (Bognar):

As a young teacher, I witnessed a case of school fear which appeared in one shy and lovely girl from the first grade, we shall call her Klara. She simply refused to stay at school without her sister two years older than herself. After talking to her parents, we agreed on the sister's presence at school with her, but the problem was that they did not have the classes at the same time so the sister would have to spend the entire day at school. Klara was perfectly functional and very successful at school but whenever we tried to convince her to stay without her sister she would grab her in panic with a terrified look. I did not know how to resolve this problem and I went to the headmaster. He came into the classroom and tried to force the sister out of the classroom, shouting that her sister had to go home. Klara was crying loudly and held onto her sister panic-stricken so that the headmaster's effort to separate them ended in failure. The entire situation became even worse afterwards. I realised that the headmaster's approach was completely wrong. Today, I believe that this was a process of emotional growth, which was just slower with this sensitive girl. She simply needed more time. After a few months, she was able to stay at school on her own.

Today, there are different games children can play and practice in the safe environment to learn how to cope with particularly difficult emotions such as fear, anger, stress, and conflicts. Here, we bring one description of such a game.

'Fear' game

This game is suitable for children aged 6 to 12 to help them cope with fear more successfully. Children are encountered with fear separately - fear of loud and sudden sounds, fear of uniformed or armed people, fear of unknown people and personal anxieties, such as bad dreams. The game board shows the directions players must take. During the game, the players encounter different forms of fear. When they reach a field which designates some kind of fear, they take the card and read their task, e.g. 'describe your feelings during a bad dream'. When they reach an encouragement field, they take an encouraging card and read the instructions, such as 'change the end of a bad dream'. After the game, children are recommended to talk to an adult about fear and courage if they wish. (This game is a part of the package of 'Non-violent games', published by the Evangelical Theological Faculty in Osijek and adapted by the co-author of this paper, with a grant of the American Psychological Association).

Emotions in education can be observed from several different perspectives. Emotions normally follow learning and different related activities connected to scientific and technological education. Certain emotions, such as different modalities

of fear, can inhibit learning to different extent. Pleasant emotions such as curiosity, delight and joy facilitate the learning process and make it more successful. Intensive emotions can intensify the cognitive process. Wunderer (2008) mentions the possibility of using films in presenting historical events and emphasizes how emotions which arise from watching films intensify the learning process. Instead, we used stories which often address this issue more strongly. For emotions in education, we chose E.S. Ballard's story „*Three Letters from Teddy*“. The story is available at <http://www.ladislav-bognar.net/drupal/files/Tri%20Teddyjeva%20pisma.pdf>.

Emotions have a particular significance in artistic education. Art is a form of emotional communication and a way of expressing personal emotions. One of art's aims is also the development of sensibility towards certain forms of art, as well as the emotional enrichment of pupils through artistic activities. Although emotions are connected to our cognition and we always employ both thoughts and emotions when encountering art, emotions are dominant because art communicates with our affective nature. Different forms of artistic expression are the best way to express emotions.

During literature lesson, interesting stories are often read, which inspires children to learn about the emotions of the characters. These characters are inevitably happy, frightened, jealous, and so on, and children can perceive why the characters feel that way and how they cope with their emotions. This type of learning stretches throughout the entire education; the more complex these stories are, the more complex emotional learning becomes. The way in which the feelings of characters motivate their action and, in turn, plot, teaches young people emotional perception and writing skills...Literature is probably the first home of emotional intelligence. However, we must not forget painting, music and theatre' (Salovey, Sluyter, 1999:40).

It is difficult to rationally discuss our emotional experiences, which can more easily be expressed with movement, acting, facial expressions, painting, music, story or poetry. As a young teacher (Bognar), I used to ask my pupils, after artistic tasks, to choose the drawing they liked the most and then asked them about the reason. I would usually get the answers such as because it has the sun or because children are playing. I later realised that my question is pointless as an emotional experience cannot be expressed rationally.

'Artistic activities in school such as music, painting, imaginative games and drama can contribute to emotional cultivation in numerous ways: They can help pupils to express and face painful and hidden emotions by talking about them (for example, loss of parents). Such activities also encourage pupils to be in somebody else's shoes (assuming and imagining what the others are feeling), and can have a balanced and organized influence on the emotional life of the pupils.' (Kristjansson, 2000:11).

The questions teachers ask usually refer to the problem of unpleasant emotions when they have to grade pupils' success. They bring out the old issue of fear of grading because of the parents who might badly react to a poor grade.

Do you think that the grading system is one of the major causes of stress at school? How can we check whether the less successive pupils learned without stress? What can we do

with a child (and his/her grade) if they do their best and can barely get a passing grade? How can we be objective but also include emotions in the evaluation? How to solve the problem of testing knowledge without emotions? How can we help a child to cope with a poor grade? How can we overcome the fear of testing and oral examinations? What can we do to help a child who is very sad because of the failing grade? What can we do if parents make pressure on a child over grades? How can we help a parent to cope with his/her child's poor grade? What can we do if a child comes to school every day fearing their parents because they do not have the homework? How can we help a child whose parents are demanding more than he/she can achieve?

We could agree with teachers who believe that the current grading system is one of the leading causes of unpleasant emotions in the classroom. Being a final phase of the educational process, evaluation should celebrate learning. Instead, in its purpose of ranking pupils (and schools), it becomes a source of trauma for pupils with diminished capacities. Until didactics does not cease to be a part of the paradigm of repressive school and offers more humane solutions, this is what teachers can do today:

- Teachers can abandon giving negative grades. They would exist, but would not be given. Child would be thus encouraged to achieve their maximum and only good grades can be given to such efforts – good, very good and excellent. We had this experience in our experimental schools in the second half of the 1980s and they appeared as a good solution. We are trying to employ the same approach to working with our students.
- We should aim high but always take care of the interests and competences of each student. During one seminar, teachers had to suggest new names for grades. They suggested two types of grades – excellent and striving to be excellent.
- At the end of a school year, teacher writes a letter to pupils, listing the qualities s/he noticed. Then, s/he can describe their cooperation briefly, make a list of achievements and say something about the possible problems and solution suggestions. (For more details, see Bognar, 2001).
- Apart from grading, other aspects of evaluation should also be considered. By using formative and summative evaluation, more importance should be given to formative evaluation as the quality of process determines results, as well. If evaluation becomes a common activity of pupils and teachers, then it stops being something which threatens and exposes them.

At the end of the seminar, we used the procedure of formative evaluation we entitled 'Fairy-tale characters' (According to Bognar, Bačić, Uzelac, 1994). All the participants received a list of characters from the fairy-tales by Ivana Brlić Mažuranić to which we attributed some kind of symbolic emotional meaning. The participants were supposed to draw one of the characters that would represent their emotional attitudes towards the seminar. The image clearly displays the results. Most participants experienced this approach as encouraging and supportive, a tool to develop confidence and mutual

trust and as a cheerful game. Although the conditions were unfavourable (a large number of participants, bad sound system, heat, uncomfortable chairs), only 2% of the participants expressed negative emotions.

Table 2. *Results of evaluation at the end of the seminar*

Svarožić	Joy, happiness	21 (7%)
Neva Nevičica	Self confidence, trust	43 (15%)
Regoč	Support, encouragement	59 (21%)
Kosjenka	Trust to others	39 (14%)
Zora Djevica	Cognition, awareness	4 (22%)
Malik Tintilinić	Game, fun	44 (15%)
Domaći	Safety, protection	9 (3%)
Palunko	Confusion	0 -
Morski Kralj	Tension, uneasiness	3 (1%)
Bjesomar	Disappointment, fury	4 (1%)

Conclusion

By using the approach of lateral thinking, we can draw a conclusion that the **process** we used in addressing issues of emotional engagement in teaching has been productive. By using the creative approach of lateral thinking, we managed to generate favourable climate, which resulted in active engagement of participants at a seminar organized for teachers on this very topic. The participants engaged in the activities such as pair discussions, asking questions, solving emotional problems, singing and painting.

We collected abundant **information** on challenges faced in practice when dealing with emotions in teaching. According to the questions we elicited, the situations that pose the main problems to teachers include uncontrolled outbursts of emotions, dealing with difficult emotions as a result of traumatic experiences as well as with negative emotions resulting from the application of traditional grading system. The collected questions have not only been used as our central focus in writing this paper but they will also be used in training future teachers and as a discussion topic in our upcoming seminars.

Since we advocate the acknowledgment of **emotions** in educational processes, we used stories, music and painting in our research alongside scientific sources. Besides, we were surprised by how the three stories we had selected (the one about Teddy which brought tears to eyes, in particular) revealed and explained the essence of emotions in teaching better than any rational interpretation. Each story was greeted with applause. The result we obtained at the end (98% of the participants expressed pleasant emotions) is similar to that we get with students with whom we practice this form of teaching (See Kragulj, 2011).

Creativity played an important part in the application of this approach. Setting the scene took months and had different stages which cannot be described here. The entire educational process of this seminar was designed as something new and different. Since our students were given the opportunity to engage in their own activities, we encouraged them to make the activities creative, as well. Let us only mention how making up a fictional name and profession which was shared with their partner inspired everyone's imagination and brought smiles to their faces. The way of presenting this approach with the use of lateral thinking is entirely new and unusual.

Our **optimism** was especially encouraged by all those who had the need to express their honest delight and gratitude, share their personal experiences and enthusiasm, ask some more questions or share new dilemmas or simply tell us how this was a unique and rewarding experience for them. For us, organisers, this was just another proof of how it is possible to put the humanistic notion of 'essential learning' into practice, as we have experienced on many occasions in teaching our students.

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Emocije u nastavi

Sažetak

Istraživanja odgojno - obrazovnog procesa govore o tome da su dominantne emocije dosada i strah i da dominiraju neugodne emocije, ali isto tako da je moguće promijeniti stanje i postići dominaciju ugodnih emocija. Emocije nisu samo dio odgojno - obrazovne klime, nego i sama bit odgojno - obrazovnog procesa. One su dio verbalne, ali i neverbalne komunikacije, predmet su učenja putem umjetnosti, ali i ukupnih ljudskih odnosa. Emocije možemo promatrati i kao ljubav prema vlastitoj profesiji, prema predmetu kojim se bavimo, prema učenicima ili studentima, ali isto tako i obratno - učenika i studenata prema nastavnicima/nastavniku, predmetu ili profesiji. Uspješna nastava se ne bazira samo na emocijama, ona je, kako to reče Pestalozzi, jedinstvo glave, srca i ruke.

Rad je nastao kao rezultat projekta koji je rađen na tri razine: (1) izučavanje teorijske razine problema emocija u nastavi, (2) realizacija seminara za učitelje s problematikom emocija u nastavi na kojemu je primijenjen kreativni pristup, prikupljena pitanja učitelja o problemima u praksi i ispitana emocionalna klima na toj vrsti odgojno-obrazovnog procesa te (3) pisanje izvještaja o rezultatima projekta i nuđenje rješenja za probleme u praksi.

Cilj rada je da primijeni tzv. lateralno mišljenje na problem emocija u nastavi i to tako da se na seminarima za učitelje koristi ovaj postupak te da se problemu pristupi na šest različitih načina: kao procesu, kao informacijama, emocionalno, kritički, optimistički i kreativno. Pri pisanju ovoga rada također se koristi ovaj metodološki pristup, što predstavlja pokušaj odmaka od pozitivističkog pristupa. Rezultati do kojih se došlo govore da se u praksi posebno javlja problem burnog i nekontroliranog emocionalnog reagiranja, problem teških emocija koje nastaju kao posljedica dječjih traumatskih iskustava te neugodne emocije vezane uz ocjenjivanje i rangiranje. Pokazalo se da je nastava na kojoj je korišten kreativni postupak „lateralno mišljenje“ izazvala ugodnu emocionalnu klimu te da su sudionici u 98% slučajeva odabrali ugodne emocije kao osobni osjećaj na ovim skupovima.

Ključne riječi: emocionalna klima, kreativnost, lateralno mišljenje,

Uvod

Još je Pestalozzi naglašavao da nastava treba biti jedinstvo glave, srca i ruke ili govoreći suvremenim jezikom jedinstvo kognitivnog, afektivnog i psihomotornog. Danas govorimo o šest aspekata odgojno-obrazovnog procesa od kojih se tri odnose na potrebe: biološke, socijalne i samoaktualizacijske, a tri na interese: spoznajne, doživljajne i psihomotorne (Bognar, Matijević, 2005). Emocije su u nastavi prisutne i kao ozračje koje nazivamo emocionalnom klimom koja može biti ugodna ili neugodna. Uz emocije se ponekad vezuje i konativni ili voljni aspekt, koji je također emotivno snažno obojen pa se ponekad govori o pozitivnim i negativnim emocijama, ali tu se više radi o stavovima koji su uvijek popraćeni emocijama.

Emocije je teško definirati. Ponekad bismo mogli reći da je svaka definicija emocije točna, budući da ju svatko opisuje u odnosu na svoje emocionalno stanje i na vlastiti doživljaj emocije. Postoji više definicija koje opisuju pojam emocija, a ovdje izdvajamo onu koju su dali Oatley i Jenkins (2003, str.93): „*Emocija je obično izazvana svjesnim ili nesvjesnim vrednovanjem nekog događaja bitnog za neki važan cilj; emocija se osjeća kao pozitivna kad se cilj ostvaruje, a kao negativna kad je ostvarivanje cilja zapriječeno.*“

U literaturi se navodi da je emocija uvijek usmjerena nekome važnomu cilju, jer ukoliko događaj nije usmjeren važnomu cilju, izostaje emocija. Razmišljajući o emocijama u nastavi, pitamo se kakvu funkciju one imaju kod učenika. Odgovor proizlazi iz njihove želje za što uspješnijim završetkom školovanja, uspješna nastava koja će kod njih izazivati ugodu i radost, jer će ono što je prikazano moći upotrijebiti u životu. Uz emocije dolaze i razne tjelesne pojave kao ubrzani rad srca, drhtanje ruku, znojenje i slično. Dakle: „*Emocije povezuju ono što nam je važno sa svijetom ljudi, stvari i događaja.*“ (Oatley i Jenkins, 2003, str.122)

Emocionalna dimenzija nastave je poprilično zapostavljena. To se ogleda i u relativno kasnom prepoznavanju odgojno-obrazovne klime kao elementa odgojno-obrazovnog procesa, ali i tada prvenstveno kao rezultat socijalnih odnosa. Hladni racionalni pristup još i danas se smatra idealom kojemu treba težiti. Naša istraživanja emocija u nastavi (Bognar i sur., 2004) pokazala su da su dominantne emocije strah i dosada, ali da je promijenjenim pristupom moguće postići dominaciju ugodnih emocija koje su i pretpostavka uspješne nastave (Kragulj, 2011).

U sklopu projekta „*Poticanje kreativnosti u cjeloživotnoj edukaciji učitelja*“ radimo na pronalaženju novih pristupa u osposobljavanju budućih učitelja, ali i u permanentnoj edukaciji učitelja s posebnim naglaskom na poticanje kreativnosti. U suradnji s Agencijom za odgoj i obrazovanje na nizu skupova za učitelje koristili smo pristupe u kojima se potiče kreativnost sudionika. Tema „Emocije u nastavi“, koju ovdje prezentiramo, realizirana je na taj način. Prikaz ovoga rada na tradicionalan način bio bi u suprotnosti s pristupom koji u njemu zagovaramo pa smo došli na ideju da koristimo postupak lateralnog ili paralelnog mišljenja („lateral thinking“ i „parallel thinking“) koje Edward de Bono (2009) definira kao suprotnost tradicionalnom pristupu za koji kaže, da teži otkrivanju „istine“, ali ništa ne gradi. Tradicionalni

pozitivistički pristup koji se svodi na konstatiranje postojećeg stanja i na šablonske radove s unaprijed određenim podnaslovima (koje uglavnom čitaju sami autori) u pedagogiji je nekoristan jer ne otvara nove mogućnosti i ne kreira nova rješenja.

Paralelni ili lateralni pristup teži da se problem sagleda s različitih aspekata koji se pri tome ne suprotstavljaju nego teže pronalaženju novih rješenja. Lateralno mišljenje (simbolično nazvanim „Šest šešira“) sastoji se od šest različitih pristupa nekom, u ovom slučaju pedagoškom, problemu – da ga se promatra kao proces, da mu se pristupi emocionalno i intuitivno, da se prikupe potrebne informacije, da se analiziraju poteškoće i opasnosti, ali i optimistične šanse koje nude promjene. Kao rezultat je kreiranje novih pristupa drukčijih od uobičajenih i iskorak iz uobičajenog načina mišljenja, koje De Bono (1998) naziva promjenom paradigme.

Cilj ovog rada je istražiti problematiku emocija u nastavi koristeći se kreativnim postupkom „*lateralno mišljenje*“ kako na teorijskoj tako i na empirijskoj razini.

Postavljena su sljedeća istraživačka pitanja:

1. Koji se problemi u pristupu emocijama u nastavi javljaju u praksi?
2. Koje su mogućnosti korištenja lateralnog mišljenja u odgojno-obrazovnom procesu?
3. Kako kreativni pristup utječe na emocionalnu klimu, odnosno kako će sudionici seminara doživjeti ovaj proces?
4. Na koji način u pisanju izvještaja o istraživanju koristiti lateralno mišljenje?

Metodološki pristup

Najprije smo isplanirali **proces**. Odlučili smo se za tri razine. Prva je bila rad na literaturi, i to ne samo znanstvenoj nego i na umjetničkoj (koja se obično zapostavlja), druga razina je realizacija ove teme na tri stručna skupa učiteljica i učitelja razredne nastave na kojima ćemo se koristiti lateralnim pristupom kao postupkom u odgojno-obrazovnom procesu, ali i dobiti od sudionica i sudionika informacije o različitim pojavnim oblicima emocija u nastavi i problemima na koje nailaze u praksi, a treća je pisanje ovog rada koji nije pisan na tradicionalan način nego se koristi pristupima lateralnog mišljenja, što znači da se ne koristi samo racionalnim jezikom nego i pričom, opisom slučajeva, videoisječima, glazbom, scenskim prikazom.

Naša **emocionalna** angažiranost bila je vrlo velika jer smo vjerovali da je moguće više-manje dosadne pristupe bavljenja određenom problematikom zamijeniti nečim zanimljivijim i uzbudljivijim. Tim koji je realizirao praktični dio ove teme sastojao se od četiri profesora i šest studentica Učiteljskog fakulteta u Osijeku, i svi smo bili vrlo uzbuđeni u stvaranju nečeg novog. Našim studenticama, budućim učiteljicama, ovo je bilo prvo sudjelovanje na jednom stručnom skupu učitelja razredne nastave na kojem su sudjelovali i neki od njihovih roditelja pa im je to bio poseban izazov.

Poteškoće smo vidjeli u velikoj brojnosti skupova za koje smo se pripremali. Na svakom od tri skupa bilo je po više od sto sudionika na što nismo mogli utjecati. Drugi problem bio je nenaviknutost učiteljica i učitelja na ovaj pristup, ali i naše neiskustvo u

primjeni ovog pristupa na ovako velike grupe. Kod objavljivanja teksta vidimo problem neuobičajenosti prezentacije znanstvenih tekstova na ovaj način i opasnost da se to proglasi nedovoljno „ozbiljnim“ pristupom ovoj tematici. Postojala je opasnost da će rad biti odbijen ili da će se tražiti da ga se preradi prema tradicionalnim šablonama što bi uništilo smisao ovog rada. Poteškoću smo vidjeli i u pronalaženju ravnoteže između metodološkog pristupa (lateralnog mišljenja) i prikaza teme (emocija u nastavi).

U prikupljanju **informacija** iz literature podjednako smo se bavili i pitanjem emocija u nastavi kao i poticanjem kreativnosti učiteljica i učitelja. Na samim skupovima smo prikupili pitanja sudionika o emocijama u nastavi želeći tako doznati koje probleme u vezi s ovom tematikom vide učiteljice i učitelji u svojoj praksi. Na ta smo pitanja djelomično mogli odgovoriti na samom skupu i to tako da smo izvršili slučajni izbor, a sva smo pitanja naknadno obradili i prezentirali u ovom tekstu. Budući da se radilo o velikom broju pitanja (N=302), grupirali smo ih u određene kategorije, a zatim uvrstili u poglavlja na koja se odnose. Dio informacija o samim skupovima dali smo putem linkova čime smo rasteretili tekst, ali putem slike i zvuka dobiva se informacija koja se ne može dati tekstualno.

U pripremanju je bilo mnogo **kreativnosti**. Najprije smo morali na zanimljiv način prezentirati sudionicima pristup lateralnog mišljenja pa smo sa studentima, profesoricom glazbe i profesoricom dramske umjetnosti napisali tekst i glazbu „Šest šešira“ i kreirali glazbeno-scensku sliku koja je izvedena na početku skupa (vidi <http://www.vimeo.com/5855185>). Trebalo je pronaći postupke kojima bismo mogli aktivirati sudionike skupa, a da oni budu poticaj buđenju ugodnih emocija u procesu edukacije na ovom skupu, ali i doživljaj teme na jedan kompleksniji način koji ne će biti samo racionalan. Na taj način smo htjeli učiteljicama i učiteljima dati i jedan obrazac kojim se mogu, uz određene modifikacije, koristiti i u vlastitoj praksi. Odlučili smo se za aktivnosti u parovima koje su počele predstavljanjem izmišljenim imenom, a nastavile razgovorom o značajnoj osobi u vlastitom odrastanju i njenim kvalitetama, rješavanjem nekih odgojnih situacija, učenjem i pjevanjem pjesme „Šest šešira“, a za evaluaciju je pripremljen postupak „Likovi iz bajki“. Ujedno smo pronašli tri priče koje govore o različitom aspektu emocija u nastavi koje su trebale pojačati doživljajnu stranu bavljenja ovom tematikom.

Naš **optimizam** zasnivao se na očekivanju da ćemo takvim pristupom dati novi doprinos proučavanju pedagoške problematike koji ne će biti samo puko prepričavanje različitih autora ili snimanje stanja, nego kreativni iskorak u novo i nepoznato. Očekivani otpori mogu biti dobar znak da je ovaj pristup zaista nov i da predstavlja odmak od uobičajenog. Emocijama smo se bavili i tako da smo raspravljali o njihovoj ulozi u pojedinim aspektima odgojno-obrazovnog procesa, ali i tako da smo u odgojno-obrazovnom procesu, koji smo realizirali za učitelje na tu temu, također vodili računa o emocionalnoj dimenziji, što smo na kraju i provjerili u etapi evaluacije.

U tekstu koji slijedi temu smo podijelili na pet cjelina i u svakoj ćemo se služiti nekim od ovih šest mogućih pristupa, ali ih ne ćemo posebno naglašavati jer će ih

čitatelji lako prepoznati. Najčešće ćemo se služiti informacijama, emocionalnim i intuitivnim pristupom, ponekad kritičkim, ali ćemo na kraju svake cjeline dati niz ideja za praksu, što je i cilj ovog kreativnog pristupa.

Rezultati i rasprava

Emocionalna klima je ozračje koje se javlja u odgojno-obrazovnom procesu u kojem se sudionici osjećaju više ili manje ugodno, odnosno više ili manje neugodno. Shodno tome možemo reći da emocionalna klima može biti ugodna ili neugodna. Prema istraživanjima koje smo proveli ranijih godina na većem uzorku učenika srednjih škola na području Slavonije i Baranje dominantne emocije su dosada i nervoza, zabrinutost i uplašenost, što su modaliteti anksioznosti i straha (Bognar i sur., 2004).

Tablica 1.

Ako usporedimo ugodne i neugodne emocije, onda je odnos 75% prema 25% u korist neugodnih emocija. Postoji stereotip da škola i mora biti neugodno mjesto jer „bez muke nema nauke“, a „šiba je iz raja izrasla“, da je škola skalina po kojoj se i penje i pada te da škola priprema za život koji nije neka idila nego okrutna borba za opstanak.

Zabrinuti zbog takvog stanja, pokušali smo promijeniti stanje u nastavi za buduće učiteljice i učitelje i to tako da smo nastavu prilagodili njihovim interesima i potrebama te unijeli elemente kreativnosti. (Vidi detaljnije <http://kreativnost.pedagogija.net/mod/resource/view.php?id=8>.) Došli smo do spoznaje da nastava koja potiče i omogućava kreativnost ima posebno povoljan utjecaj na emocije u nastavi. Naša ispitivanja emocionalne klime u četiri sveučilišna kolegija *Didaktika*, *Pedagoška komunikacija*, *Teorija glazbe* i *Metodika glazbene kulture*, na kojima je sustavno poticana kreativnost, pokazala su da se naši studenti na takvoj nastavi osjećaju lijepo, znatizeljno i sretno te da je odnos ugodnih i neugodnih emocija 92% prema 8% (grafikon 1), što se može vidjeti po osmjesima na licu, ali i velikoj zainteresiranosti za te aktivnosti. Iako takvu nastavu i nije jednostavno ostvariti, jer traži jednu novu filozofiju i bitno drugačiji pristup, mi je ipak toplo preporučamo.

Grafikon 1.

Iz ovoga možemo zaključiti da nastava ne mora biti dosadna već zanimljiva i atraktivna, da strah nije emocija na kojoj se zasniva uspješno učenje nego upravo suprotno, da strah ometa uspješno učenje. Emocije su popratna pojava i različitih socijalnih odnosa u odgojno-obrazovnom procesu, kako između učiteljice/učitelja i učenika tako i među učenicima. Drukčije se emocije razvijaju u odnosima kompeticije i nadmetanja, a drukčije u odnosima kooperacije i međusobnog pomaganja. Drukčije su emocije u atmosferi demokratskih odnosa, nego li u atmosferi autoritarnih odnosa ili u anarhičnoj nastavnoj situaciji.

Pitanja koja su učitelji postavili o emocionalnoj klimi odnose se na dva problema. Prvi problem su neugodne emocije koje se javljaju kod učenika i kako se s njima nositi: *Kako u nastavi što povoljnije utjecati na razvoj pozitivnih emocija? Kako riješiti bijes u razredu? Čime učinkovito zamijeniti strogoću? Kako postupati s učenicima koji svakodnevno izražavaju negativne emocije?* Drugi je problem vlastitih emocija: *Kako se kao učitelj oduprijeti navali vlastitih negativnih emocija na nastavi? Mogu li emocije (ako se pokazuju) biti smetnja u nastavi? Koliko pred djecom mi možemo pokazati svoje emocije? Je li dobro pokazivati svoje emocije? Kako da postanem sve 'toplija' učiteljica s više razumijevanja?*

Neugodna emocionalna klima može biti pokazatelj da nastava nije u skladu s interesima i potrebama učenika pa bi trebalo u etapi dogovora uvijek porazgovarati i o tome. Postoji niz postupaka kojima možemo ispitati dječje interese i potrebe. U etapi realizacije važno je da bude zastupljena aktivnost učenika i da to budu prvenstveno produktivne i kreativne aktivnosti. Veliko značenje ima i stvaranje demokratske klime u učionici. Ona se može jednostavno ispitati tako da učiteljica/učitelj nakratko izađe iz učionice u vrijeme samostalnih aktivnosti učenika. Ukoliko je klima demokratska, učenici će nastaviti samostalno obavljati započete aktivnosti. Ako pak izlaskom učiteljice/učitelja aktivnosti prestaju, to je znak da još treba raditi na razvoju demokratske klime koja razvija i povoljnu emocionalnu klimu.

No nemaju učitelji problema samo s učeničkim emocijama, nego i sa svojim. Mišljenje, kako učiteljica/učitelj pri ulazu u učionicu treba svoje probleme ostaviti pred vratima, nije vjerodostojno. Najlošiji odnos je pokušaj prikrivanja emocija jer s emocijama nema laganja, a iskrenost je odnos koji ima posebno veliko značenje u međuljudskim odnosima. Ako nam se na putu u školu dogodila prometna nezgoda u kojoj je stradao naš automobil, ili imamo problema s bolesnim djetetom, ako smo čuli vijest da su nam nalazi o bolesti pozitivni... nije li ljudskije to na primjeren način podijeliti sa svojim učenicima, nego se praviti da nemamo problema, a onda eksplodirati pri prvom malom konfliktu. Sigurno je da će oni znati tog dana biti posebno pažljivi prema nama i pružiti nam podršku, kao što ćemo i mi njima u takvim situacijama.

Postoji više načina da obratimo pozornost na emocije u nastavi. Nastavu bi trebalo češće početi razgovorom o tome kako se danas osjećamo, a nastava se može i završiti evaluacijom u kojoj će učenici na jednostavan način izraziti kako su se osjećali na današnjoj nastavi. Na početku dana možemo uvesti praksu da svatko svoju karticu s imenom može staviti na žutu stranu ukoliko se ugodno osjeća ili na plavu ako se neugodno osjeća. To svakako treba učiniti i učiteljica/učitelj.

Emocije u odgoju imaju posebno značenje i možemo bez pretjerivanja reći da odgoj i jest prvenstveno emocionalni odnos. Nas odgajaju samo osobe koje nas vole i koje mi volimo. Od njih primamo i sustav vrijednosti i životnu filozofiju, mi na neki način nosimo te osobe u sebi. Prema istraživanju koje smo proveli sa studentima, te značajne osobe su uglavnom članovi uže obitelji i bliske rodbine (69%), ali i učitelji ulaze u te

značajne osobe (12,5%). Ove osobe imaju posebno naglašene emocionalne kvalitete kao što su vedra narav, veselost, osoba puna razumijevanja, optimistična, puna ljubavi i topline, zabavna, osjećajna, sretna, nježna (Bognar, 2004). Dakle, radi se o ugodnim emocijama. Osobe kod kojih prevladavaju neugodne emocije ne privlače mlade ljude i najčešće ih se izbjegava.

Grafikon 2.

U nastavi je posebno važno da učiteljica/učitelj voli svoje učenike. Takvi učitelji uvijek nalaze nešto pozitivno kod svakog djeteta. Nasuprot tome učitelji koji ne vole djecu stalno im traže mane. Posebno je opasno ako učiteljica/učitelj ne voli neko dijete jer onda to dijete ni sva ostala djeca ne vole. Zato je odgovornost učitelja u tom razdoblju posebno značajna. Koliko je taj emocionalni odnos učiteljice/učitelja značajan za cijeli život vidimo iz jednog komentara koji smo dobili uz pitanja polaznika seminara: *Imala sam učiteljicu, danas je to moja radna kolegica za koju me ni dandanas ne vežu lijepe uspomene. Kad ju sretnem na nekom sastanku, uvijek osjetim neki strah i neugodu. Svakako da ona nije bila razlog moje odluke da postanem učiteljicom, ali kako si pomoći u susretu s njom?*

Posebno treba voljeti tzv. „zločestu“ djecu jer je to najbolji način da problemi postupno nestanu. No, uvijek će se naći i poneko dijete koje nam jednostavno nije simpatično. Što tada uraditi? Možda bi odgovor mogli pronaći u priči o čovjeku koji nije volio maslačke. Angažirao je mnoge vrhunske stručnjake da mu pomognu da ih eliminira iz svog lijepog travnjaka. Nakon što su iskušali sve moguće pristupe i svi su se pokazali neuspješnima, stručnjaci su mu predložili – neka ih zavoli! O važnosti ljubavi u odgoju govori priča „Učiteljica“ kojom smo se koristili na skupu učitelja <http://ladislav-bognar.net/drupal/files/Učiteljica.pdf>.

Pitanja koja su sudionici postavili vezana su uz problem discipline u razredu, prevelike aktivnosti ili pasivnosti učenika i njihovo „uklapanje“ u razrednu strukturu. Ovu skupinu čine dvije vrste poremećaja koji uključuju depresivna ponašanja (usmjerena prema unutra) i agresivna ponašanja (usmjerena prema van). *Kako pomoći djetetu koje izgleda emocionalno nedostupno – hladno? Kako pomoći učeniku kojeg je izolirao ili odbacio njegov razred? Kako uključiti dijete koje sve ignorira? Kako pomoći hiperpasivnom djetetu da izrazi svoje emocije, da se otvori i priča? Kako pomoći introvertiranoj djeci u razredu? Na koji način treba pristupiti djetetu koje se ljuti na drugu djecu i burno reagira, više, svađa se te optužuje sve oko sebe pa čak i odrasle? Kako uspješnije rješavati odgojne probleme djece? Učenik se voli prepirati. Misli da je uvijek u pravu. Kako riješiti takve probleme? Učenik koji često izaziva sukob i konfliktne situacije reagira šutnjom kada želim riješiti problem?*

Kao pokušaj odgovora na ova pitanja iznijeli smo opis dviju odgojnih situacija iz vlastite prakse (Bognar):

- a) Dva dječaka prvog razreda igraju se kockama. Veću kutiju s kockama su istresli na pod i podijelili svakom podjednak dio. Svaki za sebe slaže svoju građevinu

gledajući pritom što radi onaj drugi. Nakon nekog vremena jedan od njih, nazvat ćemo ga Mladen, potrošio je sve kocke sa svoje hrpe, a nije uspio završiti započeto i počeo se derati – Ne ću, on je uzeo više! Onaj drugi, nazovimo ga Đani, gleda ga pa uzme šaku svojih kocaka i gurne ih na njegovu stranu. Mladen iznenađen neočekivanim ishodom začuđeno zastade, a zatim nastavi graditi svoju građevinu. Ja to sve promatram i osjećam potrebu da Đanija zagrlim i pohvalim, ali procjenjujem da je bolje da sad ne reagiram jer je situacija i tako vrlo emocionalno ispunjena. No, kasnije tog dana, kad se sve već malo sleglo, ja kažem pred svima – Što si ti mene danas obradovao kad si Mladenu dao one kocke. Baš sam bio ponosan na tebe. Kasnije ja opet pričam kako mi je Đani danas uljepšao dan. On se ne svađa, nego velikodušno daje Mladenu dio svojih kocaka. O tome smo razgovarali i kad je na kraju dana došla njegova mama. On je tog dana gotovo lebdio od sreće. Đani je bio inače manji i mlađi od ostalih i nije u početku bio najbolje prihvaćen od ostalih. Ovo je znatno promijenilo njegov status u grupi.

b) Dječaci se pod odmorom igraju skrivača. Jedan od njih, nazovimo ga Marijan, sakrio se u ormar. Kad se ormaru približio onaj koji ga je tražio, on naglo lupi rukama i nogom po vratima ormara kako bi postigao iznenađenje za onoga koji ga traži, ali se pri tome otkine šarka na ormaru i vrata otpadnu. Ja vrlo burno reagiram izražavajući svoju ljutnju zbog takvog ponašanja. Želim na taj način dati do znanja da ne prihvaćam takvo ponašanje. Vrata sam privremeno pričvrstio i više tog dana nisam to spominjao. Kasnije smo radili projekt o dinosaurima. Čitali smo o njima, gledali slike, arheološke nalaze, a mogli su i naslikati nekog dinosaura. Marijan je naslikao prekrasnu sliku koju smo svi pohvalili i izložili je na vidnom mjestu. Na kraju dana došla je Marijanova mama i pitala - Kakav je danas bio moj sin?

Pitali smo sudionike seminara – Što učitelj treba reći mami?

- a) Za otkinuta vrata na ormaru.
- b) Za lijepo naslikanu sliku.
- c) I za ormar i za sliku.

Većina se odlučila za posljednji odgovor. A evo što sam ja učinio: Ja sam mami rekao – Pogledajte kakvu je lijepu sliku naslikao Marijan. Sve nas je opet oduševio. On je pravi mali umjetnik. Marijan i mama su zagrljeni otišli kući. Sutradan Marijan se mota oko mene i pita kako bismo sredili onaj ormar. Pokazujem mu da sam ja to već popravio. (Ovaj dio izlaganja dostupan je na <http://www.vimeo.com/5858004>.)

U odgoju učitelj se služi emocionalnom inteligencijom. To znači da promišlja načine i vrijeme kad će i kako izraziti svoje emocije vodeći računa pri tome i o emocijama učenika. Emocionalna inteligencija jest (prema Salovey, Sluyter, 1999) sposobnost uočavanja emocija, pristup i priziv emocija kao pomoć mišljenju, sposobnost razumijevanja emocija i emocionalnih spoznaja te mišljenska regulacija emocija u

svrhu promicanja emocionalnog i intelektualnog razvitka. Odgojitelj, dakle, ne reagira samo spontano i intuitivno, nego istodobno i promišlja svoje reakcije kako bi one imale pozitivan učinak na proces odgoja.

Roditelje ne treba uvlačiti u rješavanje disciplinskih problema koji se javljaju na nastavi jer oni to i ne mogu riješiti, a time samo rušimo emocionalne odnose između roditelja i djece ili i nas i djece (djeca ne vole tužibabe). Roditelje u pravilu treba pozivati samo kad se dogodilo nešto lijepo kako bismo radost i s njima podijelili. U razgovoru s roditeljima treba se držati pozitivnog pristupa. Umjetnost odgajanja i jest u tome da tražimo i razvijamo ono pozitivno u svakom djetetu pa je važno da i roditeljima to pokažemo na vlastitom primjeru.

Neugodne i teške emocije također su prisutne u nastavi. Težnja da u odgojno-obrazovnom procesu prevladavaju ugodne emocije ne može se u potpunosti ostvariti jer su i neugodne i tzv. „teške“ emocije dio svakodnevice. Učitelji se pitaju što poduzeti i kako reagirati u konkretnim situacijama u kojima su se oni susretali i još se uvijek susreću u svakodnevnom kontaktu sa svojim učenicima: kada učenik izgubi jednog ili oba roditelja, ukoliko proživljava stresne situacije u obiteljskom domu, školi ili okolini. Koliko je problem ozbiljan govore pitanja učitelja:

Učenici je umrla mama prije godinu dana. Počela je lagati i krasti. Shvatila sam razlog i nisam nastavljala s optužbama. Pitanje: Je li neumjesno na kraju školske godine u rubriku vladanje napisati 'dobro'? Kako obilježiti Majčin dan kad u razredu imamo učenika kojemu je majka umrla? Učeniku je poginuo otac. Kako se odnositi prema njemu? U kojoj mjeri biti popustljiv kada je u sukobu s učenicima? Kako pomoći hiperaktivnom djetetu koje je zlostavljano i kod kuće i u okolini, a u školi zlostavlja ostalu djecu? Kako reagirati kad se dijete zatvori u sebe, a nalazi se u teškoj situaciji? Kako i kada riješiti emocionalne probleme učenika koje donosi iz obitelji? Kako teške emocije preobraziti što prije u suprotne?

Neugodne se emocije prvenstveno javljaju u sukobima i važno je znati kako se s njima nositi. Ako se te emocije ne stišaju, teško je naći rješenje sukoba. Zato postoje razne tehnike „hlađenja“ kao što su „kutić za hlađenje“, „vreća za ljutnju“, „upitnik o tučnjavi“, ali pomaže i prepoznavanje vlastitih emocija te njihovo jasno izražavanje. Djecu treba učiti i načine nošenja s vlastitim neugodnim emocijama kao i procesu nenasilnog rješavanja sukoba. (Dio izlaganja o ovoj problematici je dostupan na <http://www.vimeo.com/5870052>.)

Posebno „teške emocije“ nastaju nakon smrti bliske osobe ili nekog traumatskog iskustva koje dijete ima. Obično se misli da djetetu treba pomoći da to sve što prije zaboravi, ali to je pogrešno. Nakon smrti bliske osobe počinje proces žalovanja koji treba djetetu omogućiti i podržavati, a izgublenu osobu ne treba zaboraviti nego češće omogućiti djetetu da na razne načine evocira sjećanje na tu osobu. O traumatskom iskustvu treba pričati ili na razne druge načine proraditi te emocije. Može se koristiti slikanje, pisanje, aktivno slušanje te postupak „desenzitivizacije“, koja se sastoji od faze opuštanja, faze prisjećanja i autosugestije da je to prošlo i neće se ponoviti.

Postupak se ponavlja desetak i više puta u jednoj seansi, a obično se radi nekoliko dana. Važno je da se traumatska iskustva ne potiskuju jer izazivaju različite poremećaje. (Detaljnije: Bognar, 2001). Ponekad treba tražiti pomoć psihologa ili psihoterapeuta, ali je uloga učiteljice/učitelja i u toj pomoći vrlo značajna. No, djecu bi trebalo i pripremati za snalaženje u traumatskim situacijama u kojima se mogu naći. Za to su vrlo pogodne priče i opisi stvarnih događaja u kojima sudjeluju djeca. Jedan takav slučaj šestogodišnjeg Samuela opisuje Carolyn Saarni (u Salovey, Sluyter, 1999), a našu interpretaciju (Kragulj) ovog teksta na seminaru za učitelje može se vidjeti na <http://www.vimeo.com/5859453>.

Opis slučaja straha od škole (Bognar):

Kao mladi učitelj suočio sam se s pojavom straha od škole koji se javio kod jedne plahe i ljupke djevojčice, učenice prvog razreda – nazvat ćemo je Klara. Ona jednostavno nije htjela ostati u školi bez svoje dvije godine starije sestre. U dogovoru s roditeljima dopustili smo da sestra boravi s njom u školi, ali problem je bio što je sestra, koja je išla u suprotnu smjenu, morala boraviti po cijeli dan u školi. Klara je potpuno normalno funkcionirala i bila vrlo uspješna učenica, ali kad bi se poveo razgovor da sama ostane bez sestre, panično bi se uhvatila za nju i pokazivala vrlo izrazit strah. Ja nisam znao riješiti taj problem pa sam se obratio ravnatelju. On je došao u učionicu i pokušao silom otjerati stariju sestru i vikanjem uvjeriti Klaru da sestra mora ići kući. Klara se uz glasan plač panično držala za sestru i ravnateljevo nastojanje da ih silom razdvoji ostalo je bezuspješno. Cijela se situacija poslije toga još pogoršala. Tada sam naučio da je ravnateljev pristup bio totalno pogrešan. Danas mislim da se radilo o procesu emocionalnog sazrijevanja koji je kod ove emocionalno labilnije djevojčice tekao nešto sporije. Jednostavno joj je trebalo dati vremena. Nakon nekoliko mjeseci i ona je sama ostajala u školi.

Danas postoje različite igre kojima se djeca mogu vježbati „na hladno“ kako se nositi s pojedinim teškim emocijama kao što su strah, ljutnja, stresne situacije, konflikti. Ovdje donosimo opis jedne od takvih igara.

Igra „Strah“

Igra je namijenjena djeci od 6 do 12 godina za uspješnije nošenje s emocijom straha. U ovoj igri djeca se susreću sa strahom od odvajanja, strahom od iznenadnih i jakih zvukova, strahom od uniformiranih i naoružanih osoba, strahom od nepoznatih ljudi te osobnim tjeskobama kao što su ružni snovi. Na ploči za igru označen je put kojim se kreću igrači, a pritom se susreću s različitim oblicima straha. Kad dođu na polje koje označava neku vrstu straha, uzimaju karticu i čitaju zadatak, npr.: „Opiši svoje osjećaje za vrijeme ružnog sna.“ Kad dođe na polje ohrabrenja, uzima karticu ohrabrenja i čita neku od uputa kao npr. „Promijeni kraj ružnog sna.“ Nakon igre djeci se preporuča da s odraslom osobom porazgovaraju o strahu i hrabrosti ako to žele. (Igra je dio kompleta „Igre nenasilja“ koje je, uz dopuštenje Američkog društva psihologa, izdao Evandeoski teološki fakultet u Osijeku, a prilagodio koautor ovog teksta.)

Emocije u obrazovanju možemo promatrati na nekoliko načina. Emocije su popratna pojava učenja i različitih aktivnosti vezanih uz učenje kad je riječ o znanstvenom i tehnološkom obrazovanju. Neke emocije, kao što su različiti modaliteti straha, su inhibitori učenja i ometaju ga u većoj ili manjoj mjeri. Ugodne emocije kao što su radoznalost, oduševljenje, radost pomažu proces učenja i čine proces uspješnijim. Intenzivne emocije pomažu i intenziviranju spoznajnog procesa. Wunderer (2008) navodi mogućnosti korištenja filma u prezentiranju povijesnih sadržaja i naglašava upravo kako emocije koje su rezultat gledanja filma intenziviraju proces učenja. Mi smo u realizaciji ove teme s učiteljima koristili priče jer često snažnije govore o ovoj temi. Za emocije u obrazovanju izabrali smo priču „*Tri Tedijeva pisma*“ E.S. Ballard. Priča je dostupna na <http://www.ladislav-bognar.net/drupal/files/Tri%20Teddyjeva%20pisma.pdf>.

Emocije pak imaju posebno značenje u umjetničkom obrazovanju. Umjetnost je način emocionalnog komuniciranja, ali i izražavanja vlastitih emocija. Umjetnost ima za cilj i razvoj senzibiliteta za pojedine grane umjetnosti, ali i emocionalno bogaćenje učenika pomoću umjetničkih aktivnosti. Iako su emocije povezane i s našom kognicijom i u susretu s umjetnošću uvijek imamo i misli i osjećaje, ipak je osjećaj ovdje dominantan jer je umjetnost okrenuta našoj afektivnoj prirodi. Različiti oblici umjetničkog izražavanja su najbolji načini izražavanja emocija.

„Na satima književnosti, na kojima među ostalim čitaju zanimljive priče, djeca počinju učiti o osjećajima likova. Likovi iz priča neizbježno su sretni, prestrašeni, ljubomorni i tako dalje, i djeca mogu primijetiti i ono zbog čega se ti likovi osjećaju kako se osjećaju te kako se likovi nose s osjećajima. Takvo učenje traje tijekom cijelog obrazovanja; i kako priče postaju složenije, tako postaje složenije i emocionalno učenje. Načini na koje osjećaji likova motiviraju njihova djela, što, pak, pokreće radnju, za mlade je ljude pouka iz emocionalne percepcije koliko i iz konstrukcije radnje... Književnost je vjerojatno prvi dom emocionalne inteligencije. No to su i slikarstvo, glazba i kazalište.“ (Salovey, Sluyter, 1999, str.40).

O našim emocionalnim doživljajima teško je racionalno raspravljati i najlakše ih je izraziti pokretom, glumom, mimikom, slikanjem, glazbom, pričom ili poezijom. Kad sam kao mladi učitelj (Bognar) nakon likovnih aktivnosti pitao nekog od učenika da odabere rad koji mu se sviđa, a zatim pitao – zašto, dobivao sam odgovore kao – zato što ima sunce, ili – zato što se djeca igraju. Kasnije sam shvatio da je moje pitanje besmisleno jer se doživljaj ne može racionalno izraziti.

„Umjetničke aktivnosti u školi kao glazba, slikanje, igre mašte i drama mogu višestruko pridonijeti emocionalnom kultiviranju. Mogu pomoći učenicima da izraze i suoče se s emocijama koje su bolne i prikrivene i prodiskutiraju ih (na primjer gubitak roditelja), one im mogu pomoći da se stave u tuđe cipele (pretpostavljajući u mašti njihove emocije), one mogu imati balansirani i organiziran utjecaj na učenički emocionalni život.“ (Kristjansson, 2000, str. 11).

Pitanja koja postavljaju učitelji uglavnom otvaraju problematiku neugodnih emocija prilikom ocjenjivanja obrazovnih postignuća. Progovaraju o starom pitanju straha od ocjenjivanja i od roditelja prilikom dobivanja loše ocjene.

Mislite li da je način ocjenjivanja jedan od najvažnijih uzroka straha u školi? Kako provjeriti usvojenost informacija kod slabijih učenika, a ne izazvati stres? Što s djetetom (djetetovom ocjenom) ako je dalo sve od sebe, a zna za 'jedva dva'? Kako biti objektivan, a opet uključiti i emocije u ocjenjivanje? Kako riješiti problem testiranja znanja bez emocija? Kako pomoći djetetu da se nosi s lošijom ocjenom? Kako svladati strah od ispitivanja ili testova u nastavi? Kako postupiti kod djeteta koje je jako tužno kada dobije negativnu ocjenu? Što učiniti kad je dijete po pritiskom roditelja zbog ocjena? Kako pomoći roditelju da se nosi s lošom ocjenom svoga djeteta? Što učiniti kada dijete svakodnevno dolazi u školu u strahu od roditelja jer svakodnevno nema napisanu zadaću? Kako pomoći djetetu čiji roditelji traže od njega više nego ono može postići?

Možemo se složiti s učiteljima da je sadašnji način ocjenjivanja jedan od glavnih uzročnika neugodnih emocija u nastavi. Umjesto da evaluacija kao završna etapa odgojno-obrazovnog procesa bude slavljenje učenja, ona se u funkciji međusobnog rangiranja učenika (ali i škola) pretvara za dio učenika sa slabijim mogućnostima u izvor traumatskih iskustava. Dok didaktika ne izađe iz paradigme represivne škole i pronađe humanija rješenja, evo što učitelji već danas mogu učiniti:

- Učitelji mogu napustiti davanje negativnih ocjena. One postoje, ali se ne daju. Dijete se hrabri da postigne maksimum prema svojim mogućnostima, a za to se daju samo pozitivne ocjene – dobar, vrlo dobar i odličan. To su iskustva naših eksperimentalnih škola iz druge polovine osamdesetih i pokazala su se dobrim rješenjem, a i mi imamo isti pristup u radu sa studentima.
- Treba težiti visokim postignućima, ali prema interesima i mogućnostima svakog učenika. Na jednom seminaru učitelji su imali zadatak kreirati nove nazive za ocjene. Njihovi su prijedlozi da postoje dvije ocjene – izvrsni i oni koji će postati izvrsni.
- Na kraju godine učiteljica/učitelj može napisati pismo učenici ili učeniku u kojem će najprije iznijeti kvalitete koje je zapazila/zapazio kod učenice/učenika, zatim može kratko prikazati proces suradnje i uspjehe koje su postigli te eventualne probleme koji još postoje i sugestije za njihovo rješavanje (vidi detaljnije Bognar, 2001).
- Osim ocjenjivanja treba koristiti i sve druge aspekte evaluacije. Koristeći i formativnu i sumativnu evaluaciju, treba veće značenje pridavati formativnoj evaluaciji jer kvaliteta procesa uvjetuje i rezultate. Ukoliko je to zajednička aktivnost učitelja i njihovih učenika, onda to prestaje biti nešto što ugrožava i što je upereno protiv bilo koga.

Na kraju seminara koristili smo postupak *formativne evaluacije* koji smo nazvali „*Likovi iz bajki*“ (Prema: Bognar, Bagić, Uzelac, 1994.). Svi sudionici seminara dobili su popis likova iz bajki Ivane Brlić-Mažuranić kojima smo pridodali simbolično emocionalno značenje. Na listiću koji su dobili trebalo je naslikati jedan od likova koji odgovara njihovom emocionalnom odnosu prema današnjem seminaru. Rezultati su vidljivi na grafičkom prikazu. Značajno prevladavaju ugodne emocije. Većina je ovaj pristup doživjela kao podršku i ohrabrenje, kao razvoj samopouzdanja i povjerenja

u druge, kao vedru igrovnu aktivnost. Iako su mnoge okolnosti bile nepovoljne (velik broj sudionika, loše ozvučenje, vrućina, neudobne stolice), samo 2% je izrazilo neugodne emocije.

Tablica 2.

Zaključak

Koristeći se pristupom lateralnog mišljenja možemo zaključiti da se **proces** koji smo primijenili baveći se problematikom emocija u nastavi pokazao produktivnim. Koristeći se kreativnim postupkom lateralnog mišljenja na seminaru za učiteljice i učitelje na tu temu stvorila se poticajna klima čiji rezultat je bila velika aktivnost sudionika koja se događala u raspravama u parovima, pjevanju, pisanju pitanja, rješavanju emocionalnih problema, slikanju.

Prikupili smo veliki broj **informacija** o izazovima pred kojima se nalaze praktičari kad je riječ o emocijama u nastavi. Iz prikupljenih pitanja se vidi da učiteljima poseban problem predstavljaju nekontrolirano i burno izražavanje emocija, nošenje s teškim emocijama koje su posljedica osobnih gubitaka i traumatskih iskustava, kao i neugodne emocije koje su posljedica tradicionalnog ocjenjivanja. Prikupljena pitanja ne samo da su bila osnovna orijentacija u pisanju ovog rada, nego će se koristiti u nastavi sa studentima budućim učiteljicama i učiteljima, ali i na narednim seminarima.

Budući da zagovaramo uvažavanje **emocija** u odgojno-obrazovnom procesu, osim znanstvenih izvora koristili smo i priče, glazbu, slikanje. I sami smo se iznenadili kako su naše tri priče, od kojih je ona o Tediju uvijek izmamila suze, dublje govore o biti emocija u nastavi nego li racionalno izlaganje. Poslije svake priče uslijedio je aplauz. Rezultat koji smo dobili na kraju, da je 98% izrazilo ugodne emocije, sličan je onom koji dobivamo i sa studentima s kojima prakticiramo ovakvu nastavu (vidi Kragulj, 2011).

Kreativnost je ovdje bila prisutna u pripremanju ovog pristupa. Samo stvaranje scenske slike je trajalo mjesecima i imalo je različite faze koje ovdje ne možemo prepričati. Cjelokupni odgojno-obrazovni proces ovog seminara bio je kreiran kao nešto novo i drukčije. Budući da smo polaznicima stalno davali mogućnosti za njihove aktivnosti, nastojali smo da i to budu kreativne aktivnosti. Spomenimo samo smišljanje izmišljenog imena i zanimanja koje je trebalo podijeliti sa svojim parom, što je razbukvalo maštu i izazvalo osmjehe na licima. Način prezentiranja ovog rada uz korištenje lateralnog mišljenja je nov i neuobičajen.

Naš **optimizam** posebno su poticali iskreni izrazi zadovoljstva mnogih koji su imali potrebu da nam se dođu zahvaliti, da podijele s nama svoja osobna iskustva i oduševljenje, da još priupitaju ponešto i iznesu neku dilemu i da nam kažu kako im je ovo bio jedinstven i poseban doživljaj. Nama koji smo sve ovo realizirali bila je ovo još jedna potvrda, u nizu, da je moguće realizirati humanistički pojam „učenja o biti“ jer mi to često doživljavamo na nastavi sa svojim studenticama i studentima.