



Uvodnik

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V zadnjih štirih desetletjih se tempo človeškega življenja predaja vse večji naglici, kot bi se naš planet začel vrteti pospešeno. Hiter razvoj tehnologije prinaša še do pred kratkim neslutene možnosti povezovanja ljudi in hitrega dostopa do raznih informacij, nove medije in nove možnosti izražanja z več semiotskimi sistemi hkrati. Prinaša tudi umetno inteligenco in njeno vključevanje v sodobne komunikacijske procese, kar človeku, izobraženem in vzgojenem v humanističnih vrednotah, povzroča občutja nelagodja in negotovosti. Gledano s tehnološkega vidika, se je komunikacija razbohotila, kar razodeva tudi življenjski slog sodobne družbe. V sodobnem komuniciranju nastajajo pretežno večkodna besedila, zgrajena iz več semiotskih virov (Kress, van Leeuwen, [1996] 2004). Ta sicer v zgodovini človeštva niso novost, saj je govorjeno besedilo vedno večkodno, tj. sestavljeno iz jezika in parajezika, kot Ngo idr. (2022) imenujejo kvaliteto glasu in telesno govorico, s katerima se realizira z jezikom povezan pomen. Tudi v zapisanem besedilu, v starih rokopisih se z barvo in velikostjo pisave, z inicialkami ustvarja večkodnost. V sodobnosti pa zaradi že omenjenega tehnološkega razvoja z možnostmi različnega tiska postajajo večkodna besedila prevladujoča v tiskanih medijih, v katerih se besedno sporočilo ali zamenja s slikovnim ali se pomena slikovnega in besednega dopolnjujeta ali nadgrajujeta. Film, TV in elektronski mediji pa za izražanje želenega pomena že s svojo tehnološko zasnovo predvidevajo hkratno rabo več semiotskih sistemov. V taki komunikacijski krajini posameznik spontano usvaja načine razbiranja pomenov večkodnih besedil, tako kot spontano usvoji svojo materinščino. Iz tega paralelizma se pojavi ugotovitev, da bi morali učenci in dijaki v šolah poleg maternega jezika spoznavati in ozaveščati tudi značilnosti pomenjenja v večkodnih besedilih, kritične presoje izbire ustreznih semiotskih virov, branja in ustvarjalnega tvorjenja takih besedil.

Če je besedilo pojav, ki nastane v procesu komuniciranja (Halliday [1977] 2002), je komuniciranje, v katerem nastaja večkodno besedilo, bolj odprto, z večjo izbiro izraznih sredstev, domnevno hitrejšo in enostavnejšo, a po svoje zahtevnejšo in odgovornejšo prav zaradi večje odprtosti pomena. Družbene in kulturne razmere spreminjajo besedila in semiotske sisteme in besedila spreminjajo družbene, kulturne odnose; tako povedo mnogi raziskovalci besedil (Halliday, prav tam, Kress, van Leeuwen, 2004, van Leeuwen, 2005, Bateman, 2008, Martin, White, 2005, Ventola, M. Guijarro, 2009 itn.).

Člani New London Group (1996) in Kress (2000) izpostavljajo, da zahteva sodobna dinamična družba drugačno izobraževanje, kot se večinoma izvaja danes, in sicer izobraževanje za prihodnost, naravnano odprto, angažirano, upošteva različne kulturne in družbene razsežnosti, sodelovalno in ustvarjalno. Udeleženci izobraževanja naj pridobivajo večrazsežno pismenost (vanjo prav gotovo sodi tudi večkodna besedilna pismenost), da se bodo lahko ustvarjalno vključevali v družbo prihodnosti, ki naj bi bila še manj stabilna kot sodobna.

Pričujoča tematska številka Revije za elementarno izobraževanje se poskuša vpeti v tako videnje z razpravami o večkodnih besedilih v sodobni komunikaciji z namenom, prikazati, kako v svojem (finskem, italijanskem, slovenskem, španskem) kulturnem okolju obravnavamo večkodna besedila ter kako in koliko jih vključujemo v šolski sistem. Obenem želi spodbuditi kritično razpravo znotraj omenjenega diskurza. Članki se tematsko vežejo na teoretično obravnavo večkodnih besedil in povezavo s šolskim učenjem ter študijami primera analiz uporabe semiotskih sredstev v slikanici in učbeniških besedilih za izražanje sporočila (družbeno občutljivih tem - spolski stereotipi - in humorja) in uporabe jezikovnih tehnologij pri študiju na daljavo. Razprave temeljijo na sistemsko-funkcijski in vizualni slovnici ter drugih teoretičnih vidikih.

Natančneje, **Jesús Moya-Guijarro** in **Eija Ventola** se osredotočata na strategije izražanja procesov (na predstavitveni pomenski ravnini) v šestih slikanicah, ki obravnavajo spolne stereotipe. Ugotovitve kažejo, da pomensko sporočilo vključenih ilustracij skupaj z verbalnimi in miselnimi procesi zaznavanja zagotavlja bistvene iztočnice za spodbujanje odprtih pogovorov o spolih. Študija tudi preučuje, kako so pomembni vidiki razkrivanja spolnih stereotipov v bistvu izraženi z metonimijami.

Luna Bergh in **Tanya Beelders** preučujeta sakade pogleda pri branju večkodnih besedil, in sicer kako nanje učinkuje Stroopov test.

Rezultati kažejo, da so slike uporabljene za izražanje neznanih predmetov ter za pritegovanje pozornosti z obrabi in knjižnimi junaki. Uporaba neskladnih barv vsekakor povzroča kognitivno disonanco in negativno vpliva na branje.

Dragica Haramija in **Janja Batič** predstavljata značilnosti izvirnih slovenskih slikopisov, ki so sicer razširjeno branje v predšolskem obdobju, a poglobljene analize doslej ni bilo. V raziskavi proučujeta književne vrste in teme, ki se pojavljajo v slikopisih, položaj ilustracij v njih in njihove značilnosti. Ugotavljata prevladujočo didaktično funkcijo slikopisa v procesu otrokovega začetnega opismenjevanja, funkcijo ilustracije pri različnih zamenjavah z besedami, z analizo izpostavljata tudi hibridno obliko večkodnega besedila, v katerem se prepletajo elementi slikanice in slikopisa.

Ana E. Kerman De Luisa in **Andreja Žele** razpravljata o slovenskem znakovnem jeziku in o osnovnih besedotvornih oz. znakovnih prvinah kot gradnikih tvorjenja besed in kretenj. Predstavljata sistem kretalnega jezika v procesu pretvarjanja glasovnega znaka v kretalnega, mimiko, pogled in telesni položaj. Predstavita tudi primer rabe kretalnega jezika v šoli in vlogo tolmača pri pouku.

Davide Taibi obravnava poglede na značilnosti platforme OpenMWS v okviru tvorbe in analize video korpusa. Te se nanašajo na študentovo nalogo, kot je ustvarjanje video korpusov nanovo pri zaključevanju diplomskih nalog, pripravištvu, skupinskem projektnem delu in pri preoblikovanju obstoječih video korpusov za potrebe drugih uporabnikov, kot so osnovnošolci in srednješolci. Upošteva tudi računalniško analitiko (avtomatizirana obdelava podatkov) za zaznavanje interakcije učencev s platformo, tak pristop študente vabi k razmisleku o lastnih učnih poteh.

Mariavita Cambria s študenti tudi uporablja platformo OpenMWS. Poroča o napredku študentov drugega letnika študija angleškega jezikoslovja pri uporabi spletnih korpusnih gradenj, označevanja in iskalnih orodij pri raziskovanju video žanrov. Projekt Online Video se je izkazal za koristnega za študente tako z vidika pridobivanja besedilnih kompetenc kot tudi z vidika ustvarjanja novih interaktivnih skupnosti.

Sonja Starc se v razpravi osredotoča na učenje vizualne slovnice v univerzitetnem programu za razredne učitelje. Izpostavlja teoretične premise SFJ in vizualne slovnice kot podlage za obravnavanje večkodnih besedil v šolah, ob študiji primera študentske analize večkodnega besedila predstavi zahtevnejša mesta študentskega

usvajanja teorije in rabe metajezika. Utemeljuje potrebo in pokaže možnosti obravnavanja večkodnih besedil v šolskem izobraževanju.

Nickolas Komninos predstavlja orodja za merjenje večkodne pismenosti in metasemiotkega zavedanja. Ta so zanimiva za razvoj večkodne pismenosti posameznega učenca skozi čas in v primerjavi z drugimi učenci, pa tudi v primerjavi podatkov iz večjih vzorcev, da bi razumeli vrste ali prednosti in slabosti večkodne pismenosti s širšega vidika.

Nuša Ščuka in **Simona Kranjc** obravnavata učno gradivo pri slovenščini z vidika kritičnega diskurza in vizualne slovnice pri pojmovanju spolov in odnosov med njimi. Analiza se osredišča na pojmovanje spolov in razmerje med njima. Ugotavljata, da tako slikovno kot besedno vzpostavljata enakosti in razlike med spoloma, kar velikokrat ustvarja neenakopraven odnos na področju stereotipnih spolnih vlog (npr. v družini in med poklici).

Martina Rodela razpravlja o pojmovanju humorja in njegovi vlogi v učbenikih. Analizira, kako se z besednimi in slikovnimi znaki v vzorcu osnovnošolskih učbenikih za slovenščino kot prvi jezik pri učenju jezikovnih tem ustvarja humor, kateri znaki so v ta namen uporabljeni pogosteje in kako humor v teh učbenikih dojemajo učenci 3., 6. in 9. razreda.

Editors' Introduction

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Thematic Numbers Editors

Over the last four decades, the pace of human life has surrendered to an ever-increasing haste, as if our planet had begun to spin at an accelerated rate. The rapid development of technology has made an everyday reality of what, until recently, was an unimaginable situation of connecting people and accessing information, new media with new possibilities of expression, simultaneously, within multiple semiotic systems. It also brings artificial intelligence and its integration into modern communication processes, which can generate feelings of discomfort and uncertainty to humanities scholars. From a technological point of view, communication has proliferated, revealing the lifestyle of modern society. In modern communication, mostly multimodal texts are created, built from different semiotic sources (Kress, van Leeuwen, [1996] 2004). These are not new in the history of mankind, since the text has always multimodal, e.g. spoken texts are composed of language and paralinguistics, as Ngo et al. (2022) call the Voice Quality, Facial Affect and body language, which are used to realise meanings associated with language. Also in the written text e.g. both modern texts and ancient manuscripts use colour, size font and initials to create multimodality. In modern times, due to the already mentioned technological development with the possibilities of different printing, multimodal texts are becoming dominant in printed media, in which the verbal message is either replaced by a pictorial one, or the meanings of the pictorial and the verbal are complemented or upgraded. In order to express meaning, film, TV and digital media, (by their very technological design), employ the simultaneous use of several semiotic systems. In this communicative landscape, the individual spontaneously adopts ways of encoding and decoding meanings in complex multimodal texts, just as he spontaneously adopts his complex mastery of language itself. From this parallelism, the conclusion emerges that, in addition to the development and enhancement mother-tongue language skills, pupils and students

in schools should learn and be aware of the characteristics of meaning in multimodal texts, critical evaluation of the selection of appropriate semiotic sources, reading and creative construction of such texts.

Text is a phenomenon that arises in the process of communication (Halliday [1977] 2002), multimodal texts offer a greater breadth of communication: more resources, with a greater choice of means of expression, supposedly faster and simpler, but in its own right more demanding and responsible precisely because of the greater openness of meaning. Social and cultural conditions change texts and semiotic systems and texts change social, cultural relations, as many text researchers have claimed (Halliday, *ibid.*, Kress, van Leeuwen, 2004, van Leeuwen, 2005, Bateman, 2008, Martin, White, 2005, Ventola, M. Guijarro, 2009, etc.).

As noted by the members of the New London Group (1996) and Kress (2000), the modern dynamic society requires a different kind of education than is mostly practiced today, namely education for the future, open, engaged, taking into account different cultural and social dimensions, collaborative and creative. The participants of the education should acquire multiliteracy (this certainly also includes multimodal textual literacy), so that they can creatively integrate themselves into the society of the future, which is supposed to be even less stable than the present one.

The current thematic issue of the *Journal of Elementary Education* fits into this perspective by discussing multimodal texts in modern communication with the aim of showing how we perceive and deal with multimodal texts in our (Slovene, Italian, Spanish, Finnish, South African) cultural environment and how and how much we include them in the school system. At the same time, we want to stimulate a critical discussion within the aforementioned discourse. Thematically, the articles are linked to the theoretical research of multimodal texts and the connection with school learning, as well as case studies of analyses of the use of semiotic means in picture books and textbook texts to express a message (socially sensitive topics - gender stereotypes - and humour). Discussions are based on the Systemic Functional and visual grammar and other theoretical aspects.

Specifically **Jesús Moya-Guijarro** and **Eija Ventola** focus on transitivity strategies in six picture books that challenge gender stereotypes. The findings show that the meaning load carried by embedded images, together with verbal and mental processes of perception, provides essential cues for fostering progressive gender discourses. Their study also looks at how metonymies are essentially used to highlight important aspects of the plot that challenge gender stereotypes.

Luna Bergh and **Tanya Beelders** examine eye gaze in relation to multimodal texts. They investigate the effect of the Stroop test on eye gaze. Results indicate images are used when unfamiliar objects are referred to and faces and characters attract attention. The use of incongruent colours definitely causes cognitive dissonance and negatively affect reading.

Dragica Haramija and **Janja Batič** present a sample of original Slovene rebus stories, which are widely read in the pre-school period, but there has been no in-depth analysis so far. In the research, they focus on the literary genres and themes that appear in rebus stories, the position of illustrations in them and their characteristics. They establish the dominant didactic function of the rebus stories in the process of the child's literacy, the function of illustration in its various substitutions with words, and through the analysis they also highlight the hybrid form of the rebus stories, in which the elements of the picture book and the rebus stories interlock.

Ana E. Kerman De Luisa and **Andreja Žele** discuss Slovene sign language and the basic word formations and sign-forming elements as resources for the formation of words and gestures. They represent the system of gesture language in the process of converting a vocal sign into gesture, facial expressions, gaze and body position. They also present an example of the use of gesture language in school and the role of an interpreter in lessons.

Daive Taibi identifies looks at characteristics of the OpenMWS platform within video corpus construction and analysis. These relate to student tasks such as the creation of video corpora *ex novo* when completing dissertations, traineeships, group project work and with remodelling existing video corpora to meet the needs of new audiences such as primary and secondary schoolchildren. It also considers how analytics records student interactions with the platform, an approach that invites students to reflect on their own learning trajectories.

Mariavita Cambria also uses the OpenMWS platform with students. She reports on the progress made by second-year language degree students in English linguistics regarding their use of online corpus construction, annotation and search tools when exploring video genres. The Online Video Project proved beneficial for the students both in terms of acquiring textual competences and as regards creating new interactive communities.

In the discussion, **Sonja Starc** focuses on learning visual grammar in a university program for primary teachers. It points out the theoretical premises of SFJ and visual

grammar as a basis for dealing with multimodal texts in schools, along with a case study of a student analysis of a multimodal text, it presents the more challenging aspects of student acquisition of theory and the use of metalanguage. It justifies the need and shows the possibilities of dealing with multicode texts in school education.

Nick Komninos presents tools to measure multimodal literacy and metasemiotic awareness. These are interesting for multiliteracy development both for the individual student over time and in comparison to other students, as well as when comparing data from larger cohorts to see patterns or strengths and weaknesses in multimodal literacy within a wider perspective.

Nuša Ščuka and **Simona Kranjc** discuss teaching material for Slovene from the perspective of critical discourse and visual grammar in the conception of gender and the relationships between them. The analysis focuses on the concept of gender and the relationship between them. They find that both visually and verbally they establish equalities and differences between the sexes, which often creates an unequal relationship in the area of stereotypical gender roles (e.g. in the family and between professions).

Martina Rodela deals with the concept of humor and its role in textbooks. She analyses how humor is created with verbal and pictorial signs in a sample of primary school textbooks for Slovene as a first language, which signs are used more often for this purpose, and how humor in these textbooks is perceived by 3rd, 6th and 9th grade students.

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