Analysis of National and Cultural Identity Educational Programmes with Examples of Good Practice

Dušan Klapko / e-mail: klapko@ped.muni.cz
Faculty of Education, Masaryk University, Brno, Czech Republic

In this paper we draw on the previous presentation in which we introduced the goals and theoretical foundations of the NAKI (National and Cultural Identity) educational programme. The main goal of NAKI was applied research and development whose results would contribute to creating a system of educational programmes focused on education about tangible and intangible cultural heritage including historical dwellings, cultural landscape and archaeological heritage. Using discourse analysis, we present the interpretation of the accounts of the participants of educational programmes which took place in buildings of the National Heritage Institute of the Czech Republic.

Key words: *education, National and Cultural Identity (NAKI) Project, National Heritage Institute, Discourse, Discourse Analysis, Examples of good Practice.*

The following discussion focuses on selected elements of communication of tutors with pupils during education programmes in buildings of the NHI. The essence of the text is a combination of methodological analysis of the subject being presented together with discourse analysis of the communication taking place. We assume that through this analysis we will be able to present a valid interpretation of the quality of NAKI education programmes.

The theoretical foundation of creating the content of educational programmes is a constructivist approach to education. The basic premise of constructivism is the description and explanation of reality based on individual language codes of the pupils, personal experience and new information sources. Reality is constructed from constructs or reconstructed through newly obtained information. For the purposes of education, the assumption follows that reality is known through social interaction, i.e. dialogue or discussion. Educational goals thus fill both the cognitive and the personal-social dimension of the curriculum. Communication skills as products of the personal-social development of an

individual are the basis of active citizenship in which each of us can participate in creating the conditions of their life in the society. The benefit of the constructivist concept of education stems from the pro-social basis of forming interpersonal relationships. In education according to constructivism, the instructor's role is to trigger the pupils' activity while acquiring knowledge of reality. A suitable methodological tool is the use of problem tasks or a form of project-based teaching. The pupils use their own perspective of reality which makes the learning process more meaningful to them and easier to understand. The result is a motivated pupil who favours his or her own path when dealing with problem situations. Absolute truths and straightforward solutions or methods are not possible in this type of education. Interaction with the teacher takes the shape of mutual activity of them both; instead of the learning process being directed, we can consider this leading towards autonomous learning.

For contrast, we may also define the so-called transmissive teaching which is still the prevailing form of education in the Czech Republic. The transmission of knowledge, as opposed to construction of knowledge, is founded on the presentation of "ready" scientifically formulated facts about reality. Typically, the pupils must memorise these facts and prove their knowledge by being able to reproduce them. In the better scenario, the pupils have a command of a great bulk of factual information; however, they may have a low understanding of what they are studying and may lack creative approach. The dissociation of the subject from the pupils' personal experience results in formalism and non-understanding of the subject and subsequently loss of interest in studying. The information transfer requires direction from the teacher and submission from the pupil.

We believe that experiential, active and problem-solving learning, with the addition of experiential and reflective learning, wholly covers the revised Bloom's taxonomy of educational objectives. Contrarily to the transmissive style of teaching, which in Bloom's taxonomy typically leads pupils towards memorising and understanding facts (sectors 1A through 2B), constructivist way of teaching is represented by experience, activity and problem-solving taking place in specific buildings of the NHI in order to the meet goals of meta-cognition and creativity (sectors 3C through 6D). Geometrically speaking, the lower right corner of the Bloom taxonomy is used. This lower right corner, characterising the difficulty of methodological goals, represents reaching the most difficult level of the learning process.

Now we put down examples of interactions or presentations which, in NAKI education projects, represent active learning (activation),

cooperative learning, reflective and experiential learning and construction of information (especially in storytelling). We chose the excerpts from so-called examples of good practice performed at Sázava monastery, flower garden in Kroměříž and Bečov castle.

For the purpose of recording the instructors' speech, we used coding symbols for transcription[1]:

:	(longer syllable),
=	(smooth exchange between the speakers),
(1)	(pause in seconds),
12:	"They'll come" (reference to line 12),
((ironically))	(researcher's comment),
/hm/	(interjections, sighs),
[…]	(omitted passage)
precisely like	(underlined text indicates the key words determining the meaning of the speech act).

Excerpts on activation, cooperation and motivation of pupils:

1. Good job. Each one gets a worksheet. When we go down there
2. in the crypt, the /um/ maybe by accident, maybe not, the power
3. has gone out *((laughs))* But I have a lot, a lot of candles which we
4. light there. So the atmosphere will be e:xcellent and you'll work in candlelight.
5. And we'll try to look into the notebook *((holds up a worksheet))* where your task
6. will be to find down there in the crypt /er/ of this St. Procopius church a
7. little case. And on it there is a date. /er/ You are going to translate it
8. from Roman numerals into Arabic numerals. Do you understand what the task is? – Yes!

The instructor opened with praise to create a motivated atmosphere (1). In the situation, she naturally responded to an issue with lighting. She immediately gave an assurance about an alternative solution through the contrastive conjunction "but" (3). The function of the candles in the activation of the pupils was to elicit a mysterious atmosphere which she supported by the evaluating term "excellent atmosphere" (4). The task presentation was brief and focused. In terms of methodology, the inquiring question (8) to which the children responded with agreement.

---

[1]   partly adopted from Potter, J., Wheterell, M. (2004) Discourse and Social psychology. London: Sage.

The mechanism of directing the children in connection with setting a task should be noted (5).

1.   But I think that you <u>sort of know</u> but <u>just</u> can't remember, can you? ((*she reacts*

2.   *to the pupil's previous effort*)) Was there anything important in the attributes? – Mitre. <u>Wow, great</u>

3.   <u>job.</u> ((*walking through a corridor*)) Try to write it there. ((*to one of the pupils*))

4.   What is your name? – Lukáš. <u>Lukáš, please,</u> write it down in your worksheet that

5.   it is called a mitre, I am going to ask you about this occasionally, about the different <u>attributes</u>.

In this interaction, the instructor encouraged and rewarded the pupils' effort to look for answers to the demonstrative examples. The excerpt contains three strategies through which she was able to control the communication in the situation. The first strategy was encouragement and reassurance of the pupil who was not able to correctly answer a question (1). In the second strategy, the instructor expressively appreciated the knowledge of one of the pupils (2). The third strategy was the activation of a pupil who had lost concentration (3). In this case, the instructor chose an address (4) through which she revealed Lukáš's identity. By saying the name and repeating the instructions, she successfully ensured the task to be finished (4). To support the meaning of the activity, she informed the pupils about keeping their attention on the topic at hand (attributes of saints) in order to emphasise the important of continuous action.

1. /Ehm/. And what we do now is read the two legends. And now try
2. to tell if this legend, we are going to read, is told about in this painting.
3. Or if it is this one below ((*points*)) which we are going to read that /er/ belongs to this painting?
4. Who likes to read, anybody? – Honza ((*children shout*)) Honza? Do you, do you want to read the legends?
5. Well, yeah, OK. OK then, Honza, but come here to me. We are all going to
6. listen to Honza. And Honza, speak up, yeah? Yeah. ((*with determination*)) So, let's try and read the first
7. legend. And look at the painting and think, is it about what Honza is reading or
8. not? OK. Try it.

The activation of the children took place through a structured sequence of activities; reading a narrative (1, 2), connection with visual depiction (3) and organisation of the teaching act (4). The instructor's address of a specific pupil in front of the group (4: "Who likes to read, ...?") brought double agreement (4, 5). This illocution act was produced at first upon selection (4: "Do you want to read?") and confirmed by authority (5: "come here to me... We are all going to listen to Honza"). The instructor organised the activity in short sentences in which the "we" identity alternated with "you" (6, 7, 8: "let's try and read, look and think, try it"). The impact of the instructions lay in fast revision of the sequence of actions and in creating space for possible flaws in implementation (6, 8: "let's try, try it").

1. <u>Good.</u> Honza, do you think I could ask you to read second legend too? Or <u>does anyone else</u>
2. <u>want</u> to try and read? ((*silence*)) Honza read beautifully, you can try to, please,
3. read <u>the second</u> legend as well. Maybe you will /er/ maybe <u>this one</u> is going to
4. tell you about this painting. So (1) Do: yo:u know what's a fresco? – A wall painting, a mural.
5. Oh wo:w you are <u>totally ama:zing.</u> ((*excitedly*)) – We learned about <u>that</u> in history. – I see, so you
6. remember it like that? – Yea:h

The instructor was successful in drawing the children into the story using praise (2: "read beautifully", 5: "you are totally amazing"), amazement (5: "I see") and addressing by name (1: "Honza, do you think..."). The activities thus flowed as natural cooperation which is documented in the collective answers (4: "wall painting, a mural", 6: "Yeah"). Next to psychomotor goals, the instructor involved focus on cognitive goals through asking about history terms (legend, fresco).

Excerpts of constructivist teaching through narrative

1. And this Duke Oldřich shot him at that moment with that arrow. – Where? Somewhere
2. in the side. I can't exactly, here it looks, here ((*points*)), <u>I don't know</u> what exactly this (0.5)
3. rump (*smiles*)) What do you call this? – Thigh (1) legs (0.5) loins. – <u>Precisely.</u> At that

4. moment, the /er/ stag started to stagger but still managed to get to Procopius. Also
5. that Oldřich came there and at that point they meet <u>right here</u> ((*points to the fresco*))
6. where there is the wounded stag, Procopius sees it and actually sees the Duke coming too.
7. <u>What did Procopius do?</u> – He goes, he goes to the grove = he went to fetch holy water. – Holy water ((*agreeably*)).
8. So he takes out the arrow, puts some on the wound and it immediately
9. heals. Do you think this is normal? That this should happen? – No = I don't think so. – And what
10. do you call this? – A miracle. – <u>A miracle</u>, correct. A lot of kids tell me this is paranormal
11. activity. How would you explain a miracle. What is a miracle, actually? – Magic. – Ma:gic?
12. – Like, something unbelievable happens = And at that moment when the wine
13. touches his lips? ((*instructor follows up*)). – It starts to change. = It turns into
14. water. Do you also think this is normal? – No. – It's also rather a miracle, isn't
15. it? So, this is the second miracle for the Duke and he is <u>going off his rocker.</u> So he
16. wants to have a talk with Procopius. And the whole night, <u>in fact, it is</u>
17. depicted here ((*points to the fresco*)). <u>The whole</u> night. Then he sent his party home, there was
18. nowhere to make camp quickly to wait for him there. And so the whole night they
19. talk, Duke Oldřich and Procopius. What can they be talking about? – About miracles.

Based on the telling (and fresco depiction) of the legend of Procopius meeting Oldřich, the instructor kept space for the pupils' interpretation using unfinished sentences or questions (12, 13). To produce a variety of answers, she used the strategy of repeating the answers of the pupils (10, 11). The horizontal communication can be identified in the group definition of the name of the stag's body (1, 2, 3) which Duke Oldřich's arrow had entered. The instructor expressed her own lack of knowledge (2: "I don't know what exactly this") and asked the pupils for help (3). In her speech, she followed the key terms (holy water, miracle) which she explained using the relation pair question – definition. It is interesting how

she used colloquial language in her speech (15: "going off his rocker").
What was important for context was the connection of the storytelling with
the murals on the wall. The legend thus gained a more authentic
momentum.

1. And now, <u>please</u>, look at that picture, try looking up
2. ((*meaning the fresco*)) and find five differences. What <u>differences</u> are
   there? If
3. you don't manage to circle them, write them here <u>on the side, ok</u> I'll be
4. walking among you. Five differences, <u>five</u> differences. What is different
   in the pictures? Lie (0.5), exactly
5. lie down ((*lies down on her back*)) <u>like this.</u> Good ((*in reaction to what
   the pupils do*)) <u>Look</u>
6. sort of up on the fresco, try to compare them and circle the
   differences. Or if
7. you don't circle them, write them down. What is different there in the
   pictures. ((*speaks lying down, the pupils*
8. *looking for five differences in the picture and the fresco. The instructor
   walks around, asks and helps,*
9. *discusses things with the pupils individually*)).

The passage shows that the instructor acted in the activities as an
example to be imitated. To optimise the learning conditions, she assumed
a non-traditional position lying down which was motivating for the pupils.
The lying down position had its reason as the fresco was on the ceiling.
Searching for five differences (2, 4) between the fresco and picture in the
worksheet involved free choice of place of observation on the carpet and
descriptions by the pupils. The instructor thus completed her task to
arrange the learning environment and to motivate the pupils (1: "please",
5: "Good").

1. <u>Let's</u> make a circle (3) Yes (2), ((*pupils are coming together into one
   group*))
2. Come on: come here. Oh, here you are ((*makes room for a girl with
   crutches*)) yes.
3. Over there, I see someone all the way in the back. – Yeah, <u>come</u> here.
   – You have
4. <u>completely</u> pushed him out of the circle ((*in disbelief*)) – No. Come,
   join us in the circle. – Let him in the
5. circle, boys. – <u>Shift</u> a little to the back ... a little more – Yes. – Come
   and switch places.

The emphasis on including all children in the discussion circle demonstrates the social attuning of the instructor who focused mainly on left out (3) or physically disabled individuals (2). The education appeal is visible in the surprised question "You have completely pushed him out of the circle?!" (3, 4). In reaction to her instructions, the pupils themselves took over the seating organisation in a circle

1. Ehm, this is <u>amazing:</u> you must have looked very carefully. <u>Great,</u> great, <u>wonderful</u>, (1)
2. so yeah /uh/ we'll break the circle for now. Now we have the hardest,
3. but most beautiful activity. /ee/ You /um/ sit down anywhere you like here in
4. these chairs. <u>Make</u> some room. Try to think and write some bad
5. human trait. And I mean, think of something you really don't like about <u>people</u>.
6. I will <u>also</u> think of a bad trait ((*writes the trait down on paper*)) (4) ye:s and
7. now take this trait (0.5) and try to transform it into some being ((*smiling*))
8. Best into the devil a:nd you give him with gestures, movements a <u>bubble</u> where you'll
9. write ((*demonstrates with gestures and movement*)). – Ye:s, ((*laughter, the pupils spread*
10. *sheets of paper over the carpet*))

After the discussion activities, the instructor encouraged the pupils by praise (1) and bringing up new stimuli (3). To intensify the activity, she herself took pleasure in doing the task in front of the whole group (6). The success factor of maintaining the effort to work was mainly the support of a positive atmosphere and lack of force. The meaningfulness of the activities is documented by the joyful agreement of the pupils (9) and eagerness to start work.

Excerpts of game activities and pupil cooperation during information construction

1. And there are also statues <u>here</u>. And we'll talk about the statues which you'll see <u>in a mo'</u>.
2. And now we can say that a statue is a sort: of frozen action. That something has
3. happened and the sculptor thought = <u>Now</u> ((*gestures*)) this I make a statue of. And he makes

4. the statue and suddenly the action is frozen. Like the statue was walking somewhere and suddenly it stopped.
5. So we're going to try: this ((*excitedly*)). I have a small magic, tiny little but
6. very magic whistle. (2) I ask of you to walk around here for a little while.
7. And when I whistle, you must stop and freeze. ((*the children start walking around*)) And when I whistle again,
8. you may walk about again, OK? You will make <u>statues</u> of sorts.

The instructor focused on movement activation of the pupils using the stop-motion technique. The reason for the use of this technique was to get the pupils moving and to reinforce their focus on the story. The transformation of the human body into a statue prepared motivation ground for the activities to follow, focused mainly on the symbolical expressions discussed in mythology. The instructor used psychomotorics to point out the artefacts in the room (salla terrena) through which he effortlessly supported the perception of the pupils to the objects around. To keep the atmosphere of peaceful perception of the interior of the room, he used §diminutives (1: "in a mo'" 5: "tiny little but very magic little whistle", 6: "to walk around here for a little while"). The instructions involved speech, body language, acoustic signals and visual perception.

1. Thanks. <u>Excellent.</u> To outline what <u>all these decorations</u> are about, we are going to play
2. one more game. So, I have some pictures for you here. ((*walks over to chairs and picks up*
3. *pictures*)) Although they aren't, they aren't pictures. They are = they are labels. For instance, I'll show you here
4. a label sadness like this ((*shows the children raised above the head*)). And each of you /er/
5. gets a picture, gets a label. You keep it hidden on the chest. (1) And
6. when we begin the game, we flip the label. And your task is to find your opposite label
7. which is the opposite of sadness ((*shows label*)) So in case of sadness it's going to be
8. perhaps? = Joy ((*collectively*)) – Ye:s. And we can try to look for your opposite.
9. ((*blows the whistle*)) Now. ((*activity is performed*)) Awesome. <u>And now</u> you'll make pairs and I would
10. like to ask you to each read your label so that it sounds in this beau:tiful

11. space. ((*children read labels – Sun, moon, day, night, light, dark, morning, evening, creation,*
12. *destruction, impermanence*)).

The instructor used an activity with labels during the exploration of the salla terrena. The labels contained concepts which were present in the room as symbols in the statues. The instructor called the objects decorations (1). In his speech he often used pronouns ("that, like that, this way") through which he aimed to specify the artistic details in the room. Using an invitation for each pupil to read aloud (10), the instructor was able to activate the whole group and to underline the acoustic parameters of the room.

1. Great: Come to me, <u>let's</u> save him. ((*he picks up a basket and they move to*
2. *an open space*)) So, come, come here, each take a mirror ((*the pupils take a*
3. *mirror each*)) The teacher may take one as well. So, now I want to ask you to
4. stand so that you don't see anybody. ((*children move to*
5. *the middle*)) Maybe it's good to stay a little further back, the way you were standing, OK? ((*the children shift*
6. *back*)) OK, shh: ((*silences noisy children*)) And we can say not only who we see but
7. we can say, like: something /er/ else. Because, maybe, you know each other you can say
8. like: I see Adélka who is my friend and wears, like a /er/ violet shirt, like that: yeah?
9. You can, you can say: about the person a personality trait, something nice about them or
10. something you like about them appearance-wise, right? This Narcissus didn't do that
11. or couldn't, could he? ((*points at a girl next to him who nods*)) Cool. ((*the activity continues*
12. *undisturbed and smoothly without any need of intervention, the instructor moves aside from*
13. *the group, uses a rainstick – musical instrument imitating the sound of rain – and*
14. *swaps the puppet of Narcissus for a puppet of a flower*)) Thank you for /er/ not seeing in the mirror,
15. in that pool, not only yourselves but your friends too. <u>So</u> we managed to

16. save <u>this</u> Narcissus after all. Similarly to how in that statue, the person
17. becomes a flower. <u>That way</u> the gods mercifully gave Narcissus the shape of a very, very,
18. beautiful flower which was named after him. Until today, we tell the story about
19. Narcissus and when daffodils bloom they /er/ make us feel nice,
20. as one of the first spring flowers that grow. So, thank you very much for this rescue.
21. We will now together collect the mirrors. Here is the box.

The instructor used mirroring in the activity focused on the transformation of Narcissus into a flower. Here, the basis of the activity is social learning and focus on others. The pupils symbolically help to save the drowning Narcissus who has fallen in love with his reflection in a pool. The help of the pupils was constructed by the instructor as angling mirrors so that each of them saw not their reflection but that of a friend. The activity of the pupils thus produced a memory aid context for the understanding of the story of Narcissus. The instructor tried to draw the pupils into the story by the illocutionary act of challenge (1: "let's save him", 2: "so, come here"), by praising the cooperation of the pupils (11: "Cool", 14: "Thank you") and by confirming a successful completion of the task (15: "So we managed", 20: "So, thank you very much for this rescue"). When addressing the pupils the instructor switched between personal pronouns I, you and we according to the context of the activity. In lines 7–10, the instructor offered different forms of address when spotting classmates in the mirror which he structured using the adverbial "maybe" which suggested option rather than command. At the same time, he often used the word "so" which contributed to the fluency of causes and effects. The story about Narcissus is connected with the present by means of a presentation about the daffodil (18: "beautiful flower", 19: "make us feel nice"). This act naturally connected the relatively difficult presentation of symbols of "self-centeredness" with the pupils' everyday knowledge of their surroundings. To reinforce the teaching, the instructor swapped the puppet of Narcissus for a flower (14) which, through the multi-sensory principle, gave the presentation a visual extent.

1. And so the gods ordered this Pluto to let Proserpina go. <u>But</u>, he was clever
2. he gave <u>Proserpina</u> pomegranate seeds to eat and these seeds me:an
3. /er/ marriage, <u>love</u>. So she was forever bound to him Now, <u>how to</u>

4. get <u>out of this</u>? Well, according to the story, everybody /er/ agreed on = a solution.
5. Proserpina will spend a third of the year in the undergr: Underworld, underground with her
6. husband Pluto. But two thirds of a year, she can come back to her mum. <u>And why</u>
7. do you think people <u>came up</u> with a story like this? What can <u>this story</u> mean? (2)
8. If tha:t (0.5) <u>Yes?</u> ((*turns to a girl with raised hand*)) – Because nothing grows in winter. = Because nothing
9. grows in winter. Excellent. And then when Proserpina comes back to her mum,
10. what happens? – Everything blooms. And that is summer.

The instructor uses the myth about Proserpina as a metaphor to the change of seasons. The personification in the story represents the principle of appropriateness in the explanation about the nature and function of narration for the common people. The instructor effectively used Comenius' syncritic method based on the analogy of natural cycles and human stories. He obtained feedback using open questions (3: "How to get out of this?", 6: "And why do you think people came up with a story like this?", 7: "What can this story mean?", §10: "What happens?").

1. We'll play a so:rt of <u>theatre</u>. But it will be the sort of theatre that takes place
2. inside. On the outside, <u>almost nothing</u> will be seen. /er/ We are going to do a theatre
3. rehearsal. I will tell a story and when you hear maybe the word stream,
4. we will try to bubble together, just like bubble:s = a stream bubles. <u>Can you</u> try it
5. with a stream? ((*quiet bubbling*)) When birds sing in the story, then
6. there can be birds singing. ((*the instructor gives a signal and there is quiet whistling*)) When
7. we hear in the story about fairies and nymphs, we can try to
8. giggle. ((*giggling*)) Beautiful giggling. When there are /er/ trees in the story that
9. whoosh in the wind or about wind. We can do wind. And when there are the trees,
10. we can sway: like the trees ((*the pupils are swaying*)).

This interesting idea of the instructor involved the use of drama elements in the story. He made the pupils aware of the so-called inner

theatre (2), in order to ensure the awareness of the metaphors and personifications during the interpretation of the story. The pupils thus got the opportunity to take part in creating the story together with the instructor, react to the delivery of other children and complete the atmosphere of the narrative. To facilitate an easier understanding of his instructions, the instructor repeatedly used the adverb "when" (3, 5, 6, 8, 9). The play with concepts and body language was the basic structural element of the lesson.

The following part of the analysis is devoted to an assessment stage of the educational programmes by the participants. Instructors in educational programmes have been performing controlled feedback using mechanisms of experiential and reflective learning[2]. In a very simplified definition of experiential learning and reflective learning, we can understand it as "*a learning process in which people or groups use direct thinking, assessment and experience transformation in an attempt to discover new resources and possibilities which these experiences hold despite they are unnoticeable in normal life.*"[3] In the NAKI project we understand reflection and self-reflection of the participants as socio-cognitive approaches[4]. This stream of approaches holds a processing and social constructing of the experience of the participants with the goal to understand the (enriched) knowledge and meanings based on the activities having been performed. Vygotsky in his concept of "*zone of proximal development*" created within the constructivist science paradigm a social dimension of learning within a specific socio-cultural context. In this concept, there is an important fact that "*what a child can do today with assistance, will be able to do tomorrow independently... During childhood, only such learning is good that runs ahead of development and has development follow it. However, a child can only be taught what it is able to learn.*"[5] Teaching thus represents shifting the experiential knowledge of an individual onto a level of what he or she can be expected to learn in near future.

To illustrate the analysis of the results of reflective learning in terms of feedback, we used a model of communication structure[6] which consists

---

[2]   Nehyba, J. (2014) Reflexe v procesu učení: desetkrát stejně a přece jinak. Brno: Masarykova univerzita. or Kolář, J. (2013) Práce s reflexí u lektorů osobnostně sociálního rozvoje. Brno: Masarykova univerzita.

[3]   Kolář, J. (2013) Práce s reflexí u lektorů osobnostně sociálního rozvoje. Brno: Masarykova univerzita, p. 26.

[4]   Bertrand, Y. (1998) Soudobé teorie vzdělávání. Praha: Portál.

[5]   Vygotskij, L. S. (1971) Myšlení a řeč. Praha: SPN, p. 213.

[6]   Kolář, J. (2013) Práce s reflexí u lektorů osobnostně sociálního rozvoje. Brno: Masarykova univerzita, p. 214.

of the following steps: Initiation, stimulation, feedback, processing, termination. Given the scope of this text, we focus on "processing" in which the students visiting a historical building of the NHI assessed the contribution of the education programme they observed. Theoretically speaking, this phase of experiential and reflective learning is divided into several sub-phases (naming, specification, generalisation, evaluation). The above-mentioned model is focused on the activity of the instructor directing the reflection. For the purposes of this text, we will only focus on the reactions of the participants.

1. S2: So, my expectations were that I would <u>learn something</u> here from the arsenal of these auxiliary
2. sciences of history, that things would be practical <u>here</u>, get to the things. I <u>so</u>
3. wished that we would see the castle and I could <u>get to touch the different</u> /er/
4. resources because you don't get to those too often. So I: am <u>very happy</u>,
5. because I saw <u>everything</u> I wanted ((*emphatically*))

Student No 2 expressed her assessment in superlative expressions (4: "very happy," 5: "everything I wanted"). She constructed the emphasis of the shift in her knowledge in terms of the auxiliary sciences of history (1) on the binarity expectation – result. The student had certain standards in her expectations (1. "that I will learn something", 2: "things would be practical", 3: "touch the different sources"). She documents the magnitude of her expectation in the expression "I so wanted to" (2)

1. S3: I'm on the one hand <u>really happy</u> and on the other <u>te:rribly tired</u>. But that is because,
2. that, that <u>my</u> main expectation was to /er/ use some knowledge in practice and I don't think that
3. has <u>ever happened</u> that I am always just studying and the second day or week I just forget it,
4. like, I <u>really hope</u> that something stays with me and I don't expect I'll remember
5. <u>absolutely all</u> the advice and so (0,5) but also <u>how to look</u> at a space and not as just at a
6. place (1) it was, <u>you know, amazing</u> in how you normally don't notice the things like (0,5)
7. a spot on the wall, which is just a spot, sure but I just know it was there and the staircase and

8. I can imagine the people as though they <u>actually lived</u> there
   ((*excitedly*)). For me this is
9. <u>terribly important</u> that history is not just some bunch of facts but that
   there were
10. normal people living there like us (1) a:nd they walked up stairs, this
    is, just <u>so nice</u> a:nd the
11. programme was really <u>terribly crammed</u> and I understand it that there
    are <u>so many things</u> and there
12. is just little time ((*convincingly*)).

Student No 3 dealt both with assessment and activity specification
together with expected results. The core of her message was on the one
hand in appreciating the learning experience (2: "I don't think it has ever
happened") thanks to which she assumes a deeper memory of
applicable knowledge (2, 3, 4) and on the other in opening a social
dimension of viewing historical facts or events (9, 10). The illocutionary
force is manifested in her use of adverbs (so, really, absolutely, terribly)
together with frequent adjectives (1: "happy, tired", 6: "amazing", 9:
"important", 10: "nice", 11: "crammed"). The student spoke from the first-
person perspective (2: "my main expectation", 8: "for me, this is terribly
important") through which she underlined the personal extent of the
programme's contribution.

1. S5: I like to learn about new places so <u>certainly</u> the personal
   expectation was met,
2. because I have <u>never</u> been here. A:nd I take it that I have /er/ in two
3. weeks seen sort of (0.5) so to say /er/ a sort of microhistory of two
   different places because
4. I already was last week (0,5) two weeks ago at Červená Lhota (1) so: I
5. could compare so, yeah, I lik /er/ I, well, have seen it. My favourite was
6. but of course as (0,5) has been said, the night /er/ castle tour (1) this was
7. a real experience (1) <u>unforgettable</u> experience ((*excitedly*)).

Student No 5 focused on the act of comparing the experience with
a recent educational programme at Červená Lhota. The position of the
speaker as an explorer of microhistory (1: "I like to learn about new
places") served to construct the student's own authority to compare the
two programmes he had visited (4: "so I could compare"). The student's
assessment act (1: "was met", 5: "my favourite was", 6: "this was a real
experience, an unforgettable experience") was based on the effect of
experiential education during a night tour of the Bečov castle.

1. S7: /er/ I'm quite, to be honest, I quite forgot about last year, well,
2. I had sort of /um/ fragments that came back (1) and I think that all this <u>really came back</u> to me
3. and also I learned <u>something new</u> and now I feel that I, like, <u>can't forget it</u>,
4. because I have this feedback (0.5) that I got to know this. And concerning, like, <u>personally</u>,
5. seeing I have <u>just</u> done my practicum, I am focused on the group.

The experiential education programme in combination with feedback convinced student No 7 about the permanence of the knowledge gained (2: "it all really came back to me", 3: "I, like, can't forget it"). She confirmed the educational effect with the binarity forgetting – recollection. The act of confession (1: "to be honest, I quite forgot") created room for reconsidering the perspective in favour of positive acceptance of the current version of the educational programme.

1. S12: maybe I will be a kind of <u>exception</u> /um/ because the night castle rather, not that
2. it wasn't interesting but rather it made people feel afraid, you know,
3. I was afraid that I'll fall somewhere or trip over, just (1) but it was, well,
4. great, great, <u>huge</u> experience. ((*emphatically*))

The night castle tour made a strong impression on student No 12 (4: "great, huge experience"). The force of the impression was constructed upon the binarity of fear of danger (2, 3) and a strong experience of the unknown. The latent praise of the organisers of the night activity took place in the identification of the student as an exception (1) as opposed to the other students as he dealt with the level of danger and yet arrived at an excited assessment in the end.

1. S15: Well speaking about auxiliary sciences of history, /er/ the fact that we didn't deal with them all
2. is fine by me. ((*laughter*)) I think that quality comes before quantity because /er/ so it is
3. better to do a few in practice than /er/ do one after the other
4. in theory and you realise how important it is to stop and <u>truly</u> look around and <u>absorb</u>
5. <u>the</u> genius loci of a one place seeing that it comes in handy in other buildings as well.

Student No 15 appreciated the new perspective on touring Bečov castle from a number of reasons. Mainly, he highlighted the practicality and quality of the presentation by auxiliary sciences of history (2, 3). Thanks to this, he arrived at the realisation of the importance of the environment where one is (4: "look around and absorb the genius loci"). Using the identity of a non-specific person (3, 4), he transformed the personal experience into a generalisation of transferability (5: "it comes in handy in other buildings as well") of the education process.

1. S19: I would <u>certainly</u> take children here. And I think this programme was <u>really rich</u>
2. and even someone who isn't <u>completely</u> interested in history can find something they like.
3. <u>So</u>, for example they go on a trip and they really like the countryside and so on. And maybe, when
4. <u>the person</u> sees it like this, they get into it and especially I'd take the kids here because
5. I see here <u>not only interest</u>, I see <u>the team of people</u>, how they are trying to do here, to get the public
6. <u>to know this</u>. It isn't like when they visit a no:rmal ((*with contempt*)) chateau where they
7. give me <u>a tour</u> for a fee but they don't make <u>that</u> effort to show more, that would sort of bother them.
8. <u>The programme</u> is dema:nding, when we went to the castle in the dark, something could have happened
9. and you'd then have problems, wouldn't you. So I <u>really appreciate</u> the effort. Me, personally, I <u>like it a lot</u>,
10. like, here there is this reliquary because it was <u>maybe for the first time</u> that I
11. could <u>touch something.</u> Like, <u>everywhere</u> there are the do not touch signs, aren't they ((emphatically))

Student No 19 used a number of persuasion tools to reinforce her argument. At the very beginning, she immediately took a strong stance on the possibility of revisiting Bečov castle (1: "I would certainly take children here... the programme was really rich"). She built the effect of truth on the use of the pronoun "this" and adverb "really " (1, 9). An important element of the argument was the word "like" which she used to construct the negative example of the so-called "normal" castle tour (6, 7, 8). The binarity normal tour – tour of Bečov had a quality of boredom versus experience and knowledge enrichment. The appreciation of the

uniqueness of the castle tour escalated into the final argument of touching history (10: "maybe for the first time", 11: "could touch something"). The adverb "maybe" emphasised the uniqueness of the event which she supported by a note about other tours (11: "everywhere there are the do not touch signs, aren't they.").

1. Castle keeper: So, I and all the staff <u>of course</u> thank you for coming here, how it went, nobody got
2. hurt or, God forbid, killed during the night tour (1) the Fate is in our
3. favour ((*amused*)) but most of all we are glad everything worked out. This praise is
4. important for us (1) sure you understand that we do these things as an extension of the normal things
5. And sometimes you need to hear that <u>this direction</u> is right. Just like, well, when you found weak points,
6. it's good to know that there are still things to improve and we will focus on that, <u>I can</u>
7. <u>promise you that</u> ((*decisively*)) However, I'm glad that this <u>basic premise</u> worked out, that
8. you can teach here (0, 5) with <u>practical</u> things some more general context
9. and that thanks to you, <u>people are interested</u>, which means for us that we can develop this here somehow
10. and mainly that we can do /er/ some <u>offers</u> too.

The Bečov castle keeper's thanks for the students' active participation and feedback (3: "this praise", 5: "you found weak points") was constructed as a conclusion of a successful educational activity (1: "how it went" 3: "it worked out" 5: "this direction is right" 7: "the basic premise worked out") and based on which it is meaningful to maintain the direction (6: "I can promise you that") of experiential (2) and practical (8) educational programmes. He confirmed certain exceptionality in the education performed done at Bečov (4 "we do these things as an extension of the normal things") which is being fed by the interest of visitors (9).

1. Instructor: Thank you for the feedback and for your honesty, for sharing
2. your views on this (0, 5) some, I think, rather <u>personal</u> things which aren't always
3. easy to tell other people, <u>not to say</u> a large group like this. So: thank you

4. for making this week so amazing because it is <u>all thanks to you</u>. We
5. could <u>try as hard as we can</u> but if it wasn't in you, all these
6. things we spoke about, we wouldn't do this programme at all. (1) And even though
7. the organisers <u>try as they might</u> but a:nd maybe you'll see this at school one day but when kids
8. don't want to learn, you won't make them so <u>thank you</u> for wanting to learn
9. and that we could <u>be witness</u> to that.

The instructor composed the conclusion of the feedback session as a thanks (1, 3, 8) to the participants for their open attitude (1, 2) and effort to participate (8: "wanting to learn"). She gave credit for the successful week to the students (4: "all thanks to you"). In lines 5–8, the instructor expressed her professional experience of non-cooperation of children (5: "could try as hard as we can", 7: "the organisers try as they might") which does not have good results without mutual support for learning (8: "you won't make them"). In this line she switched from the currently present group of students into a general group of pupils at school through which she qualitatively appreciated the behaviour of the students present. The thanks conclude by the experience of the instructors themselves (8: "we could be witness to that").

Based on what has been stated above, tutors within the NAKI project may benefit from a very promising advantage. The goals can be met through the natural way of fostering curiosity and activation of (not only) child participants. The option to come in direct contact with history represented by historical heritage and sources brings suitable conditions to achieve authentic experience and learning. The form of game activities, sharing experience, sharing opinions, cooperation, fostering self-actualisation, impulses for activation, to experience and reflect activity, all this assumes methodological efficiency aiming at attaining demanding goals especially in terms of the affective curricular domain[7]. Specifically, these goals mean the formation of sustainable care for the cultural heritage, i.e. the effort to learn and to hold a responsible attitude towards both the material and non-material values.

---

[7]   Pasch, M. (2005) Od vzdělávacího programu k vyučovací hodině. Praha: Portál or Kalhous, Z., Obst, O. (2009) Školní didaktika. Praha: Portál.