

# Teaching Methodology Approach to Writing a Therapeutic Fairy Tale: Implications for Preschool Teacher Education

Aleksandra Šindić<sup>1</sup>, Tamara Pribišev Beleslin<sup>1</sup>, Jurka Lepičnik-Vodopivec<sup>2</sup>  
and Barbara Baloh<sup>2</sup>

<sup>1</sup>Faculty of Philosophy, University of Banja Luka

<sup>2</sup>Pedagogical Faculty, University of Primorska

## Abstract

*Qualitative research involving 36 students of the Faculty of Philosophy of the University of Banja Luka and the Faculty of Education of the University of Primorska was conducted in 2020 with the aim of examining the elements of university teaching methodology in the context of students' situational learning during the COVID-19 pandemic. An introspective written interview was applied in the study, based on the assumptions of developmental research and an interpretive approach. By applying a thematic content analysis, three interrelated categories were identified (an emotional component of the teaching methodology approach; students' engagement and the teaching methodology elements in the context of the wider community; the teaching methodology elements in the students' literary activities), with the emotional component as the most dominant. Research results point to the need of focusing more attention to the emotional dimension of the students' learning process, as well as their willingness to act in the community by taking on a more active role within the contextualized and constructivist-based university teaching methodology model.*

**Key words:** contextualized teaching; COVID-19; preschool teachers' competencies; situational learning; therapeutic fairy tales for children.

## Introduction

The complexity and multidimensionality of preschool teachers' professional competencies, which include civic competencies and awareness of sustainability, is reflected in the willingness to respond professionally and ethically to current challenges in young children's upbringing in the wider community. Professional competencies should be developed by integrating different scientific and professional fields in the teaching methodology, and their contents should be in line with real-life needs (European Commission, 2010). Besides, combining real experiences and connecting students' knowledge into a logical and meaningful system during the process of higher education facilitates professional development necessary for applying the modern preschool curriculum based on integrating children's experiences, holistic approach to higher education and co-creation as important principles in a constructivist-oriented process (Bećirović-Karabegović, 2018; Slunjski, 2011).

In the academic year 2019/2020, both as a society and a higher education institution, we faced a quite unknown challenge caused by the COVID-19 pandemic. The new situation has caused changes in many segments of life and work in the community, including the higher educational process. It's appropriation to the measures imposed by the COVID-19 pandemic was reflected not only in the transition from regular to online teaching but also in the need to design and integrate teaching of some methodology courses for students of preschool education in order to support the youngest (Šindić et al., 2020), taking into account the specifics of scientific disciplines and these university courses. In crisis situations, the support from significant adults has great importance, as well as their empathy, stability, willingness to provide security, meet children's needs, and help in emotional processing of difficult mental situations (Kruger & Reddemann, 2013; Profaca & Arambašić, 2009). Ortner (2009), Perow (2010), Kruger and Reddemann (2013), Schapira and Aram (2019) all recognize the importance of imagination and fairy tales in children overcoming difficult life situations.

Starting from the presented insights, instructions for writing therapeutic fairy tales for children in the era of the COVID-19 pandemic were an integral part of the contextualized teaching and deliberation about this process. This led to the application of qualitative research based on the idea of developmental research (Richey et al., 2004; Richey & Klein, 2005; 2014). The specificity of such a research design is that at the same time it focuses on the development and implementation of the teaching process, on the one hand, and on the other, its inquiry, most often through evaluation and development of contextualized conclusions or generalized principles about that process.

This paper presents the development and implementation of a teaching methodology model in higher education, which was used to educate future preschool teachers in writing therapeutic fairy tales (1), as well as the results of applied, small-scale research with the aim of gaining specific knowledge of the teaching methodology in early childhood education as a university course and a pedagogic discipline (2). The intention was to broaden theoretical knowledge of the teaching methodology regarding

the processes of teaching and learning during initial education of future preschool teachers, as well as to form a new base of theoretical knowledge about situational learning during university teaching.

## Method

For qualitative research, *developmental research Type 1* was chosen (Richey et al., 2004; Richey & Klein, 2005; 2014), with emphasis on describing the developed teaching methodology model, as well as implications for understanding the processes of students' learning and development of their competencies in the form of contextualized and less generalized conclusions (Richey et al., 2004).

At all stages, especially during data analysis and interpretation, the research relied on the interpretive approach (Berg, 2001; Gubrium & Holstein 2000), and it had the character of participatory research. It was conducted simultaneously with the integration of different teaching methodology areas into the teaching process at university during the pandemic. The research principle of student participation contributed to joint development of the teaching methodology approach to writing therapeutic fairy tales, which empowered gaining insight into the effectiveness of student learning. Besides, this developmental study was characterized by a complex social moment determined by the pandemic and a culturally appropriate and stimulating research environment, i.e. students' learning environments.

The study *aim* was to examine the elements of the teaching methodology in situational learning context during the COVID 19 pandemic, based on the introspection of its participants. The general research question we tried to answer was: What are the specifics of the teaching methodology of writing therapeutic fairy tales in the conditions of an authentic learning situation? Two specific subquestions arose: What is the connection between the identified elements of the teaching methodology? Were any of the elements dominant?

An introspective written interview was used as a technique for obtaining data on the impact and effectiveness of this teaching methodology model, and a structured questionnaire with open-ended questions was developed. A trial research with five participants showed that the used instrument had the potential for theory development, which is one of the strategies to verify its validity and reliability, by enabling "to move with deliberation between a micro perspective of the data and a macro conceptual/theoretical understanding" (Morse et al., 2002, p. 18). It was observed that the data, collected under the same conditions for all participants, during May 2020, create space for inductive construction of the theory of local character (Merriam & Tisdell, 2015), which is one indicator of the instrument's validity. Also, the questions reflected the reality in which the participants found themselves, which was authentic in two ways: as a research space developed through the teaching methodology model and as life experiences in a drastically changed reality by the pandemic. The authenticity of

the experiences of all participants in the same research situation can be regarded as another mechanism for verifying the “truthworthiness” of research (Morse et al., 2002).

*The process of qualitative data analysis* was based on thematic content analysis and started with the first level, open coding, where general categories were singled out concerning the first research question. This was followed by the second level, i.e. analysis and generalisations regarding other questions via a description of the selected categories. This level also encompassed implications of such methodology model’s implementation in university teaching.

The research was conducted on a sample of 36 students, of which 30 students from the Faculty of Philosophy, University of Banja Luka, and 6 students from the Faculty of Education, University of Primorska.

Emphasis was also placed on ethical issues. During the analysis and interpretation of the results, students’ responses were coded, which ensured student anonymity and contributed to the research’s validity.

The research was conducted in April and May 2020, during the first wave of the COVID-19 pandemic, which meant the study was carried out simultaneously with the researched phenomenon and its course in real-time.

Starting from the specifics of research design’s development, data analysis and interpretation is presented in two parts: 1) development of a new teaching methodology model in higher education and its theoretical interpretation, and 2) results and discussion – deliberation on the process of the teaching methodology design of therapeutic fairy tales, which represented the evaluation phase and generalization of contextualized knowledge.

## **Development and theoretical interpretation of the new methodology model in university teaching**

The new teaching methodology model was realized in several phases. The first step was to study the context of a child to whom the fairy tales were written and to single out and understand children’s problems during the COVID-19 pandemic (a), to get to know what therapeutic fairy tales are and how they work (b), and to realise the instructions for writing fairy tales and the process of writing itself (c). After writing the fairy tales, the students presented their introspective experiences by answering questions in the interview.

*Recognizing the children’s life context: A preliminary phase of shaping the process of writing therapeutic fairy tales, based on the teaching methodology model.* Before writing therapeutic fairy tales, students researched and sought to understand the social context in which children lived and their problems and experiences during the pandemic. Getting acquainted with the specifics of the context is an integral teaching methodology element of this process, e.g., collecting relevant information and individual and group reflection on the children’s context. The COVID-19 pandemic is a natural disaster that has caused a social crisis and general social stress and/or trauma. Young children

during the COVID-19 pandemic, as well as on other occasions when they experience stressful, traumatic, and/or crisis experiences, often do not know how to express their inner states and problems, and they need support from adults (Kruger & Reddemann, 2013; Profaca & Arambašić, 2009). Bronfenbrenner's ecological theory of development shows the influence and interdependence of many social systems (microsystem, mesosystem, exosystem, and macrosystem) on children's development, learning, and personality formation. The mentioned theory provided the basis that helped the participant students to understand the importance of children's social context that changed during the pandemic and was disrupted by daily micro-stressful events, new and/or traumatic roles and events causing tension, nervousness, anger, fear, panic, crisis, the experience of small or large trauma, and the like.

Microsystems, i.e., environments that a child is in direct contact with, i.e. immersed in on a daily basis (immediate family, kindergarten, playground, extended family, e.g., grandparents) were modified or inaccessible. Social distance and isolation within the microsystem were especially difficult for children because physical and social contacts are a developmental need of young children, as are movement and outdoor play (Lepičnik Vodopivec, 1996). Available microsystem has changed its daily routine, with more emphasis on hygiene, greater confinement, more frequent parental illnesses, fear, anxiety, irritability, and so on, which is transmitted directly to the child. Mesosystem was also endangered during the pandemic. It is a system encompassing relations between parents, between parents and grandparents, and parents and kindergarten. It provides the child with security and stability, but was changed during the pandemic, i.e., it was also endangered. Instability has also been reflected in the exosystem, a social environment that affects the child even though children do not directly participate in it (parental work, government, laws, health care system). Existential uncertainty, unavailability, loss of parental work, or risk of infection at work, etc. can negatively affect the child. When we talk about traumas caused by natural disasters such as the pandemic, we cannot talk about individual traumas, but about traumas of the whole society (state), which represents the macrosystem in which the child grows up.

During the COVID 19 pandemic, the family has had a decisive influence on the child as the basic microsystem and protective factor. Therapeutic fairy tales can serve parents and preschool teachers to indirectly empower children and support their social and emotional development, especially the development of empathy and social coherence (Schapira & Aram, 2019). They can also contribute to overcoming challenging events during the COVID-19 pandemic, as students also noted. In the process of reading, adults can use metaphors and characters to create new stories that correspond to children's needs and the current situation more directly. Moreover, children can include these stories into their play (Alexander et al., 2001).

Given that the environment and living situations have changed not only for children but also for the students, it was certainly important to sensitize this segment in the teaching methodology process. In other words, it was important to understand that

students were also exposed to stress and/or trauma. Through the process of writing therapeutic fairy tales for children in the context of the COVID-19 pandemic, students went through emotional states and experiences related to their inner feelings and recognizing and facing personal problems (Šindić et al., 2020).

*Central phase of shaping the process of writing therapeutic fairy tales in the teaching methodology model: What are therapeutic fairy tales and how do they work?* At this stage, students were presented with numerous studies on the impact of fairy tales. Kearney (2016) believes that, for humans, storytelling is as important as food. Even more so because, surely, food keeps us alive, but fairy tales make life worth living; because of them, our existence becomes human. Only a fraction of random events can be turned into a story, as Kearney (2016) notices, and in this way fairy tales become conceivable and we become full witnesses to our history. According to Kroflič (2014), our identity is narrative - it consists of many stories that we tell ourselves or hear from others. When we talk and listen, we can interpret and direct narratives as the flow of real life, and build our identity. According to Baloh (2019), every story that an individual hears, reads, tells, or plays, contributes to the formation of his/her personality and self-image. As Aldi (2014) points out, just the moment in which one tells or listens to a story while devoting time to a close person, has a therapeutic effect. Džokić (2010) notes that spontaneity propelled by imaginative processes enables openness of mind, integrates external realities with internal emotionality, intuition and reason, and improves mental processes not only of a child but of an adult too. Bettelheim (2004) states that, in addition to esthetical and literary features, fairy tales have a therapeutic and educational role. Their important therapeutic property is imagination in metaphor. Children who listen to a fairy tale identify with the protagonist on their own level, using imagination, and enjoy the narrative full of conflicts and contradictions a hero goes through (Perrow, 2010), but also create their own fairy tale by projecting their current problems. The main character, despite the difficulties, perseveres and wins, thus encouraging the perseverance and life optimism of the listener (Bettelheim, 2004). Going through a dynamic emotional and reflective process created by using therapeutic fairy tales, the child eventually experiences emotional relief, balance, or catharsis. The fairy tale can have a healing effect and facilitate adequate coping and processing demanding events in reality, and experienced traumas from the past; furthermore, it can encourage and empower a child to face difficulties and challenges in the future, contributing to a child's resilience to many life's problems (Ortner, 2009; Perrow, 2010), which is certainly important in the circumstances caused by the COVID 19 pandemic.

The metaphor in the therapeutic fairy tale is healing, through the selected unreal, miraculous, and fantastic contents. It encompasses both the negative and the positive; it has the power to create balance, integrity, and wholeness in the psychophysical development and functioning of children, in their feelings, thoughts, and actions (Pearson, 1990, acc. to Nash & Schaefer, 2009, p. 23). Metaphor is shaped by listening

and thinking about children's life contexts, children's interests, their expressions, play, drawings, dreams, and the like. The therapeutic metaphor allows the basic message not to be given by moral instruction or moralizing, but indirectly, in a hidden way, i.e. figurative sense (Perrow, 2010).

*Writing therapeutic fairy tales.* In this phase of a constructivist teaching methodology model, students and their professors went through the training process and made products in the form of therapeutic fairy tales. They were familiar with the most significant features of the plot which, in addition to simplified narration and communicative language, directly related to the main character with whom the child unconsciously identifies: (1) metaphorical tension; (2) culmination of metaphorical conflict; (3) metaphorical reversal; (4) happy ending (Huhlaev, 2012). Bearing in mind the irresistibility of the short story's plot as a medium that reaches the child's heart and soul, writing therapeutic fairy tales started with their elements and difficult situations for children caused by the changed context during the COVID 19 pandemic.

*Metaphorical tension:* in the students' fairy tales, the emergence of tension and situations in which the main character feels bad were based on metaphorical depictions of the COVID 19 pandemic, fear of disease, uncertainty, loss of security, altered life habits (strict hygiene, reduced physical contact, etc.).

*The culmination of metaphorical conflict:* with the culmination of the story, the students presented situations potentially traumatic for the child through metaphorical crises such as isolation, quarantine, illness, separation from parents, relocation, etc. This emphasis at the peak of disaster is a traumatic experience that the main character can no longer endure because new living conditions are extremely unbearable, insecure, and dangerous for him/her, as well as for the whole community. This phase facilitates "care for work" (Janis, 1958, acc. to Schaefer, 2009, p. 32), which supports the development of resilience and resistance: in Shaefer's words, "the warned is armed in advance" (Schaefer, 2009, p. 32).

*Metaphorical reversal:* to turn the plot in the story, students sought the inner strength of the main character needed to solve a crisis or problem metaphorically (a new activity that leads to success, knowledge - how to protect yourself from disease, help others and accept help from others, wisdom, kindness, empathy, altruism, solidarity, love, and such). At these points in the fairy tale, human values should be explicitly emphasized in the context of the main character and his/her helpers' survival skills, on the one hand, and the support and solidarity of the helpers, on the other. The metaphorical world now provides a new understanding and perspective of the situation and new opportunities to get out of a traumatic situation (sometimes completely unpredictable).

*Happy ending:* the denouement of students' fairy tales balanced the life of the main character, provided a sense of security and protection, joy, happiness, celebration, solutions, and recognition of success from the environment, health, freedom, ending the pandemic, etc. On the psychological level, the goal is to relieve tension, stress, and/or trauma.

Some examples of metaphors that students came up with through the creative brainstorming process are:

– *for the traumatic situation caused by the COVID 19 pandemic*: storm, ghost, icy breath of an evil wizard, invisible monster that makes animals in the woods behave strangely, get sick or leave the forest forever;

– *for altered human behavior* (emphasis on hygiene, physical distance, wearing masks, isolation, and quarantine): immersing the hands in a magic spring to make the toxic dust disappear; a mother bear is forbidden to hug her cubs; animals should wear spacesuits when they go out from the den; the frozen mushrooms from which dwarves cannot get out, lonely bears lair;

– *for helpers and guides*: good wizards and fairies; magic masks, soaps, and streams;

– *for characters who carry the plot and metaphor*: animals and babies (e.g. hibernating bears, penguins who have to hide from the icy wind), fairytale creatures (dwarves who used to work hard together, but now they all have to stay in their mushroom while danger does not pass), etc.

This phase of developmental research resulted in ready-made therapeutic fairy tales as products of the creative process in which students were involved.

## **Results and discussion - reflection on the process of shaping the teaching methodology of writing therapeutic fairy tales**

Results and discussion represent the *evaluation phase of the developmental research*. The students' task during writing therapeutic fairy tales was complex, linked with many personal, and subjective factors (like living in the pandemic with numerous limitations, social distancing, isolation, and fear of an unknown disease), literary requirements in creating short stories for children in early childhood, and with their pedagogical and psychological knowledge and college commitments. The students participated in a written interview that included structured questions on the elements of the teaching methodology for writing therapeutic fairy tales, and the answers indicated the existence of three key categories ranked by intensity and representation:

- 1) *Emotional component of the teaching methodology approach*;
- 2) *Students' engagement and the teaching methodology elements in the context of the wider community*;
- 3) *The teaching methodology elements in the students' literary activities*.

Results and reflection are given below.

1) *Emotional component of the teaching methodology approach*. Students' responses suggest that emotions are important in the teaching methodology approach to writing therapeutic fairy tales, which is certainly consistent with their emotional and psychological-pedagogic background. This approach has two dimensions that connect students' experiences and feelings regarding stressful and/or traumatic events and



the experiences of a child for whom the fairy tale is intended. Emotions are not only important determinants of life but also of learning (Milivojević, 2007). Numerous studies indicate the need for their inclusion in teaching strategies (Chabot & Chabot, 2009; Newel, & Jeffery, 2011) and teaching methodology approaches (Armstrong, 2018; Gardner, 2005; Šindić & Pribiševo Beleslin, 2018). During the learning process within this teaching methodology approach, students themselves had the opportunity to emotionally process stressful experiences, become aware of and understand their own emotions and emotional states. Mills and Crowley (1988) believe that the therapeutic effect of storytelling is in a person telling or listening to stories in the course of which he/she is always looking for an inner child and to relive childhood spontaneity and creativity that the adult world often forgets due to limitations and frustration. Ozdamli and Hursen (2017) point out that involving the emotional component of students in the learning process can contribute to more effective learning whereby students acquire the wealth of knowledge and skills needed for the 21st century, such as interpretation, critical thinking, problem-solving, information management, teamwork, and adaptability.

*... I was sad and worried as I wrote [therapeutic fairy tales, authors' remark], realizing how much the child is actually in the same situation as the main character of our story ... (No. 6 segment of students' answers)*

*... As I described the main hero, I found myself scared, lonely, far from friends ... (No. 15 segment of students' answers)*

*... In a situation when [in a therapeutic fairy tale] a girl fell into a tunnel from which she could not easily get out, at that moment I thought of people who are positive for COVID-19 and who are quarantined away from home. At that moment, I felt sad, but also afraid that something like this could happen to my family or me ... (No. 26 segment of students' answers)*

Furthermore, students stated that the real difficulty was lack of knowledge about how children feel in a given situation, insufficient understanding of children's traumatic experiences, lack of knowledge of how fairy tales and metaphors affect children and their emotions, and how to communicate with children through fairy tales. They intuitively recognized that they needed additional knowledge to communicate through the written medium with a child going through an emotionally demanding period. Many students find that the process of writing a fairy tale has provided them with additional insight and learning about children as young "readers", and opportunities to develop "story attachment" (Alexander et al., 2001), i.e. children's emotional involvement in the story and the connection to the main character.

2) *Students' engagement and teaching methodology elements in the context of the wider community.* In the course of shaping the teaching methodology for pedagogic work in the context of the wider community, important advantages of situational learning in authentic environmental conditions were considered. Teaching related to life and everyday problems (Šindić & Pribiševo Beleslin, 2015; Šindić et al., 2019; Šindić et al., 2020) is based on the validation of natural conditions in which the teaching model and constructivist educational process are developed (Richardson, 1997). Students

highlighted the challenges they faced when connecting a fairy tale to the children's context:

*Certainly, in times of social crisis, there is a much greater need to help the community in some way than at the usual time. So even now, during the pandemic, I felt that writing a therapeutic fairy tale was one aspect of our social responsibility towards children. At the same time, this in turn effects greater motivation to respond as successfully as possible to a given situation and make our work useful. Besides, creative tasks certainly allow for a wide range of different ideas that make the work itself as attractive as possible to the target population (No. 1 segment of students' answers).*

*For both, us and the children, this pandemic has changed normal life activities. However, it is much easier for us to adapt to various new situations than for children. They don't understand it well enough, and we had to try to understand how they think in these situations, understand their needs, try to approach them with a therapeutic fairy tale and somehow distract them from the troubled times. We knew the least about traumatic experiences that children have experienced and gone through during the pandemic (No. 5 segment of students' answers).*

*The very thought that a child will be able to hear our story is enough of an incentive for me to try to get as close as possible to the children's world. It is nice to know that our work can be useful to someone (No. 22 segment of students' answers).*

Students' responses indicate the possibility of a holistic approach to their university education (Zins et al., 2004), which would enhance their academic achievement, community action skills and willingness for active participation, effecting the development of professional competencies appropriate to the needs and conditions of a particular social environment and future preschool teachers' engagement in their community. Thus, the knowledge and skills that students build are not only theoretical and general but equally contextualized and shaped by the cultural foundations specific to children's needs and the "here and now" needs of the profession, including knowledge that is not planned and tacit knowledge. Respecting and recognizing this type of knowledge holds great importance (PribišeV Beleslin et al., 2015).

3. *The teaching methodology elements in the students' literary activities.* During literary design of the text, students cite as a difficulty the lack of knowledge about this type of literature, as well as its pedagogic-psychological connection with the child.

*... It was the easiest to determine the metaphor, the problem, the characters, (...), but connecting all the parts into a whole was the most difficult (introduction, culmination, unfolding), and in a way that is meaningful ... (No. 20 segment of students' answers)*

*.. The fairy tale itself, like a fairy tale [as a genre, authors' remark], was not difficult to imagine because the ideas are always abundant. However, it was necessary to adapt the fairy tale to the children, to shape the central figure so their attention would be focused on her/him, that is, for the whole story to revolve around that figure/person ... (No. 2 segment of students' answers)*

Mixing the miraculous with the real, the fairy tale represents a subliminal reflection of the world and contains all the essential elements of human existence (Liti, 1994).

Exactly this was a discovery for students during their work. The observation and understanding of fairy tales, childhood literature as an integral part of life, ways of thinking, feelings, acting, pedagogic-psychological dimensions and methods, socio-cultural and historical connections, and fairy-tale visions of the future were new knowledge for students. They state that it was easier to create central heroes of a fairy tale (with whom the child identifies), while it was harder to write in a language that is close and completely understandable to the preschool child, and to harmonize all these literary elements with the situation and events in the child's life.

The listener of the fairy tale, through stereotypical characters and narrative patterns, its inner logic, and desire for a miracle and a satisfying outcome, does not remember so many verbal details separately, but already connects them to the community (Brewer, 2003), what happens around him/her, and one's experiences. Modern adaptations of fairy tales have the function of transmitting knowledge, wisdom, and relevance to vulnerable groups (Fleger, 2017). The elaboration of the course of action of a therapeutic fairy tale is specific (Ortner, 2009; Perrow, 2010), and did not present a problem for students regarding its design and development, although it was quite difficult to summarize the climax of the action caused by the pandemic.

Based on the students' introspection, it is evident that many components of the developed teaching methodology model for the process of writing therapeutic fairy tales, built-in real-time during the pandemic, are intertwined and connected, and it was difficult to completely separate them from each other. The analysis of students' introspective statements about this teaching methodology approach recognized the emotional component as dominant, pervading others. Therefore, we believe that in constructivist university teaching, it is necessary to emphasize the internal dimensions of the process of learning and building knowledge, where personal insights, theories, and understandings of its participants play an important role. Also, strongly pronounced dynamics of students' activities in the community, and engagement for the benefit of children and families, indicate the need to redefine the outcome of higher education towards greater participation in the development of civic competencies and awareness of sustainable community development (Pribišev Beleslin et al., 2019).

## **Conclusion**

Developmental research, based on an interpretive approach, provided answers to the research question: What are the teaching methodology specifics of writing therapeutic fairy tales in the conditions of an authentic learning situation? In this case, the investigated phenomenon was simultaneously developed and researched in a situation of declaring the pandemic. In students' introspective insights, three categories crystallized, both related to the contextualized teaching and learning process, but also to the teaching methodology of preschool education as a scientific discipline. They are: (1) the emotional component of the teaching methodology approach; (2) students' engagement and the teaching methodology elements in the context of the wider community; and (3) teaching methodology elements in the students' literary

activities. It has been noticed that the emotional component dominates over other components in the process of learning and building specific professional competencies. At the same time, when the higher education teaching process is linked to situational learning in an authentic living environment, students' awareness of their engagement in the community plays a greater role.

The advantage of this research is reflected in the professor's/researcher's role of the facilitator of the research development process, on the one hand, and the teaching methodology approach to writing fairy tales, on the other. In this way, not only could professors obtain certain data but also develop and actively act in the teaching process itself. Insights were also gained into concrete experiences that would not be taken into account in a closed teaching methodology system. In this way, the rich emotional basis of this approach to teaching was noticed, which indicates the emotional component's importance and personal growth and development of all participants in the learning process. Emotions that help accomplish a task are very important for the development of not only emotional but also cognitive competencies (Squire & Kandel, 2001). Emotional competencies are often more important than other competencies in human life (Milivojević, 2007; Strickland, 2000), especially in pedagogic occupations. The need for greater students' emotional engagement in the initial education of preschool teachers is reflected in the specifics of their profession, which requires emphasized empathy, emotional sensitivity, development, and maturity.

Presenting a methodological model of higher education based on situational learning in the social context of the COVID 19 pandemic, this paper offers one of the solutions to include future preschool teachers in educational activities that develop children's resilience and have a positive effect on themselves, and indicates the possibility of modernizing higher education in this direction. Further steps of innovation and research of the teaching process could be related to connecting teaching not only with current community problems but also to everyday life. This would effect student/future teachers' motivation, emotional engagement and better function of their inner world, which would in turn facilitate both their theoretical and methodological knowledge and personal growth.

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**Aleksandra Šindić**

Faculty of Philosophy  
University of Banja Luka  
Bulevar vojvode Petra Bojovića 1A, 7800 Banja Luka,  
Bosnia and Herzegovina  
[aleksandra.sindic-radic@ff.unibl.org](mailto:aleksandra.sindic-radic@ff.unibl.org)

**Tamara Pribiše-Beleslin**

Faculty of Philosophy, University of Banja Luka  
Bulevar vojvode Petra Bojovića 1A, 7800 Banja Luka,  
Bosnia and Herzegovina  
[tamara.prebisev-beleslin@ff.unibl.org](mailto:tamara.prebisev-beleslin@ff.unibl.org)

**Jurka Lepičnik-Vodopivec**

Pedagogical Faculty  
University of Primorska  
Cankarjeva 5, SI-6000 Koper, Slovenia  
[jurka.lepicnik@pef.upr.si](mailto:jurka.lepicnik@pef.upr.si)

**Barbara Baloh**

Pedagogical Faculty  
University of Primorska  
Cankarjeva 5, SI-6000 Koper, Slovenia  
[barbara.baloh@pef.upr.si](mailto:barbara.baloh@pef.upr.si)

# Metodički pristup pisanju terapijske bajke: implikacije za obrazovanje budućih odgajatelja

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## Sažetak

*Kvalitativno istraživanje u kojem je sudjelovalo 36 studenata Filozofskog fakulteta Sveučilišta u Banjoj Luci i Pedagoškog fakulteta Sveučilišta Primorska provedeno je 2020. godine, a cilj mu je bio ispitati metodičke elemente nastave u kontekstu situacijskoga učenja studenata tijekom pandemije COVID 19. U studiji, zasnovanoj na idejama o razvojnim istraživanjima i na interpretativnom pristupu, primijenjen je introspektivni pisani intervju i putem tematske analize sadržaja izdvojene su tri ključne, međusobno povezane kategorije (emocionalna komponenta metodičkoga pristupa, angažman studenata i metodički elementi u kontekstu šire zajednice; metodički elementi u književnim aktivnostima studenata), od kojih se emocionalna komponenta prikazala najdominantnijom. Implikacije istraživanja ukazuju na potrebu da se više pozornosti posveti emocionalnoj dimenziji procesa učenja studenata, kao i njihovoj potrebi za djelovanjem u zajednici preuzimajući aktivniju ulogu uz pomoć kontekstualiziranoga, konstruktivističkoga metodičkoga modela sveučilišne nastave.*

**Ključne riječi:** kompetencije odgajatelja; kontekstualizirana nastava; COVID 19; situacijsko učenje; terapijske bajke za djecu.

## Uvod

Složenost profesionalnih kompetencija odgajatelja, ogleda se i kroz spremnost da se profesionalno i etički odgovori na trenutačne izazove u odrastanju djece u široj zajednici. Ove kompetencije usvajaju se integracijom različitih znanstvenih i stručnih područja, čiji sadržaji trebaju biti u skladu sa stvarnim životom i potrebama (European Commission, 2000). Uz to, objedinjavanjem realnih iskustava i povezivanjem znanja studenata u logičan i smislen sustav tijekom procesa visokoga obrazovanja, olakšava se profesionalni razvoj nužan za primjenu suvremenoga predškolskog kurikula koji se temelji na idejama integriranja dječjih iskustava, cjelovitosti djelovanja u odgojno-obrazovnom procesu i stvaranja kao važnoga principa u konstruktivistički orijentiranom procesu (Bećirović-Karabegović, 2018; PribišeV Beleslin, Mikanović, Partalo, Šindić i Ličen, 2019; Slunjski, 2011).



U akademskoj 2019./2020. godini našli smo se i kao društvo, i kao sveučilišna institucija pred izazovima nastalim zbog izbijanja pandemije COVID-19. Nova situacija prouzročila je promjene u mnogim segmentima života i rada u zajednici, uključujući obrazovni rad. Prilagođavanje i restrukturiranje sveučilišnoga obrazovanja mjerama zaštite tijekom pandemije COVID-19 ogleda se ne samo u prijelazu s redovitoga na *online* poučavanje, već i u potrebi oblikovanja i integriranja nastave nekih metodičkih predmeta za studente inicijalnoga obrazovanja za odgajatelje u kontekstu nove situacije kroz potporu najmlađima (Šindić, Pribišev Beleslin i Lepičnik Vodopivc, 2020), a vodeći pri tom računa o specifičnostima znanstvenih disciplina i sveučilišnih predmeta. U kriznim situacijama bitna je potpora odraslih koji su djetetu važni, kroz stabilnost i spremnost da udovolje dječjim potrebama, pruže sigurnost i pomognu u emocionalnoj obradi teških psihičkih situacija (Kruger i Reddemann, 2013; Profaca i Arambašić, 2009). Ortner (2009), Perow (2010), Kruger i Reddemann (2013), Schapira i Aram (2019) prepoznaju značaj imaginacije i bajke za dijete u nadilaženju teških životnih situacija.

Polazeći od navedenih uvida, sastavni dio kontekstualizirane nastave bile su upute za pisanje terapijskih bajki za djecu u vrijeme COVID-19 i promišljanje o tom procesu. To je vodilo do primjene kvalitativnoga istraživanja, temeljenoga na ideji razvojnoga istraživanja (Richey, Klein i Nelson, 2004; Richey i Klein, 2005; Richey i Klein, 2014). Specifičnost je ovakvoga istraživačkog dizajna da se istovremeno usredotočuje kako na razvoj ili provedbu procesa, s jedne strane, tako i na njegovo proučavanje, najčešće kroz ocjenu, evaluaciju i razvoj kontekstualiziranih zaključaka ili generaliziranih principa o procesu, s druge strane.

U ovoj studiji predstavljen je razvoj i tijek metodičkoga modela u sveučilišnom obrazovanju u kojem su se budući odgajatelji osposobljavali za vještine izrade terapijskih bajki (1) te rezultati primijenjenih istraživanja kojim se željelo steći specifično znanje iz metodike predškolskoga odgoja i obrazovanja kao sveučilišnoga tečaja i discipline (2). Namjera je bila nadopuniti teorijska metodička znanja o procesima poučavanja i učenja tijekom početnoga obrazovanja budućih odgajatelja, kao i oblikovati nova teorijska znanja o metodičkim postavkama situacijskoga učenja tijekom sveučilišne nastave .

## Metoda

Za studiju je odabrano *razvojno istraživanje Tipa 1* (Richey, Klein i Nelson, 2004; Richey i Klein, 2005, 2014), u kojem je naglasak stavljen na opis razvijenoga metodičkoga modela u visokoškolskoj nastavi te na implikacije o procesima učenja i razvoja metodičkih kompetencija studenata u obliku kontekstualiziranih i manje generaliziranih zaključaka (Richey i sur., 2004).

U svim se fazama, a posebice tijekom analize i interpretacije podataka, oslanja na interpretativni pristup (Berg, 2001; Gubrium i Holstein, 2000), a ima karakter participativnoga istraživanja, imajući na umu da se provodilo istovremeno kada su metodička područja integrirana u nastavni proces na fakultetu u kontekstu pandemije. Načelo sudjelovanja sa studentima pridonijelo je zajedničkom razvoju istraživačkoga

čimbenika (predmeta istraživanja) koji se odnosio na metodički pristup pisanju terapijskih bajki, što je studiji dalo svojevrsnu refleksiju o učinkovitosti procesa učenja studenata. Uz to, ovu razvojnu studiju karakteriziraju složeni društveni trenutak određen pandemijom te kulturološki primjereno i poticajno istraživačko okruženje kao okruženje za učenje.

*Cilj studije* bio je ispitati metodičke elemente poučavanja u kontekstu situacijskoga učenja tijekom pandemije COVID-19 na temelju introspekcije njezinih sudionika. Opće istraživačko pitanje na koje se pokušalo odgovoriti glasilo je: Koje su metodičke specifičnosti pisanja terapijskih bajki u uvjetima autentične situacije učenja? Iz ovoga pitanja proizašla su još dva specifična pitanja: U kojoj su vezi identificirani metodički elementi? Je li se bilo koji od elemenata pokazao dominantnim?

Kao *tehnika* dobivanja podataka o utjecaju i učinkovitosti ovoga metodičkog modela korišteno je introspektivno pisano intervjuiranje u okviru kojeg je razvijen strukturirani *online* upitnik s pitanjima otvorenoga tipa. Predistraživanje (sondažno/ probno istraživanje) s pet sudionika pokazalo je da korišteni instrument posjeduje potencijal za razvoj teorije što je jedna od strategije verifikacije validnosti i relijabilnosti istraživanja omogućujući „kretanje s promišljanjem između mikroperspektive podataka i makrokonceptualnoga/ teorijskoga razumijevanja” (is to move with deliberation between a micro perspective of the data and a macro conceptual/theoretical understanding (Morse, Barrett, Mayan, Olson, i Spiers, 2002, str. 18). Uočeno je da podatci, prikupljeni pod istim uvjetima od svih sudionika tijekom svibnja 2020. godine, stvaraju prostor za induktivno građenje teorije lokalnoga karaktera (Merriam i Tisdell, 2015) što je jedan od pokazatelja validnosti instrumenta. Također, postavljena pitanja reflektirala su realnost u kojoj su se sudionici našli, a koja je autentična na dvojak način: kao istraživački prostor koji se razvio kroz metodički model, s jedne strane, te iskustva života u realnosti koja je drastično bila promijenjena zbog pandemije. Autentičnost iskustava svih sudionika u istoj istraživačkoj situaciji može se odrediti kao još jedan od mehanizama verifikacije pouzdanosti (“truthworthiness”) istraživanja (Morse i sur., 2002).

*Postupak kvalitativne analize podataka* temeljio se na tematskoj analizi sadržaja i krenuo je od prve razine otvorenoga kodiranja, pri čemu su izdvojene opće kategorije u odnosu na prvo istraživačko pitanje. Slijedio je opis odabranih kategorija kao druga razina analize i generalizacija u smislu donošenja zaključaka i implikacija za takav metodički model u sveučilišnoj nastavi.

Istraživanje je provedeno na *prigodnom uzorku* koji je obuhvaćao 36 studenata, od čega 30 studenata s Filozofskog fakulteta Sveučilišta u Banjoj Luci i 6 studenata s Pedagoškog fakulteta Sveučilišta u Primorskoj.

Naglasak je također stavljen na razmatranje etičkih pitanja. Tijekom analize i interpretacije rezultata odgovori studenata su kodirani, što je dodatno osiguralo anonimnost, a autentičnost načina na koji su se studenti izrazili pridonijela je valjanosti istraživanja.

Istraživanje je provedeno u travnju i svibnju 2020. godine, tijekom prvog vala pandemije COVID-19, što je studiji dalo karakter svojevrstne simultanosti istraživanja fenomena i njegova tijeka u stvarnom vremenu.

Polazeći od specifičnosti dizajna razvojnih istraživanja, analiza i interpretacija podataka, dana je u dvije cjeline: 1) prikaz razvoja novoga metodičkog modela u visokoškolskoj nastavi i njegova teorijska interpretacija i 2) rezultati i diskusija-refleksija procesa metodičkoga oblikovanja pisanja terapijskih bajki, koja je predstavljala evaluacijsku fazu istraživanja i generaliziranje kontestualiziranoga znanja.

## Razvoj i teorijska interpretacija novoga metodičkog modela u sveučilišnoj nastavi

Novi metodički model realiziran je kroz nekoliko faza. Prvi korak bio je sagledati situaciju (kontekst) u kojoj je dijete kome pišu bajke te izdvojiti i razumjeti dječje tegobe tijekom pandemije COVID-19 (a), zatim upoznati što su i kako djeluju terapijske bajke (b) te dobiti upute i kreirati bajke (c). Nakon pisanja bajki, studenti su prezentirali svoja introspektivna iskustva, odgovarajući na pitanja iz intervjua.

(a) *Prepoznavanje konteksta u kome djeca žive: preliminarna faza metodičkoga oblikovanja procesa izrade terapijskih bajki.* Prije pisanja terapijskih bajki za djecu, studenti su istraživali i nastojali razumjeti socijalni kontekst u kojem djeca žive, njihove probleme i iskustva tijekom pandemije COVID-19. Upoznavanje sa specifičnostima konteksta, odnosno prikupljanje relevantnih informacija te individualno i grupno promišljanje situacije u kojoj se djeca nalaze tijekom pandemije sastavni su metodički element ovoga procesa. Pandemija COVID-19 prirodna je katastrofa koja je prouzročila socijalnu krizu i opći socijalni stres i / ili traumau. Mala djeca tijekom pandemije COVID-19, kao i u drugim prilikama kada dožive stresna, traumatična i / ili krizna iskustva, često ne znaju izraziti svoja unutrašnja stanja i probleme i trebaju potporu odrasle osobe (Kruger i Reddemann, 2013; Profaca i Arambašić, 2009).

Brofenbrennerova ekološka teorija koja ukazuje na utjecaj i međuovisnost mnogih socijalnih sustava (mikrosustav, mezosustav, egzosustav i makrosustav) na dječji razvoj, učenje i razvoj ličnosti, pružila je osnovu za razumijevanje važnosti i složenosti socijalnoga konteksta za dijete. Taj se kontekst promijenio tijekom pandemije COVID-19 i što je vidljivo u svakodnevnom kontinuiranim mikrostressnim događajima, novim i / ili traumatičnim ulogama i događajima koji uzrokuju napetost, nervozu, bijes, strah, paniku, krizu i slično.

Mikrosustavi, okoline s kojima je dijete svakodnevno u izravnom kontaktu (uža obitelj, vrtić, igralište, šira obitelj, npr. bake i djedovi) modificirani su ili nepristupačni. Socijalna udaljenost i izoliranost mikrosustava posebno je teška za djecu jer su tjelesni i socijalni kontakti razvojna potreba male djece, kao i potreba za češćim kretanjem i igrama na otvorenom (Lepičnik Vodopivec, 1996). Dostupni mikrosustavi promijenjeni su u svakodnevnoj rutini, s više naglaska na higijeni, većoj zatvorenosti, češćim roditeljskim bolestima, strahu, tjeskobi, razdražljivosti itd. koja se izravno prenosi na dijete. Takođe

su i mezosustavi (mikrosustavne veze između roditelja i njihovih roditelja, roditelja i vrtića) koji pružaju djetetu sigurnost i stabilnost, ugrožene tijekom pandemije. Nestabilnost se odražava i u egzosustavu, socijalnom okruženju koje utječe na dijete, ali u njemu ne sudjeluje izravno (roditeljski posao, vlada, zakoni, zdravstveni sustav). Kada govorimo o traumama nastalim tijekom prirodnih katastrofa poput pandemije COVID-19, ne možemo govoriti o pojedinačnim traumama, već o traumama cijeloga društva (države) koje predstavlja makrosustav u kojem dijete odrasta.

Tijekom pandemije COVID 19 mikrosustav je najizrazitiji zaštitni faktor za dijete. Terapijske priče mogu poslužiti roditeljima i odgajateljima da neizravno utječu na osnaživanje djeteta kroz razvoj empatije i socijalne koherentnosti (Schapira i Aram, 2019) i pridonesu prevladavanju zahtijevnih događaja tijekom pandemije COVID-19, što su i studenti primijetili. U procesu čitanja odrasli mogu metaforama i likovima stvarati nove priče koje izravnije odgovaraju dječjim potrebama, trenutačnoj situaciji koje uključuju u igru (Alexander, Miller i Hengst, 2001).

S obzirom na to da su se okolina i situacija promijenile ne samo za djecu već i za studente, svakako je bilo važno senzibilizirati ovaj segment u metodičkom procesu. Drugim riječima, bilo je važno shvatiti da su i studenti bili izloženi stresu i / ili traumi. Pišući terapijske priče za djecu u kontekstu pandemije COVID-19, studenti su prolazili kroz vlastita emocionalna stanja i iskustva povezana s njihovim iskustvima, prepoznavajući i suočavajući se s osobnim problemima (Šindić, PribišeV Beleslin i Lepičnik Vodopivc, 2020).

(b) *Središnja faza u metodičkom oblikovanju procesa pisanja terapijskih bajki: što su i kako djeluju terapijske bajke?* U ovoj fazi studentima su predočena brojna istraživanja o utjecaju bajki. Richard Kearney (2016) vjeruje da je za ljudski rod pripovijedanje nešto važno poput hrane. Zapravo, čak i više, jer čovjeka hrana održava na životu, a priče su one zbog kojih život vrijedi živjeti, a postojanje postaje ljudsko. Samo dio slučajnih događaja pretvara se u priču, primjećuje Kearney (2016) i na taj način oni postaju zamislivi, a čovjek postaje potpuni svjedok vlastite povijesti. Prema Krofliču (2014), ljudski je identitet narativni - sastoji se od mnogih priča koje ljudi sebi pričaju ili ih čuju od drugih. Kada ih se priča ili sluša, može se tumačiti i usmjeravati daljnji tok priče kao životni tok i graditi vlastiti identitet. Svaka priča, prema Balohovoj (2019), koju pojedinac čuje, čita, priča ili igra, pridonosi formiranju njegove osobnosti i slike o sebi. Upravo trenutak za pričanje ili slušanje priče, prema Aldiju (2014), dok se vrijeme posvećuje bliskoj osobi, djeluje terapijski. Džokić (2010) primjećuje da spontanost kroz maštovite procese omogućuje otvorenost uma, integrira vanjsku stvarnost s unutrašnjom emocionalnošću, intuicijom i razumom, ne samo djeteta već i odrasle osobe, te poboljšava psihičke procese.

Bettelheim (2004) navodi da bajka osim estetske i književne vrijednosti, ima terapeutsku i edukativnu ulogu. Njezino važno terapijsko svojstvo je imaginacija u metafori. Dijete koje sluša bajku, na vlastitoj unutrašnjoj razini, uz pomoć imaginacije i mašte, identificira se s glavnim junakom i uživljava u radnju punu sukoba i proturječnosti

kroz koju junak prolazi (Perrow, 2010), ali također stvara vlastitu bajku projicirajući u nju svoj trenutačni problem. Glavni lik, unatoč poteškoćama, ustraje i pobjeđuje i tako potiče ustrajnost i životni optimizam slušatelja (Betellheim, 2004). Prolazeći kroz dinamični emocionalni i misaoni proces stvoren uporabom terapijskih bajki, dijete na kraju doživljava emocionalno olakšanje, ravnotežu ili katarzu. Bajka može imati ljekoviti učinak na adekvatno suočavanje i obradu zahtjevnih događaja u sadašnjosti, stečenih trauma iz prošlosti te ga može potaknuti i osnažiti u suočavanju s poteškoćama i izazovima u budućnosti, pridonoseći otpornosti na brojne životne probleme (Ortner, 2009; Perrow, 2010), što je svakako bitno u prilikama izazvanim pandemijom COVID 19.

Metafora u terapijskoj bajci je ljekovita, jer kroz odabrane bajkovite, čudesne i fantastične sadržaje obuhvaća i ono što je negativno i ono što pomaže postići pozitivno i stvoriti ravnotežu, integritet i cjelovitost u psihofizičkom razvoju i funkcioniranju djece, u njihovim emocijama, mišljenju i djelovanju (Pearson, 1990, kako je zabilježeno u: Nash i Schaefer, 2009, str. 23 ). Metafora se oblikuje slušanjem i razmišljanjem o dječjim životnim kontekstima, o dječjim interesima, njihovim izrazima, igrama, crtežima, snovima i slično. Ono što je vrlo važno i posebno kod terapijske metafore jest to što omogućuje da se osnovna poruka ne daje moralnim uputama i moraliziranjem, već na neizravan način, skriveno i u prenesenom značenju (Perrow, 2010).

(c) *Pisanje terapijskih bajki*. U ovoj fazi konstruktivističkoga metodičkog modela studenti su, zajedno s profesorima, prošli kroz proces obuke i izradu bajki. Upoznati su sa najznačajnijim obilježjima fabule koji su, uz pojednostavljeno pripovijedanje i komunikativni jezik, ono što je izravno povezano s glavnim likom s kojim se dijete nesvjesno identificira: (1) metaforična napetost, (2) vrhunac metaforičkoga sukoba, (3) metaforički preokret, (4) sretan kraj (Huhlaev, 2012). Imajući na umu neodoljivost fabule kratke priče kao medija koji dopire do dječjega srca i duše, počelo se s elementima bajke i teškim situacijama za dijete uzrokovanim promijenjenim kontekstom tijekom pandemije COVID-19.

(1) *Metaforična napetost*: pojava napetosti i situacija u kojoj se lik osjeća loše u studentskim bajkama bili su metaforični prikazi pandemije COVID-19, straha od bolesti, neizvjesnosti, gubitka sigurnosti, promijenjenih životnih navika (stroga higijena, smanjeni fizički kontakt itd.).

(2) *Vrhunac metaforičkoga sukoba*: kulminacijom priče studenti su kroz metaforične krize predstavili situacije potencijalno traumatične za dijete, poput izolacije, karantene, bolesti, odvojenosti od roditelja, preseljenja itd. Ovaj naglasak na vrhuncu katastrofe traumatično je iskustvo koje glavni lik ne može tolerirati jer su novi životni uvjeti krajnje nepodnošljivi, nesigurni i opasni za njega/zajednicu. Ova faza prouzrokuje „brigu o dešavanju“ (Janis, 1958., vidi Schaefer, 2009., str. 32), koja podupire razvoj otpornosti „upozoren je unaprijed naoružan“ (Schaefer, 2009, str., 32).

(3) *Metaforički preokret*: za preokret u radnji studenti su tražili unutarašnju snagu lika, potrebnu za rješavanje krize i metaforično rješavanje problema (nova aktivnost koja vodi uspjehu, znanje - kako se zaštititi od bolesti, pomoć drugima i od drugih,

mudrost, dobrota, empatije, altruizam, solidarnost, ljubav). U ovoj točki priče trebalo izričito naglasiti ljudske vrijednosti u kontekstu vještina preživljavanja glavnoga lika i pomagača, s jedne, te potporu i solidarnost pomagača, s druge strane. Metaforički svijet sada pruža novo razumijevanje/ perspektivu situacije, nove mogućnosti za izlazak iz traumatične situacije (ponekad potpuno nepredvidljivo) .

(4) *Sretan kraj*: rasplet studentskih bajki doveo je u ravnotežu život glavnoga junaka, pružio osjećaj sigurnosti i zaštite, radosti, sreće, proslave, uspjeha i prepoznavanja uspjeha od okoline, zdravlja, slobode, prestanka pandemije itd. Cilj na psihološkoj razini je oslobađanje od napetosti, stresa i/ili traume.

Evo nekoliko primjera metafora do kojih su studenti došli kroz kreativni *brainstorming* proces:

– za traumatičnu situaciju uzrokovanu pandemijom COVID-19: oluja, duh, ledeni dah zlog čarobnjaka, nevidljivo čudovište zbog kojeg se životinje u šumi čudno ponašaju, razbole ili zauvijek napuste šumu

– za izmijenjeno ljudsko ponašanje (naglasak na higijeni, fizičkoj udaljenosti, nošenju maski, izolaciji i karanteni): potapanje ruku u čarobni mlaz kako bi otrovna prašina nestala; mama medvjed liječnik ne smije grliti medvjedića; životinje nose skafander kad izlaze iz jazbine; smrznute gljive iz kojih patuljci ne mogu izaći, usamljeni brlog medvjeda

– za pomagače i vodiče: dobri čarobnjaci i vile; čarobne maske, sapuni i potoci

– za likove koji nose radnju i metaforu: životinje i mladunci (npr. medvjedi koji hiberniraju, pingvini koji se moraju sakriti od ledenoga vjetrova), bića iz bajki (patuljci koji uvijek vrijedno rade zajedno, ali sada svi moraju ostati u svojoj gljivi dok opasnost ne prođe) itd.

Ova faza razvojnoga istraživanja rezultirala je gotovim terapijskim bajkama kao produktima stvaralačkoga procesa u koji su studenti bili uključeni.

## Rezultati i diskusija - refleksija procesa metodičkoga oblikovanja pisanja terapijskih bajki

Rezultati i diskusija predstavljaju evaluacijsku fazu razvojnoga istraživanja. Zadatak studenata tijekom pisanja terapijske bajke bio je složen. Povezao je mnoge osobne, subjektivne čimbenike (život u pandemiji s brojnim ograničenjima, socijalnim distancama i izolacijom, strah od nepoznate bolesti za sebe i druge) s književnim, pedagoškim i psihološkim znanjem i fakultetskim obvezama. Studentski odgovori prikupljeni su kroz introspektivni pisani intervju sa strukturiranim pitanjima, uzimajući u obzir metodičke elemente prilikom pisanja terapijske bajke. Ukazali su na postojanje tri ključne kategorije u odnosu na postavljena istraživačka pitanja. U analizi su kategorije rangirane po intenzitetu i zastupljenosti i tako su prezentirane:

- 1) Emocionalna komponenta metodičkoga pristupa
- 2) Angažman studenata i metodički elementi u kontekstu šire zajednice
- 3) Metodički elementi u književnim aktivnostima studenata.

1) *Emocionalna komponenta metodičkoga pristupa*. Studentski odgovori ukazuju na to da su emocije važne u metodičkom pristupu pisanju terapijske bajke, što je zasigurno u skladu s njezinom emocionalnom i psihološko-pedagoškom pozadinom. Ovaj pristup ima dvije dimenzije koje povezuju vlastita studentska iskustva sa stresnim i/ili traumatičnim događajima i emocionalna iskustva maloga djeteta za koje se piše bajka. Emocije nisu samo važne odrednice života već i učenja (Milivojević, 2007). Brojne studije ukazuju na potrebu njihova uključivanja u nastavne strategije (Chabot i Chabot, 2009, Newell i Jeffery, 2011) i metodičke pristupe (Armstrong, 2018; Gardner, 2005; Šindić i Pribišev-Beleslin, 2018). Posebnu pozornost treba obratiti na činjenicu da tijekom ovoga metodičkog procesa studenti sami imaju priliku emocionalno obrađivati stresna iskustva, osvijestiti i razumjeti vlastite emocije i emocionalna stanja. Mills i Crowley (1988) vjeruju da se terapijski učinak priča temelji na tome da dok osoba priča ili sluša priče, uvijek traži dijete koje nosi u sebi i iznova proživljava vrijeme dječje spontanosti i kreativnosti koje svijet odraslih često zaboravlja zbog ograničenja i frustracije. Ozdamli i Hursen (2017) ističu da uključivanje emocionalne komponente studenata u proces učenja može doprinijeti učinkovitijem učenju pri čemu studenti stječu bogatstvo znanja i vještina potrebnih za 21. stoljeće, poput interpretacije, kritičkoga mišljenja, rješavanja problema, upravljanja informacijama, timskoga rada i prilagodljivosti.

*... Bila sam tužna i zabrinuta dok sam pisala [terapijske bajke, primjedba autora], shvaćajući koliko je zapravo dijete u istoj situaciji tužno i zabrinuto kao i glavni lik naše priče ... (segment odgovora studenta, 6)*

*... dok sam opisivala glavnog junaka, našla sam se uplašena, usamljena, daleko od prijatelja ... (segment odgovora studenta, 15)*

*... u situaciji kada je [u terapijskoj bajci] djevojka upala u tunel iz kojeg ne može lako izaći, u tom sam trenutku pomislila na ljude koji su pozitivni na COVID-19 i koji su u karanteni daleko od svoje kuće. U tom sam trenutku osjećala tugu, ali i strah da bi se tako nešto moglo dogoditi mojoj obitelji ili meni ... (segment odgovora studenta, 26)*

Dalje, studenti navode da im je nedostatak znanja o tome kako se djeca osjećaju u danoj situaciji stvarao teškoće, teško razumijevanje dječjih traumatičnih iskustava, nerazumijevanje kako bajka i metafora utječu na dijete i njegove emocije te kako komunicirati s djecom kroz bajke. Intuitivno su prepoznali da im je potrebno dodatno znanje za komunikaciju putem pisanoga medija s djetetom koje prolazi kroz emocionalno zahtjevno razdoblje. Mnogi studenti otkrivaju da im je proces pisanja bajke pružio dodatni uvid i učenje o djeci kao mladim „čitateljima” i mogućnost da razviju „privrženost priči” (Alexander, Miller i Hengst, 2001) te dječju emocionalnu uključenost u priču i vezu s junakom.

2) *Angažman studenata i metodički elementi u kontekstu zajednice*. Tijekom metodičkoga oblikovanja odgojno-obrazovnoga rada u kontekstu šire zajednice pokrenute su bitne pretpostavke i prednosti situacijskoga učenja u autentičnim uvjetima okoline. Nastava

vezana uz svakodnevne životne probleme i događaje (Šindić i PribišeV Beleslin, 2015; Šindić, PribišeV Beleslin i Ratković, 2019; Šindić i sur., 2020) temelji se na pretpostavci prirodnih uvjeta u kojima se razvija model takve sveučilišne nastave i konstruktivistički utemeljenoga obrazovnog rada (Richardson, 1997). Studenti ističu izazove s kojima se susreću kada bajku povezuju s kontekstom u kojem se dijete našlo:

*Svakako, u vrijeme socijalne krize osjeća se puno veća potreba da se na neki način pomogne zajednici nego u uobičajeno vrijeme. Tako sam i sada, tijekom pandemije, smatrala da je pisanje terapijske bajke jedan od aspekata socijalne odgovornosti nas kao studenata prema djeci. Istodobno, s vremenom to stvara veću motivaciju da što uspješnije odgovorimo na danu situaciju i da naš rad nekome bude koristan. Uz to, zadatci koje odlikuje kreativnost zasigurno omogućuju širok raspon različitih ideja koje se u njih mogu unijeti te da samo djelo bude što privlačnije onima kojima je namijenjeno. (segment odgovora studenta, 1).*

*I nama i djeci ova je pandemija promijenila uobičajene životne aktivnosti. Međutim, mnogo se lakše prilagođavamo raznim novim situacijama nego djeca. Oni to ne razumiju dovoljno, a mi smo morali pokušati razumjeti kako oni razmišljaju u takvim situacijama, razumjeti njihove potrebe itd., pokušati im se približiti terapijskom bajkom i nekako ih odvratiti od iste situacije. Najmanje znanja iz navedenog bilo je o traumatičnim iskustvima koja djeca doživljavaju i prolaze tijekom pandemije (segment odgovora studenta, 5).*

*Sama pomisao da će dijete moći čuti našu priču dovoljan mi je poticaj da se potrudim što više približiti dječjem svijetu. Lijepo je znati da naš rad nekome može biti koristan (segment odgovora studenta, 22).*

Studentski odgovori ukazuju na mogućnost holističkoga pristupa njihovom obrazovanju (Zins, Bloodworth, Weissberg i Walberg, 2004), gdje će osim akademskih postignuća, vještine djelovanja u zajednici i spremnosti za aktivno sudjelovanje, pridonijeti njegovom razvoju, odgovarajući potrebama i uvjetima određenoga socijalnog okruženja. Dakle, znanja i vještine koje studenti grade nisu samo teorijske i općenite, već su podjednako kontekstualizirane i kulturološki oblikovane za potrebe djece i profesije „ovdje i sada“, a sadrže i ona znanja koja nisu planirana ili su u obliku prešutnoga znanja (PribišeV Beleslin, Šindić i Vujić, 2015). U ovom modelu sveučilišne nastave od velike je važnosti bilo da se ta prešutna znanja prepoznaju i ispoštuju.

3) *Metodički elementi u književnim aktivnostima studenata.* Tijekom književnoga oblikovanja teksta bajke studenti kao poteškoću navode nedostatak znanja o ovoj vrsti književnosti kao i njezinu pedagoško-psihološku povezanost s djetetom.

*... bilo je najlakše odrediti metaforu, problem, likove, (...) a najteže povezati sve dijelove priče u jednu cjelinu (uvod, kulminacija, rasplet) i sve smisleno ... (segment odgovora studenta, 20)*

*... samu bajku, kao bajku, nije bilo teško smisliti, jer ideja uvijek ima puno. Međutim, bilo je potrebno bajku prilagoditi djeci, oblikovati središnju figuru kako bi se njihova pažnja usredotočila na nju, odnosno da se cijela priča vrti oko te figure / osobe ... (segment odgovora studenta, 2)*

Miješajući čudesno sa stvarnim, bajka predstavlja subliminalni odraz svijeta i sadrži sve bitne elemente ljudskoga postojanja (Liti, 1994). Upravo je ovo bilo otkriće



za studente tijekom njihova rada. Novo je bilo promatranje i razumijevanje bajki, književnosti djetinjstva, kao sastavnoga dijela života, načina razmišljanja, osjećaja, pedagoško-psiholoških dimenzija i metoda, sociokulturnih i povijesnih veza i bajkovitih vizija budućnosti. Navode kako je lakše stvoriti središnje junake bajke (s kojima se dijete poistovjećuje), dok teže pišu na jeziku koji je predškolskom djetetu blizak i potpuno razumljiv i to sve usklađuju s situacijom i događajima u dječjem životu. Slušatelj bajke, kroz stereotipne likove i narativne obrasce, unutrašnje logike i želje za čudom i zadovoljavajućim ishodom, ne pamti toliko verbalne detalje odvojeno, već ih povezuje sa zajednicom (Brewer, 2003), što se oko njega događa i što sam doživljava. Moderne adaptacije bajki imaju funkcije prenošenja znanja, mudrosti i rezilijentnost ranjivih skupina (Fleger, 2017). Razrada tijeka radnje terapijske bajke specifična je (Ortner, 2009; Perrow, 2010) i nije predstavljala problem studentima u kontekstu njezina dizajna i razvoja, iako je bilo prilično složeno sažeti vrhunac radnje, a najteže oblikovati razrješenje za dani problem koji dijete proživljava, a koji je uzrokovan pandemijom COVID-19.

Na temelju odgovora studenata vidljivo je da se spomenute metodičke sastavnice u procesu pisanja terapijskih bajki, koje se grade u realnom vremenu tijekom pandemije, međusobno isprepliću i povezuju te ih je teško potpuno odvojiti jednu od druge. Analizom studentskih introspektivnih izjava o ovom metodičkom pristupu prepoznata je emocionalna metodička komponenta koja dominira. Stoga smo mišljenja da je potrebno u konstruktivistički postavljenoj sveučilišnoj nastavi naglasak staviti na unutrašnje dimenzije procesa učenja i izgradnje znanja, gdje osobni uvidi, teorije i razumijevanje njegovih sudionika igraju važnu ulogu. Također, snažno izražena komponenta djelovanja u zajednici i za dobrobit djece i obitelji ukazuje na potrebu redefiniranja ishoda visokoga obrazovanja prema većem sudjelovanju u razvoju građanskih kompetencija i svijesti o održivom razvoju zajednice (Pribišeš Beleslin, Mikanović, Partalo, Šindić i Ličen, 2019).

## **Zaključak**

Razvojno istraživanje, temeljeno na interpretativnom pristupu, dalo je odgovore na istraživačko pitanje: Koje su metodičke specifičnosti pisanja terapijskih bajki u uvjetima autentične situacije učenja? U ovom se slučaju istraženi fenomen istovremeno razvijao i istraživao u situaciji proglašenja pandemije. U introspektivnim uvidima studenata iskristalizirale su se kategorije koje su povezane s nastavnim procesom, ali i s metodikom predškolskoga odgoja i obrazovanja kao znanstvenom disciplinom. Tri su kategorije: (1) emocionalna komponenta metodičkoga pristupa, (2) angažman studenata i metodički elementi u kontekstu šire zajednice (3) metodički elementi u književnim aktivnostima studenata. Primijećeno je da emocionalna komponenta ima prednost nad ostalim komponentama procesa učenja i izgradnje specifičnih profesionalnih kompetencija. Istodobno, u uvjetima kada je nastavni proces povezan sa situacijskim učenjem i autentičnim okruženjem, svijest studenta o djelovanju u zajednici igra veću ulogu.

Prednost ovoga istraživanja ogleda se u sposobnosti profesora/istraživača da bude facilitator procesa istraživanja i metodičkih sastavnica predmeta istraživanja - pisanja bajki. Na taj način može ne samo dobiti određene podatke, već i razviti i aktivno djelovati na sam nastavni proces. Postignut je i uvid u konkretna iskustva koja se ne bi uzimala u obzir u zatvorenom metodičkom sustavu. Na taj je način sagledana bogata emocionalna osnova ovoga metodičkog pristupa, koja ukazuje na važnost emocionalne metodičke komponente u procesu učenja i osobnom rastu i razvoju. Emocije koje pomažu izvršiti zadatak vrlo su važne za razvoj ne samo emocionalnih već i kognitivnih kompetencija (Squire i Kandel, 2001). Emocionalne kompetencije često su važnije od ostalih kompetencija u ljudskom životu (Strickland, 2000; Milivojević, 2007), posebno u pedagoškim zanimanjima. Potreba za većim emocionalnim angažmanom studenata na početnom studiju za odgajatelje ogleda se u specifičnostima njihove profesije, koja zahtijeva naglašenu empatiju, emocionalnu osjetljivost, razvoj i zrelost.

Ovaj rad, prikazujući metodički model sveučilišne nastave zasnovane na situacijskom učenju u socijalnom kontekstu pandemije COVID-19, nudi jedno od rješenja kako buduće odgajatelje uključiti u odgojno-obrazovne aktivnosti koje razvijaju rezilijentnost djece, ali imaju pozitivan učinak i na njih same te ukazuje na mogućnosti osuvremenjivanja sveučilišne nastave u tom smjeru. Naredni koraci inovacije i istraživanja nastavnoga procesa mogli bi se odnositi na povezivanje nastave ne samo s aktualnim problemima zajednice nego i svakodnevnim životom u svrhu učinkovitije motiviranosti, emocionalne angažiranosti i prorade unutrašnjega svijeta studenata radi sticanja ne samo teorijskih i metodičkih znanja, nego i osobnoga rasta budućih odgajatelja.