

City of Poznań

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Cultural education in Poznań and Győr

Examples of best practices



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It was used to say that the Polish-Hungarian relations go beyond the usual pattern. The Pole and the Hungarian were linked by a similar history, sensibility, a sense of his role in the history of Europe. They are different because of... only the language, but during the conduct of our project, it seemed that it was not an obstacle. The comparison of their achievements in the field of theater, music and film education has exposed the same sensibility and strives to reach for the best results. In many cases, we have been confronted with the same emotional approach to the implementation of our ideas. It was certainly the case of music, where Chopin and Liszt again showed that there are more things which unite us than those separating us.

Our ideas for the theatre proved to be so interesting, that their finale took place in the student's realm. Good ideas, great kindness of our sister city of Győr has resulted in the development of some common directions, which set the art on a high position in the educational process.

I would like to mention that today, when our project ends, it is worth noting the friendly attitude of our partners from the Hungarian Győr is totally differing from the established standards.

During the Polish-Hungarian Friendship Days in Poznań, the Mayor of Poznań – Ryszard Grobelny, emphasized the best functioning of the meetings in the field of education with Győr.

This is the best recommendation for the future.

Head of the Education Department
Andrzej B. Tomczak

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1. INTRODUCTION

Poznań and Győr have been twin cities since 2008. Both cities declared that they intend to focus their partnership on exchanging experiences, particularly in terms of culture and education. Therefore Poznań proposed the Comenius Regio Partnerships Project (2009-2011), as one of the first steps in enhancing bilateral relations. The Comenius Regio Partnerships Project is directed at cultural education in schools, firstly dealing with competence-based cultural education in the EU, in particular in Hungary and Poland, and secondly with enriching the educational offer of schools with cultural activities for pupils, different examples of successfully engaging students in organizing cultural events, and thirdly with establishing an intercultural dialogue in school education.

During the project, there were several study trips, where representatives of schools and local education authorities could take part in special events and familiarise themselves with the activities of the participating institutions. Participants could exchange their experiences in the field of cultural education. The participants, however, presented two different perspectives; Poznań showed examples of after-school cultural activities organized within educational institutions (involving pupils as organizers of or participants in these events), whereas Győr and its local partners offered a unique example of competence-based cultural education performed at a training school (demo – school) in cooperation with the university.

Therefore both partners will be presented with different examples of best practices and well-tested solutions, which they can implement in their regions.

In this publication we have collected the most important impressions of our cooperation – the “best practices”. During this cooperation participants were able to experience interesting and unique examples of cultural education; a portion of the impressions is included in this book. Of course it is not possible to describe the whole outcome of the cooperation – the impressions related to the nations’ cultures, the hospitality that we experienced, and all the little practical things which we took home from these trips. Finally – we hope that this project will be followed by further cooperation among institutions from the two cities.

Partners in the Comenius Regio Project (2009-2011):

City of Poznań (Department of Education and Project Coordination Office)

High School No 1 in Poznań – organizer of the “Marcinek” theatre festival

Association of the “Dziesiątka” Film Society

Feliks Nowowiejski Association

The Municipality of Győr

Öveges Kálmán Demo Primary School (part of the University of West Hungary)

The University of West Hungary Apáczai Csere János Faculty



A special poster on the Comenius Project - prepared in Kálmán Öveges primary school

2. CULTURAL EDUCATION

In this chapter we give a short introduction to cultural education at the European and national levels, and we deal with the role of self-government in financing education and culture, and in organizing cultural events.

2.1. Aims and activities connected to art and cultural education in Europe

During the last two decades there has been increasing interest in the artistic and cultural aspects of education. International organizations have developed some strategic approaches and performed research to increase the competitiveness of young people in the XXI century. Setting national curricula that fulfils national needs and traditions is the domain of member states, as there is no common education system in the EU. Nevertheless, EU authorities try to set general policy goals on education. According to Jan Figel, (a member of the education, culture, and youth committee) member states agree on the importance of some key competences like cultural awareness and creativity¹.

The impact of high-level arts and cultural education on the individual's full development, through improving motivation and learning skills along with creativity and innovative potential is officially acknowledged by Member States, the European Commission, European Parliament and European Council. Therefore, the reinforcement of synergies between education and culture is considered as a key target at both the national and international levels, opening the way for the mainstreaming of artistic and cultural education throughout Europe².

Already in 1999 the General Director of UNESCO appealed to all institutions related to artistic or cultural education to secure finances to assure that the teaching of artistic subjects can play an integral role in the education of every child, from kindergarten to the last year of secondary school. Following this, a conference was organized in Lisbon. This conference was the final product of

five years of cooperation between UNESCO and associated partners. In 1995 a project was undertaken by the European Council named "Culture, creativity and youth". During the realization of this project the following issues were explored: the method of artistic education in the public schools of the member states, the involvement of professional artists in school education, and possibilities for participation in additional artistic activities outside of the obligatory school scheme.

The scope of this project consisted of research on European artistic education and on the potential for international cooperation. In 2005, the European Council prepared a Framework Convention on the importance of cultural heritage for society. This convention expresses the necessity of preserving sources of culture, promoting cultural identity and respecting cultural diversity, and advises the establishment of a multicultural dialogue for member states. In the 13th article of this convention the importance of cultural heritage in cultural education is emphasized. In 2008, the European Council published the so-called "white book" of intercultural dialogue on management principles for cultural diversity. A statement in this document tells that educational institutions (including museums, cultural heritage sites, kindergartens, primary and secondary schools) can help in the dialogue at the intersection of culture and science or artists and cultural activities³. In 2006, during the Austrian EU presidency, a conference was held on "Promoting cultural education in Europe". Before this was a meeting of the "European Network of Civil Servants Working in the Field of Arts and Cultural Education". At this forum, the terminology connected to „cultural education was defined. In May 2007, the European Commission published a communiqué on culture and globalization. Reflecting on this document, a resolution paper titled "Cultural Agenda of Europe" was published by the European Council in November 2007. This paper encouraged the "artistic education and active involvement in cultural activities developing creativity and innovation skills". Following the resolution paper, a Cultural Action Plan for 2009-2010 was prepared. The Commission underlined the importance of culture and creativity by accepting 2008 as the European Year of Intercultural Dialogue, and 2009 as the Year of Creativity and Innovation.

As a result of the resolution paper, an "Open method of coordination" (OMC) for dealing with cultural matters was introduced. In the framework

¹ European Agenda for Culture, Open Method of Coordination, *Working Group on developing synergies with education, especially arts education*, Final Report, p. 3, June 2010, http://ec.europa.eu/culture/our-policy-development/doc1573_en.htm

² European Agenda for Culture, Open Method of Coordination, *Working Group on developing synergies with education, especially arts education*, Final Report, p. 3, June 2010, http://ec.europa.eu/culture/our-policy-development/doc1573_en.htm

³ Arts and Cultural Education at School in Europe- EACEA, P9 Eurydice, p. 7, September 2009, <http://www.eurydice.org>

of this method a working group was established for connecting culture and education, by promoting key elements of “creativity and cultural awareness”. This group approved a set of best practices and recommendations for initiatives promoting the connection of culture and education (involving art education) in the Member States. In March 2009, the European Parliament accepted a resolution on artistic subjects in schools in the EU. The following were accepted as key aspects:

- Artistic education should be obligatory at all levels of education
- In artistic education the most up-to-date methods of Information and Communications and Technology (ICT) should be applied
- Art history subjects should include meetings with artists and visiting cultural institutions.

To improve these fields, it is necessary to improve the supervision and coordination of arts education at the European level (involving monitoring of the effects of education on the students’ competence). Apart from these important milestones of intra-European cooperation, other smaller conferences were held with a wide range of initiatives, some of which could lead to changes in art and cultural education⁴.

What is cultural education in the EU? In 2009, the “European Network of Information and Education” (EURYDICE) prepared an overview of the condition of arts and cultural education in Europe⁵ (Arts and Cultural Education in European Schools). This involved a comparison of artistic and cultural subjects in the curricula of 30 European countries. Moreover, the aims and objectives of art education as well as suggestions for further developments and planned reforms are included. This paper allows us to define the meaning of cultural education in European countries.

About half of the states have an integrated approach, defining arts education as the most important element of cultural education. A similar number of states have integrated elements of art issues into the national curricula, while in the others, separate subjects are devoted to various art activities (like music or visual arts).

⁴ Arts and Cultural Education at Schools in Europe - EACEA, P9 Eurydice, p 8, September 2009, <http://www.eurydice.org>

⁵ The network consists of national offices – established by national ministries of education, and from the European office (EACEA P9), established by the European Commission (DG Education and Culture), EURYDICE, activities involve policy-making issues and also educational activities, comparative analysis of education system-related issues of European importance, and also deriving education quality indices at different levels.

Half of those counties in which an integrated approach is applied offer subjects with names like “Crafts” or “Art”. Other names are more descriptive, such as “Art expression”, “Expressive education”, “Cultural development”, “Art and visual education”, “Artistic orientation”, “Practical and music subjects”, “Aesthetics and Music”, “Arts and Paintings”⁶.

Similarly to earlier studies, they identified common features of art and cultural education in European countries. In all curricula, art subjects emphasized the development of young peoples’ artistic abilities, increasing their artistic knowledge and understanding. In most of the countries special attention was paid to the ability of critical interpretation and to the importance of cultural heritage and cultural diversity, to creativity and individual expression (imagination, problem-solving abilities, and even risk-taking in such matters). Other common goals were: social abilities, communication skills, satisfaction, involvement in different art and media forms, presenting skills and environmental awareness issues⁷.

Cultural education can be conducted in the framework of schools, as an additional subject. These additional subjects are for young people in the age of school pupils, on a voluntary basis - they are not part of the basic curricula and school timetable. In some countries the education system allows using central financing for activities organized in students’ free time, during lunch breaks or after school, on Saturdays or during summer holidays. In nearly all countries such art lectures outside the school are promoted. These lectures can be held by the schools or by other organizations, by artists, museums or other cultural institutions. In about half of the countries additional lectures are recommended as a form of artistic education. In about ten countries there were no such nationwide recommendations, as the self-governments of local schools are responsible for such decisions⁸.

Apart from the realization of educational programs and additional subjects, arts education initiatives are often prepared through the cooperation of schools with artistic and cultural institutions, or organized through the educational, cultural or social departments of governmental and self-governmental authorities. Networks promoting arts and cultural education are also involved in these initiatives. These activities often take the forms

⁶ Data from the school year 2007/2008

⁷ Arts and Cultural Education at School in Europe - EACEA, P9 Eurydice, p. 78, September 2009, <http://www.eurydice.org>

⁸ Arts and Cultural Education at School in Europe - EACEA, P9 Eurydice, p. 43, September 2009, <http://www.eurydice.org>

of festivals, celebrations or artistic quizzes. The realization of the project “Cultural activities in school education – Polish and Hungarian experiences” shows the practical dimensions of cultural education in the framework of standard curricula and additional subjects, the possibilities of inter-school and international cooperation and, also the organization of educational authorities.

2.2. Possibilities of cultural education in Poland and in Hungary

Education and culture are closely related terms, impossible to separate from each other. Education is dependent on culture, just as it was in the past and will always be in the future. Culture provides material for education, fills instructional materials with their content, and one may even claim that culture is an effect of education. Culture is a source of and impulse for educational materials, while education aims towards improving cultural knowledge and to form the culture itself. During their education and development, students familiarize themselves with the contemporary world, understand its reality and receive knowledge about culture. At the same time, as a result of education people define the scope of their cultural interests and enrich them. Education through providing information, values, ideas, and ideals results in a demand for knowledge about the world and values, and provides inspiration for creative activities. In fact, education can be a bridge between traditional knowledge and the future, via developing relations towards ones own culture and teaching tolerance towards other cultures⁹.

Within the cultural education system there are three subsystems:

Firstly, the alphabetical level is realized within the family and in institutions like kindergarten or the first years of elementary school. This level comprises basic knowledge of cultural activities and the rules of “existing” alongside other people. At this level there are two types of information - the child can learn through his own actions (‘situational’ information) or from patterns observed in the immediate environment and mass media, as well as in school learning basic cultural skills like reading and writing (‘passive’ information).

⁹ See Wojnar, *Edukacja i Kultura...*, p 15; K. Olbrycht, *Współczesny pedagog wobec związków kultury i wychowania* [in:] *Demokracja a oświata. Kształcenie i wychowanie*, (red.) H. Kwiatkowska, Z. Kwieciński, Toruń 1996, p. 538.

Secondly, school cultural education is realized within the traditional educational system, in special educational programs, on the base of historical and cultural sources or by reading visual codes, music notes and mathematical expressions. This educational level helps culture to a certain extent to become a desirable and living value.

The third type of cultural education is realized independently from the school educational scheme, by professional teachers. In cultural education organizations there are several cultural movements and institutions involved, including culture houses, culture clubs, libraries and day care centres¹⁰.

Connecting these elements of the Polish education and school system with the elements of cultural education we can see a complex system, consisting of:

- cultural and education institutions where elements of education are connected to culture
- cultural relation activities including a wide range of educational activities like musical education or film- and theatre related activities
- cultural level of the society, that means the pressure towards to cultural values (of individuals or groups) at a local community level. 11

We can conclude that cultural education consists not only in the relations between operating and participating entities, but also in the collection of methods, forms and devices that are in the hand of teachers, individuals involved in cultural undertakings and parents.

2.3. The role of self-government and other organizations in financing cultural education in Poland and in Hungary

In both countries, financing of cultural relations is affected by the control of central and territorial governmental (public) institutions. Financing comes mainly from the central or territorial governmental budget, and to a lesser extent from other social institutions (or from the income of the schools).

In Poland, the current legal regime determines that in the educational field the responsible entity is the central government (with its budget). There are three instruments: general education subsidies, targeted financing and targeted reserves. The central government is obliged to maintain schools and finance them (including teacher salaries), while the local government

¹⁰ W. Zwierzyna, *Oczekiwanie czy konieczność?*, www.srubka.zywiec.org.pl

¹¹ I. Lęparczyk, *Instytucja kulturalno – oświatowa jako środowisko wychowawcze* [in:] *Instytucje i placówki kulturalno – wychowawcze*. Ed. J. Badura, O. Czerniawska. Warsaw 1979, pp. 8 – 29.

operates the schools. These finances are handed over to self-governments as general educational subsidies and grants¹².

Among the national entities, the central governmental budget is supported by self-governmental units at the commune, county and provincial administration levels. Self-governmental institutions are responsible for schools' maintenance, financing the costs of equipment, instructional tools and other items necessary for carrying out the curriculum, as well as other statutory tasks. In addition, municipal budgets cover the costs of renovations of school objects such as football pitches, recreational and sport equipment and administration in educational institutions¹³.

However, in Poland the territorial governments are dependent on the financial condition of the central government. Therefore, the real possibilities of financing educational and cultural undertakings are quite different from the expectations of society as regards the quality of service in this field¹⁴. That is the reason why other sources of financing, such as from the EU, from non-governmental organizations or even from households appear.

Non-governmental organizations (NGOs) are the products of self-organizational activities within society. These organizations, especially associations and foundations, have an increasingly larger presence. Since NGOs are non-profit organizations, they fill the gaps in such fields where public organizations are missing or underperforming.

This is the case in the fields of culture and education. NGOs have deep knowledge of the demands and problems of their members, as well as practical experience arising from day-to-day contact. As a result, NGOs are serious partners for governmental and territorial authorities in policy guidance and realization in various areas of social demands. Financing of NGOs through territorial or national governmental structures can come from one of the following:

Targeted financing via public tenders – this is the most interesting and the most dynamic form of NGO financing; the best projects (in their categories) are financed in this way.

“Small grants” – up to 10,000 PLN for mainly local activities, where rapid action is needed for not longer than 90 days.

¹² Act of 13 November 2003 on local self-government income, DzU no. 203, pos. 1966, art. 27 and 28, art. 42 para. 2

¹³ The Education System Act of 7 September 1991, DzU 2004 no. 256, pos. 2572, art. 5 para. 7.

¹⁴ I. Kowalska, System finansowania edukacji w Polsce w świetle przemian cywilizacyjnych <http://konferencja.21.edu.pl/3/tom/1/41.pdf>, p. 42

It is impossible to overlook the difficulties in financing these entities. Their effectiveness (at a local level) is often ensured by commercial enterprises, or from the willingness to share a financial surplus for a noble aim. Financing education from these sources is marginal on the national scale; it can, however, increase the chances and career opportunities of school pupils – depending on their place of residence.¹⁵

Despite the numerous entities involved in financing the education system in Poland, there are no mutual agreements including codified law regulations. One of the consequences of this situation is the accumulation of financing from multiple sources for certain tasks, while for other tasks financial support is lacking¹⁶.

Generally, the financing scheme is similar in Hungary. The central governmental budget pays according to the number of pupils. This is insufficient, so self-government and other sources are needed to run educational institutions. Thus, NGOs and other institutions are also important.

¹⁵ Ibidem, s. 42

¹⁶ Ibidem, s. 43

Comparison of (cultural) education scheme in Poland and in Hungary

		Hungary	Poland
School obligation	kindergarten	1 year	1 year
	primary school	8 years (4 or 6 if preferred)	6 years
	secondary school	4 years (6 or 8 if preferred) (junior high)	3+3 years (junior high and high)
Culture related subjects	compulsory	Music (8 years) Visual arts Integrated elements of other subjects	3 year integrated, after Music, Visual arts Integrated elements of other subjects
	voluntary	instrumental music theatre, thematic circles and societies ...	instrumental music theatre, thematic circles and societies ...
Financing of cultural events and activities	central budget	central government territorial government	central government territorial government
	foundations, associations	NGOs, associations, funds ...	NGOs, associations, funds ...

2.4. Hungarian – Polish cooperation

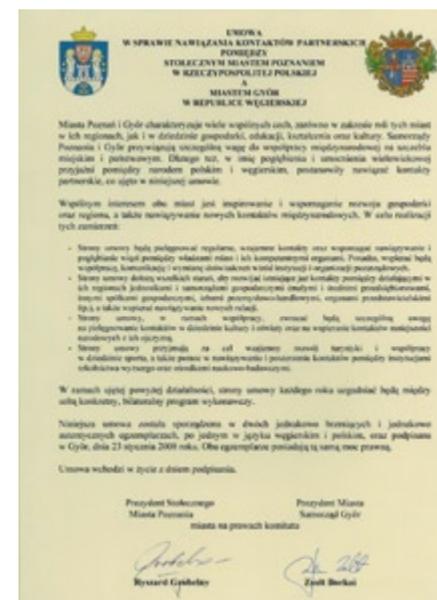
Relations between these nations reach back to the XIV century, since which time many bonds have been established. Our nations were ruled together by kings, like the Polish king Wladyslaw III who was the ruler of Hungary for four years, or in Poland from 1270 – 1382 when the Hungarian king Ludwig reigned. Later István Báthori was Polish king, before which he had been the ruler of Transylvania. In Hungary Józef Bem (a Polish general) is a national hero as one of the military leaders of the revolutionary forces (1848-1949). In the 1956 revolution the Hungarian revolt started as a show of support for demonstrations in Poznań. Later, Polish people supported the Hungarian movements by donating blood to injured Hungarian fighters.

The good relations between the two nations likely originated from the deep belief of both nations that Hungarians and Poles share similar features.

This feeling is expressed by the expression “Polish and Hungarian are two good friends, either in battle or with wine”. There is no other pair of European nations sharing such close relations both past and present.¹⁷

On 12 March 2007, the Hungarian Parliament declared 23rd March the Day of Hungarian – Polish friendship. Four days later a similar decision was taken in the Polish Parliament.

The willingness to strengthen and deepen the long-lasting friendship between the Polish and Hungarian nations was fruitful, and on 23 January 2008 the authorities of Poznań and Győr signed an agreement to establish “partner city” relations.



Copy of the agreement between Győr and Poznań, signed by the Mayor of Poznań and the Mayor of Győr.

¹⁷ <http://pl.wikipedia.org>

Up to now both cities have been active in bilateral cooperation by organizing various cultural and sporting events and organizational meetings. Here is a list of the most important events from 2008:

- 22-24 February 2008 (Poznań) – Book fairs for children and youth
- 26-29 May 2008 (Győr) – organizational visit of City Council members from Poznań
- 8-10 August 2008 (Győr) – tournament of baroque games, in which 8 delegates from Poznań participated.
- 2-5 November 2008 (Győr) – Polish festival with the slogan “Poznań – a place worth living”. Five cultural institutions from Poznań participated in this event: the Animation Theatre, Pipers band, the Polish Book Publishers’ Association, and the folklore groups Small Wielkopolska and Piroška.
- 16-18 2008 (Poznań) Visit of a three-member delegation from Győr to the Tourist Fairs: Tour Salon
- 11 November 2008 (Győr) – Visit of pupils from M. Karłowicz Music School in Poznań
- 13-15 March 2009 (Poznań) – International Fair of Children’s and Youth Books – participation of the Polish Minorities Association from Győr
- 5 – 14 June 2009 (Poznań) St John’s Market – participation of Győr actors and artists
- 2009 July (Poznań) – Summer First Aid for Crafts – an annual artistic workshop for children to which talented pupils from Győr were invited
- 1-4 July 2010 (Győr) – International Children’s Olympic Games – pupils and teachers of the 1st School with Sport Units in Poznan were represented
- 16-19 July 2010 (Győr) – Festival of “Partner Cities’ Streets” – promotional and informational stand about Poznań on the main street of Győr’s old town.
- 13-16 July 2010 (Győr) Baroque Magic festival with the participation of the “Sting Quartet” from the M. Karłowicz Music School in Poznań and Councillor Jan Chudobiecki (vice-chair of the Education Commission in Poznań).
- 23 March 2011 (Poznań) – Polish - Hungarian Friendship Festival, held under the auspices and with the participation of both countries’ presidents.

3. THEATRE AT DIFFERENT LEVELS OF EDUCATION

During the project we had the opportunity to see several examples of how theatre can be a part of education either integrated into school subjects or as an additional activity. We were able to see three examples, at the primary, secondary and university level.

3.1. The role of ‘drama pedagogy’ in public education – The example of Kálmán Öveges demo primary school

Drama pedagogy has been a part of the National Curriculum since 1997 as an element of Hungarian literature as taught at school. The curriculum defines the topics, the teaching materials and the forms of teaching activities involved in the practice of teaching drama.

We integrated this subject into our school timetable in 2001, and since then it has been taught as an integrated subject in lower primary classes. In years 5 and 6 it is a separate subject with one lesson a week, and in years 7 and 8 it is again an integrated subject.

The aim of teaching drama pedagogy is to develop the pupils’ personalities. Drama pedagogy is a method in which the children’s knowledge, skills and social relationships improve through drama activities directed by the teacher in which all the pupils are involved. It is important that during the playful and fun activities, games are not the goal to achieve but are the tools to achieve our aims. Those aims are to let our pupils discover and learn about their inner and outer world through activities building up relationships with them. This school subject is a typically activity-based one and pupils receive knowledge as the result of their experiences.

According to our Pedagogical Programme:

...instead of verbal methods like explanation, discussion or repetition we should tend to give our pupils the chance to gain experience...

...exploiting pupils’ needs for self-sufficiency and activity we should emphasise the importance of pair work, group work, and cooperative techniques...

...our classical value transmission work, which serves the development of personality, is based on the teachers’ work but we should let our pupils choose some elements in order to take responsibility for their self-development...

...the pupils’ social knowledge means that learning should be transmitted by activities, examples, case studies, role plays... social communication is aimed to develop verbal as well as non-verbal communication, establishing a positive



Drama pedagogy during the lecture in Kálmán Öveges Primary School

atmosphere at school to enable the pupils to enjoy a successful life ... our pedagogical work should be adapted to the needs of mixed-ability children's groups in order to ensure their motivation and a positive attitude towards learning, to awake their interest, to intensify their well-being and to strengthen their achievement...

Drama lessons give the chance to highlight the cross-curricular links among school subjects. This view of the teaching-learning process can contribute to the effective transfer of different skills, abilities and attitudes emphasised in different lessons.

We can boast a long tradition in this area, as many teachers at our school hold certificates in drama teaching and are very enthusiastic about applying drama techniques in their lessons, as well as about preparing trainee teachers to do the same. It is obvious that during Hungarian literature and grammar lessons the teachers use role plays and chain games, but teachers of other subjects are open to integrating drama techniques into their lessons. These techniques can also serve cooperation and individual development. At the beginning, drama games can be used to develop concentration, attention, memory, cooperation and verbal skills. Later on, children can work with puppets; they can do improvisation or play fantasy games, which could be followed by analysis and discussion. We have a special tool called the "magic chest" that

contains puppets, different pieces of material, CDs and other elements, and it can help us to make our lessons more colourful, enjoyable and interesting.

During drama lessons we work on six broad topics that are developed and explored over several years, which are: skills development, dramaturgic elements, basic dramatic conventions, the language of theatre conversations, watching and analysing theatre performances. Pupils can create group stories, and in smaller groups they can work out different frames for the same situation, or they can take part in improvising. All this preparatory work can contribute to the better understanding of difficult works, such as those of Moliere and Shakespeare.

As regards extracurricular activities, we take our pupils to TIE – Theatre In Education – workshops.

As we are a primary school, we place strong emphasis on dealing with the pre-school age group, which is why a few years ago we worked out a special afternoon programme for 4-6 year-olds to prepare them for school life. The planned activities are based on a complex pedagogical concept including drama games, art, music, a wide range of movements and fun activities through which mainly language and social competences are developed.

The developmental work in drama pedagogy continues in a drama study circle organized for lower primary pupils. Its main aim, however, is to identify and improve the most talented ones. We try to develop productive speaking skills, text comprehension and story creation and as we want to make this as fun, interesting and exciting as possible we often use various puppets and funny figures. We sometimes integrate our "Magic chest" into the workshops, as well as music, dance and films.

For upper primary pupils we offer a theatrical club where their communicative skills and presenting skills can be improved, serving the development of their whole personality.

Pupils get a wide perspective of different genres of print media. We strive to improve children's vocabulary, attention span, self-expression skills and memory through making them learn poems and stories by heart in order to recite them. We try to use works that can contribute to recognising and learning the basic moral and cultural values of Hungarian and international literature. When we celebrate the Hungarian public holidays, the school opening and leaving ceremonies, the pupils who are the members of the theatre club can perform in these school events displaying their talent in front of the school community.

We emphasise the importance of the theatre, which is the reason why we regularly take our pupils to the puppet theatre and to different performances



Theater group from Győr during the theater festival „Marcinek”

for children. These visits give them the chance to get familiar with the local theatre as well as performances in Budapest. All these experiences enrich the children’s personalities and maintain their interest in drama and theatre.

Regarding the effects of drama pedagogy, we take into consideration the aim of helping our pupils build their competence by adapting to the children’s ages, needs and interests. Drama pedagogy utilizes the possibilities of learning embedded into dramatic activities and drama elements.

The positive effects of drama pedagogy appear in knowledge acquisition as this area is based on the pupils’ own experiences in recognising and applying different language styles, developing and widening their vocabulary, trying different communication tools, developing self-esteem, establishing successful learning strategies, getting to know the values of world heritage and taking an active part in citizenship.

Concerning skills acquisition, areas such as communicative skill development – both verbal and non-verbal – productive speaking skills, expressing opinions, discussion, persuading others, understanding for gist, problem solving, role plays, developing attention, concentration, stamina and cooperation are involved.

One of our goals is forming and strengthening positive attitudes towards learning, following rules and discipline, literature, arts and cross-cultural communication. At the same time, we should fight against racism, stereotypes, negative discrimination and prejudice by building acceptance and openness. Last year, Hungarian guests from the Oveges Demo primary school took part in the “Marcinek” Theatre Festival in Poznań, during which pupils performed

a modern play called “Blue and Yellow”. This performance will remain a memorable experience for all our children, showing them what happiness and satisfaction can be achieved through a theatre performance.

Golden thoughts:

- ★ Children can learn through playing
- ★ Drama can be integrated into the school curricula

3.2. Theatre festival in the 1st Comprehensive Lyceum (High School), Poznań

Education through art is a part of a youth’s education. Integrated theatre activities are becoming more and more appreciated as educational and training tools. The theatre “Nadir” from Lyceum no. 1 certainly plays such a role. Within the frame of the “theatre circle course” multiple goals are achieved. First of all, we emphasize teamwork and making pupils open to artistic pursuits. Through role playing and combining self-expressive elements like miming, gesticulation, handcraft and music (all of these are considered as basic skills provided by education) with acting, a pupil can acquire text interpretation skills. Developing imagination, emphatics and exploring the world stimulates a pupil’s individual creativity and artistic development, and these skills remain even after leaving school. Through these endeavours, and by meeting people from theatre and taking part in performances pupils can get beyond stereotypical ways of thinking, deepen their individual experience, learn teamwork and finally become self-confident.

The “beloved father” of our theatre festivals, who for over ten years has organized theatre festivals and theatre-related activities, is the Polish scholar Andrzej Dymitrowski. He inspired the idea of organizing a festival presenting works from youth theatre groups. He said “My friends and I decided to create a new type of theatre, not completely defined. Our aim was to assure good conditions for performances by enabling appropriate preparation, providing opinions from a trustworthy jury, additionally taking into consideration a student jury’s opinion, and finally we wanted to attract honest interest from the press and other media. We still try to meet these goals today.”

Over the years the festivals have evolved. At the beginning they were meant to be a presentation of secondary school theatre troupes. Events soon forced us to make a decision: beside middle school troupes, troupes from outside schools were invited to take part. Apart from the spectacles, the participants



Theater Nadir from the High School no.1 in Poznan during the Play „Ivona, the Princess of Burgundy”

- actors and audience - can participate in workshops and lectures related to theatre. Both workshops and lectures are organized by professional experts such as actors from the Polish Dance Theatre in Poznań, Poznań Ballet, and by lecturers of Adam Mickiewicz University in Poznań.

When on 21 April 2001 the Inaugural Lyceum Theatre Festival “Marcinek 2001” was held, the organizer stated it was his wish that “... the spirit of theatre live inside the historic walls of our school, like during the old times between the First and Second World Wars.”

Marcinek “became a theatre”. The founder’s dream came true – in our school the “magic of the theatre” is still around, and has been for a long time now. It came about in 1929, when school theatres were invited to the General National Expo (from 16 May until the end of September) for a celebration of the 10th anniversary of the Polish state’s rebirth. At this time many theatres from Poland and abroad played in the newly built Aula at Grunwaldzka Street. There were altogether eighty-four performances by school theatres at this event. The press perspective of this event can be characterized by the statement that “School Theatre is the most active type of theatre in Poland”. Jerzy Kollar wrote “...for a normal theatre 120 premiers are enough to fill the repertoire for five years. There is, however, a theatre in Poland that has 120 premiers within one season that lasts four months. This record holder is the School Theatre.”

In 2010, the X “Marcinek” Theatre Festival was organized. This is most certainly an outstanding event, allowing expression by word, thought, scenery, emotion and energy, as well as giving the satisfaction of creating.

Alina Chojnacka, the director of Karol Marcinkowski Lyceum and Middle School, says that these meetings are collective and fascinating experiences, signs of openness to dialogue, readiness for common thinking. Owing to this theatre festival we can enjoy workshops, diversity of expression, the actors’ creations, and the ability of creating a space where reality dominates and it is possible to explore our internal lives. It enables “reading”, moreover, and preparing the spectacle mobilizes one to search for alternative solutions, at the end asking questions about the contemporary world. This process brings the pupil towards a safe perspective on reality.

The festival’s repertoire is determined in cooperation with the artistic board of the “Marcinek” Poznań Theatre Festival.

The members of this board are:

Lech Chojnacki – actor, stage manager and long-time associate of the Anomation Theatre in Poznań

Andrzej Dymitrowski – Polish scholar, theatre instructor and teacher in the 1st Comprehensive Lyceum Karol Marcinkowski

Prof. dr hab. Ewa Guderian-Czaplińska – teatrologist, university professor at Adam Mickiewicz University, Poznań

During the past decades, members of the professional Jury were:

Róża Maria Bocheńska-Perz – Polish scholar, theatre instructor

Dr Marek Chojnacki – teatrologist, stage manager, Adam Mickiewicz University

Prof. dr hab. Ireneusz Domagała – graphic artist, stage designer, Adam Mickiewicz University

Teresa Gąsiorowska – actress, teatrologist, founder of the “Obok” Theatre

Prof. dr hab. Marta Karasińska – theatre instructor, lecturer at Adam Mickiewicz University, Poznań

Marta Kaźmierska – journalist for Gazeta Wyborcza

Marcin Kęszycki actor, “Ósmego Dnia” Theatre

Jerzy Moszkowicz – Polish philologist, stage manager, director of the Children’s Art Centrum in Poznań

Ewa Obrębowska-Piasecka – journalist, theatre critic

Daniela Popławska – actress at the Tadeusz Łomnicki New Theatre in Poznań.

Izabella Rybacka – stage designer, director of the Polish Theatre in Poznań

Paweł Szkotak – stage manager, director of the Polish Theatre in Poznań
Sergiusz Sterna-Wachowiak – playwright, literary critic, head of the Polish Writer's Association

Prof. dr hab. Juliusz Tyszka – theatrologist, lecturer at Adam Mickiewicz University in Poznań

The involvement of such experts in organizing our theatre festival, even their mere presence ensures our meetings will remain prestigious for many years. All these experts care about maintaining the high (and according to their opinion – constantly improving) standards of the festival.

Of course, the most important thing is simply being present at such festivals, but when participants can win awards their satisfaction is higher. The main prize is the “Marcinek” statuette, the prize for lyceum theatres (ages 16-19 years). This statue was designed by Michał Gołębek, who graduated from the Academy of Fine Arts in Poznań and later won several awards in Poland and abroad.

The prize for middle school age groups (12-16 years) is the “Mini Marcinek” statuette, designed by Robert Sobociński, a graduate of the Academy of Fine Arts in Poznań who later created statues including a monument in memorial of Katyń and one for deportees to Siberia, located in Poznań.



Poster of the Xth Theater festival „Marcinek” in Poznań 2010

Apart from the main prizes there are other awards in different categories, diplomas and material prizes.

The Festival program has exhibited great diversity from the very beginning. There are classical and contemporary plays, poetic adaptations, monodramas, comedies and other styles on the repertoire. The enthusiasm leads to a wide range of topics that often touch on important problems like existence, ethics, moral issues, love, evil, maturation and passing. This shows the vulnerability of youth that they are willing to share with their peers; they want to show their fears, perceptions and interpretations of the adult world.

In 2001 there were ten theatre troupes performing at our festival, including ones from Wolsztyn, Śrem, Gniezno, Góra, and Poznań. In the following year there were thirteen theatre groups, while during the anniversary festival there were participants from Poznań Częstochowa, Szczecinek, Włocławek and even from Győr (Hungary) – as a result of the Comenius program.

The troupe „Nadir” received two awards. Their play was devoted to the spirit of Gombrowicz, as their show was based on fragments from Witold Gombrowicz's “Yvonne, the Princess from Burgundy”. The ovation never seemed to end, the theatre was full of spectators, and comments and reviews were numerous. One of the young reviewers, Dominika Dutkowska, asked “Why is it that in the works of Gombrowicz, there is an everlasting beauty that calls for marvelling?”, and answers her own question by declaring

“this piece - ‘Yvonne, the Princess of Burgundy’ - is a bright comedy, the type of play that is favoured by both audiences and reviewers. When the author’s sneer and unquestionable sense of humour meet the sensitivity, unique imagination and sense of humour from the actors’ and stage director’s side, a great outcome is guaranteed. Such a performance was provided by the theatre troupe “Nadir”. All the actors played real ‘Gombrowicz – like’ grotesque creations, and they fully understood the absurd humour of the author. The most attention was paid to Grzegorz Zaborski, in the role of King Ignacy, appearing on the stage from time to time and making us teary from laughter. A great performance was given by Stanisław Ciesielski in the role of Szambelon. His acting reminded us of Captain Sparrow from “Pirates of the Caribbean”, and effect was similarly funny to that of Johnny Depp. The title role was also well-played by Anna Maria Orwat, showing a constantly frightened and surprised Yvonne. Maybe this is a metaphor for a mankind lost in the contemporary world? The role of Prince Philip was also well portrayed. Apart from the great acting, the theatre was well presented thanks to the costumes and stage props designed and prepared by the theatre troupe.

An important element of the staging was the bubble wrap used, which imitated ice breaking when stepped on. This breaking ice symbolized the intricately woven structure of lies, deceit and pretence, which as a result of the presence of Yvonne started to collapse. Interestingly, the final scene was different from the original Gombrowicz work, when instead of Yvonne, all the others from the royal court were punished. In this way evil received punishment, however, the spirit of Gombrowicz's story was changed. In doing so the actors and audience left the stage (and the school) in a good mood. The whole performance was a mirror of farce and reality, raising important issues with a tiny bit of pessimism. The main message for us was characteristic of Gombrowicz. This play showed us that in the contemporary world nobody can be authentic, people play roles and strike poses in their relations, they wear masks, and as a result the human being is not an entity but a subject. The theatre troupe 'Nadir' changed the original story giving it a "happy end" in which Princess Yvonne survived, showing that there is a chance to exist in the contemporary world. The performance is proof that it is not necessary to explain to pupils that "Gombrowicz was a great writer". Gombrowicz's works are delightful and touching to readers across generations, while the interpretation of the 'Nadir' theatre troupe brought positive impressions to the audience. It is necessary to add that 'Nadir' knows what it is doing with its own version of Yvonne... The performance was given an award and a prize for the individual work of Grzegorz Zaborski. Congratulations!"

Similar reviews appeared on the walls of our high school for many days after the end of the theatre festival. And still, the "spirit of the theatre" is present in our school – and it will not disappear, since the organizing team is already busy preparing next year's festival.

This huge achievement was reflected in the press, as there are articles, interviews and stories on TV, radio and also images on billboards, sometimes changing the original colours and images.

In this chapter there were fragments cited from the leaflet "Dekada Marcinka 10 lat Poznańskiego Festiwalu Teatrów" "Marcinek" NAKOM publishing LTD.

Golden thoughts:

- ★ Engagement of pupils in organizing theatre leads them to a safe perspective of contemporary reality
- ★ It is worth building a school tradition in a traditional school

3.3. Theatre and Visual Workshop as a subject of the University of West Hungary Apáczai Csere János Faculty – the activity of the "Epilóg Kamara" group

The University of West Hungary Apáczai Csere János Faculty's Theatre and Visual Workshop, called 'Epilóg Kamara', was established in 1994. Previously, in the 1970's at the Training College there was an active amateur theatre group under the leadership of István Illés, the main stage manager of the Kisfaludy Theatre. In 1994, students initiated the idea of renewing this tradition at our College. Dr Idei Miklós, the head of the Cultural Faculty, approved of this idea (which resulted in its being financed). Attila Miksi (General Art Secretary and stage manager of the Győr National Theatre) was asked to establish and manage a student theatre group. The Epilóg Kamara, Theatre and Visual Workshop made its debut in February 1994 at the College (at first we had as many as 90 students; this number later decreased to a manageable group of 25). At the beginning the company presented Lázár Ervin's *Come home Mikkamakka* (Gyere haza Mikkamakka) along with three pieces by Samuel Beckett, in the building of the Petőfi Sándor Culture House. Apart from this, the group had other regular "obligations", like visiting primary schools with fables, and annual performances on both the Day of Poetry and on Christmas. Moreover, charity performances in orphanages and retirement homes were organized regularly.

A milestone for the 'Epilóg Kamara' group was when, in 2002, Attila Miksi and 25 enthusiastic students received the sponsorship of the Győr National Theatre. As a result, the group began holding rehearsals in the theatre. 'Epilóg Kamara' at this time mainly focused on alternative pieces. The first performance was the musical *Somewhere in Hungary* (Valahol Magyarországon). The piece was written by the group, in what was a 1.5 hour so-called „walking-performance". It tells the story of a young Englishman waiting at the Budapest East Railway Station for his train, who encounters some special representatives of subcultures (like the „Dizöz", a football fan, a money changer, a policeman, students). That performance was given 30 times, with huge success.

The next performances were in December 2003. The group commissioned the professional playwright Urbán Szabó Gábor (a graduate of our College) to write pieces for "Epilóg Kamara". The first drama was *The End of the World* (A világnak a vége). This is an exciting piece, presenting the students' everyday life at the College. With this performance, we were invited to the Theatre Festival of Sárovar where a gold medal was given by a prestigious professional jury.

In 2004, during the summer holidays, "Epilog Kamara" held a special 10-day summer camp. In Mecseknádasd (near the Hungarian city of Pecs) during the first three days the group prepared a performance. The title was "Robin Hood", of the Comedia del Arte genre. The village ensured lodgings, in exchange for which "Epilóg Kamara" performed. Following that, students moved on further by bike; in exchange for accommodation they gave performances in other villages. In the course of the tour they visited 3 villages, and the Győr National Theatre helped in transporting the bikes, costumes and scenes. Later, this performance was presented during the „Media-wave International Art Workshop” in Ménfőcsanak and at a street performance in Győr as well. Our most important performance was in March 2005. After four months of preparations the actors presented a theatrical adaptation of Ingmar Bergman's *The Seventh Seal*. 32 actors (students) were involved in the performance which was given 14 times, and only the graduation of the group's leaders ended their series of successes as some graduates could no longer perform with us. In November 2005 "Epilóg Kamara" was invited to the University Theaters' Meeting in Pécs, where they presented two 'one-act' performances. An interesting element of the performance was that there was no written text of the play; during the performance the students improvised. The piece showed the hopeless everyday life of a humiliated group of youngsters working on a strawberry field in the Netherlands, under constant stress and pressure. The jury awarded the performance with the Best Pedagogic Workshop Certificate.

On 11 April 2006 a Day of Poetry was organized by our team. For 14 hours all the poems of József Attila (a Hungarian poet) were presented in Győr at the Rómer House, with a queue at times of 40 people waiting to read a poem. Everybody could read one poem, and members of "Epilóg Kamara" participated. A promotional campaign and media relations accompanied the event.

For the 2006 summer camp the theatre group prepared an abridged version of „Man of La Mancha” for the program series „Summer in Győr”, which was presented at Széchenyi square (Győr's main square).

As a result of continuous changes, workshops became more and more important in the life of "Epilog Kamara". For the anniversary of Samuel Beckett's birth a one-and-a-half hour series of excerpts from his work was presented at the Rómer House. Then, after some months of intense rehearsals, the 2007 summer camp saw a staging of Korniss Mihály's drama *Punishments* (Büntetések) at the National Alternative Theatre Meeting in Szeged.

During the following two years (2008 and 2009) many small pieces were performed in the Kisfaludy room of the Győr Theatre building.

The "Epilóg Kamara" Theatre and Visual Workshop offers the chance to shoot films as well. Thanks to continuous training the students can already shoot 5- to 10-minute movies of their own compositions. Local television screens them sometimes.

Since the introduction of the Bologna system the students can treat "Epilóg Kamara" like a „C"-type subject (2 lectures of 1.5 hours weekly). This subject is composed partially of a film workshop and partially of theatre.

From the beginning, the "Epilóg Kamara" Theatre and Visual Workshop has applied modern drama pedagogy combining elements of both classical and alternative theatre.

It gives academic training on theatre and film related issues, like theatre and film history. Thanks to our cooperation with the Győr National Theatre, students can visit theatre rehearsals; they can see from beginning to end the preparations of professional theatre performances.

The general aim is to give students skills that enable them to organize their own theatre group or film workshops by being in direct contact with stage management and drama composition, as well as with scene and costume designing. As they are pedagogy students, this is useful experience for their future work.

Golden thoughts:

- ★ Through university theatre students can learn to organize their own theatre groups later on, they can be an important part of the university's life, and can learn a lot!!
- ★ Nice and original ideas like "theatre camp" and "Day of Poetry" are worth imitating

4. ELEMENTS OF CLASSICAL MUSIC IN EDUCATION – BEST PRACTICES

Music is crucial in human development. In the following chapter we show several outstanding ways how to teach music (from the kindergarten to the university level), how to use music in teaching and how to learn about concerts and musical life. Also, we can see how enormous a role can be played by a committed NGO.

4.1. Teaching music and the role of music in education in Kálmán Öveges Demo Primary School

Teaching music in public schools is based on the folk music system in the tradition of Zoltán Kodály, the famous Hungarian composer.

In teaching music our general goals are to develop a positive attitude towards singing, as well as to let our pupils “taste” the motives of Hungarian folk music. We want to enrich our pupils’ knowledge with music history, and we want to make them sensitive to different genres of music. We want not only to form their tastes, but also to show them how important a role music can play in everyday life. Furthermore, it is obvious that music has an influence on society as well. The requirements take in consideration our pupils’ needs, and the whole work is embedded in our school’s traditions. Being a special school – as we are a demo school – we provide trainee teachers (pedagogy students) with a model of music teaching. We offer them lesson observations as well as teaching practices, enriching them with various methods, techniques and a kind of professional attitude. Apart from the music lessons, pupils can participate in a lot of extracurricular activities and study circles. Thus we can develop children’s musical culture. We organize two choirs – one for the lower primary and one for the upper primary classes. The members of these choirs love singing together, and by belonging to a group they can enjoy shared success. These children regularly take part in festivals and singing competitions. These events can provide the participating children with memorable experiences. One of these festivals was held in Eger, where 1,000 children sang together.

We want to establish a tradition of singing, turning it into everyday practice when we sing together just for the joy of singing. As a new initiative, our group often sings on the stairs, using the perfect acoustics on offer. As a

result, the singing can be enjoyed through the whole school. Looking around we can find some everyday miracles in life that deserve a song, such as the first snowfall or the first flowers in the backyard. These little things can give a kind of ‘magic’ to our normal, grey, everyday life. The reaction from the teachers and pupils is “great, today we could also sing, our work is going better now”

There are some special events at which singing is inevitable. We can not imagine Christmas without singing Christmas carols. During Advent, once a week during the lighting of Advent candles we come together in the afternoon to sing Christmas songs and perform Christmas poems, tell stories or play musical instruments. These performances are prepared in the day-care groups after school. Around Christmas we organize a nice and touching concert in the cathedral for the children’s parents and relatives.

We regularly organize visits to the Budapest Opera House. What is more, we take our children to Vienna or Balaton for musical exhibitions to gain broader knowledge of music. At the same time, all these events can strengthen cross-curricular links.

Pupils who want to play a musical instrument have the chance to play the recorder in the study circle. The talented ones can take part in a Music Festival each spring. Children enjoy it very much and they are very proud of their achievements. After this festival a show is organized for the best ones, where they stand on the stage and give their successful performances.

The most talented pupils can go to music schools to have more music lessons and learn more.

Our school has season tickets to a series of classical music concerts. These concerts are performed by university students of the Music Academy. Among the performing musicians we can find some of our former pupils, so it shows that hard work can bring us success and our future can flourish.

It is a novelty in our school that once a week a school radio programme can be heard. It broadcasts classical and modern music. It is a tool for introducing different styles of music among the pupils, and it can give them the chance to celebrate national and international music festivals.

We sometimes organize extraordinary music lessons to which professional musicians are invited, and they talk about their career to the pupils.

We often cooperate with the trainee teachers’ choir and orchestra in organising joint concerts to show our pupils best practices for singers and other musicians.

Our school is committed to listening to and playing music, so we can say that we follow in Kodály’s footsteps by “loving music”.

Golden thoughts:

- ★ Music should be involved in the school's everyday routine (school radio); it is also worth building school traditions (like performances around Advent)
- ★ Folk music and patriotic songs are of special importance for children

4.2. Music education at the Apaczai Faculty (The University of West Hungary)

Music can not give a precise representation of the world, but its power is to affect the senses directly and to interpret emotions, in contrast to other forms of art. Music can describe drama and joy, mourning and ecstasy, anger, melancholy and happiness. It can describe not only these feelings but also their gradation. These feelings can not be reflected by words, paintings or sculptures...¹⁸

The main task in teacher training is to give, to widen and to deepen the students' music literacy and music skills. Quoting Zoltán Kodály „music is spiritual nutrition, it can not be substituted with anything else. Life without music is a life of spiritual anaemia. A complete internal life cannot exist without music.”¹⁹

There is evidence on the positive effects of music on personal development. We have to attract the attention of future teachers, since by familiarizing themselves with traditions these people will be able to pass a love of music to our children. In our high-paced world some people think that learning music, art education and maintaining traditions are wastes of time, and that more time should instead be allocated to computer science and ICT. The authors of an article in 2000 warn us that the earlier forms of handing down traditions in society as well as the traditional cultural environment have disappeared, thus preserving them is a task for formal education.²⁰

This idea is connected to the „Best practices” project by the Comenius program, whose aim was to bring together Polish and Hungarian educational, cultural and art practices of the institutions of the two cities.

¹⁸ Udvardi, Quoting Shostakovich, 1991 p. 11

¹⁹ Zoltán Kodály: 'What is the music self-education group good for?' 1944

²⁰ Karácsony Molnár Erika-Tátrai Zsuzsanna: Data on possibilities and manners of saving traditions at the beginning of the 21st century. In: The past and the present of villagers at the turn of the century. Szentendre, 2000. pp. 645-675

The tasks of our institution are two-fold; first, we have to prepare our pedagogy students to be teachers. On the other hand, we have to consider the general tasks of primary education concerning knowledge and key competences.



Christmass concert of the school choir

Present and past educational policies are based on key competences.

„Competence by definition is the ability and the willingness to turn our knowledge (skills, attitude) into successful problem solving.”

The first two expressions, ability and willingness, are the two key aspects of a teacher's job. The focus of teaching is on developing abilities and skills. Our everyday experience, however, shows that ability is not enough; motivation and willingness are also important for problem solving. Improving competences means focusing on the ability to act, to solve problems, not merely pure knowledge. The knowledge must be accompanied by motivation and commitment.

Our department pays special attention to 'cultural competence'. This encompasses the creative expression of different ideas, experiences and emotions. Cultural competence forms the public's taste and the role of aesthetic factors in our everyday life. Therefore, cultural competence is the ability to express our ideas, emotions and experiences with the help of art. Thus, it is important for art departments (music and visual education) to cooperate.

The overall task of education is to prepare the next generation to find its way and to ensure cultural continuity. Besides this, our aim is to give the maximum possibility for pleasure while learning. This was the main aim of the program. The main profile of our department is to educate our students in music and music pedagogy. The main tasks are music teaching, pedagogy, music history, folk music, music therapy and the supervision of the student's practical education. Our department is represented in new faculties' educational programs (in the social pedagogy faculty we teach music therapy, and in the department of special needs education we teach general music education and development). Our task is to educate **music faculty** students. Besides music education, our goal is to shape the college's musical life, to start art activity clubs and to give a chance to our colleagues and students to give performances. We regularly take part with our students in different festivals (folk singing competitions,

chamber orchestra festival, teachers' competition and Chorus Meetings) as well as those organized by our institute (Apáczai Days, International Scientific Conference, Advent concert). Our choirs regularly contribute to the Spring Chorus Festival organized yearly by the Győri Festival.

In 1999, the Women's Chorus, Orchestra and Mixed Chorus contributed to a CD which was proof of the high standard of our musical groups.

Teachers from our department are often artists themselves - they are solo musicians, accompanists or conductors of musical groups, and their own experience gives an important example to students.

These ensure our students receive a professional education. In our work we apply

Kodály's idea that „The task of music in primary schools is not only music itself but the education of being an audience and community. No other subject can form a community so effectively nor contribute to community skills teaching than music.”²¹

„ Music has a general effect on human development.”²²

Golden thoughts:

- ★ Not only knowledge, but also motivation is crucial in teaching future teachers.
- ★ Cooperation (with primary schools, with other art forms, with professional musicians) is of crucial importance in teaching music

4.3. Feliks Nowowiejski Music Salon and Museum

al. Wielkopolska 11, Poznań www.nowowiejski.pl

The Feliks Nowowiejski Music Salon with its style and atmosphere is a continuation of Nowowiejski family traditions from the times before World War II. Now it is a museum, educational and cultural centre in one. Moreover, the salon has a unique function as a chamber concert hall. The Music Salon known as “the villa among the roses” is located in the family house of the composer Feliks Nowowiejski. In this house Feliks Nowowiejski lived from 1929 to 1939, returning here after the war to spend his last days before he died on 18 January 1946.

²¹ Kodály Zoltán: In Retrospect p.196

²² Dobszay: The 100-year plan

Feliks Nowowiejski was a famous composer, conductor, organist, chorus leader and pedagogue. While living he had become famous internationally, and his pieces quickly became popular and appreciated by audiences. He lived in Poznań by choice. He was born on 7 February 1877 in Wartembork (present-day Barczewo in north-east Poland). His outstanding music writing talent appeared during his early childhood. In 1898, at the age of 14, he won first prize from “The British Musician” for composing “March Under the Peace Flag”. From 1898 to 1907 he deepened his musical knowledge. First, he studied at the Stern Musical Conservatorium in Berlin, and later at the Church Music School in Regensburg; further on he studied at the Royal Fine Art Academy in Berlin, and finally he finished his education at the Royal Fryderyk Wilhelm University in Berlin. Among his teachers were famous musicians like Max Bruch and Ernest Edward, as well as Otto Dienel and Joseph Renner (organists). During his student years Nowowiejski twice won the prestigious Giacomo Meyerbeer award, which made it possible for him to visit the most famous European music centres such as Paris, Rome, Brussels, Munich, Leipzig, Vienna and Prague. During his visits he had the opportunity to be in contact with some of the most famous contemporary composers like Antonin Dvořák, Gustav Mahler and Camil Saint-Saëns. From 1909 to 1914 he was the director of the Music Society in Krakow, and at the same time he was the chief organizer of concerts in the city. He was a conductor, a teacher and an organ player, and at the same time he had his original pieces played abroad. In 1910 he composed his most famous piece, Rota, for a poem by Maria Konopnicka. The time between 1919 and 1946 he spent in Poznań; this was the time when he deepened his ties to the Wielkopolska region. This was the time when the composer achieved stability both in his private and artistic lives. He spent his time on comprehensive creative activity, such as playing the organ and conducting, and also on social activities. At the local and national level he was accepted as an authority of musical life. The highest award for his rich and diverse achievements was the National Music Prize in 1935, mostly for his activity in developing and strengthening the Polish musical culture. The Nowowiejski family settled in Poznań during the autumn of 1919. They first lived in a block of flats at Wyspiańskiego 12, later in the Piątkowo district, and finally in 1929 they moved to the villa that was designed by Marian Lalewicz. This villa is situated at 11 Aleja Wielkopolska, and has a famous music hall. Music meetings in the house of the Nowowiejski family were parts of the city's musical life during the time between World Wars. Among the participants of these meetings were representatives of Poznań's cultural elite and guests, including visiting vocalists such as Claudio Arrau, Ewa Bandrowska-Turska,

Irena Dubiska, Jan Kiepusa, Raul Koczalski, Ada Sari, Stanisław Szpinalski, Magda Tagilaferro and Eugenia Umińska. Concerts of the Poznań Philharmonic Orchestra, along with opera performance, were topics of discussion. Apart from the more famous pieces, new compositions of Nowowiejski and also of unknown young composers from Poznań were performed during these meetings. After the Second World War, following the initiative of Elżbieta Nowowiejska and his sons, the tradition of the music salon returned to the villa at Aleja Wielkopolska. Famous post-war artists like Władysław Kędra and Raul Koczalski, as well as soloists of the Poznań Opera such as Ada Sari were involved in the music salon's activities. Moreover, after their concerts in the music hall in the Aula of Adam Mickiewicz University the musicians gathered in the villa and shared their impressions and experiences, discussed culture and contemporary artistic pursuits, and played music together. In this villa there were meetings with contemporary composers like Stefan Poradowski and Tadeusz Szeligowski. Nearly all laureates of the Fryderyk Chopin international competition have had the opportunity to play on the antique piano. Moreover, some famous Chopin masters like Raul Koczalski, Stanisław Szpinalski, Adam Harasiewicz, Halina Czerny-Stefańska and Marta Argerich were among the guest performers. August Hlond, the Primate of Poland (who was a great fan of Feliks Nowowiejski) and his brother, Antoni Chłodowski, (a composer) often visited the villa. In those days the music salon was also a place of patriotic traditions, a meeting spot for the city's leaders and political elite.

As an honour given to the great and famous Polish composer, already during his life his name was taken by the Warmińsko-Masurian Philharmonic in Olsztyn, by the music academy in Bydgoszcz, by several music schools (in Gdańsk, Gnieźno, Szczecin and Tuchola), and even by some primary schools (in Braniew and Barczew). Since 1961 there has been a Feliks Nowowiejski museum in Barczew, and since 1996 Poznań has had a Feliks Nowowiejski Society. This Society's activities include organizing an International Organ Competition, and since the year 2008 it has operated the Feliks Nowowiejski Music Salon in the villa museum situated in Solacz. Here one can listen to some of the master's pieces, and the music is played by Jan Nowowiejski, the son of Feliks Nowowiejski.

The "villa among the roses" has recently been renovated, with the elegant rooms on the lower floor including the Chancellery, Salon, Saint Maria Room, Blue Room (once a guest room) and Angel Room (once a dining room) being restored. To preserve a part of the composer's life, the original spatial

arrangement was recreated, and later on furniture, instruments and decorations were also put in their original places. At the same time a permanent Nowowiejski exposition was created with his family photos, autographs, writings, letters and documents. There are also temporary expositions like "Master Nowowiejski and his choirs", which was organized for the 80th anniversary of PeWuKi (Universal National Exposition – the Poznań Fairs) in 2009, or the expositions "With our ancestors for our honour, with brothers for our comfort –100 years of Feliks Nowowiejski's Rota" in 2010 and "The Inspiration of St Maria for Feliks Nowowiejski" in 2011.



*„Villa among the roses”
Nowowiejski Music Salon*

At present the music salon is open for visitors, like a museum, with a rich collection of memories related to the composer and his family. Every year there are several thousand visitors (both groups and individual guests) coming to us to see the rich material on the composer, and to listen his music. Our special and most popular offer for visitors is joining a museum visit with a lecture and piano concert performed by Jan Nowowiejski, son of the composer.. These meetings are followed by exciting recitals of stories.

Our activities are aimed at different age groups, from kindergarten up to specialist groups of musical and artistic associations. For audiences with special tastes we organize special concerts at the Feliks Nowowiejski Music Salon with professional musicians. The activities are sort of a continuation of the Nowowiejski family's from the times between the two World Wars. Famous artists contribute to our concerts, including soloists and chamber musicians; we invite from musicians from Poznań and other Polish cities or from abroad (e.g. Irish flautist Ashildur Haraldsdóttir, Canadian pianist Magda Adamek, American cellist Cheung Chau, violin soloist Blanka Bednarz, and the „Strings of Pearls” violin duet composed of Agnes Kwaśniewska and Allen Weakland). The music circles are often under the patronage of the Marshal of the Wielkopolska province, and we are also sponsored by this entity. The concerts can be characterized by high-level performers, by a diverse repertoire

representing different musical styles and by various styles of performance. Our concerts also attract fans of chamber music. The Society also presents adaptations of our patron's pieces, played from copied down manuscripts. So far we have prepared music for the drama "Don Juan Tenorio", along with songs from the cycles "Music is my soul", "Improvisation" (for trombone and piano) and "Spirit of Barbara" (for violin and piano).

The Music Salon is also a place for presentations by talented students. In cooperation with the Ignacy Jan Paderewski Music Academy, we organise monthly "Academic evenings in the villa among the roses". All these concerts are galas, where the participants include pedagogues and students of different faculties and instrumental classes from the Poznań Music Academy. The concerts are organized for particular ensembles such as "Chamber", "Accordion", "Opera", "Guitar", "Violin", "Wind Instruments", "Percussion", as well as for special occasions like the "Chopin Gala" and "Polish Music Gala" for the 150th anniversary of Ignacy Jan Paderewski's birth. All the concerts have professional conferees from the Music Academy, providing information on important issues of history and music related to the pieces performed. During the cycle in the Salon, the performers are often final-year students or laureates of Music Academy, talented young people already having achieved much



Mr Jan Nowowiejski guiding project partners through the Music Salon

(such as awards won at international competitions). Moreover, we also give opportunities for younger students taking their "first steps on the stage".

We also produce a "Composer's Gala" cycle that is very popular. Here our heroes are students of composition, showing us their works, and composers or composition teachers showing us their secrets and new pieces. The Salon provides quite an intimate setting, which requires enhanced concentration from the students.

Our cooperation with the Music Academy is very diverse, as apart from concerts we also cooperate in issuing CDs and publishing books with the music of Feliks Nowowiejski, as well as incorporating his pieces into the academic program and concert repertoire for student, teacher and academic groups.

Among our wide range of activities we pay special attention to projects for children in kindergarten, primary and secondary school age groups. This is an alternative way of providing cultural education.

For our youngest guests there are cyclical artistic workshops organized called "Playing with music at Master Feliks' ". The aim of this cycle is to introduce children to the world of music in a way that is understandable and natural for them. Using their own experience and ideas children can explore, or they can do experiments. As a result, they can go deeper into the world of music and be closer to sounds. During the workshops they learn about different sorts of instruments, how to distinguish and characterize them, and also try to prepare some instruments for themselves. During the first meetings children are introduced to basic musical terms (dynamics, rhythm, and the source of the sounds) and to the different instrumental families. Later, children can observe nature and feel inspired to make their own instruments. Finally, some nature-inspired classical music pieces are performed for the children (connecting music and ecological education). On later occasions children learn about the music and culture of different countries, especially those of the European Union.

The workshops are alternative forms of cultural education. The lectures are held in the Music Salon. This is of special importance for the kindergarten classes, where kids can learn that the museum is not necessarily a boring place, but can also be a place for cultural education in which participants are actively involved, and also that it is possible and worth visiting a museum more than once. Through imparting such an attitude, we hope that after these

workshops the children and their parents will become accustomed to active and systematic involvement in cultural life. The workshops are organized by a qualified rhythm teacher (a rhythm teacher at POSM II and also a lecturer at the Ignacy Jan Paderewski Music Academy) and an animator (from the Blue Almonds educational & artistic centre for children). For the thematic workshops we also invite artists, musicians, teachers and pupils (under their teachers' supervision) from Poznań's music schools. All the workshops consist of a musical portion (a mini-concert and rhythmic play), and a crafts portion. Based on the idea of education through playing there is a diverse range of methods and educational tools; we use simple drum-like instruments and elements for creating other "instruments".

The concert series "Talents worth knowing – talents worthy of Poznań" is of a unique nature. This series is co-organized by the Mieczysław Karłowicz no. 2 General Music School in Poznań, and financed by the Educational Department of the City of Poznań. The concerts are designed for young secondary school pupils from middle and secondary schools, especially those where art subjects are lacking. The aim of this project is two-fold, to show good examples and make them familiar with cultural life, and also to help talented young musicians and give them an opportunity to perform in front a group of their peers. The concerts are held for a group of pupils from one school in Poznań (30-35 people) and their teachers. During this time all the rooms in the villa are available for the use of the group. Pupils get a special introduction to the concert, leaflets about Feliks Nowowiejski, the Music Salon and the work "Rota". The concerts are organized according to a common plan. During the first part talented young musicians from Karłowicz no. 2 General Music School in Poznań give performances. Despite their age they are often winners of music competitions, possessing multiple awards and prizes. Their beautiful playing for an audience of their peers is a joy to behold. All concerts are followed by a lecture on history, the nation's music schools, the structure of musical works and instruments, and also the lives of composers being celebrated that year along with the most important musical events on the calendar. During the second part of the meeting, Jan Nowowiejski, son of Feliks Nowowiejski plays some of his father's pieces on an antique piano, relates colourful stories, and presents patriotic songs which he played. After the concert, the villa and family heirlooms of Feliks Nowowiejski are shown to pupils. Finally, the visit finishes in the Blue Room, where they are invited for some cookies and tea in keeping with the villa's tradition of hospitality. Pupils can have a free discussion, and they can ask questions as well as discuss cultural, historical and patriotic

topics. An important element of these concerts is that the pupils must accept the behavioural requirements during the concert. Moreover, pupils are faced with classical music alongside "living" history, presented by wandering about the reconstructed interior of the famous composer's residence and by talking with Jan Nowowiejski, one of the very few living persons to have a close relationship with Master Feliks. Apart from this, the young people can learn about a famous Poznań inhabitant, outstanding composer and great Polish patriot whose works form a part of the Polish national heritage.

An important element of the cooperation of the Society with the Music School in the production of the series "Talents worth knowing - talents worthy of Poznań" is a scholarship given by the Society to the most talented pupils. The scholarship is given to young musicians that participated in the concerts and have often won prizes and awards at various music competitions. The yearly scholarship awards ceremony is held in the University Aula during the traditional Christmas concert. The "Talents worth knowing" concert series is very highly rated by the directors and teachers of participating schools as well by the education departments of municipal and regional authorities, and also by the press and media. This project has been often cited as an example of an outstanding form of alternative cultural education.

As a result of the salon being opened to the public, over three years our Society has managed to cooperate with many cultural institutions, including nearly all the music schools in Poznań. This cooperation has resulted in the production of many concerts performed by pupils and teachers of music schools, for example the Henryk Wieniawski no. 1 General Music School (the concert series "Salonowe Debiuty"), Cathedral General Music School no 1 Association of Music Schools, and the Music Conservatorium. In this way our Society continues the tradition of promoting talented young musicians initiated by our patron. Year after year some of our soloists become students of the best musical academies, or perform at prestigious Polish and international concert halls and operas. Our society gave them this opportunity by promoting their talent.

Part of the Nowowiejski house tradition was the meetings where the city's elite and guest artists gathered in the Salon. The Society restored this tradition, and in cooperation with the Educational Department of the City of Poznań several events have been organized including an evening with Alina Jankowska (actress), a meeting for young people with the actor August Kowalczyk, and an evening with the famous actress, poet and writer Dorota Stalińska.



Concert of young talents

The Salon hosts numerous meetings with representatives of the cultural and scientific spheres of Poznań and the Wielkopolska province, and also meetings with guests invited by local authorities, such as members of parliament, steering committees of scientific conferences and symposia, and participants in international cultural projects and exchange programs.

During one year there were 40 chamber concerts and artistic workshops, and many additional museum exhibitions, patriotic lectures and thematic presentations presented at the special request of schools. The total number of visitors (including individual and group visitors) is over 3,000 yearly.

The Society is trying to widen the scope of its activity and start new initiatives as a response to the demands of audiences of diverse age groups and different levels of musical knowledge.

At the moment we have begun the digitalization of historic documents and prepared to print some pieces of Feliks Nowowiejski which are possible to play for young musicians (e.g. easier piano pieces, canons for 2 or 3 voices). It is planned to publish a book filled with illustrations called "The Music of Master Feliks". This book is planned for younger children, with poems and prose about Feliks Nowowiejski and a CD with music of Feliks Nowowiejski performed by his son, Jan Nowowiejski. This book will be a perfect supplement to the lectures and workshops for children from kindergartens

and primary schools. We also plan to equip the Salon with audio-visual equipment that allows organizing documentary film sessions or multimedia presentations about the life of Feliks Nowowiejski for youngsters. All of this is for better promotion, popularization and education about the man's life and work.

Golden thoughts:

- ★ A museum can be fun for smaller kids - "the museum can be worth visiting more than once"
- ★ The idea of the "Talents worth knowing – talents worthy of Poznań" program is unique – talented pupils can be held up as an example for other pupils from their age groups

4.4. Joint concerts of Pedagogy students and primary school pupils - an example: Chopin night

Chopin night was organized on 22 April 2010, as part of the Year of Chopin. Students of the music faculty together with pupils from Öveges Kálmán Demo Primary School took part in this event.

This was not the first time our students cooperated with their pupils. This also takes place during the traditional Christmas concert of Primary Schools when the Apáczai Women's Chorus sings. The primary school students are usual audience of yearly organized "Year Valedictory". This co-production is no coincidence. This event gives our students the possibility to have closer contact with their teachers and pupils. It is also a good challenge for the primary school students to sing together. This cooperation has the power to form the community, and can be useful for both students and pupils.

22 April 2010 Chopin Night, Musical Hall, 5 p.m. Apáczai Teacher Training College

Program:

- 1. Poem:** Árpád Tóth: To the film of „The Broken Sprout” performed by Eszter Kárpáti, (8th form pupil)
- 2. Folk songs:** Polish folk songs, Primary School Chorus Conductor: László Milbik

3. Poem: Dezső Kosztolányi: “From the complaints of a poor child. My poor mother plays only one song,” performed by Ármin Vongsanti (8th form pupil)

4. Piano: Chopin: /3 volses/ 3 waltzes played by Eszter Hitter (8th form pupil)

5. Poem: Dezső Kosztolányi: “From the complaints of a poor child. Why are you crying...?” read by Enikő Rembecki (8th form pupil)

6. Lecture on Chopin: presented by Mr. Attila Bécsy, with fragments of DVD by Mr. Bécsy

7. Piano: Chopin: A-Dur Prélude. Played by Kornélia Pércsy

8. Piano: Chopin: H-moll Prélude. Played by Orsolya Nagy (teacher: Zoltán Baróthy)

9. Piano: Chopin: C-moll Nocturne. Played by Zsófia Pécsi

Golden thoughts:

- ★ Joint performances are good ways of encouraging student – pupil cooperation

5. THE ROLE OF FILM IN EDUCATION

Films are a part of cultural life. Unfortunately, there is a lack of films in general school subjects, though the educational potential contained by them is huge. In this chapter, we show how in the Demo school films and IT-related subjects are integrated into the curricula, and we can see the activity of a 20-year-old film society (associated with a secondary school and run by students). In addition, we can see a special example of intercultural cooperation – the example of Saint Kinga Open University.

5.1. Applying film and media in primary school education at Kálmán Öveges Demo Primary School in Hungary

Media studies as an elective school subject was introduced to Hungarian schools in accordance with the Act on Education in 1993.

The content of the subject is very broad and complex. It involves print media, radio, television and the history of all these forms. In considering modern means of information exchange, it also deals with new technologies of communication such as computers and the Internet as today’s pupils are from the so-called “Internet generation.” These children are not only passive receivers in communication, but they want to take an active part in it, in an interactive way. Schools play a very important role in conveying information, cultural knowledge and values, and they must make use of the benefits of modern technology. Media studies can help with understanding and analysis of the media’s products. Through this subject they can learn how to distinguish between valuable and worthless information. Pupils should learn how and what to choose.

Thus, our main aim in teaching this subject is to give our pupils ethical, pedagogical, psychological and social preparation to allow them to develop their own orientation.

That is why we watch a film, discuss the conflicts hidden in various situations, analyze the characters, try to find the reasons for their deeds, examine the relationship between the individual and the group and the influences that one can have on the other. We want to discover who or what the good or the bad in the story is. We try to find out what the truth is, and what a lie is. We also want to make distinctions between reality and fiction.

As the world is full of advertisements and commercials, we cannot avoid dealing with them. We discuss what effects these things can have on people, on families and especially on children.

We discuss the rules of using mobile phones and we talk about the advantages and disadvantages of computers and the Internet. We highlight the dangers of the Internet as well.

In summary, we can say that the main aim of teaching media studies is to make our pupils look at the world through open eyes, form their own opinions about their surroundings and take an interactive role in building their own world.

We organize the didactic procedure by gradually expanding its scope.

At the beginning we look at and analyze photos, posters, drawings and images in magazines. We try to find the similarities and differences between reality and its representations. Children can say how much information they get from such things. Then, children can bring a lot of pictures and photos and create posters, comics and picture stories with them. Pupils evaluate their own work and that of the others, finding the attractive elements. They can even criticize the pieces displayed, but they must always give reasons for it.

The next step is to learn about the effects of print media. They read different advertisements and articles, and we discuss the meaning of these pieces. We even look through a magazine that contains the TV schedule, and while examining it we select what to watch. Children can say which program or film they would watch and why. They can recommend some programs to the others.

Then we go on to films. First, we watch short segments of them to understand the basic outline of the movie. Then we watch different types of films, highlighting their typical characteristics. We sometimes watch subtitled films to develop pupils' foreign language skills, and these films contribute to broadening their cross-cultural knowledge.

Then pupils are asked to talk about their habits regarding with media. They tell how often they watch TV and for how long they do it, what programs they prefer and why. We discuss whether they watch TV with their parents or alone and whether they have any chance to talk about the things they have seen. We do the same with magazines and films as well.

The last element of the didactic process is to deal with the Internet.

Teaching media studies helps to develop pupils' vocabulary, communicative and social competences, self-esteem, self-evaluation, and contributes to the development of the children's personality by allowing them to develop a better and more conscious orientation in the world. All these things are elements of life-long learning and can help pupils to form and build their future.

Golden thoughts:

- ★ The media and IT are loved by children – they should be integrated into school subjects!
- ★ It is important to teach them how to use these tools wisely.

5.2. Cinema in the school – how to teach through having fun - Film Society of Lyceum no. 10 in Poznań

How to teach through play? This is a question that teachers all around the world have asked for decades. The initial idea is to criticize and even show mistakes with a sense of humour. Study through such experiences can be successful if there is a general educational idea behind it, and enough courage to see it through. In contemporary education philosophy the socio-cultural aspect is emphasized, especially through promoting the arts. The cultural values of our homeland, in both historic and contemporary aspects, are introduced first through literature, than later through the theatre and also film. In Lyceum no. 10 in Poznań, interdisciplinary education is conducted by the Film Society in a way that today's pupils can easily digest - connecting learning with having fun.

Films have been discussed and analyzed from the very moment when silent films were invented. Thus, discussion about films dates back to over a hundred years; however, the first formal film societies appeared in France, where the term "film society" was invented in 1921, by Germanie Dulac and Ricciotto Canudo. The first official film society appeared in 1924, founded by Charles Leger and called the "Free Tribune", while the first one of wider appeal was the "Friends of Spartacus" founded in 1928.²³ In 1947, the International Film Federation was established, and soon a network of film societies appeared all over the world. Together with sound in films, radiophones appeared; this also persuades the media to undertake discussions of films²⁴. Film societies (*ciné club* in French) appeared as a reflection from the side of film fans. This new activity included an introduction before showing the film, and a discussion afterwards. The activity also included the popularization of film-related knowledge, meetings of people involved in film production, and publications on films. In Poland the first film societies appeared during the mid-fifties. One of the first was the film society from Warsaw known as "Po prostu" (*Simply*), which appeared together with a periodical publication of the same name. In 1956, the Polish Film Society Association was established as a network of 26

²³ See http://pl.wikipedia.org/wiki/Dyskusyjny_klub_filmowy

²⁴ See Bauer Z., Chudziński E. (ed.), *Dziennikarstwo i świat mediów*, Kraków 2000

film societies. Film societies appeared around film studios and at universities. In Poznań, a well known film society met in the building of “Collegium Novum” UAM (Adam Mickiewicz University in Poznań), known as the Novum Film Society. In addition, in some cinemas it was possible to view an interesting repertoire of films not shown in “normal” cinemas. These film societies shared a “feeling of elite”, the possibility of free discussions and free speech, and most of all passionate love for films. After 1989 (the end of communist government in Poland) the number of film societies in Poland decreased. Among the film societies that have continued operating is the Film Society of Lyceum no. 10, known as the “Dziesiątka” Film Society. The name includes the number of the Lyceum in which this film society has operated until today, showing its importance on the national scale.

From the very beginning of the Lyceum there have been different organizations and clubs along with scientific and art societies functioning in the school²⁵. There is no doubt that among them the most prestigious, owing to its achievements, is the “Dziesiątka” Film Society. The club was founded by Maciej Plewiński and Maria Sołyga in 1981. Four years later this film society was accepted as a member of the Polish Film Society Association. Nevertheless, the beginning was not easy; two days after the first film screening within the film society martial law was declared in Poland. This affected the film society’s repertoire, as it was prohibited to show films made in “capitalist” countries. In 1986-87 our film society was opened to people from outside the Lyceum. Two years later, our film society won the Antony Bohdziewicz Award as the most efficient film society in Poland. In line with the times, the technical equipment of the film society has changed. The first films were shown on a 16 mm projector named “Ukraina”. The sound and picture quality was poor. In 1989, we managed to get a 32 mm projector, which we have to this day. In 2002 we received finances for renovation of the auditorium in Lyceum no. 10 where films are shown. One of the forms of popularization of films is the activity of the “Small Film Academy”, which has been operating since 1998. As part of the work of the “Small Film Academy”, special lectures are prepared for first form pupils at our Lyceum. Once a month, thematically selected films are shown related to certain works of literature, in line with the curricula for teaching Polish language and literature. The repertoire is broad, including moral and society-related issues, and this creates good possibilities for further discussion during other lessons. This form of education allows youngsters to encounter different types of films. All showings are followed by explanations, lectures,

²⁵<http://www.xlo.Poznań.pl>

and the opportunity to hold discussions during school lectures. Taking part in the “Small Film Academy” deepens knowledge about the film sciences, while at the same time it develops self-expression and discussion skills. This is useful during culture-related lectures which have been part of our school program since 2002. New elements were added to our film society in 2007, when subjects like ‘History of Polish film’, ‘History of film’, ‘A course on animated film’ and ‘A course on film production, editing and sound management’ were introduced. In June 2010, the first part of this program was completed. Students took part in a topical quiz, and prizes were given to the best of them. At the beginning of every school year the managing board of our film society changes, since new, interested students enrol at Lyceum no. 10, and others graduate. However, some of our graduated colleagues remain faithful to our film society. Some graduates return to us after years and join the Association of Friends of the “Dziesiątka” Film Society. Incredibly, the leaders of our film society - Maciej Plewiński and Maria Sołyga - have remained with us from the beginning²⁶.

The activity of the film society can be described by showing its general aims and achievements. One of the most important aims is the popularization of film culture among pupils, along with improving their discussing skills and showing them the most important works in film history. It is important to integrate youngsters and show them a useful way of spending their free time, as well as to show them how films are created. In addition, our activity improves awareness of and concern for both regional and national issues.

Although the final realization of our goals is in the hands of pupils from our Lyceum (sometimes quite young), the key decisions are taken at board meetings of members and supporters of our film society. Such crucial decisions include membership issues, setting the rules for the film society, discussions of our operational plans, and information on the film society’s activities. In our regulations it is stated that board meetings are held once a month.

Organizing competitions is a useful tool in achieving our educational mission. These competitions involve quizzes on general film knowledge; they are held twice a year for the board members, and once a year for all members of the film society. In our program there are screenings and excursions to national film festivals; we also edit and publish our own magazine “Synteza” twice a month. Moreover, we have prepared documentation of the film society’s activity from the very beginning of its operation, and we also have a library collection. The most important of our activities is the organization of a yearly film seminar,

²⁶<http://dkfx.org/home/strona-glowna>

“Youngsters and film.” This event is organized in cooperation with the Film Academy in Łódź (who allow us to use their film collection), and the Polish Film Society Association, as well as with international cultural institutions. We arrange meetings with actors, in most cases in a seminar format.

Among our new activities is the previously mentioned “Small Film Academy” for first form pupils.

Apart from our pupils, the members of the film society include pupils from other Lyceums (6, 17, 20 and 21). There are several sessions during which pupils can improve their knowledge according to their interests. The program group decides on the monthly program for film screenings, the editing group is responsible for our bi-weekly periodical called „Synteza”, and another group prepares lectures on films. Another group is responsible for our library – they are involved in categorization and borrowing films and related materials, as well as some accountancy. The technical group is responsible for equipment and technical issues related to the monthly film screenings. There is also a group that prepares the documentation for our film association, and another manages decorations for our club (located next to the projection room).

New activities initiated during the 2010/2011 school year include a course on Polish film history and general film history. These are offered at two levels, one is for beginners and the other for advanced pupils. In June 2011, we plan to complete the first course with a quiz. Pupils will be persuaded to take part by our offering interesting prizes and awards.

We have eight monthly club meetings at which we screen films, with introductory lectures prepared by the members of our film society. After the films there is a discussion lead by Maria Sołyga, and these discussions are of special importance in terms of our activities. Such discussions force pupils to think independently, to watch the films carefully, to improve their abilities in rhetoric and discussion. *Benedicendi* argumentation and pronunciation abilities are also developed²⁷. Nowadays presentation skills are taught both directly and indirectly. An especially important element of contemporary education at both secondary and higher levels is the ability to convince others during discussions. This skill is of crucial importance later on during one’s professional carrier, for example in business or diplomacy, as well as important for actors playing on the stage. Rhetorical abilities, pronunciation skills and stylistics were once taught in schools (such as in Jesuit schools). Now there are efforts to restore the importance of these skills. The authors of the book “A Handbook of Rhetoric” remind us that “The skills of presentation and leading discussions

²⁷ J. Ziomek, *Retoryka opisowa*, Warsaw - Wrocław 2000, pp. 16 – 17



A special pin of the XXVIIth Film seminar

are not simple. It is not a minor issue. It is difficult, because it is necessary to connect the speaker to the audience (...) You can speak beautifully, but if you are not able to make the audience involved and interested in the topic, your communication can not succeed”²⁸.

Apart from presentation skills, the knowledge acquired and spirit of competitiveness are of crucial importance to contemporary education. In our film society and through the “Small Film Academy” pupils can enrich their knowledge on films from the very beginning of their secondary school career, and this knowledge can be useful in their future lives. Our activities help young people to learn about different types of films, broadens their knowledge of the arts and gives them the possibility to improve their communication skills.

²⁸ M. Rusinek, A. Załazińska, *Retoryka podręczna, czyli jak wnikliwie słuchać i przekonująco mówić*, Kraków 2005, p. 87

Therefore, both the Small Film Academy and the film society activities serve as excellent workshops.

The most important of our activities is the annual film seminar. Each of them has been dedicated to a different theme, but the slogan has not changed: "Young people and film". From 18-20 November 2010 the 27th such seminar was held, under the title "Legends of Polish Cinema". During the three-day seminar around ten famous Polish films were shown. As with all previous seminars, discussions with the keyword "Honesty for honesty" were held giving the young audience the possibility to converse. Additionally, such VIPs were invited as actors Dorota Stalińska and Stanisław Mikulski, the stage manager Zbigniew Safjan and film director Jerzy Hoffman. During the second day, a quiz was organized, focused on the Trilogy of Henryk Sienkiewicz.

For our most involved members and for those who are the most interested in film-related issues, we organize excursions to film productions. Members of our film society have so far been able to visit the shooting of several Polish TV series such as „Złotopolscy” in Warsaw and „Na dobre i na złe” in Sękocin, the WSFiT in Łódź, and we have also been invited by the film director Radosław Piwowarski to Wrocław several times. In January 2010, our young members attended the AFF-ERA film festival in Bydgoszcz. At this event, apart from interesting lectures and films all participants could take part in workshops on dance, photography and film. In June 2010 the well-known film director Janusz Zaorski invited our film society to the Festival of Film Directors in Świdnica.

Meetings with film directors, actors and dramatists help young people to develop their own interests, to develop a critical point of view on cinematography,

and also give them the power to achieve their goals and dreams. Some of our graduates have achieved success in film industry, others still remember meetings with famous people like Daria Trafankowska, Krystyna Janda, Maciej Stuhr, Cezary Pazura and Filip Bajone. At the same time, all excursions are wonderful experiences and motivate pupils to undertake further work. Our 27 years of work in the film society have also included cooperation with institutions like the Cultural and Educational Department of the City of Poznań, and most of all with the directorate of Lyceum no. 10.

Association of Friends of the "Dziesiątka" Film Society

The advisory board of the film society is supported by a group of adults, teachers at Lyceum no. 10, graduate members, parents of pupils and others. Their activity was legalized in 2007 when the Association of Friends of the "Dziesiątka" Film Society was registered. Janusz Głuszek is leader of this association, whose aim is to continue the 27-year-long tradition of the

"Dziesiątka" Film Society. The legal founding of the association took place on 10.07.2007 and its activity widens the scope of cultural activities in Poznań. The association helps in conducting the courses on Polish and general cinematography, offered not only to school pupils but also other members. Films are shown twice a week in our projection hall; the repertoire is available in our newsletter and in the main hall of Lyceum no. 10. One of the important aspects for our young audience is that our prices are much lower than those of other cinemas²⁹.

By working in the film society, young people can take part in interesting activities. The society promotes values of national, European and worldwide importance, in accordance with the modern European educational model. Teamwork abilities are developed by working with people from different age groups. Our graduate members show good skills in their future career. Remaining in contact with their old school helps in their further development, and at the same time they are examples to follow for present-day pupils. We can not forget about abilities like teamwork, task delegation and taking responsibility for one's decisions. Our graduates study different subjects, with some preferring general liberal arts areas like art history, whereas others specialize in film history. Some of our graduates, however, choose the natural sciences. For them film remains a passion not related to their careers in the future - in this way it may be even more valuable for them, since it is nothing connected to their work but rather just a wonderful hobby or passion. The interdisciplinary socio-cultural education prepares pupils for further study and their future careers; moreover, it seems to be an interesting alternative for young people. Thanks to proper educational and pedagogical work that is associated with "fun" for pupils, we achieve good results. The richer the internal world of young people is, the more sensitivity to ways of expression, scenes and music is expressed. Nowadays, when the world is dominated by commercial television programs, dependency on cellular telephones and the Internet, it is more and more difficult to reach young people. Pupils today can without difficulty get nearly any film they like on their computers. Therefore such activities like those of our film society are of special importance, since there is a chance for discussion, stimulation of social activity and for forming artistic tastes. Moreover, social problems that are sometimes present in the films are also presented.

Cinema can exist in the secondary school context, it does not hinder the realization of the educational program, it can be integrated into local

²⁹ <http://dkfx.org/home/strona-glowna>



Meeting our guests: Stanisław Mikulski and Zbigniew Safjan

conditions and connect several generations. We have made it possible to study and to have fun at the same time!

Golden thoughts

- ★ It is possible to study and to have fun at the same time!
- ★ Thanks to the film society, skills like rhetoric and discussion abilities can be developed.
- ★ Such an after-school activity can become a long tradition – connecting several generations.

5.3. Teaching through a movie – Polish-Hungarian Open University of Saint Kinga: „The movies of Wajda warn us about our tasks which have not been completed” – Correlations between representations of history and national identity

The Polish-Hungarian Open University of Saint Kinga started in 2007 thanks to the organizing activity of the University of West Hungary Apáczai Csere János Faculty and the Piłsudski Historical Association, with the goal of saluting the great figures and significant events of the past thousand years in order to strengthen the widely-recognized friendship between the two nations.

The Polish-Hungarian Open University of Saint Kinga welcomes participants of all ages, but it pays special attention to the students of the Faculty. Participants in the Open University meet ten times a year at the Faculty, and take part in presentations given by prestigious Polish and Hungarian experts. After the ten gatherings, participants who were present for at least six lectures receive a Polish-Hungarian bilingual certificate. Participation in the Open University is free of charge.

Mr. Gábor Koltay, a film director, gave a presentation for the audience of the Polish-Hungarian Open University of Saint Kinga with the title “The movies of Wajda warn us about our tasks which have not been completed” – Correlations between representations of history and national identity. The speaker spoke to the audience about Wajda’s movies while simultaneously presenting related historical events. The conclusion of the presentation was that the foundation of the future must be built on lessons learned from the past, and we should focus our mind on the following questions: what is a healthy national identity, who are we, where do we come from and where we are going. Films play a great role in education and in influencing ways of thinking, as an average Hungarian spends 5.5 hours a day in front of the television. It follows that the task of movies, and thus the arts as a whole, is to help to understand the world in which we live. Movies can invisibly and unnoticeably burn in our minds some historic periods and events, as the majority of people are visual learners. Therefore, the Faculty considers it an important task to integrate films into the educational programme. Application of this technique at the Faculty is an example of best practices to be followed. All this influences the development of students’ personalities by making them broader-minded, more educated people and by helping to introduce them to another nation’s way of thinking, culture and history.

Golden thought:

- ★ The Open University is a good forum for deepening intercultural knowledge

6. OTHER ASPECTS RELATED TO CULTURAL EDUCATION

In this chapter we deal with talent recognition and how artistic and culture-related skills can be used in other fields like environmental education.

6.1.1 Recognition of talented pupils and students. Dealing with talented children at Kálmán Öveges Demo Primary School

Recognition of gifted children is one of the priorities in the pedagogical practice of our school. The principles of the Ministry of Education highlight the importance of this area.

The local pedagogical program of our school states that:

“...during the eight years of our educational work we prepare our pupils to acquire basic knowledge, and we strive to develop each student according to their needs, skills and talents. Our developmental work should be embedded in a positive, helpful, pupil-centred pedagogical attitude. This work can contribute to the recognition of our talented children and make their skills flourish if we take care of all the elements of the individuals’ different personalities. The basic element of this activity is to prepare highly detailed, thoroughly analyzed and consciously applied pedagogical work that is



Final gala event of „School week” organised in the Primary School in Győr

based on a personalized development plan. This work can be more effective in homogenous groups where it is easier to define the level of needs and skills, but at the same time we must always develop special activities aiding individual development. The benefit of this pedagogical effort can be reached only by effectiveness and high quality.

The mental aspects to consider are: intelligence, good memory, talent for languages, creativity, artistic skills in music, dance, literature, art, theatrical skills and skills in poetry reading.

The procedure for imparting the basic elements of a pupil’s knowledge should be built on the children’s self-sufficiency and active participation, but at the same time we should offer them activity-based classroom management focusing on pair work, group work and cooperative techniques.

In our school, children can start learning foreign languages from the second term of the first school year and we try to ensure at least three lessons a week of foreign language learning. To make our work more effective, we put the children into skill-level groups to provide them with suitable teaching material adapted to their skills, needs and interests. From year six, pupils can learn two foreign languages.

We put emphasis on teaching maths and ICT.

We want to achieve –during both lessons and extracurricular activities – the development of learning motivation, the improvement of successful learning strategies, the development of desire to gain knowledge, success in creation and positive attitudes towards responsibilities, rules and discipline.

In order to recognize and improve talented children we organize study circles and a lot of after-school activities. We work out personalized programs and

we prepare our pupils for competitions in different school subjects.

It requires purposeful, thoroughly planned, conscious pedagogical thinking and practice to reach our stated aims.

As our school is dedicated to developing talented children, it offers pupils 20 different study circles to choose from. Some of them are related to



Final gala event of „School week” organised in the Primary School in Győr

school subjects and provide pupils with supplementary material to deepen and broaden their knowledge. There are some that do not focus on one school subject but are run using comprehensive programs to develop the pupils' different skills such as creativity, fantasy, reading or writing skills and logical thinking. We have a drama circle and a theatrical circle as well for those pupils who are interested in literature and theatre as well as open to role plays and acting.

We also run some special study circles where pupils can learn the basic elements of journalism, radio broadcasting and model building.

As children like sports, we have a lot of sports activities in the afternoon.

We are very proud of the competition results that our pupils have achieved so far. The national competitions are very popular among the kids and last school year we took 1st, 3rd and 5th place in maths, and 3rd place in logical thinking. In county competitions we took 1st, 2nd and 3rd place in maths, translating English into Hungarian, poetry reading and traffic rules. We not only take part in competitions to which we sent some of our most talented children, but we also organize county competitions in Hungarian grammar, maths, English, drama games in English, and school journals. Our pedagogical efforts - in preparing students for the competitions and in organizing some others - have already been recognized by the awarding of certificates, which demonstrates that it is worth working hard in this field.

We have organized a special School Festival Week for fifteen years during which we offer different programs for both children and teachers. The week always starts with displaying the pupils' masterpieces in the entrance hall so that everyone who visits our school can admire them. We offer demo lessons to observe, and we organise a School Fun Day during which children can teach and direct the school for a day.

We put a strong emphasis on foreign languages and we have some international partnerships within Europe. We organize a "drama games" competition in English. We have had an exchange program with a German school to help our pupils practice foreign languages abroad.

We have been the reference school of Apáczai Publisher, and as part of our cooperation we regularly offer the chance to observe lessons.

As we are a demo school, we play a significant role in organizing and conducting trainee teachers' teaching practice. Among these trainees there are some talented ones who are prepared by their mentors for competitions in teaching. We have already achieved some remarkable results as we have won 1st, 2nd and 3rd place in these events.

We want to develop the pupils' ICT competences as well, so we use interactive whiteboards and interactive teaching materials in different subjects to reap the benefits of these modern devices. We also have a modern classroom with a connected studio from which the lessons being carried out in the classroom can be viewed via the Internet.

We can say that our pedagogical work in developing talented children is well-planned, conscious and thorough. It concentrates on the learners' own needs, and while we are proud of the results and success we have achieved so far we are at the same time open to new challenges as well.

Golden thoughts:

- ★ Talent recognition is of crucial importance at all levels of education. Competitions, school events and performances are good opportunities for developing talented pupils.
- ★ "School-week" is a special event – fun for children and also a means of talent recognition.

6.1.2. Scientific conference - XIV Apáczai Days Conference of Sciences

An important goal of the Comenius project was to introduce our partners to the scientific and cultural workshops conducted at our Faculty.

The XIV Apáczai day Conference of Sciences - held from 14-15 October 2010 - was a favourable opportunity for it, because this date was also a project meeting date.

The subtitle of the Conference: "Europeanism, Hungarians in Central Europe" and the motto "*Qui cupit, capit omnia*" – "Anyone who tries, can achieve everything" (János Apáczai Csere) is about how we can seek to be open-minded and constantly self-renewing personalities.

During the project meeting the Polish partners could learn about the research and cooperation opportunities available to our students and lecturers, so that our students can attain and improve the qualifications and competencies needed in a range of areas.

The following modules offered an opportunity for consultations:

1. The current status of special education services in Central Europe

2. Sociolinguistic and ethnographic investigations of the millennium

3. The place and role of Hungarian tourism in Europe

4. European and Hungarian-specific values in pedagogy

5. Language used in the labour market – teaching and learning conditions

6. 2010 European Year against poverty and social exclusion

7. Europeanism, Hungarians, Globalization

7a. The challenges of andragogy in the millennium

7b. The relation of general and local values in the broad sense of culture

7c. Value pluralism, global eclecticism in art

8. Disadvantage, equal opportunity, advising

9. Arts

10. Mathematics and Informatics

11. Nature, without borders

12. Activity and quality of life

13. Care for talent in Hungary's teacher training and demonstration school

6.1.3. Organization of exhibitions: an exhibition devoted to Józef Bem, photo exhibition, and the exhibition of Tibor Barda, glass artist

We organized an exhibition in memory of Józef Bem on 9 December 2009. At the exhibition's opening ceremony the members of the Polish Minority Self-Government from Győr, a delegation from Poznań and students and lecturers of the Faculty took part. It is important for us to strengthen the intercultural content of our courses. This inspired the organizing of the Bem exhibition. The identity of Józef Bem itself is an example of uniting people and nations. Fighting for freedom is present as a value in his life. The exhibition presented the life and activities of Józef Bem (1794-1850). It emphasized his role in the Hungarian war of independence and his friendship with the great Hungarian poet Sándor Petőfi. A specialty of the exhibition was the presentation of the remaining parts of the Nagyszeben Panorama. Hungarian and Polish artists created this grandiose work of art in from April to September 1897.

The director of the Municipal Archives gave a detailed description of some important remaining works of art at the opening ceremony of the exhibition. These works are important for Poles and Hungarians, whose nations have experienced many ups and downs. At the opening ceremony the Choir of the Polish Minority Self-Government sang in Polish, then a guest and student of the Hungarian Faculty whose mother tongue is Polish recited a Petőfi poem in Hungarian.

Such an exhibition which builds on people's friendships has important educational potential.

It is important for us that our students can learn about one of the shared Hungarian-Polish historical events; it strengthens their relationship with their culture and develops their cultural communication skills.

The Polish delegation had the opportunity to see another exhibition - the opening ceremony for the exhibition of glass artist Tibor Bráda (14 October 2010) as a side event of the Apaczai Days Conference. There was a glass triptych titled „A glass picture about teaching” where the Apaczai Chamber Chorus performed. The Chorus performs regularly at the opening ceremonies of conferences of the Apaczai Faculty, to demonstrate the high standard of the work of the Music Department. Their program consisted of *Domine ad adjuvandum*, conducted by Ms Erzsébet Gáncs Várszegi.

Golden thoughts:

- ★ Exhibitions and conferences are special events – ways of giving students enthusiasm, and special knowledge – not strictly related to university subjects.



Poster of the scientific conference „Hungarians in Central Europe

6.2. The role of arts in environmental education

6.2.1. Combining artistic and ecological education – a sketch from nature – postcards. An artistic aspect in a complex forest school is an integral part of the pedagogical program

The challenge of the 21st century is the realization of the theory and practice of sustainable development. Science and education are essential for the transmission of new culture. A renewal of pedagogy is necessary in light of the following criteria of sustainable education:

- approximation of real life to school;
- making pupils and students recognize the causality of environmental, social and economic problems;
- mediation of useful knowledge to pupils and students
- supporting pupils' and students' development towards responsible citizenship.

The subject of pedagogy is the theory and practice of education. An important criterion of pedagogy's theoretical renewal is the *ability to form new, value-creating answers*, based on the recognition of the development trends in educational practice along with the dynamic movement and challenges of real life. These pedagogical answers are developed in our Environmental Pedagogy PhD program, and its inspiration, the Forest Pedagogy Project³⁰ (Kovátsné, 2006).

The theoretical and practical realization of the Forest Pedagogy Project was started by the cooperation of the János Apáczai Csere College and the Ravazd Forestry Service. The aim of the Forest Pedagogy Project is to prepare for conducting one's private life with environmental awareness, through direct experience and encounters with real-life situations. The Forest Pedagogy Project is a kind of lifestyle strategy.

On one hand, it serves as a model for an alternative comprehensive teaching-learning activity. It facilitates the organization and realization of in-school and extracurricular environmental education activities.

On the other hand, it prepares pedagogical students, pedagogues, forest engineers, wildlife managers and nature conservation engineers undergoing graduate and postgraduate education and training for the realization of an extracurricular, complex activity-orientated teaching-learning process via the project method and elaborated content modules. The content modules are

³⁰ Kovátsné Németh Mária: Fenntartható oktatás és projektpedagógia, In.: Új Pedagógiai Szemle, OKI, Bp., 2006 október pp. 75-86



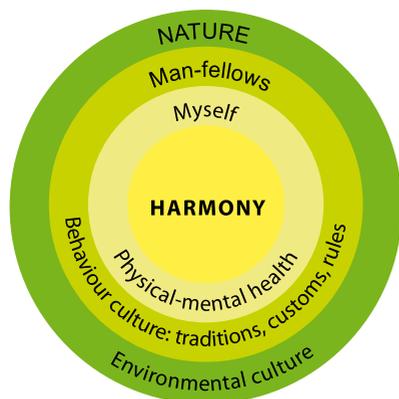
Lecture in the Forest school in Ravazd

modeled in pedagogical practice as a 'guide book'³¹. Forest pedagogy is the unity of theory and practice, while being in its second decade of functioning in the Forest School Education Centre at the Ravazd Forestry ensures its research and modelling value in school development.

Since the start of the project in 1996, its theoretical concept has been the 'harmony theory'. The fundamental principle of this personality-developing program is the forming of the individual's harmonic development and developing the effort to achieve harmony through a system of complex activities related to physical/mental health, behaviour and environmental culture.

The aim of the 'harmony theory' is the shaping of environmentally-aware behaviour and lifestyle. This behaviour assumes the individual's harmonic self-relation (which is based on physical/mental health) and the individual's harmonic relation to his fellow men (which can be enhanced by local identity behaviour culture). The individual's harmonic relation to nature is realized by a basic knowledge of environmental culture. The nature and the forest are the primary arenas where the Forest Pedagogy Project is realized. The aim of Forest Pedagogy is determined by the 'harmony theory'. The fundamental

³¹ Kovátsné dr. Németh Mária: Erdőpedagógiától a környezetpedagógiáig. Comenius Kiadó Pécs 2011



method of realization is the project method; its result is always a product. The Forest Pedagogy is *practice*, because the trans-subject curriculum content gives a model. It is *research*, because it proves the Forest School's efficiency in environmental awareness approach shaping by efficiency and effectiveness studies; research, because it ensures real fields for various ecological and pedagogical investigations. The Forest Pedagogy Project is *school*

development, because it is undertaken in a new learning environment, which offers outstanding support to the richness of environmental awareness activities in public education³².

The content of the Forest Pedagogy Project, which is based on integrated knowledge, is practice oriented, and is composed of thematic issues so complex as to be inseparable in reality, forming an organic unity the content of which should nevertheless be precisely identified. Its three main modules are *Forest and Nature, Environment and Health, Local Identity – Behaviour Culture*. The first group of modules to learn integrates knowledge of nature study, natural history, geography, history, literature, physics, chemistry, arts, and ICT; the second thematic part integrates health, biology, physical education, manual activities and lifestyle, while the third thematic part integrates nature-related knowledge, ethics, arts, folk costumes, dance and drama.

The process of obtaining knowledge is always based on the exact experiences of the learner and the activity system that ensures individual and/or group adventures. In the process of cognition we pay special attention to the possibility of learner receptivity and reproducibility, to discovery and to heuristic activity and research-like work.

The location of the *Forest Pedagogy Project* is a new learning environment: the forest. The forest is a special field, one where it is not possible to think, to plan for a short period; it is not possible to quickly obtain a spectacular profit or result, exactly like in education³³. The Forest Pedagogy Project is realized at the Forest School Education Centre of Ravazd, which celebrates its 15th

³² Kovátsné dr. Németh Mária: Erdőpedagógiától a környezetpedagógiáig. Comenius Kiadó Pécs 2011.

³³ Erdőpedagógia (Tanulmánykötet) Szerkesztette: Kovátsné dr. Németh Mária, ATIF, Győr, 1998.

anniversary in 2011. The education centre, which is commonly referred to as the Ravazd Forest School, is unique in the country in that it was established by a college and a forestry in 1996, and since then it has been operated by the same model of cooperation (the leader of the project is Mária Kovátsné Németh, PhD, our partner is the Kisalföld Forestry).

The Forest School welcomes groups of pupils throughout the year, usually with teachers' supervision. Apart from that, we continuously organize clubs, summer camps and family programs. Through these programs (thanks to our experts, special equipment and infrastructure like compasses, GPS navigation units, microscopes, insect and water investigators, educational paths, observation towers, and mountain bikes) pupils can procure special knowledge on nature and forestry related issues.³⁴

The role of creativity and art in the Forest Pedagogy Project

Craft works and simulating creativity skills are extraordinary important in the rich methodology of the Forest Pedagogy Project, because it is part of almost every program. Creation, which is also a spiritual and manual/physical activity, motivates, improves the problem-solving process, educates in endurance and ensures a successful experience for the creators.

In some of the creative activities the stress is primarily put on the experience (information obtained by sensation), the fixation of learned knowledge, and supervision of pupils. Due to the complexity of the project it is not enough for us to simply deepen the experience; we support the pupils by more aesthetic solution modes, for the operation of their creativity.

In this group there are tasks in which the pupils make posters, e.g. to display the discovered, learned knowledge while walking through the Magyalos educational path (e.g. the levels of a forest, medical herbs, flowery plants at the grass level, edible and toxic plants). During poster composition we use the results of collecting work in nature, which can be completed by drawing. In some cases (e.g. forestry activities) collection is impossible; in such cases the poster contains only drawings. Hence, content is extraordinary important, because this makes it possible to measure the pupils' knowledge connected to the topic.

While making a 'nature palette', 'soil underfoot', flavour pillow, flavour bucket or maple leaf basket, of primary importance is the visualization of the tiny beauty of nature, making children sensitive to the colours, tones, fragrances

³⁴ Erdészeti Erdei Iskolák Magyarországon 2007. OEE Erdészeti Erdei Iskolák Szakosztálya, Bp. 2007.

and forms of nature; while making the creation they can realize the ideas flowing out of their creativity. This time art comes more to the foreground, because they should make efforts to find the aesthetic, in a formally and colourfully harmonic composition. In the picture it is visible that capable eyes and hands can make interesting, spectacular creations full of ideas.

Apart from creations connected to fine arts poems, fairy tales and dramas are written, directed and performed, and they are also parts of the project. Lyric and prose creations are also not only artistic creations, because their roots are certain natural, environmental topics, so by content analysis of the creations the pupils' knowledge is measurable. Poems like the 'Petition of the Forest' are good examples this. Along the educational path, the pupils become familiar with this poem, and after the tour individually or in groups they write a petition as well.

Fairy tale writing has two forms in the program. In 'My fairy tale' the pupils get 3-4 lines from the 'Book of Forests' by Albert Wass for a start, which should be continued and completed according to the characteristics of the tales learnt in primary school. The finished tales are dramatically performed on the last night by the camp fire. Another type of fairy tale creation is writing one based on a given topic (nature, environment), e.g. the water cycle, its importance in nature, or the role of trees in human life.

All Forest Pedagogy Project pupils participate in the aforementioned creations, hence the project is not only for them, but for all pupils of the region and the country. The latter and their teachers are reached by the free-of-charge periodical *'Természetbarát'* (Friend of Nature). In *'Természetbarát'*, knowledge about nature, health, and culture is mediated, and also the poems and fairy tales of the pupils are regularly published in the column 'You wrote'. The autumn issue of *'Természetbarát'* is especially important from the perspective of talent recognition, because the creation contests for public education are announced here. Creations are welcomed for this contest from the whole country.

The announcement is characteristic in that every second year there is a poetry and fairy tale writing competition.

Their topic is usually the presentation of the importance and beauty of nature and the forest. This year with the title "The secrets of the Earth's mantle" we expect poems and fairy tales of the formation, history, and other interesting aspects of minerals, rocks and mines.

In the years between, primarily hand-made creations are in the forefront. In 2010 the spotlight was on the 'Year of the Swallow', drawing attention to the protection of swallows; in 2006 the importance of environmental protection



Lecture in the Forest school in Ravazd

was the theme of the poster competition; in 2004 we welcomed creations made of forest by-products. In 2008 for the first time we announced a photographic exhibition for pupils, and received plenty of applications.

For the evaluation of the received applications we always approach the art and literature experts of the Apáczai Faculty, in order to choose what are truly the best creations and the most talented pupils.

The poems and fairy tales recognized as the best are published in the 'You wrote' column of *'Természetbarát'*, and the poetry/fairy tale book entitled 'I love the forest' is currently being prepared for publishing, and will hold a collection of the best artwork of the competitions.

On the basis of the poster and photo applications exhibitions are organized, where those interested can see all of the applications sent. From the best one a digitized, annotated and printed poster is made, which draws attention to a certain environmental or nature protection topic during the year, e.g. to the protection of swallows in 2010. These examples demonstrate that artistic activities are suitable for the elaboration of any natural or environmental topic and for forming an emotional connection.

The other great area of the arts important in our program is folk crafts. Folk crafts and celebrating national holidays are sub-projects of the Forest Pedagogy Project. These projects offer a wide range of possibilities for an



Posters from the forest school in Ravazd

introduction to Hungarian folk art.

National celebrations and special days of the year are regularly celebrated with the pupils on or near the day of the feast. As a result of globalization, these particular days are scaled back, forgotten or lose their traditional contents. Placing these days in the Forest Pedagogy Project has the goal of preserving traditions, and to disseminate them for the young generations. Therefore, we try to celebrate these days according to tradition. In the sub-projects, pupils learn those stories, poems, songs, and drama plays that are particular to that day. For example, they learn the song series of the 'kiszé', the

making and lighting of the 'kiszé' puppet, watering poems for Easter, sayings for St. Lucia's day. These sayings, proverbs and songs often contain archaic or dialectal phrases which are unknown to the children of our era, so they are excellent for the maintenance of the native language.

Not only sayings but creative activity is connected to the Easter Holiday: egg-painting.

Egg-painting and decoration has rich traditions in Hungary as well. As part of a sub-project, pupils use natural materials in the painting (onion sheath) or decorating (bee wax, plant leaves), and also encounter and copy various local themes.

The folk crafts sub-project is about the job of the carpenters, woodcarvers and potters, who are lead by the masters of the crafts in the forest school. Pupils directly experience the physical characteristics and formation techniques of natural materials like wood, clay and wool. They can try their handiness, strength and patience while making their own creations before the master's eyes. These activities are great adventures for the pupils, because we often see that they have a limited number or no such activities at all in



Exhibitions of childrens work from the forest school in Ravazd

public education. Concentration, continuously refining creation brings not only a successful experience, but by the beauty and happiness of handwork, creation is introduced. Apart from folk crafts, in the Forest Pedagogy Project pupils learn various ways of processing corn leaves (decorative flowers, the doll as a toy).

Along with pupils from public schools, students of the Apáczai Faculty join the Forest Pedagogy Project; they also involve themselves in the aforementioned activities, but of course at the higher level expected of them. For the teacher candidates it is important because in the tasks they can learn a rich methodology by which their methodological culture/pedagogic craft can evolve, and also learn procedures which can be taught to their pupils at school. In possessing this knowledge, they become brave enough to use these natural materials; they can make their pupils also like the use of these materials, the creative work, the special effect of hand-made presents, and help to maintain traditional Hungarian culture. Last but not least, they support the development of the aesthetic sense, sensitivity to the arts, and the finding and promotion of the talented.

Golden thoughts:

- ★ Nature inspires art, art is important in understanding nature.
- ★ Art and creativity are important elements of such programs like the Forest Pedagogy Project.

6.2.2. The role of art in a self-government-coordinated environmentally sound transportation project

The city of Győr is taking part in an international program known as The Travel Plan program. This project aims to improve and promote environmentally sound transportation. During the visit by the Polish delegation the project was introduced.

Artistic activities were often added to these campaigns, such as drawing competitions and photo competitions. These activities can be applied in other environmental awareness campaigns (e.g.: waste management/recycling) for children.

7. CONCLUDING REMARKS

This book has been prepared as a result of cooperation between Polish and Hungarian institutions. In a certain way all the participants were unique. In Hungary, the Apáczai Csere János Faculty of the University of West Hungary mainly educates future teachers. The Demo Primary School – apart from teaching pupils – is also a place for training future teachers (and one of the best primary schools in the region). In such educational hotspots the impact of culture-related activities like school theatre groups, choirs, or the organization of exhibitions at the University can have an enhanced, long term impact by affecting students' teaching skills in the future. Polish partners were able to observe special methods of teaching through drama and music, integrating these elements into other subjects as well. For them it was interesting how the Kodaly method was integrated into music teaching – the ability of children to sing folk or patriotic songs, and even perform folk dances was amazing. The performances of children during Oveges week were at a very high level, and made a fantastic impression on the Polish delegation – organizing such an event seemed to be good motivation for pupils.

In Poland there were two examples of after-school activities at prestigious high schools. Both the Theatre Festival and Film Society have traditions and a long history. Apart from the value of such activities in terms of cultural education, another advantage is the fact that pupils get involved in organizing cultural events, which is a very successful method. During the project a newly established theatre group from Oveges Demo School participated in the festival. This is probably the start of another theatre group.

The third partner – the music salon - is a unique example of an NGO providing musical education offering a wide range of activities. Some unique methods of organizing such an activity like the talent recognition program – “Talents worth knowing – talents worthy of Poznań” can be undertaken in other countries as well. The Hungarian delegates from the Apaczai Faculty started to think in similar terms about secondary school.

Finally, we could see how other important issues like environmental education can be related to cultural education via particular methods, workshops and competence-based knowledge.

The activities and organizations presented in this book are certainly “best practices” – with a crystallized methodology. We believe that our methods and activities can be adopted in other countries - readers can be inspired and see it is worth trying to organize similar initiatives.



Some moments of our cooperation



Életrépek a “Kulturális tevékenységek az oktatási gyakorlatban” című lengyel-magyar Comenius regionális oktatási együttműködés tapasztalatai alapján

Poznan, 2009. október 11-13.



Győr, 2009. december 9-10.
Bem kiállítás
Óralátogatás a gyakorlóiskolában

Poznan, 2010. március 12-14.

X. Marcinkowski Poznani Színházi Fesztivál



Győr, 2010. április 22-24.
Chopin est
Erdei iskola
Gyakorlós hét gálaműsor

Győr, 2010. október 13-14.

„Epilóg Kamara” – szeminárium-látogatás
Győri Nemzeti Színház – Queen balett



Poznan, 2010. november 17-20.
Nowowiejskiego – Zeneiskola
XXVII. Filmfesztivál
Iskolai Film Club “Dziesiątka”
IX. Nemzetközi Fiúkorús Találkozó