

**FOLIA LINGUISTICA ET LITTERARIA:
ČASOPIS ZA NAUKU O JEZIKU I KNJIŽEVNOSTI
(12)**

**Institut za jezik i književnost
Filozofski fakultet, Nikšić
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FOLIA LINGUISTICA ET LITTERARIA: Časopis za nauku o jeziku i književnosti
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Funeral Blues

*Stop all the clocks, cut off the telephone,
Prevent the dog from barking with a juicy bone,
Silence the pianos and with muffled drum
Bring out the coffin, let the mourners come.*

*Let aeroplanes circle moaning overhead
Scribbling on the sky the message 'He is Dead'.
Put crepe bows round the white necks of the public doves,
Let the traffic policemen wear black cotton gloves.*

*He was my North, my South, my East and West,
My working week and my Sunday rest,
My noon, my midnight, my talk, my song;
I thought that love would last forever: I was wrong.*

*The stars are not wanted now; put out every one,
Pack up the moon and dismantle the sun,
Pour away the ocean and sweep up the wood;
For nothing now can ever come to any good.*

W. H. Auden

MILOŠ D. ĐURIĆ

Univerzitet u Beogradu

UDK 811.111'36:004

KOMPLEKSNI NOMINALI U ENGLSKOM ZA ELEKTROTEHNIKU I ENGLSKOM ZA SOFTVERSKO INŽENJERSTVO

They might ignore me immediately
In my moon suit and funeral veil
I am no source of honey
So why should they turn on me?
Tomorrow I will be sweet God, I will set them free.
The box is only temporary.

Sylvia Plath

(Taken from *The Arrival of the Bee Box*)

Apstrakt: U fokusu ovog rada nalaze se kompleksni nominali u engleskom za elektrotehniku i engleskom za softversko inženjerstvo. U drugom delu rada uvodimo opseg našeg istraživanja i teorijski okvir, a zatim, analiziramo termin *kompleksni nominal*. Zatim, sažeto navodimo izvesna obeležja relevantna za ovu jezičku jedinicu. U trećem delu opisujemo korpus. U četvrtom delu analiziramo i ilustrujemo dobijene rezultate. Peti deo jeste diskusija dobijenih rezultata i njihovih implikacija. U šestom delu iznosimo zaključne napomene i nabrajamo najrelevantnije nalaze o kompleksnim nominalima u engleskom za elektrotehniku i engleskom za softversko inženjerstvo.

Ključne reči: *kompleksni nominali, engleski za elektrotehniku, engleski za softversko inženjerstvo.*

Umesto predgovora – u znak sećanja na profesorku Biljanu Milatović

Ovaj rad je nastao u znak sećanja na profesorku dr Biljanu Milatović. Profesorka dr Biljana Milatović, naučnica i intelektuala, bila je jedna od vodećih stručnjakinja i stručnjaka u domenu metodike nastave engleskog jezika i književnosti kako u Crnoj Gori i Srbiji, tako i šire u regionu. Njena posvećenost primenjenoj lingvistici i onom delu anglističke lingvistike koji nazivamo metodikom nastave engleskog jezika i književnosti, u značajnoj meri je doprinela promovisanju najnovijih dostignuća iz ove oblasti i mo-

gućnosti njihove primene u nastavi engleskog jezika i engleske književnosti. Ova njena posvećenost dovela je do čitavog niza prelepo napisanih eseja i naučnih radova iz domena anglističke lingvistike, ili preciznije, iz domena psiholingvistike i metodike nastave engleskog jezika i književnosti.

Dr Biljana Milatović bila je akademska stručnjakinja koja nije bila usredsređena samo na jednu oblast, već je bila poznavateljka mnogih oblasti anglističke lingvistike. Istakao bih, da je profesorka Bilja Milatović bila intelektualno neiscrpno darežljiva. Ona je pisala sa iskrenim oduševljenjem, naučnim poletom i izuzetnim lingvističkim elanom, kao i lucidnošću, pokrivši jedan širok opseg lingvističkih, ali i književnih tema. Njeni radovi pokrivali su jedan veliki dijapazon, a kretali su se od psiholingvistike i kognitivnih nauka (Milatović 2008), reforme obrazovanja (Milatović i Knežević 2006), didaktičkih vrednosti igre u metodici nastave engleskog jezika (Milatović 2007; Milatović 2009), vrednosti igre u kulturi (Milatović i Simović 2008), preko autonomije nastavnika i učenika u učionici (Milatović 2010) sve do specifičnosti D. H. Lorensovog putopisnog glasa (Knežević i Milatović 2007). Pored toga, pisala je naša Bilja o dramskim tehnikama u nastavi engleskog jezika (Milatović 2012) i o najsavremenijim trendovima u glotodidaktici XXI veka, poput informaciono-komunikacionih tehnologija u nastavi engleskog jezika (Milatović 2011).

Sve je ovo izučavala Bilja Milatović, istovremeno držeći predavanja i usavršavajući nastavni proces na Katedri za engleski jezik i književnost na Filozofskom fakultetu u Nikšiću, Univerziteta Crne Gore. Neumorno je radila na izuzetno visokom nivo univerzitetske uprave, kao šef Katedre, a sve je ovo upravo svedočanstvo njene izuzetne energije i entuzijazma koji je donosila svojim intelektualnim radom i univerzitetskim angažmanom.

Bilju Milatović sam upoznao na predivnim skupovima metodičara koji su se organizovali na Filozofskom fakultetu u Nikšiću u rasponu od 2000. sve do 2010. godine. U to vreme, ona je bila već afirmisana lingvistkinja i anglistkinja sa renomeom, dok sam ja tek ulazio u lingvističke vode i tek započinjao sopstvena istraživanja iz domena metodike nastave engleskog jezika. Profesorka Milatović i ja smo uvek vodili izuzetno žive, strastvene i stimulatívne razgovore o različitim aspektima anglističke anglistike. Ona mi je posebno približavala i pojašnjavala specifične probleme iz psiholingvistike i metodike nastave engleskog jezika i književnosti koje je tako izuzetno poznavala i proučavala. Uvek je bilo tako malo vremena da se ispričamo a tako mnogo zanimljivih tema, o toliko mnogo izazovnih istraživanja koje je profesorka Milatović sprovodila. Svaki put kada bismo se rastali, već unapred bih se radovao našem narednom susretu na anglistič-

koj konferenciji u Nikšiću ili regionu. Bilja Milatović je imala takav efekat na sve koji su je poznavali.

Dr Biljana Milatović je bila elegantna, strastvena, darežljiva i davala je podršku nama mlađim kolegicama i kolegama, a starijima je uvek bila pouzdani oslonac u nastavi i u istraživanju. Bila je prava drugarica i divna koleginica. Ironija je što sada pišem na temu koju niko bolje ne bi poznao sa većom pronicljivošću i uviđanjem od Bilje Milatović. Upravo je zato ovaj rad posvećen profesorki Biljani Milatović. Tužno je što ona sada ne može da ga pročita.

O kompleksnim nominalima

Odlučili smo se da analiziramo kompleksne nominale, pre svega, zato što je stvaranje kompleksnih nominala veoma produktivno (Busa and Johnston 1). Prema literaturi, kompleksni nominali dozvoljavaju potencijalno širok opseg semantičkih interpretacija, pa čak i danas predstavljaju jedan od najvećih izazova za semantičku analizu (Johnston, Boguraev and Pustejovsky 69). Istovremeno, tretiranje kompleksnih nominala zauzima relevantno mesto u sintaksičkoj analizi engleskog jezika u okviru računarske lingvistike (Sproat 129).

Kompleksni nominali su, prema literaturi, okidači potencijalnih ambigviteta prilikom semantičke interpretacije (Pustejovsky and Anick 518). Naravno, postoje i razlozi iz domena metodike nastave engleskog jezika struke, ili preciznije, engleskog za elektrotehniku i engleskog za softversko inženjerstvo, zbog kojih smo se opredelili upravo za kompleksne nominale u ove dve vrste diskursa. Naime, relevantne kombinacije, koje smo ispitali, veoma su značajne za dekodiranje značenja kompleksnih nominala, a samim tim, i prevazilaženje potencijalnih teškoća prilikom čitanja specijalizovanih engleskih tekstova ili praćenja usmenog diskursa iz oblasti elektrotehnike i softverskog inženjerstva. Iako su kompleksni nominali semantički kompozitni do izvesnog stepena, često njihovo značenje nije predvidljivo na osnovu značenja pojedinačnih komponenti (Fabb 66).

Termin *kompleksni nominal* (eng. *complex nominal*), prema našem najboljem saznanju, u najvećoj meri je promovisala i popularizovala generativna semantičarka Judith N. Levi. U ovom radu, kompleksne nominale posmatramo veoma široko¹. Prema literaturi, *kompleksni nominal* jeste niz

¹ Svesni smo da postoje različita terminološka rešenja. Međutim, pošto smo obuhvatili i dvočlane i višečlane konstrukte, čini nam se da je možda najbolje da koristimo termin, odnosno, prevodni ekvivalent *kompleksni nominal* koji se baš u tom obliku (eng. *complex*

jedne ili više imenica ili prideva koji prethode imenici-centru, (Abdullah and Frost 502). Napominjemo da navedeni autori neznatno proširuju definiciju Levijeve, jer kod Levijeve modifikatori moraju nužno biti imenice ili nepredikatvni pridevi. Dakle, obuhvaćeni su dvočlani konstrukti (npr. *quick sort, storage device, address bus*) i višečlani konstrukti (npr. *random access memory, video capture card, general-purpose applications software*). Argument za obuhvatanje i prideva i imenica kao potencijalnih modifikatora sa jednakim statusom u analizi nalazimo u činjenici da uprkos ontološkoj razlici između imenica i prideva, i jedni i drugi imaju zajedničku funkcionalnost, ili preciznije, modifikovanje imenice koja je centar (Abdullah and Frost 504). Ova funkcionalnost je vidljiva kako na sintaksičkom, tako i na semantičkom nivou.

U literaturi (Sproat 129) se pominje da kompleksni nominali mogu imati sledeću strukturu: 1. niz jednog ili više prideva ili pridevskih fraza koji modifikuju imenicu (npr. *several very large ornamental ducks*), 2. nekoliko imenica koje prethode imenici koja je centar (npr. *computer communications network performance analysis primer*), 3. konstrukcija koja predstavlja vlastitu imenicu koja je složenica (npr. *New York Avenue*), 4. konstrukcija koja je kombinacija neke od prethodno navedenih konstrukata (npr. *former Attorney General Edwin Meese III*). Uprkos ovako širokom shvatanju kompleksnih nominala i njihove stukture, koja prevazilazi samo dva konstituenta, višečlani nominali se u literaturi, skoro sasvim uvek, pominju nakon detaljnog opisa dvočlanih nominala. Naravno, ova tendencija i nije iznenađujuća, na šta nam ukazuje lingvistkinja Vesna Polovina u okviru svoje statističke analize stručnih termina, a koja konstatuje da su „[...] najdominantniji dvočlani termini, mnogo ređi su tročlani“, dok se višečlani termini „[...] graniče sa eksplikativnim iskazom“ (Polovina 77-78).

Pojedini autori ističu da kompleksni nominali imaju jednostavnu sintaksičku strukturu koja skriva njihove netrivialne semantičke karakteristike (Abdullah and Frost). Prema pomenutim autorima, dok govornici

nominal) i nalazi u relevantnoj literaturi (Levi). Čini nam se da je prevodni ekvivalent *kompleksni nominal* prikladan opšti termin u odnosu na potencijalne prevodne ekvivalente *složeni nominal* ili *imenička složenica*. Pored toga, pošto ovaj termin obuhvata i dvočlane i višečlane konstrukte čini nam se da je najmanje teorijski opterećen, a omogućava da raznolike alternativne termine, koji se nalaze u opticaju u lingvističkoj literaturi, podvedemo pod jedan konceptualni kišobran. Sem toga, izborom upravo ovog termina izbegavamo rizik evociranja nenameravanih konotacija koje bi se potencijalno javile upotrebom alternativnih termina (a dodali bismo i prevodnih ekvivalenata). Uzgred, o različitim terminološkim rešenjima i prevodnim ekvivalentima pisano je u literaturi (npr. Vanderwende; Đurić 2013). U sadašnjem radu, pažnja je proširena na kompleksne nominale (kojima su obuhvaćeni i dvočlani i višečlani konstrukti).

prirodnih jezika, s jedne strane, kombinuju imenicu/imenice i/ili pridev/prideve sa imenicom-centrom da bi, sa lakoćom, ukazali na postojeće ili nove koncepte, dotle, s druge strane, formalizacija ovakvog semantičkog procesa predstavlja obeshrabrujući zadatak.

Iako se u literaturi tvrdi da postoje načini da se izvrši komputacija značenja kompleksnih nominala, poput npr. *liberal party scholarship scandal*, pošto su kompleksni nominali slučajevi jednog sintaksičkog pravila, prema kome imenici-centru mogu da prethode neki modifikatori (ili jedan modifikator), izvesni autori zastupaju stav da jedno jedino semantičko pravilo, koje odgovara jednom jedinom sintaksičkom pravilu, može da se definiše u smislu klasifikovanih skupova i preseka skupova (Abdullah and Frost 508).

Zbog svega iznetog, odlučili smo se da sledimo objedinjeni semantički pristup kompleksnim nominalima, koji predlažu citirani autori, koji analiziraju ontološku prirodu konstituenta kompleksnih nominala, ili preciznije, prideva i imenica. Svakako, za semantičku analizu, ali i za potrebe engleskog jezika struke, ne smemo da zanemarimo i parafraziranje, na osnovu čega se može doći do značenja kompleksnog nominala. Naime, u lingvističkoj literaturi se navodi da se upravo kod ovih jezičkih jedinica koristi parafraziranje kao analitičko sredstvo (Johnston and Busa).

Engleski za elektrotehniku i engleski za softversko inženjerstvo odabrani su, pre svega, zato što tehnički diskursi predstavljaju poseban izazov za lingvističko proučavanje naročito prilikom ispitivanja različitih specifičnosti engleskog jezika struke².

Korpus

Pošto je korpus uobičajeno sredstvo za analiziranje i tretiranje kompleksnih nominala (Abdullah and Frost 502), odlučili smo se da u istraživanju koristimo ograničen broj kompleksnih nominala koji dolaze iz unapred definisanog korpusa. Ovakva odluka je i logična, naročito pošto kompleksni nominali predstavljaju jednu statistički signifikantnu pojavu u engleskom za elektrotehniku i engleskom za softversko inženjerstvo. Drugim rečima, ove jezičke jedinice imaju relevantno mesto u diskursnoj zajednici inženjera, a poznato je da „diskursna zajednica posjeduje jedan ili više žanrova koji artikulišu aktivnosti diskursne zajednice. Pored žanrova, diskursna zajednica ima i specifičnu leksiku [...]“ (Lakić 204). Pošto su testirane

² Ovaj odabir je, kako logičan, tako i zanimljiv, imajući u vidu stav da ukoliko želimo uspeh u nastavi engleskog jezika struke, „[...] metod i nastavni materijal treba da odgovaraju oblasti kojom se studenti bave.“ (Furundžić 282).

dve grupe studenata, odnosno, studenti sa elektrotehničkih odseka i studenti sa softverskog inženjerstva, onda su, sledstveno tome, i korpusi proizašli iz te dve tangentne oblasti, koje ipak, svaka za sebe ima svoje specifičnosti.

Korpus engleskog za elektrotehnikučine sledeće reference³: Đurić 2014 (ukupno 223 strane), Glendinning and McEwan (ukupno 208 strana), Ibbotson (ukupno 112 strana). Korpus engleskog za softversko inženjerstvočine sledeće reference: Boeckner and Brown (ukupno 212 strana), Leadbetter, Blackfrod and Piper (ukupno 438 strana), Remacha Esteras (ukupno 168 strana), Sargent and Brown (ukupno 380 strana).

Iz navedenih referenci smo ekscerpitali kompleksne nominale koji su nam poslužili za testiranje. Takođe su ekscerpirani i imenički nizovi i imeničke fraze. Odabir je vršen prema frekvenciji, ali i težini. Prilikom ekscerpiranja kompleksnih nominala uzeta je u obzir težina gradiva⁴, koje se predaje, a i koje je testirano. Svakako, vredi napomenuti da je prilikom izlaganja problematike studentima, pojašnjavanja kompleksnih nominala i načina njihove interpretacije, ali i tokom testiranja, poštovan jedan od osnovnih principa metodike nastave engleskog jezika, a to je *princij postupnosti* (Palmer 67-80).

U narednom delu prikazaćemo testiranje i rezultate proizašle iz testiranja.

Testiranje i rezultati

Iako je pravljenje odgovarajućih testova, kojima sam želeo da ispitam date jezičke pojave, iziskivalo jedan pristojan vremenski interval, u jednom trenutku se mora doneti odluka da li je test, koji se do datog trenutka razvijao, spreman za stvarnu upotrebu (Carroll 69). Prilikom sastavljanja testova, sprovođenja testiranja, kontrole kvaliteta testa i vrednovanja rezultata, pridržavao sam se smernica koje se predlažu u relevantnoj literaturi (McNamara). U nastavku opisujem testirane grupe studenata⁵.

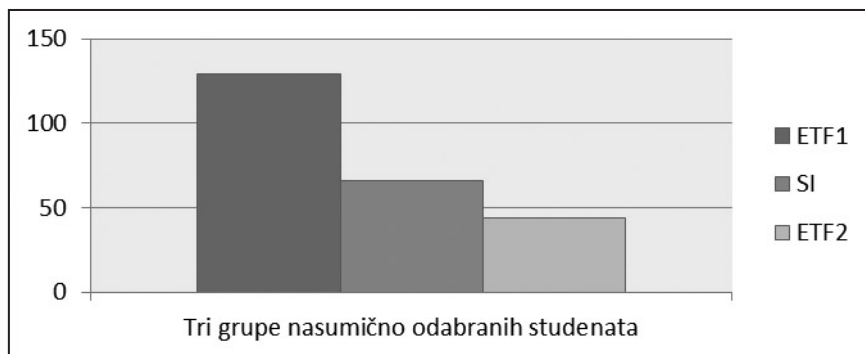
3 Reference navodimo sledećim redosledom: najpre referencu koja se nalazi popisana u Literaturi, a potom u zagradi ukupan broj strana navedene reference.

4 Opšte je poznato iz lingvističke literature da „uloga činilaca relativne težine gradiva zavisi od uslova pod kojima oni dejstvuju“ (Mihailović 63). Na dalje, „ove uslove možemo svrstati u tri grupe: 1) pređeno gradivo, 2) celina gradiva i 3) maternji jezik“ (loc. cit.).

5 Testiranje koje smo sprovedi za potrebe ovog rada inspirisano je testiranjem koje smo sprovedi za potrebe jednog našeg ranijeg istraživanja (Đurić 2011a: 256-263), s tim što smo u tom prethodnom radu testirali pored engleskih kompleksnih nominala i francuske kompleksne nominale u diskursu elektrotehnike, dok je u ovom radu pažnja posvećena is-

Testirane su tri grupe studenata: 1. grupa studenata sa elektrotehničkih smerova (u daljem tekstu: ETF1), 2. grupa studenata sa Odseka za softversko inženjerstvo⁶ (u daljem tekstu: SI) i 3. Kontrolna grupa (u daljem tekstu: ETF2).

Studenti nisu nativni govornici engleskog jezika, a odabrani su nasumično. Grupa ETF1 obuhvatila je 129 studenata, grupa SI obuhvatila je 66 studenata, grupa ETF3 obuhvatila je ukupno 44 studenata. Brojčani odnos grupa prikazujemo na grafikonu 10.1.



Grafikon 4.1. Tri grupe testiranih studenata (odnos grupa).

U okviru svake od ove tri grupe vršen je sledeći eksperiment. Najpre su studentima definisani kompleksni nominali (i dvočlani i višečlani), a zatim imeničke fraze. Zatim je svaki student dobio listić na kome su se nalazili brojevi leksičkih ajtema kojima će biti izloženi. Potom je svakome od njih dat papirić na kome se nalazi serija rečenica. Svaka rečenica je sadržala leksički ajtem (kompleksni nominal ili imeničku frazu). Zahtevano je od studenata da na zasebnom listiću koji sadrži numerisane primere zaokruže da li smatraju da je leksički ajtem kojem su izloženi: 1. kompleksni nominal, 2. fraza, ili 3. imaju neutralan stav prema prikazanom leksičkom ajtemu.

U nastavku dajem primer rečenica koje su sadržale kompleksne nominale.

ključivo kompleksnim nominalima u engleskom za elektrotehniku i engleskom za softversko inženjerstvo. Pored toga, u pomenutom radu (Đurić 2011a) bavili smo se isključivo jednim podskupom kompleksnih nominala, ili preciznije, višečlanim konstruktima u engleskom i francuskom jeziku. U jednom ranijem radu, utvrdili smo i kriterijume pomoću kojih se jedna jezička jedinica definiciono određuje kao višečlani konstrukt (Đurić 2011b). Međutim, napominjemo da su višečlani konstrukti samo jedan podskup kompleksnih nominala, koji obuhvataju i dvočlane i višečlane konstrukte.

⁶ O Odseku za softversko inženjerstvo na Elektrotehničkom fakultetu u Beogradu, kao i koncepciji nastave na ovom odseku, vrednovanju i evaluaciji engleskog jezika videti studiju Đurić (2008: 217-227).

Uzorak 4.1. Uzorak rečenica koje sadrže kompleksne nominale za grupu ETF1.

He told me about *capacitive storage element*.
He told me about *dynamic cross field photomultiplier*.
He told me about *bombardment induced conductivity*.
He told me about *laser noise amplitude modulation*.
He told me about *three-diode bridge rectifier*.

Uzorak 4.2. Uzorak rečenica koje sadrže kompleksne nominale za grupu SI.

He told me about *declarative programming language*.
He told me about *pseudo real-time operating system*.
He told me about *wireless personal area network*.
He told me about *floating point representation*.
He told me about *sequence control register*.

Uzorak 4.3. Uzorak rečenica koje sadrže kompleksne nominale za grupu ETF2.

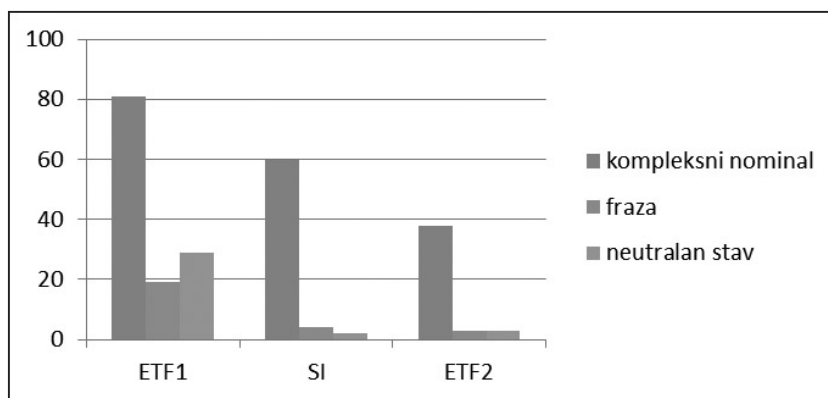
He told me about *high strength friction length bolt*.
He told me about *reverse breakdown voltage*.
He told me about *complementary metal oxide semiconductor*.
He told me about *cathode ray oscilloscope*.
He told me about *analogue-to-digital converter*.

Kao što se može videti iz upravo navedenih uzoraka (4.1, 4.2 i 4.3), kojima su studenti bili izloženi, kompleksni nominali su vizuelno predstavljene na papiriću u kontekstu standardne rečenice u savremenom engleskom jeziku. Rečenice su bile tipa: *He told me about + kompleksni nominal*, ili *She told me about + imenička fraza*. Namerno sam odabrao rečenice sa ovako jednostavnom strukturom, zato što smatram da su dovoljno opšte da bi se ubacio bilo koji kompleksni nominal iz engleskog za elektrotehniku i engleskog za softversko inženjerstvo, a da rečenica ne postane besmislena. Namerno je uzeta rečenica sa ovakvom sintaksičkom strukturom da bi se kompleksni nominal uvek nalazio u finalnom položaju, čime se izbegla mogućnost učitavanja različitih sintaksičko-semantičkih interpretacija⁷.

⁷ Pretpostavljam da bi bilo zanimljivo da se izvrše identična ispitivanja, u kojima bi se engleski nominali nalazili u inicijalnom i medijalnom sintaksičkom položaju u primerima

Tri testirane grupe studenata Elektrotehničkog fakulteta (ETF1, SI i ETF2) postigle su više nego zadovoljavajuće rezultate. Naime, nakon izlaganja primerima na papiriću, čiji je jedan mali uzorak upravo gore naveden, studenti su uspevali ne samo da jasno identifikuju kompleksne nominalne (i da ih razlikuju od fraza) već i da uspešno interpretiraju značenje nominala, iako se to od njih nije eksplicitno tražilo.

Rezultate testiranja prikazujemo pojedinačno za svaku testiranu grupu pomoću grafikona 4.2.



Grafikon 4.2. Odnos broja studenata iz grupe ETF1, SI i ETF2 koji su ispravno identifikovali kompleksni nominal, pogrešno identifikovali frazu ili ispoljili neutralan stav.

Kao što se iz grafikona 4.2 može videti, studenti su bili daleko uspešnji u identifikovanju kompleksnih nominala u odnosu na druge jezičke entitete. U testiranoj grupi ETF1, 81 student je ispravno detektovao kompleksni nominal (procentualno, to je 62,79%), 19 studenata je pogrešno proglasilo ovu jezičku jedinicu frazom (procentualno, to je 14,72%), dok je njih 29 ispoljilo neutralan stav prema testiranom leksičkom ajtemu (procentualno, to je 22,48%). U testiranoj grupi SI, 60 studenata (90,9%) je ispravno identifikovalo kompleksni nominal, četvero studenata (6,06%) dalo je pogrešan odgovor, opredelivši se za frazu kao odgovor, dok je neutralan stav ispoljilo njih dvoje (3,03%). U testiranoj grupi ETF2, njih 38 (86,36%) dalo je ispravan odgovor i uočilo da je testirani ajtem kompleksni nominal, troje njih (6,81%) je dalo pogrešan odgovor, a troje je ispoljilo neutralan stav (6,81%).

iz engleskog za elektrotehniku i engleskog za softversko inženjerstvo. Međutim, u trenutku ispitivanja, uključivanje navedenih kombinacija nam se nije učinilo racionalnim, jer bi nepotrebno opteretilo analizu dodatnim statističkim faktorima koji ne bi doveli do nekih bitnijih uopštavanja.

Diskusija

Čini nam se da su dobijeni rezultati zapravo posledica nekoliko stvari. Dobijeni rezultati ukazuju na to da budući inženjeri, ili preciznije, studenti elektrotehnike i softverskog inženjerstva, sa izuzetno velikom stopom uspešnosti percipiraju kompleksne nominale, na osnovu algoritamski datog uputstva i nedvosmisleno date definicije. Na osnovu dobijenih rezultata testiranja, primećeno je da je studentima daleko lakše da nedvosmisleno delimitiraju kompleksni nominal, nego što je to slučaj sa imeničkim nizom ili imeničkom frazom.

Stopa uspešnosti prilikom testiranja možda je ovako velika zato što su studenti testirani na materijalu njima bliskog diskursa, odnosno engleskog za elektrotehniku i engleskog za softversko inženjerstvo (što bi mogao da bude olakšavajući faktor), ali treba uzeti u obzir da testirani studenti nisu nativni govornici engleskog jezika (što bi mogao da bude otežavajući faktor), tako da su dobijeni podaci ipak odgovarajuće skalirani.

U narednom delu iznosimo izvesne zaključne napomene.

Zaključne napomene

Jedan prilično tentativan opšti zaključak u vezi sa identifikovanjem i usvajanjem kompleksnih nominala u engleskom za elektrotehniku i engleskom za softversko inženjerstvo bio bi sledeći. Izgleda da ne postoji jedan univerzalni pristup u nastavi koji je dobar za sve studente i za sve leksičke pojave koji se predaju i/ili usvajaju. Mora se voditi računa o višestrukim inteligencijama, kojima se dosta poklanja pažnja u literaturi iz metodike nastave engleskog jezika⁸. Pored toga, usvajanje kompleksnih nominala, u izvesnoj meri, zavisi i od individualnih kognitivnih stilova studenata.

Svakako, nužno treba prihvatiti činjenicu da svaki kognitivni stil ima svoje prednosti, ali i svoje mane. Sledstveno tome, ne može se tvrditi da je jedan stil dobar, a da je drugi loš. Shodno rečenom, konstatujem kako, s jedne strane, treba dosta raditi na poboljšanju faktora koji pozitivno utiču na usvajanje kompleksnih nominala i proces njihovog dekodiranja. Istovremeno, s druge strane, potrebno je izvršiti supresiju negativnih faktora i to stavljanjem akcenta na aktivnu nastavu, uz puno uvažavanje individualnih razlika koje postoje među studentima, uzimajući u obzir različite kognitivne stilove studenata Elektrotehnike i Softverskog inženjerstva.

⁸ Višestrukim inteligencijama posebnu pažnju poklanja lingvistkinja Slobodanka Kitić koja se bavi i implikacijama njihove primene u okviru metodike nastave engleskog jezika. (Kitić 2007; Kitić 2008).

Rezultati istraživanja pokazali su da studenti mogu da prate distinkciju na relaciji „kompleksni nominal – fraza“ prilično dosledno. Naravno, uvođenjem dodatnih faktora i uključivanjem većeg broja studenata, sa Elektrotehnike i Softverskog inženjerstva, u ispitivanje, rezultati bi možda oslikali još finije nijanse mehanizama usvajanja i mogućnosti klasifikovanja ispitivanih jezičkih fenomena, odnosno, kompleksnih nominala u engleskom za elektrotehniku i engleskom za softversko inženjerstvo.

Smatramo da se naši rezultati mogu primeniti u oblasti teorije i prakse metodike nastave engleskog jezika za elektrotehniku i engleskog jezika za softversko inženjerstvo, zato što pomažu studentima, budućim stručnjacima iz oblasti elektrotehnike i softverskog inženjerstva, da obrate pažnju na vrstu reči, naročito kod višočlanih kompleksnih nominala, ali i da ustanove odnose između komponenti kako kod dvočlanih, tako i kod višočlanih kompleksnih nominala. Nekompozitnost značenja kod izvesnih kompleksnih nominala predstavlja izazov u nastavi engleskog jezika za elektrotehniku i engleskog za softversko inženjerstvo, naročito s obzirom na to da studenti ne mogu uvek sa lakoćom da usvoje koncepte koji su netransparentni van konteksta, odnosno, van konkretnog diskursa elektrotehnike i softverskog inženjerstva. Primena rezultata naše analize u nastavi engleskog za elektrotehniku i engleskog za softversko inženjerstvo mogla bi da nađe svoje mesto kod ispravnog dekodiranja značenja kompleksnih nominala, koja bi pak mogla da doprinese unapređenju veštine razumevanja pisanog diskursa studenata elektrotehnike i softverskog inženjerstva, što je i osnovni cilj engleskog jezika struke na visokoškolskom nivou.

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COMPLEX NOMINALS IN ENGLISH FOR ELECTRICAL ENGINEERING AND ENGLISH FOR SOFTWARE ENGINEERING

Abstract: This paper focuses on complex nominals in English for Electrical Engineering and English for Software Engineering. In the second part, we introduce the scope of our research and the theoretical framework, and then analyze the term *Complex Nominal*. Subsequently, we summarize certain features pertinent to this language unit. We describe our corpus in the third part. In the fourth part, we analyze and illustrate the obtained results. In the fifth part, we discuss the obtained results as well as their implications. In the sixth part, we provide concluding remarks and then, we enumerate the most relevant findings about the complex nominals in English for electrical engineering and English for software engineering.

Key Words: *Complex Nominals, English for Electrical Engineering, English for Software Engineering.*

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LEARNING BUSINESS ENGLISH BY MODELING DOING BUSINESS IN ENGLISH: AN IMPROVEMENT ON INTERDISCIPLINARY BUSINESS ENGLISH COURSE, TEXTBOOK, AND SYLLABUS DESIGN

Abstract: The paper discusses a developed Business English syllabus, course, and an innovative Business English textbook for that course. Those were created for students of Ukrainian universities majoring in Business and Economics and for learners in commercial Business English programs. The textbook, course, and syllabus are interdisciplinary since they are content-based – everything that students learn of Business English is being learned through content matter from the areas of business and the academic disciplines for teaching business. The interdisciplinary approach is reinforced by making the syllabus, course, and textbook totally communication-based (learning Business English through business communication in English), task-based and theme-based. But such interdisciplinarity, which can be found in some of the best Business English textbooks, courses, and syllabi, is considerably improved by adding five innovative features to the developed syllabus, textbook, and the course based on them. The most important of those features is modeling doing business in English by using what was called continuous simulation that turns a language classroom into a faithful model of business activities and business communication performed in the target language. The other four distinguishing features of the developed syllabus, course, and textbook are students' learning autonomy, the emphasis on learners' project work, the integrated skills approach, and domination of co-operative learning over individual learning. The paper analyzes the design and assessment of the syllabus, course, and textbook demonstrating the highly successful learning outcomes achieved thanks to using them. Samples of syllabus products are given illustrating the learning materials and activities used in the course and the textbook. The conclusion is made that the interdisciplinary approach in Business English teaching can be substantially improved by organizing a quasi-natural business environment in the classroom so that students acquire the language of business communication by modeling business activities in English.

Key words: *teaching and learning Business English at higher schools and in commercial programs, interdisciplinary approach, continuous simulation, learning language through communication, task-based language learning, theme-based language learning, project work in language learning, students' learning autonomy, integrated skills approach, co-operative learning.*

By Way of Introduction – The Motivation for Developing the Course and the Textbook

In post-Communist Eastern European countries the demand for learning Business English (BE) for genuine professional communication is constantly growing which is a natural outcome of those countries' efforts to become equal partners in the international economic community. In such a typical post-Communist Eastern European state as Ukraine there are two main types of educational institutions where BE is taught: different universities and departments specializing in training specialists in economics and business and various commercial BE programs for people engaged in business. In both areas teaching English for business communication cannot be considered as really successful due to the use of obsolete approaches, the absence of adequate textbooks, and scarcity of teachers specifically trained for teaching BE on the basis of modern approaches.

This situation was our incentive and motivating factor for developing a new type of a BE course for Ukrainian students of Business English together with a new type of BE textbook specifically designed and adapted for such a course. They were to be primarily designed for university students of BE but were also supposed to cater for the needs and requirements of learners in commercial BE programs. Both the course and the textbook were planned to be based on the most advanced Western approaches to BE teaching while adjusting those approaches to local conditions and requirements.

The underlying assumption for developing our particularsyllabus, course, and textbook for them was the belief that success in BE studies could be achieved if the interdisciplinary approach was used when, while learning BE, students were also learning business itself. But that approach could be improved and better adjusted to local conditions of BE teaching in Ukraine by additionally creating a quasi-natural business environment in the classroom so that students were acquiring the language of business communication by modeling business activities performed through the medium of English.

The Syllabus Context

The orientation of the developed course and textbook

The developed course and the textbook “*Business Projects*” (Tarnopolsky and Kozhushko) for it were theme-centered (Legutke and Thomas) and focused as to content matter on the themes characteristic of disciplines

for teaching business (*interdisciplinary approach*). Those were such themes as: *Forms of Business; The Structure of a Company; Domestic and World Economy; Business Objectives, Strategy, and Competition; Applying for a Job; Job Interviews, Career Profiles; Marketing; Production; Banking; Finance; Contracts; Participation in Fairs and Exhibitions*. The course and its syllabus were designed to be taught to university students who have already reached the intermediate level in their command of General English and were starting their BE studies. The syllabus was planned for one academic year (six hours of classes per week, 180-200 class hours for the whole course) in the second year of study at Ukrainian universities and departments of business and economics. It was also planned for the second or third year of study (depending on when the students reached the intermediate level of General English) at commercial language schools with the same number of class hours per week.

The purpose of the course and the textbook

The purpose of the one - academic - year - long course and “*Business Projects*” textbook developed for it was ensuring that students acquire the skills of *fluently communicating* in English (speaking, listening, reading, and writing) on business matters in situations of business intercourse within the scope of the themes included in the textbook (see above). It should be emphasized that the goal of teaching and learning was *acquiring communicative abilities*, not just grammar and vocabulary characteristic of business communication. It absolutely fitted the goals set before the BE course by educational institutions and educational authorities in Ukraine, though was in a kind of conflict with the existing teaching practice. In that practice such goals are often not achieved in reality so that students learn a lot of grammar and vocabulary but are unable to use it in communication efficiently.

Problems and challenges in developing the course and the textbook

The main problem and challenge in developing the course and its syllabus, as well as the textbook was making them effective for ensuring students’ acquisition of business communication skills. It should be reminded that the main and the broadest category of students for whom the course and the textbook were designed were university BE students who lack more than the knowledge of Business English at the start of their studies. Their ideas of business as a whole are also rather vague with little or no practical experience in that area. This is further complicated by the fact that Business English is being learnt in a non-English-speaking country

where nobody uses English outside the classroom and where the students are deprived of opportunities of watching business being done in English. That is why business communication in English is what both teachers and students are usually unsure of having never seen it in reality. So, in teaching practice that can be observed at Ukrainian tertiary schools, classes of BE mostly focus on language forms used in business communication but not on communication proper. As a result, both the students and the teachers concentrate their efforts almost solely on conscious learning with explicit explanations and training of grammar and vocabulary.

Therefore, when writing a Business English textbook just for such students, the basis of the adopted concept was the necessity of making the process of doing business in English not academic and abstract but quite psychologically real to those particular students. It had to be not only psychologically real. It had to be fun, meaning that learning Business English had to become fun for students thus enhancing their motivation.

To achieve those ends, all the approaches that are used in the best modern textbooks on Business English were implemented. The textbook "*Business Projects*" was made totally business communication oriented so that students could mostly learn Business English not as a language system but as a system of communication, including the cultural aspects of such communication (Donna; Ellis and Johnson; Frenzo; Goddard). The textbook was designed as task-based since learning assignments were different tasks from the area of business that students had to solve using English as a tool (Pica; Skehan). It was made content-based because everything that was being learned of Business English was learned through content matter from the areas of business, as well as through the subject matter from academic disciplines designed for teaching business, marketing, etc. (Brinton, Snow, & Wesche; Stoller). It was also designed as theme-based because all the learning activities and information were focused on and developed a number of themes that in their entirety covered all the selected content-matter (Brinton, Snow, & Wesche). Finally, case studies, that are used when teaching business disciplines, made a regular feature and an integral part of every unit in the "*Business Projects*" textbook. All this made the syllabus, the textbook, and the course taught with the help of them *interdisciplinary*, which was our principal requirement for designing all of them (see above).

But introducing those features, which can be found in some contemporary Western BE textbooks, is not sufficient. Our experience with Western BE textbooks for teaching Ukrainian students has convinced us that using them instead of BE textbooks published in Ukraine or Russia does not solve the problem. It is so not because Western BE textbooks are often

too expensive. What is much more important, they don't take into account the local conditions and students' background knowledge. Besides, they also support either explicitly or implicitly the conscious learning approach focusing students' attention not so much on the ways of doing business in English as on the language used for it. Finally, their design and structure offers nothing that could help Ukrainian students from business schools and universities feel the practicality of doing business in English. Authentic materials that are included into those textbooks cannot be of help in that respect. They are psychologically authentic to people already working in business and knowing it. (It is actually for them that the textbooks under discussion are mostly designed.) But they cannot be perceived as such by students who know next to nothing about business and economics as yet – meaning nothing practical, just the theory that they were taught in their studies.

Therefore, a new type of syllabus, course, and textbook for them were needed, and their specific features are discussed below.

The Design and Assessment of the Syllabus, Course, and Textbook for Them

Specific features of the textbook, the course, and its syllabus

In the process of designing the syllabus, the course, and the textbook, five features were laid as their basis which made them different in comparison with whatever other BE syllabi, courses, or textbooks.

The first feature is the use of what was called *continuous simulation* (Tarnopolsky) as the principal learning activity. It was this activity that *created a quasi-natural business environment in the classroom so that students acquired the language of business communication by modeling business activities in English*. All other learning activities lead to that one and prepare learners for it. Continuous simulation is such an organization of the BE course when learning develops as continuous modeling and enacting of business activities and communication in class. The enactment is done in the framework of almost life-size functioning of an imaginary company. Students themselves invent it, “set it up”, organize its “functioning”, and “work” in that company. It is a kind of play where learners are actors, directors, and playwrights on an on-going basis. Continuous simulation, unlike traditional simulations that are nothing more than disconnected episodes in the learning process, introduces a common meaningful plot for learning and communicative activities in the course, this plot being developed from class to class. Students decide what form of business they will orga-

nize, what the structure and management hierarchy of their company will be; they organize the company, elect or appoint its top executives, find, interview, and select employees; define the place of their business in the economy of the country; they do marketing research, solve financial problems, participate in fairs; sign contracts, etc.

This common plot developing from class to class, common participating personages create an imaginary life continuum in which students learn both business and Business English by constantly playing it in conditions imitating or modeling business environment. What's very important is the fact that in continuous simulation the modeled business environment is created by students themselves who develop the plot when they model (play) business. It makes students' communication highly creative and imaginative. Learners' creativity and imagination is what the entire approach in developing the course and the textbook was based on. We called that approach *BET 3C – Business English Through Continuous Creative Communication*.

The second distinguishing feature of the course and the textbook is the direct consequence and result of the *BET 3C* approach. It is *students' autonomy in BE learning*. (Benson and Voller; Dam) They are autonomous not only when doing the continuous simulation. All the assignments in the textbook are designed to ensure that autonomy. Students discuss different points stating their own opinions and using their background knowledge, they read texts and listen to talks and conversations to find information that they lack for their own discussions and conversations on certain topics, they write about the results of their discussions, or state their own ideas in writing. Thus, they autonomously decide what to do and say and how to do and say that – learning while doing and saying it. The task of the textbook and the teacher is not so much to teach as to organize learning and facilitate it (teacher as a “facilitator” – see Rogers). It does not mean that the textbook has no parts that in the actual instruction process require teacher-dependent and teacher-fronted learning activities. But they are more of a nature of junction points stimulating and initiating further activities where learners are autonomous or totally independent. It is this distinguishing feature of the textbook and the course organized on its basis that is instrumental in developing learners' skills and abilities required for becoming independent users of Business English.

The third distinguishing feature of the syllabus, course, and textbook concept and design is also the consequence of the *BET 3C* approach. It's *the use of Project English* which is emphasized not only in practical learning activities included in the textbook and in the course but in the course syllabus as well. During the course the students have to do project tasks

that are an integral part of continuous simulation. They serve for preparing students to play episodes in that simulation. For example, if an episode is connected with reporting the results of market research, playing the episode is preceded by project work. The project task requires students to collect material for their report and write its abstract with the main points before doing the actual presentation. Such writing is done on the basis of learners' discussions in pairs or small groups that are also parts of continuous simulation. In this way, written project tasks not only prepare students for the following episodes, but form links between episodes.

They also summarize all the continuous simulation activities because after "founding" their company at the start of the course, the students immediately get the assignment of writing the company's prospectus – the assignment that is done until the end of the course. At the end of every unit learners write one section of that prospectus where all the work done in the unit is summarized. For instance, on finishing Unit 2 (*Company Structure*), students write the section of the prospectus where the structure of their company and its management hierarchy are described. It makes the results of written project tasks the visible material products of everything done in the course.

Project work is also the leading means of developing students' writing skills in the course. As a result, the skills developed are somewhat different from those ordinarily set as the goals of teaching writing for business purposes in BE courses. They are not so much the skills of writing some standard business documents as the skills of writing creatively on business issues while preparing reports, notes, abstracts, compositions, and essays which have business activities as their content matter and that are the essence of project tasks.

But the use of Project English leads to the emergence of one more feature. It has already been said that students' speaking in continuous simulation depends on their preparatory project work done in writing. This speaking is also summarized in written project work which, in its turn, depends on preceding discussions, brainstorming, etc., i.e., on speaking. The material both for speaking and writing is taken from what students read and listen to. It means *absolute interconnectedness and interdependence of developing all the four basic communication skills (speaking, reading, listening, and writing)*. Those four skills are developed not separately from each other but in unison so that reading and listening support speaking and writing while speaking and writing reinforce the language material to be used for further development of reading and listening skills. Thus, *the integrated skills approach* (Oxford) is systematically implemented as one of

the conceptual features of the course and the textbook, which makes their fourth difference from a lot of other BE courses and textbooks.

There is the fifth distinguishing feature as well. It is made necessary by the high degree of learners' autonomy. It requires learners' mutual help and pooling their efforts. That is why in the textbook and the course organized on its basis *the focus is on co-operative or team learning (Kessler) instead of on traditional individual learning*. Almost all the principal activities in the textbook are designed to be done in pairs or small groups. It concerns project work, continuous simulation, all kinds of discussions and brainstorming, etc. Doing all such learning tasks students are required to pool their efforts. It is aimed at increasing the learning effect in comparison with assignments done individually – students not only learn themselves but teach each other and learn from each other. In the concept of the textbook under discussion, unlike a lot of others, cooperative learning is not just one of the approaches used to organize the learning process. It is the foundation of its organization, the basis of all learning activities not only in class but also outside it.

Therefore, the five features of the course and the textbook concept discussed above are all interconnected. These features make students' learning quite specific. Thanks to them, learning Business English develops as modeling business in English by way of doing continuous simulation and project work. Modeling is mostly done autonomously by students in teams, i.e., in pairs or small groups, where the efforts of all the members of a team are pooled to reach a common goal. It is attained by using different ways of communicating in English (speaking, listening, reading, and writing) as instruments for modeling business. Those instruments are used interconnectedly and interdependently. This approach used in its entirety was called upon to create a specific quasi-natural business environment that makes learning *professionally instructive fun* for students. And when learning is fun, it is usually successful.

The assessment of the efficiency of the developed syllabus, course, and textbook

Such success was clearly demonstrated in our experimental studies where the learning outcomes of the BE course based on the textbook "*Business Projects*" were compared with the results achieved when using other BE textbooks – both published in Ukraine and Russia and in English-speaking countries. The description and results of those studies are not given here because they have already been extensively published (see, for

instance, Tarnopolsky, et al). It should only be said that, on the average, students who were learning BE in the course based on our textbook “*Business Projects*” scored up to 93% of correct task completion points in all kinds of tests (speaking, listening, reading, and writing). The corresponding average figure for the students’ groups working in the BE course based on using Western BE textbooks was 75% only, while in the groups using BE textbooks published in Ukraine or Russia the figure was even lower– 58%.

That showed the indubitable advantage of the developed syllabus, course, and textbook, the advantage that was confirmed by a more than ten-year-long (after the first edition of the textbook “*Business Projects*” was published in 2002) practical experience of using them at numerous higher schools in Ukraine.

Therefore, the developed syllabus, course, textbook, and the improved interdisciplinary approach underlying them proved to be very effective when teaching business speaking, listening, reading, and writing to students who, before starting a BE course, had achieved sufficient results in gaining command of General English at the intermediate level.

Sample Syllabus Products

In this context, syllabus products are considered to be those learning materials and activities that practically implement the syllabus and its concept in the course taught to students. Such products are best represented and illustrated through the description of the textbook on which the practical course is based.

The textbook “*Business Projects*”, which is under discussion in this paper, consists of the *Student’s Book* with the *Workbook* (for doing homework assignments) included into it so that each unit of the *Student’s Book* is followed by a corresponding unit of the *Workbook*. The set also includes the *Teacher’s Book*, with all the detailed explanations and instructions for the teacher, and the audio materials for the course.

The *Student’s Book* is divided into 12 theme-based units, each unit devoted to one theme of business communication, i.e., one area of content in the field of business activities (the full list of such themes has already been given). Every unit consists of a *Lead-in*, two or three *Steps*, and one *Final step*.

Lead-in

Lead-ins are designed to introduce students to the themes of units, to make them understand, guess, and learn as much as possible about the

content matter involved in any particular theme before reading special texts devoted to it. So, the learning activities are mostly directed at: a) eliciting students' background knowledge; b) making them guess some information and give reasons why real facts should be as they have guessed them; c) listening to some particular information that permits to make conclusions as to more general information behind it; d) getting students familiarized with the key vocabulary used in the unit; e) making students speak as freely and as much as possible on the theme from the point of view of their guesses and background knowledge. Some *Lead-ins* also make learners write on the basis of their guesses, this writing done in the process of project work. Thus, speaking, listening, and (in some cases) writing are the principal forms of communication in *Lead-ins* while reading is used mainly for understanding instructions and assignments. But in some *Lead-ins* short texts for reading are included. They serve to achieve the same purposes as above. The principal learning activities in *Lead-ins* include discussions, brainstorming, role-plays, and even continuous simulation activities.

Two typical activities in *Lead-ins* are given below:

1. *What do you think the main objective of any business is? Discuss this in pairs and report your conclusions to the class (Unit 6, 112).*
2. *Market research. Discuss in pairs how to conduct market research for your company (partnership). Choose a certain product or service to focus the research on. What technique will you use to do the research? Why? What plan will you use for your research? If you use interviews, what questions will you ask? If you use questionnaires, will the forms be distributed or mailed to possible consumers (customers)? What questions will the questionnaires contain? Write these out. You have 20 minutes to discuss this, and then to write the questionnaire or prepare questions to use in the interviews (Unit 7, 132).*

Steps 1, 2 (and 3)

Steps 1, 2, and (in some units) 3 are the central parts of every unit. They are devoted to developing the theme and communication skills required to speak, read, listen, and write using its content matter. A text on some aspect of the theme is the focal point of each of those *steps*. Reading the text in class is preceded by some problem-solving discussions or brainstorming assignments for students to guess and anticipate its content matter and understand its key vocabulary.

After-reading assignments begin with comprehension check-up activities (answering questions, discussing particular points, summarizing, abstract and summary-writing, etc.). Just as in *Lead-ins*, problem-solving activities, when students have to generate new information on the basis of information learnt from the text, are the principal ones and take a considerable part of class work. One or several listening assignments are also frequently included into such *steps*. Those assignments are always followed by speaking ones and/or writing ones. Role-plays are characteristic of speaking assignments and are usually done in pairs while discussion/brainstorming-type assignments may be done as whole-class, small group, or pair ones. Reading and listening assignments only are done individually, all the others are done as teamwork (cooperative learning).

All these activities lead to and prepare students for continuous simulation and project work which are the most important parts of every *step*. Continuous simulation is done as pair, small group, or whole-class activities, and in almost every class, one or several continuous simulation episodes are played. Project tasks are mostly out-of-class activities. But before actually doing them out of class, students first discuss and brainstorm them in class. Later, when a particular project task has been done, they present the results to their group-mates in class again with the whole-class discussion of those results.

There are two specific activities included into two *steps* of every unit. One of them contains a *Business News* section. In this section students listen to business news and do assignments that check understanding and develop speaking skills on the basis of listening. The second specific activity is a case study. It starts with reading (or listening to) a short text, open-ended as to the information in it. Several questions are put to the text and, to answer them, students have to do one or several problem-solving tasks using their background knowledge or the knowledge obtained from what they have done in that particular unit. The assignments are of a discussion/brainstorming type and are usually done in small groups or pairs.

Some activities characteristic of *Steps 1,2* (and *3*) in the units are given below:

1. *If you decided to go into business, would you choose:*
 - a) *to open your own business as a single proprietor?*
 - b) *to form a partnership?*

Give reasons for your decision (Unit 1, 9).
2. *Read the text and check your answers in activity 2* (Unit 9, 170).
3. *Write a summary of the whole text in no more than 8 sentences* (Unit 8, 156).

4. Explain in your own words:

- a) the uses and advantages of a checking account;
- b) the uses and advantages of a savings account;
- c) a minimum balance;
- d) an overdraft, how and when it is permitted;
- e) a check/debit card and how it differs from a credit card;
- f) what you need to obtain a credit card, and what you need to obtain a check card (Unit 9, 175).

5. What type of shares would you prefer to have? Why? Discuss this in pairs or in groups of three and report your opinion to the class (Unit 10, 190).

6. Listen to a conversation.

You will hear a Ukrainian businesswoman talking to a Public Relations Manager of an imaginary British company. The Public Relations Manager has been instructed to answer the questions of the Ukrainian businesswoman about the structure of his company. The Ukrainian businesswoman is interested in it because she is planning to start a joint venture with that company. Try to understand all the details of the structure (Unit 2, 38).

7. Look at the structural chart of the company discussed in the conversation that you have just heard (see page 39). Fill in the missing information (Unit 2, 38).

8. What would the differences in the chart be (titles of executives and others) if it were an American company? Record the differences (Unit 2, 38).

9. Identify what information in the chart was not mentioned in the conversation you heard (Unit 2, 38).

10. Continuous simulation (pair work).

Student A in the pair is a representative of your company (partnership). Student B is a representative of a bank. A talks to B about getting a bank loan for your company (partnership).

Before starting A should decide on and make notes about the following issues:

- a) for what project of your company (partnership) the loan is requested;
- b) what profits are expected, and when;
- c) what sum will be requested;
- d) what the possible time of repayment is;
- e) what interest rate your company (partnership) can afford to pay.

B should decide on and make notes about the following issues:

- a) what information will be requested from the applicant;
- b) what estimates and documents the applicant will be requested to submit;
- c) what conditions of the loan will be offered (Unit 9, 178).

Final step

The *Final step* in every unit is probably the most important one. It summarizes the work on the unit and contains the most creative learning activities. As a rule, *final steps* contain not more than two types of activities: continuous simulation and project work. As to project work, it is mostly discussions of the results of project tasks done out of class. For instance, if the project task was to develop the logo of students' imaginary company, the logos elaborated by different teams are presented by them to the whole class. Those logos are discussed and evaluated with the aim of choosing the best one.

Continuous simulation takes the greater part of the *Final step* in a unit. It may be organized as different meetings for discussing and taking decision on some issues. It can be, for example, the “*Board meeting*” of the students' imaginary company held to discuss the sales results in the current year and sales targets for the coming year. It can be a meeting devoted to listening to and discussing the report of the “*Vice-President for Marketing*” on the latest promotion campaign, etc. Continuous simulation in every *final step* is always inextricably linked to project work. For instance, the above mentioned discussion of the company's logo would be organized as a meeting at the Marketing Department. Continuous simulation often involves presentations done by students, those presentations followed by discussions. Presentations themselves are the result of project work which, in its turn, was done on the basis of previous discussions in the preceding episodes of continuous simulation.

Three activities in the *Final step* in Unit 6 (124-125) can be given as an example:

Step 4 (final). Your Company's (Partnership's) Strategy

1. *Project work discussion. In the last class on Unit 5 you were given the task of writing another section of your company's (partnership's) prospectus. That section concerned the role your company (partnership) could play in the economy of Ukraine and in economic cooperation with English-speaking countries. Listen to all the variations of this section written by different small groups. Vote to select the best version and elect students who will finally prepare it to be included into the prospectus (who will type, format, and illustrate it).*

2. *Continuous simulation. Developing a Business Strategy (at the Executive Board meeting).*

While working on this unit, you were given the assignment of writing two essays in groups of three or four students. One concerned your recommendations on your company's (partnership's) general strategy and another was on the strategy you recommended in dealing with your competitors. Now each small group, in turn, will make a presentation where they speak on these two issues and present their recommendations, with their reasons. All the other students (Board members and other executives) will ask the presenters questions. Each small group has 10 to 15 minutes to make their presentation and answer questions. After all the presentations have been made, a general discussion is held in which all recommendations are discussed and criticized for their good or bad features. As a result of this discussion, the Board should make a final decision on what strategy to follow and why.

3. Project work. On the basis of your discussion, in groups of three or four students, write several versions of the following section of your company's (partnership's) prospectus. In this section, of up to 200 words, your company's (partnership's) objectives and strategy should be discussed. Each group's version must be written before the last class on the next unit.

The work on each of the 12 units in the course takes from 12 to 16 class hours with out-of-class work devoted to doing the project assignments and assignments from the *Workbook*.

Assessment

Assessment is done in every class by way of teacher's commenting and grading students' work. There are also units in the textbook and the course specially designed for assessment. They are the so-called *Recapitulation Classes* held after work on every four units and the *End-Piece* class held at the end of the course. Those are devoted specifically to testing the development of students' communicative skills in speaking, listening, reading, and writing.

Conclusion

The developed syllabus, the textbook in question, and the course organized on their basis were fully fitted into framework of Ukrainian Ministry of Education curriculum. They fit that curriculum much better than any other BE course or textbook used at Ukrainian universities because they effectively ensure achieving the goals set in the curriculum – developing learners' efficiency in real-life business communication. That was the rea-

son why the Ukrainian Ministry of Education and Science officially recommended the textbook “*Business Projects*” for use by Ukrainian universities where BE is taught.

The developed syllabus, course, and textbook also met university and commercial school students’ requirements, needs, wishes, and plans. That was demonstrated when all the students who took part in the above-mentioned experimental studies (Tarnopolsky, et al) were requested to complete questionnaires and were interviewed as to their impressions, views, and satisfaction in what concerns the course they studied and the textbook used in it. An almost 100% high level of satisfaction was shown, as well as a very high degree of learners’ positive learning motivation. That testified to the overall success of the developed syllabus, course, and textbook.

Therefore, it can be concluded that the interdisciplinary approach in BE teaching, embodied not only in our syllabus, course and textbook but in a number of advanced BE syllabi, courses, and textbooks the world over, can be substantially improved and better adjusted to the conditions of teaching BE in Ukraine by creating a quasi-natural business environment in the classroom so that students acquired the language of business communication by modeling business activities in English.

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ОБУЧЕНИЕ ДЕЛОВОМУ АНГЛИЙСКОМУ ЯЗЫКУ В ВЫСШЕЙ ШКОЛЕ И В КОММЕРЧЕСКОЙ СИСТЕМЕ

Аннотация. В статье обсуждается построение программы курса, самого курса делового английского языка и инновационного учебника английского языка для этого курса. Программа, курс и учебник были разработаны для студентов украинских вузов, специализирующихся в бизнесе и экономике, и для слушателей в коммерческой системе обучения деловому английскому языку. И программа, и курс, и учебник являются междисциплинарными, поскольку они базируются на содержании, почерпнутом из области деловой активности и из учебных дисциплин, преподаваемых в обучении бизнесу. Междисциплинарный подход усилен в программе, учебнике и курсе благодаря их полной коммуникативности (овладение деловым английским языком через деловое общение на этом языке), проблемности и деловой тематичности. Но такая междисциплинарность, которую можно найти в некоторых из

лучших программ, курсов и учебников делового английского языка, была значительно усовершенствована добавлением пяти инновационных характеристик к разработанному курсу и учебнику. Главной из них является моделирование деловой активности на английском языке путем использования так называемой непрерывной деловой игры, которая превращает занятия по языку в точную модель ведения бизнеса через деловое общение на целевом языке. Другие четыре отличительные характеристики разработанной учебной программы, курса и учебника включают учебную автономию студентов, акцент на проведении ими проектной учебной деятельности, интегрированное обучение разным видам речевой деятельности и доминирование кооперативного обучения над индивидуальным. Статья анализирует структуру и оценивание эффективности учебной программы, курса и учебника, демонстрируя высокие результаты обучения при их использовании. Приводятся разработанные продукты учебной программы, иллюстрирующие учебные материалы и виды учебной деятельности, используемые в предлагаемом курсе и учебнике. Делается вывод, что междисциплинарный подход в обучении деловому английскому языку может быть существенно усовершенствован путем создания на занятиях смоделированной деловой среды, близкой к естественной. В ней студенты овладевают языком англоязычной деловой коммуникации в смоделированной деловой активности, проводимой на английском языке.

Ключевые слова: *обучение деловому английскому языку в высшей школе и в коммерческой системе, междисциплинарный подход, непрерывная деловая игра, коммуникативность, проблемность, деловая тематичность, проектная работа в обучении языку, учебная автономия студентов, интегрированное обучение разным видам речевой деятельности, кооперативное обучение.*

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UPOTREBA ANGLICIZAMA U TELEVIZIJSKIM REKLAMAMA

Apstrakt: U ovom radu biće predstavljena komparativna analiza upotrebe anglicizama u TV reklamama sa četiri kanala (Pink, HRT1 i HRT 2, OBN i ATLAS) iz bivših jugoslovenskih republika. Cilj ovog istraživanja je da se postigne uvid koliko je svaki pojedinačni jezik (srpski, hrvatski, bošnjački i crnogorski) pomenutih bivših jugoslovenskih republika, kojima je nekada zajednički službeni jezik bio standardni srpskohrvatski, otvoren ka prijemu anglicizama. Kroz prizmu ovih promena, biće izveden pokušaj da se rasvetle funkcije i ciljevi ovakvog vida oglašavanja.

Ključne reči: *engleski jezik, televizijske reklame, mediji, anglicizmi.*

UVOD

Moderno životno i edukacijsko okruženje nameće zahtev za univerzalnim, jedinstvenim komunikacijskim strategijama. Jedan od imperativa današnjice je znanje engleskog jezika koji, slobodno se može reći, postaje svojevrtni *Lingua Franca*. Široka upotreba ovog jezika u svim sferama života, nauci, tehnicima, medijima, u sebi nosi još dosta drugih zahteva od kojih je najosetniji zahtev za globalizacijom.

Upotreba engleskog jezika u reklamama (ili popularno advertajzingu) samo je jedan vid pomenutog procesa. U televizijskim reklamama, koje će biti predmet ovog rada, ovaj proces dobija na svojoj snazi, upečatljivosti i brzini. Engleski jezik u svim svojim kreativnim oblicima ispoljavanja (govornom, pisanom, u muzičkim numerama) je sve prisutniji fenomen u medijima. Pitanje koje se nameće nije više da li su mediji otvoreni za upliv engleskog jezika, već koliko i na koji način.

U ovom radu biće predstavljena komparativna analiza upotrebe anglicizama u TV reklamama sa četiri kanala (Pink, HRT1 i 2, OBN i ATLAS) iz bivših jugoslovenskih republika. Cilj ovog istraživanja je da se postigne uvid koliko je svaki pojedinačni jezik (srpski, hrvatski, bošnjački i crnogorski) pomenutih bivših jugoslovenskih republika, kojima je nekada zajednički službeni jezik bio standardni srpskohrvatski, otvoren ka prijemu anglicizama. Kroz prizmu ovih promena, biće izveden pokušaj da se rasvetle funkcije i ciljevi ovakvog vida oglašavanja.

GLOBALIZACIJA – JEZIČKA ANGLOKOLONIZACIJA?

Globalizacija u svim sferama života je očigledna kako običnom posmatraču, tako i naučnim radnicima i nezaobilazno, popularno nazvanim, marketinškim ekspertima. Danas postaje sve modernije predstavljati naciju u svetlu marketinške robe (Cameron, 2001, 8). Plasiranje robe sa naglaskom na komfornosti i uživanju potrošača dobija svoje invanzivne tendencije, a sve u cilju marketinga evropskog identiteta koji promovise zajedništvo, integritet, kao i konzumiranje zajedničke robe (Fairclough, 1989). Kao vesnik ovog fenomena koristi se primer reklame za Koka-Kolu iz 1971. godine, gde ovaj global flavor konzumira na stotine mladih ljudi iz celog sveta uz izlazak sunca u pozadini (Myers, 1999, 55). Kolektivni identitet ili samo osećaj pripadništva evropejizmu se podstiču prividom zajedničkih potreba i interesa čime se, u neku ruku, olakšava proces integracije i globalizacije (Wright, 2000). Ovaj proces, ujedno, predstavlja pretnju kulturnom, lingvističkom i ideološkom nasleđu jedne nacije (Isto). Eurospeak je nova leksička kovanica za jezik kojim se prezentuje Evropska Unija nazivajući je zajedničkom evropskom kućom.

Jasno je da je društveni identitet hibridne prirode i da u centru pažnje nije više politički, već potrošački identitet koji sa sobom povlači zahtev za višejezičkim tržištima na kojima je engleski jezik dominantan. Engleski jezik je simbol prestiža, progressa, inovacije, modernizacije, internacionalizma, kao i svojevrsni pobuđivač pažnje potrošača (Ustinova and Bhatia, 2005, 495). Ferklaui (Fairclough, 1989: 211) tvrdi da se ljudi više ne bave politikom kao građani, već kao potrošači. Ovaj proces nalazi svoj način ostvarenja u medijima uz neprekidnu upotrebu anglicizama. Prčić (2005) naziva anglicizmima reči koje su preuzete iz engleskog jezika i integrisane u sistem srpskog jezika na svim jezičkim nivoima (ortografskom, fonološkom, morfosintaksičkom, semantičkom i na nivou stilistike). Hant (Hunt, 1992, u Dimova, 2008, 84) smatra da jezički atipične informacije ubrzavaju svoju obradu i tako postaju deo dugoročne memorije. Martin (Martin, 1998) upotrebu engleskog jezika posmatra samo kao način prodaje reklama marketinškim agencijama u svetu, jer upotreba jednog, internacionalnog jezika olakšava komunikaciju poruke koju reklama nosi. Za nju je engleski u funkciji jezika globalne komunikacije, pre nego nosilac sistema vrednosti i kulture jedne nacije. Svaka nacija koja preuzima takav vid reklame ima slobodu njene adaptacije u okviru lokalnog tržišta. Ovaj iskaz potkrepljuje Miler (Mueller, 1996, 139) tvrdnjom da je jeftinije napraviti jednu kampanju, a zatim je distribuirati ostalim tržištima. Koka-kolina kampanja je, kako on tvrdi, na taj način uštedela preko 90 miliona dolara u proteklih dvadeset godina.

Međutim, da li je upotreba i/ili preuzimanje reklama stranih (najčešće američkih) proizvoda na engleskom jeziku samo proces olakšavanja procesa oglašavanja ili ne, govore promene u jeziku u smislu prodiranja i osvajanja leksike maternjeg jezika. Termin anglosrpski je dovoljno rečit. Fenomen globalizacije, takođe, nalazi svoj izraz i u postojanju posebne kulture koju Prčić naziva angloCOOLtura (www.ff.ns.ac.yu/stara/elpub/susretkultura/51.pdf): “Globalna angloCOOLtura podrazumeva koloplet popularnih stavova, verovanja, običaja, razmišljanja i ponašanja svojstvenih onima koji su izloženi uticaju engleskog jezika, koji ih svesno ili nesvesno usvajaju i koji smatraju da su zbog toga moderniji, otmeniji i društveno nadmoćniji – odnosno da su COOLturniji. Elementa ovakve (sub?) kulture ima u skoro svim oblastima čovekovog delovanja, među kojima se najistaknutijima čine: zabava (muzika, film, televizija, radio), moda, sport, turizam, ishrana, umetnost, nauka i tehnologija, računarstvo i internet, trgovina, privreda, bankarstvo, politika, obrazovanje.” Anglicizmi se polako, ali sigurno odomaćuju, tako da je nekada teško utvrditi da li je neka reč anglicizam ili je u pitanju sinonim srpskoj reči. Prčić (Isto) smatra da u borbi između reči unutar sinonimskog skupa, pobedu odnosi ona reč koja je novija, zvučnija, kraća i pomodnija. Zbog utiska koje ovakve reči ostavljaju, njihova upotreba je sve češća, naročito u medijima.

Mešanje jezika, odnosno, prelazak sa maternjeg jezika na engleski, je jedna od karakteristika TV reklama na ispitanim uzorcima. Treba istaći da engleski jezik apsolutno dominira kada su u pitanju nazivi kompanija, robnih marki, loga, kao i, u većini slučajeva, osobenosti proizvoda koji se reklamira. Međutim, da li će se većina ovih reči odomaćiti u srpskom jeziku ili ne, pokazaće vreme.

ZAŠTO TV REKLAME?

Mediji, kao sredstva komunikacije sa (ne)stvarnim svetom, u mnogome olakšavaju prodor ove kulture i onog što ona sa sobom nosi. Njihova raznolikost i raznovrsnost (novine, časopisi, televizija, oglasni panoi, radio, Internet) ima za cilj oglašavanje svake vrste. Televizija, kao najbrži, najlakši, najupečatljiviji i najubedljiviji vid informisanja daje svoj doprinos. “Obilje je u modi, a televizija nam otvara vrata tog novog sveta izobilja. Hram današnjice nije crkva, već televizija, a bitka za naše duše vodi se svake večeri” (Riderstrale i Nordstrom, 2004, 95). Zašto TV reklame? „Koncept je jednostavan – deset minuta priče, pa reklama; još malo priče, pa opet reklama; još priče i još reklama. Do odlaska na počinak,

prosečan Amerikanac odgleda gotovo 247 reklama. Do svoje osamnaeste, odgleda ih ukupno 350.000“ (Isto).

TV reklame u sebi objedinjuju audio-vizuelne, kao i psihološke komponente:

[1] TV reklame koriste ton i sliku da impresioniraju gledaoce, a utisak koje ostavljaju može biti dugotrajan.

[2] TV reklame su kratke, neobavezujuće i gledaoci ih lako usvajaju. Nazivi proizvoda ili proizvođača se više puta ponavljaju, tako da ih gledaoci lakše upamte.

[3] Sadržaji TV reklama su često veoma lični i gledaoci se lako familijarizuju sa njima. Oni odslikavaju stvarnost u vidu fantazije, što ih dodatno čini prijemčivim.

[4] Akteri TV reklama su svojim izgledom ciljno izabrani, tako da dodatno pobuđuju pažnju gledaoca.

Ukoliko navedenim karakteristikama pridržimo i jezik koji se koristi u TV reklamama u svim svojim oblicima ispoljavanja (govornom, pisanom, kroz muziku), dobijamo odgovor zašto se anglicizmi iz TV reklama tako lako i brzo odomaćuju u maternjem jeziku.

METODOLOGIJA

Kao što je pomenuto, u ovom radu će biti izvršena analiza upotrebe anglicizama u TV reklamama sa četiri kanala (Pink, HRT1 i 2, OBN i ATLAS). Korpus sadrži primere reklama direktno preuzetih tokom trodnevnog praćenja ovih TV kanala. Svaki analizirani blok reklama sadržao je, u proseku, osam reklama u trajanju od 10-30 sekundi. Utvrđeno je da se ovi blokovi reklama na pomenutim kanalima ponavljaju do deset puta u toku dana. Za potrebe analize, termin engleski jezik koristiće se da bi se opisala svaka reč, izraz, rečenica koja pripada izvornom ili varijetetu engleskog jezika. Engleski jezik se u reklamama pojavio u svim svojim oblicima kroz monolog, dijalog, nazive robnih marki, u natpisima. Primeri su obrađeni matematičkom metodom da bi se utvrdila frekventnost upotrebe anglicizama po bloku reklama. Istaživanje se ticalo i utvrđivanja tipova anglicizama koji su definisani kao:

- ortografski – reči, izrazi i rečenice u pozadini reklame,
- fonološki (izvorni engleski ili varijetet engleskog jezika),
- vizuelni (slika robne marke) .

Na kraju je diskutovana funkcija upotrebljenih anglicizama (simbolička, afektivna i komunikativna).

Polazna hipoteza je da se upotreba anglicizama u TV reklamama ne može dovesti u vezu sa isticanjem etno-kulturnih stereotipa jedne nacije, već da engleski jezik simbolizuje progres, popularno ponašanje i proces globalizacije. Istraživanje u Japanu (Takashi, 1990 u Piller, 2003) je potvrdilo da engleski jezik u reklamama ne aludira na proces amerikanizacije ili vesternizacije, već je pre indeks modernog, kosmopolitskog identiteta jednog proizvoda, procesa glokalizacije (Bhatia, 2000 u Piller, 2003), odnosno, kombinacije elemenata globalizacije i lokalizacije.

PRIMERI ANGLICIZAMA U TV REKLAMAMA

Kao što je pomenuto, sprovedeno istraživanje se tiče upotrebe anglicizama u TV reklamama sa četiri kanala (Pink, OBN, HRT1 i 2, ATLAS) bivših jugoslovenskih republika. U narednim tabelama (1, 2, 3 i 4) su dati primeri reklama uz potrebne komentare za svaki TV kanal posebno.

Tabela 1. Primeri anglicizama u TV reklamama OBN kanala

POWER FAST /pavr fast/ 24 sata kapsule DAY-NIGHT /dej najt/ formula
REVITA LIFT, L'OREAL /revita lift loreal/
MAYBE BABY /mejbi bejbi/
Zgrabi SNICKERS! POWERED BY PEANUTS (napisano u pozadini)
NIVEA VISAGE – EXPERT LIFT /nivea vizaž ekspert lift/
STARS zvake /stars/
JOHNSON BABY /džonson bejbi/ - bez suza
SUBRINA CHARM /subrina čarm/
BIG MAMA HOUSE PIZZERIA /big mama hauz pizerija/
GLADE MICRO SPRAY /glejd mikro sprej/
CASTING CREME GLOSS /kasting krim glos/
Mila BLACK & JEANS /blek end džins/
Mila WOOLEN DELICATE /vulen delikeit/
Sto posto BLACK COLOSSAL /blek kolosal/ maskara
Novi STYLE FUSION – NIVEA BODY SENSATION linija /stajl fjužn nivea bodi senzejšn/
Faks PRO-ACTIVE F8 /proaktiv/
Rat BANDOVA-ALIVE /bendova alajv/
*Eucerin sa hyaluron fillerom ⁹
INOVATIVNO SECOND SKIN /sekond skin/ tečni puder

⁹ U ovoj reklami, koja je scenski potpuno ista na kanalima PINK; HRT i OBN, poslednja reč nije anglicizovana jedino na kanalu PINK.

Tabela 2. Primeri anglicizama u TV reklamama Pink kanala

Garnier COLOUR NATURAL –изговор/garnijer kalr natural/
WHITE HORSE (izvorni engleski) sa <i>ful</i> opremom
MULTI CORRECTION /multi korekšn/ tečni puder
SEVEN DAYS /sevn dejs/ kroasan – It will make you smile (izvorni engleski)
CRNA DARK ČOKOLADA
ALWAYS /olvejs/ ulošci – 1. brand /brend/ u svetu
INOVATIVNO SECOND SKIN /sekond skin/ tečni puder
FA gel – EXTREME COOL /ikstrim kul/
SLIMTRAX /slimtreks/ pilule za mršavljenje
BINGO, premija 320.000 €VRA
Pozovite CITY BOX /siti boks/ CITY RECORDS /siti rekorc/
GLADE MICRO SPRAY /glejd mikro sprej/
GARNIER PURE ACTIVE PILLING /garnijer pjur ektiv piling/
Željko Samardžić TOUR /tur/
TELEKOM SRBIJA - OPEN HOME (ispisano u pozadini)
Oliver Dragojevic u svim MEGAMARKETIMA, pumpama i SHOPOVIMA /šopovima/
*Eucerin sa hyaluron punjenjem

Tabela 3. Primeri anglicizama u TV reklamama HRT1 I 2 kanala

Filmski program BRUCEA WILLISA /brusa vilisa/
Karate CLUB TOP TEN /klub top ten/
T-MOBILE /te mobajl/
TV Bingo SHOW /šou/
MUKOPLANT GOODNIGHT sirup /mukoplant gudnajt/
Pan LAGER pivo
VeBe VOLKSVANGBANK za tebe /volksvangbenk/ (prva i poslednja reč se rimuju)
TOMATO paket telefoni
EXTREME /ikstrim/ Getro-supermarket
Dorina-(FULL COLOUR napisano u pozadini) čokolada
Večernji SHOP /šop/
*Eucerin sa hyaluron fillerom
INOVATIVNO SECOND SKIN /sekond skin/ tečni puder
GLADE MICRO SPRAY /glejd mikro sprej/
COLOSSAL 100% BLACK /kolosal blek/ maskara MAYBELLINE

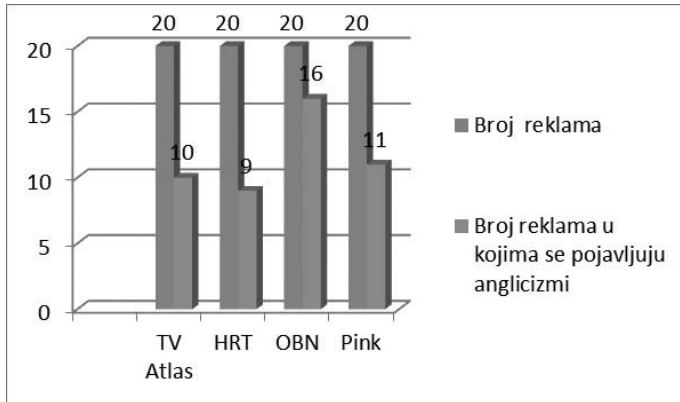
Tabela 4. Primeri anglicizama u TV reklamama ATLAS kanala

Eko GREEN rubrika – informativni program
Forum BUSINESS – informativni program
MULTIMEDIA reporter – informativni program
Atlas – E-BANKING /e benking/
MEDITERRANEAN ACADEMY
EXTRA TRIO-T-COM /ekstra trio te kom/
AQUA MONTE – član evropskog BORDA za zdravlje
GAME TALK SHOW – LIDER /gejm tok šou/
LATE NIGHT SHOW /lejt najt šou/
Fab LIVE /lajv/ staklo
GLAMOUR NOIR SHOW /glamur nuar šou/ Dajte svoj opasno SEXY glas!
FOCUS STUDIO /fokus studio/ lepote
EXCLUSIVE /ekskluzivno/ na ATLAS TV
BROKER diler – internacionalna berza
ATLAS GROUP ALWAYS WITH THE BEST-слоган. Reklama se sastoji od scena sa Pamelom Anderson (američka robna marka) prilikom njene posete Crnoj Gori i Svetom Stefanu)
Supe Centro proizvoda sa muzičkom numerom u podlozi: Come and dance with me, baby. Set your spirit free, don't keep me waiting...
MAD MEN – naziv serija bez prevoda

Tabela 5. Pregled TV kanala sa brojem reklama u kojima se javljaju anglicizmi, kao i njihovi tipovi

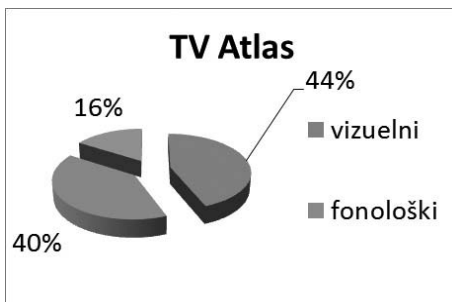
P.бр.	Posmatrana TV	Broj blokova reklama (2 x10)	Broj reklama u kojima se pojavljuju anglicizmi	Tipovi anglicizama		
				vizuelni	fonološki	ortografski
1	TV ATLAS	20	10	11	10	4
2	HRT	20	9	8	7	2
3	OBN	20	16	12	12	4
4	Pink	20	11	10	9	2

Tabela 5 prikazuje blokove reklama i broj reklama sa anglicizmima, kao i tipove anglicizama koji se javljaju u reklamama na sva četiri kanala. Može se zaključiti da se u dva bloka po 10 reklama, najveći broj anglicizama javlja na OBN kanalu, zatim na Pink-u i na kraju slede TV ATLAS i HRT kanal. Što se tipova anglicizama tiče, najviše vizuelnih i fonoloških anglicizama je na OBN kanalu, a ortografskih na OBN i ATLAS kanalu.

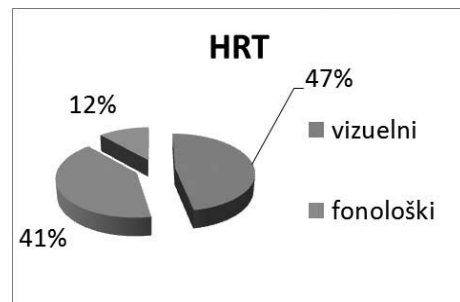


Slika 1. Broj reklama u kojima se pojavljuju anglicizmi u odnosu na posmatrani broj reklama

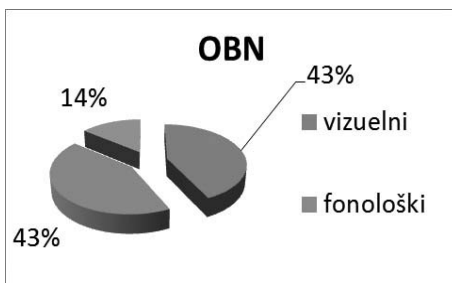
Slika 1 prikazuje odnos reklama u kojima se pojavljuju anglicizmi prema ukupnom broju reklama.



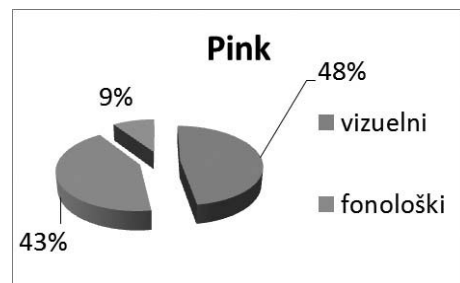
Slika 2. TV Atlas – Procentualna zastupljenost pojedinih tipova anglicizama



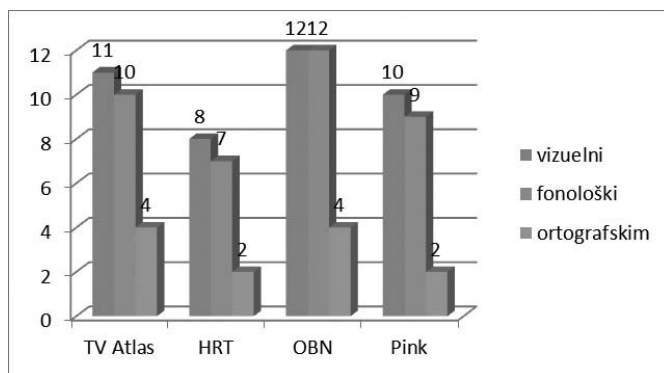
Slika 3. HRT – Procentualna zastupljenost pojedinih tipova anglicizama



Slika 4. OBN – Procentualna zastupljenost pojedinih tipova anglicizama



Slika 5. PINK – Procentualna zastupljenost pojedinih tipova anglicizama



Slika 6. Uporedna analiza anglicizama i tipova anglicizama u posmatranim uzorcima

Slike 2, 3, 4 i 5 prikazuju procentualnu zastupljenost pojedinih tipova anglicizama na osnovu čega se može zaključiti da je distribucija reklama prema tipovima veoma slična na svim kanalima, što potvrđuje i slika 6 na kojoj se vidi uporedna analiza anglicizama na svim kanalima.

Analizom navedenih primera, može se zaključiti da, što se tipova anglicizama tiče, najveći broj čine vizuelni (slika robne marke), zatim slede fonološki (bilo izvorni ili varijetet engleskog jezika). Upotrebom anglicizama, u navedenim primerima, ne ističu se etno-kulturni stereotipi u meri koja bi nadvladala ostale, dominantne funkcije (simboličku i afektivnu). Engleski jezik se koristi, kao i što je navedeno u početnoj hipotezi, više da privuče pažnju gledalaca, kao i da cela reklama zvuči modernije u svakom smislu.

Sledeći zaključak koji se nameće je da su sva četiri kanala podjednako otvorena za prijem engleskih reči, uz napomenu da kanal ATLAS koristi anglicizme u najavi informativnog programa, kao i u samom informativnom programu.

ZAKLJUČAK

Uticaj anglokulture i njenog najupečatljivijeg predstavnika, engleskog jezika, se jasno vidi u svim sferama života, a najpre u televizijskim reklamama. Ovaj fenomen u sebi implicira zahtev za jedinstvenim tržištem, određenim ekonomskim odnosima, specifičnim marketinškim potezima. Svi pomenuti zahtevi izviru iz potrebe za globalizacijom i integracijom u jedinstven sistem koji nameće posebne podsisteme vrednosti, ponašanja i jezičkog oblikovanja. Što se poslednjeg podsistema tiče, prekomerna upotreba anglicizama u analiziranim reklamama nameće zaključak da je engleski jezik, pored maternjeg, dominantan i da je njegova funkcija pretežno simboličke prirode, jer u sebi nosi obeležja prestiža, progressa i modernih trendova.

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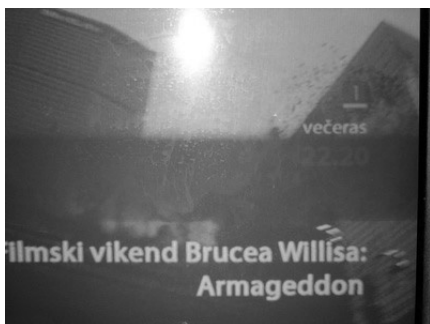
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THE USE OF ANGLICISMS IN TELEVISION PROGRAMMES

Abstract: In this paper, the comparative analysis of the use of anglicisms in television commercials will be presented on the example of four television channels of the former Yugoslav republics, such as, PINK, HRT1, HRT2, OBN, ATLAS. The aim of our research is to show how much each language (Serbian, Croatian, Bosnian and Montenegrin) is open for the use of anglicisms. According to the changes in these languages, who used to have one common language-Serbocroatian, we will try to clarify functions and aims of television commercials.

Key Words: *English, television commercials, anglicism*

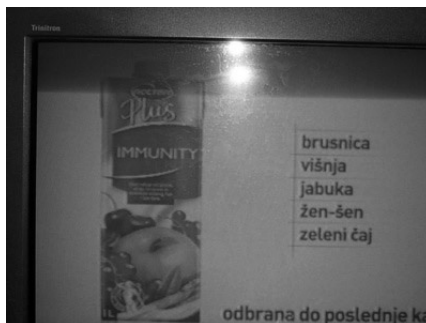
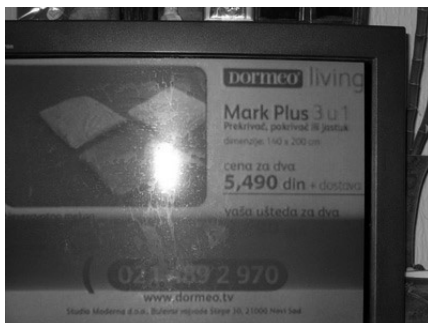
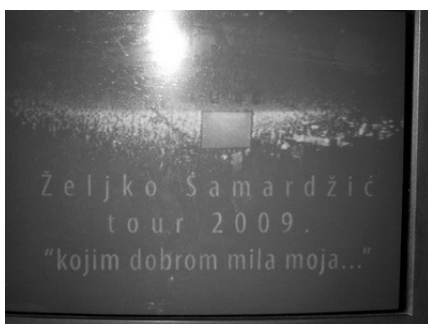
PRILOG 1



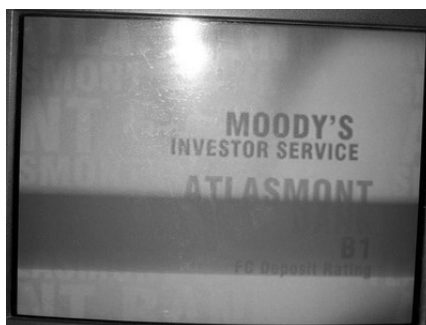
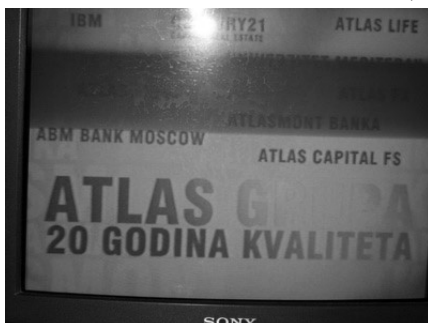
HRT - Hrvatska



OBN – Bosna i Hercegovina



PINK - Srbija



Atlas – Crna Gora

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UDK 811.111'44

TRANSLATOLOGICAL TYPOLOGY OF TEXTS

Abstract: This paper discusses the issue of translational typology of texts and it is argued that typology is not only a theoretical issue, but also an important point of reference for the interaction of translation with other disciplines. Problems of equivalence occur at various levels, ranging from word level to textual level. Since the target text can never be absolutely equivalent to the source text at all levels, practitioners and scholars have distinguished different types of equivalence and all of them are illustrated and described here.

Keywords: *translation, translational typology, types of texts, equivalence.*

Introduction

The multicultural world brings new challenges for translators, giving them several possibilities to offer a reliable translation.

Professionally, the term translation is confined to the written language, and the term interpretation to the spoken one (Newmark, 1991: 35). It is a blanket term with three noticeable meanings:

- 1) *translating*, the process (to translate; the activity rather than the tangible object),
- 2) *a translation*, the product of the process of translating (e.g. the translated text), and
- 3) *translation*, the abstract concept which encompasses both the process of translating and the product of that process (Bell, 1991: 13).

Since the target text can never be equivalent to the source text at all levels, practitioners and scholars have distinguished different types of equivalence.

1. *Denotative* equivalence is related to equivalence of the extralinguistic content of a text.
2. *Connotative* equivalence is related to the lexical choices, especially between near-synonyms.
3. *Text-normative* equivalence is related to text types, with texts behaving in different ways.
4. *Pragmatic* equivalence, or *communicative* equivalence, is oriented towards the receiver of the text or message.
5. *Formal* equivalence is related to the form and aesthetics of the text, and includes word plays and the individual stylistic features of the source text (Munday 2001:47).

It is worth mentioning Sager (1997: 27) who adds that it is very important for translators to specify the intention of the target text and the expectations of the readers. In order to do so, one must realise that a text is a product that is created to be read in a certain communicative situation of a certain language community. Therefore, the translator has to reconstruct that communicative situation in order to make the text relevant in the target language community.

In modern translatology, the text represents the most crucial element of analysis. Theoretically and practically speaking, the translation process begins with an approach to text typology, since the focus of translation is precisely the text, rather than language or word.

Theoretically speaking, *Translatology* considers translated texts (Bassnett, Toury, Snell-Hornby, Kussmaul) and the strategies used in the translation process, as well as the ways a source text may affect the literature and the culture of a target text. The realization of this process requires translatology to unite with related disciplines such as rhetoric, syntax and semantics. Following cognitive consideration, it is very useful to know Green's statement: *Linguistic expressions are vessels or conduits into which thoughts, ideas or meanings are poured, and from which they can be transmitted... extracted exactly as they were sent.* (Green 1989:19)

The eighties were the period when some of the first serious text theories emerged, and *text typology* was obviously one of the theories that had a significant effect on the development of translatology. It paved the path for linguistic communication and the communication model of translating at the textual level, simultaneously creating the basics of the concept of translation strategy.

According to Hartman's communicative approach (1971:10), the text is understood as the fundamental possibility of realising language in the manifested form of its appearance, and accordingly each time the certain text as an individual manifested appearance of language, possessing a functional ability, forms the initial language sign.

Therefore, the text is a communicative unit, that can be divided into segments in the form of contents, chapters, paragraphs, sentences and words. All of the aforementioned segments are seen as parts of the text as a whole. The key of communication is language, which manifests itself through oral, written and nonverbal communication. Roman Jakobson defined six communicative functions of language that match the dimensions of the communicative process: 1. The *referential function* – which determines the relationship between the message and the subject it refers to 2. The *emotive (personal or expressive) function* – which determines the relationship between the sender and the receiver of the message 3. The *conative (injunc-*

tive) function – which determines the relationship between the message and the receiver (every interchange has the purpose of inducing a certain reaction in the receiver). 4. The *poetic (aesthetic) function* – which is defined as the relationship the message has with itself 5. The *phatic function* – which seeks to verify, maintain or close the communication channel (this plays an important role in rituals, ceremonies and speeches), and it implies repetition of certain words or gestures. 6. The *metalingual function* – is the use of language to discuss or describe itself, when there is a risk that the meaning of signs cannot be understood by the receivers.

Also, it is significant to recognise that linguistically distinct texts within a genre may represent different text types, while linguistically similar texts from different genres may represent a single text type (Biber 1989 : 6).

Experiences are conveyed through different language forms. These forms are considered from a multicultural aspect of linguistic integrations and assimilations. The corpus consists of linguistic, philological, legal, economic, literary and other kinds of essays that encompass different spheres of life and science (translatology, sociolinguistics).

There are two ways in which the linguistic transfer from the source to the target language can be done: *top-down or bottom-up processing*.

The key to translation is grasping the meaning of the text seen as a whole.¹⁰ The translation process analyses: 1) the *communicative context* of a situation, i.e. the context of intention – pragmatics, and the context of signs – semiotics; 2) *the structure*, which dominates in rhetoric; and 3) *the texture*, which is grounded on the choice of lexis, cohesion, transitivity and the syntactical frame. The process is conducted by a capable, trained and talented translator.

Textual Problematics is a field that analyses the types of texts and their purpose as semantically functional concepts, such as: 1) narration, 2) description, 3) exposition, 4) argumentation, and 5) instruction.

Table 1: Textual typology

Types of texts	Communicative Purpose	Genres	Structure
Descriptive	What somebody, something, some place is like.	Travel guides, some reports, parts in (postcards/ diaries/ novels)	General presentation Detail in (thematic, spatial, temporal...) order

¹⁰ Aims of translation: translation of the meaning conveyed in texts as a whole (Neubert and Shreve, 1992).

Narrative	What happens	News, comics, history, story, novels, jokes.	Beginning Problem Resolution Ending
Argumentative	What is posed as defence, analysis or refutation of something	Articles, speeches, essays, debates, assessment	Introduction / Development Conclusion (There are more models)
Instructive or Procedural	How-to	Recipes, instructions, traffic signs, any how-to text...	Schema (step by step; order is of paramount importance)
Expository Didactic or explanatory	Why, how, what... They are easy to understand if they are well written.	Textbooks, articles, encyclopaedias, dictionaries	Presentation Development Summary/Conclusion

Source: http://www.talkingpeople.net/tp/skills/writing/talleres_michelle/textualanalysis/intro_TA_03.html

A narrative text deals with events in the world, either literary texts or newspaper articles. It is characterised by event sequencing, achieved by the use of dynamic verbs, adverbials and discourse fillers such as: *first, second, third*.

e.g. *22 February*: Events move quickly as protesters take control of presidential administration buildings without resistance and opposition leaders call for elections on 25 May. President Yanukovich is nowhere to be seen and reports emerge that he has left for Kharkiv in the north-east. Parliament votes to remove him from power with elections set for 25 May. Mr Yanukovich appears on TV to insist he was lawfully-elected president, and denounces a “coup d’état”. His arch-rival, opposition leader Yulia Tymoshenko who was jailed for seven years in 2011, is freed and travels from Kharkiv to Kiev.¹¹

e.g. From injuries caused by barbed wire suffered eight migrants to whom help was given in Moroccan hospitals, while 58 of them were arrested, conveyed by the Associated Press. Then the official with the Spanish Interior Ministry announced on Monday, 24 February, that about 500

¹¹ “Ukraine Crisis Timeline.” BBC 28 February 2014.

migrants from Sub-Saharan Africa, armed with sticks and stones had attempted to overcome the border barbed wire fence and came from Morocco to the Spanish enclave Melio in the northwest of Africa, and the about 100 of them succeeded in that.¹²

A *descriptive text* describes people or things in the space. Whether the description is technical, i.e. objective, or impressionistic, i.e. subjective, is totally irrelevant. *Descriptive, narrative and instructive texts* have their fixed syntactical structure.

e.g. He was of middle body structure, muscled, curly black haired which has begun to deplete, while his beard, also curly and nasty, has already been interleaved with grey.¹³

e.g. Panorama of the City of Interzone. Opening bars of East St. Louis Toodleoo... at times loud and clear, then faint and intermittent like music down a windy street... The rooms seem to shake and vibrate with motion. The blood and substance of many races, Negro, Polynesian, Mountain Mongol, Desert Nomad, Polyglot Near East, Indian – races as yet unconceived and unborn, combinations not yet realized pass through your body.¹⁴

Unlike the aforementioned types of text, the *expository* and the *argumentative* types are cognitively oriented, explanatory and persuasive. The expository type of text determines or defines a certain phenomenon. This type of text is characterised by definitions and explanations (in objective texts), so they can be analytic or synthetic (summaries), or they can be different types of essays (subjective texts). They are rich with stative verbs and epistemic modals.

e.g. The cell *Myxococcus xanthus* responds to starvation by initiating a cycle that culminates with the cell forming spore-filled fruiting bodies. This developmental cycle, which is dependent upon changes in gene expression, ensures cell sporulation at the appropriate time and place.¹⁵

Argumentative text does not accept the premise that the receivers' beliefs have to be changed. Advertising texts belong to this group because they affect the readers, persuading them that something is better than something else.

¹² Vijesti online, 28 February 2014.

¹³ *The Encyclopedia of the Dead*, Danilo Kiš.

¹⁴ Burroughs, S. William. *Naked Lunch*. Grove press, 2001. p 55.

¹⁵ Keseler IM, Kaiser D. An early A-signal-dependent gene in *Myxococcus xanthus* has a 54-like promoter. J of Bacteriol 1995. p 177.



Poster by: James Montgomery Flagg, 1942

e.g. Start to travel through multicolored sides of the world, decide which country is the most interesting for you and full feel it. Be convinced into the diversity of our offer. With fresh, inspiring and positive attitude we will conquer the world.¹⁶

Some texts belong to only one type, and the others share characteristics typical of several different text types. Such texts are found in advertisements, scientific abstracts, laws.

e.g. In the paper is considered the basic determination of the cultural models of the language standardization process which are seen in the context of repeated standardization of the Serbo-Croatian language. The interpreting of language standardization viewed from the cultural models provides consideration of these processes, depending on the broader sociolinguistic situation as well as dominant socio-historical and ideological streams.¹⁷

Texts have three semiotic parameters: 1) *syntactical* – which expresses the relationship between signs. Syntactic translation problems are complex

¹⁶ *Calypso Tours International*, Tourist Travel Agency.

¹⁷ Jovanović Ana, *Kulturni modeli i restandardizacija srpskohrvatskog jezika posle raspada Jugoslavije*, jezik i društvo, Ed. J.V., Beograd, Filološki fakultet, 2012. (271-282).

because they demand linguistic fluency and a rich lexical fund. 2) *semantic* – which expresses the relationship between a sign and its meaning, i.e. it identifies connotative problems, paying special attention to the translation of specialised texts and their terminology, which requires using translating strategies, and 3) *pragmatic* – which maintains the relationship between the sender and the receiver of a message (Stolze 1994:98).

It is possible to classify texts based on their degree of translatability: a) easy to translate and b) hard to translate. This classification is made on the fact that some texts do contain stylistic problems and others do not, which makes them transparent and clear.

The taxonomic criterion of classification is made on the grounds of *three component aspects* of texts, which are a) the content, b) the goal, and c) the context.

There is a typology based on *similarity* that exists among certain types of texts, which is a consequence of their communicative goals. Such texts are encyclopaedias, wills and instructions.

e.g. If the device is on, press and hold the on/off button and select key turn off >Ok to turn it off. When removing the back cover, be careful not to damage your fingernails. (instructions for use of the telephone Samsung GalaxyS2).

e.g. Q fever is caused by the bacteria *Coxiella burnetii*, which lives in domestic animals such as cattle, sheep, goats, birds, and cats. Some wild animals and ticks also carry the bacteria. (Medline Plus, online medical encyclopaedia)

A text type may be determined by its *cognitive content*, i.e. theme, which is an aspect of research that *formal typology* deals with. Such are legal, economic, medical, artistic and technical texts.

e.g. A defence sometimes raised in a breach of contract action, usually claiming that a contract is invalid because the breaching party did not sign the contract voluntarily. (Black's Law Dictionary)

The quality of artistic works is seen in their originality (literature, painting) and a modern translation has the communicative function to affect the readers so that they think that the target text is an alternative original of the source text. Such turn is a product of a globalisation of the civic culture.

e.g. James Holmes (1924-1986) was for his time a most unusual personality, and from today's perspective he incorporated the frequently described but rarely attained ideal of the bilingual and bicultural translator and translation scholar. As a US citizen, he lived in the Netherlands from the late 1940s, and was hence *a participant in two cultures, at home both with their languages and with the literatures written in those languages*,

he was thus the ideal mediator between the Low Countries and the Anglo-American world (Van den Broeck 1988:1). Holmes was himself a poet and an acclaimed and impassioned translator of poetry, and he was also a literary scholar specialising in translation theory and the history of translation: he was in fact the founder and general editor of the series *Approaches to Translation Studies*, of which André Lefevere's study of the German tradition so often quoted here was the fourth grade volume (Snell-Hornby 2006:40).

*Translation equivalence*¹⁸ as an integral part of translation is a complex phenomenon that receives different interpretations in translatology. Factors affecting translation equivalence are:

1. the source and the target language with their characteristics and possibilities and necessities as well as the boundaries that emerge from these characteristics;
2. the conceptualisations of physical and mental reality in the source and the target language, the possible congruence and incongruence that may exist between them;
3. the source text and its linguistic, stylistic, aesthetic characteristics seen in the context of the source language, i.e. the choice of available possibilities;
4. the translator's implicit and explicit translation theory;
5. the translator's understanding and judgment of the source text;
6. the source text author, his understanding of the original and his expectations regarding the translation;
7. the translation tradition and the modern view of translation; and
8. the practical aspects of translation work (Koller V., 2001).¹⁹

18 Types: 1) systemic equivalence, viewed from the aspect of the language system, is between lexical units of two languages. They comprise the nature of the language sign, lexeme and sememe. Contrastive linguistics deals with systemic equivalence. 2) **lexicographic** equivalence is between the lexemes of two languages which is out of their concrete realisation within a language context, i.e. they are seen isolate, out of syntactic and textual context. In translatology, the equivalence is established on the complex whole as a text is. The lexemes function as a lexicographic equivalent, on the principle of the asymmetric equivalence, and when there is no it at all, then it is a zero equivalence. The lexicographic equivalents have been considered through the *skopos*, i.e. user-receptive side. Semantically considered these equivalents are denotative and connotative. Lexicography deals with the lexicographic equivalents. 3) translational equivalence is within the linguistic translatology. 4) word formation equivalence is on the level based on two different language systems.

19 Within translational equivalence there are four aspects to be recognized: denotative, connotative, pragmatic, aesthetic. Text determines what is the level of equivalent.

Summary

To summarise up text types: *Narrative texts* are based on life experiences and are person-oriented using dialogue and familiar language. Their dominant language features are discourse fillers.²⁰ *Descriptive texts* are about information on objects themselves, like people, things and landscapes. Also, their dominant language features are discourse fillers. A description can be external (picture the whole and then move onto the different parts), functional (picture the instruments and/or parts and describe their function), or psychological (the feeling the object described produces in the writer). *Expository texts* inform or describe. Also, their dominant language features are discourse fillers. *Argumentative texts* show the process of supporting or weakening another statement. i.e. explaining the ideas and giving reasons for them. Also, their dominant language features are discourse fillers. *Instructional texts* are how to do things texts. It begins at the beginning of the process described, moves on along with such process and ends also when the process finishes. Also, their dominant language features are discourse fillers. Therefore it is to conclude that the common characteristics of all of them is obligatory presence of discourse fillers, since they are incorporated in all text types.

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TRANSLATOLOŠKA TIPOLOGIJA TEKSTOVA

Apstrakt: U ovome radu razmatra se pitanje translološke tipologije tekstova translological i navodi se kako tipologija nije samo teorijsko pitanje već i značajna tačka referentnosti u kontekstu interakcije translologije sa drugim disciplinama. Na različitim nivoima dešavaju se problemi ekvivalencije, u rasponu od nivoa riječi do nivoa teksta. Kako ciljni tekst nikada ne može biti apsolutno ekvivalentan izvornom tekstu na svim nivoima, naučni su odredili različite tipove ekvivalencije i naša je namjera da ih ilustrujemo i opišemo u ovom tekstu.

Ključne riječi: *prevod, translološka tipologija, tipovi tekstova, ekvivalencija.*

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THE ROLE OF COMMUNICATIVE LANGUAGE DRILLS IN ENGLISH AS A FOREIGN LANGUAGE (EFL)

Abstract: Decades ago, foreign language learning was a habit-forming procedure which was developed through extensive repetition drills; learners were exposed to imitation and memorization of linguistic utterances in the target language. Learners practiced these patterns until they became automatic. Criticism of this style of instruction resulted in language drills being substituted by more interactive, creative cognitive activities which learners could utilize in meaningful communication. However, words, phrases and sentences still needed to be mastered before interactive communication in creative activities could take place; this is where the role of communicative language drills becomes crucial.

Recently, the role of communicative repetition drills in EFL has once again become significant as attention is now given to both form/structure and meaning, and drills are placed in meaningful activities using authentic language (Yamaoka, 2006: 8). Learners are exposed to high-utility words, phrases and sentences, and, through repeated drilling, master target language expressions, which is essential for the development of communicative competence. If teachers provide abundant opportunities for their learners to come across the same expressions they have mastered through language drills, they will engage in target language communication with confidence.

By gradually increasing the number of language structures and phrases internalized through repetition drills, learners can take on communicative activities that develop their level of self-expression; thus, communicative language drills are essential in order to bridge the gap between the learners' first exposure to the target language and self-expression in the target language. Communicative language drills connect and influence the learners' ability to repeat utterances in the target language accurately and in an acceptable fashion, and their ability to express their personal opinions, ideas and thoughts without inhibitions and within a normal time span.

Keys Words: Communicative language drills, habit-forming procedure, imitation and memorization, creative cognitive activities, target language expressions, repetition drills.

For many decades, foreign language learning was based on habit formation which was developed through extensive repetition drills whereby learners were exposed to imitation and memorization of syntactically acceptable linguistic utterances in the target language (Wong & VanPatten, 2003). Rising criticism of the mimicry-practice style of instruction, especially with the emergence of cognitivism (Chomsky, 1957) based on Chomsky's Generative Grammar, which stresses the fact that perception and awareness of language rules should come before the study of those rules (Ellis, 1990), resulted in language drills being substituted by more interactive, creative cognitive activities.

Learner communication strategies such as paraphrasing, avoiding the use of specific language material, or even complete topics, coining words or using mime and gestures are indications of the learners' ability to communicate in the target language. At one stage, the fewer the communicative strategies used by the learner, the higher the level of target language proficiency, and the more the communicative strategies are used, the less proficient the learner is. In order to achieve communicative competence (NCLRC, 2007: Goal: Communicative Competence) in the EFL classroom, a great variety of language tasks and activities are exposed to the learners, usually in a sequenced fashion from language drills through language exercises to language activities.

Habit-forming drills (Harmer, 2012) develop comprehension of language forms; comprehension is indicated through learner response to the teacher's directions and appropriate learner responses. The last stage of the drilling process is the conscious application of the mastered material in a communicative whole, both in oral and written form. Language exercises, a higher, more complex level of language acquisition strategy, help bridge the gap between the conditioned learner responses gained through language drills and the communicative competence achieved through language activities. Learners participate in activities which encourage production of the English language in order to communicate their thoughts, opinion and ideas. Activities usually include answering questions referring to the learners' personal experiences, thoughts and ideas, describing pictures, explaining, demonstrating, interviewing, exchanging information about upcoming events at school such as a school play or programme, after-school activities or a book display, etc. Telling jokes or riddles, or even simply exchanging information about events of interest, such as leisure activities and likes and dislikes, also require the use of authentic target language. These language communication tasks/activities encourage learners to utilize their acquired linguistic competence in the English language to generate the language required for a variety of situations.

Principles of language drill, exercise and activity development

Some habit-forming drills are actually merely an automatic, imitative level of language acquisition, whereby learners simply substitute a word in a sentence with another; for example, the noun “*boy*” in “*The boy is standing.*”, is substituted by “*girl*”, generating the sentence, “*The girl is standing.*”; “*girl*” is then substituted by “*giraffe*”, etc.

For example:

The	boy girl giraffe	is	standing
-----	------------------------	----	----------

Other drills and exercises, however, encourage the learner to think; this form of conscious acquisition, which has a high level of teaching potential, requires the learner to concentrate on the subject of the sentence, the verb and often, the predicate, as well as any other message given in brackets. Dimitrijević strongly feels that with ‘The fusing of mechanical exercises with conscious learning, the learner will attain positive results in foreign language learning much earlier.’ (Dimitrijević, 1966: 56)

For example:

- * *I* ----- (go) to the shop every afternoon. (I go to the shop every afternoon.)
- * He ----- (He goes to the shop every afternoon.)
- *(Interrogative) (Does he go to the shop every afternoon?)
- *(cinema) (Does he go to the cinema every afternoon?)
- *(Negative) (He doesn’t go to the shop every afternoon.)
- *(yesterday) (He didn’t go to the shop yesterday.)

Another important principle requires that language drills are backed up by a variety of visual aids such as illustrations, maps, objects, etc., especially for younger learners. Learners acquire new vocabulary by associating the words with the pictures. A simple but effective oral drill entails the teacher giving a sample sentence, for example, “*I am at the playground.*”, then asking for a new sentence by showing a picture of a shop and saying the word, “*shop*”; the learner then *produces the* sentence, “*I am at the shop.*” Next, the teacher shows a picture of a post-office and says the word, “*post-office*”; the learner recalls the word for the picture shown and responds with the sentence, “*I am at the post-office.*”

All language drills, exercises and activities are graded according to the age levels of the learners and begin with simple examples, progressively getting more and more difficult. Exercises are most effective when they

are based on known information at first, after which, item by item, new, unknown elements are introduced. The principle of systematization of language exercises must also be recognized; for example, an activity dealing with daily routines logically begins in the morning hours, passes through midday, and is completed at night. Following directions in the form of classroom commands also adheres to logical progression; for example, “*Come in. Sit down. Open your desk. Take out notebook. Write the first three letters of the alphabet. Close your notebook. Put it back in your desk.*”

Language knowledge gained through language activities is long-lasting as it is to be expected that such language material will be internalized through active learner participation in an interesting, comprehensible fashion. This last-mentioned principle of language exercising is extremely important as it is the ultimate aim of language activities to internalize the language forms and concepts so that learners can use this acquired information to generate their own creative communication, thus attaining a high level of communicative competence.

Language Drills

Drilling in the foreign language usually involves conditioning learners to respond quickly to a stimulus given by a teacher or audio-visual aid, until the response becomes automatic. The learner imitates the model response paying special attention to intonation, stress, rhythm, accent, grammatical correctness etc., and repeats this speech utterance as often as necessary until it becomes a mechanical reaction. Learners internalize different language units for example, sounds, graphemes, words, and short utterances and expressions in English through easy structure drills; it must be emphasized, however, that language drills alone do not guarantee fluent conversation in the target language.

Drills represent an expedient way of mastering pronunciation and language structures through repetition until the language utterances become automatic. At that stage, learners can be exposed to situations and activities in which they are able to utilize the language material mastered through language drills; in this way, they consciously utilize this material in an authentic, meaningful way.

For example, following the mastery of the language drill in Example A, learners can adapt the information gained for their own purposes, as in Example B, as a natural extension of the drill in Example A.

Example A

I	am going	to the cinema to the shop to school
Tom She Dad	is going	to the theatre to the post-office to the library to town
We The children My sister and I	are going	to the stadium to work to the beach

Example B

Teacher/learner A: “Where are you going for the weekend?”

Learner B: “My mother and I are going to the market on Saturday, and on Sunday I’m going to the zoo with some of my school friends.”

Monotony can be avoided through offering a variety of language drills. Repetition of language utterances, with or without the use of audio-visual aids represents only one type of language drill; substitution, whereby a learner is required to change one item in a sentence or utterance with another when practicing vocabulary, known and unknown structures and correction of errors etc., is a popular form of language drilling in many EFL textbooks today. Learners very easily practice language items when they are clearly, logically and methodically organized in boxes. (See Example A, below) Different combinations of subject, verb and object allow learners to produce a number of grammatically correct, practical and authentic utterances which can be utilized in free communication in the English language at the next stage of the acquisition process.

Example A

Mary	often		
He		goes	to the cinema.
The boy	rarely		
We	sometimes	go	
My friends			

Another form of language drill, which should be utilized with caution and for a limited period of time, perhaps strictly at the initial stage of EFL acquisition, entails the reading of a short, simple text, either silently or aloud, and answering a set of simple questions, the answers of which are very obvious in the text. In this way, the learners concentrate on using the grammatically correct response found in the text, and this leads to the automatization of the words, phrases and utterances used in the text. (See example below) To avoid monotony, these questions can be adapted to include elements that will transform the initially purely mechanical language drills into meaningful experiences; for example, the original information in the text can be substituted by personal data of the learner.

For example

Sam and Susan are in a small hamburger restaurant. They are sitting at a table at the corner. Sam's calling the waiter and Susan's looking at the menu. The waiter's standing at the counter. He's reading a newspaper.

1. Where are Sam and Susan?
2. Are they standing or sitting?
3. Who's Sam calling?
4. What's Susan looking at?
5. Where's the waiter?
6. What's he doing?

Grammar is also practiced simply and clearly through language drilling. Expansion of simple sentences can be very effectively shown in language drills set out as in the following example:

Subject	Verb	Object	Place Phrase	Time
She	reads.			
She	reads	a book.		
She	reads	a book	on the terrace.	
She	reads	a book	on the terrace	every day.

Once the learners have grasped the pattern, it is sufficient for the teacher to give a stimulus, either the actual word/s orally, or through the use of picture cards, and learners respond accordingly:

Teacher

Learner

Emma writes.

Emma writes.

A letter.

Emma writes a letter.

To her friend.

Emma writes a letter to her friend.

Every week.

Emma writes a letter to her friend every week.

Tenses can be effectively practiced through the following language drill both in written form or orally, in which case the teacher models the first sentence as seen in the example below, then simply offers a time phrase stimulus such as “right now”, “yesterday, afternoon” etc., orally.

For example

Teacher gives the cues:

1. John (practice) the piano every day.
2. John now.
3. John yesterday afternoon.
4. John tomorrow.
5. John ----- three times this week.

Learner responds:

1. John practices the piano, every day.
2. John is practising the piano, now.
3. John practised the piano, yesterday afternoon.
4. John will practise the piano, tomorrow.
5. John has practised the piano three times, this week.

Similarly, person and singular/plural agreement of subject and verb are

clarified for the learners in language drills such as the following:
For example

I-----	(walk) through the park every afternoon.
Tom -----
Mary and I-----
Our parents-----
The girl with the dog-----
The old man-----

In fact, all elements of grammar including possessives pronouns, interrogatives, adverbs, and so forth, can be practiced at the initial stages of EFL acquisition, using language drills. Language drills that practice polite conversations or utterances such as “*Really?*”, “*Don’t mention it.*”, “*Pardon?*”, “*Of course.*”, “*So do I.*”, “*I don’t think so.*”, etc., can be offered to the learners in the form of a dialogue:

Teacher/Learner: ”I think all schools should teach a foreign language, don’t you?”

Learner: “Of course.”

Teacher / Learner: “I believe that English is taught at most schools.”

Learner: “So do I.”

Teacher / Learner: “My daughter is learning German in school.”

Learner: “Really?”

Teacher / Learner: “Does your school offer German to the pupils?”

Learner: “Pardon?”

Teacher / Learner: “Do pupils learn German at your school?”

Learner: “No, I don’t think so.”

EFL learners can also practice polite conversation utterances in the following fashion:

For example

“What would you say?”

SITUATION 1: Your friend wants to borrow your English notebook.

Learner response: "Of course."

SITUATION 2: You accidentally spill your orange juice over it.

Learner response: "Oh, that's all right!"

SITUATION 3: Your friend thanks you very much.

Learner response: "Don't mention it."

Conclusion

As previously mentioned, language drills alone cannot guarantee successful target language competence; a natural extension of the language drill is the language exercise, which is at a higher, more complex linguistic level, and one step higher in achieving fluency in target language communication. Apart from ensuring that the exercises are suitable for the age level, cultural background and fields of interest of the learners, the textbook writer should provide simple, practical, authentic, appropriate, well-adapted and interesting language exercises which promote a high level of learner participation.

Whereas language drills deal with practicing small sections or pieces of conversation until they become automatic, language exercises give practice in the utilization of whole sentence structures in authentic situations. Language exercises, ranging from filling in the missing word, through substitution exercises, to cloze tests, are carefully selected, accurately graded, meticulously planned, clearly and systematically presented, and full of variety in both form and content.

Although language exercises and drills are not the only techniques of practicing a foreign language, they represent a fundamental way of achieving a high level of proficiency in EFL acquisition. Methodical exercising is necessary before learners are able to speak fluently in the target language; as Lado maintains, "Without exercising there is no foreign language learning" (Lado, 1964:105). All language exercises offer mechanical exercising that helps eradicate unacceptable linguistic forms in EFL acquisition, and therefore, are viewed as a valuable step towards competence in target language communication.

It is also important to mention that, following language drills and exercises, language activities present the next stage of development in attaining fluency in the foreign language. The emphasis in language activities shifts from language reception during which learners listen to, practice and memorize target language patterns through language drills and exer-

cises, to language production. Language production leans on language activities that encourage the practice of more sophisticated target language and vocabulary, and use of colloquialisms and idiomatic expressions, for example, problem-solving and information-gap activities and language games. In other words, this is the level at which the EFL learner begins to think in English while actually being engaged in spontaneous and authentic speech production.

Internalization of language concepts and development of functional language skills can be effectively acquired at this stage of foreign language acquisition, giving the learners significant command of natural, meaningful interaction in the target language, which is the ultimate aim of EFL acquisition at the elementary school level. Thus, it can be maintained that language drills, exercises and activities work together in a defined sequence towards the development of the target language. Basically, while it can be said that *language drills* can be used on a structural level, whereby the learner is exposed to language materials that have been simplified structurally, and that *language exercises* can be used at a functional level, where the learner practices manipulation of discourse control, a third level, *the instrumental level (language activities)*, then develops the learners' communicative competence. This third level, the instrumental level, exposes appropriate language activities to the learners, thus offering practice of situational and topical English, using authentic language. *Language activities* offer the learner situations in which mechanical drills and exercises are put into practical use in a meaningful context. EFL teachers need to be aware of the importance of repetition drills to connect the learners' target language comprehension and production (Skehan, 2003: 1).

It is interesting to note that, following linguistic pattern practice through drills, exercises and language activities, games provide the next logical step towards fluent English language communication. All linguistic and communicative skills may be practiced through well-chosen and appropriately adapted language games. Apart from being enjoyable, language games are usually based on problem-solving tasks and activities which demand natural, authentic use of the English language; they are effective strategies for bridging the gap between mastering and internalizing mechanical drills and language patterns of the target language, and English language acquisition. The crucial role of communicative language drills in EFL classrooms at the initial stage of target language acquisition cannot be underestimated; the combination of drills with language exercises and activities/games is conducive to the achievement of a high level of communicative proficiency in the EFL classroom.

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ULOGA KOMUNIKATIVNIH JEZIČKIH VJEŽBI U ENGLESKOM JEZIKU KAO STRANOM

Apstrakt: Komunikativne jezičke vježbe zavređuju pažnju i treba ih koristiti u učionici stranog jezika. U slučaju njihovog korišćenja, učenici koriste veoma korisne riječi i jezičke fraze i rečenice. Samim tim što ih ponavljaju oni ih i usvajaju i na taj način razvijaju komunikativnu kompetenciju. Ukoliko nastavnici obezbjede takav kontekst u učionici gdje učenici imaju mogućnost da uvježbavaju riječi ili određene rečenične strukture, stiču samopouzdanje u korišćenju naučenih riječi, fraza i struktura.

Ključne riječi: *komunikativna kompetencija, uvježbavanje, učionica stranog jezika.*

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INTERDISCIPLINARY APPROACH IN THE ESP TEACHING PROCESS

Abstract: The following paper underscores the importance of implementing an interdisciplinary approach in LSP (Language for Specific Purposes) teaching. More specifically, it presents methodology to analyse specific content in order to prepare students for work with specific texts by recognising their structure and characteristics. With the aim of addressing the various aspects of specialisation, the author of the following contribution adopted an interdisciplinary perspective that considers both the discourse analysis of specific documents and the production of the texts.

Key words: *LSP, teaching, language learning, discourse analysis, specific content, text.*

Introduction

Dramatic economic changes, globalisation, and staff mobility are only a few visible signs of development mankind is facing in the world today. The changes mentioned above reflect modifications in different areas of modern life, from business meetings to casual small talks in a group of friends, and from scientists working on a new patent to engineers implementing new solutions into practice. The role of the English language has become more versatile than ever before. It seems to be the language of science and entertainment, and the language of international communication and business meetings. With this broadening, language usage goes hand in hand also with the increasing specialisation of scientific and professional fields. In this context, new methods guaranteeing optimisation of the teaching process are being sought. The key to success seems to be implementing an interdisciplinary approach in ESP (English for Specific Purposes) teaching. The following paper provides an overview on the diversity of current approaches including the integrity of science and linguistics. In particular, it aims at discussing the language used in a specific context. The interest is focused on presenting ways of preparing learners to understand the specific context and to use new vocabulary and structures in an appropriate way, regarding both analysis of the specific discourse, socio-cultural differences, and specific-content knowledge. The contribution consists of three parts. In the first part, the idea of the intercultural approach in language teaching and

particularly in the context of ESP is discussed. The focus of the second part is shifted to the specific character of ESP texts based on the choice of the appropriate instruments for discourse analysis. The third part of the article encloses practical activities enabling learners to practise content-specific knowledge and language skills.

Language, its function and meaning

The multiplicity of language definitions depicts the curiosity of human beings attempting to close the idea of language understand as a tool enabling them to exchange their thoughts and express feelings in one definition. As the centre of gravity of the following paper is the practice-related analysis of language and observation of its phenomenon in mutual influence with the environment, only pragmatic-oriented aspects of language are discussed below. Interestingly the first reference concerning language from a pragmatic point of view is to be found in the Bible (The Genesis Book 2:19): “So out of the ground the LORD God formed every animal of the field and every bird of the air, and brought them to the man to see what he would call them; and whatever the man called every living creature, that was its name.” In the above statement, the language function that refers to naming things, objects, and even animals is pointed out. The same function of language presented in the context of learning is expressed by Wittgenstein (3) in the following way: “From the choreography of body and voice around the objects I gradually learned to understand what objects they signified, and then how to use those names ‘to express my own desires’.” According to the quotation above, language function of naming objects is tightly connected with the ability to express feelings and emotions, both of which are the subjects of the learning-teaching process. To accomplish the total image of the discussed phenomena, Posner’s (44-45) view is cited: “Language is like the free market. No legislature or bureaucracy prescribes the forms of speech, the structure of the language, or the vocabulary that individuals use. Like a free market, a language is an immensely complicated yet private and decentralized institution.” Language understood as a living organism undergoes dynamic transformations depending on the outside environment, social relations, political changes, and even technological advancement. All these changes have an impact on communication. What is more, they contribute to the ongoing specialisation and segmentation of language. The division into language for general and specific purposes is no longer sufficient, as language reflecting the wide variety of processes occurring in the current world is becoming more and more diverse and

specified. The status quo of the language functions mentioned above, such as naming objects and expressing feelings in order to start interaction, has radically changed. In an era of widely spread ambiguity and creation of new words and new names referring to new objects and processes – it is not enough to name the objects – it is essential to describe them very precisely, and at that point the interdisciplinary approach in linguistics begins.

Interdisciplinary approach in the language teaching

An interdisciplinary approach in foreign language teaching is tightly linked to the needs of potential learners. Lockwood (404) points out that “during the span of the adult professional, s/he spends in excess of double the time at work as s/he spent in normal education”. Apart from the duration of the time spent at work, which creates many opportunities to learn, adults are highly motivated and know exactly what skills they want to acquire or improve. In the working environment, usually very specialised, precise knowledge is required, with the main stress on its practical application. In this very specific context, language teaching must be adjusted to the learners’ expectations and needs. Drożdżał-Szelest and Szczuka-Dorna (155) elaborate on the topic, highlighting that an interdisciplinary approach to language learning contributes to:

- enabling learners to access subject-specific vehicular language terminology;
- preparing them for future studies and/or working life;
- advancing learners’ cognitive development (ability to think in different languages can have a positive effect on content learning).

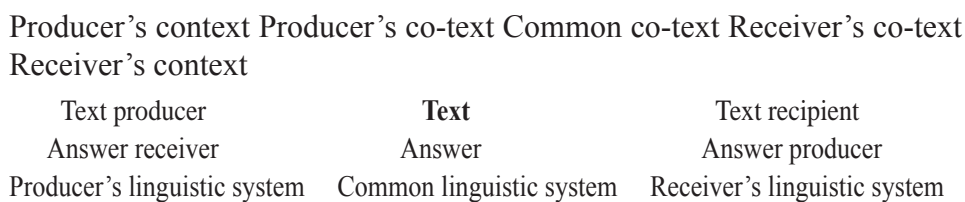
Coyle, Hood and Marsh (54-48) stress the perspectives the interdisciplinary approach opens up. It does not only influence the development of global language competence but also stimulates cognitive flexibility through its impact on the process of conceptualisation, affecting the way people think and understand.

The idea of the interdisciplinary approach enables both teachers and learners to deal with the complex application of language in a specific context, which simultaneously increases the efficiency of the learning process. Making links between disciplines encourages learning across the curriculum and supports the understanding of language functioning (Jacobs 10-20). Without exact knowledge concerning language use, especially in a specific domain, potential learners will not be able to communicate properly, bear-

ing in mind the fact that LSP differs from language used for general reasons in many dimensions. Moreover, the interdisciplinary approach aims at dissolving the boundaries between diverse areas of study and stimulates the broadening of knowledge and knowledge transfer. The discussed approach fits into the current model of long life and complex learning.

Specific communication

The central point of communication in the specific domain is text (in an oral or written form), its understanding and production; see the model below.



Picture 1. Simplified model of specific-content communication (Roelcke 13); author's translation into English.

The presented model of communication in a specialised context proves the scope of the mutual influence between both producer and receiver taking part in the same communicative situation. On top of that, the meaning of precision in expressing ideas and specific knowledge-based content is crucial to keeping balance in the complex co-existence of many different factors. This is why the text is, for the author of this paper, the fundament to conduct discourse and structure analysis in the field of English for medial proposes.

Instruments for text analysis

Faigley and Hansen (149) take note of discourse analysis in teaching languages for specific purposes:

“If teachers of English are to offer courses that truly prepare students to write in other disciplines, they will have to explore why those disciplines study certain subjects, why certain methods of enquiry are sanctioned, how the conventions of a discipline shape a text in the discipline, how individual writers represent themselves in the text, how the text is read and disseminated, and how one text influences subsequent texts [...]”

Berkenkotter and Huckin (1-2) add that texts “package information in ways that conform to a discipline’s norms, values and ideology”. Moreover, its understanding is “essential to professional success”. Discourse analysis provides information not only about the structure of the given text by itself, but about the language structure and its specific implementation in a certain domain. The analysis was developed by Bhatia (22-24) in form of a seven-step procedure:

Step 1: Placing the given Genre-text in a Situational Context

Step 2: Surveying the Existing Literature

Step 3: Refining the Situational/Contextual Analysis

Step 4: Selecting the Corpus

Step 5: Studying the Institutional Context

Step 6: Levels of Linguistic Analysis

Level 1. Analysis of Lexico-grammatical Features

Level 2. Analysis of Text-patterning or Textualisation

Level 3. Structural Interpretation of the Text-genre

Step 7. Specialist Information in Genre Analysis

The model presented above encloses three main stages of reflexion: pre-analysis, main analysis, and post analysis. The first five steps belong to the pre-analysis, whereas step six can be classified as main analysis. Step seven defines post-analysis activities.

Pre-analysis of the text

The first steps in Bhatia’s model concentrate on the very general features of the analysed text. Texts produced in a certain specific field are not isolated from the speaker’s reality, but do exist in a situational context, which is why in-depth analysis of the given context is crucial for the proper understanding of the text and for observing the characteristic features of the given text. According to Bhatia (22): “This will include the writer’s previous experience and background knowledge of the specialist discipline as well as of communicative conventions typically associated with it.” The degree of difficulty of the task depends on the level of acquaintance with the specific field, which for professionals dealing with the certain branch will be much easier than for laymen confronted with the kind of texts for the first time.

In second step, Bhatia (23-26) suggests study of the subject literature, which can support the understanding of the specialised words and structures used in the text. The specific language applied in professional discourse is changing permanently due to the new phenomena, new devices, and processes appearing in the specific branch. Therefore, the texts published on the Internet (on professional websites) and in professional journals can be considered a source of currently used vocabulary and lexical structures. The texts are a visual reflection of ongoing changes (especially online texts), which explains why it is easier to find a reference or even definition of a certain specific term or process in professional journals than in specialist dictionaries. The literature analysis aims at gaining knowledge on the subject and enlightening the reader about the specific structure of the analysed text.

The centre of gravity lies in the third step on more technical issues, such as (Bhatia 23):

- defining the speaker/writer of the text, the audience, their relationship and their goals;
- defining the historical, socio-cultural and/or occupational placement of the community in which the discourse takes place;
- identifying the network of surrounding texts and linguistic traditions that form the background of the particular text;
- identifying the network of surrounding texts and linguistic traditions [...];
- identifying the topic/subject/extra-textual reality which the text is trying to represent [...].

At the next stage, Bhatia (24) suggests selection of the text corpus (or collection of texts' representatives incorporating the specific branch), which undergoes the exact analysis; as it is not possible to analyse the whole text, it is essential to decide which part of the given text will be analysed. The selection depends on the purpose and level of precision of the conducted analysis. The discussed step is followed by the study of the institutional context. People producing texts both in oral or written form are usually not aware of the fact that they operate on a set of conventions, including the linguistic, social, cultural, and academic context, which reflects the chosen vocabulary, structures, and phrases. At this point, the text analysis provides not only subject-specific knowledge but is also a socio-cultural guide depicting the complexity of rules governing professional relations (Bhatia 24-27). The information gained as a result of the pre-analysis may lead to certain modifications in the way the text and its content is perceived and understood.

The main analysis

After the preliminary general analysis of the simulative and institutional context, functions of the given text, and selection of corpus, the exact analysis of linguistic characteristics can be conducted. This stage is divided into three levels: lexico-stylistic, textual, and structural. The main focus of the stage is shifted in the research, which linguistic means are used to fulfil certain functions in the specific discourse (Gajewska 26-27). The level of lexico-grammatical analysis of the text focuses directly on the description of word classes and tenses, etc. According to Bhatia (25), the stage serves to collect information about the specific genre and proves whether the selected corpus representing the set of texts from a certain field includes the features that are identified with it. The complexity of the described analysis is necessary to receive a holistic overview on the text features, as one-stage analysis cannot provide information achievable due to Bhatia's model. Bhatia (26) argues that the textual level of analysis "highlights the tactical aspect of conventional language use, specifying the way members of a particular speech community assign restricted values to various aspects of language use [...] when operating in a particular genre". On top of that, reasonable conclusions concerning the features of the given text can be drawn after analysing the text and not as a result only of intuition or the kind of expectations. The structural level of the discussed analysis features consideration about the way given information is presented in the text. The text's structure by itself can reveal information about the characteristics of the discussed genre within the specific branch.

Post-analysis of the text

The last stage of the Bhatia's model (1993) consists of comparing the results of the analysis with the opinion of a specialist to ensure the analysis was conducted correctly. This end part of the process highlights the interdisciplinary character of the entire analysis through the need to consult the results with a specialist.

Reasons for implementing discourse analysis in the ESP class

Although the main idea of Bhatia's analysis is more to define a given genre than to increase learners' awareness of the multidimensional character of the specialised text, the presented analysis can be a fundament for the creation of an adequate instrument that can be implemented in ESP teaching. Methods embedded in the tradition of the ethnography of com-

munication such as observation or surveys can lead to overgeneralisation of linguistic phenomena in the given texts. Thus, the implementation of specific discourse analysis:

- sensibilises learners on the complex character of the given text, through analysis of several layers of the text (grammar, lexis, stylistics, and finally also specific content);
- increases learners' awareness of features characterising specialised language (grammar structures, idiomacity, text stylistics etc.);
- emphasises the meaning of proper register in professional situations;
- shifts the focus from solely linguistic processes to language usage in the communication (in the context).

Specialised discourse analysis

Based on Bhatia's model, the author of this paper has developed a shortened text analysis focused on LSP classroom practice. The analysis takes the form of a catalogue of questions answered by learners while working with a specific text. Similarly to Bhatia or Swales, the idea encloses three stages of the analysis, although their division appears differently: receiver, text structure (inside and outside), and text functions.

The first part of the analysis is devoted to defining the potential receiver of the given text. At this stage the following questions are asked:

- Who is the potential receiver of the text?
- Who is the potential sender of the text?
- In which situation (context) has the text been produced?

Learners confronted with a specific text for the first time should develop the ability to analyse the text in a certain context, and the task can be realised by drawing learners' attention to the situational context of the produced statement.

The second stage concentrates on the text structure. The analysis encloses both the "inside" and "outside" of the given text. The inside structure of the analysed text provides information about the grammar and lexical structures, whereas the outside structure has information on the text design and paraverbal elements of the text, such as indentations, paragraphs, and divisions.

Outside structure:

- Can the given text be divided? How?
- Are there any specific elements of the genre reflected in the way the text is designed?

- How is the text edited?
- Is the text coherent?
- What linking words are used to make the text cohesive and coherent?

Inside structure:

- What are the main ideas of the text?
- What specific content knowledge is required to understand the given text?
- Through which grammar structures are the key ideas of the text presented?
- Which lexical structures are applied in the analysed text?
- Are there any neologisms used in the text? What kind?
- What are the features of the text structure?

The final part of the catalogue of questions refers to the text function. Whereas the first reference to the text's functions appears in the first part of the analysis (situative context), in the third part the interdisciplinary approach in the text analysis is highlighted.

- What is the function of the text?
- How is the function of the text expressed?
- What are the reference disciplines of the given text?

The presented catalogue is only a suggestion that can be freely completed depending on the level of learners' advancement.

Conclusion

ESP teaching is based on work with texts enclosing a specific knowledge domain. The texts are a significant source of knowledge about the specific language by itself, as well as about the language function in a given context often referring to various disciplines. The understanding and implementation of discourse analysis, including the interdisciplinary approach in the teaching practice, increases learners' awareness of the complexity of the specialised texts, and is key to success in the proper production of texts.

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INTERDISCIPLINARNI PRISTUPI U ESP NASTAVNOM PROCESU

Apstrakt: U ovome radu ukazuje se na značaj implementacije interdisciplinarnog pristupa u nastavi LSP (Language for Specific Purposes). Konkretnije, predstavlja se metodologija za analizu specifičnog sadržaja kako bi se student pripremili za rad sa specifičnim tekstovima u cilju prepoznavanja njihove strukture i karakteristika. Sa namjerom da se fokusira na različite aspekte specijalizacije, autorka ovoga teksta uključuje interdisciplinarnu perspektivu u okviru koje se razmatra analiza diskursa određenih dokumenata i stvaranje tekstova.

Ključne riječi: *LSP, nastavni proces, učenje jezika, analiza diskursa, specifični sadržaj, tekst.*

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SHAPING THE WAY TO FACILITATE TEACHING AND LEARNING OF ENGLISH GRAMMAR

A COGNITIVE+COMMUNICATIVE APPROACH

Abstract: Although foreign language methodology and research in applied linguistics has seen some progress recently, and despite governmental initiatives in the teaching of foreign languages, grammar has always been a problematic part of English language teaching and learning in Albania. The focus of this paper is the area of grammar teaching methodology in order to facilitate English grammar learning by applying Newby's Cognitive+Communicative Grammar Model in the design of pedagogical grammar activities. On the basis of this model's suggestions are put forward on how English language teaching in Albania can be improved by offering the teachers and students of English, material designers and trainers new insights in the field of language/grammar teaching methodology based on the Cognitive+Communicative Model of Grammar and its concrete and practical application to English grammar teaching materials. The research approach adopted in this paper includes an overview of what the problematic areas of grammar teaching actually are and a short overview of Cognitive+Communicative Model of Grammar and some suggestions for its practical implementation in English grammar teaching, grammar teaching materials selection and design. The paper can be used by present or future teachers in order to reflect on their own grammar practices, and hopefully, improve their teaching of grammar. This paper provides evidence that English grammar teaching in Albania needs improvement in the grammar teaching methodology as well as selection and design of effective grammar activities that facilitate learning. The main conclusion drawn is that Newby's Cognitive+Communicative Grammar model provides a valid theoretical basis since it provides not only a firm and reliable theory which views grammar as an essential part of a dynamic communication system but also a theory of the cognitive learning processes the learner goes through when learning new language/grammar, and thus provides a bridge between the learner's grammatical competence and performance.

Key Words: *methodology, applied linguistics, cognitive, communicative, grammar model, learning stages, teaching, grammar teaching materials, grammar activity.*

Introduction

In this paper, the Cognitive+Communicative Model¹ will be briefly presented, discussed and exemplified. Communicative views of language and methodology are held equally important in the foreign language classroom, and they should both be taken into account if we want students to be skilful in using foreign languages.

The terms ‘cognitive’ and ‘communicative’ constitute the basis for this approach to pedagogical grammar. These terms will be dealt with in more detail in this paper, in order to explain their relationship. It will be shown that a pedagogy which takes insights from both communicative and cognitive approaches to language learning will pave the way to enhancing English grammar learning in Albania.

Aspects of a Cognitive+Communicative Model of Grammar – Language

In the following, I shall discuss the relation of language and grammar to communication. Language theory is very important in the foreign language classroom, e.g. setting of the grammatical objectives, formulating grammar rules, and other aspect of language methodology in general and grammar teaching in particular. Because the underlying theory of language description is so important, I will take a closer examination at the nature of grammar.

Taking a view of language the primary role of which is to be used by its speakers for meaningful communication in a real context, grammar has a central role in achieving this purpose. Newby provides a communication model of how language occurs in a real context, which draws on the above view of language:

speaker → context → purpose → lexical/grammatical notions → form
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As can be seen from the diagram, language is seen as a process involving a context, in which the speaker has a role and a purpose which govern his/her thinking, i.e. choice of meaning he/she intends to convey, before he/she utters something. One important aspect of the model is the meaning-into-form sequence. This meaning-into-form sequence is disregarded in the traditional grammatical description, which tries to invert this sequence into

¹ David Newby, *A Cognitive+Communicative Theory of Pedagogical Grammar*, Habilitationsschrift (Graz: Karl-Franzens Universität, 2002).

form-into-meaning, by ‘setting up form categories, and only then looking at meaning’². By inverting this natural order of communication, the traditional approach tends not to see grammar as a dynamic, use-based system.

From the meaning-into-form nature of communication it follows that grammatical notions (notion = single meaning expressed by one grammatical form) are of primary importance in describing grammar. Whereas traditional grammar books and syllabuses are designed according to forms (present simple tense, nouns, pronouns, adjectives) communicative grammar books and syllabuses take a meaning-based view of categorisation (intention, prediction, spontaneous decision etc.)³ Grammatical notions are to be given prominence in pedagogical grammars for several reasons. They are concepts existing in the human minds, or a ‘mental grammaticon’, enabling people to understand and be understood when communicating, being used in the process of grammaticalisation; each notion has a distinct meaning which is encoded systematically into a single form.

According to Newby⁴, there are several implications that arise from the above hypotheses. First, they provide guidance in the setting of objectives and the formulation of rules. Second, as notions can be identified and described, the task of the pedagogical grammarian is to explain these notions. Third, the belief in a systematic meaning-form relationship enables the pedagogical grammarian to state pedagogical grammar rules which are free from exceptions.

A further problem of the traditional approach is that, although learners may know a lot about grammar rules and forms, they do not start to communicate, to actually use language, because they have dealt with grammar as a separate aspect of language, detached from any context, role of speaker or purpose. Communicative grammar takes a broader view of language since it considers the other extra-linguistic elements of the communication model, i.e. the context, the speaker’s role and the purpose. Besides competence, communicative approach sees grammar as a skill, or performance.

2 David Newby, “Theory and Practice in Communicative Grammar: A Guide for Teachers”. In Beaugrande R. et al. (eds.). *Language Policy and Language Education in Emerging Nations*. Advances in discourse processes. Vol. LXIII (Stamford: Ablex Publishing Corporation, 1998), 154.

3 Ibid., 157.

4 David Newby, *Communicative Grammar*, Course handout (Graz: Karl-Franzens Universität, 2011), 10.

Context

The context which prevails when language is used in the communication model is a very important element, which should be given due attention in the teaching and learning of foreign languages. According to Newby⁵, there is always a context when it comes to human communication, which is either sociological (setting, participants, relationship between the participants, ‘channel’ or mode of communication, style, topic, tone, etc.) or psychological, also called ‘a frame’, which refers to the systems of knowledge that enable the speaker to understand the information in a certain context (knowledge of what meanings frequently occur in certain stereotypical situations, knowledge of using language itself etc.). The psychological context refers to the idea that ‘whenever human beings use language, they are not confronted with a totally new situation but are able to draw on a vast amount of knowledge and experience, not only of using the code itself but also of the type of contexts in which language is used and what tends to be said in certain situations’, one example is what Newby⁶ refers to as ‘frames’, e.g. the ‘coming home’ frame as in ‘Hi, honey, I’m home’. Although it does not lead to grammatical notions directly, the context restricts certain register choices available for speaker. For example, the choice of ‘register’ will draw from the ‘sociological context’⁷. As far as pedagogy is concerned, it is particularly useful to the learners, who become aware of how communication engages certain grammatical forms reflecting a certain register.

Meaning

The meaning element to be explained here is of two kinds: semantic and pragmatic. The semantic meaning is ‘the underlying concepts which give rise to or are encoded into a form’⁸, whereas the pragmatic meaning is not encoded into language form but is understood from the context in which the speakers are involved in communicating their attitudes and purposes. As far as grammar is concerned, grammatical meaning is related

5 Newby, *A Cognitive+Communicative Theory of Pedagogical Grammar*, 149-151.

6 David Newby, “Cognitive+Communicative Grammar in Teacher Education”. In J. Huettner, B. Mehlmauer-Larcher, S. Reichl, B. Schiftner. *Bridging the Gap: Theory and Practice in EFL Teacher Education* (Clevedon: Multilingual Matters, 2012), 116.

7 Newby, *A Cognitive+Communicative Theory of Pedagogical Grammar*, 150.

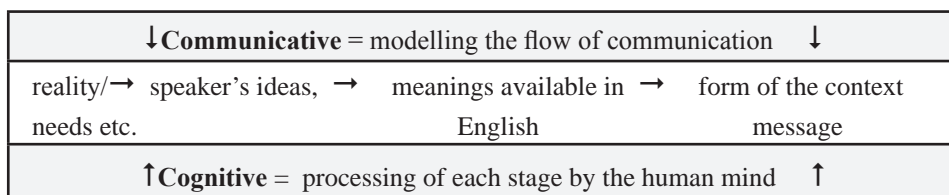
8 Newby, *A Cognitive+Communicative Theory of Pedagogical Grammar*, 152.

to the semantic meaning and is the kind of meaning which grammar structure can express in an actual utterance⁹. This grammatical meaning is used by the speaker to encode his/her ideas by patterning and chaining words, phrases and sentences.

In traditional grammar, due to a form-into-meaning approach, form is given primary focus at the expense of meaning. Moreover, meaning is restricted within one single sentence ignoring in this way the ‘meaning chains’, i.e. the change that happens to the speakers’ perceptions of a situation – and the resulting forms selected to express grammatical meanings – as the dialogue or text progresses¹⁰. If we consider the communication model and foreign language learning, we will come to the conclusion that only if meaning and form are combined for some kind of communicative purpose can learning take place¹¹.

The relation of cognitive theory to language and communication

In discussions of the communication model of language, it is clear that language is viewed as a process not just as product coming out of a speaker’s mouth. Mental processes that underlie this production are closely connected to language and communication. Taking a communication-based view of language, Newby (2002: 200) considers it very important to take into account the relation of cognition to language use and offers an interesting theory for the integration of language within categories of cognition. Newby¹² summarises these two aspects of language (communicative and cognitive) in a diagram:



The Cognitive+Communicative parameters of language analysis¹³

9 Ibid., 161.

10 Ibid., 159.

11 Jack C. Richards, and Theodore S. Rogers, *Approaches and Methods in Language Learning*, 1st and 2nd editions (Cambridge: Cambridge University Press, 1986/2001).

12 Newby, *A Cognitive+Communicative Theory of Pedagogical Grammar*, 4.

13 Ibid.

Taking a cognitive view of language goes side by side with the communicative view to language usesince a cognitive view also sees language as a process which consists of encoding and decoding language. According to Newby, a cognitive approach to language and communication processes reflects the “model of how human beings process information in general and ‘linguistic information’ in particular. [...]The model will include theories of how language is represented and stored in the human brain and how this knowledge is activated and utilised in acts of communication”¹⁴.

A cognitive view considers language as the reflection of the organisation of the human mind, where grammar is not just meanings expressed through forms but the result of a series of mental processes. During these mental processes categories of cognition, i.e. the speakers’ thoughts and purposes and their ‘dynamic system of mental perceptions’¹⁵ of the world, are converted into linguistic form, i.e. words. What are the cognitive categories that exist in a speaker’s mind? How do they work? How do they convert and store the perceptions of the world into knowledge in the human brain?

According to Newby¹⁶, input from the external world, for example a situation, an event, a state, an image, an idea etc, provides the first stage of communication. Perceptions of this input can differ from individual to individual as different people have their different egocentric perspectives and as a result focus on specific components of perception that they find relevant. The speakers transform the external perceptions into an internal representation, which is a reconstruction of the reality they have experienced. Subsequently, he/she converts an internal representation into words=giving thus a personal version of the reality he/she has perceived. The speaker’s ‘egocentric perspective’ and internal representation make up his/her ‘mind-set’, which is the cognitive state influencing the people’s perception and categorisation of input from the external world.

The cognitive processes that participate in transforming input into an internal representation or cognitive categories are perception and categorisation. Perception refers to ‘the innate capacity to focus on certain elements of what is seen, heard or thought in a structured and efficient manner’, whereas categorisation is ‘the innate capacity to make generalisations about salient features or patterns that are perceived and to match them to

14 Ibid.

15 David Newby, “Why Dodos and Ostriches don’t Lay Fertile Eggs: Input and Intake in the Acquisition of Grammar”. In: Ketteman, B. and W. Wieden, eds. *Current Issues in European Second Language Acquisition Research* (Tübingen: Gunter Narr, 1992), 215.

16 Newby, *A Cognitive+Communicative Theory of Pedagogical Grammar*, 205-206.

conceptual categories stored in the mind'¹⁷. These two processes filter and categorise reality resulting in a 'scenario', which is 'a structured mental representation of an external situation'¹⁸, or differently defined, the resulting version of reality which has been constructed by the speaker's mindset. This constructed scenario of the input is the background for the speaker, about which he/she chooses and expresses ideas and thoughts.

Consequent stages in acts of communication deal with converting the cognitive categories in the speaker's mind into linguistic categories. What has now been perceived and categorised by the speaker will be given a meaning, which is the process of 'conceptualisation'¹⁹. Conceptualisation has two components: 'grammaticalisation' and 'lexicalisation'. According to Newby, meaning has different levels (global concepts, deep meaning and specific meaning), i.e. 'different types of meaning exist below the surface of words and morphemes'²⁰. In addition, 'grammatical meaning is not an open ended, interpretational type of meaning', on the contrary, it is 'a system of closed options which is conventionalised in a given speech community'²¹. Assigning lexical or grammatical meanings to different components of a scenario is not done unsystematically 'but according to a set of conceptual templates, which speakers have acquired and share with their speech community, which are stored in their minds'²². When the assigning of lexical and grammatical meaning to the cognitive categories is completed, the speaker organises and orders the different components before encoding them into form. This organisation process concerns selecting, grouping and chaining together in certain ways the different components of the utterance. After this has been accomplished, the idea or thought can be encoded into words or an utterance.

In summary, I have focused on the cognitive aspect of language and communication to show that grammar is more than expressing meaning into form, and that other important processes, such as storing and processing information underlie language use. This cognitive model of language description is closely related to the cognitive foreign language learning, which will be discussed in a subsequent section of this paper.

17 Newby, *A Cognitive+Communicative Theory of Pedagogical Grammar*, 203.

18 Ibid., 206

19 Ibid., 219

20 Ibid., 143

21 Ibid., 217

22 Ibid.

Communicative grammar principles

Because the cognitive+communicative model takes a dual approach, communicative and cognitive, to language use, it will be helpful to analyse these two aspects in order to see later what the implications are for grammar teaching and learning. The first criterion that will be looked at is what Newby terms communicative criterion.

As has already been mentioned, the communicative approach to language is quite different from the traditional approach in many aspects. Traditional methodology has been attacked for several reasons. Newby²³ summarises the criticism to traditional grammar teaching as follows:

- It artificially separates grammar from other aspects of communication.
- It does not take sufficient account of natural learning processes.
- It imposes a rather passive learning role on students.
- It places too much emphasis on explicit knowledge of rules and deductive learning.
- It does not provide adequate methodological support to create a bridge between knowing grammar and using grammar.

It follows from this that traditional approach sees the student as a passive knower of grammar rules, who is not given the possibility to practice the use of language in real situations. Communicative grammar activities attempt to overcome the shortcomings of traditional methodology by seeing the learner as an active user of language. Thus, competence is not linked to performance. The communicative activity criteria can be useful to see the level to which grammar activities support communication, by applying these principles:

1. Clear and realistic context
 - grammar arises from an actual situation;
2. Realistic use/processing of language (authenticity of process)
 - grammar is communication, not mathematics;
3. Meaning, and meaningfulness of grammar stressed
 - grammar helps to convey messages;
4. Personalisation (students link grammar to their own knowledge, ideas, experience, wishes etc.)
 - grammar is a way of encoding experience;

23 David Newby, "Pedagogical Grammar: A Cognitive+Communicative Approach". In: W. Delanoy and L. Volkman (Eds.) *Future Perspectives for English Language Teaching* (Heidelberg: Universitätsverlag Winter, 2008), 8.

5. Open-ended exercises
 - grammar is part of a creative process;
6. Task-based
 - grammar is a means to an end;
7. Integrated skills (vocabulary, speech acts, speaking, writing)
 - grammar works with other linguistic sub-systems and skills to generate meaning.²⁴

The more of these criteria an exercise fulfils the more communicative it is, and the more assured we can be about our pedagogical aim of the real-life use of language. Nevertheless, the communicative criteria are not sufficient to analyse activities. In addition, we need cognitive categories, which can provide criteria to assess the effectiveness of learning.

Aspects of a Cognitive+Communicative Model – Learning

Having dealt with the language aspect of the cognitive+communicative model, I will discuss learning principles and learning stages.

Learning principles of a cognitive+communicative grammar

I shall begin this section by outlining the main learning principles that derive from the two components of this model, communicative and cognitive, which are the base for this model of learning.

In communicative language teaching, the general principle of conceptualising new language is ‘learning by doing/using’. This learning principle is based on an inductive approach to foreign language learning. Activities of a use-based type implicitly introduce new grammatical knowledge to the learner. The teachers do not give rules to the learners, but the rules are made accessible by doing planned activities. As a result, the learner is more active and engaged in a communicative classroom, than in a traditional one, where students are more or less passive learners. Hence, unlike the teacher-centred traditional approach, the communicative approach is learner-centred. The role of the teacher in a communicative classroom is to provide context for communication, to facilitate and organize the process of learning and monitor the language learner in order to provide further help if necessary.

In a cognitive approach, which is concerned with learner-based grammar teaching, attention is given to the explicit knowledge of language.

²⁴ David Newby, *Communicative Grammar*. Teaching Workshop. (Graz, 2010), 2.

However, the approach is rather inductive. The learner is even more active than in a communicative approach as the main principle of learning that operates here is 'learning by reflecting'. Tasks such as 'consciousness/awareness raising' engage the learners in discovering, consciously focusing their attention on and exploring a new piece of language. As a result, the students are not a passive learners who only try to study and remember what they are taught by the teacher, but intelligent and autonomous learners who are responsible for their own progress in the language learning process. The role of the teacher is not to be neglected, as they should support their students in every stage of the learning process.

Newby lists nine principles of cognitive+communicative learning theory. The first set of learning principles refers to the links between language and learning, the second set of principles refers to the differences between first and second language acquisition/learning and the third set is concerned with the nature of learning.

Language and learning

1. Both language use and language learning are seen in terms of information processing.
2. Language use and language learning have a similar cognitive basis.
3. Language learning is meaning-driven
4. In general, language learning shares a common basis with other types of learning and skill development (though there are some aspects which are language-specific).

L1 and L2

5. The processes which steer foreign language learning are considerably different from those which underlie first language acquisition.
6. There is an existing knowledge system (the L1).
7. The L2 learner has considerably greater cognitive abilities and schematic knowledge than the first language learner.

The nature of learning

8. Learning a language entails a stagewise progression from initial awareness and active manipulation of information and learning processes to full automaticity in language use.
9. Learning is an active and dynamic process in which individuals make use of a variety of information and strategic modes of processing.²⁵

²⁵ Newby, *Communicative Grammar*, 12.

As can be seen, the base for cognitive+communicative grammar learning draws from both cognitive theories of language and cognitive theories of learning, it replicates language processes and activates cognitive processes, takes into account first language knowledge and learning is seen as an active and dynamic process.

An important question raised by cognitive approaches is how is knowledge processed by the human mind when learning a foreign language? There are different theories of how it is processed and how it is linked to the existing knowledge, as there are different theories of how new knowledge is acquired. Some of these theories are based on the view that new knowledge goes through internal mental processes, which operate when language is acquired. Other approaches to foreign language learning take little or no notice of these learning processes.

Cognitive learning stages

A cognitive approach to foreign language learning is concerned with the use of processing concepts and tries to find a model for the cognitive learning processes²⁶. According to Newby, a cognitive approach is involved with the way humans ‘process, store and recall new information, including language’²⁷. The advantages that might come from understanding these mental processes are necessary for teachers as well as students in order ‘to support, accelerate and optimise how they operate in the foreign language classroom’²⁸. Thus, for optimising language learning, the cognitive linguist will seek to identify the innate, unconscious cognitive processes that operate in processing and storing of new information in the human mind. They will also try to explain how these processes are related to the foreign language learning and how they can be activated and stimulated.

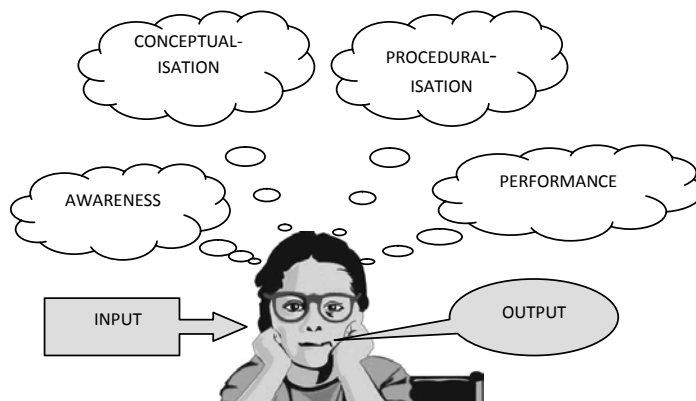
Learning stages in a cognitive approach to foreign language teaching are concerned with how new language is processed in the human mind but also with cognitive learning processes, because here the matter is what process goes on in the student’s mind, which makes the learning stages of awareness, internalisation and performance ‘psychologically valid’, that is they reflect the processes that are already part of the speaker’s mental system. Unlike the traditional grammar pedagogy stages (presentation –

26 Keith Johnson, *Language Teaching and Skill Learning* (Oxford: Blackwell Publishers, 1996), 79.

27 Newby, *A Cognitive+Communicative Theory of Pedagogical Grammar*, 374.

28 *Ibid.*

practice – production or PPP), the cognitive model of grammar learning takes a ‘learner’s perspective’ of the stages. These stages consist of tasks which have to be accomplished in the learner’s mind so that grammar is internalised. These stages will be described below. The cognitive learning stages identified by Newby²⁹ are shown in figure below.



Cognitive stages of processing and encoding language³⁰

It should be added that these are not to ‘be regarded as discrete stages. Nor do they operate in a strictly linear fashion’. Newby states that a new grammatical item might be “given a ‘multi-focus’ – it may be ‘re-introduced’ at various stages”³¹. This section will be devoted to describing cognitive learning stages more in detail followed by respective pedagogical implications for grammar teaching. Considering grammar as part of Cognitive+communicative view requires teachers to consider the mental processes that take place in the speaker’s mind. ‘Competence’ and ‘performance’ are at the very heart of this model, thus seeing grammar not just as knowledge but also as skill, which is what the communicative approach promotes.

It is important that pedagogical grammarians take into consideration the cognitive process view of language and communication in order to apply a theory of teaching which can produce efficient learning. In order to better understand what implications the model has for foreign language learning an explanation of the stages of grammar learning, of what goes on

²⁹ Ibid., 360.

³⁰ David Newby, *An Introduction to and Extracts from a Cognitive+Communicative Approach to Pedagogical Grammar*. Linguistic Seminar (Graz: Karl-Franzens Universität, 2007), 56.

³¹ Ibid.

in the learner's mind from the first contact with new language to spontaneous production will follow.

Input

In traditional grammar, input is the presentation stage, where an explanation about a form or structure, by the teacher or in a textbook, is followed by one or more examples. Thus, what students' are offered in the traditional presentation stage of learning is a teacher- or textbook-based input only. Taking into account the 'learner input' in addition to the 'teacher input' or the 'textbook input' leads to a broader view of input. Input is not only a new item of language incorporated in a context (language product) but also 'a range of linguistic and cognitive resources' which constitute the learner input, e.g. the previous existing knowledge of the learner³².

A definition of input is given by Newby³³ – 'a new item or piece of language the meaning of which is clearly apparent to the learner'. This input should be message-based, i.e. it should focus on meaning, in order to activate the learner's mind. The message-based input takes into account the process nature of language learning but also is to be described according to notions, which are concepts that help in understanding how written or spoken language is encoded or decoded by the native speakers of that language. This description of grammar in terms of notions leads the learner toward a better understanding of how the system of language works to achieve communication.

Nevertheless, the new item of language should not be the only element of the language input. Existing knowledge of the foreign language is the background for the new language item, because in this way the learner will find it easier to understand the general meaning of the input as well as guess the meaning and use of the new grammatical item introduced. Newby³⁴ stresses the importance of the development of the learner's ability to 'to relate the new item of grammar to what is already known' for it helps the 'restructuring process'.

In addition to the learner's existing knowledge of how language works and knowledge of foreign language, Newby³⁵ states that input

32 Newby, "Pedagogical Grammar: A Cognitive+Communicative Approach", 12.

33 David Newby, "Why Dodos and Ostriches don't Lay Fertile Eggs: Input and Intake in the Acquisition of Grammar", 214.

34 Newby, *A Cognitive+Communicative Theory of Pedagogical Grammar*, 431.

35 *Ibid.*, 421.

has to be related to the learner's contextual knowledge, schematic constructs and world knowledge, which will help the learner in the later stage of conceptualisation, 'by providing a scaffolding framework' and also 'a bridge to language use and communication'. In this way, it will facilitate passing to the next stage as well as the understanding of the grammatical unit embedded in context.

Awareness

In this stage, the learners perceive, become aware and identify the new grammatical item or structure, thus new language enters the learner's consciousness. Batstone³⁶ stresses the importance of noticeable language in the language input as a precondition for language awareness to happen. The awareness stage requires mental energy to be released in order to notice and then become conscious of the new language/grammar item. According to Van Lier³⁷ 'paying attention is focusing one's consciousness or pointing one's perceptual powers in the right direction and making 'mental energy' available for processing'.

In order for the new knowledge to be incorporated into the existing knowledge and to start re-structuring of the existing knowledge, the learner should become aware of the language that is known and the language that is new, then to focus attention on the new piece of language in a conscious way. The awareness stage requires that parts of the input be noticeable in order that the learner focuses on them and starts to release the 'cognitive energy', which 'can be devoted to processing it'³⁸. As a result, the activity going on at this stage is rather conscious. As far as teachers are concerned here, they have to provide the right input and activities to make it possible that the learner's cognitive processes be activated. At this stage, the knowledge that a learner gets is mainly declarative.

This view of language learning seeks to actively engage the learners in the processing of the new language. By making use of their already learned schematic or language knowledge, the learners have to focus attention on the input language and actively deal with it, discover and isolate the new language to be learned. Newby³⁹ states that in this way the learner in

36 Rob Batstone, "Product and process: Grammar in the Second Language Classroom". In Bygate, Martin, Alan Tonkyn, and Eddie Williams (eds.). *Grammar and the Language Teacher* (New York: Prentice Hall, 1994)

37 van Lier, L., *Interaction in the Language Curriculum* (London: Longman, 1996), 6.

38 Newby, *A Cognitive+Communicative Theory of Pedagogical Grammar*, 359.

39 David Newby, "Language Awareness". In David, N. *Workshop Report on 'Methods*

the awareness stage is ‘actively involved in the processing and understanding of the workings of new items of language’.

When designing activities for this learning stage several factors should be considered. For example, as was mentioned above, the input should be noticeable; in addition, other features pointed out by Skehan⁴⁰ such as salience and frequency of a form but also the ability of the learner to process or readiness to notice a form must be considered. By using different ‘awareness raising’ and ‘consciousness raising’ activities in the foreign language classroom, learners are actively involved in their own learning and the ground is then prepared for the next stage, that of conceptualization.

Conceptualisation

After the registering of the new grammatical item, the learning process continues with the learner’s task to ‘make generalisations’, i.e. the ‘internalisation of rules’⁴¹. The internalisation stage of the cognitive learning model is divided into a conceptualisation stage, dealing with the processes of generalisation and restructuring of new language; and a proceduralisation stage, dealing with the processes of storing and automatising of the new language⁴².

Conceptualisation is the stage of processing the new language item they have focused attention on in the previous stage in a way that it becomes part of the learner’s foreign language competence. In order for this to happen, it is necessary for the learner to have noticed the new grammatical language in the ‘evidence’ or data, or input, analyse the new item for some grammatical regularity, assess its relevance, make some generalisation about it and finally form some hypothesis about its function and meaning-form relationship. Newby⁴³ states that there are two ways in which the learner is required to process the language input at this stage: ‘on the one hand, they must comprehend an overall message; on the other, they must build a hypothesis about the nature of a grammatical concept or pattern which has been registered during the awareness stage – a new notion, a new form, a new discourse structure etc’. This twofold approach to the new item

for Facilitating Communicative Competence in a Multicultural Society, Sarajevo(Graz: European Centre for Modern Languages, 1999), 40.

40 Peter Skehan, *A Cognitive Approach to Language Learning*, (Oxford: Oxford University Press, 1998), 49.

41 Newby, “Pedagogical Grammar: A Cognitive+Communicative Approach”, 13.

42 Newby, *A Cognitive+Communicative Theory of Pedagogical Grammar*, 359.

43 Newby, “Pedagogical Grammar: A Cognitive+Communicative Approach”, 13.

of language is important because understanding the overall message facilitates the forming of hypothesis about the rules that underlie the new grammatical item. Additionally, in arriving at generalisations about the underlying grammatical rule and later incorporating it into their 'grammaticon', the learners will be helped by making use of 'the contextual information' and their schematic knowledge.

Making the new grammar piece part of the learners' grammaticon will necessitate the restructuring process, i.e. the relation of the new language to the already existing language of the learners⁴⁴, which will be of vital importance in order to proceed with the following stage.

Proceduralisation

The cognitive stage of internalisation, corresponding to some extent to the practice stage of the traditional approach, has a different theoretical base from its traditional counterpart. It refers to the phase of language processing in which 'the new item of grammar becomes anchored in the mind and is gradually assimilated into the students' competence until it eventually becomes automatised'⁴⁵. This stage requires the student to be able to 'process and to make sense of the new grammar and to recognise the generalisation or the rule which underlies it'. This stage also includes permanently storing grammatical concepts⁴⁶.

This important stage stands between two other stages, that of conceptualisation and performance, and refers to the skill of using new language in oral and written activities. In this aspect, it differs from the conceptualisation, which is connected with the 'acquisition of new knowledge'⁴⁷. Thus, proceduralisation stage is the bridge between competence and performance, declarative knowledge leaving the floor to procedural knowledge⁴⁸. This requires the development of the ability on the part of the learner to use the new language already stored in the long-term memory, which now has become unconscious knowledge and does not require so much mental energy or attention to process. The declarative knowledge cannot immediately be transformed into procedural knowledge though. This will happen gradually in the process called 'proceduralisation'.

44 Newby, *A Cognitive+Communicative Theory of Pedagogical Grammar*, 413.

45 Ibid., 359.

46 Ibid.

47 Newby, "Pedagogical Grammar: A Cognitive+Communicative Approach", 14.

48 Ibid.

Proceduralisation is important in foreign language learning in order for the learners to become successful language users (performance stage). At this stage the language to be learned passes from short-term to long-term storage. The proceduralisation stage requires that the learners accomplish three different cognitive tasks. The first, which is sometimes called ‘anchorage’ or ‘consolidation’, is concerned with the new grammar piece being placed in a ‘permanent storage slot in the grammaticon’ of the learner in order to be processed by long-term memory rather than short-term. The second, which Newby refers to as ‘mapping of thoughts and perceptions onto categories of language’, is concerned with the student developing the skill of using language besides having declarative knowledge about. It is necessary for this ‘process of matching the grammatical concepts with components of scenario and encoding the accompanying proposition into form’ to be proceduralised or practised, i.e. the already understood grammatical knowledge should not stop there, on the contrary the knowledge should be used by the learners to communicate messages in situations. The third task, known as automatisisation, relates to the skill of using grammar as an activity, which is more message-based with less attention on form, code⁴⁹.

In order to complete these tasks, the learners go through some procedures. During the consolidation or anchorage the learners are involved in the testing of the hypothesis formed by them in the previous stage, that of conceptualisation. There is a dynamic process going on in this phase that involves ‘testing out’, confirmation and readjustment of the hypotheses about the underlying rule of a certain grammatical item to be learned, which is called ‘heuristic testing’. This process also involves students’ monitoring of themselves and their classmates as well as matching their own produced language to the examples from the target language⁵⁰.

The task of automatisisation, which Johnson⁵¹ briefly defines as ‘making automatic’, refers to the skill that learners acquire in communicating meaningfully and correctly without using their attention on forms and structures each time they want to communicate. Automatisisation requires rehearsal from the part of the learners in order to be able to use a new piece of grammar in different situations until their declarative has become procedural

49 Newby, *A Cognitive+Communicative Theory of Pedagogical Grammar*, 436.

50 *Ibid.*, 436-437.

51 Keith Johnson, *An Introduction to Foreign Language Learning and Teaching* (London: Longman, 2001/2008), 102.

knowledge and they do not need to monitor any more⁵². Though there wide agreement on the importance of rehearsal or practice in language learning, the different forms in which it is represented have experienced controversies. In order for the conceptualisation stage to help in preparing the learner to the performance stage, i.e. using language and not just understanding it, it is important that teachers and material designers see the process of practice not as drilling or repeating a form or a pattern but ‘as elaborative **re-creation**. This means that when rehearsing, students do not merely drill a form or meaning but **personalise** a new concept, relate it to themselves and utilise in within schematic constructs to express propositions of their own making’⁵³. This personalisation of grammar will broaden its application to different scenarios.

Performance

The use of the knowledge by the learner who has already processed and stored new language in the internalisation stage will eventually occur during the performance stage. The learner improves his/her ability to use the new grammatical item in realistic situations until becoming a skilled user, which means that the more the learner improves his skills the more meaningful and correct his/her utterances become and the less need there is for the application of conscious knowledge.

Performance is the stage toward which every previous learning stage discussed above should aim at and lead to. The aim of this stage is to develop fluency of the learners output and this is the reason why the grammatical performance is said to merge with the communicative performance. Nevertheless, tasks designed for this grammar learning stage will have a grammar-based objective whereas those designed for communicative performance will not have a language-based objective⁵⁴.

Performance is different from the previous stage of proceduralisation in exercises are not as controlled as in the previous learning stage. The real-time context now requires students to process language as it happens in real life, and this is related to the main tasks for this stage which is “mapping language onto propositions”, retrieval of the grammatical concepts from the storage they have been placed and utilising them for the purpose of encoding and decoding real messages and meanings.

52 Newby, *A Cognitive+Communicative Theory of Pedagogical Grammar*, 437.

53 Ibid.

54 Ibid., 446.

Cognitive processes that the learners undergo are applying their schematic knowledge to “identify a scenario”, and then “formulate a proposition and express this by matching concepts to the scenario, [...] apply communication strategies to cope with the demands of ongoing discourse”⁵⁵. The learners might also need to ‘monitor’, ‘backtrack’, and ‘repair’ their performance if they understand the communication has been faulty. Thus, in this stage learners are left with using language all by themselves.

Output

In his discussion of the grammar learning stages, Newby⁵⁶ has included output together with the performance stage. The reason is that output is the actual oral or written piece of language produced by the learner, the ‘performance product [...] and the perlocutionary effect on the interlocutors’. That is why input and output are not considered learning stages because they involve no process of language learning in the mind of the learner.

Pedagogical implications

The previous section was a description of the cognitive learning stages; in this section I will identify implications for grammar teaching, i.e. what can pedagogy do in order to facilitate and promote language learning. To do this, it will be helpful to discuss the kind of teaching, activities and tasks that can trigger the activation of cognitive processes in the learner’s mind in different learning stages to facilitate learning. Thus, it will be seen how the cognitive learning stages have implications of how to teach grammar. Activities and tasks will have to fit in with the ways in which learners process new information in order for the learning process to be fostered and enhanced. Below is a common exercise example used to practice present progressive tense.

55 Ibid., 447.

56 Ibid., 446.

1.1 Complete the sentences with one of the following verbs in the correct form:

come get happen look make start stay try ~~work~~

- 1 'You ~~'re working~~ hard today.' 'Yes, I have a lot to do.'
- 2 I for Christine. Do you know where she is?
- 3 It dark. Shall I turn on the light?
- 4 They haven't got anywhere to live at the moment. They with friends until they find somewhere.
- 5 'Are you ready, Ann?' 'Yes, I
- 6 Have you got an umbrella? It to rain.
- 7 You a lot of noise. Could you be quieter? I to concentrate.
- 8 Why are all these people here? What

Grammar exercise example⁵⁷

Pedagogical principles are not taken into account when this awareness-conceptualisation exercise was designed. There is little effort employed by the learners' mind to complete this exercise. The gaps can be filled by simply putting the already given verbs in the correct form. Thus, it is merely testing the learner rather than making them understand or learn the grammatical piece.

One type of activity which aids conceptualisation is what Newby⁵⁸ calls 'communicative drills'. These are controlled oral activities, which besides repetition are enriched with two other elements: 'firstly, students practice not just a form but a meaning embedded in a situation; secondly, students make meaningful statements which they relate to their own knowledge or experience'. Communicative drills aim at helping the learner develop a feeling of how new grammar is used to communicate meaning, replicating language use at the stage of conceptualisation. Cognitive communicative model can be applied here to make this exercise more effective. An improved version could be the following activity:

What are they doing now? Complete the exchanges by using an appropriate verb in the present progressive form.

57 Raymond Murphy, *English Grammar in Use: A Self-study Reference and Practice Book for Intermediate Students*. 2nd ed. (Cambridge: Cambridge University Press, 1985/2003).

58 Newby, "Theory and Practice in Communicative Grammar: A Guide for Teachers", 11.

- 1 'You ~~re working~~... hard today.' 'Yes, I have a lot to do.'
- 2 I for Christine. Do you know where she is?
- 3 It dark. Shall I turn on the light?
- 4 They haven't got anywhere to live at the moment. They with friends until they find somewhere.
- 5 'Are you ready, Ann?' 'Yes, I
- 6 Have you got an umbrella? It to rain.
- 7 You a lot of noise. Could you be quieter? I to concentrate.
- 8 Why are all these people here? What

Improved version of the grammar activity

The above activity is much more pedagogical than the original one as it engages the learners in making meaning out of the gapped exchanges given. The learners' mind is working harder to find the appropriate verbs and the accurate form to fill in the gaps, which is really important. In this way learning is facilitated and the grammatical piece is fossilized in the learners' long-term memory.

Conclusion

In analysing Newby's Cognitive+Communicative Model I hope to have provided reasons for taking into consideration cognitive learning stages as well as their implication for language teaching when designing teaching materials with particular focus on grammar activities. This paper aimed at giving a general picture of what cognitive processes happen when the learner is doing a certain activity and how grammar activities can be used effectively to support learning at each stage, as it is only in this way that grammarians, material designers and teachers can help the learner acquire language. This model can also be used as a basis for the selection, improvement and design of the English language materials used in schools.

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KREIRANJE NAČINA ZA PRISTUPAČNIJU NASTAVU I UČENJE ENGLLESKE GRAMATIKE (KOGNITIVNO-KOMUNIKATIVNI PRISTUP)

Apstrakt: Iako se metodologija nastave stranog jezika kao i izučavanja u primjenjenoj lingvistici u posljednje vrijeme usavršavaju, u ovoj oblasti izučavanja segment gramatike i dalje ostaje problematičan.

Uprkos brojnim inicijativama Vlade Albanije, potrebno je raditi još mnogo da bi se situacija u oblasti izučavanja engleskog kao stranog jezika poboljšala. Fokus ovoga rada je u oblasti metodologije gramatičkog izučavanja u cilju prilagođavanja izučavanja gramatike engleskog jezika kroz primjenu Newby's kognitivnog+komunikativnog gramatičkog modela u uobličavanju pedagoških gramatičkih aktivnosti.

Istraživački pristup prihvaćen u ovome radu uključuje pregled onih aktivnosti u ovoj oblasti izučavanja koje treba usavršiti i kratak pregled kognitivnog+komunikativnog modela gramatike i neke sugestije za njegovu praktičnu implementaciju u izučavanju gramatike engleskog jezika, odabiru gramatičkog materijala na koji se student upućuju i oblikovanja nastavnog procesa.

Ključne riječi: *metodologija, primjenjena lingvistika, kognitivno, komunikativno, gramatički model, nivoi učenja, proces učenja, materijali za podučavanje gramatike, gramatička aktivnost.*

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UDK 811.111'36:371.3

UTICAJ TEHNIKE *TIMELINE* U PROCESU USVAJANJA GLAGOLSKIH VREMENA U ENGLISKOM JEZIKU

Apstrakt: Učenje gramatike engleskog jezika na osnovnoškolskom uzrastu uglavnom predstavlja problem. Budući da smo sprovedeli istraživanje na uzrastu učenika VI i VIII razreda, došli smo do zaključka da za najveći broj učenika u VI razredima i VIII razredima, problem predstavljaju *glagolska vremena*. Konstatovali smo da tokom daljeg istraživanja treba da uvrstimo određenu tehniku, da bismo njenom primjenom unaprijedili znanje glagolskih vremena (kao najproblematičnije kategorije kod učenika VI i VIII razreda), a sve u cilju odgovora na pitanje da li će doći do nekih promjena nakon primjene izabrane tehnike. Pretpostavili smo da će primjena tehnike *timeline* (tajmlajn) u načinu predavanja dovesti do pozitivne promjene. Nakon tromjesečne primjene navedene tehnike, kako u VI, tako i u VIII razredima, ponovnim testiranjem učenika (posttestiranje) i obradom podataka, došli smo do sljedećeg zaključka: postignut je značajan napredak u znanju učenika po pitanju glagolskih vremena, stoga možemo zaključiti da je primjena date tehnike u procesu predavanja u VI i u VIII razredima dala više nego dobre rezultate.

Ključne riječi: *gramatika, greške, problemi, tehnika, napredak, rezultati u procentima.*

Uvod

Mjesto gramatike u nastavnom procesu

Znanje stranog jezika, po savremenim standardima, sastoji se u sposobnosti individue da razumije taj jezik i da se njime izražava. U procesu edukacije, učenje gramatike stranog jezika ima veoma važnu ulogu jer, bez obzira na to da li je riječ o pisanju, čitanju, slušanju ili govorenju, savladavanje gramatike bilo kojeg jezika predstavlja temelju učenju tog jezika.

Gramatika se u nekim slučajevima posmatra više kao *imenica* nego kao *glagol*. Govoreći o gramatici kao o *imenici*, misli se prije svega na to da se na nju gleda kao na *skup činjenica* o nekom jeziku, to jest postoji pravilo bez primjera, kao na primjer, *sadašnji perfekat* (Present Perfect Tense) gradi se od pomoćnog glagolaha *have* i *past participle* (Past Participle). Sa druge strane, kada jezik koristimo u komunikaciji, više govorimo o gramatici kao *glagolu*, više nam izgleda kao da je riječ o *procesu*, o nečemu što bismo

mogli nazvati *gramatiziranjem*. Prema mišljenju Skota Tornberija (Scott Thornbury, 2001: 77) „gramatika nije samo pasivna stvar, to je nešto što radite, nešto što se dešava, ’. Bilo da govorimo o gramatici kao o *skupu činjenica* o nekom jeziku, ili kao o nečemu što se *odvija* i *dešava*, neosporno je da ona zauzima važno mjesto u procesu učenja jezika.

Pitanje mjesta koje gramatika ima u procesu učenja, to jest predavanja stranog jezika, kontroverznoje. Mnogi smatraju da je u procesu učenja jezika, pored ostalog, i gramatika mnogo bitna, ali, sa druge strane, postoji i mišljenje da u procesu učenja stranog jezika gramatika može da ima čak i sporednu ulogu. Neki teoretičari, poput Tornberija (2001: 77) smatraju da je bitno napomenuti da učenje gramatike nije neophodno, niti dovoljno da bismo naučili jezik. Ova tvrdnja može se smatrati donekle tačnom budući da se i maternji jezik nauči bez prethodnog znanja njegove gramatike. S druge strane, postoji mišljenje da gramatika umnogome pomaže u savladavanju osnove jezika (nekih pravila za građenje glagolskih vremena, nastava za množinu), i na taj način doprinosi lakšem razumijevanju materije. Pored usvajanja gramatičkih pravila, potrebno je, međutim, još mnogo toga da bi se naučio strani jezik.

Savremeni način učenja gramatike, pomoću novih metoda i tehnika, koje podrazumijevaju učenje jezika kroz igrice, doprinosi mnogo boljem, bržem i interesantnijem usvajanju materije. Prema riječima Peni Ur (Penny Ur, 1999: 70) „gramatika kojoj se pristupa kao prostoru gdje jezik lagano otkrivamo, a ne samo učimo striktna pravila, nije više nepoznat pojam.“ Iskustvo mnogih nastavnika koji su radili sa djecom osnovnoškolskog uzrasta, pokazalo je da djeca mnogo bolje i brže pamte gramatičke konstrukcije ukoliko im se pristupa indirektno, to jest ako se predavanje ne bazira na teoretisanju činjenica (kako se koje vrijeme gradi), već dobra prezentacija treba da obuhvati kako usmeno tako i pismeno objašnjenje i forme i značenja neke strukture, kroz primjere. Prema mišljenju Predraga Novakova (2006: 133) „na početnim i srednjim nivoima učenja stranog jezika (dakle u osnovnoj i srednjoj školi) nije neophodno sistematski, posebno predavati teorijsku gramatiku, već je dovoljno obrađivati je samo uz konkretni jezički materijal.“ To znači da je veoma bitno dati što više primjera strukture koja se uči, forsirati učenje kroz igrice, razne tehnike i strategije, a pri tome imati i vizuelne efekte, koji će umnogome pomoći onim učenicima koji imaju *grafičko pamćenje*, to jest vizuelni stil učenja. Učenje gramatike svakako zauzima jedno od važnijih mjesta u nastavnom procesu, pa je stoga bitno na pravi način pristupiti njenom učenju, kako bi mogućnost pravljenja grešaka sveli na minimum.

Imajući u vidu činjenicu da gramatici, to jest njenim određenim kategorijama treba pristupiti na odgovarajući način, došli smo na ideju da jednim istraživanjem utvrdimo šta je to što učenicima određenog uzrasta predstavlja najveći problem kada je gramatika u pitanju, i kako doprinijeti napretku u usvajanju stranog jezika, u našem slučaju engleskog.

Istraživanje

Cilj istraživanja

Budući da smo radili istraživanja¹ u VI i VIII razredima u želji da utvrdimo koja gramatička oblast na ovim uzrastima predstavlja najveći problem učenicima, i da su rezultati pokazali da u okviru gramatike engleskog jezika najveći problem predstavljaju glagolska vremena, došli smo na ideju da na neki način pokušamo da unaprijedimo znanje navedene kategorije primjenjujući tehniku *tajmlajn* u nastavnom procesu. Očekivani rezultati trebalo bi da predstavljaju obostrano zadovoljstvo – učenika u procesu učenja i nastavnika u procesu predavanja. Rezultati bi takođe mogli biti od značaja i prosvjetnim vlastima prilikom izrade udžbenika, priručnika, kao i testiranja učenika, pružajući im jasne informacije na koje segmente u okviru gramatike treba naročito obratiti pažnju, i na koji način pomoći učenicima da brže i lakše savladaju materiju, u našem slučaju glagolska vremena.

Metodologija

Uzorak

Istraživanje je obuhvatilo četiri odjeljenja VI razreda, kao i četiri odjeljenja VIII razreda u sljedećim školama: O.Š. „Milija Nikčević“ Nikšić i O.Š. „Braća Ribar“ Nikšić. Pošto nam cilj istraživanja nije bio da vršimo komparaciju znanja učenika jedne škole sa drugom, već samo da stvorimo dovoljan uzorak broja učenika potreban za sprovođenje našeg eksperimenta, ukupnim sabiranjem svih učenika koji su učestvovali u eksperimentu, postigli smo prethodno navedeni cilj.

U četiri odjeljenja šestog razreda bilo je ukupno stotinu četrnaest učenika. Kada govorimo o osmom razredu, broj učenika u četiri odjeljenja bio je stotinu osam.

Primjerak populacije mogao je biti veći da se ispitivanje proširilo na više odjeljenja, odnosno na više škola, ali sa povećanjem primjerka populacije stvorili bi se novi problemi.

¹ Istraživanja su obavljena tokom 2010. i 2011. god.

Budući da bi se proširivanjem ispitivanja na više škola, povećao i broj izvođača eksperimentalne nastave, stvorio bi se ozbiljan problem ujednačavanja rada više nastavnika. Da bi se izbjegao ovaj problem, odlučeno je da se ispitivanje ograniči na prethodno navedeni uzorak.

Prikupljanje podataka

Sprovodeći posttestiranje (u našem slučaju možemo ga nazvati i eksperimentalnim testiranjem), pokušali smo da u dogovoru sa nastavnicama sprovedemo istraživanje kojim bismo, primjenom određene tehnike u radu sa učenicima, pokušali da poboljšamo njihovo znanje iz navedene gramatičke oblasti. S obzirom na to da su nastavnice bile raspoložene za saradnju, dali smo im zadatak da u tromjesečnom radu sa istim uzorkom učenika koji je i ranije testiran, uz odgovarajuću tehniku, pokušamo da ostvarimo napredak u znanju *glagolskih vremena*. Imajući u vidu navedenu tematiku, odlučili da primjenom tehnike *tajmlajn* pokušamo da doprinesemo poboljšanju znanja iz oblasti *glagolskih vremena* i u VI, i u VIII razredima.

Dakle, nastavnice su imale zadatak da navedenu tehniku primjenjuju u radu sa učenicima tri mjeseca, tako što će, kako po planu i programu, tako i da bi nama izašle u susret, na svakom času engleskog jezika vježbati sa učenicima glagolska vremena. Nastavnicama je dat na uvid prikaz dijagrama sa simbolima za svako glagolsko vrijeme, kao i jasne instrukcije u vezi sa primjenom.

Opis tehnike tajmlajn

U ovom poglavlju ćemo dati kratak osvrt na tehniku koju smo koristili, to jest na sljedeće segmente:

- šta je tajmlajn?
- zašto tajmlajn ?
- kako izgleda tajmlajn (osnova, simboli, primjeri) ?

Šta je tajmlajn?

Tajmlajn je dijagram koji pruža ilustrativan prikaz odnosa glagolskih vremena, to jest, koristi se da bi nam demonstrirao na kom mjestu se nalazi određena jezička jedinica (obično glagol u određenom vremenu) u odnosu na druge događaje ili situacije.

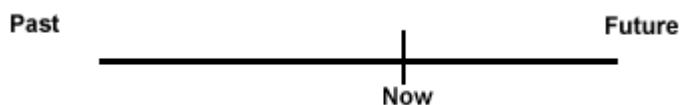
Zašto smo izabrali *tehniku tajmlajn*?

Predavanje i učenje glagolskih vremena može predstavljati veliki problem kako nastavnicima, tako i učenicima, s obzirom na to da je same vremenske odredbe u određenom jeziku vrlo teško razumjeti. *Tajmlajn* dijagram se koristi u savremenoj nastavi kao najefikasniji način savladavanja pomenute gramatičke oblasti. Iskustvo mnogih nastavnika pokazuje da većina učenika, kao i odraslih koji žele da nauče engleski jezik, nauči upotrebu glagolskih vremena prateći strelicu dijagrama kao putokaz ka odgovarajućem vremenu. *Tajmlajn* se dakle koristi da:

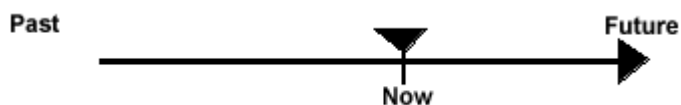
- pojednostavi lingvistička (jezička) objašnjenja,
- doprinese boljem razumijevanju određenog segmenta,
- prikaže ilustrativno razliku između glagolskih oblika i ostalih jezičkih segmenata,
- pomogne učenicima koji imaju *vizuelni stil* učenja, odnosno *grafičko* pamćenje,
- stvori kod učenika svijest o tome gdje se, i u kakvom odnosu nalaze određena glagolska vremena.

Kako izgleda *tajmlajn*?

Ne postoje neka striktna pravila o tome kako treba da izgleda dijagram *tajmlajn*. Svaki predavač bi trebalo da razvije sopstveni stil ilustriranja dijagrama, a da to bude najbolji izbor za učenike. U suštini, kada govorimo o *tajmlajn* ilustraciji, možemo reći da se sastoji od *osnove*, to jest horizontalne linije koja predstavlja osnovu *vremenske putanje*. Sami kraj lijeve strane linije predstavlja početnu vremensku jedinicu (prošlost), a kraj desne strane linije čini krajnju vremensku jedinicu (budućnost). Dakle, idući od lijeve ka desnoj strani, možemo govoriti o *putovanju kroz vrijeme*. Ukoliko želimo da predstavimo sadašnjost, to jest, sadašnje vrijeme, to ćemo prikazati dijagramom na sledeći način:



Kako bismo označili smjer *putovanja kroz vrijeme*, liniju možemo označiti strelicama u obliku trougla. Ilustracija bi u tom slučaju izgledala ovako:



Kada govorimo o simbolima u dijagramu, daćemo prikaz onih koji se najčešće koriste u *tajmlajn* ilustraciji:

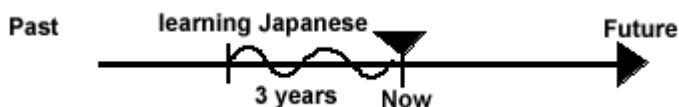
Jedan događaj ili radnja	X
Radnja koja se ponavlja ili navika	XXXXXXX
Trajno stanje ili radnja	_____
Povremeno stanje, situacija ili nešto što se ponavlja	~~~~~
Ako je vrijeme radnje nepoznato	????
Vremenska jedinica	↓
Vremenski period	┌──────────┐

Sada ćemo dati prikaz nekoliko dijagrama kako bismo demonstrirali upotrebu navedenih simbola:”

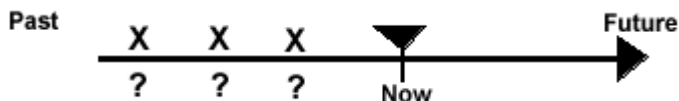
- Yesterday, I met Bob in the bank, quite by chance.
- Last night, I was walking home when I slipped on the icy path



- I have been learning Japanese for three years.



- I have been to New Zealand, Iceland and Taiwan.

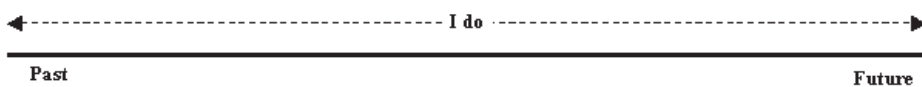


- I get up at seven o'clock every day.

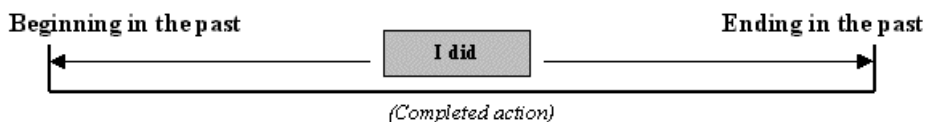


U prethodnom poglavlju dali smo prikaz simbola koji jasno ilustriraju određenu rečenicu ili frazu, a sada ćemo dati prikaz *vremenske linije* za svako glagolsko vrijeme koje su nastavnice tokom rada sa učenicima koristile. *Tajmlajn* za svako glagolsko vrijeme koje je po programu bilo obrađeno u VI i VIII razredima izgleda ovako:”

Simple Present Timeline



Simple Past Timeline



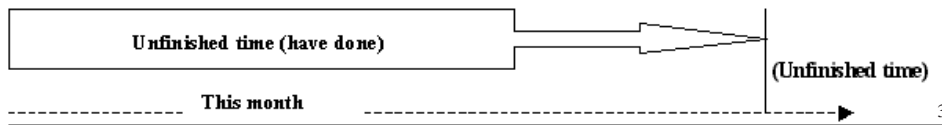
Present Continuous Timeline



Past Continuous Timeline



Present Perfect Simple Timeline



2 <http://esl.about.com/library/weekly/aa011201a.htm> (2/28/2011).

3 Ibid.

Analiza podataka

Nakon tromjesečne prakse, brojnih primjera i ilustracija, smatrali smo da su učenici VI i VIII razreda spremni za ponovno testiranje, odnosno posttestiranje. Kako smo već i ranije napomenuli, polazeći od cilja istraživanja, test⁴ smo konstruisali tako da imamo jasan pregled glagolskih vremena koje su učenici u toku školske godine učili. Prvi dio testa se (kao i kod predtestiranja) sastojao od rečenica sa glagolima u zagrada, a cilj je bio da se glagoli pravilno upotrijebe u odgovarajućem vremenu. U ovom dijelu testiranja, odlučili smo da dodamo i vježbu sa dijagramima, kako bismo (kada smo ih već koristili u nastavnom procesu) mogli jasno vidjeti da li su učenici ovladali upotrebom *vremenske linije*, to jest da li su u stanju da jasno prepoznaju na kom mjestu se na liniji nalazi koje glagolsko vrijeme. Dakle, zadatak je bio da napišu po sopstvenom izboru jednu rečenicu u datom vremenu na odgovarajućem mjestu na liniji, a potom od iste rečenice da napišu upitan i odrečan oblik. Treba napomenuti da su u testu postojala tri dijagrama za tri glagolska vremena (kada je u pitanju VI razred), odnosno pet dijagrama za pet glagolskih vremena (kada je riječ o VIII razredu). Osim provjere znanja po pitanju ovladavanja glagolskim vremenima uz pomoć navedene tehnike, kao i uvida u to da li učenici jasno znaju položaj, odnosno mjesto određenog glagolskog vremena na liniji, imali smo i jasan prikaz cijelih rečenica u potvrdnom, upitnom i odrečnom obliku, koje su učenici pisali po sopstvenom nahođenju. Takav način pisanja nam je pružio jasan uvid u cjelokupnu situaciju, odnosno da vidimo da li su učenici u stanju da pravilno sami napišu cijelu rečenicu (red riječi, položaj priloga). Uzimajući u obzir i ovakav način provjere znanja, imali smo kompletniju sliku o njihovom pismenom izražavanju, to jest da li su učenici pokazali da su u stanju da gramatički ispravnu rečenicu napišu u sva tri oblika: potvrdnom, upitnom i odrečnom.

Kako bismo bili sigurni da su nastavnice primjenjivale tehniku revnosno i odgovorno u radu sa učenicima, odlučili smo da prije obrade podataka cjelokupnog testa (prvog i drugog dijela zajedno), prvo poseban osvrt damo samo na drugi dio testa, gdje je zadatak učenicima bio da, pored pisanja rečenica po sopstvenom izboru, napišu te rečenice i na odgovarajućem mjestu na *vremenskoj liniji*.

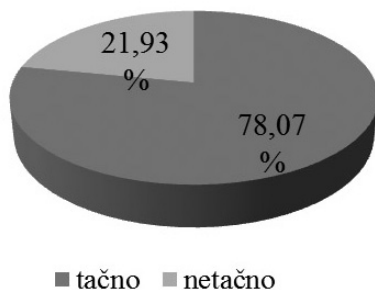
Ukoliko bi učenici u znatnoj mjeri pokazali da znaju tačno na kom se mjestu na liniji nalazi određeno vrijeme, to bi bio jasan pokazatelj da su nastavnice odgovorno pristupile datom zadatku.

4 Vidjeti u Dodatku.

Rezultati istraživanja da li su nastavnice odgovorno pristupile zadatku

Obradom podataka u VI razredima došli smo do sljedećih rezultata:

- od ukupno 114 ispitanika, njih 89, ili 78,07%, pokazalo je da zna tačno na kom mjestu na liniji se nalazi određeno *glagolsko vrijeme*, dok je 25 učenika, ili 21,93%, na pogrešnom mjestu napisalo rečenicu, tako da konačan grafički prikaz ovog istraživanja izgleda ovako:

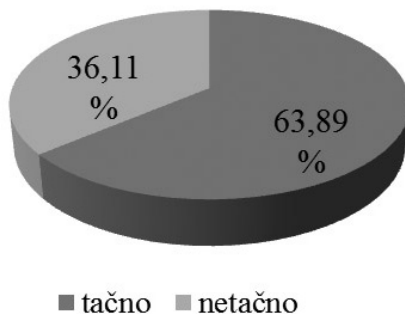


Grafički prikaz 1: Ukupni rezultati istraživanja o pravilnoj upotrebi određenog glagolskog vremena na datom mjestuvremenske linije

S obzirom na to da je veliki broj učenika pokazao da zna pravo mjesto upotrebe određenog glagolskog vremena na *vremenskoj liniji*, možemo zaključiti da su nastavnice odgovorno obavile svoj zadatak.

Obradom podataka u VIII razredima, došli smo do sljedećih rezultata:

- od ukupno 108 ispitanika, njih 69, ili 63,89%, pokazalo je da zna tačno na kom mjestu na liniji se nalazi određeno *glagolsko vrijeme*, dok je 39 ispitanika, ili 36,11%, pravilo greške, tako da konačan grafički prikaz ovog istraživanja izgleda ovako:



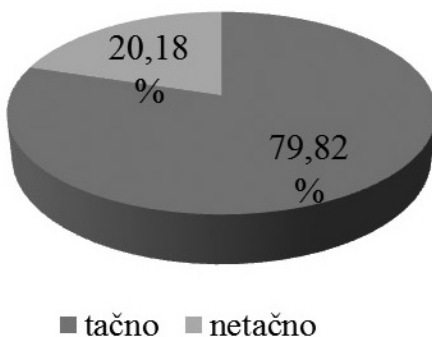
Grafički prikaz 2: Ukupni rezultati istraživanja o pravilnoj upotrebi određenog glagolskog vremena na datom mjestu vremenske linije

Analizirajući rezultate VIII razreda, možemo takođe izvesti zaključak da je veliki broj učenika pokazao da zna tačno na kom se mjestu na *vremenskoj liniji* nalazi određeno glagolsko vrijeme, što bi značilo da su nastavnice revnosno obavile svoj zadatak.

Sada, imajući u vidu jasan pokazatelj da je tehnika obrađena onako kako treba, možemo pristupiti daljoj obradi podataka, to jest nakon provjere ispravnosti rečenica i nakon obrade podataka cijelog testa (prvog i drugog dijela zajedno), došli smo do sljedećih rezultata:

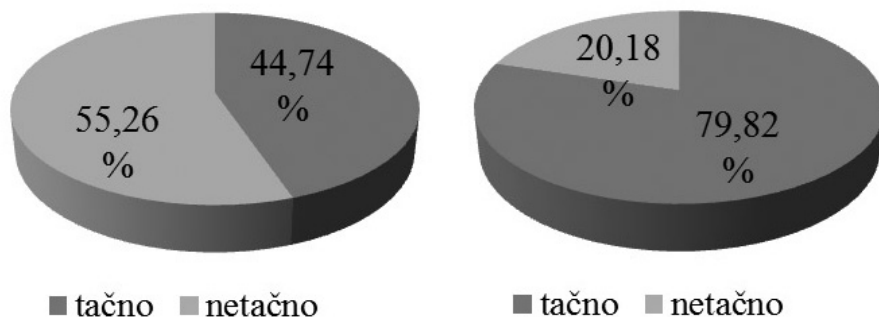
Rezultati istraživanja VI razreda

- od ukupno 114 ispitanika, njih 91, ili 79,82%, dalo je tačne odgovore o upotrebi određenog *glagolskog vremena*, dok su 23 ispitanika, ili 20,18%, pogrešno odgovorila, tako da konačan grafički prikaz ovog istraživanja izgleda ovako:



Grafički prikaz 1 : Ukupni rezultati istraživanja o pravilnoj upotrebi određenog *glagolskog vremena*

Ukoliko uporedimo stanje predtestiranja⁵ sa posttestiranjem, grafički prikaz rezultata izgledao bi ovako:

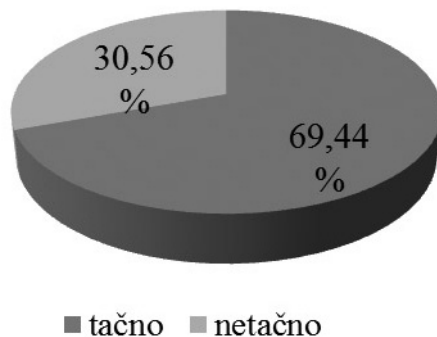


Grafički prikaz 2 : Poređenje rezultata predtestiranja sa posttestiranjem

Zaključak: Evidentno je da je postignut značajan napredak u znanju učenika po pitanju glagolskih vremena, stoga možemo izvesti zaključak da je primjena date tehnike u procesu predavanja u VI razredima dala više nego dobre rezultate.

Rezultati istraživanja VIII razreda

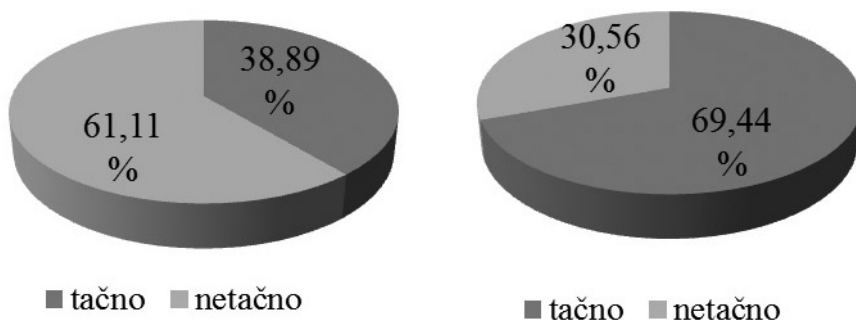
- od ukupno 108 ispitanika, njih 75, ili 69,44%, tačno je odgovorilo na pitanja o pravilnoj upotrebi *glagolskih vremena*, dok su 33 ispitanika, ili 30,56%, pravila greške, tako da konačan grafički prikaz ovog istraživanja izgleda ovako:



Grafički prikaz 1: Ukupni rezultati istraživanja o pravilnoj upotrebi *glagolskih vremena*

⁵ Predtestiranje se odnosi na test koji su učenici radili ranije. Pošto nam je u ovom radu cilj da pokažemo uticaj tehnike *tajmlajn* u procesu predavanja, ovom prilikom nijesmo dali detaljan prikaz predtestiranja, već samo konačan rezultat kako bismo ga uporedili sa finalnim rezultatima nakon primjene tehnike.

Ukoliko uporedimo stanje predtestiranja sa posttestiranjem, grafički prikaz rezultata izgledao bi ovako:



Grafički prikaz 2: Poređenje rezultata predtestiranja sa posttestiranjem

Zaključak: Na osnovu upoređenih rezultata, možemo izvesti zaključak da je i kod VIII, kao i kod VI razreda, postignut značajan napredak u znanju učenika po pitanju glagolskih vremena, stoga možemo izvesti zaključak da je primjena date tehnike u procesu predavanja i u VIII razredima dala dobre rezultate.

Bilo bi isuviše optimistički očekivati da će se jednim istraživanjem dobiti takvi teorijski i praktični rezultati koji će radikalnije doprinijeti modernizaciji nastavnog procesa u cilju što bolje edukacije. Pošto je nastavni proces veoma kompleksna djelatnost, zavisna od mnogih činilaca – objektivnih i subjektivnih, spoljašnjih i unutrašnjih, bili bismo veoma zadovoljni ukoliko bi ovaj rad makar djelimično dao svoj doprinos u sagledavanju složenosti nastave stranih jezika, tj. u ovom slučaju engleskog jezika. To se naročito odnosi na metodološki pristup ovakvim i sličnim problemima, kao i na korišćenje dobijenih rezultata istraživanja, koji predstavljaju osnovu za dalja proučavanja ali i za konkretnu akciju u školskoj praksi.

Dodatak

x Posttest za VI razrede

IME I PREZIME: _____

ŠKOLA: _____

NASTAVNICA: _____

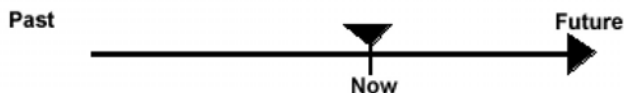
DATUM: _____

I Dopuni rečenice odgovarajućim oblikom *Present Simple Tense*, *Present Continuous Tense* ili *Simple Past Tense*:

1. Jeff is a musician. He _____ (play) the violin every day.
2. _____ your friend Michael _____ (know) me?
3. Our english teacher _____ (not, work) in the afternoon.
4. Look! That girl _____ (not, wear) shoes at the dance.
5. I _____ (finish) that job in 1999.
6. _____ (you, see) her last week?
7. The children _____ (swim) in the pool at the moment.

II a) Napišite jednu potvrdnu rečenicu u Simple Present Tense glagolskom vremenu na odgovarajućem mjestu *time line* linije ispod :

Na primjer: I do my homework every day.



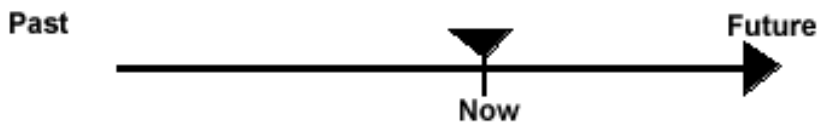
Sada napišite istu rečenicu u upitnom i odrečnom obliku:

Upitni _____

Odrečni _____

b) Napišite jednu potvrdnu rečenicu u Present Continuous Tense glagolskom vremenu na odgovarajućem mjestu *time line* linije ispod :

Na primjer: I am doing my homework now.



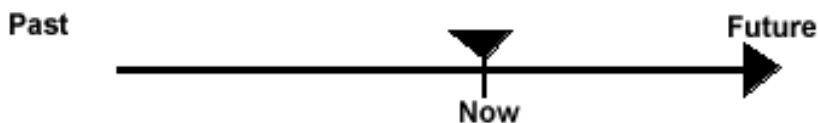
Sada napišite istu rečenicu u upitnom i odrečnom obliku:

Upitni _____

Odrečni _____

c) Napišite jednu potvrdnu rečenicu u Simple Past Tense glagolskom vremenu na odgovarajućem mjestu *time line* linije ispod :

Na primjer: I did my homework last night.



Sada napišite istu rečenicu u upitnom i odrečnom obliku:

Upitni _____

Odrečni _____

2. Posttest za VIII razrede IME I PREZIME: _____

ŠKOLA: _____

NASTAVNICA: _____

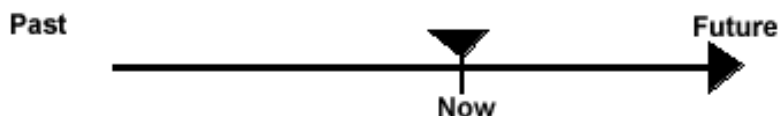
DATUM: _____

I Dopuni rečenice odgovarajućim oblikom: *Present Simple Tense, Present Continuous Tense, Past Continuous Tense, Simple Past Tense, Present Perfect Tense:*

1. The two ladies _____ (stop) at a restaurant to have a lunch yesterday.
- 2 I _____ (write) a letter at the moment.
3. _____ (he, go) already _____ home?
4. _____ (the milkman, bring) milk here every day?
5. She _____ (not finish) her job yet.
6. He _____ (make) cakes every second day.
7. _____ (you work) here for two years?
8. They _____ (arrive) a week ago.
9. _____ (she, make) cakes now?
10. We can't go out. The wind _____ (blow).
11. My friend usually _____ (sit) in the front line.
12. Last year I _____ (meet) an interesting man.
13. They _____ (play) cards all day yesterday.
14. Tom _____ (not, arrive) here since 1999.
15. _____ (he, come) with you last week?

II a) Napišite jednu potvrdnu rečenicu u Simple Present Tense glagolskom vremenu na odgovarajućem mjestu *time line* linije ispod :

Na primjer: I do my homework every day.



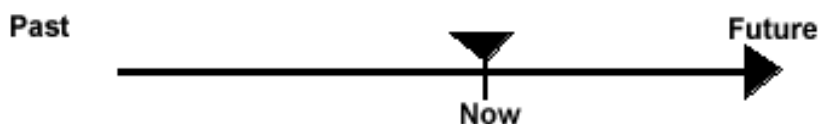
Sada napišite istu rečenicu u upitnom i odrečnom obliku:

Upitni _____

Odrečni _____

b) Napišite jednu potvrdnu rečenicu u Present Continuous Tense glagolskom vremenu na odgovarajućem mjestu *time line* linije ispod :

Na primjer: I am doing my homework now.



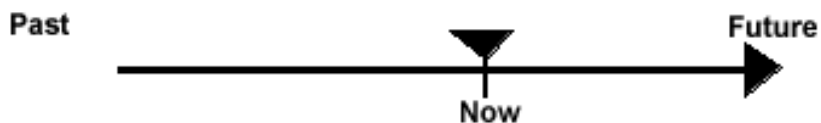
Sada napišite istu rečenicu u upitnom i odrečnom obliku:

Upitni _____

Odrečni _____

c) Napišite jednu potvrdnu rečenicu u Simple Past Tense glagolskom vremenu na odgovarajućem mjestu *time line* liniji ispod :

Na primjer: I did my homework last night.



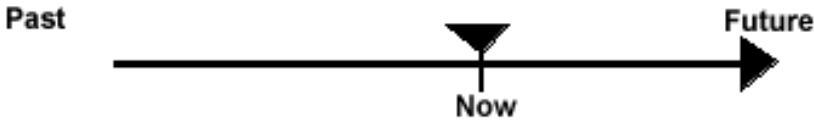
Sada napišite istu rečenicu u upitnom i odrečnom obliku:

Upitni _____

Odrečni _____

d) Napišite jednu potvrdnu rečenicu u Past Continuous Tense glagolskom vremenu na odgovarajućem mjestu *time line* linije ispod :

Na primjer: I was doing my homework all day yesterday.



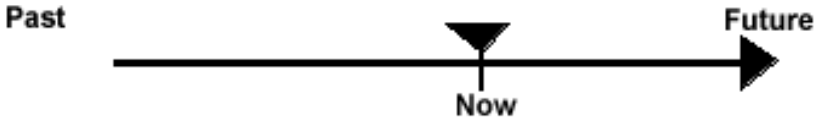
Sada napišite istu rečenicu u upitnom i odrečnom obliku:

Upitni _____

Odrečni _____

e) Napišite jednu potvrdnu rečenicu u Present Perfect Tense glagolskom vremenu na odgovarajućem mjestu *time line* linije ispod :

Na primjer: I have already done my homework.



Sada napišite istu rečenicu u upitnom i odrečnom obliku:

Upitni _____

Odrečni _____

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THE INFLUENCE OF TIMELINE TECHNIQUE IN THE PROCESS OF ACQUIRING THE TENSES IN ENGLISH LANGUAGE

Abstract: Generally, learning English grammar for primary school children represents a problem. This work deals with the analysis at primary school level (VI and VIII grade). After testing them we got the results that, the most difficult part for both grades were *tenses*. In the aim of further research, we made a decision to try to improve their knowledge in verb tenses (as the most problematic grammatical category) by applying some technique in the teaching process for both grades. The aim of this research is answering to the question, whether there will be some changes after applying the technique. We supposed that the application of the *timeline* technique in the way of teaching will have some positive changes. After three months of applying it in both grades, we decided to test the pupils again (posttesting) and we made next conclusion: there is significant progress in the knowledge of pupils regarding verb tenses, so we can make the final conclusion that the application of the *timeline* technique in the teaching process, gave more than good results.

Key words: *grammar, errors, problems, technique, improvement, the percentage estimated results*

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IMPLEMENTACIJA INDIVIDUALIZACIJE U NASTAVI ENGLESKOG JEZIKA U GRADSKIM I PRIGRADSKIM OSNOVNIM ŠKOLAMA

Apstrakt: U ovom članku se govori o imperativu školstva XXI vijeka a to je individualizovana učionica. Efikasnost nastave je podignuta na viši nivo što se dokazuje implemetacijom individualizovane nastave u gradskim i prigradskim osnovnim školama. Kroz članak se upoređuje moderna i klasična učionica. Prikazan je istorijski razvoj individualizacije u učionici, kao i prednosti i nedostaci ove nastave. Sprovedeno je i istraživanje čiji su rezultati pokazali da nastavnici blagu naklonost daju individualizovanoj nastavi i da najčešće koriste grupni oblik rada, programirani materijal i diferencirane nastavne listiće. U istraživanju je došlo do zaključka da prilikom izvođenja individualizovane nastave nastavnici nailaze na brojne probleme i teškoće.

Ključne riječi: *individualizacija, nastavnik, učenik, učenje jezika u klasičnoj učionici, učenje jezika u individualizovanoj nastavi, razlike među učenicima, evaluacija.*

Uvod

U periodu 2009. i 2010. godine sprovedeno je primijenjeno (operativno) istraživanje kojim se želi utvrditi na koji način nastavnici engleskog jezika u gradskim i prigradskim osnovnim školama organizuju individualizovanu nastavu i koje su njene didaktičke vrijednosti. Ovakvi vidovi istraživanja trebalo bi da doprinose unapređenju vaspitno-obrazovne prakse, a dobijeni rezultati bi trebalo da podstaknu nastavnike na mijenjanje i osavremenjivanje njihovog rada. Populaciju u ovom istraživanju predstavljaju nastavnici i profesori engleskog jezika koji rade u gradskim i prigradskim osnovnim školama na teritoriji opštine Nikšić. Iz ove populacije odabran je *uzorak* za istraživanje. Tačnije uzorak istraživanja čine 27 nastavnika iz 6 gradskih i 19 nastavnika iz 16 prigradskih osnovnih škola, to su sve osnovne škole na teritoriji opštine Nikšić.

Sasvim je jasno da sve učenike ne zanimaju iste stvari podjednako i da svi nijesu jednako sposobni za sve. To je potpuno prirodna stvar, ona se mora prihvatiti kao objektivna stvarnost i na adekvatan način posmatrati i uvažavati, ne samo u pedagoškoj teoriji, već i u vaspitno-obrazovnoj praksi. Međutim, ni u ovom stavu, kao ni u bilo kom drugom ne treba biti

isključiv, već se treba zapitati: da li postoji nešto zajedničko za sve učenike određenog uzrasta. Naravno da postoji, pa se može govoriti kako o razlikama tako i o zajedničkim osobinama učenika. Upravo su te dvije stvari – individualne i zajedničke karakteristike učenika bile ključne da razmislimo o problemu individualizacije rada u nastavi. Samim tim odmah su se otvorila mnoga pitanja, kao što su: kako nastavnici utvrđuju zajedničke osobine učenika određenog uzrasta, kako upoznaju individualne karakteristike svakog pojedinca, na kojim sadržajima i pomoću kojih oblika rada primijenjuju individualizaciju u nastavi.

Najlakše bi bilo utvrditi zajedničke osobine učenika, upravo zato što su one prilično istražene. O njima je dosta pisano u stranoj i u našoj literaturi, naročito o intelektualnoj, socijalnoj i emocionalnoj zrelosti i razvoju učenika. U okviru kognitivne sfere ličnosti i intelektualnog razvoja ličnosti zna se da je kod učenika mlađeg školskog uzrasta, naročito u prva tri razreda osnovne škole, razvijeno konkretno mišljenje, a kod učenika četvrtog razreda, pa nadalje, javlja se i jača razvoj apstraktnog mišljenja. To su opšte karakteristike učenika, ali to nikako ne znači da neki učenici starijih razreda osnovne škole, po mentalnoj razvijenosti i načinu mišljenja, ne mogu biti na nivou učenika drugog ili trećeg razreda osnovne škole, i obrnuto.

Izuzetno teži i složeniji posao je upoznati individualne karakteristike svakog djeteta u odjeljenju. To mora raditi nastavnik razredne nastave i to u saradnji sa drugim stručnjacima (pedagoško-psihološkom službom). Za uspješnu individualizaciju rada u odjeljenju, neophodno je ustanoviti: nivo postignutih znanja u svim nastavnim oblastima i njihovim strukturnim cjelinama – nastavnim oblastima, nastavnim temama, pojedinim nastavnim jedinicama, zatim nivo saznajnih, intelektualnih, psiho-motornih i izražajnih sposobnosti učenika. Nakon saznanja svih ovih podataka nastavnik može početi korišćenje elementarnih oblika individualizacije: usmjereno aktiviranje učenika prije časa i na samom času, nastavu na više nivoa težine, domaće zadatke diferenciranog tipa, grupni oblik rada, diferencijalne nastavne listiće, elemente programirane nastave, dopunsku i dodatnu nastavu.

Ogroman je broj faktora koji utiču na realizaciju individualizovane nastave. Pored gore pomenutih, tu spadaju: brojnost učenika, materijalni uslovi škole, obučenost nastavnika, mentalni sklopovi učenika, pol učenika, njihovo porijeklo itd. Zbog svih ovih razloga odlučeno je da se istraži kako i u kojoj mjeri se implementira individualizacija u prigradskim i grad-

skim osnovnim školama u Nikšiću u nastavi engleskog jezika. Cilj istraživanja je bilo pravljenje paralele između ta dva područja i skretanje pažnje na neke olakšavajuće ili pak otežavajuće uslove za rad u tim zonama.

Individualizovana nastava

Danas su svuda u svijetu nezadovoljni postojećom školom i nastavom pa je često i sa razlogom kritikuju. Kritike se najčešće odnose na: preobimnost nastavnih programa (sadržaja), ogroman broj činjenica koje učenici teško mogu da usvoje u predviđenom vremenskom roku, pasivno usvajanje i magacioniranje znanja, memorisanje, enciklopedizam, neadekvatnu primjenu postupaka koji se odnose na optimalno razvijanje umnih sposobnosti. Posebno se zamjera što se u nastavi ne vodi dovoljno računa o „ekonomiji znanja”, a osim toga određene vrijednosti se prenose u formi „gotovih” ili „polugotovih” znanja koje učenici usvajaju bez „prikladne prorade”.

Individualizovanje nastave je suprotan pol u odnosu na klasičnu ili frontalnu nastavu u kojoj svi učenici jednog uzrasta istovremeno uče i savladavaju iste sadržaje. Ona predstavlja suprotan pol i u odnosu na nastavu čiji su ciljevi i metode obavezni za sve učenike. Postojeće razlike među učenicima nijesu uzete samo kao činjenice, već i kao neka vrsta didaktičkog izazova, kako bi se efikasnije postigli određeni ciljevi i zadaci nastave i vaspitanja.

U jednom razredu skoro je nemoguće da postoje i dva učenika koji iste sadržaje uče na isti način, istom brzinom i efikasnošću. Jedni najlakše uče putem čitanja, drugi putem slušanja, treći putem djelovanja, rada i aktivnosti četvrti putem posmatranja. Neki učenici uspješnije uče pod pritiskom, drugi više vole slobodniji tempo i način rada; jedni uče zato što su ih podstakli oni koji su ispred njih, drugi zato što žele da pomognu onima koji zaostaju itd. Svako ima različit stil učenja i vjerovatno je taj stil postavljen još u djetinjstvu i ne podliježe značajnijim promjenama.

Slika 1¹

Nastavnici su dugo vremena zapostavljali raznovrsne načine učenja. Njihova težnja je bila usmjerena ka emocijama, motivaciji i ličnosti učenika kao uzroku uspjeha ili neuspjeha u učenju. Neuspjeh u učenju intelektualno sposobnih učenika pripisivan je emocionalnim teškoćama ili različitim ličnim konfliktima. Zbog toga su nedovoljnu pažnju poklanjali oblicima učenja i usmjeravanju učenika na način kako da uče i rade. Svakako da nastavnik ne može da udovolji stilovima učenja svakog učenika, ali može da više podstakne jake, a da smanji ili modifikuje slabe strane u učenju učenika. Zbog toga se jedan od osnovnih problema savremene nastave sastoji u tome da nastavnik pomogne učenicima da otkriju svoj stil učenja, da shvate vlastite jake snage i da ih upotrijebe u prevazilaženju svojih slabosti.

„Tradicionalna nastava je didaktički siromašna. Ubedljivo dominira frontalni oblik rada i nastavnikov monolog. Takva nastava je dosadna i učenici je doživljavaju kao teret.“² Tradicionalni pristup je doveo do toga da nastavnik u nastavnom procesu bude aktivan, a učenik sasvim pasivan. U situaciji u kojoj od 150 minuta razgovora u učionici samo 7 minuta iniciraju učenici (američka istraživanja), odnosno za 6 časova nastavnog rada aktivna govorna komunikacija iznosi 2 minuta, odnosno 30 sekundi po času (istraživanje Šatalova, Rusija), ne može se očekivati da se učenik osposobi za aktivno razmišljanje. Njegovu misao guši nastavnikov verbalizam i dijete nikako ne dolazi do izražaja.

1 Lightbown, M.P., Spada, N. *How Languages are Learned*, Oxford, University Press, pg. 59. 2002.

2 Vilotijević, M. *Promenama do efikasnije škole u budućnosti*, (U zborniku: *Buduća škola*), „Srpska akademija obrazovanja“, Beograd, str. 715. 2009.

Džon Džuj je oštro kritikovao tradicionalnu školu zato što se ne zasniva na interesovanju i potrebama nego na disciplinovanju i kaznama učenika. Ta nastava je odvojena od života a zasnovana na prenošenju i pasivnom zapamćivanju znanja. Ona je knjiška i ne podstiče razvoj učenikovih sposobnosti. Smatrao je da je vrijedno jedino ono znanje koje se stiče kroz sopstveno iskustvo jer samo ono može poslužiti u praktičnoj aktivnosti. Sadržaj i ciljeve nastave treba zasnivati na prirodi i iskustvu djeteta. Džuj je smatrao da škola treba da bude ne priprema za život nego sam život. Cilj dobrog nastavnika je da učenik razumije određeno gradivo i takvi nastavnici se vode parolom:

Reci mi, ja ću zaboraviti.

Pokaži mi, ja ću zapamtiti.

Uključi me, ja ću razumjeti.

Oblici individualizacije u nastavi

U literaturi nailazimo na različita polazišta i oblike individualizovanja nastave. Budući da je svaki pokušaj da se organizuje individualizovana nastava, u našim uslovima, veoma delikatan, nerealno je očekivati da se ponudi jedan „najbolji“ i opšte prihvatljivi model. Zbog toga, bar za sada, i ne postoje naučno verifikovani tzv. čisti modeli ili su oni i teoriji i nastavnoj praksi veoma rijetki. U vezi s tim poznati su različiti oblici, forme i modaliteti individualizacije, na primjer: a) individualizacija nastave primjenom grupnog rada, b) individualizacija nastave primjenom programirane nastave, v) individualizacija nastave primjenom nastavnih listića,, g) individualizacija nastave primjenom zadataka na više nivoa složenosti, d) individualizacija kroz dodatnu nastavu, đ) individualizacija kroz dopunsku nastavu i e) usmjereno aktiviranje učenika kao oblik individualizacije nastavnog rada. Ovu podjelu treba uslovno prihvatiti, jer se u nastavnoj praksi neki oblici međusobno prepliću i komplementarno dopunjuju.

Cilj i zadaci istraživanja

Istraživanje ima za *cilj da sagleda i utvrdi u kojoj mjeri je individualizovana nastava engleskog jezika zastupljena u gradskim i prigradskim školama.*

Da bi se ostvario postavljeni cilj istraživanja neophodno je realizovati sljedeće istraživačke *zadatke:*

Utvrđiti koliko često nastavnik engleskog jezika prilagođava nastavu sposobnostima učenika;

Utvrđiti stavove nastavnika o efikasnosti individualizovane nastave engleskog jezika;

Utvrđiti koji se oblici individualizacije koriste u gradskim a koji u prigradskim osnovnim školama u nastavi engleskog jezika;

Utvrđiti koji problemi najčešće nastaju prilikom implementacije individualizovane nastave engleskog jezika u gradskim i prigradskim osnovnim školama.

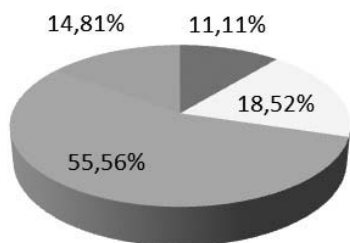
Anketni listić za nastavnike sastoji se od 16 pitanja čiji nam odgovori pomažu da formiramo odgovore na postavljena 4 zadatka.

Prilagođenost nastave sposobnostima učenika

S obzirom da je engleski jezik predmet koji je veoma pogodan za izvođenje individualizovane nastave, prvi istraživački zadatak je bio da se utvrdi koliko često nastavnici prilagođavaju nastavu engleskog jezika sposobnostima učenika. Ovdje su grafički prikazani samo najbitniji odgovori od kojih su neki bili i očekivani a neki skreću pažnju na negativne momente u školama i bilo bi dobro što prije reagovati na njih.

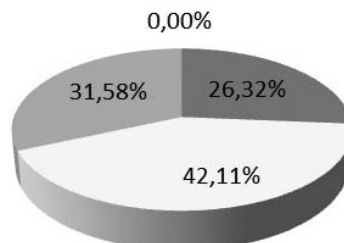
Na samom početku ohrabruje podatak da u prigradskim školama nema nastavnika koji ne organizuju individualizovanu nastavu (grafikon 1P) dok je u gradskim školama situacija malo drugačija (grafikon 1G).

Grafikon 1G



■ Uvijek ■ Često ■ Ponekad ■ Nikad

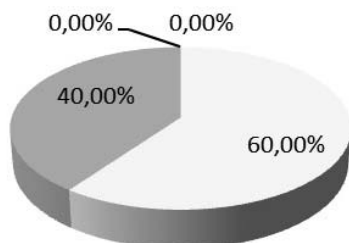
Grafikon 1P



■ Uvijek ■ Često ■ Ponekad ■ Nikad

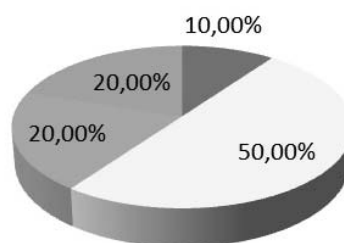
U svim školama u Nikšiću očigledno je da nastavnici individualizovanu nastavu najčešće koriste prilikom ponavljanja i utvrđivanja gradiva kao i na časovima provjeravanja učeničkih postignuća. To se vidi na grafikoni-
ma 2G gradske škole i 2P prigradske škole.

Grafikon 2G



- Na časovima obrade novih nastavnih sadržaja
- Na časovima ponavljanja i utvrđivanja
- Na časovima provjeravanja učeničkih postignuća
- Na časovima sistematizacije nekih nastavnih tema

Grafikon 2P



- Na časovima obrade novih nastavnih sadržaja
- Na časovima ponavljanja i utvrđivanja
- Na časovima provjeravanja učeničkih postignuća
- Na časovima sistematizacije nekih nastavnih tema

Analizirajući dobijene rezultate može se zaključiti da svi anketirani nastavnici u prigradskim školama organizuju individualizovanu nastavu.

Mišljenje nastavnika o efikasnosti individualizovane nastave

Dobijeni rezultati nam govore da nastavnici i u gradskim i u prigradskim školama smatraju daje individualizovana nastava djelimično efikasnija od klasičnih vidova nastave dok i dalje ima mali procenat nastavnika koji daje primat klasičnoj nastavi.

Kada su u pitanju najznačajnije karakteristike individualizovane nastave važno je istaći da većina nastavnika iz obje oblasti je saglasna da individualizovana nastava najviše podstiče samostalnost i kreativnost kod učenika. Jedna od bitnijih karakteristika koju su nastavnici kod moderne nastave prepoznali je to što doprinosi optimalnom razvoju svakog pojedinca i stimuliše učenike za rad svojim tempom. Analizom saznajemo da nastavnici svih škola ističu da individualizovana nastava omogućava ra-

znovrnsne prilaze u nastavnom procesu, razvija učenikove sposobnosti za samoobrazovanje i daje pravovremenu informaciju o toku napredovanja i nivou stečenih znanja učenika.

Imajući u vidu dobijene rezultate zaključuje se da nastavnici imaju pozitivan stav o individualizovanoj nastavi, prepoznaju njene pozitivne strane i često je u praksi koriste jer je efikasnija od klasičnih vidova nastave.

Najčešće korišćeni modaliteti individualizovane nastave

Dobijeni rezultati ankete daju jasnu razliku u korišćenju odrđenih modaliteta individualizovane nastave između gradskih i prigradskih škola kao i razloge zašto je to tako. Odgovori na sva pitanja predstavljani su preko tabela. Tabela 1G gradske a tabela 1P prigradske škole.

Red. broj	Pitanja o korišćenim oblicima	Odgovori nastavnika						Ukupno:	
		Da	%	Ne	%	Ponek.	%	Broj	%
1.	Da li individualno planirate nastavu za sve učenike?	3	11.11	11	40.74	13	48.15	27	100.00
2.	Podrazumijeva li Vaš rad primjenu nastave na „tri nivoa težine“?	9	33.33	1	3.70	17	62.96	27	100.00
3.	Upotrebljavate li programirani materijal u nastavi?	8	29.63	5	18.52	14	51.85	27	100.00
4.	Individualizujete li nastavu primjenom individualnih listića, primjerenih učeničkim sposobnostima?	3	11.11	9	33.33	15	55.56	27	100.00
5.	Da li organizujete grupni oblik rada u funkciji individualizovanog pristupa u nastavi engleskog jezika?	8	29.63	0	0.00	19	70.37	27	100.00
6.	Da li postavljate diferencirane kontrolne i pismene zadatke učenicima istog odjeljenja?	6	22.22	10	37.04	11	40.74	27	100.00

Tabela 1G

Red. br.	Pitanja o korišćenim oblicima	Odgovori nastavnika						Ukupno:	
		Da	%	Ne	%	Ponek.	%	Broj	%
1.	Da li individualno planirate nastavu za sve učenike?	8	42.11	3	15.79	8	42.11	19	100.00
2.	Podrazumijeva li Vaš rad primjenu nastave na „tri nivoa težine“?	8	42.11	2	10.53	9	47.37	19	100.00
3.	Upotrebljavate li programirani materijal u nastavi?	13	68.42	0	0.00	6	31.58	19	100.00
4.	Individualizujete li nastavu primjenom individualnih listića, primjerenih učeničkim sposobnostima?	5	26.32	0	0.00	14	73.68	19	100.00
5.	Da li organizujete grupni oblik rada u funkciji individualizovanog pristupa u nastavi engleskog jezika?	11	57.89	0	0.00	8	42.11	19	100.00
6.	Da li postavljate diferencirane kontrolne i pismene zadatke učenicima istog odjeljenja?	6	31.58	3	15.79	10	52.63	19	100.00

Tabela 1P

Visok procenat nastavnika u prigradskim školama individualno planira nastavu za sve učenike 42.11%, a u gradskim samo njih 11.11%. Iz razgovora sa nastavnicima saznali smo da je glavni razlog zašto tako ne planiraju nastavu brojnost odjeljenja u gradskim školama.

Nastava na tri nivoa težine je zastupljena u oba područja, čak u gradskim školama malo više. Svi nastavnici u prigradskim školama su dali afirmativne odgovore za korišćenje programiranog materijala u nastavi. Velika većina to stalno radi 68.42%, a ponekad njih 31.58%.

U vezi primjene individualnih listića za sve učenike, velika većina nastavnika, njih 73.68% ponekad koristi, 26.32% uvijek, a nijedan nastavnik u prigradskim školama nije se izjasnio da nikad ne koristi individualne listiće.

Nešto drugačija je situacija u gradskim školama. Najveći procenat 55.56% ponekad koristi, 11.11% se izjasnilo sa da, a čak njih 33.33% nikad ne primjenjuje individualne listiće. Opet je razlog za manje korišćenje ovog vida individualizovane nastave u gradskim školama brojnost učenika. Neki nastavnici ističu da ne bi imali svoje slobodno vrijeme ukoliko bi pripremali listiće za sve učenike.

Svi su izgledi da je grupni rad omiljeni modalitet individualizovane nastave kako u gradskim tako i u prigradskim školama. U gradskim školama 70.37%, a u prigradskim 42.11% se izjasnilo da ponekad koristi grupni oblik rada. Njih 29.63% u gradskim i 57.89% u prigradskim dalo je pozitivan odgovor za grupni rad. Ni u jednoj ni u drugoj zoni grada nema negativnih odgovora za grupni oblik rada.

Jedan od najneomiljenijih modaliteta su diferencirani kontrolni i pismeni zadaci za učenike istog odjeljenja. Dobijeni rezultati nam govore da u gradskim školama samo 22.22% primjenjuje, 40.74% ponekad i njih 37.04% nikad ne primjenjuje diferencirane kontrolne zadatke.

Znatno bolja situacija je u prigradskim školama. Odgovor „da” je dalo njih 31.58%, odgovor ponekad 52.63% i negativan odgovor njih 15.79%.

Shodno dobijenim rezultatima može se zaključiti da se u gradskim školama u nastavi engleskog jezika najčešće koristi grupni oblik rada, a nastavnici najmanje individualno planiraju nastavu za sve učenike i najmanje koriste diferencirane kontrolne zadatke i pismene zadatke.

U prigradskim školama najomiljeniji je programirani materijal u nastavi kao i grupni oblik rada, a nastavnici nešto manje koriste diferencirane kontrolne zadatke, mada su i oni dosta zastupljeni.

Problemi i teškoće prilikom organizacije individualizovane nastave

Kada su u pitanju problemi i teškoće na koje nastavnici nailaze kada organizuju individualizovanu nastavu to je polje gdje su neiscrpn podaci, žalbe, sugestije i ideje kako se suočiti i izboriti sa svim nedaćama. Svi rezultati su prikazani u tabeli 2G gradske i 2P prigradske škole.

Red. br.	Pitanja o korišćenim oblicima	Odgovori nastavnika						Ukupno:	
		Da	%	Ne	%	Djelim.	%	Broj	%
1.	Da li je u nastavnim programima ostavljeno dovoljno prostora za individualizaciju nastave?	1	3.70	13	48.15	13	48.15	27	100.00
2.	Mislite li da su udžbenici prilagođeni individualnim potrebama i zahtjevima učenika?	2	7.41	9	33.33	16	59.26	27	100.00
3.	Smatrate li da su učionice adekvatno opremljene za izvođenje individualizovane nastave?	1	3.70	19	70.37	7	25.93	27	100.00
4.	Da li broj učenika u odjeljenju omogućuje efikasnu individualizaciju nastave?	1	3.70	22	81.48	4	14.81	27	100.00
5.	Imate li dovoljno vremena za organizaciju individualizovane nastave?	0	0.00	19	70.37	8	29.63	27	100.00
6.	Mislite li da je moguće uvijek prilagoditi programske sadržaje engleskog jezika individualnim sposobnostima učenika?	5	18.52	7	25.93	15	55.56	27	100.00

Tabela 2G

Red. br.	Pitanja o korišćenim oblicima	Odgovori nastavnika						Ukupno:	
		Da	%	Ne	%	Djelim.	%	Broj	%
1.	Da li je u nastavnim programima ostavljeno dovoljno prostora za individualizaciju nastave?	7	36.84	3	15.79	9	47.37	19	100.00
2.	Mislite li da su udžbenici prilagođeni individualnim potrebama i zahtjevima učenika?	5	26.32	3	15.79	11	57.89	19	100.00
3.	Smatrate li da su učionice adekvatno opremljene za izvođenje individualizovane nastave?	0	0.00	8	42.11	11	57.89	19	100.00

4.	Da li broj učenika u odjeljenju omogućuje efikasnu individualizaciju nastave?	9	47.37	4	21.05	6	31.58	19	100.00
5.	Imate li dovoljno vremena za organizaciju individualizovane nastave?	5	26.32	3	15.79	11	57.89	19	100.00
6.	Mislite li da je moguće uvijek prilagoditi programske sadržaje engleskog jezika individualnim sposobnostima učenika?	5	26.32	3	15.79	11	57.89	19	100.00

Tabela 2P

Kada se govori o nastavnim programima mišljenja gradskih i prigradskih nastavnika dosta su neujednačena. Naime, u gradskim školama njih 48.15% je mišljenja da nema dovoljno prostora, takođe 48.15% da ima djelimično i samo 3.70% da u nastavnim programima ima dovoljno prostora za individualizaciju nastave.

U prigradskim školama samo 15.79% je reklo da nema, njih 47.37% da ima djelimično i 36.84% da ima dovoljno prostora za individualizaciju nastave u nastavnim programima. Velike razlike u negativnim odgovorima u gradskim i prigradskim školama glavni su pokazatelji različitih mišljenja.

Kada se govori o prilagođenosti udžbenika individualnim potrebama i zahtjevima učenika dolazi se do sličnih odgovora kod obje grupe nastavnika. Uglavnom su mišljenja da su udžbenici samo djelimično prilagođeni.

Shodno dobijenim rezultatima možemo zaključiti da veliki broj nastavnika u gradskim školama smatra da je najveći problem adekvatna opremljenost učionice za izvođenje individualizovane nastave. Više od polovine, njih 70.37% je odgovorilo da učionice nijesu adekvatno opremljene, 25.97% smatra da su učionice djelimično opremljene, dok samo 3.70% smatra da su učionice adekvatno opremljene. U prigradskim školama ovo je označen kao najveći problem. 42.11% je istaklo da učionice uopšte nijesu opremljene, 57.89% da su djelimično opremljene i nijedan nastavnik ne smatra da radi u adekvatno opremljenoj prigradskoj učionici.

Očigledno su odgovori naših kolega po ovom pitanju i više nego skromni imajući u vidu da rade u učionicama u XXI vijeku, tj. vremenu napredne tehnologije.

Sljedeći problem je broj učenika. U gradskim školama ovo je prepoznato kao najveći problem. Čak 81.48% smatra da ima previše učenika u

jednom odjeljenju, njih 14.81% smatra da to djelimično omogućuje i samo 3.70% smatra da mu brojnost ne smeta da implementira individualizovanu nastavu.

U prigradskim školama ovo ne predstavlja bitan problem. Njih 21.05% je odgovorilo sa ne, 31.58% sa „djelimično” i 47.37% smatra da imaju odgovarajući broj učenika za individualizovanu nastavu. Jedan ispitanik je rekao da on ima problem sa malom brojnošću. U jednom odjeljenju ima samo jednog đaka i to mu to otežava i onemogućava rad u paru ili grupi, pa često spaja tog đaka sa djecom iz starijeg razreda da bi i to dijete osjetilo duh timskog rada.

Kada se govori o vremenu porebnom za pripremu individualizovane nastave nastavnici iz prigradskih škola imaju više vremena a očigledno je da je razlog mali broj učenika u odjeljenju. U gradskim školama nastavnici ovo pronalaze kao jedan od većih problema. Ono što se može shvatiti kao “najmanji problem” je prilagođavanje programskih sadržaja engleskog jezika individualnim sposobnostima učenika.

Sintezom dobijenih rezultata, vezanih za najčešće probleme koje nastavnici imaju prilikom primjene individualizovane nastave, dolazi se do zaključka da većini anketiranih nastavnika iz prigradskih škola najveći problem predstavlja neadekvatna opremljenost učionica. Njihove kolege iz gradskih škola su istakle isti problem i još više su naglasili da im broj učenika u odjeljenju predstavlja veliku poteškoću. Kao „najmanji problem” nastavnici iz obje zone vide prilagođavanje programskih sadržaja engleskog jezika individualnim sposobnostima učenika.

Zaključak

Predmet ovog istraživanja je bila implementacija individualizacije u nastavi engleskog jezika u prigradskim i gradskim osnovnim školama u Nikšiću. Cilj istraživanja je bio da se sagleda i utvrdi u kojoj mjeri je individualizovana nastava engleskog jezika zastupljena u gradskim i prigradskim osnovnim školama.

Da bi se uspješno organizovala individualizovana nastava neophodno je da se cjelokupna struktura nastave prilagodi individualnim sposobnostima, potrebama i interesovanjima učenika. Samim tim neophodno je cjelokupan nastavni rad zasnivati na poznavanju ukupne ličnosti svakog učenika. Uz sve to neophodno je i obezbijediti odgovarajući ambijent za rad koji će omogućiti maksimalno učenikovo napredovanje i uspjeh. Samo tako zamišljen i oblikovan pedagoški milje, objektivno može inspirisati

pojedince na aktivno učenje, eksperimentisanje, istraživanje, te kreativno pronalaženje rješenja na postavljena pitanja, pri čemu se koriste raznovrsni izvori i mediji, razmjenjuju iskustva sa kolegama ili osobama iz okruženja. Kada se tako pristupi nastavi učenik će kao posebna ličnost biti stavljen u centar vaspitno-obrazovnog procesa.³

Nakon analize i interpretacije podataka dolazi se do sljedećih zaključaka:

Nastavnici u nastavi engleskog jezika organizuju individualizovanu nastavu, najčešće prilikom ponavljanja i utvrđivanja gradiva kao i prilikom provjeravanja učeničkih dostignuća. U prigradskim školama nijedan od anketiranih nastavnika se nije izjasnio da ne organizuje individualizovanu nastavu, što je veoma ohrabrujući podatak. Nažalost, u gradskim školama četiri nastavnika se izjasnilo da nikad ne organizuje individualizovanu nastavu.

Prema stavovima nastavnika, izvodi se zaključak da individualizovana nastava engleskog jezika podstiče učenike na učenje. Većina nastavnika ima pozitivan stav prema ovoj vrsti nastave. Po njihovom mišljenju individualizovana nastava podstiče samostalnost i kreativnost kod učenika, kao i da doprinosi optimalnom razvoju svakog pojedinca.

Nastavnici koriste različite oblike individualizovane nastave. Najčešće koriste grupni oblik rada, programirani materijal i diferencirane nastavne listiće. Na taj način svi učenici rade tokom čitavog časa i ne gubi se jedinstvo odjeljenja. Dosta su samostalni tokom časa a razvija se i timski rad.

Prilikom izvođenja individualizovane nastave nastavnici nailaze na brojne probleme i teškoće. Najizraženiji problemi u prigradskim školama su neadekvatni uslovi za izvođenje individualizovane nastave, gdje spadaju opremljenost učionica tehničkim stvarima a ističu i probleme vezane za građevinski karakter objekata.

U gradskim školama ističu isti problem i kao otežavajuću okolnost dodaju i veliki broj učenika u odjeljenju. Takođe je većina nastavnika naglasila da bi voljela da se organizuje više seminara čija tematika bi bila vezana za individualizovanu nastavu.

Shodno dobijenim rezultatima može se reći da je implementacija individualizovane nastave engleskog jezika u prigradskim i gradskim osnovnim školama u Nikšiću na zadovoljavajućem nivou.

Na osnovu relevantne literature može se zaključiti da se ranije veoma malo pažnje poklanjalo individualizovanoj nastavi, jer je sve bilo određeno tzv. „prosječno sposobnom učeniku“. Nasuprot tim saznanjima

³ Vidi: Mijanović, N. *Individualizirana nastava kao determinanta škole bez slabih učenika*, (U zborniku: Škola bez slabih učenika), "Filozofski fakultet", Pula, str. 304. 2004.

savremena nastava teži da učenika posmatra prvenstveno kao subjekta u nastavi, te samim tim nemoguće je zamisliti vaspitno-obrazovni proces bez primjene individualizovane nastave. Rezultati do kojih smo došli govore da nastavnici vide engleski jezik kao oblast u kojoj najviše dolaze do izražaja individualne razlike među učenicima, te nastavnici sve više koriste individualizovanu nastavu.

Radeći istraživanje za ovu temu zaključili smo da je impementacija individualizovane nastave lakše izvodljiva u prigradskim nego u gradskim školama. Svaki nastavnik svojim radom može doprinijeti razvoju sposobnosti učenika upoznavajući ih, pružanjem dodatne pomoći, instrukcija, motivisanjem učenika, poboljšavanjem interpersonalnih odnosa sa svim učenicima i slično. Potrebno je pomoći djetetu da ispolji svoju originalnost, da otkrije sopstvene stvaralačke sposobnosti, da bi svako dijete doseglo optimalan razvoj.

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IMPLEMENTATION OF INDIVIDUALIZATION IN ENGLISH LANGUAGE CLASSROOMS IN URBAN AND SUBURBAN SCHOOLS

Abstract: This paper aims to explain the imperative of the XXI century school and it is individualized classroom. The effectiveness of teaching is raised to a higher level what is proved through the implementation of individualized teaching in urban and suburban elementary schools. The paper compares modern and traditional classrooms. It presents the historical development of individualization in the classroom, as well as the advantages and disadvantages of this teaching. The conducted research has shown that the teachers give a slight preference to individualized teaching and commonly use form of group work, programmed material and differentiated teaching papers. The research has also revealed that during the performance of individual school teachers face many problems and difficulties.

Key Words: *individualization, teacher, student, learning languages in the classical classroom, learning languages in the individualized classroom, the differences among students, evaluation.*

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THE MOSAIC SYMBOLIC SYSTEM OF THE CONTEMPORARY RUSSIA AS THE RESULT OF THE INTERCULTURAL COMMUNICATION AT THE POST-SOVIET PERIOD

Abstracts: The author analyses the history of the change the symbolic systems of different cultural period of the Russian civilization from the old to the present. The special subject of the research interest is the formation of the symbolic system of the Russian culture at the Post-Soviet time. The intercultural communication is seen as an exchange of symbols between cultures. The important result of the intercultural communication is borrowing the symbols of the culture-donor by the culture-recipient. The one of the results of the author's investigation is that mass-media and advertisements are the main sources of transmission of West patterns of thinking and behavior at the contemporary Russian culture. Author tries to explain the reasons why the modern Russian symbolic system has mosaic nature.

Keywords: *symbol, symbolic system of Russian culture, intercultural communication, cultural expansion, westernization.*

The symbolic approach (Cassirer, Charon, Geertz, Лотман) to the analysis of culture gives the new light on the understanding of nature of the human culture. Culture is the complex system of the symbols representing the ideas, ideals, values, beliefs and norms which make up important meaning and role for cultural living of a society in the particular historical period.

What is a symbol? Symbol is the universal means of culture. It belongs to the oldest inventions of the pagan culture (Уайт С. 95). According to the European philosophical tradition symbol is a material object representing something immaterial or abstract. Symbol is a bridge connecting the visible with the invisible. Symbol is something associated with something else that it signifies or represents. Symbols allow human being to imagine and perceive a reality beyond the concrete. For example, fir symbolizes immortality, owl personifies wisdom, lion embodies strength. Words, sounds, gestures, graphic signs, things, natural and social phenomena, fantastic beings can be seen as symbols.

Symbol can be considered as the universal way in which the people of different societies and cultures relate to each other, and the means by which one generation relates to those that come before and after it. I suppose the thesis that symbols play a most important role in the whole system of nonverbal means of communication. Communication is sorting, selecting, forming and transmitting symbols between people to create meaning. Symbols have meaning to both the user and to others with whom the user communicates. To be to interpret a symbol one must know the conventional system within which the symbols have their meaning. Studying symbols can offer insights into the world's view regarding such matters as philosophy, literature, art, religion, law, science, etc.

Intercultural communication is the communication process in which the communicator's patterns of verbal and non-verbal encoding and decoding differ markedly from one another as a result of the cultural differences. The issue of realization of the cultural differences of participants of intercultural communication consists in their abilities to interpret the symbol of the strange culture in adaptive form. If the participants of intercultural communication have few cultural differences, variants of interpretation of symbol must be insignificant. For example, the representatives of the Russian language and culture can find more common points of understanding at the interpretation of the Orthodox symbols with the Orthodox Serbian and Montenegrins than with the representatives of the African non-Orthodox cultures.

The important result of the intercultural communication is borrowing the symbols of the culture-donor by the culture-recipient. For example, at XVIII century the Russian culture of the aristocratic class was borrowed the many words, signs, allegories and another kinds of symbols which were served for representation of the new ideals, concepts, patterns of thinking and behavior from French language and social, political and cultural life.

The Russian civilization has a very long history. It concludes different historical cultural periods: the old pagan Slavonic Russia, the medieval Moscow's Russia, the Russian empire, the Soviet Russia, the Post-Soviet Russia. Each cultural period had the unique symbolic system. I think that the history of the development of the Russian civilization can be seen as the history of change of the symbolic systems of cultures. The change of symbolic system takes place in the period of social, political and economic cataclysms. In such time the ruling elite searches the symbols which are able to stimulate and generate the model of mentality and behavior of mass under emotional-psychological and stimulating-reflection slogans. For ex-

ample, to build new Russia, a new powerful state with new ideals and principles, tsar Peter I needed to “build” a special symbolic system of culture. The opposition of two philosophical tendencies of the Russian philosophy of XIX century (Slavophil’s and Westernizers) had a great effect on the formation of the national consciousness. For the Slavophil’s and Westernizers the notions “West” and “East” were some conventional symbols of “our” and “foreign” (“strange”), reflecting polar views on the tendencies of the civilization’s development of Russia.

The symbolic system of the culture after the October socialistic revolution (1917) was based on the denial of the symbols of the former Russian cultural times. The Soviet artists, sculptors, architects and poets began working on the process of creating symbols, which could reflect the ideas and values of socialistic state system (for example, stormy petrel, red carnation, sickle, hammer). It is necessary to note that the political symbols played the most important role in the symbolic system of Soviet Russia. That is why key symbols were Kremlin, Mausoleum, red star, figure of the leader of ruling Communist party.

I would like to point your attention on the following issue. In the periods of change of the cultural epochs in symbols of the former symbolic system received the exsoteric (non-sacred, popular) character because the original sacred senses of this symbol were either lost or distorted. The Post-Soviet period the Russia symbols had mostly sacral basis of its functioning in culture. They were created by ecclesiastical elite and were put into some settled forms, which could however be transformed in some context. A special role belonged to the cognitive function, because symbols worked as some definite media, which helped people to cognize existential mysteries of the nature of the cosmos and social home. The elite skillfully used symbols for consolidation and control of its powers over the life of the social, ethnic, political groups. In the function of socialization the symbols were the means of translating people some norms, values and ideals of their life under these social political and economic conditions. It becomes clear, why at some crucial moments political elite searched for such symbols, which could fulfill not only informational and communicative function, but also gain some identical and integral powers. In terms of the formed symbolic system of symbols had adaptive and regulative functions in different spheres of human behavior. At some turning-point moments of the epoch people refuse from those symbols, which represented most fully ideas and values of the former system, which strictly regulated people’s relations in society (in Soviet time people denied the symbols of the cultural times of the Russian monarchy).

One of the most important is the statement, that every change of the cultural epochs change was characterized by the break of the former symbolic system and the formation of a new one. Moreover in the symbols of the former cultural symbolic system the esoteric (essential, sacred) side came forth. Therefore the primary meaning of this or that symbol was either lost (the image of a bear in Russian folklore was the representation of pagan Slavonic beliefs, that bears were our ancestors, some kind of a totem)¹, or considerably narrowed (in the Soviet culture black double-headed eagle was considered as the principle of monarchy and imperialism), or deliberately misinterpreted. Esoteric component of symbol was brightly exposed in symbols having the national status. Moreover in culture of the Soviet period the symbols gradually began losing their sacral position. With the development of the enlightenment and atheist propaganda the government gradually forced out from the people's minds the idea of the symbol as the component of the religious consciousness, as the media of interaction.

The contemporary researchers characterize the modern condition of Russian culture as the "turning-point" and "dramatic"(McDaniel 112). The conflict of values implies possibility of social shock, political instability, crisis of cultural basic values and norms of the society. Culture becomes mosaic in many ways. Under conditions of socio-cultural pluralism the conflict of symbol's interpretation is sharpened. The hidden roots of this phenomena is in the difference of the ideological statements of the young and old, rich and poor participants of communication. There is one problem arising in the depth of national self-consciousness. It is the problem of the search for the symbols, which could represent new socio-cultural phenomena and processes of the post-Soviet Russian reality. These symbols are meant to become the basis for newest political, economic and social-cultural system formation of a Russian state.

The meanings of the traditional Russian symbols are being changed in the context of complex socio-cultural and political religious situation. For example before Soviet epoch on the national coats of arm the three crowns on the head of the Russian eagle represented the idea of Christian Trinity and the basic values (faith, hope and love) of the Russian philosophical and religious thought. According to the Constitution of Russian Federation they signify the three branches of state power. In the description of the Russian National symbol (coat of arms) the horseman is not called Saint George Victory. It is represented without the Christian nimbus. It is stated, that to

¹ It may be interesting that the family name of the President of the RF is Medvedev. It is originated from the ancient Russian word "bear". The bear is the symbol of one of the Russian political party.

achieve the highest degree of mutual understanding the participants of the communication process should stick to the shared system of symbols and their meanings, which define semantic content of communicative context.

Lets us to try to understand the nature of the official national symbols of the Russian Federation. On the hand the Russia is a heir and successor of the USSR (this is confirmed by the melody and some fragments of lyrics of the national hymn and flag of the Armed Services of Russian Federation). On the other hand, Russia is the successor of the pre-revolutionary epochs (a coat of arms and red-blue-white flag). The destination of symbols is to be the means of integration of different groups under aegis of common national political principles. The political authorities realized how important it was to form legislatively registered system of the symbols, which could become the basis of the whole system functioning.

To support the stability of the symbolic system it is necessary to form the universally recognized system of symbols, which could have some most important for its positive development functions. From the point of view of the cognitive function of symbol of the Russian culture should serve as the expression of its ideals and views on the spiritual moral and socially important foundations of the human beings' existence in the world. This function is connected with the socialization function. Under the modern world conditions of socio-cultural pluralism any man or woman needs to choose definite models of formation and development of one's personality, belonging to the present multinational and poly-confessional culture. Identification integrative function of symbols helps the exchange of information about ideas and knowledge both on the level of intercultural communication within the limits of regional integrity and on the level of intergovernmental contacts. Definitely the symbolic system of the Russian civilization was formed as a result of historical cultural communications of different ethnic groups.

Russia is large country. There are more then 150 ethnic groups which have special social, cultural and religious values, norms and traditions. The unstable character of the forming symbolic system of the modern Russian culture is expressed themselves not only formally (symbols of previous cultural periods are either rejected or transformed) but also new symbols receive new meanings in the context of their esoteric side. In the conditions of socio-cultural and religious pluralism there is a conflict of interpretations of symbol. It is caused by different ideological and view-point positions of the persons involved in the process of intercultural communication.

After the collapse of the USSR Russia was been involving at the process of the global transformation at the all spheres. It has been change of

the economic system. Russia started to build a culture under the auspices of the values of the ideology of market. In the Post-Soviet time the re-orientation the Russian culture from the high spiritual-moral ideals and values to the low sphere of material interests, requirements and sensual pleasures took place. The revival of spiritual values and ideals of the Russian culture can be possible if the system of the symbols which will be accepted by different social (ethnic, religious, political, sub-cultural) groups of Russian society is created. Universally recognized system of the symbols can help each person of any ages, genders, social classes, political parties to accept the social norms and standards of behavior in the multi-national and multi-confessional community. At present Russian Humanities and Social Sciences the task of creation of the dictionaries and specific literature for children and young people about the cultural symbols of various ethnic groups of the Russian Federation is increasing.

The intercultural communication is an exchange of symbols between cultures. The one of the important historic results of intercultural communication between Russia and West (if in this case West is a culture-donor) are various symbols which for Russian people associated with concrete notions and values. The values are shared ideas about what is true, right, and beautiful that underlie cultural patterns and guide society in response to the physical and social environment. The cultural values are derived from the basic philosophical issues that are part of the national culture. It will be note that such system of cultural symbols embodies the symbols of different national cultures in the context of All-Western culture. For example, the Spanish culture is associated with such symbols as guitar, red rose, eagle, carnival, Columbus and others. The key symbols of the French culture are Liberty, Égalité, Fraternité, Marianne, Gallic rooster, Pierre de Coubertin, De Gaulle, Eiffel tower, so on. At the same time new Europe try to search new symbols of the intergration in the framework of the over-national cultural symbolic system of the European Unions.

Now we can see the process of exchanging symbols between Russian and Western cultures. The most vital problem is the question how Russia and West can adequately apprehend each other? This problem has two sides. On the one hand, in the eyes of Russian people Western society and culture have represented themselves in the particular symbols. But Russian human understanding has been obscured by what we call "Western myths". It is the fact that symbols representing the ideals and values of Western civilization are accepted mainly by the young generation of Russians. At the same time the meanings of these symbols undergo some transformations in Russian culture. On the other hand, the point of peculiar interest

is how symbols of Russian society and culture are perceived by people of the Western world? Now this question is not investigated in Russian human studies. It is far more important to understand symbols of Western and Russian nations in their own historical socio-cultural and political contexts.

Westernization is a specific type of globalization. The reason for this stems from the nature of the symbols which interact and are influenced to varying degrees by external and internal developments in the Russian society at a given time. The Western symbols come from popular culture (media experience of television, newspapers, music, videos, magazines, advertisements, etc.). Popular culture refers to those systems or artifacts that most people share and that most people know about. For many Russians, popular culture is one of the primary modes of intercultural experience. The images and symbols produced by West culture industries such as film and television enable us to “travel” to many places. It is significant that much of Russian popular culture is dominated by West-based culture industries, considering how we use popular culture as a form of intercultural communication.

West expansion is directed at the transformation of traditional way of life of non-Western communities, at the formation of liberal democratic political system of social functioning, at the inculcating of some definite values and acceptance of West mass culture as the leading culture. It is brightly expressed in the process of spreading and sometimes forcing the symbols of West ideals and values. I have analyzed the elements of the modern Russian children subculture (game, toys, animated cartoon). One of the results of my research is suggestion that in the modern Russian society we can observe how our traditional ways of celebrating children’s holidays are being forced out by the analogical American ways. The Russian children are being deprived of their native basics of symbolic world, which are forced out by the Western ideals, подражание and models (Тен).

In the time of globalization Russia is open to the West cultural influence. The process of cultural borrowing includes the process of expansion of cultural symbols. In present day the symbols of the Western culture-donor are accepted by the Russian culture-receiver (mainly subculture of youth). The most powerful canals of the Western cultural expansion are mass-media (TV, radio, Internet, movies, theater, so on) and advertisements. These canals are the important source of transmission of West patterns of thinking and behavior. Accepting such symbols brought about the changes in the system of values and spiritual orientations in lives of Russians. That happened in the situation when the symbols signifying the ideas and values of the culture of the Soviet times have lost their key position on the

periphery of Russian national culture but a new system of symbols has not been created. Hereby the process of cultural expansion is connected with the process of spreading and imposing the Western cultural symbols which replace the traditional symbols and values of the Russian culture (first of all from children and youth sub-cultures). In the contemporary Russian culture there is a vital demand in searching for the symbols as expressing the high spiritual and moral values of the Russians.

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СИМВОЛИЧЕСКАЯ СИСТЕМА РОССИЙСКОЙ КУЛЬТУРЫ

Резюме: Автор анализирует историю смены символических систем различных культурных периодов российской цивилизации с древних времен до настоящего времени. Особым предметом научного интереса является формирование символической системы российской культуры в постсоветский период. Межкультурная коммуникация рассматривается как процесс обмена символами между культурами. Важным результатом межкультурной коммуникации является заимствование культурой-реципиентом символов из культуры-донора. Одним из результатов исследования является вывод о том, что средства массовой коммуникации и реклама – наиболее мощные источники для передачи западных моделей и образцов мышления и поведения в современной российской культуре. Автор пытается объяснить причины почему современная российская культура носит мозаичный характер.

Ключевые слова: *символ, символическая система российской культуры, межкультурная коммуникация, культурная экспансия, вестернизация.*

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PEDAGOŠKE IMPLIKACIJE INTEGRISANJA INTERKULTURNOG OBRAZOVANJA U NASTAVU ENGLSKOG JEZIKA

Apstrakt: Ovaj rad ima za cilj da pokaže koliko različita kulturna pripadnost učenika, kojima engleski jezik nije maternji, može doprineti unapređenju nastave engleskog jezika ukoliko bi se elementi kulture maternjeg jezika integrisali sa elementima kulture engleskog jezika kao stranog jezika. Rad je rezultat analize zaključaka izvedenih na osnovu empirijske provere uticaja maternje kulture učenika engleskog jezika u dijalektičkoj interakciji sa obaveznim elementima kulture naroda engleskog govornog područja (koji čine deo gradiva koje se obrađuje u nastavi engleskog jezika) u procesu obrade teksta uz primenu komunikativnog pristupa. Pomenuto empirijsko istraživanje izvedeno je u periodu od 2004. do 2008. na jugu Srbije i ono je između ostalog, imalo za cilj da ispita pedagoške implikacije integrisanja interkulturnog obrazovanja u nastavu engleskog jezika.

Ključne reči: *maternja kultura, kultura stranog jezika, integracija, nastava stranog jezika, pedagoške implikacije.*

Uvod

U periodu od 2004. do 2008. sprovedeno je opsežno višefunkcionalno i interdisciplinarno istraživanje na uzorku od 487 učesnika.² Realizacijom pomenutog istraživanja dokazano je da uspešna integracija elemenata maternje kulture u procesu učenja stranog jezika, realizovane u nastavi pre svega uz pomoć komunikativnog pristupa pri obradi teksta, doprinosi u velikoj meri uspešnijem savladavanju engleskog jezika.³ Praktično su integri-

2 U istraživanju je učestvovalo 487 učenika prvog do četvrtog razreda dve srednje škole, jedne gimnazije i jedne srednje stručne škole. (Detalji u vezi sa istraživanjem mogu se naći u Đorđević 2009a).

3 Za svrhu istraživanja pripremljen je poseban korpus tekstova na engleskom jeziku i to na temu određenih elemenata kako iz kulture naroda srpskog govornog područja tako i kulture naroda engleskog govornog područja (praznici, tradicija, proslave, slobodno vreme i sl.), koji su onda obrađeni na časovima engleskog jezika putem komunikativnog pristupa. U okviru metode naracije u prvom licu i uz primenu posebno pripremljenog instrumenta vrednovanja (izveštaja učenika pisanog na engleskom jeziku), mereni su i nivo jezičke performanse i stavovi o elementima kulture, ali i o načinu na koji su oni prikazani, analizirani i usvojeni.

sanjem elemenata maternje kulture učesnika u procesu nastavu obezbeđeni uslovi da se učenici upoznaju sa kulturama drugih učenika. Vrlo brzo su učenici počeli da elementi strane kulture sagledavaju kroz prizmu sopstvene kulture, a to je dovelo do toga da u velikoj meri promene i stav prema kulturi stranog jezika koji uče. Konačni ishod je bio da su učenici bili daleko više motivisani za učenje stranog jezika, a to su i rezultati kvantitativne analize performanse učenika pokazali¹.

Polazište pomenutog istraživanja zasnovano je na činjenici da je Srbija² višejezična i višekulturna³ zemlja. Navedeni termini ukazuju na postojanje nekoliko jezika i kultura na teritoriji jedne države, ali govore i o tome da pojedinci vladaju većim brojem jezika i da mogu pripadati većem broju kulturnih zajednica. Zbog činjenice da pripadnici srpske (maternje) kulture i većinske srpske jezičke grupe žive zajedno sa pripadnicima drugih kulturnih i jezičkih grupa, prenose se elementi tih drugih kultura na maternju i obrnuto. Dakle, u višekulturnoj Srbiji, pripadnici maternje kulture takođe mogu biti višekulturni, jer se njihovi životi prepliću sa životima pripadnika drugih kultura, te su poprimili njihova obeležja, s obzirom na to da se sa njima svakodnevno sreću. Sem toga, Republika Srbija definisana je kao srpska govorna sredina⁴ u kojoj žive pripadnici različitih naroda i nacionalnosti (Srbi, Romi, Albanci, Mađari, Bugari, Rumuni, Vlasi i drugi). Budući da pripadnost određenoj kulturi, zajedno sa maternjim jezikom, čini bitan deo identiteta svakog pojedinca, nameće se i potreba da se u nastavi

1 Detaljan osvrt na rezultate istraživanja dostupan je u Đorđević, 2009a.

2 Iako je istraživanje sprovedeno na teritoriji južne Srbije, zaključci do kojih se došlo mogu lako biti primenjeni na prostoru svih zemalja bivše Jugoslavije, jer su lingvističke i kulturne karakteristike naroda na tom prostoru u velikoj meri zajedničke.

3 Termini višejezičnost i višekulturnost su preuzeti od Bugarskog (v. Bugarski 2002, 166) i iz *Enciklopedijskog rečnika moderne lingvistike* (Kristal) kako bi se izbeglo nepotrebno upoređivanje između termina višejezičan – multilingvalan i višekulturnan – multikulturnan. Zbog potrebe da se izbegnu reči izvedene iz stranog jezika, jer mogu dovesti do zabune, kao i zbog neophodnosti da se jednom terminologijom pokriju sve specifičnosti ovako definisane zajednice, u ovom radu korišće se termini višejezičan i višekulturnan i to za pripadnike srpske (maternje) kulture i za pripadnike drugih kultura i drugih jezičkih grupa podjednako i u istom smislu.

4 Pod pojmom srpske govorne sredine u ovom radu podrazumeva se regionalno i društveno određena zajednica koja se identifikuje srpskim jezikom kao zajedničkim jezičkim sistemom. Pošto je Srbija višekulturna i višejezična sredina, jer u njoj žive pripadnici različitih naroda koji se odlikuju svojim jezikom i kulturom, srpski jezik nije uvek maternji, odnosno prvi, već drugi, a u pojedinačnim slučajevima i treći jezik. Na isti način definiše se i pojam maternje kulture kao obeležje društveno određene zajednice koja se identifikuje zajedničkim karakteristikama kulture kao što su nacionalnost, veroispovest, jezik i sl.

engleskog jezika kao stranog jezika dozvoli učenicima da svoj identitet slobodno ispolje.

Interakcija elemenata maternje i ciljne kulture u nastavi engleskog jezika se uspešno postiže obradom teksta kroz dijalog, dakle putem komunikativnog pristupa, što je pomenutim empirijskim istraživanjem i urađeno. Na taj način je bilo moguće uočiti da učenici slobodno, bez straha od osude, poruge ili nekog drugog vida diskriminacije, na stranom jeziku, onoliko koliko znaju, iznose svoja mišljenja, zaključke i stavove koji su predodređeni odlikama kulturne zajednice iz koje potiču, a samim tim i identitetom svakog od njih. Pedagoške implikacije ovakve nastave zapravo proizilaze iz sociokulturnih koje podrazumevaju prihvatanje individualnih kulturnih razlika između učenika kao deo identiteta svakog od njih, što ih ohrabruje da prihvataju i tolerišu različitost ostalih učesnika u nastavi kao i da elemente drugih kultura ugrade u sopstvenu (više)kulturnu svest. Samim tim se i nivo motivacije za učenjem još jednog jezika znatno pospešuje, pa su i rezultati nastavnog procesa mnogo bolji.

Višekulturni kontekst kao preduslov za interkulturnu nastavu stranog jezika

Empirijska istraživanja u oblasti sociolingvistike su se tokom poslednjih nekoliko decenija u velikoj meri bavila mogućnostima unapređenja nastave engleskog jezika kao jezika komunikacije među pripadnicima različitih naroda i kultura. Autori, kao što su Gredol (Graddol 2001, 2006), Kristal (Crystal), Jesner (Jessner), Frer (Freire), Kramš (Kramsch), Kamins (Cummins), Verč (Wertsch), pa i sam Vigostski (Vygotsky 1978, 1986) i mnogi drugi, ukazali su na potrebu da se u savremenom višejezičnom i višekulturnom miljeu u okviru nastave stranog jezika, individualne jezičke i kulturološke karakteristike različitih sredina, a samim tim i individualne karakteristike učenika, moraju pre svega priznati, a zatim i ugraditi u nastavni proces.

U okviru socioloških i lingvističkih nauka, jedna od osnovnih prekretnica koja je dovela do konstituisanja novog interdisciplinarnog sistema sociolingvistike, a kasnije i sociokulture, jeste činjenica da se učenje jezika sagleda kao proces koji obuhvata istovremeno intra- i interpsihološku aktivnost, odnosno okruženje sa svojom specifičnom istorijom u međusobnoj i uslovljenoj vezi sa činjenicom da se stalno razvija socijalni identitet pojedinca (Lantolf 224). Ako se učenje jezika shvati kao proces koji obuhvata pojedinca i njegovo okruženje u neprestanoj interakciji, postaje jasno da i

aktivnost učenja jezika, kao stranog, drugog ili trećeg, opstaje samo u okviru materijalnih i socijalnih uslova koji neprestano deluju na proces učenja jezika. Upravo je zahvaljujući ovako definisanoj aktivnosti učenja jezika došlo do konstituisanja sociokulture na čelu sa Vigotskim, koja u velikoj meri olakšava sagledavanje fenomena jezika u integraciji sa kulturom.

U današnjoj Srbiji, međutim, ovakav pristup nastavi engleskog jezika jenedovoljno istražen. Autori kao što su Bugarski (1982, 1986, 2002, 2005), Mikeš (1978, 2001), Stanišić, Stojković (1993, 2002), Filipović i drugi bavili su se pitanjima višejezičnosti i višekulturnosti u okviru svojih sociolingvističkih istraživanja, s tim što su ta istraživanja uglavnom vezana za period postojanja bivše Jugoslavije u kojoj je pojam višejezičnosti shvatan kao ključni element za zajednički život naroda i narodnosti na prostoru tadašnje države. S obzirom na promene koje prate savremenu Srbiju, opet je poraslo zanimanje za problematiku višejezičnosti i višekulturnosti, ali ipak naučno utemeljen i empirijski zasnovan pristup nastavi engleskog jezika kao integracije engleskog jezika i kulture sa kulturom srpske govorne sredine u Srbiji nije dovoljno zastupljen.

Pre nego što se pristupilo ovde pomenutom empirijskom istraživanju, sprovedeno je više manjih istraživanja na terenu južne Srbije (Đorđević 2006) koja su imala za cilj da obezbede uvid u demografsku sliku većinskih i manjinskih jezičkih i kulturnih grupa učenika koje tu žive i pohađaju nastavu engleskog jezika kao stranog jezika. Na osnovu prikupljenih podataka, došlo se do opšteg zaključka da se u savremenoj nastavi engleskog jezika u Srbiji ne može računati na jednojezičnu, jednokulturnu i koherentnu jezičku grupu koja je pri tom homogena kada je reč o nivou znanja. U realnoj nastavnoj praksi ne postoji grupa u kojoj učenici u podjednako meri znaju ili ne znaju strani jezik, svi potiču iz iste kulturne sredine, svi govore isti maternji jezik i tako kreću od iste tačke kada počinju sa učenjem stranog jezika. Zaključci koji se mogu izvesti na osnovu tih istraživanja upućuju na potrebu da se metodika nastave i primenjena lingvistika u celini usmere ka problemu i značaju prilagođavanja formalne nastave novonastalom kontekstu jezika i kulture u kome se engleski jezik u Srbiji uči kao strani. Od izuzetnog značaja je „da se razmotre pedagoške implikacije kako bi se obezbedio kontinuitet u kontekstu od krajnje očiglednog i pristupačnog ciljnog jezika izvan jezičke učionice do potpuno nepristupačnog jezika koji se takođe nalazi s one strane vrata učionice“ (Brown 116). Shodno tome, različiti resursi mogu biti eksploatisani kako bi se uticalo na učenje engleskog jezika, pri tom imajući u vidu izuzetan značaj motivacije učenika, odabir odgovarajućih aktivnosti kao i uticaj maternjeg jezika i maternje

kulture na učenje engleskog jezika u celini. S obzirom na to da je predmet ovog rada uticaj maternje kulture na učenje engleskog jezika i da je eksperimentalnim istraživanjem problem detaljno ispitan, moguće je ukazati na pedagoške implikacije integrisanja interkulturnog obrazovanja u nastavu engleskog jezika.

Sugestije za integrisanje interkulturnog obrazovanja u nastavi stranog jezika

Integracija elemenata maternje kulture na uzorku od 487 učenika (Đorđević 2009a) nedvosmisleno je pokazala da je maternja kultura upisana u ličnost svakog pojedinca, da je uticaj različitih kultura permanentno prisutan zbog izloženosti učenika različitim kulturama u njihovom neposrednom okruženju i da je ona element koji uslovljava stavove i mišljenja učenika koji ulaze u učionicu stranog jezika, pa samim tim i njihovu jezičku performansu na stranom jeziku koji uče. Sem toga, istraživanje je pokazalo da ako se učenicima dozvoli da prave poređenja između maternje i ciljne kulture i da se o njima izjašnjavaju, pa čak i da nauče kako jednom strancu mogu govoriti o svojoj kulturi na engleskom jeziku bez obzira na to da li dobro ili loše vladaju stranim jezikom, podstiče se motivacija učenika da se izražavaju na ciljnom jeziku, što zapravo podrazumeva da bi uz kontinuiranu primenu obrade teksta kroz dijalog, koji bi omogućio stalnu interakciju između elemenata maternje i ciljne kulture, komunikativna kompetencija učenika bila mnogo bolja.

Na osnovu ovako izvedenih zaključaka, očigledna je potreba da se interkulturno obrazovanje integriše u svakodnevnu nastavnu praksu stranog jezika u cilju pospešivanja tog procesa u celini. Sugestije za integrisanje interkulturnog obrazovanja u nastavi stranog jezika mogu se definisati tako da se odnose na nekoliko segmenta nastavne prakse stranog jezika na kojima bi se mogli primeniti i to:

- a) nastavni plan i program engleskog jezika u srednjoj školi;
- b) odabir udžbenika i organizacija nastavnog materijala;
- c) metodologija realizacije integracije elemenata maternje kulture i ciljnog jezika i
- d) provera performanse učenika na stranom jeziku.

U poglavljima koja slede biće reči o svakom segmentu ponaosob.

Sugestije za izmene u nastavnim planovima i programima engleskog jezika u srednjoj školi

Jezička građa koja se koristi u nastavi stranog jezika zasniva se, s jedne strane na gramatičkim sadržajima bez kojih nema savladavanja formalnih i strukturalnih aspekata stranog jezika, a s druge strane na tekstovima, kako popularnim tako i književnim na osnovu kojih se gradi semantička i leksička osnova stranog jezika, pa u skladu sa tim i komunikativna sposobnost učenika. Shodno tome, pri odabiru jezičke građe trebalo bi neprestano slediti princip funkcionalnosti i obeleženosti, pa bi trebalo uključiti sadržaje koji omogućavaju sticanje gramatičke i semantičke osnove stranog jezika u celini, ali i tekstove koji učenicima daju osnovne modele na osnovu kojih mogu razvijati sposobnost komunikacije na engleskom jeziku. U skladu sa rezultatima istraživanja koja je autorka sproveda (Đorđević 2009a, 2009b, 2009d, 2011), predlaže se da pri odabiru građe trebalo slediti i princip markar približno ravnopravne zastupljenosti elemenata maternje kulture, te da se u jezičku građu uključi veći broj tekstova iz konteksta kulture u kome učenici žive i svakodnevno formiraju svoje stavove i mišljenja.

S obzirom na to da se strani jezik u Srbiji, po sadašnjem modelu učenja stranog jezika, u velikom obimu uči još od predškolskog uzrasta, a obavezno već od prvog razreda osnovne škole, jasno je zašto bi od ključnog značaja bilo reformisati nastavne planove i programe kako bi se predviđelo više sadržaja iz maternje kulture učenika. Metodološki postupak za realizaciju nastave koja predviđa integraciju elemenata maternje kulture sa elementima ciljane kulture trebalo bi primenjivati od prvog dana učenja. U tom smislu, tekstovi koji sadrže elemente maternje kulture i koji bi omogućili takvu integraciju, trebalo bi da budu prilagođeni uzrastu učenika i da ne favorizuju ni jednu od kultura u Srbiji, već da u relativno izjednačenom obimu prikazuju postojanje svih kulturnih zajednica na prostorima Republike Srbije (Đorđević 2009c i 2009d). Na nižim uzrastima bi bilo dovoljno da nastavnik povremeno u učionicu ponese sliku na kojoj su prikazana deca koja potiču iz različitih kulturnih sredina, da postavi pitanje u vezi sa nekim praznikom i kako se on proslavljuje u različitim kulturnim zajednicama, da napravi kviz u vezi sa vrstom muzike koja obeležava određenu etničku zajednicu i sl. Na višim uzrastima bi mogli da se uvode tekstovi koji na jasan i definisan način prikazuju razlike i sličnosti između kulturnih zajednica na ovim prostorima, koji bi poslužili kao osnova za dalju diskusiju i koji bi omogućili učenicima kritički stav i otvoreno izražavanje mišljenja u vezi sa nekim od aspekata kulturnih zajednica na ovim prostorima što je, kako je empirijsko istraživanje pokazalo, lako i izvodljivo.

Sugestije za odabir udžbenika i organizaciju nastavnog materijala

Nastavnici engleskog jezika imaju mogućnost da manje više samostalno odaberu udžbenik koji će u svojoj nastavi upotrebiti, jer je osnovna pretpostavka ovakve prakse da nastavnik tako može da uskladi udžbenik sa potrebama svoje jezičke grupe. U praksi je, međutim, ovakva sloboda odlučivanja dovela do prilično neujednačene i krajnje neprilagođene metodologije odabira udžbenika među nastavnicima. Tome treba dodati i to da u Srbiji postoji ogromna ponuda različitih izdavača koji za naše uslove često predstavljaju neprimerene udžbenike, jer se na osnovu sadržaja u njima nikako ne mogu pokriti specifične potrebe višejezičnih i višekulturnih grupa za učenje engleskog kao stranog jezika. Možda bi u tom smislu bilo uputno oformiti tim nastavnika koji bi napisao odgovarajuće udžbenike engleskog jezika sa kojima bi se bar donekle zadovoljile potrebe jezičkih i kulturnih grupa.

Od ključnog je značaja da se prihvati činjenica da nastava engleskog jezika ne mora biti formalno i strukturalno redukovana i svedena na jedan jedini udžbenik. Čak iako bi se nastavnik odlučio za samo jedan udžbenik, to ne znači da on nema slobodu da uz udžbenik koristi i druga nastavna sredstva. Rezultati ovde pomenutog istraživanja pokazali su da je na srednješkoljskom nivou dovoljno kroz dijalog pokrenuti pitanja o sličnostima i razlikama između kulturnih zajednica, da se na osnovu jednog teksta kojim se obrađuje određeni element kulture mogu raditi analize u širem obimu, da se učenici mogu motivisati za kritičko mišljenje, da im se može dati dozvola da o različitim stavovima diskutuju i tako razvijaju svoju kompetenciju na stranom jeziku⁵.

Sugestije za metodologiju realizacije integracije elemenata maternje kulture i ciljnog jezika

Zbog očigledne složenosti problema integrisanja maternje kulture u nastavu stranog jezika, može se steći utisak da bi takva integracija bila unapred osuđena na propast u govornoj sredini koja je obeležena, često čak nepremestovim, kulturnim razlikama, što je ponekad i mišljenje samih pripadnika tih kultura. Rešenja ipak ima i ona ne bi iziskivala previše sredstava za uvođenje, a mogla bi se realizovati uz minimalna prilagođavanja postojećih nastavnih planova i programa. Njihova implementacija bi zapravo bila jednostavna, jer zavisi u najvećoj meri od dobre volje nastavnika,

⁵ U nižim razredima bi se birali načini koji su primereni uzrastu učenika.

a učinak zbog postignutih rezultata bi sigurno bio ogroman, jer bi nastava stranog jezika bila više nego uspešna (Đorđević 2011).

Velika inspiracija se može naći u rečima Sandre Cisneros (Sandra Cisneros), autora *House on Mango Street* i *My Wicked, Wicked Ways*. Njeno iskustvo zapravo reflektuje osećanja verovatno većine učenika koji se u nastavu engleskog jezika, ovakvu kakva ona jeste, ne uklapaju. Naime, ona je na TESOL konvenciji u Atlanti 1993. sledećim rečima počela svoje izlaganje:

„Čitali smo tri knjige i u njima je bilo reči o kućama. Čitali smo dela Vladimira Nabokova, Isaka Dinesenai Gastona Bašlara [*Speak Memory, Out of Africa* i *Poetics of Space*]. Kada smo došli do treće knjige, bila sam veoma zbunjena i nisam mogla da razumem o čemu su oni govorili. Pomislila sam da je to zato što nisam dovoljno pametna. Samo ću izaći iz učionice i neću reći ništa. Možda niko neće primetiti da nisam tako pametna kao oni. Ali mi je onda odjednom palo na pamet da, kada su govorili o tavanu, oni nisu govorili o mojoj kući. Mi nismo imali tavan u svojoj kući. Kada živiš na trećem spratu kuće koja nema krov, onda nemaš ni tavan. Onda sam se setila podruma. Razmišljala sam o tome kako niko sem vlasnika zgrade ne ide u podrum i to samo kad mora. U podrumu su rasle i bujale divlje stvari. Niko nije hteo da ide tamo. A onda sam shvatila da ta Nabokova kuća nije moja kuća. Kuća Isaka Dinesena nije moja kuća. Onda sam pomislila na sve knjige koje sam ikada pročitala, uključujući one o Diku i Džejn i Seli i Spotu. Nikada nismo razgovarali o mojoj kući. To je bio strašan trenutak. Temperatura tela mi se promenila. Sećam se da sam se vraćala kući i da sam se toliko uplašila da sam u pojedinim trenucima mislila i na to da napustim svoje obrazovanje. Osećala sam se kao da ne pripadam tamo.”⁶

Cisnerosova nije napustila svoje obrazovanje. Umesto toga napisala je udžbenik koji joj je nedostajao tokom obrazovanja. Taj udžbenik kroz prikaz realnih elemenata kulture i života uopšte, učenicima približava engleski jezik i čini ga manje apstraktnim. Cisnerova je imala za cilj da svakom učeniku omogući da slobodno govori upravo o svojoj kući i svojoj porodici.⁷

U realnoj nastavnoj praksi stranog jezika nisu svi učenici dovoljno motivisani da se uklope u školsko okruženje i da u nastavnom procesu za

⁶ Preuzeto iz *NCBE Program Information Guide Series*, 16, 1993.

⁷ Svi učenici u Srbiji, koji su tokom poslednje dve decenije prošlog veka učili engleski jezik u osnovnoj školi uz nestvarne događaje porodice Gray i porodice Atkins, verovatno će se složiti koliko su im se navedene porodice činile otuđujuće i zbunjujuće daleko.

sebe pronadu odgovarajuću motivaciju za dalje obrazovanje. Mnogi zbog osećaja otuđenosti počinju da veruju da nisu dovoljno pametni, da nisu dorasli postavljenim zahtevima i da su izolovani od ostalih učenika. Ovakav osećaj prati pogotovo pripadnike manjinskih jezičkih grupa i sve one koji su drugačijeg kulturnog porekla ili se prosto osećaju kao pripadnici različitih kultura zbog specifičnosti sredine u kojoj žive.

Istraživanje koje predstavlja temelj ovog rada pokazalo je i to da je učionica stranog jezika najpodesnije mesto na kome mogu da se priznaju različite kulture i da se obezbedi jednakost za sve učenike, te da se pospeši motivacija za učenjem stranog jezika. Na taj način razvija se svest pojedinaca, učesnika u nastavnom procesu, da su prihvatanje različitosti i tolerancija ključ za zajednički život u sredini koja je obeležena velikim brojem jezika i kultura. Upravo ovakav cilj definiše i Benks (Banks) za koga se smatra da je vodeći teoretičar na polju višekulturnosti, kada kaže da “višekulturno obrazovanje, onako kako su ga najuticajni tvorc koncipirali tokom poslednje decenije, nije pokret koji je motivisan etničkim ili rodnim razlikama. Reč je o pokretu koji ima za cilj da pomogne svim učenicima da steknu znanje i budu brižni i aktivni građani nacije koja mora da se bori sa velikim problemima u etnički polarizovanom svetu“ (Banks 1993, 23).

Mogu se navesti četiri nivoa integracije etničkog sadržaja u nastavne planove i programe koje nudi Benks (Banks & McGee)⁸. Činjenica jeste da se njegov predlog odnosi na višekulturno obrazovanje u celini koje je neophodno pre svega u SAD-u zbog raznovrsnosti koja vlada u oblasti kulture na njenoj teritoriji. Bez obzira na to, ta četiri nivoa, ako bi se krenulo redom u njihovoj primeni i realizaciji, i ako bi se kontrolisali tokom primene i prilagođavali datom kontekstu i uzrastu, mogli bi dovesti i do jezički i kulturno integrisane osnove za dalju implementaciju ideja o višekulturnosti ne samo u jezičkim učionicama, već i u obrazovnom sistemu uopšte.

Po Benksu, prvi nivo je Doprinos (eng. *Contributions*) i na tom nivou se naglasak stavlja na istaknute ličnosti, praznike, hranu i druge artefakte

⁸ Napominje se da Benksov predlog proizilazi iz saznanja do kojih su došli pre svega borci za ljudska prava u Severnoj Americi koji su uočili da bi takozvani “Afro-Americans” i “Hispano-Americans” trebalo da imaju podjednaka prava u oblastima politike i zapošljavanja i da ta jednakost može da se obezbedi samo ako su obrazovne mogućnosti jednake za njih i za belce. Pre nego što je Pokret za ljudska prava krenuo u bitku za jednakost, loši rezultati pripadnika ne-belih rasa u Severnoj Americi pripisivani su kulturnim razlikama i krivica je svaljivana na manjine koje su, po mišljenju većinske grupe, bili kvalifikovani kao generalno loši (đaci, ljudi, drugovi i sl.). Zapanjujući je, na primer, stav koji je vladao na početku XX veka da pripadnici naroda istočne Evrope i crnci imaju niži koeficijent inteligencije! Tek je Pokret za ljudska prava prebacio krivicu na obrazovni sistem i time je napravljen prvi korak ka jednakim mogućnostima za sve.

i elemente kulture. Nastavnici bi, predlaže Benks, mogli u vreme slavlja i praznika kod manjinskih grupa, motivisati razgovor o tim praznicima. Na drugom nivou, koji je Dopuna (eng. *Additive*), nastavnik bi nastavnom planu mogao dodati tekst (o nekom prazniku, o porodičnim vrednostima i sl.) ili da osmisli ceo čas koji bi bio posvećen isključivo jednoj kulturnoj grupi čiji su pripadnici deo date grupe stranog jezika. Na trećem nivou, a to je Transformacija (eng. *Transformation*), nastavnik može integrisati sadržaje koji su svim učenicima nepoznati, a tiču se dubljih i suštinski značajnih razlika na političkom, verskom, obrazovnom ili nekom drugom planu. Ti sadržaji bi trebalo da budu prilagođeni stepenu razumevanja učenika, ali da u isto vreme, putem diskusije i motivisanog kritičkog mišljenja pokrenu sve učenike na razmišljanje. Jedan od načina da se diskusija usmeri pravilno bio bi da se ponude različite perspektive u vezi sa jednom tematikom, pa bi neko istorijsko pitanje moglo biti prikazano i iz ugla pripadnika većinske grupe i iz ugla pripadnika manjinske grupe. Poslednji četvrti nivo, kome po Bensku treba težiti, je Donošenje odluka i društveno delovanje (eng. *Decision Making and Social Action*) koji obuhvata sve elemente trećeg nivoa transformacije, ali u isto vreme ohrabruje učenike da donose odluke i da “deluju na koncept, pitanje ili problem koji su u okviru date methodske jedinice obradili. Cilj na ovom nivou jeste da se učenicima pomogne da razviju viziju boljeg društva i da steknu znanje i veštine uz pomoć kojih bi omogućili konstruktivnu društvenu promenu“ (Menkart 3).

Svakako da se četiri nivoa koje Benks nudi donekle prepliću i preklapaju, ali je od ključnog značaja da se sagledaju strategije koje su primenljive na prostoru bivše Jugoslavije ako bi se samo pokušalo sprovođenje višekulturne integracije. Trebalo bi imati na umu, da uprkos slabostima koje bi se mogle uočiti u Benksovom predlogu, ostaje činjenica da bi jezičke učionice mogle postati zanimljivo mesto i da bi opšti pristup nastavi u velikoj meri mogao da se udalji od rigidnih i ustaljenih modela. Čak iako bi se predloženi modeli primenili makar jednom u polugođu bez sveobuhvatne promene nastavnih planova i programa, napravio bi se ogroman korak napred (Đorđević 2009c i 2011).

Sugestije za proveru komunikativne kompetencije učenika na stranom jeziku

Radi provere postignutog nivoa znanja, a time i postignutih rezultata rada u celini, nastava stranog jezika u Srbiji se još uvek može oslanjati samo na jedini u našim uslovima dostupni mehanizam provere, a to je testiranje. U skladu sa osnovnim vrednostima svakog objektivnog testa, a time

se podrazumeva validnost i ekonomičnost da se u što kraćem vremenskom roku na precizan način izmeri količina stečenog znanja i njegova primena kod učenika, neophodno je osvrnuti se na još jednu neophodnu promenu u nastavi engleskog jezika, a to je da se elementi maternje kulture integrišu i u testove.

U skladu sa tim, valjalo bi osmisliti testove koji bi merili ne samo znanje formalnih jezičkih i gramatičkih jedinica, već i celokupnu performansu, a time i komunikativnu sposobnost učenika. Rezultati ovde pomenutog istraživanja pokazali su da je izveštaj vrlo objektivan vid sistematizovanja mišljenja i stavova učenika u vezi sa nekom od obrađenih tema. Međutim, na nižim uzrastima bi ovakav vid provere znanja bio neadekvatan s obzirom na nedovoljnu sposobnost izražavanja na stranom jeziku. Na osnovu kratkih i precizno formulisanih i u isto vreme nesugestivnih pitanja mogao bi se proveriti stepen uticaja maternje kulture na neku od obrađenih tema. Istraživanje je takođe pokazalo da u cilju provere komunikativne kompetencije učenika u vezi sa obrađenom temom i nivoom stečenog znanja, treba proveriti a) sposobnost slobodnog i neuslovljenog formulisanja rečenica na engleskom jeziku što podrazumeva sintaktičke strukture koje nisu prosta reprodukcija rečenica ponuđenih u tekstu, b) broj novih reči koji se upotrebi u odgovorima i c) količina teksta u izveštaju/ odgovoru učenika na osnovu kojeg se količina znanja može izmeriti, a time i oceniti.

Zaključak

Osnovni cilj ovog rada je da pokaže da je implementacija koncepata usko povezanih sa maternjim jezikom u procesu učenja stranog jezika, bilo da je on drugi, treći ili četvrti u nizu, suštinski činilac u nastavi engleskog jezika u višekulturnoj Srbiji. Osnovno svojstvo ovakve konceptualizacije, a empirijska provera te pretpostavke je to i potvrdila, ogleda se pre svega u neophodnosti razotkrivanja lingvističkog i kulturnog porekla svakog učenika u nastavnom procesu kako bi se stvorila mogućnost premošćavanja dubokih razlika koje vladaju na kulturnom i jezičkom planu u sredini koja je obeležena različitošću jezičkih i kulturnih grupa. Engleski jezik, kao strani jezik u Srbiji, predaje se u učionicama u kojima su resursi neiscrpniji kada je reč o kulturnim i jezičkim svojstvima, jer učenici donose gotov materijal sa sobom koji nije nužno uvek na srpskom jeziku, već može biti i na jeziku manjina. Nastava engleskog jezika trebalo bi da se temelji na sociolingvističkim i sociokulturološkim odredbama tog materijala, što je ili srpski jezik ili jezik manjinskih jezičkih grupa.

Eksperiment izveden na uzorku od 487 učenika pokazao je da ovakav pristup nastavi engleskog jezika u višekulturnoj govornoj sredini zahteva određeno prilagođavanje i na strani nastavnika. Neophodno bi bilo da nastavnik sagleda lingvističke i kulturološke karakteristike sredine u kojoj drži nastavu kako bi te karakteristike mogao da inkorporira u sadržaj nastave. Ono što bi takođe bilo neophodno, jeste da se komunikativna kompetencija u formalnom smislu sistematski razvija i da se zasniva na višestrukim i međusobno uslovljenim lingvističkim i kulturnim činionicima što se najlakše može postići poređenjem između elemenata maternje i strane, ciljne kulture. Sve to podrazumevalo bi da se nastava engleskog jezika preusmeri i preimenuje što praktično znači da bi trebalo da se temelji na principima višejezičnosti (i višekulturnosti) i na redefinisanoj komunikativne kompetencije kao višejezične (višekulturne) kompetencije (Krumm).

Sve navedene pedagoške implikacije integrisanja interkulturalnog obrazovanja u nastavu engleskog jezika ukazuju na to da bi u budućnosti verovatno najteži zadatak bio obuka nastavnika. Svi nastavnici, nezavisno od stranog jezika koji predaju i nezavisno od broja jezika koji sami govore, morali bi da postanu eksperti na polju višejezičnosti. Krum (Krumm 35) naglašava da u tom slučaju ne bi bio problem da se nastavnički kadar obuči i osposobi da predaje engleski, francuski ili nemački, već da nastavnici postanu eksperti za višejezičnost, odnosno da steknu izvesna znanja iz oblasti interkulturalne kompetencije, što u novije vreme postaje predmet istraživanja mnogih savremenih sociolingvisti, pri čemu u isto vreme moraju biti spremni da prihvataju višejezičnost učenika i u skladu sa tim pozitivno utiču na nju.

Jedna od neophodnosti u budućnosti bila bi verovatno i ta da se obezbedi odgovarajući naučni okvir za primenu novih pristupa razvoju višejezične i višekulturne svesti, a time i komunikativne i interkulturalne kompetencije. Mogućnosti kojih ima u okviru naučno-istraživačke delatnosti za integraciju elemenata maternje kulture i kulture engleskog jezika kao stranog su brojne i predstavljaju posebno polje istraživanja kako u okviru sociolingvistike tako i u okviru primenjene lingvistike u celini.

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PEDAGOGICAL IMPLICATIONS OF THE INTEGRATION OF INTERCULTURAL EDUCATION IN ENGLISH LANGUAGE TEACHING

Abstract: The aim of this article is to show to what extent the different cultural backgrounds of students, whose native language is not English, might contribute to the improvement of the process of teaching English if the cultural elements of the native language were integrated with the elements of culture of the English language as a foreign language. The article is the result of the analysis of conclusions drawn from an empirical investigation of the influence of the native culture of English language students in a dialectic interaction with the obligatory cultural elements characteristic of English language native speakers (an integrative part of the content normally included in the process of teaching English) while working with a text based on the communicative approach. The mentioned empirical research was conducted in the period from 2004 to 2008 in the south of Serbia, which among other things, was aimed at investigating the pedagogical implications of the integration of intercultural education in English language teaching.

Key words: *native culture, culture of the foreign language, integration, English language teaching, pedagogical implications.*

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WHAT KIND OF *CULTURE* DO WE TEACH?

Abstract: The attitude towards foreign language education has been changing a lot in a last few decades and so is the attitude towards the role of culture in such a process. We have become aware that teaching foreign language is effective only if its culture is taught along otherwise it can not be considered as education but merely as a set of instructions on how to use language patterns. How language and culture are linked, depends not just on the goals of foreign language teaching, but on the interpretation of the concept of culture as well.

Key words: *foreign language education, teaching culture, culture in the EFL classroom, language patterns.*

Defining Culture

In 1952, the American anthropologists, Kroeber and Kluckhohn, critically reviewed concepts and definitions of culture, and came up with a list of almost 300 different definitions. Further more, they defined it like this:

‘Culture consists of patterns, explicit and implicit, of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievements of human groups, including their embodiment in artifacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other, as conditional elements of future action.’¹

Their study made obvious that culture is a notoriously difficult term to be defined and a very broad concept referring to all aspects of human life. Investigating further, it turns out that it does not just refer to human activities, as in Webster’s dictionary the following definitions can be found:

¹ Nancy Alder, *International Dimensions of Organizational Behavior: 3rd ed.* (Ohio: South-Western College Publishing, 1997), 14-cited Kroeber & Kluckhohn 1952: 181

- the cultivation of soil
- the training of mind
- the totality of socially transmitted behaviour patterns, arts, beliefs, institutions and all other products of human work and thought
- ways of behaviour of given people
- culture with capital „C“ means formal cultural or achievement culture consisting of literature, fine arts, music, architecture, etc.
- culture with small „c“ means way of life culture or way of life culture containing patterns of daily living, attitudes and values.

Hammerly (2001) talks about three categories of culture. First is information or factual culture which encompasses historical and geographical facts that an average native speaker has about his/her society. Second, behavioral culture refers to actual behaviour and therefore of most interest for foreign language learning while the third achievement or accomplishment culture includes artistic and literary accomplishments of a language group.

Similarly, Kramsch reputed that language and culture are bound up in a multiple and complex way, but still tries to identify three main ones. First, language expresses cultural reality (the words people utter refer to common experience as they express facts and their ideas but also reflect their attitudes). Second, language embodies cultural reality (through language members of community or a social group not only express experience, but they also create it). Third, language symbolises cultural reality (speakers view their language as a symbol of their social identity).²

Enculturation, acculturation, cultural knowledge and cultural awareness

Culture can be acquired in two ways one is enculturation and other is acculturation. Enculturation is a process during which a person discovers and accepts cultural reality of his/her own society while becoming its member or socializing. Once accepted as a member of a certain society a person can even try to modify some of the cultural aspects. What happens when a person learns a foreign language is acculturation, the process of studying and discovering new, different culture. Sometimes after discovering different culture a person decides to adapt or borrow traits from another culture as they suit him/her better than his / her own.

² Claire Kramsch, *Context and Culture in Language Teaching* (Oxford: Oxford University Press, 1993), 3.

Byram discusses terms cultural knowledge and cultural awareness, where the former is information about the other culture which provides a necessary 'framework' for understanding it while latter is the ability to reflect on one's own cultural identity, its values and/or beliefs and compare them with the foreign one.³ He also mentions the term intercultural communicative competence (ICC) and explains that learners with an ICC can link the knowledge of the other culture to their language competence through their ability to use language appropriately.⁴

Knowledge, awareness, and competence are all inevitable parts of culture teaching and what we deal with most depends on the aim as well as the situation in which language and culture are taught. Traditionally, the emphasis in teaching culture has been on the acquisition of cultural knowledge while, lately, on developing cultural awareness, but they are both very important aspects of intercultural competence.

The history of culture teaching

The classical languages, Latin and Ancient Greek, were the first languages to be taught systematically. Being dead languages, learned no longer as native languages, there was no need to give extra information on how the language was used in everyday conversations or to give any conversational formulas, so only grammatical rules were taught in order to enable students to translate the great works. The method was named Grammar-Translation Method and was applied in teaching of all living languages. People who were educated in that way were very knowledgeable in history, literature and fine arts and were considered to possess culture. Obviously, the term culture at that time referred to capital "C" culture focusing on achievements and contributions of a society and its great individuals to the world cultural heritage. This could be considered as the *classical approach* to culture teaching.

After the Second World War the growth of social sciences, anthropology and sociology in particular, spurred the development of other methods of language teaching. Audio-Lingual, Cognitive, Direct, Natural Approach appeared and were all mostly concerned with oral language, used for everyday communication. This led to completely different approach to culture which was then defined as the way of life or small "c" culture and the approach could be considered as the *anthropological approach* to culture teaching.

3 Michael Byram, *Teaching and Assessing Intercultural Communicative Competence* (Clevedon: Multilingual Matters LTD, 1997), 61

4 Ibid., 71

Yet culture was still taught as separate part of language learning. In textbooks it was usually placed on isolated pages at the end of a unit and dealt with factual knowledge. People's lives were described in a stereotypical way causing sometimes wrong judgement about that culture which easily resulted in student's rejection of language learning. At Universities it was taught on separate courses like British civilisation, British History and Geography.

Today learners study more the way of life culture. Authentic materials, also used in post war era, now have completely different purpose. They used to be used as sources of information about aimed culture, today they are introduced into foreign language classrooms as starting points for discussions and further research. Instead of being the sources of objectiveness they become carriers of cultural and social interpretations.

Today the aim of foreign language teaching, according to Common European Framework of Reference for Languages: Learning, Teaching, Assessment is to develop learners' ability to "...communicate with each other across linguistic and cultural boundaries..."⁵ This statement reflects a current direction in language pedagogy that languages cannot be learned or taught without introducing the culture of the community where they are used.

Still, contemporary societies are of multicultural nature as Guy Cook explains in his „Applied linguistics“:

„It is an oversimplification to equate culture with nationality, using terms such as 'Brazilian culture' and 'Turkish culture'. Such labels overlook the cultural variations within nations of social class, ethnicity, age, education, and individual preferences. In modern societies, cultural identity is often multivalent, an intersection of many different loyalties and influences of which nationality is only one... An opposite tendency in contemporary world is towards larger homogenous groupings. Thus labels such as 'Western culture', 'Islamic culture', and 'South-east Asian culture' seem more viable than they did once. Perhaps there is even an emerging 'world culture'."⁶

This is mostly the case because young people are under the influence of the same media and they have similar way of life, they go to same places (bars, discos), wear same clothes (jeans), eat same food (fast food) etc.

So the role of culture in foreign language teaching and learning at present is best described in the Kramsch's observation:

⁵ *Common European Framework of Reference for Languages: Learning, teaching, assessment* (Cambridge: Cambridge University Press, 2001), 3.

⁶ Guy Cook, *Applied Linguistics* (Oxford: Oxford University Press, 2003), 54.

Culture in language learning is not an expendable fifth skill, tacked on, so to speak, to the teaching of speaking, listening, reading, and writing. It is always in the background, right from day one, ready to unsettle the good language learners when they expect it least, making evident the limitations of their hard-won communicative competence, challenging their ability to make sense of the world around them.⁷

The goals of teaching culture

Ned Seelye in his book „Teaching Culture“ tries to give a certain framework for developing cross-cultural communication skills and Tomalin and Stempleski modified his seven goals of the teaching of culture.

- „ ... 1. to help students to develop an understanding of the fact that all people exhibit culturally-conditioned behaviours;
2. to help students to develop an understanding that social variables such as age, sex, social class, and place of residence influence the way in which people speak and behave;
3. to help students to become more aware of conventional behaviour in common situations in the target culture;
4. to help students to increase their awareness of the cultural connotations of words and phrases in the target language;
5. to help students to develop the ability to evaluate and refine generalisations about the target culture, in terms of supporting evidence;
6. to help students to develop the necessary skills to locate and organise information about the target culture;
7. to stimulate students' intellectual curiosity about the target culture, and to encourage empathy towards its people.“⁸

Common European Framework⁹ stresses, among other things, that one aim of teaching modern languages is to promote mutual understanding and tolerance, respect for identities and cultural diversity through more effective international communication.

⁷ Kramersch, op. Cit., 1.

⁸ Barry Tomalin and Suzan Stempleski, *Cultural Awareness* (Oxford: Oxford University Press, 1993), 7-8.

⁹ CEF, op. cit., 3.

These general goals for teaching culture are reflected in different ways in the national curricula of different countries. The National Curriculum of Basic and Higher Education of Croatia¹⁰ regarding foreign language teaching accepts Kremsch's observation that culture is fifth skill. Intercultural action comes as fifth section of foreign language teaching curriculum following reading, writing, listening and speaking. This section is divided in three parts. First part is the preparation of students for appropriate intercultural activity in a way that students:

- on simple concrete examples become aware of similarities and differences between their own culture and the one of the taught language in the aspects of everyday life as well as in the meaning and use of individual language expressions and behaviors;
- feel curiosity and gain an interest in the culture of the taught language;
- sense the need for tolerant and empathic acting in contact with people from other cultures and recognize the existence of stereotypes and prejudice, as well as the need to dissolve them.

Second part is applying strategies for appropriate intercultural activity meaning that students with the help of interlocutors (teachers) and/ or sometimes independently:

- apply the basic strategy for avoiding and / or overcoming misunderstandings, including the recognition and identification of stereotypes and prejudices
- request, search for and / or explore additional information in order to understand culturally conditioned content including the expansion of stereotypical perceptions.

And the third part applying the knowledge, skills and attitudes for the sake of successful intercultural communications where students:

- use known information about their own and the foreign culture and connect them to familiar and new situations
- implement appropriate behavior patterns in familiar situations
- try to open, curious, and empathetic responding to and incomprehensible content, behavior and situations.

¹⁰ *Nacionalni okvirni kurikulum* (Zagreb: Ministarstvo znanosti, obrazovanja i športa RH, 2011), 94-95.

In order to achieve these goals culture has to be presented in a systematic and organised way. Tomalin and Stempleski suggest that Seelye's seven goals of culture teaching must be kept in mind while planning lessons and that they should be included into following practical teaching principles:

- „ ... 1. Access the culture through the language being thought.
 2. Make the study of cultural behaviours an integral part of each lesson.
 3. Aim for student to achieve the socio-economic competence which they feel they need
 4. Aim for all levels to achieve cross-cultural understanding- awareness of their own culture, as well as that of target language
 5. Recognize that not all teaching about culture implies behaviour change, but merely an awareness and tolerance of the cultural influences affecting one's own others' behaviour.“¹¹

They also, when talking about approaches to culture teaching, say:

„ We strongly advocate a task-oriented approach towards teaching culture. The approach is characterized by co-operative learning tasks in which students

- work together in pair or small group to gather precise segments of information;
- share and discuss what they have discovered, in order to form a more complete picture;
- interpret the information within the context of the target culture and in comparison with their own culture(s).“¹²

As we mentioned before culture becomes essential part of language learning after the Second World War but was still limited to materials that were not real in the cultural or linguistic sense, they were built by themes and submitted separately from the linguistic parts. Today culture is learned in a cycle through authentic materials used for both culture and language learning, from the very beginning along with frequent references to learner's own culture. In the classical approach teachers tried to give learners the same cultural competence of the native. Today we assume that this will never be possible so learners are encouraged to compare their own socio-cultural reality with the one of the language they learn. The classical, de-

¹¹ Tomalin and Stempleski, op.cit., 8.

¹² Ibid., 9.

scriptive approach is replaced by the comparative analysis and, instead of emphasizing the differences between the two cultures teachers, try to point out the similarities in an attempt to develop learners ability to identify cultural behaviours. This is very important since cultural learning is not a passive learning of explicit facts dealt in the text, but an active interpretation and recognition of the implicit behaviour manifestations and cultural values that can be read between the lines. This approach, rather than being organized around default themes, is mostly conducted through authentic materials and responds to language and communication needs of the learners. In this way, the materials for the language and culture learning are the same since language and culture are two sides of the same medal- the communicative competence. The main purpose of this approach is to raise the awareness so that stereotypes and typical distorted representations of the culture of the taught language, once identified, can easily be removed giving way to an interpretation of the cultural behavior which is free from prejudice. This does not mean, however, that the classic cultural themes, such as history, literature, geography etc., are abolished, they are just combined with those of common culture and used to motivate learners, always for the purpose of communication.

Conclusion

Culture has been defined differently in different eras which led to different views of what culture teaching should include. In the post war era when term culture included only literature and fine arts, the main aim of foreign language teaching was to enable learners to read literature written in that language and to familiarize with facts about the society where language is spoken. Along with the growth of social sciences, specially anthropology and sociology, term culture started to refer more to the way of life of the certain society. The anthropological definition became dominant in foreign language pedagogy. Still, culture was taught separately from the language patterns only as its useful background.

Today, most scholars agree that language and culture are not separate entities so culture should be integrated into the language learning process as much as the language patterns.

To conclude we will quote Douglas Brown:

„It is apparent that culture, as an ingrained set of behaviours and modes of perception, becomes highly important in the learning of the second language. A language is a part of a culture, and a culture is a part of a

language; the two are intricately interwoven so that one cannot be separate the two without losing the significance of either language or culture.¹³

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13 Douglas H. Brown, *Principles of Language Learning and Teaching 4th edition* (London: Longman. Pearson Education Limited, 2000), 177.

KOJU VRSTE KULTURE PODUČAVAMO U UČIONICI?

Apstrakt: Sa razvojem društvenih nauka, naročito antropologije i sociologije, termin kultura počeo se odnositi više na način života određenog društva. Antropološka definicija postala je dominantna u oblasti izučavanja stranog jezika. Kultura se još uvijek izučava odvojeno od jezika. Danas mnogu naučnici tvrde da su jezik i kultura neodvojivi entiteti tako da bi kultura trebala da se integriše u nastavu stranog jezika.

Ključne riječi: *jezik, kultura, nastava jezika i kulture, antropologija.*

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UDK 371.3:811.11(496.5)

THE EVOLUTION OF ENGLISH TEXTBOOKS AND METHODS IN ALBANIAN SCHOOLS

Abstract: The aim of this paper is to present a view on the evolution of English textbooks and methods in Albanian schools. English language nowadays is a compulsory language in Albanian schools and its interest, usage and involvement has increased over the years. Due to the economical-political-technological development has also changed the view and the thought for English teaching and learning in Albanian schools. This evolution will be seen in three periods: 1955-1973, 1973-1990, 1990- till now.

At the beginning of '70-s there was an interest for English language learning at our schools. The principal method for its learning was grammar and translation. The most used book was *Essential*, method with interaction possibilities for learners. The construction of the text had an influence in the teaching/learning methods in Albania in concentrating in grammar and vocabulary.

In the second period there was an improvement on teaching/learning methods of English. The textbooks *English for the first class*, focused on morphology, syntax and glossary and there was a tendency of the authors to explain the new words in English and give new meanings.

After the '90-s, so the post communism period there is a large number of English textbooks, because of Albania's opening borders and the great interest of Albanians to study English language, as: *Headway*, *Wishes*, *Blockbuster*, *Upstream*, *Up the ladder*, *To the top*, *Welcome to English*, *Access* etc. Currently the English textbooks are full of interesting texts and accompanied with a CD-Room. They are conceptualized in five sections (vocabulary, reading, grammar, language functions, and pronunciation practice) and provide a good grammar knowledge and a perfect written and spoken English.

The evolution of English textbooks in Albanian schools nowadays is spread in all school levels.

Key Words: *English textbooks, evolution, learning, method, teaching.*

A general view on the evolution of English textbooks and methods in Albanian schools

English language nowadays is a compulsory language in Albanian schools and its interest, usage and involvement has increased over the years. Due to economical-political-technological development has also changed the view and the thought for English teaching and learning in Albanian schools. English as a second language in our schools has changed over the years in its conceptualization and way of being learned in Albanian schools. Its evolution can be seen in three periods: 1955-1973; 1973-1990; 1990-.

These periods are related to the educational system in Albania during the years¹. By changing the educational system, changed the programs and the English textbooks and also the way of English teaching/learning in our schools.

The periods of this evolution

1955-1973

Since those years there was an interest for foreign language learning in Albanian schools, mostly Russian and English. English language learning wasn't in all our schools and in all levels as it is today.

In the program of the year 1963 is emphasized the importance of foreign language learning: "*In language learning the pupils must assimilate grammar, ...knowing the language is a necessary preliminary condition for the successful study of foreign languages.*"²

At the beginning of '70-s the interest for English language learning began to grow at our schools. During this period, the only textbook published and used only by individuals and later by Foreign language schools was a series of four books called '*Essential English for Foreign Students*' by C.E. Eckerley³.

This book with interaction possibilities for learners had an influence in teaching/learning methods in Albania by concentrating in grammar and

1 In 1952 came out the law on compulsory education based on VII levels. During this period there was an improvement of plans, programs and textbooks and methods of teaching. In 1963 the school passed in compulsory on VIII levels, by making changes on plans, programs and textbooks.

Until 1990 was intended the subjects modernization and creative learning. (Mimoza Gjo-kutaj, (2012), *Didaktika e gjuhës shqipe*, SHBLU, Tiranë, p. 235-236.)

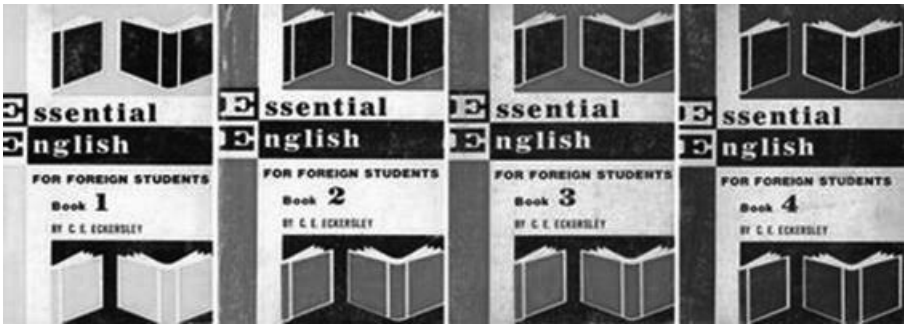
2 *Programi i shkollës tetëvjeçare, gjuhë shqipe, lexim letrar*, klasat V-VIII, Tiranë, 1963, f. 3.

3 C.E.Eckersley, (1970), *Essential English for foreign students*, Longman.

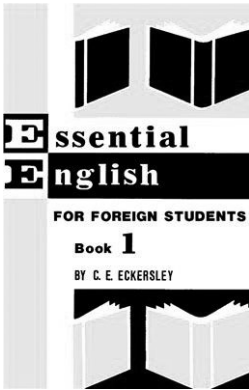
vocabulary. The same phenomena was also noticed in Albanian language books, which were called “Grammar” or ‘Methodique of Grammar’. That restricted language learning in use in all its expressiveness of comprehension, speaking and writing⁴.

By giving more importance to the grammar was aimed its role, grammar learning, grammar learning methods, grammar analyses etc.

In the books called ‘Essential English for Foreign Students’, the lessons are in a dialogue form through Mr. Priestley and his pupils: Frieda, Olaf, Lucille, Jan and the famous Hob, who tells jokes or short stories.



In the first book there are 32 lessons accompanied with Pronunciation Drill, Exercises and a dictation. In its content every lesson has grammar points, such as:



<i>The hotel.</i>	<i>Present continuous tense</i>
<i>The seaside.</i>	<i>Adjectives and adverbs. Infinitive.</i>
<i>In the classroom.</i>	<i>'Was', 'were', 'could', 'had' etc.</i>

In the end of this method there is:

- *An Appendix* with Principal parts of the irregular verbs in Essential English book 1 in Infinitive, Past Tense, Past Participle.
- *Grammatical terms* in Essential English book 1.
- *Pronouncing Vocabulary* of Essential English book 1.

⁴ *Metodika e gramatikës*, -Për shkollat pedagojike dhe për mësuesit e shkollave fillore, Drejtoria e Botimeve Shkollore, Tiranë, 1963.

This book can be considered as mostly used for English language learning in Albania, republished many times since its first edition, on 1940 until 1972. Even its usage of the method Grammar-Translation, there are many texts, which make the pupil active in the classroom. In Albania this book continuous to be used for different purposes even after the years 1990.

1973-1990

In the second period there was an improvement on English teaching/ learning methods. The textbooks:

- "*English for the first class*", focused on morphology, syntax and glossary had a tendency to explain the new words in English and give new meanings.
- "*English 2*" of the authors Tahir Dervishi; Gëzim Hadaj published on 1976, republished on 1980 coauthor to Eduart Kurtezi, explain the new words in English associated to examples. The other exercises are connected to questions about the text, writing sentences by using new words.
- "*English for the 1-st Form*" for middle school, even published in 1979, when the method Grammar-Translation predominated in English language teaching, relate the exercises to the fragments, which make the pupils apply grammar into the text. The exercises are about the word-formation, direct/ indirect speech, tenses of verbs or usage of the prepositions. The vocabulary is related to exercises, the meaning of the new words is given by other words, by developing pupil's critical thinking.

1990-

After the '90-s, so the post communism period there is a large number of English textbooks, because of Albania's opening borders and the great interest of Albanians to study English language. This can be seen in two phases: 1990-2003/2003-till now.

This is due to a change in Albanian educational system from compulsory education of VIII levels (4+4), to IX levels (5 +4).

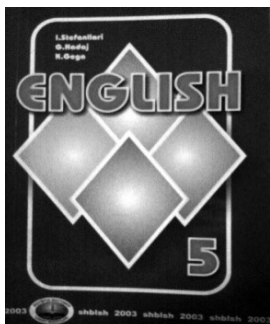
Let's have a look of the textbooks used in Albanian schools during these years⁵.

In the system of 8 years educational system there was a method used in 5-th 6-th, 7-th and 8-th grade *English 5,6,7,8* of the authors Stefanllari, Hadaj, Gega⁶. Let's have a look of the fifth grade.

5 In the end of this paper (Index), there is a table of English textbook catalogue 2014-2015, used in Albanian schools.

6 Ilo Stefanllari, Gëzim Hadaj, Kadri Gega, (2003), *English 5, 6,7,8* ShBLSH, Tiranë.

❖ *English 5*⁷



This book based on English language program (1988), starts by Oral Course (based only on pictures given), then it continuous by English sounds (vowels, diphthongs and triphthongs, consonants- pictures and words), Look and say – pictures given, The alphabet and 24 new Units. There is a Revision after 3 new Units.

In the end of the book there is:

- *A Link reader*, (the dialogues, tales on this rubric

help the pupil to expand his vocabulary and improve reading),

- *A vocabulary* in alphabetical order.

In the system of 9 years educational system there were a lot of methods used in our schools⁸.

So, in this paper we are analyzing English textbooks used in Albanian schools, exactly on the third grade, the first starting year of English learning at school, and the sixth grade, the first level of the IX-th cycle.

Third grade English textbooks

❖ “*Time for English 3*”⁹, of the authors Hadaj, Lita, Agalliu.



This textbook starts with 15 Oral Course Units, followed by 6 Units with 3 lessons and by ‘*Let’s remember*’. The rubrics on each unit are:

- *Listen and say*, -*Practice makes perfect*, -*Let’s have fun*, -*Let’s sing*, - *Draw and say*, - *Read; Read the dialogues; Read and match*, -*Answer and write* etc.

At the end of these units there is:

- An *Appendix* (147-) full of stories and songs;

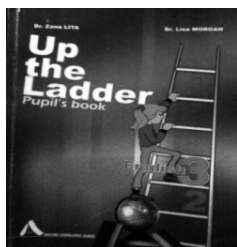
- *Oral Course* to practice the words and phrases learned through this book;

- *A vocabulary* in alphabetical order (p. 159-163).

7 This books have been used in Albanian schools from 1989-2003.

8 In Albanian state schools, English language starts at third grade, in private schools it starts since the first grade.

9 Gëzim Hadaj, Zana Lita, Hatixhe Agalliu, (1984-2004), *Time for English 3*, SHBLSH, Tiranë.

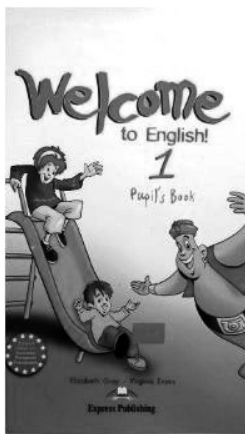
❖ “Up the ladder English 3”¹⁰.

This textbook starts with 8 Oral Course Units, followed by 25 Items, accompanied with a revision after each three 3 units, so in the whole textbook there are 8 revisions and a Word list (p.119), at the end of the book.

The rubrics on each unit are:

-Read, -Language Puzzle, -Song, - You and me (Dialogues), -Ask and answer, - Game, -New words explained in Albanian and accompanied with a pronunciation etc.

The revisions consist on: - Let's remember, - Try!, - What's your mark?.

❖ *Welcome to English I*¹¹

This textbook is based on 9 modules and 27 units. Each module has 3 units, after two of them there is an Activity Time to apply the knowledge learned based on rubrics: *Read, Choose and Write; Let's play; Write about you* etc.

In every unit there are rubrics such as:

- *Listen and repeat, Look and say, Listen and read, Read and match, Let's sing* etc.

At the end of each module of three units there is *Culture Channel* and a *Modular Revision and Assessment*.

Sixth grade English textbooks

❖ “Off, We, Go”¹² for 6-th grade

This textbook starts with a welcome review of knowledge of previous class, 15 new Items accompanied by a review after each three units. These Units include:

- *Reading –Comprehension* (Find all the verbs in the text/ Find all the time phrases);

10 Zana Lita, Lisa Morgan, (2006), *Up the ladder English 3*, Botime shkollore Albas, Tiranë.

11 Elizabeth Gray; Virginia Evans, (2008), *Welcome to English I*, Express Publishing.

12 Zana Lita, Suzana Balli, (2005), *Off, We, Go*, Pegi, Tiranë.

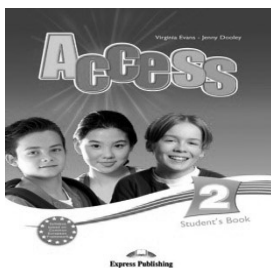
- *Communicative Practice* (Practice the dialogue/ Practice with your partner);
- *Grammar Focus* (Idiomatic uses of have/);
- *Language Corner* (Words in British and American).

Each unit is accompanied by a Language item (Grammar), for example unit I is concerned of these three items and a review¹³:

	TOPIC	Language item (Grammar)
Item 1	Victor’s day	Idiomatic use of have
Item 2	My favorite subject	Adverbs of frequency
Item 3	My school	Must/mustn’t
	REVIEW	

In every unit the new words are explained in Albanian language, associated with the pronunciation in brackets and showing the grammatical category (v.-verb; adv-adverb), for example: soon [su:n] adv. së shpejti. At the end there is a Glossary in alphabetical order and a table of irregular verbs.

❖ Access 2¹⁴

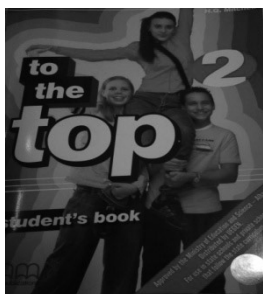


This English textbook is applied in Albanian schools as a foreign language textbook, on the sixth grade. This English textbook is: Pupil’s book, student’s book, Grammar, Test, Cd – room). It is divided in modules by six units. Each unit has short fragments associated with comprehensible questions on the text and grammar application through exercises. Each module presents an important part of grammar. There is not too knowledge grammar into the units, the whole grammar knowledge is in “*Grammar reference section*” (p.121-129). The structure of the text is based on: *Grammar-Vocabulary, Reading-Listening, Speaking- Function, Writing, Culture- Curricular module*. At the end of each module there is a Self-check, which measures the knowledge assimilated by the pupil¹⁵.

13 Zana Lita, Suzana Balli, (2005), *Off, We, Go*, Pegi, Tiranë, p. 16-38.

14 Virginia Evans, Jenny Dooley (20), *Access 2*, Express Publishing.

15 Irida Hoti, (2014) *A comparative view on Albanian and English textbooks*, In Global journal of English language and literature, Issue 2, Volume 2, April, p.24-34.

❖ To the top 2¹⁶

This English textbook for the sixth grade too consist of 8 modules. Its content includes: *Vocabulary, Structures, Reading, Listening-Pronunciation, Speaking, Writing, Functions.*

At the end of the textbook there is:

- Speaking section – Pairwork activities (p.113-120),
- Grammar reference (121-130),
- Irregular verbs p131,
- Word list (132-135).

Let's see the content of a module:

Module 1	Hello	Vocabulary	Structures	Reading	Listening/ Pronunciation	Speaking	Writing	Functions
My life	1a At home	Daily routines	Pr. Simple Adv of frequency	Living alone	A street survey about everyday activities	Pairwork		Discussing habitual actions and routines
	1b Free time	Free time activities	Pr. Progressive Pr. Simple vs Pr. Progressive	Dialogue		Pairwork		Discussing current activities
	1c My room	Household objects	Some, any, no and their compound	Magazine article	Sounds (i) (I:) (ai)		A description of one's bedroom	Describing one's bedroom
	1d What are you like	Adjectives describing personality	Subject pronoun Object pronoun Possessive adjective Possessive Pronoun Possessive case	Quiz	Dialogue		Describing one's personality	Discussing current activities
	1d Top Skills Meet my friend	Physical appearance		E-mail	Conversation	Pairwork	Description	Discussing
	REVISION							

16 H.Q. Mitchell., (2005), *To the top 2*, mmpublications.

Conclusion

English language learning in Albania has made a long way to reach the levels of learning and teaching as it is today. ELTA¹⁷ has played an important role in the professional development of teachers.

The evolution of English Textbooks and methods in Albanian schools is evident due to its spread in our schools in several years.

1. English language textbooks are spread in all the levels from 3-d grade to 12-th.
2. Nowadays there are more English hours, 2 hours a week, comparing with 1 hour that was in the past.
3. The methods, the textbooks have changed in form and content:
 Before: Grammar-Translation
 Today: Reading - Listening - Speaking - Writing
4. Until the starting of the Altext in Albania in 2000 English textbooks, were from Albanian professors, whose English was learned in Albania with earliest methods, and they had no contacts to foreign methods and schools.

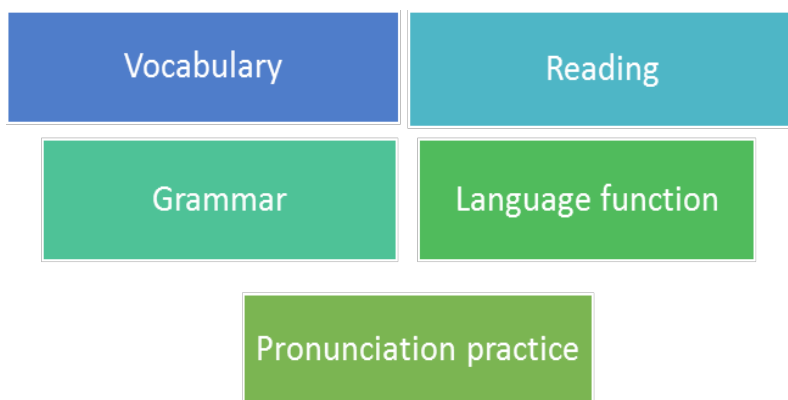
After 2000 there is a boom of English textbooks in our schools, so not only by Albanian authors, but also by several foreign known Publish Companies.

Even while there are a lot of English methods, textbooks, there isn't any criteria which textbook to choose. The selection of English textbook is subjective and sometimes the selection of the teachers is not professional.

The English textbooks being used nowadays in our schools are conceptualized in rubrics: *vocabulary, reading, grammar, language functions, and pronunciation practice.*

¹⁷ ELTA (English Language Teachers Association)- was founded by a group of dedicated English teachers who saw the need for greater cooperation, integration, and professionalism in the field of English language teaching.

ELTA's mission is fostering collaboration and cooperation among teachers of the country and of the region and also providing teachers with opportunities for growth. The professional development of teachers will in turn raise educational standards and improve student performance in schools.



Currently the English textbooks are full of interesting texts and accompanied with a CD-Room. Conceptualized in rubrics: *vocabulary, reading, grammar, language functions, and pronunciation practice*, they provide a good grammar knowledge and a perfect written and spoken English.

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Textbook Catalogue, 2014 - 2015

Class and Title	Publish House	Authors
CLASS 3		
Welcome to Ambri 3 Welcome to Ambri 3 workbook	Erik	Vilma Tafani
Up the Ladder, Pupil's book, English 3 Up the Ladder, Activity book,	Mediaprint	Zana Lita
Welcome to English! 1 Pupil's Book Welcome to English! 1 Activity Book 1	Express Publishing	Alket Veliu Elizabeth Gray
Hello! 1 English Learning Method Hello! 1 English Learning Method Exercise Book	Elve	Maniela Hoxholli
English zone 1 Student Book English zone 1 workbook	Mc Graw Hill	Educational Centre Margarita Prieto
Welcome to English! 2 Pupil's Book Welcome to English! 2 Activity Book 1	Express Publishing	Elizabeth Gray
Step up 1 Student's Book Step up 1 Practice Book	Richmond Publishing	Rebecca Williams
zoom a zoom a workbook	mmpublications	H. Q . Mitchell S. Parker

CLASS 4		
Welcome to Ambri 4 Welcome to Ambri 4 workbook	Erik	Vilma Tafani Isabel Vasquez Ymer Leksi
Up the Ladder, Pupil's book, English 4 Up the Ladder, Pupil's book, English 4	Mediaprint	Zana Lita
English 4 Pupil's book English 4 workbook	West Print	Lefteri Nikaj
Hello ! 2 English Learning Method Hello ! 2	Elve	Maniela Hoxholli Enida Hizmaj
English zone 2 Student Book English zone 2 workbook	Mc Graw Hill	Margarita Prieto Lauren Robbins
Welcome to English! 2 Pupil's Book Welcome to English! 2 Activity Book 1	Express Publishing	Elizabeth Gray Virginia Evans
Step up 2 Student's Book Step up 2 Practice Book	Richmond Publishing	Rebecca Williams
zoom b zoom b work book	mmpublications	H. Q . Mitchell S. Parker
CLASS 5		
English 5 Pupil's Book English 5 Work Book	West Print	Lefteri Nikaj
Up the Ladder, Pupil's book 5 Up the Ladder, Activity book 5	Arbëria 07	Zana Lita, Ana Turani Lisa Morgan
Welcome to Ambri 5 Welcome to Ambri 5 workbook	Erik	Vilma Tafani Isabel Vasquez
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elevator international 2 student's book elevator international 2 workbook	Richmond Publishing	Lynda Edwards
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Channel your English Student's book Channel your English workbook	mmpublications	H. Q. Mitchell J. Scott

English textbooks Class III-IX

CLASS 3	CLASS 4	CLASS 5	CLASS 6	CLASS 7	CLASS 8	CLASS 9
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Welcome to English! 1	Welcome to English! 2	Access 1	Access 2	Access 3	Access 4	
Hello! 1	Hello ! 2		Click on 1a	Click on 1b	Click on 2	Click on 3
English zone 1	English zone 2	English zone 3	elevator international 1	elevator international 2	elevator international 3	elevator international 4
Step up 1	Step up 2	Step up 3				
	English 4	English 5				
zoom a	Zoom b	to the top 1	to the top 2	to the top 3	to the top 4	Channel your English

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Programi i shkollës tetëvjeçare, gjuhë shqipe, lexim letrar, klasat V-VIII, Tiranë, 1963, f. 3.

EVOLUCIJA ENGLËSKIH UDŽBENIKA ZA I METODA U ALBANSKIM ŠKOLAMA

Apstrakt: Cilj ovog rada je da predstavimo metode i udžbenike za engleski jezik u albanskim školama. Došli smo do zaključka da struktura teksta ima uticaj na nastavu i učenje i da se pretežno fokusira na izučavanje gramatike i vokabulara.

Ključne riječi: *udžbenici, gramatika, vokabular, metod.*

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UDK 811.112.2'243:791

EINSATZ DES FILMS IM INTERKULTURELLEN DAF-UNTERRICHT

Abstract: Seit zwei Jahrzehnten herrscht ein gesteigertes Interesse an Aspekten der interkulturellen Kommunikation, was im Kontext des Fremdsprachenunterrichts zum Entstehen einer interkulturellen Sprachdidaktik geführt hat. Der vorliegende Aufsatz beabsichtigt, grundlegende Aspekte des Filmeinsatzes im interkulturellen DaF-Unterricht zu erörtern und den Stand der Forschung zu beleuchten. Insbesondere werden die Möglichkeiten der Förderung der interkulturellen Kompetenz von Lernern durch die Arbeit mit Filmen im DaF-Unterricht thematisiert.

Schlüsselwörter: *Interkulturelle Fremdsprachendidaktik, das Medium Film, interkultureller DaF-Unterricht, interkulturelle Kompetenz.*

Interkulturelle Fremdsprachendidaktik

Das Konzept der Interkulturalität wurde in den letzten zwei Jahrzehnten zu einem erfolgreichen multi- und interdisziplinären Forschungsfeld, das die gestiegene Sensibilität für eine fortschreitende „Internationalisierung“ und „Multikulturalisierung“ reflektiert (Földes 2009, 503).

Die Auffassung von Interkulturalität ist abhängig vom Kulturbegriff. Dieser lässt sich nur sehr allgemein formulieren, und zwar als etwas, das praktisch in jedem Bereich der menschlichen Existenz vorzufinden ist. Da interkulturelle Beziehungen in jedem dieser Bereiche eine Rolle spielen, sobald unterschiedliche Kulturen in Kontakt miteinander treten, kann man verallgemeinernd sagen, dass es bei der Interkulturalitätsforschung und -didaktik grundsätzlich um menschliche Interaktion und Kommunikation geht. Aus diesem Grund sind Sprachwissenschaft und Fremdsprachendidaktik in die Interkulturalitätsfrage notwendigerweise involviert (Albert 2007, 82 f.).

Roche (2010, 714) befasst sich mit transkultureller Kompetenz als Prozess und Ziel des Spracherwerbs und geht davon aus, dass Wissensvermittlung im Rahmen der Neukonzeption der Sprachdidaktik eine besondere Bedeutung zukommt. Das hängt sowohl damit zusammen, dass sie an die Sprachvermittlung gebunden ist, als auch damit, dass auch Wissen kulturell strukturiert ist und deshalb interkulturell vermittelt werden muss.

In den neueren Ansätzen zur Landeskundeforschung und -vermittlung dominieren ebenfalls trans- und interkulturelle Perspektiven (Altmayer 2004, Althaus 1999, Roche/Webber 1995, Koreik 1995 in Roche 2010, 714).

Der Anstoß für die Auseinandersetzung mit Fragen der Interkulturalität im Zusammenhang mit Fremdsprachenunterricht geht auf die 1990 aufgestellten „ABCD-Thesen“ zurück, in deren Fokus die Forderung nach einer interkulturell ausgerichteten Landeskunde steht (Schler 2010, 39):

In der Begegnung mit fremden Kulturen wird dem Lernenden die eigene Kultur bewußt. Der Landeskunde-Unterricht soll daher an Spuren der fremden Kultur im eigenen Land anknüpfen, Vorkenntnisse und Klischees aufgreifen und Gelegenheit zu Überprüfung und Korrektur geben, d. h. kontrastiv angelegt sein (ABCD Thesen 1990).

Vor dem Hintergrund der interkulturell ausgerichteten Landeskunde sowie aus der kommunikativen Sprachdidaktik, deren Augenmerk auf der authentischen Alltagssprache und der zielsprachlichen Kommunikation liegt, hat sich die interkulturelle Sprachdidaktik entwickelt. Ihr Hauptziel ist nicht die muttersprachliche Sprachkompetenz, sondern die effiziente Nutzung der fremden Perspektive des Lerners mit dem Ziel, zwischen Kulturen für sich selbst und andere vermitteln zu können, was als interkulturelle Kompetenz bezeichnet wird (Roche 2010, 717).

Im interkulturellen Fremdsprachenunterricht wird angestrebt, Lernenden Wissen über die Zielkultur zu vermitteln, aber ihnen auch ihre eigene Vorstellung von der Zielkultur bewusst zu machen und sie darauf vorzubereiten, kommunikativen Missverständnissen vorzubeugen; ihre Wahrnehmung soll geschärft werden, sie sollen Verständnis für das Neue und Fremde entwickeln sowie die Fähigkeit entfalten, auf andere Kulturen einfühlsam einzugehen und Offenheit gegenüber dem anderen zu fördern (Chudak 2010a, 62).

Roche (2013, 302) stellt unter anderem fest, dass die interkulturelle Landeskunde ein tragendes Element der interkulturellen Sprachdidaktik darstellt, denn in ihrem Fokus steht das Prinzip des wechselseitigen Prozesses der Kultur- und Sprachbetrachtung von Ausgangs- und Zielkultur, wobei es den Lernern gelingen soll, beide Kultur- und Sprachsysteme zu verstehen.

Das Medium Film in der fremdsprachendidaktischen Diskussion

Filme sind in unserem von Medien dominierten Alltag ständig präsent und stellen ein gesellschaftliches Phänomen dar, das in vielfältiger Weise in unsere Kultur eingebettet ist und auch umgekehrt unsere Kultur und Gesellschaft entscheidend prägt (Borstnar et al. 2001, 11 in Biechele 2010, 13).

Bereits seit den 1980er-Jahren wird der Film als Medium im DaF-Unterricht thematisiert und nimmt bis heute einen wichtigen Platz in der fachdidaktischen Diskussion ein (Chudak 2010a, 61). Im modernen Fremdsprachenunterricht wird das Konzept der vier Fertigkeiten Hören, Lesen, Sprechen und Schreiben mitunter durch das Sehverstehen (Bilder) und das Hör-Sehverstehen (Filme) ergänzt (Biechele 2010, 13) und so wird der Kreis der Fertigkeiten erweitert. So ist 2001 die audiovisuelle Rezeption (Fernsehsendungen und Filme) auch in die Kompetenzbeschreibungen des Gemeinsamen Europäischen Referenzrahmens aufgenommen worden. In den letzten Jahren haben filmische Textsorten, wie bspw. Spielfilme, Dokumentarfilme oder Magazinsendungen des Fernsehens auch verstärkt Einzug in den Fremdsprachenunterricht gehalten und erleben auch in der aktuellen fremdsprachendidaktischen Diskussion wie auf dem Lehrmedienmarkt viel größere Beachtung als zuvor (Biechele 2010, 13).

Nichtsdestotrotz wird von vielen Didaktikern festgestellt, dass das Medium Film im konkreten Unterricht immer noch unterrepräsentiert ist. Als Ursachen dafür werden vor allem zeitlicher Aufwand bzw. Zeitmangel, die fehlende Medienkompetenz der Lehrenden, Unsicherheiten hinsichtlich der Auswahl filmischer Textsorten (sowohl thematisch als auch in Bezug auf das Sprachkönnen der jeweiligen Lernergruppe), und hinsichtlich der Didaktisierung und Entwicklung von Übungsmaterialien genannt (Faistauer 2010, Biechele 2010, Chudak 2010a).

Aus diesem Grund wird dafür plädiert, dass Lehrende in Medienkompetenz geschult sein sollen, ein vielfältiges Repertoire an niveaugerechten Didaktisierungsansätzen anwenden können und in der Lage sein sollen, Filmgenres, einzelne Filme/Filmsequenzen zielbezogen und zielgruppenadäquat auszuwählen. Zum erfolgreichen Filmeinsatz im Unterricht müssen aber auch die Lernenden beitragen, indem sie im aktiven und reflektierenden Umgang mit Filmen durch entsprechende Aufgabenstellungen gefördert werden (Faistauer 2010, 241).

Zur theoretischen Fundierung des Filmeinsatzes im Fremdsprachenunterricht

In der Fremdsprachendidaktik herrscht Einigkeit darüber, dass dem Medium Film eine wichtige Rolle vor allem im Auslandsunterricht zukommt, da es auf anschauliche Art unterschiedliche Themen, kommunikative Situationen und sprachliche Register vermitteln und dadurch fremdsprachliche und fremdkulturelle Authentizität ins Klassenzimmer transportieren kann (Storch 1999, 281 in Chudak 2008, 115). Immer wieder wird auch die Attraktivität des Mediums für die Lernenden hervorgehoben, so dass im Unterricht das Motivationspotenzial erfolgsmaximierend genutzt werden kann (Acharya 2010, 153).

Spielfilme sind vor allem authentische Kulturprodukte, laden die Zuschauer zum Mitspielen ein und sprechen die Imaginationsfähigkeit und das narrative Verständnis der Rezipienten durch zahlreiche nonverbale Elemente an. Außerdem bilden sie landeskundliche Informationen anschaulich und differenziert ab und sind trotzdem leicht nachvollziehbar (Rössler 2007, 17).

Als besonders wichtig werden im interkulturellen Fremdsprachenunterricht gerade die Vermittlung landeskundliches Wissens sowie die Bereitstellung von Modellen für sozial und kommunikativ angemessene Verhaltensweisen in der fremdkulturellen Umgebung eingestuft, die direkten Einblick in authentische zielsprachliche Kommunikation geben. Diese Vorteile sind von zentraler Bedeutung im Kontext der Förderung der interkulturellen Kompetenz der Fremdsprachenlerner (Chudak 2008, 115).

Interkulturelle DaF-Filmarbeit

Als das Hauptziel des modernen Fremdsprachenunterrichts, das man früher in der Ausbildung der kommunikativen Kompetenz der Lerner sah, betrachtet man heute vielmehr die Entwicklung der interkulturellen kommunikativen Kompetenz (Chudak 2010a, 61).

Vielfach wird argumentiert, dass sich der Filmeinsatz besonders gut für den interkulturellen Fremdsprachenunterricht eignet, denn Filme können im interkulturellen Unterricht viel leisten, was Lehrwerke nur begrenzt leisten können. Das bezieht sich nicht nur auf die Entwicklung des Rezeptions- und Produktionsvermögens der Lerner (Hör-Seh-Verstehen, authentische Sprech- und Schreibanlässe) (Chudak 2010a, 74), sondern auch auf die Vermittlung interkultureller Kompetenz unter authentischen Bedingungen.

Biechele (2010, 15) merkt im Zusammenhang mit der interkulturellen Filmarbeit an, dass Spielfilme Bestandteil jeder nationalen Kultur und eine dominante Ausdrucksform kultureller Identität sind, wobei die kulturelle Markiertheit sowohl den Inhalt eines Films als auch dessen Realisierung durch die filmischen Zeichen betrifft. Dadurch eröffnen sich Biechele zufolge in weiterer Folge Räume einer kulturspezifischen bzw. fremdkulturell bestimmten Wahrnehmung, die in konstruktiven und interaktiven Arbeitsformen produktiv gemacht werden können. Das Lernen mit Spielfilmen im Unterricht ist demzufolge per se interkulturelles Lernen.

Bauer (Bauer 1997 in Horstmann 2010, 62) bringt jedoch einen wichtigen Punkt zum Ausdruck, indem er sagt, dass unsere Gesellschaften so vielfältig sind, dass unser an einer homogenen Nationalkultur orientierter Kulturbegriff im Zusammenhang mit Medien obsolet geworden ist. Das hängt damit zusammen, dass sich die Kulturen längst nicht mehr durch Homogenität und Separatheit auszeichnen, sondern die kulturellen Verhältnisse heutzutage durch Mischungen und Durchdringungen gekennzeichnet und die Medien keine Abbilder der Wirklichkeit, sondern der konstruierten Realität sind (Welsch 1997, 71 in Horstmann 2010, 62).

Horstmann (2010, 68) merkt an, dass demzufolge gerade Lehrende durch die FilmAuswahl die Entscheidung darüber treffen, welche Wirklichkeits-(Re)-Konstruktionen im Unterricht die Gesprächsgrundlage bilden bzw. welche Konstruktionen kultureller Identität den Lernern nahegelegt werden. In diesem Zusammenhang wird auch für die Auswahl von Filmen plädiert, in denen Kultur und Interkulturalität ein Thema unter mehreren sind und in denen Protagonisten verschiedene Zugehörigkeiten haben, denn Reduzierung auf Kultur allein ist nicht möglich (Horstmann 2010, 68).

In den Fachkreisen wird bezüglich des Filmeinsatzes im Fremdsprachenunterricht nicht selten die Gefahr erwähnt, dass sich ein falscher bzw. ungeschickter Einsatz als kontraproduktiv erweisen kann (Bechtold/Gericke-Schönhagen 1991, 7 in Acharya 2010, 153). Es müssen also Horstmann zufolge (2010, 59) bestimmte Vorbedingungen auf Lehrendenseite erfüllt sein, damit ein vermeintlich guter Filmeinsatz zum Zweck der Entwicklung interkultureller Kompetenz nicht Effekte gegen diesen beabsichtigten erzeugt, und es beispielsweise statt zum Aufbrechen von Stereotypen zur Stereotypisierung kommt.

Die Themenauswahl in Filmen überschneidet sich teilweise mit Themen aus den gängigen Lehrwerken (Landquist-Mog 2007 in Chudak 2010a, 79). Im Unterschied zu Lehrwerken enthalten Filme unter anderem mehr authentische Aspekte der Alltagskultur. Filme fördern auch die Em-

pathie des Zuschauers, der sich in die Lage des Fremden hineinversetzt und dadurch auch Akzeptanz für dessen Andersartigkeit entwickelt (Utri 2008 in Chudak 2010a, 79).

Förderung von interkultureller Kompetenz durch Filme

Seitdem das interkulturelle Lernen und Lehren im Fokus des Fremdsprachenunterrichts stehen, ist auch die Frage aktuell, welche Voraussetzungen aufseiten der Lehrenden gegeben sein müssen, damit durch den Filmeinsatz im Unterricht die interkulturelle Kompetenz der Lerner gefördert werden kann (Chudak 2010a, 61; Horstmann 2010, 59).

Volkman (2002, 12 in Chudak 2010b, 74) definiert interkulturelle Kompetenz als Fähigkeit und Fertigkeit von Fremdsprachenlernern, bzw. überhaupt von Akteuren einer interkulturellen Begegnung, Unterschiede zwischen der eigenen und der Zielkultur zu kennen, diese in konkreten Situationen zu erkennen und Strategien zu entwickeln, sowie einfühlsam auf die Gepflogenheiten der anderen Kultur einzugehen. Im *Fachlexikon Deutsch als Fremd- und Zweitsprache* (2010) wird interkulturelle Kompetenz in ähnlicher Weise definiert (Grimm 2010, 140 in Schler 2010, 32):

Die Fähigkeit, mit Angehörigen einer anderen Kultur möglichst sensibel, respektvoll und konfliktfrei zu interagieren, setzt also eine kognitiv und emotional offene Persönlichkeit voraus, die bereit ist, die eigenen Maßstäbe und Vorurteile zu reflektieren, das eigene Selbst- und Fremdbild zu durchdenken, mit Ambiguitätstoleranz und Empathie auf die Erfahrung kultureller Andersartigkeit zu reagieren und andere Kulturen als ebenbürtig anzuerkennen (sofern sie nicht gegen Grundwerte, wie z. B. die Menschenrechte, verstoßen).

Hiermit stehen nicht mehr Modelle für die Alltagskommunikation im Mittelpunkt, sondern vor allem die Reflexion über den eigenen kulturellen Hintergrund, die Auseinandersetzung mit einer anderen Kultur, Sensibilisierung für das andere, Fremdverstehen, Respekt und Empathie (Chudak 2010b, 74).

Diese Reflexion bezieht sich auf den Wortschatz (soziokulturelle Bedeutungen von Wörtern), Sprechakte (angemessenes kommunikatives Verhalten), Unterschiede in kommunikativen Verhaltensweisen und Handlungen sowie kulturspezifische Werte und Einstellungen (Zawadzka 2000, Pfeiffer 2000 in Chudak 2010b, 74).

Außerdem konstatiert Biechele (Biechele 2006 in Faistauer 2010, 34), dass Filme die Möglichkeiten der Wahrnehmung landeskundlicher

Elemente durch Sprache, Kleidung, Gestik u. ä. bieten und somit für Lerner in einigen Kulturkreisen als einziger Zugang zur visualisierten deutschsprachigen Welt fungieren. Filme vermitteln überdies zahlreiche Inhalte wie soziale Probleme einer multikulturellen Gesellschaft, zwischenmenschliche Beziehungs- und Verhaltensmuster, Geschlechterrollen, den Stellenwert der Familie, Identitätsmuster usw. (Horstmann 2010, 81).

Zusammenfassend kann festgestellt werden, dass Filme zweifellos zur Förderung vieler Ebenen der interkulturellen Kompetenz der Lerner beitragen können, wobei einige Filme für das Erreichen des Ziels interkulturelle Kompetenz besser geeignet sind als andere. In diesem Zusammenhang nennt Chudak (2010b, 82) einige Kriterien, die Filme erfüllen sollen, um die interkulturelle Kompetenz der Lerner erfolgreich zu fördern, wie etwa das Aufzeigen authentischer Alltagssituationen, keine Verfälschung oder Vereinfachung des Bildes der Zielkultur, sowie die Darstellung der Zielkultur aus der Fremdperspektive.

Fazit

In der modernen Fremdsprachendidaktik wird immer wieder betont, dass der interkulturelle Aspekt gleichberechtigt neben anderen Zielen im Fremdsprachenunterricht seinen Platz einnehmen soll. Als besonders wichtig werden im interkulturellen Fremdsprachenunterricht gerade die Vermittlung landeskundliches Wissens sowie die Bereitstellung von Modellen für sozial und kommunikativ angemessene Verhaltensweisen in der fremdkulturellen Umgebung betrachtet, die direkten Einblick in authentische zielsprachliche Kommunikation ermöglichen. Diese Vorteile spielen eine zentrale Rolle hinsichtlich der Förderung der interkulturellen Kompetenz der Fremdsprachenlernenden (Chudak 2008, 115).

Unter den meisten DaF-Didaktikern herrscht Einigkeit darüber, dass dem Film bei der Vermittlung interkultureller Kompetenz eine besonders wichtige Rolle zukommt, da er auf anschauliche Art unterschiedliche Themen, kommunikative Situationen und sprachliche Register vermitteln und dadurch fremdsprachliche und fremdkulturelle Authentizität in die Unterrichtspraxis einbringen kann (Storch 1999, 281 in Chudak 2008, 115).

Damit ein gutgemeinter interkultureller Filmeinsatz erfolgreich verläuft und zur Erweiterung der interkulturellen Kompetenz der Lernenden beiträgt, müssen bestimmte Vorbedingungen von Lehrenden sowie Lernenden erfüllt werden.

Das bezieht sich vor allem darauf, dass Lehrende in der Lage sein sollen, Filmgenres und einzelne Filme zielbezogen und zielgruppenadäquat

auszuwählen, wobei die Lernenden im aktiven und reflektierenden Umgang mit dem Film durch entsprechende Aufgabenstellungen gefördert werden sollen (Faistauer 2010, 241).

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UPOTREBA FILMA U INTERKULTURALNOJ NASTAVI NJEMAČKOG KAO STRANOG JEZIKA

Apstrakt: Već dvije decenije vlada sve veće interesovanje za aspekte interkulturalne komunikacije, što je u kontekstu nastave stranih jezika dovelo do nastanka interkulturalne didaktike. Ovaj rad ima za cilj da prikaže ključne aspekte korišćenja filma u interkulturalnoj nastavi njemačkog kao stranog jezika i rasvijetli njenu poziciju u savremenom naučnom diskursu. Posebno se tematizuju mogućnosti podsticanja interkulturalne kompetencije učenika u okviru rada sa filmovima u nastavi njemačkog kao stranog jezika.

Ključne riječi: *interkulturalna didaktika stranih jezika, film kao medijum, interkulturalna nastava njemačkog kao stranog jezika, interkulturalna kompetencija.*

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ENCOUNTERING NINA SIMONE: MUSIC AND PSYCHOLOGY IN THE CLASS

Abstract: The paper describes the use of Nina Simone's music in an academic course titled "Psychological Themes in Popular Culture". Some of the major areas of psychology are dealt with in various songs by Nina Simone, and are used in class to initiate discussions about themes such as: emotions and motivation, personality, development, social psychology and psychopathology. Besides representing an attractive way of familiarizing students with basic psychological knowledge, the course also provided space for enhancement of ethical, emotional, psychological, and other aspects of personal growth.

Key Words: *Nina Simone, Psychology, Music, Emotions and Motivation, Personality, Development, Social Psychology, Psychopathology.*

When planning a course or a lesson, one should, whenever possible, provide prerequisites for potential "encounter"¹ to take place in the class. Encounter is a term used in existential-humanistic psychology and denotes a meeting between individuals at a profound level. This meeting is meaningful and the points and ideas to be got across penetrate not only the rational, but also the "noetic"² spheres of everyone engaged. The knowledge thus gained tends to be more strongly owned by the knower than when acquired through rational channels only. This is particularly true for the humanities, although the history of hard science, too, is paved with insights of encounter- or eureka-like nature.

It is true that such instances tend to happen spontaneously both in real life and within the teaching process, but there still are certain prerequisites which may facilitate its occurrence. A good teacher is aware of what they are. The material taught should contain elements that are novel to the students, but also connectable with their previous knowledge and experience.

1 The term "encounter" has primarily been used by Martin Buber, Carl Rogers, Irvin Yalom, R D Laing.

2 The "noetic" dimension represents the deepest layer of the personality model as expounded by Viktor Frankl (see: Frankl 126-128).

Besides a good understanding of the material taught, the teacher should also be able to share their own authentic experience with the idea/matter in question, which can be personal, but never private. The perfect balance of these elements is difficult to strike even when all of them are there; and encounter, like other phenomena taking place at the noetic level, cannot be forced. They come of their own. However, they can be either galvanized or intimidated.

Humanities, as already mentioned, generally represent fruitful substratum for classroom “epiphanies”. Not all subject matters, even within the same broad study area, are equally pliable. To teach phonetics is probably less rewarding in this respect than teaching, for example, English Romanticism. When the English Department at the University of Montenegro introduced optional subjects in the mid-2000s, a chance opened up for devising courses that would suit lecturers’ individual expertise. I inclined towards subjects that equally spur factual knowledge and personal growth, and I also tended to offer various modes of presented content, as to accommodate to students’ different variants of (multiple) intelligence types. According to recent findings in neuroscience, “the brain regions implicated in semantic processing contribute to the representation of amodal conceptual content rather than modality-specific mechanisms” (Fairhall), meaning that learners get the same insights irrespective of the form in which input was presented. Depending on the individual intelligence type, different people grasp things easier if presented in one form rather than the other, so it is important to offer learners content in as various modes as possible (visual, linguistic, musical, physical, mathematical, etc.).

Bearing all the aforementioned in mind, a course titled “Psychological Themes in Popular Anglophone Culture” came to life. The course on “psychological themes” offers insights into basic concepts of psychology, evident in the products of popular culture. The themes include: motivation, emotions, development, personality psychology, psychopathology and social psychology. They address many issues that are crucial in everyday life, and are presented through various forms of popular culture: movies, literature, music. The aim of this course is the acquisition of psychological knowledge, the mode in which content is presented is a combination of a psychology textbook and works from different areas of popular culture, while English is the main tool. This paper will discuss music as a particular mode used in the course, or more precisely the music of a single artist, the black musician Nina Simone.

Nina Simone’s given name was Eunice Kathleen Waymon, and she was born in 1933 in North Carolina. Her involvement with music, primar-

ily piano playing, started at a most tender age of two and a half. As soon as she “grew enough to be able to climb up on the stool and sit at the keyboard” (Simone 14) she started playing church hymns. Later she trained to be a classical pianist and attempted to get into the Curtis Institute in Philadelphia, but was not admitted, most likely for racial reasons. Bitterly disappointed, she set off on a career writing and performing music in various genres, including jazz, gospel, blues, pop, etc. However, she cherished a lifelong regret for not being able to develop as a classical concert pianist. Due to race discrimination she also had a strained relationship with her home country, the USA, engaged in civil rights activities, and spent long stretches of time living abroad. Thus she spent her last years in France, where she also passed away in 2003.

The songs used in the course deal with diverse themes that may illustrate several major psychological domains. They range across the fields of personality (“Pirate Jenny”, “Papa, Can You Hear Me?”), development (“Another Spring”, “Turning Point”, “Sinnerman”), and social psychology (“I Hold No Grudge”, “Don’t Let Me Be Misunderstood”, “Lilac Wine”, “Mississippi Goddam”, “Strange Fruit”). However, analogous to the inability to impose strict dividing lines between different branches of psychology, the mentioned songs also inextricably contain mixed psychological elements. Besides being tangles of personality, developmental and social themes, the songs are also inevitably informed on topics belonging to areas of motivation and emotions, as well as to psychopathology, at least implicitly, since Nina Simone was known to have suffered from mental illness. She most likely had a bipolar disorder, a borderline personality, and was prone to substance abuse. Besides the mentioned songs, a few others can hardly be neatly pigeonholed but rather belong to a category of universal humanistic values, such as “I Wish I Knew How It Would Feel to Be Free” or “Ain’t Got No”.

The question of what personality is has represented one of the fundamental areas psychology has revolved around ever since. Even though different thinkers offered different ideas on the nature of personality, not only since the beginning of scientific psychology in the late nineteenth century but from the very first classical thinking, there is still a large amount of mystery enshrouding this phenomenon. One niche in the area of personality has, however, been largely agreed upon, and that are the psychological defence mechanisms as established by Sigmund Freud. Very simply put, these are the coping strategies of the ego to defend itself from anxiety. Although helpful in childhood and at certain situations in adult life, they generally have negative effects on psychological wellbeing and maturity,

because they shield us away from truth. Essentially, defences sustain “self-denial [which is] the core of a self-destructive process that deadens us emotionally and cuts us off from our deepest personal experiences” (Firestone 18). Some of the major defence mechanisms are denial, repression, projection, reactive formation, rationalization, displacement, fantasy.

Fantasy is an obvious way in which we resort to unreal places in the mind amid the difficulty to bear a real life fact or situation. An example of this defence mechanism can be found in the song “Pirate Jenny” performed by Nina Simone (album *Nina Simone in Concert*, 1964). The song is from Berthold Brecht’s 1928 *Threepenny Opera* (composed by Kurt Weill) and was sung over the years by various singers. However, Nina Simone’s performance is probably among the most memorable ones. A bizarre enjoyment in the horrific elements of the song can be felt, as well as authentic psychological hurt, probably due to some autobiographical parallels that, in Simone’s case, had to do with race. Jenny is a poor, downtrodden chamber maid in a cheap hotel, who rises above her lowly station by imagining herself as a queen of pirates, whom she orders to kill every person in the town. In the class the song analysis is accompanied by Simone’s own stage appearance at the 1976 Montreux festival, where she personally displayed some of the behaviour patterns described in ‘Pirate Jenny’. Such documentary insights are invaluable props for presenting psychological phenomena, but are difficult to come across. (A similar technique with glimpses into segments of real life was used to explain some of the basic ideas of eating disorders, particularly anorexia in the case of Karen Carpenter of The Carpenters.)

Another song that can partly illustrate certain aspects of personality/development is “Papa, Can You Hear Me?” It is an early 1980s song composed by Michael Legrand and famously sung by Barbara Streisand in the movie *Yentl*. Nina Simone covered it on her 1993 album *A Single Woman*. The theme of the song is simple – a grown-up girl is missing her dead father, feels alone in the world since he had gone, and longs to be kissed goodnight by him. The last words of the song which mention the goodnight kiss verge on an Electra situation, an unresolved father-daughter relationship of over-attachment (as proposed by Jung). The mother-son version of such relationship (the Oedipal complex, one of Freud’s most notable hypotheses) has been more thoroughly and frequently expounded in both psychology and art.

The abovementioned song can also be supplemented with some facts from Nina Simone’s personal life. Her relationship with her own father was extremely complex, and went from strong attachment, over separation, to

posthumous reconciliation. Namely, Simone stopped talking to her father in his later years and wouldn't see him even on his deathbed, although he constantly expressed a wish to see her. However, after the father passed away, Nina allegedly re-established her communication with him and her feelings of warmth were revived. Several of her songs are about the father-daughter relationship, and they offer a good base to discuss the Electra complex in class.

The short, quaint-sounding, mock nursery rhyme titled "Turning Point" (composed by Billy Taylor and recorded on Simone's 1967 album *Silk & Soul*) is about a seemingly innocent school-life situation. A first grade white girl comes back home and delightedly tells her mother about her friend who "looks just like chocolate". The narrator girl took care of her black friend "when she skinned her knee". Furthermore, they bonded naturally, as girls do, against a bullying boy named Jimmy, who, with no difference, could have been either black or white. The song ends with the white girl asking her mother whether she could invite her new friend over to play dolls together. The mother's answer is omitted, but clear. The girl asks: "Why not? Oh, why not? Oh ... I ... see..." These are the last words of the song, and despite saying so, the girl's tone and intonation reveal that she does not understand her mother's reasons at all.

Asking the students questions about the relationships among school-children, about natural alliances and oppositions that have nothing to do with race, and about the influence of parents on pre-puberty children's attitudes, represents a neat way of revising some basic ideas of developmental and social psychology.

Development, as one of the great themes in psychology, is also present in the song "Another Spring" (written by Andy Badale and John Clifford) from the album *Nina Simone and Piano* (1968). The interesting thing about this song is that it deals with the last developmental stage in human life, rather underrepresented in psychology. Most developmental psychologists were dealing with the early development, since it is most intense and observable, while only a few researched human psychosocial growth after adolescence. Erik Erikson (1902-1994) is among those who treated the whole lifespan, which he divided into eight stages. In each of these stages there is a conflict to be resolved. A person can either attain the positive goal of a given stage and move on to the next one, or fail to achieve it, moving on biologically, but remaining psychologically stalled. The last stage of human development commences at around age 65, and the main conflict to be resolved in this phase is "ego integrity versus despair". The positive accomplishment of ego integrity is reached when a person, looking back

on her or his life, feels satisfaction with what they have achieved in life. Despair is resulting from the sense of having led an unfulfilled life in which meaning was thwarted.

The central figure of “Another Spring” is an old woman who lives on her own. The song is divided in two contrapuntal parts – in the first one she is complaining about loneliness, the winter’s cold, the ache in her bones, the death of her husband. Her children had left home long ago and have their own families, so she finds no meaning in her life any more. She says explicitly: “I wonder why I stay / What am I waiting for?” The accompanying piano music enhances the chilliness of the narrative. However, half-way through the song, after the long and despairing introduction, the tone changes drastically. The woman notices that another spring is knocking on her door and suddenly she “ain’t sad no more”. She shows the potential of having her “heart restored”. The music becomes warm and optimistic, too, and the shift from despair to ego integrity is encapsulated in her words “I’ve had my love, I’ve had my children / And I have so many memories”. The song ends with her expressing gratitude, which is an antidote to despair: “So I’m thankful for letting me see another spring”.

The students find it easy to understand the theme and the message of the song “Another Spring” and to empathize with the situation of the woman. Being obvious and nonabstract, the song gives the students an opportunity to put into perspective the later phases of human development, understand its challenges, think of life as of a continuum of developing cycles, and probably increase their understanding of the elderly.

“Sinnerman” is a traditional African American spiritual song composed in the early 20th century. Nina Simone was among many performers who recorded it, but her rendition is probably the most famous one (album *Pastel Blues*, 1965). She knew the song from the early childhood, since her mother, a Methodist minister, used to sing it at revival meetings in the church. Simone used the song within her Civil Rights Movement activities. The storyline is reminiscent of the medieval morality plays, not only for the main character being a personified abstraction, but also for the sequence of events. The “sinnerman” represents all humans at the moment when they face death and render an account of their deeds. In a Faustian manner, they want to hide and run away and drop the baggage of sins they carry on, but there is nowhere to hide and no way to get rid of what has already been done. “The rock cried out, I can’t hide you”, the river was bleeding, the sea was boiling. The Lord wouldn’t take the sinner even though he protested that he had been praying. In the end, the only one stretching arms out for him is the Devil.

Even though the *memento mori* moralizing of the song may sound passé to the contemporary ear, its popularity has been enormous. Samples of it have even been used in recent recordings by rap artists such as Kanye West or Timbaland, it was background music in several 21st century movies, and young people generally connect with it well. On the other hand, students usually find the medieval play *Everyman*, which runs a very similar theme, rather obscure. The universal situation described in the song points to a few crucial aspects in the area of human development, especially the line of moral development. It illustrates the interplay of prosocial and antisocial behaviours, the short- and long-term consequences of both, and the role of conscientiousness and responsibility in making moral decisions. The song also fits neatly into an overview of logotherapeutic life values.

The majority of popular music has interpersonal relationships as a main theme, particularly those of loving and liking, which fall under the large umbrella of social psychology. Some of Simone's songs cast light on aspects of close human relationships that are rarely represented in popular music. "I Hold no Grudge" (co-written with Andy Badale, lyrics by John Clifford, album *High Priestess of Soul*, 1967) explores the boundaries to which a couple can go in relating to each other. If one of the parties (in this case a man) tends to be abusive, his abusiveness can go to a certain length ("I'm the kind of people you can step on for a little while, ... I'm the kind of people you can hurt once in a while"), probably until the girl or woman starts perceiving his behaviour clearly. The very moment she understands the unwholesomeness of his attitude, she "calls it quits, baby that's it". However, the two people do not sever ties in enmity, but, if mature enough, leave the relationship behind with "no resentment underneath". The girl even offers to "extend the laurel wreath" and remain friends, "but right there is where it ends". She is careful not to entangle herself in an emotional way with the man again, since an expectation of him ceasing to be abusive is probably merely an illusion. She "holds no grudge", she "may forgive, but never once forget".

The song "I hold no grudge" may be interpreted in a number of ways. Although it has a dominant feminist theme, it can also be raised to a slightly higher level of universality regarding general human relationships (within family, among friends, coworkers), the refusal to take on the role of a victim, the courage to stand up against bullying in any form, the importance of self-respect, the benefit of forgiveness. The overall theme of the song turns out to be emotional and relational maturity.

Nina Simone would at times choose to sing pop classics, but only those that had a deeper message she could relate to, such as "Here Comes

the Sun” by The Beatles, “My Sweet Lord” by George Harrison, “My Way” by Paul Anka (popularized by Frank Sinatra), or “Suzanne” by Leonard Cohen. She resented her own most famous song “My Baby Just Cares for Me” because it was merely an entertaining number. However, sometimes it did happen that a song was composed for her and that she recorded it first, which only later got popularized by other artists. Such is the case with “Don’t Let Me Be Misunderstood”, which Simone recorded on her 1964 album *Broadway-Blues-Ballads*, and which is most famous today in The Animals version. Unfailingly misunderstood throughout her life, the song rang true to Simone personally.

In any kind of relationship, no matter how mature, communication sometimes goes astray, since “no one alive can always be an angel”. When facing problems and inner unrest, people are prone to take it out on those closest to them. This is the famous defence mechanism of displacement which can be seen in action at every corner. However, people involved in a close relationship should be able to differentiate between such behaviour and abusiveness. Displacement is not meant to hurt another person, but springs up from the lack of strength to direct the anger or resentment towards its original source. The song emphasizes that the intentions of the person who is expressing undeserved anger toward a partner or friend or family member are not mean, and this person yawns not to be misunderstood. The point hereby is not to justify displacement, but to make the sufferer of undeserved outburst more tolerant towards this essentially unintended aggression, since “the process of displacement takes place outside of awareness” (Larsen 287). It should, in fact, be frowned upon so as to bring it up from the unconscious to the conscious sphere. The most convincing sign of the process of being more aware of the proneness to displacement is the “perpetrator’s” insight and regret about such incidents (“Sometimes I find myself alone regretting / Some little foolish thing / Some simple thing I’ve done”).

“Lilac Wine” is a song about suffering for lost love. It was recorded on the 1967 album *Wild is the Wind*. Its theme is probably one of the most exploited in popular music and culture in general, because the complex emotion of love and all it involves has been an exhaustless inspiration for all art forms. Social psychology has also researched loving emotions, but, unlike liking, which is somewhat easier to study, love has largely remained outside of scientific grasp. Its complexity and rootedness in the deepest, noetic core of human ontology makes it impossible to encompass it in its entirety. Love has proved to be one of the most difficult fields in psychology to research.

“Lilac Wine” is a very poetical and metaphorical illustration of the enigma of the emotions of romantic, passionate love, and the fierce suffering its frustration causes. The song’s open-endedness, multiple symbolism, and the accent on strong emotions clouding the reason, render a convincing account of universal love throes. Another important point it raises is the way intense love feelings change the person, who gets “hypnotized by a strange delight”, doing things one would never do, but also being what one wants to be. Love seems to bring out the deeper identity of the person, but the authenticity of this identity’s nature remains dubitable and depends on the nature of love itself – whether it’s “true” or just a state of infatuation. Although some hypotheses about these questions have been suggested, they are still in the dark for the largest part. The ease with which love can be recognized, but the difficulty to put one’s finger on what it actually is, has been successfully replicated in the simultaneous concreteness and haziness of the song “Lilac Wine”.

Nina Simone was one of the most outspoken activists in the fight for black equality, and is “associated with sixteen songs of protest” (Nina Simone Reveals 54). She composed and performed “Mississippi Goddam”, an unofficial “anthem of the civil rights activists of the 60s” (Nina Simone Reveals 54). The song was first released on the 1964 album *Nina Simone in Concert* and was an expression of “pent up hostility” (Nina Simone Reveals 54) upon hearing the news of racial crimes and church bombings in the American South. Even though such songs hurt her career at the time, since the music industry put boycott on her records (Nina Simone Reveals 54), they remain a document of an important period in modern USA history.

Racial prejudice and discrimination is one of the major research matters within social psychology. The song “Mississippi Goddam” points to a series of examples of white supremacist attitudes against the blacks in the American South in the 1960s. Their hatred is “all in the air”, the gloom only reinforced by black people who “even stopped believing in prayer”. The only thing the author asks for “is equality for my sister my brother my people and me”. This song has also been associated with distasteful social hypocrisy by being banned in some southern US states for having the word “goddam” in the title, but at the same time extreme insensitivity to treatment of black people was on in these states.

In the same vein, Nina Simone took up and recorded her own version of one of the most important songs of the 20th century, “Strange Fruit” (*Pastel Blues*, 1965). It was written in the late 1930s by a white, Jewish

high school teacher named Abel Meeropol (1903-1986), and performed by numerous artists, most famously Billie Holiday. It depicts the lynching practices against black people in America, whose bodies, “hanging from the poplar trees”, were strange fruit “for the crows to pluck, for the rain to gather, for the wind to suck”. In three rather brief quatrains a tragically bizarre contrast is given between “pastoral scene[s] of the gallant south” and “the bulging eyes and the twisted mouth”; between “scent of magnolias, sweet and fresh” and “the sudden smell of burning flesh”. The sufferings of black people are metaphorized as “bitter crop” of trees with “blood on the leaves and blood on the roots”.

Although “Strange Fruit” covers a similar theme as “Mississippi Goddam”, it gives a more poetical, more poignant, and culturally more renowned musical illustration of racial discrimination.

The song in which the theme of general miscommunication is given is “I Wish I Knew How It Would Feel to Be Free”. It was composed and originally performed by Dr. Billy Taylor in 1963, while Nina Simone covered it on her 1967 album *Silk & Soul*. The universal human situation of being constrained by various circumstances that limit inner freedom and impose divisions among people is sought to be brought down by a surge of spiritual energy that unifies through love. The values brought forth are those of authenticity expressed through autotelic¹ engagements – that give pleasure in themselves, and expect no exterior rewards. Only those who dare explore their innermost nature can meaningfully and emphatically relate to the song’s focal yearning: “I wish you could know what it means to be me”. Despite the holistic and integrative message of the song (with similar values promulgated in humanistic psychology, ethics, spiritual traditions), the overall tone is that of wishful thinking, since the majority of humankind have not reached the level of maturity wished for in the song. Still, the idea that it is possible to move towards this kind of maturity is not age-dependent (“though I’m way overdue I’d be starting anew”) exemplifies the kind of realistic optimism that motivates towards further personal development at any stage in life. This piece of music can be taken as a popular illustration of the therapeutic effects of positive thinking and directedness to self-actualization.

“Ain’t Got No/I Got Life” is a simpler lyrical version of the values expressed in the previous song. It is a merger of two numbers from the musical *Hair* that Simone included in her 1968 album *Nuff Said*, and it reflects the “flower-power” ideals. The first two stanzas literally list all

¹ See: Csikszentmihalyi 89

the elements of life frequently considered essential, such as class, family, education, material possessions. However, this song renders them relative and of inferior class to the possession of biological body. Its vitalistic overtones praise the basics of existence, which, in turn, is founded on the unalienable freedom to make choices, most importantly the attitudinal ones. The psychological message in the song is therapeutic in a similar way as is “I Wish I Knew How It Would Feel to Be Free”, because it points to the ability of human beings in most varied life circumstances to make crucial decisions about themselves and shun the unhealthy roles imposed by the society.

Our subjective experience, purported by feedback, is that the students have both enjoyed the course and learned important ideas. Some of the discussion in class had to be cut short due to the brevity of time, and transferred to a blog discussion. Several students showed extraordinary understanding of the themes in question, as can be seen in their comments at the following web-site: <http://www.psiholosketeme.blogspot.com/>. However, the course represented a genuine two-way street, since the teacher got many new insights and perspectives from the students, and was motivated by student questions to research some matters more thoroughly.

Besides preparation for the exam and strengthening students' academic excellence, intelligence, insights, and learning enthusiasm, the course also included elements favourable for enhancement of ethical, emotional, psychological, and other aspects of personal growth, and pointed to the direction of good balance and integration. The sources of knowledge are to be found in most various places and are practically inexhaustible. Using music in class represented one of the alternative paths for students to arrive to the heart of the matter and find their own key to unlock the learning tasks.

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SUSRET SA NINOM SIMONE: MUZIKA I PSIHOLOGIJA NA ČASU

Apstrakt: Rad opisuje način na koji je korištena muzika Nine Simone u okviru akademskog kursa pod nazivom „Psihološke teme u popularnoj kulturi“. Neke od pjesama Nine Simone obrađuju motive iz osnovnih oblasti psiholoških nauka, i iskorištene su za iniciranje diskusija na času o temama kao što su: emocije i motivacija, ličnost, razvoj, socijalna psihologija i psihopatologija. Osim toga što muzika predstavlja atraktivan način da se studenti upoznaju sa bazičnim znanjem iz psihologije, kurs takođe podstiče etički, emotivni, psihološki i kulturološki razvoj studenata.

Ključne riječi: *Nina Simone, psihologija, muzika, emocije i motivacija, ličnost, razvoj, socijalna psihologija, psihopatologija.*

DUŠANKA POPOVIĆ, Zavod za školstvo Crne Gore

UDK 373.1:82

UDK 373.1:81

NASTAVA MATERNJEG JEZIKA I KNJIŽEVNOSTI – PLANIRANJE I PRIPREMANJE NASTAVNOG ČASA

Apstrakt: Planiranje i pripremanje procesa podučavanja jeste najvažniji korak u realizaciji vaspitno-obrazovnih ciljeva u školi. Da bi valjano planirao na svim nivoima (godišnji i/ili globalni plan rada, mjesečni i/ili operativni plan, nedjeljni plan, neposredna priprema za čas/plan časa) nastavnik treba da, osim stručnih, posjeduje metodičke vještine i znanja kako bi funkcionalno, sistematično i logično rasporedio ciljeve propisane obrazovnim programom za određeni predmet, i kako bi pripremio uspješnu realizaciju konkretnog nastavnog časa. Planiranje nastavnog procesa ključni je uslov za uspješno podučavanje i učenje jer svi učesnici u nastavi treba unaprijed da znaju šta će se, kad i kako raditi. Kroz proces planiranja ciljevi i sadržaji iz predmetnog programa treba da dobiju oblik u kojem će ga učenici koje nastavnik podučava lakše usvojiti. Takođe, treba uskladiti obim i intenzitet ciljeva koje učenici treba da dostignu sa vremenom koje se ima na raspolaganju i sa uzrastom koji se podučava. Uvođenje nastavno-ciljnih predmetnih programa u okviru nastave usmjerene ne učenika proizvelo je potrebu drugačijeg pristupa u pripremanju za nastavu – od godišnjih planova do pripreme za čas. U ovom tekstu bavićemo se neposrednim pripremanjem za realizaciju nastavnog časa iz maternjeg jezika i književnosti.

Ključne riječi: *nastava, podučavanje i učenje, predmetni program, planiranje, pripremanje za čas.*

Planiranje i pripremanje procesa podučavanja jeste najvažniji korak u realizaciji vaspitno-obrazovnih ciljeva u školi. Ta aktivnost podrazumijeva spremnost nastavnika u smislu posjedovanja metodičkih vještina i znanja kako bi funkcionalno, sistematično i logično rasporedili ciljeve propisane obrazovnim programom za određeni predmet. Kompleksnost predmeta Crnogorski-srpski, bosanski, hrvatski jezik i književnost nameće posebno promišljanje o toj oblasti. Naime, nastava jezika i nastava književnosti i sve ono što ove dvije oblasti obuhvataju (kultura usmenog i pismenog izražavanja, gramatika i pravopis, čitanje književnoumjetničkih djela i teorija književnosti, čitanje i stvaranje neumjetničkih tekstova različitih vrsta i dr.) podrazumijeva posebno promišljanje o funkcionalnom rasporedu ciljeva u odnosu na razred, uzrast, učenike kojima predaje i specifičnosti lokalne sredine u kojoj se škola nalazi.

Osim toga, ukoliko biramo pristup usmjeren na učenika, onda i u oblasti planiranja i pripremanja za nastavu treba napraviti izvjesne izmjene. Naime, dok se u promišljanju o nastavi i nastavnom procesu u prethodnom periodu više bavilo nastavnikom, njegovim aktivnostima i načinom podučavanja, u pristupu usmjerenom na učenika polazi se od učenika, procesa učenja i načina na koji djeca uče. Polazište aktuelnih obrazovnih programa jeste konstruktivistička teorija učenja koja se zasniva na razumijevanju tog procesa kao socio-konstruktivističke kategorije, što znači da se znanje aktivno konstruiše kroz interakciju subjekta i njegove okoline, te da učenje nije prosta akumulacija, dodavanje informacija već proces aktivne rekonstrukcije misli. Na osnovu ovakvog shvatanja procesa učenja posebno se ističe značaj aktivnosti učenika u školi, pa nastavnik preusmjerava svoju aktivnost sa pripremanja sadržaja koje će izlagati na času na kreiranje aktivnosti kroz koje će učenik sticati određene kompetencije i postati aktivni konstruktor vlastitih znanja. Zadatak nastavnika nije da isporučuje sadržaje već da posreduje između učenika i programa, te da obezbijedi kontinuirano učenje kroz integraciju novih znanja u sistem već postojećih. Proces učenja jeste proces postepenog mijenjanja, korigovanja ili rekonstrukcije postojećih saznanjnih struktura pod uticajem novih znanja. Na taj način obezbjeđuje se i *učenje učenja*, što znači davrijednost učenja nije samo u znanju, već je vrijedan i sam proces tokom kojeg učenik razvija efikasne vještine i tehnike intelektualnog rada.

Primjenom ovakvog pristupa nastoji se da se znanja koja učenici stiču podignu na više taksonomske nivoe u smislu dostizanja razumijevanja i primjene, dok prepoznavanje i reprodukcija jesu stepenice na putu ka sticanju kvalitetnih i primjenljivih znanja. Definicije i činjenice koje učenici treba da zapamte pripadaju korpusu osnovnih znanja neophodnom za dalje učenje. Podučavanje je, međutim, usmjereno na razumijevanje pojava, događaja, procesa, upotrebu, analizu, sintezu i vrednovanje naučenog, primjenu znanja u novim situacijama, predviđanje posljedica pojedinih aktivnosti, predlaganje, planiranje i primjenu rješenja određenog problema, stvaranje novih proizvoda, zauzimanje sopstvenog stava, argumentovanje i obrazlaganje svojih stavova i mišljenja i slično.

U takvim okolnostima pozicija nastavnika posve je drugačija od one koju je zauzimao u nastavi predavačkog karaktera. Za nastavni proces usmjeren na učenika nužno je da nastavnik svoju aktivnost usmjeri, kako smo prethodno istakli, na kreiranje nastavnih situacija kroz koje će učenici sticati vještine i znanja i graditi određene vrijednosti. Njegov osnovni zadatak jeste da program transformiše u kreativne i produktivne aktivnosti uče-

nika na času, i, umjesto da predaje – osmišljava situacije učenja, stvara prilike za učenje i vodi učenike kroz aktivnost učenja u školi. Kada priprema i realizuje čas konstruktivistički orijentisan nastavnik treba da promišlja:

- o ciljevima učenja (koja znanja, koje sposobnosti i koje osobine ličnosti učenika predstavljaju ishode aktivnosti učenja, i šta konkretno, učenjem, u ovoj situaciji učenik treba da postigne)
- o sadržaju učenja (Šta je za ovaj sadržaj specifično? Šta je ovdje novo, a šta već poznato i kako ovaj sadržaj doprinosi razvoju učenika?)
- o učeniku i procesu učenja (Šta učenik o ovome već zna? Kakva su mu ta predznanja? Kako on to razumije i putem kojih aktivnosti učenja može najlakše i najbolje postići ciljeve koji su programom predviđeni?)

Više mentalne funkcije su socijalnog porijekla i nastaju kroz zajedničke aktivnosti, kroz socijalnu interakciju, kroz komunikaciju. Korijeni konstruktivističke teorije nalaze se još na početku prošlog vijeka u radovima Djujija, Pijažea, Brunera i Vigotskog.

U teoriji o kurikulumu postoji nekoliko kurikulumskih modela (*Smith, 2000*) kurikulum kao predajnik informacija (usmjeren na sadržaj učenja), kurikulum kao krajnji produkt (usmjeren na rezultate učenja), kurikulum kao proces (usmjeren na proces učenja) i kurikulum kao praksa (usmjeren na učenje na praktičnim primjerima iz života). Aktuelni predmetni program namijenjen nastavi crnogorskog-srpskog, bosanskog, hrvatskog jezika i književnosti je nastavno-ciljni i djelimično otvoren, i u Smitovoj podjeli kurikulumu po većini svojih karakteristika pripada grupi kurikuluma usmjerenim na proces učenja. Ciljevi u tom programu izloženi su kroz dvije oblasti: nastava jezika i nastava književnosti.

Nastava jezika obuhvata: čitanje i analizu neumjetničkih tekstova (naučnopopularni, publicistički, tekstovi s praktičnom namjenom), savladavanje strategije čitanja neumjetničkog teksta, usmeno i pisano stvaranje tekstova (kultura izražavanja) i znanja iz oblasti gramatike i pravopisa. Ishodi ove nastave jesu da učenik zna da čita, razumije i analizira neumjetnički tekst (naučno-popularni, naučni, publicistički); čita, razumije i analizira neumjetničke tekstove s praktičnom namenom; stvara tekstove po uzoru na čitane. Zatim, da zna da popuni uplatnicu, napiše telegram, službeno pismo, pošalje e-mail, vodi zvaničan i nezvaničan razgovor, razumije propagandnu poruku i razumije osnove jezika kao sistema.

Tradicionalna nastava jezika većinom je bila posvećena izučavanju gramatičkih i pravopisnih pravila, na, uglavnom, formalističkim primjeri-

ma izdvojenim iz konteksta. Znanja stečena na ovakav način traju kratko i imaju nizak nivo primjenljivosti. Ako kažemo: savremena nastava jezika, da li to znači – nastava koja se danas izvodi u našim školama? Možda je bolje držati se termina funkcionalna nastava jezika ili uvesti termin efikasna nastava jezika? Jer, funkcionalnu/efikasnu nastavu jezika izvodili su dobri profesori, dakle oni koji su razumjeli potrebe svojih učenika i nalazili načine da ih opreme vještinama i znanjima iz oblasti jezika, u prošlosti i danas. Funkcionalna nastava jezika isključuje prenošenje znanja putem predavanja i diktiranja i ističe izučavanje jezičkih pojava i pojmova u funkciji, u pisanom tekstu ili u živoj govornoj komunikaciji. U takvoj nastavi u centar pažnje stavljena je funkcija i značenje jezičkih pojava, a forme njihovog ispoljavanja posmatraju se kao raznovrsnost funkcionalnih i značenjskih odnosa. U takvoj nastavi učenik pojave uočava, shvata i obrazlaže u kontekstu učeći istovremenu njihovu funkciju u usmenom ili pisanom jezičkom izrazu.

Nastava književnosti u aktuelnom obrazovnom programu zasniva se na teoriji recepcije koja više od ostalih teorija uzima u obzir pojam estetske komunikacije i uvodi čitaoca kao nezaobilazan faktor književne komunikacije. Akcenat podučavanja i učenja prenosi se sa sadržaja (djela) na primaoca sadržaja (čitaoca). Cilj nastave književnosti jeste probuditi i sačuvati učenikovo interesovanje za slušanje i čitanje umjetničkih tekstova i razviti sposobnost stvaralačkog dijaloga sa umjetničkim tekstom. Ishodi ove nastave jesu da učenik percipira i razumije različite književne rodove, kritički čita i interpretira književni tekst, zna da stvori sličan tekst (svrha je da se produbi literarno-estetski doživljaj djela), voli i želi da čita.

Kroz nastavu jezika i nastavu književnosti učenici upoznaju specifičnosti obje upotrebe jezika: i umjetničke i neumjetničke. Oni uočavaju da je jezik u književnom djelu nosilac je stvaralačke poruke, te da može da odstupa od gramatičke norme. U funkcionalnim stilovima kakav je naučni, poslovni, publicistički, razgovorni, jezik nije u službi ekspresije, već služi kao sredstvo saopštavanja podataka o spoljašnjem svijetu, o čovjekovom iskustvu i saznanjima.

Planiranje nastavnog procesa neophodno je kako bi svi učesnici u nastavi uvijek unaprijed znali šta će se, kad i kako raditi, i kako bi ciljevi i sadržaji iz programa dobili oblik u kojem učenici treba da ga usvoje. Takođe, da bi uskladili obim i intenzitet ciljeva koje učenici treba da dostignu sa vremenom koje se ima na raspolaganju i sa uzrastom koji se podučava...

Nastavnim planom predviđeno je u kojem razredu će se sa koliko časova u toku školske godine, ovaj predmet izučavati. Predmetnim progra-

mom određeno je koji ciljevi i sadržaji će se u određenom razredu dostizati, izučavati i usvajati, usklađujući njegov obim i intenzitet sa uzrastom učenika i vremenom za to određenim, odnosno sa datim brojem časova.

Nastavnik, prije sve, treba da poznaje karakteristike kurikuluma po kojem planira, treba da zna gdje koju informaciju u programu može naći i na šta ga ona usmjerava. Takođe, koliko časova ima na raspolaganju kao otvoreni dio kurikuluma i koja je procedura dopunjavanja ovog dijela programa, te šta je to što bi učenici i on željeli da unesu u program, ili što bi bilo važno i karakteristično za sredinu u kojoj se škola nalazi. Na početku školske godine svestrano se sagledaju i anticipiraju svi činiooci koji mogu da obezbijede solidan uspjeh, pa se na osnovu njih stvara godišnji plan rada koji služi kao polazna osnova za dalje i neposrednije planiranje.

Ako planira na vrijeme i svrsishodno nastavnik uvijek zna: šta je urađeno (a šta nije), dokle se stiglo, šta treba ostvariti na sljedećim časovima i u okviru kojih ciljeva. Prilikom planiranja nastavnik polazi od predmetnog programa i nastavnog plana, od ciljeva koje treba dostići i pojmova i sadržaja koje učenici treba da usvoje u vremenu koje je propisano brojem časova namijenjenim nastavi jezika i nastavi književnosti. Pri planiranju i realizaciji ciljeva treba voditi računa o različitim sposobnostima učenika, različitom nivou prethodne usvojenosti znanja, vještina i navika i individualnom tempu usvajanja novih sadržaja.

Osnove radnje na kojima se temelji planiranje jesu funkcionalno raspoređivanje i usklađivanje svih činilaca koji modeluju nastavno postupanje: ciljevi se raspoređuju po vremenskim jedinicama (mjesecima, nedjeljama), dovode se u korelativan odnos i pravilno raspoređuju razna nastavna područja (književnost: čitanje i analiza umjetničkih tekstova, teorija književnosti, stvaranje tekstova...; jezik: gramatika i pravopis, čitanje i analiza neumjetničkih tekstova, stvaranje tekstova po uzoru na čitanje i dr.), uspostavlja se korelacija sa drugim predmetima (istorija, muzička i likovna kultura, strani jezik...), utvrđuje se odnos između časova obrade, utvrđivanja, vježbanja, sistematizacije..., utvrđuje se odnos domaćeg i školskog rada, raspoređuju pismeni zadaci i dr. Kako su časovi obično kombinacije ponavljanja, utvrđivanja, obrade, vježbanja, ocjenjivanja i slično, za tip časa se treba opredijeliti na osnovu one aktivnosti koja preovladava. Na času obrade novog gradiva u uvodnom dijelu će se obnavljati ono što je u odnosu na tu oblast već naučeno, dok će se u završnom dijelu časa provjeravati učenička postignuća. Ipak, rad na novom gradivu preovladava, tj. čini glavni dio časa, pa je takav čas odista čas obrade.

Nastavno planiranje ciljeva i sadržaja predstavlja razradu nastavnog plana i programa za potrebe konkretnih učenika sa kojima nastavnik radi.

Godišnji i/ili globalni plan rada obično je opštija varijanta. U ovakvom planu uglavnom se, po mjesecima, navedu samo nastavne oblasti sa predviđenim brojem časova. No, ovaj plan može imati i konkretniju varijantu, tj. ciljevi mogu biti raspoređeni na pojedine časove za svaki mjesec.

Mjesečni i/ili operativni plan rada je detaljan raspored ciljeva, u kojem se precizno navodi šta će se na kojem času raditi, označena je vrsta časa (precizna raspodjela na časove obrade, obnavljanja, vježbanja i utvrđivanja), navedeni oblici rada, istaknute nastavne metode i planirana nastavna sredstva.

Priprema za neposredno izvođenje nastaveskica je nastavnog časa, sa neophodnim didaktičkim podacima, preciznim redoslijedom koraka i pripremljenim materijalom: primjerci tekstova, odgovarajući zadaci i vježbanja, domaći zadatak... Takođe, precizno definisanim aktivnostima učenika koje slijede jedna za drugom. Dugoročno permanentno pripremanje nastavnika jezika i književnosti za čas obuhvata: studiozno čitaje književnih djela, stručne i metodičke literature, analizu pismenih radova učenika, pripremu odgovarajućeg materijala i nastavnih sredstava i sl.

U pripremi za neposredno izvođenje nastave preciziraju se svi koraci koji će se realizovati na konkretnom času: od operativnog cilja i sadržaja, navođenja vrste časa, oblika rada, nastavnih metoda i sredstava, do toka časa po svim etapama (uvodni, glavni i završni dio). O času se promišlja sa više aspekata, pa nastavnik sebi postavlja niz pitanja na koja treba da odgovori: Koje ciljeve treba da realizujem? Na koje sadržaje se odnose? Koji sadržaji su relevantni za dostizanje postavljenih ciljeva? Šta učenici već znaju o tome? Koje metode (aktivnosti), nastavna sredstva, oblike rada treba da koristim da bismo uspjeli? Kako ću znati jesu li ostvareni ciljevi časa?

Da bi se valjano pripremio za čas nastavnik treba da:

- a) poznaje program,
- b) razumije i poznaje cilju programu u skladu sa razredom,
- c) poznaje ciljeve planirane za prethodne i naredne razrede vezane za konkretan cilj koji želi da realizuje na datom času,
- d) utvrdi očekivana postignuća (ishode),
- e) pronade sadržaje relevantne za realizaciju planiranog cilja,
- f) analizira aktivnosti učenika ponuđene u programu,
- g) analizira i uspostavlja određene korelacije sa drugim predmetima,
- h) analizira materijal ponuđen u udžbeniku jezika/čitanci, radnoj svesci/dnevniku čitanja i planira njegovu primjenu,
- i) utvrdi predznanje učenika,

- j) procijeni i planira najefikasnije metode i tehnike nastave/učenja i oblike rada,
- k) procijeni trajanje sopstvenih aktivnosti i aktivnosti učenika i dobro isplanira vrijeme koje ima na raspolaganju,
- l) funkcionalno osmisli djelove časa (uvodni, glavni i završni)...
- m) poznaje karakteristika učenika s teškoćama u razvoju ukoliko u razredu postoje i pripremi zadatke za njih.

Po pravilu, svaki nastavnik učestvuje u izradi planova rada kao član aktiva, ili ova dokumeta izrađuje sam. To bi značilo da je proučio program i da ga dobro poznaje, da prepoznaje vrstu i namjenu kurikuluma.

Preporuke da nastavnik razumije i poznaje cilju programu u skladu sa razredom i da poznaje ciljeva planirane za prethodne i naredne razrede odnose se na činjenicu da se jedan te isti cilj može usložnjavati iz razreda u razred, te da nastavnik treba tačno da zna na kojem nivou će određene sadržaje i pojmove predstaviti učenicima u konkretnom razredu. Nastavnik određuje obim i „dubinu“ do koje će planiranu jezičku pojavili pojam iz oblasti književnosti, obrađivati baš na tom uzrastu. Ciljevi se iz razreda u razred razvijaju, pa je to neophodno prepoznati kako bi se navedene preporuke uvažile, i stvorili uslovi za razumijevanje planiranih pojmova i sadržaja i dostizanje postavljenih ciljeva. Ove preporuke naglašene su i zbog vertikalne korelacije – kako bi se planirani pojmovi i pojave uvezivale i pronalazilo njihovo mjesto u sistemu, ostavljajući istovremeno prostor za nova povezivanje u narednim razredima.

Jasno je da nastavnik prije nego što uđe u učionicu treba da zna šta su ishodi konkretnog časa, odnosno koja postignuća njegovi učenici treba da ostvare. Zato treba da ih utvrdi za svaki čas, te da planira načine na koje će provjeriti da li se učenje odista i desilo. Nastavnik promišlja koji su to ishodi, odnosno rezultati učenja u smislu kognitivnih postignuća (učenje informacija i procesa povezanih s informacijama), kao i psihomotorička postignuća (fizičke vještine i spretnost). To su, takođe, i vaspitna postignuća (uvjerenja, stavovi i vrijednosti) koje se, u procesu podučavanja i učenja, razvijaju.

U nastavno-ciljnom predmetnom programu nijesu navedeni niti precizirani sadržaji za većinu operativnih ciljeva, što znači da nastavnik ima obavezu i mogućnost da izabere zanimljiv i relevantni sadržaj za realizaciju planiranog cilja. Ukoliko se radi o čitanju i analizi određene vrste neumjetničkog teksta, prilika je da – osim izbora teksta koji posjeduje karakteristike planirane vrste, nastavnik odabere i onaj tekst čija sadržina govori o

temi koja je učenicima određenog uzrasta, kao i onima kojima on predaje – zanimljiva. Takođe, kao polazište za usvajanje određene jezičke pojave ili pravopisnog pravila, nastavnik treba da izabere tekst po istom kriterijumu – dakle, onaj koji će sadržati jezičku pojavu ili primjere za pravopisno pravilo o kojem se govori, a koji će učenike istovremeno, svojom sadržinom i načinom na koji je ona saopštena, zainteresovati i motivisati da se njime bave. Za novu jezičku pojavu treba birati tipične primjere kako bi učenici razumjeli njenu suštinu i mogli da je prepoznaju u drugim kontekstima. Takođe, ne treba da ih bude previše, ali se svakim primjerom treba podrobno baviti. Mogućnost izbora ostavljena je i kada je književnoumjetničko djelo u pitanju. U programu se nalazi spisak predloženih djela, pa se i tu mogu praviti izmjene i izbori zajedno sa učenicima.

Uz svaki cilj u programu predlaže se niz aktivnosti čijom se realizacijom on može dostići. Iako su relevantne za cilj koji se želi postići, te aktivnosti se mogu koristiti, ali ne moraju. U svakom slučaju, dobro ih je proučiti i procijeniti njihovu valjanost za sopstveni razred, odnosno za učenike koje nastavnik trenutno podučava. Na osnovu predloženih aktivnosti moguće je osmisлити drugačije, zanimljivije i prilagođenije interesovanjima i potrebama konkretnih učenika.

Uspostavljanje korelacije sa drugim predmetima omogućava uvažavanje više principa nastave jezika i književnosti, ali posebno izdajavamo princip racionalizacije i ekonomičnosti i princip trajnosti znanja, vještina i navika. Princip racionalizacije i ekonomičnosti podrazumijeva najracionalniji utrošak vremena i umnih snaga učenika prilikom dostizanja postavljenih ishoda. Za realizaciju ovog principa važni su: usklađenost nastavnih planova (vrijeme) i programa (sadržaj) za određeni razred. Na primjer, izučavanje pojedinih književnoumjetničkih djela za čije razumijevanje je važno poznavati karakteristike društva, njegovog uređenja i zbivanja u njemu u određenom vremenskom periodu, korelacija sa istorijom doprinijeće boljem razumijevanju djela za manje vremena. Povezivanje umjetnosti – književne, muzičke i likovne, pravaca i razdoblja kroz istoriju, kao i umjetničkih produkata, takođe doprinosi lakšem razumijevanju i učenju u ovoj oblasti. Posmatranje istih pojmova i pojava sa više aspekta doprinosi lakšem usvajanju vještina i znanja i razumijevanju činjenice da je riječ o istoj pojavi/pojmu samo osvjetljenom sa druge pozicije. Ovakvom korelacijom se, između ostalog, obzbeđuje i trajnosti znanja, vještina i navika učenika, pa tako povećava i njihova primjenljivost u svakodnevnom životu.

Kako su udžbenici knjige koje posjeduju svi učenici u odjeljenju, a predstavljaju prvu interpretaciju programa od strane timova stručnih ljudi, logično je da nastavnik analizira materijal ponuđen u udžbeniku za je-

zik, odnosno čitanci, radnoj svesci/dnevniku čitanja namijenjen realizaciji određenog cilja, te da ga funkcionalno i svrsishodno koristi. Tosu osnovne knjige, sačinjene na osnovu zvaničnog plana i programa i didaktičko-metodički oblikovane kako bi mogle služiti u nastavne svrhe, pa uzimajući u obzir sve što smo naveli, nastavnik ne treba da ih izbjegava. Između ostalog, udžbenik uvijek sadrži osnovne pojmove i definicije, pa nema potrebe da se takve stvari učenicima diktiraju ili zapisuju na tabli.

Predznanje učenika u odnosu na konkretan sadržaj može se odrediti u uvodnom dijelu časa, ali i na nekom od prethodnih časova. Jako je važno znati koji korpus znanja o određenom pojmu učenici posjeduju, jer iako je takav cilj postojao u prethodnom razredu, pitanje je na kom nivou su ga učenici savladali. Za uspješno podučavanje važno je poći od nivoa na kojem se učenici nalaze, jer npr. podučavati učenike ostalim značenjima padeža a da nijesu razumjeli njihova osnovna značenja, sasvim je neproduktivno i uzaludno.

Planiranje efikasnih metoda i tehnika nastave/učenja i oblika rada, kao i vremena potrebnog za njihovu realizaciju važan je činilac uspješnog časa. Zavisno od cilja/ciljeva časa, nastavnik treba da zna koje metode iz opusa opštih naučnih metoda (analiza – sinteza, apstrakcija – konkretizacija, indukcija – dedukcija i sl.) i stručnih metoda (psihološka, sociološka, biografska, pozitivistička, impresionistička, filozofska, jezičko-stilska, komparativna, strukturalistička, fenomenološka, metoda recepcije...), a posebno nastavnih metoda (monološka, dijaloška, tekst-metoda, metoda demonstracije, metoda ekskurzije i dr.) će koristiti na konkretnom času, koja od njih je najefikasnija, najproduktivnija, koja će dati najbolje rezultate. Stvaralačkim kombinovanjem metoda može se svakom nastavnom cilju/nastavnoj jedinici pristupiti na originalan način. Poželjno je koristiti i različite nastavne tehnike kojima se postiže veća aktivnost i podstiče kritičko promišljanje kod učenika. Posebno treba biti obazriv prilikom izbora oblika rada. Ukoliko se njihova primjena i funkcionalnost u odnosu na konkretan cilj ne procijeni valjano, onda će se ispoljiti samo njegove negativne strane. Na primjer, ako se za gupni rad ne planira dovoljno vremena, što bi najčešće bio glavni dio časa, onda se niti jedna njegova prednost ne može iskoristiti.

Kako bi bio siguran da će raspoloživo vrijeme efikasno iskoristiti i da će u tom vremenskom opusu „zatvoriti“ čas kao smislenu cjelinu uz svrsishodnu realizaciju svih segmenata, nastavnik treba precizno da procijeni trajanje sopstvenih aktivnosti, kao i aktivnosti učenika. To podrazumijeva i da funkcionalno osmisli djelove časa (uvodni, glavni i završni dio), a

posebno da se potruđi da u uvodnom dijelu časa motiviše i zainteresuje učenike za dalji rad, na primjer: za čitanje i analizu djela, za dalji rad na književnomjjetničkom djelu ili neumjetničkom tekstu, za stvaralački čin, za upoznavanje i razumijevanje jezičke pojave i slično.

Inkluzija učenika sa posebnim potrebama u redovan nastavni proces, podrazumijeva da nastavnici imaju sve potrebne informacije o djeci: u kojem odjeljenju borave, koju vrstu problema imaju, koja su njihova prethodna znanja, da li je potrebno izraditi individualni obrazovni plan (IOP) za njih i sl. Ukoliko nastavnici nemaju ovakve informacije i ne pripremaju postupke i zadatke koji će doprinijeti napretku ove djece, onda se njihov boravak u učionici pretvara u puko fizičko prisustvo bez ikakvih obrazovnih i drugih rezultata.

Neposredna priprema za čas treba da sadrži odgovore na sljedeća pitanja: Ko je uradio pripremu? Za koji predmet i koji razred? Za koji vremenski period (jedan ili više časova)? Koji ciljevi se realizuju? Na kojem sadržaju se realizuju ciljevi? Koje će se nastavne metode koristiti? Koji će se oblici rada koristiti? Koja će se nastavna sredstva koristiti? Kako se smjenjuju aktivnosti učenika kroz uvodni, glavni i završni dio časa? Na koji način se provjeravaju postignuća učenika? Koji su prilozi (materijal) neophodni? Osvrt na urađeno.

Kako smo sve elemente pripreme za čas već pomenuli, ovdje ćemo se zadržati na aktivnostima učenika. Na samom početku primjene nastavno-ciljnih i djelimično otvorenih obrazovnih programa, smatrali smo da je važno pisati i aktivnosti nastavnika. To, naravno, nije propust, niti greška. No, kako se cjelovit tok časa sasvim funkcionalno može iskazati samo kroz aktivnosti učenika u kojima su aktivnosti nastavnika lako prepoznatljive, to je mnogo efikasnije da se na takav način nastavnik priprema za čas. Iako na prvi pogled ovo može izgledati kao forma, promjena je suštinska: od promišljanja o sebi kao voditelja procesa podučavajna i učenja u učionici, nastavnik se potpuno preusmjerava na promišljanje o učenicima – šta oni rade i kako kroz te aktivnosti uče.

Preporučujemo da se prilikom izrade pripreme za čas koristi Blumova taksonomija znanja jer se na taj način aktivnosti učenika rangiraju po nivoima znanja, svi u odjeljenju imaju mogućnost da se iskažu, a nastavnik je siguran da je zastupio sve nivoe znanja. U tabeli 1 uz svaki nivo znanja dat je spisak ključnih glagola koji opisuju aktivnosti učenika. Njihovim korišćenjem stiče se i provjerava znanje određenog nivoa. Obrazovni ciljevi opisani kao različiti oblici mišljenja, a mišljenje je aktivan proces.

Tabela 1: Nivoi znanja i ciljevi učenja na kognitivnom području (Blumova taksonomija)²

NIVOI	CILJEVI (ishodi) UČENJA <i>Značenje nivoa</i>	KLJUČNI GLAGOLI <i>Opisuju aktivnost koju treba vježbati i mjeriti na svakom nivou.</i>
I	DOSJETITI SE (prepoznavanje, prisjećanje)	<i>prepoznati, pokazati, pronaći, označiti, povezati, dopuniti, smjestiti, poređati, imenovati, navesti, nabrojati, reći ko, kada, gdje, zašto, koliko, definisati, citirati, ponoviti, opisati</i>
II	SHVATITI (razumijevanje)	<i>izraziti, ispričati/napisati svojim riječima, izvijestiti, opisati, sažeti, proširiti, preoblikovati, pretvoriti, prevesti, izraziti formulom, rastumačiti, objasniti, raspraviti, obrazložiti, dokazati, dati primjer, procijeniti, izračunati, predvidjeti, razvrstati, smjestiti, izdvojiti, istaknuti, (aktivno) učestvovati</i>
III	PRIMIJENITI (primjena)	<i>demonstrirati, dramatisirati, pokazati (postupak), dokazati, izvesti (ogled), izvršiti, upotrijebiti, primijeniti, koristiti, prikazati (grafički), izvesti (formulu), prikazati u kratkim crtama, prilagoditi, promijeniti, dovršiti, otkriti, riješiti (problem), predložiti (rješenje), isplanirati, izabrati, napraviti, izračunati, procijeniti, napisati, razvrstati, svrstati, sastaviti</i>
IV	ANALIZIRATI (analiza)	<i>rastaviti, raščlaniti, razdijeliti, pronaći, izdvojiti, istaknuti, prepoznati neizrečene pretpostavke, opravdati, protumačiti, objasniti, uporediti, razlikovati, suprotstaviti, komentarisati, kritikovati, saopštiti, izvijestiti, raspraviti, razvrstati, svrstati, grupisati, rasporediti, poređati, organizovati, urediti, oblikovati, grafički prikazati, napraviti ogled, ispitati, istražiti, provjeriti, preispitati, procijeniti, proračunati, odrediti važnost podataka, prekontrolisati, dovesti u vezu, pretpostaviti, razlikovati uzrok i posljedicu, odgovoriti na pitanje: šta ako, zaključiti</i>
V	VREDNOVATI (evaluacija)	<i>provjeriti, prosuditi (primjerenost zaključka), procijeniti, ocijeniti, izmjeriti, odrediti vrijednost, utvrditi, odmjeriti, vrednovati, uporediti, razlikovati, kritikovati, raspraviti, diskutovati, preispitati, dokazati, uvjeriti, odbraniti stav, opravdati, poduprijeti, zastupati mišljenje, istražiti, odlučiti, izabrati mogućnost, odabrati, preporučiti, otkloniti, poređati (s obzirom na važnost), rangirati, stepenovati, pretpostaviti, predvidjeti, zaključiti, reći zašto, izvesti</i>

² Preuzeto od E. Nimac: *Primjena Bloomove taksonomije znanja u nastavi*, http://www.azoo.hr/images/razno/E._Nimac.doc

VI	STVARATI (sinteza)	zamisliti, dizajnirati, razviti, stvoriti, izmisliti, smisliti, izumiti, konstruisati, kreirati, proizvesti, izazvati, formulisati (hipotezu), predvidjeti, prognozirati, prirediti, pripremiti, propisati, napraviti plan, skicirati, predložiti, objediniti, kombinovati, skupiti, sastaviti, sklopiti, spojiti, povezati, složiti, komponovati, sabrati, organizovati, preurediti, promijeniti, presložiti, preraditi, poboljšati, kompletirati, kompilirati, voditi, upravljati, napisati, podnijeti, iznijeti, predočiti, postaviti (teoriju), uopštiti
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Osvrt na urađeno jako je važan za sve nastavnike, posebno za početnike. Promišljanje o valjanosti održanog časa, analiza svih segmenata tj. kritički osvrt na sopstveni rad, omogućići će nastavniku da procijeni šta je bilo dobro, a šta treba unaprijediti i zašto. Tako nastavnik postaje reflektivni praktičar koji promišlja o svojoj praksi i na osnovu toga je unapređuje. Najbolje je kada se zapažanja zapišu ispod pripreme, kako bi se naredni put napravile određene korekcije ili planirale dalje aktivnosti. Jednom urađena priprema za čas može se koristiti i za nekoliko narednih generacija, ali će svaki put biti neophodno da se izvjesne izmjene naprave i unesu.

Svi koraci i aktivnosti koje smo naveli kao značajne za planiranje samo jednog časa ne treba da onespokoje nastavnike niti da im se učine kao ogroman posao. Većinu ovih koraka iskusni nastavnici obavljaju rutinski, baveći se samo specifičnostima pojedinih časova. Studenti koji se pripremaju da budu nastavnici i nastavnici početnici, pak, tu rutinu tek treba da steknu i, da bi postali dobri nastavnici, treba da promišljaju o svim navedenim segmentima. Kada se čas isplanira i pripremi kako treba, dobar rezultat ne može izostati, što nastavniku uliva sigurnost kako u sopstvene snage i tako i u mogućnosti i uspjeh njegovih učenika.

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TEACHING MONTENEGRIN LANGUAGE AND LITERATURE – PLANNING AND PREPARATION OF LESSONS

Abstract: The planning and preparation of the process of learning is the most important step in the realisation of educational goals in schools. In order to adequately plan at all levels (yearly and/or global work plan, monthly and/or operative plan, weekly plan, direct preparation for class/lesson plan) the teacher should possess (apart from professional skills) methodical skills and knowledge to arrange in a functional, systematic and logical way the aims stated by the educational programme for the given subject and in order to prepare for the successful realisation of an actual lesson. Planning of the education process is a key condition for successful teaching and learning, because all the participants in the lessons should know in advance what will be done, and when and how it will be done. Through the process of planning, the aims and content of the subject programme should gain a form in which the students whom the teacher is teaching can more easily master it. Also, the volume and intensity of the goals that the students should reach should be matched with the time which is available and the age of the students being taught. The introduction of teaching-aim subject programmes within a syllabus directed at the student has produced the need for a different approach in preparing for classes – from yearly plans to preparing for a class. In this text we will deal with direct preparation for the realisation of a lesson of Montenegrin language and literature.

Key Words: *teaching, studying and learning, subject programme, planning, lesson preparation.*

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THE TEACHING STUDY OF THE NOVEL OF JACK LONDON - *CALL OF THE WILD*

Abstract: Overall creativity of Jack London (1876-1916) could be, generally speaking, divided into three major thematic-motive circles, with the exception of two voluminous novels - *The Iron Heel* and *Martin Eden*. The first corpus belonged to the works relating to the life of the Far North: *Blue Wolf*, *Daughter of Snow*, *Frost Children*, *Gold* and other works. The heroes of these novels are brave and fearless people, idealists in their struggle with the difficult life and cruel nature. The second corpus includes so-called 'sea' theme: *Sea Wolf*, *Stories from the South Seas* and other works specific by an outstanding exoticism and vibrancy of the coastal environment. The third part of the creative London's corpus consists of novels about animals, to be more precise - the dogs.

It's hard to imagine the narrator in the world literature with more literary skill and love who wrote about animalistic world and its way of life, impulses, concealed impulses and instincts of the wild. For Jack London dog is not just a pet or loyal human friend - he grows into metaphorized and symbolic idea of the man and his usually difficult path of life, embodied in the joys and great misfortune. By the ability of suffering, pain threshold and sincerity of love, London placed this animal on a pedestal equal to human, giving him the most valuable literary pages in his impressive literary oeuvre. In this paper, "The teaching study of the novel of Jack London's *Call of the Wild*", the author Sofia Kalezić Đuričković approaches the interpretation of this work to the students of primary school age, which is in the curriculum designed to perform during two school hours.

Key Words: *interpretation, a novel, teachers, students, America, dogs, people, survival.*

Buck's New Masters

Despite the fact that Buck passed from hand to hand for silly money compared to its actual value, the people involved in this dirty business cannot admire his strength, clarity and beauty. Buck's first master's Perolt who was a connoisseur of dogs - as soon as he saw Buck he knew that such a dog is one in a thousand.

After Perolt and Francois, Buck is into the hands of the Scottish mongrels, and then Charles and Hall. All his masters act as one, an infinitely unfeeling man, narrow minded and emotional range, tyrannical and egotistical. London in the painting of portraits and situation does not emphasize the drastic difference between a dog and its master. "In the harsh conditions of the North wilderness" - notices Novo Vukovic - "biological difference becomes thin between humans and dogs, in fact to the last it can be given still more confidence. Animal and man became very close, almost equal beings, as they used to be in the depths of prehistory. Though London was trying to portray their dog heroes from a distance (they do not speak, their inner world and intentions can be judged only through gestures and actions, etc.), still they are very similar to humans, and placed in the same circumstances they behave almost identically: in both speak bursting instinct and impulse of survival. (Vukovic 1989: 239). As reflecting the appearance and characteristics of people, London portrays dogs, not giving them properties that they do not have, but by showing them, like people in a mutual sympathy, strife, competition and fighting. Buck's main rival is the dog Spitz, with whom the main character of the novel fights more through intellectual superiority, rather than physical strength. As with many others, the writer does not present this event bare and direct, but it is observed in Buck's observational perspective, in the most obvious measure by following him through his consequences.

In a world in which Buck found himself by force of circumstances, the so-called "law of cudgel and teeth" rules, or right of the stronger and more powerful. Harsh living conditions sharpen the legacy of innate tendencies and features of Buck - he becomes cautious, unpredictable, at times murderous. The power of adaptability, intelligence and intuition may be under new circumstances considered his most dominant performance, while newly acquired crafting teaches him balance and self-control. London painted his hero with fast and precise moves, "Buck had one big feature - the imagination. Fought by instinct, and he could also fight with a head."

"But Buck possessed a quality that made for greatness - imagination. He fought by instinct, but he could fight by head as well (London 1903: 35)".

Despite the hostility and coldness with which he was met by frozen and inaccessible North, Buck does not regret for a home and tucked life that is left at the judge's estate: "He didn't grieve for home. Sun Valley was far and lost in distance, and the memories didn't have no power over him. Far more powerful were the memories of his heritage, which have

made some things never before seen look familiar. Instincts, which were the memories of his ancestors turned into a habit, completely died out in him, they sharpen and revived”.

“He was not homesick. The Sunland was very dim and distant, and such memories had no power over him. Far more potent were the memories of his heredity that gave things he had never seen before a seeming familiarity; the instincts (which were but the memories of his ancestors become habits) which had lapsed in later days, and still later, in him, quickened and became alive again (London 1903: 41)”.

Parallel with scenes of heavy Buck’s life in Alaska, Jack London continuously displays a repressed and subconscious vision of his hero, incarnate in his ideal and non-existent master. Through Buck’s hunches and vision is concretized a human of prehistory, stone age, neanderthal with whose personality Buck identify himself and submit to it. The appearance of the imaginary hero of London painted in detail: “His hair was long and tangled, and the forehead tucked back, just behind the eyes. Uttered some strange words, and it seems to be much afraid of the dark, although he constantly stared at it. In the arm which was coming somewhere below the knees, he clutched a stick with a heavy stone attached to the end. He was not completely naked, ragged and fire tanned skin hung down below her shoulders, and the body had thick hair. At some places, on the chest and shoulders and on the outer side of the arms and thighs he was so hairy that these places looked like a thick fur. He was not standing upright, but his body leaning forward from the hips and the legs were slightly bending in the knees. It was a strange elasticity and suppleness in that body, almost like the cats, and live caution hinted that he lives in a constant fear of something visible and invisible. Sometimes, that hairy man shrunken was lying by the fire and slept with his head between the legs. Then his elbows were on his knees and hairy arms over head as if he wanted to protect himself from the rain” (London, 2001: 48).

“The hair of this man was long and matted, and his head slanted back under it from the eyes. He uttered strange sounds, and seemed very much afraid of the darkness, into which he peered continually, clutching in his hand, which hung midway between knee and foot, a stick with a heavy stone made fast to the end. He was all but naked, a ragged and fire-scorched skin hanging part way down his back, but on his body there was much hair. In some places, across the chest and shoulders and down the outside of the arms and thighs, it was matted into almost a thick fur. He did not stand erect, but

with trunk inclined forward from the hips, on legs that bent at the knees. About his body there was a peculiar springiness, or resiliency, almost catlike, and a quick alertness as of one who lived in perpetual fear of things seen and unseen. At other times this hairy man squatted by the fire with head between his legs and slept. On such occasions his elbows were on his knees, his hands clasped above his head as though to shed rain by the hairy arms” (London 1903: 41-42).

The quoted passage, and others like him in the novel are periodically present and the easiest way for the teacher is to explain to the students by the same examples the meaning and significance of the guiding motives, as well as its role and function in the narrative text. One of brief explanations of the guiding motive was given in *The School literary Vocabulary and Related Concepts*: “The motive is repeated in one or several writer’s works. In larger prose units it becomes an integrative motive which associated separate unity with more meaningful and thematic unity - gathering more short stories into a novel.” (Velickovic 1998: 99).

On the relationship between humans with animals and their greed for gold, Zorica Despic will emphasize their own understanding of the issues mentioned above: “Buck was born on a warm South, and the human hunger for gold had led him to the frozen North. His life is completely changed since then, and all the hardships he endures not only patiently, but also with some understanding. From the moment when he was saved from death by his master, he shows the noblest qualities of gratitude and loyalty. London’s Buck becomes a hero in his self-sacrificing sense of duty and attachment to man. The writer rises that animal as an example of humanity among the people of the North, who blindly slave to their greed and mutually destroy themselves” (Despic 1979: 123). As well as the heroes from the North are described as rough and devoid of emotion, the writer at the same time in their personalities emphasizes balance, embodied in the physical and mental endurance, almost philosophical patience and love for such a wild and unpredictable lifestyle, connected with the numerous risks and uncertainties. These are people of strong spirit, impulsive, sometimes harsh and primitive, full of passion and temperament.

New characters in the novel line up abruptly, with almost no overtures, and it is obvious that the writer stresses the dynamics of the plot more intense. For the next Buck’s masters, Charles and Hal, the writer says that “what a wonderful patience with which the inhabitants of the north support their hardest effort and it was alien to these people.” Charles and Hal are

husband and brother of gentle Mercedes, that accidentally found herself in this, for her empty exhausting adventure. Explaining the ungrateful life position of these heroes, the writer will emphasize: "Over time, all of southern hospitality and kindness had disappeared from these three people. Devoid of all glamor and romance, the journey on the Arctic has become too cruel reality for both men and woman. Mercedes stopped mourning dogs because now she is mourning his fate, arguing with her husband and brother. It seems to be the only quarrel that is not bothered them. Miserable life caused their irritability. And if life became more difficult, irritability doubled and eventually overcome it."

"By this time all the amenities and gentlenesses of the Southland had fallen away from the three people. Shorn of its glamour and romance, Arctic travel became to them a reality too harsh for their manhood and womanhood. Mercedes ceased weeping over the dogs, being too occupied with weeping over herself and with quarrelling with her husband and brother. To quarrel was the one thing they were never too weary to do. Their irritability arose out of their misery, increased with it, doubled upon it, outdistanced it" (London 1903: 52).

Besides the lack of adaptation to the harsh conditions of life, Mercedes carries a huge gap that London calls "the grief of their own sex." She is the only female character in the novel and her artistic portrait is strikingly and plastically shaped by the writer. Mercedes lives in a world of emotional and cold climate, where she cannot find herself, in which no one is paying attention to her feelings of unfulfillment and need for love. Reality begins to take painful dimensions and grotesque forms that have not been counted: there is no much dog food, the way under the snow masses is completely impassable, her precious garments and objects become unnecessary decor which is as fast as it needs to be released from in order to make the cart easier and tried to avoid death under heavy avalanches.

Touching Story of Love

Introducing a new hero in the work - John Thornton, the adventurer of bold spirit and a big heart, London reflects the fate of his literary quartet in the gradation. The current Buck's portrait is in complete conflict with those at the beginning of the novel: "Through all this trouble, Buck towed to the top of the column as if in a nightmare. Pulled when he could, and when he gave up, he fell and remained on the ground until hits of the whip raised him

on his feet. All the strength and shine of his furgone. Muddy hair sticking out smeared with drained blood from cuts of Hal's whip stitches. Muscles have turned into a knotted mass, and the fleshy parts are melted so that each rib and every bone clearly outlined under the limp, wrinkled skin."

"And through it all Buck staggered along at the head of the team as in a nightmare. He pulled when he could; when he could no longer pull, he fell down and remained down till blows from whip or club drove him to his feet again. All the stiffness and gloss had gone out of his beautiful furry coat. The hair hung down, limp and draggled, or matted with dried blood where Hal's club had bruised him. His muscles had wasted away to knotty strings, and the flesh pads had disappeared, so that each rib and every bone in his frame were outlined cleanly through the loose hide that was wrinkled in folds of emptiness" (London 1903: 54).

The following part of the novel is concisely elaborated episode of suffering of the mentioned family trio: Hal flogs the dog taken with the desire to reach their painstaking goal of and pass the most dangerous parts of Alaska. Buck's familiar instinct and bad premonition, however, do not allow him to move from a standstill. Thornton opposes such violence against animals, and a quarrel between him and Hal occurs, in order the procession continued its travel without Buck and his new master - John Thornton. But in the next scene, snowdrifts are turn out to be insufficiently reliable and stable, and under them disappear Hal, Charles and Mercedes, along with his dog-drawn cart.

"For many, this book will be, after a sugary stories and fairy tales, a cold shower," - says Milan Crnkovic - "but it takes a cold shower. In the general picture, it will be indicate a wild life to the students (food struggle, rivalry, fighting for space, natural impulses, malevolence, malice), but will see how it can be endured, what efforts can be hold out, what are the rules of the struggles of life, the worth of honesty and loyalty. Under the London's cold shower is not good to take kids early, nor it needs to be withhold. Maybe there will be some, especially young men, who will be delighted with it a little later, so they will have to get over this disease and many others. Some will, when they start to read the London show resistance to reading "gentle", poetic works with themes from nature. It is necessary though that the students learn such works and to adjust to looking at life that will not be too black, or too pink, the perspective of life that will not be solely path strewn with flowers, but not exclusively filled with the fear of cut-throat white canines" (Crnkovic 1980: 180).

The episode of Buck's loyalty to John Thornton, is the best and most humane part of this work and the nobility of the message is a little "novel in the novel" dedicated to the brighter side of man's relationship to the animal. With his new master Buck forgets the former suffering and humiliation, and it is stirring up again the feeling of belonging to the man and trust in him. On the other hand, Thornton is shown as a humane and generous man, and to the utmost of his being he is committed to the relationship to dogs, which is filled with love and tender moments.

In the second part of the novel, former images of cruelty and violence give way to passages that testify to the brighter side of life medal. At the poignant and poetic way of describing the relationship between man and dog, London approaches Buck's feelings to the reader: "He felt love, true, passionate love for the first time. Never before he had not experienced it on the farm of Judge Miller, in the sun-drenched valley of Santa Clara. Hunting and roaming with the judge's sons were a business friendship. He felt a kind of patronage to the judge's grandchildren, and a lofty and dignified friendship to the judge. But, feverish and blazing love that was almost worship, insanity, John Thornton awakened in him. The man saved his life and that was something; but, more than that - he was the ideal master. Other people are taking care of the dogs from feelings of duty and some commercial expediency. Thornton was taking care of his own as if they were his own children because he could not otherwise."

"Love, genuine passionate love, was his for the first time. This he had never experienced at Judge Miller's down in the sun-kissed Santa Clara Valley. With the Judge's sons, hunting and tramping, it had been a working partnership; with the Judge's grandsons, a sort of pompous guardianship; and with the Judge himself, a stately and dignified friendship. But love that was feverish and burning, that was adoration, that was madness, it had taken John Thornton to arouse. This man had saved his life, which was something; but, further, he was the ideal master. Other men saw to the welfare of their dogs from a sense of duty and business expediency; he saw to the welfare of his as if they were his own children, because he could not help it" (London 1903: 60).

Buck unsparingly returns the received love to Thornton, defending a master from the bullies, saving him from swollen rivers and justifying his confidence at a time when Thornton carelessly enters the bet. This sentiment fills Buck, breathes his life and revitalizes it. London once again portrays his characters in a fresh light of his new look: "Buck was in a great

shape, not an ounce of superfluous flesh, and one hundred and fifty pounds how much he weighed were the weight of his strength and courage. His fur shone like a bright silk. On the neck and shoulders, half bristly hair looked like it would be picked up with every move as the strong vigor revived with each hair individually. Broad chest and heavy front paws were in proportion to the whole body on which are outlined firm muscles.”

“He was in perfect condition, without an ounce of superfluous flesh, and the one hundred and fifty pounds that he weighed were so many pounds of grit and virility. His furry coat shone with the sheen of silk. Down the neck and across the shoulders, his mane, in repose as it was, half bristled and seemed to lift with every movement, as though excess of vigor made each particular hair alive and active. The great breast and heavy fore legs were no more than in proportion with the rest of the body, where the muscles showed in tight rolls underneath the skin” (London 1903: 68).

Parallel to the presentation of loyalty and love for the new lord, Jack London approaches the meaning and symbolism of the term “call of the wild” to the reader, to which Buck more intensely strives for and completely overwhelmed at the end of the novel. The encounter with the wolf, the search for his wild brother, the game of death with reindeer or re-visions of the hairy man - just a motivational points which will enable the writer to develop and produce a logical ending of the story about Buck. On the way back from the woods, at which more often wandered, Buck finds a master who was killed by Indian tribes Yeehats. In the need to revenge Thornton, he kills several of their members on bloodthirsty way. Frantic and internal pain of the dog Buck, London very successfully and artistically painted: “I felt a great emptiness, like hunger, the emptiness that exceedingly hurts him, and food could not fill it. Periodically, when he paused and thought over dead bodies of Yeehats, he forgot his pain. At that time he became proud of himself, he felt a pride greater than the one that he had previously felt. He killed a man, the noblest beast, and killed him, in spite of the law of cudgel and teeth”.

“It left a great void in him, somewhat akin to hunger, but a void which ached and ached, and which food could not fill, At times, when he paused to contemplate the carcasses of the Yeehats, he forgot the pain of it; and at such times he was aware of a great pride in himself,—a pride greater than any he had yet experienced. He had killed man, the noblest game of all, and he had killed in the face of the law of club and fang” (London 1903: 83).

With a description of recent events, a novel about the fate of the dog Buck ends - he joins a wolf pack at the moment when he starts to realize that all his ties with the world of men are broken and destroyed. Buck becomes the leader of wolves, as their largest and most powerful member, with magnificent fur, similar - yet different from all.

London rounded the plot of his novel slightly with a romantic and hiperbolic ending. At the point of the work is built a legendary idea about the dog spirit, which from time to time, emerges from the forest and scares the Indians with its loud and painful howl.

Narrative Procedure

At the end of the novel *Call of the Wild* it is described Buck's encounter with a wolf pack and his association with gender of wolves when his inner drive helps to understand and grow closer. Such an ending can be interpreted in different ways, which is still more or less "flow" in a global semantically complex. Observed at the symbolic level, London talks about life that, despite to many lost battles, is worth to continue, embodied in the new insights and values. The image of the dog Buck presented and personified the author's desire to establish a world with more human and humane relationships, and the desire that man doesn't descend to a level worse than the animal, in the moments when dark instincts prevail in him, greed and need for violence.

It is unusual in this novel as the main character is not human. However, the reader does not feel this fact like a handicap, because London's Buck owns their home, childhood, destiny full of interesting moments and turns, as well as an epilogue that makes his life so special. Also, as a man, all the hardships he put up with tolerant, patient way, and we can say, with full understanding of the situation in which he found himself. In the harsh living conditions and competition with money, he loses the dimensions of a living being, and becomes an object designed for towing on polar snow and subject of brutalization for ruffians. However, in the unenviable life situations, Buck proves wiser and stronger than most people. Although London doesn't attach properties which his kind doesn't possess in reality, the writer veryconvincingly paintsemotions, fears, needs and longings of the hero almost inevery paragraph.

"London is far than that to get depicted anthropomorphic animals"
- Milan Crnkovic suggests unusual modulatives of this writer -

“Dogs cannot talk. London describes them in the company of people and draws their intentions and passions, as they are reported by barking, movements, actions possibly eyes. More than most other authors, London is capable of all things, in the case of dogs, looking from the animal’s perspective. However, Buck and White Canine are described as strong characters, strong, bold, ambitious, violent, sudden, faithful to those who deserve it, cruel and murderous toward others, subjected to tremendous instincts, fighting and eternally eager to be the first and stronger than any other. Though they are painted objectively, without any human trait, they in fact, by “character” lines do not differ much from London’s people: they are both carried by the same passions, and subjected to the same instincts, and one or other species has their scoundrels and their heroes, their cowards and their heroes, their calmness and their captivating natural instincts. And London’s dogs, in fact, enter the gallery London’s tough heroes which, thrown into the harsh arena of life, wrestling and killing each other with the enemy in the fight for the preservation of the species” (Crnkovic 1980: 180).

Jack London belongs to the category of animalistic writers who are at the focus of their narrative observation set the psychology of animals, revealing the way in which they react or think. These and similar observations teacher can substantiate with suitable examples:

- “Buck laughed, as dogs laugh, yet kept his distance” (London 1903: 38).
- “Buck did not like it, but he bore up well to the work, taking pride in it after the manner of Dave and Sol-leks, and seeing that his mates, whether they prided in it or not, did their fair share” (London 1903: 40).
- “Buck did not like her, but he was feeling too miserable to resist her, taking it as part of the day’s miserable work” (London 1903: 48).
- “The instincts (which were but the memories of his ancestors become habits) which had lapsed in later days, and still later, in him, quickened and became alive again” (London 1903: 41).

London’s way of storytelling conforms the character of his heroes, and can be identified as male powerful, violent, temperamental and unpredictable. His narrative thread runs in a single breath, reliable and logically, without digressions and unnecessary details. London’s narration is imbued with a poetic and inspiring descriptions of the nature of the polar environment. Despite cruelty of the Arctic and the people from the north, this novel is adorned with a lot of romantic, poetic and gently described situations and lyrical moments. People are shown as being in conflict with

themselves and their surroundings, fighting, strong, physically and psychologically overwhelming.

The narrative style of Jack London formerly was sent out with a variety of comments. It is true that his style is at times slipshod and sentences are sometimes not sufficiently polished, sobbing, even grammatically incorrect. On the other hand observed, his style is very colorful and artistically original and sentences reflect the economy of expression and dense displayed atmosphere. Here's how London described the Buck's first encounter with snow: "At the first step upon the cold surface, Buck's feet sank into a white mushy something very like mud. He sprang back with a snort. More of this white stuff was falling through the air. He shook himself, but more of it fell upon him. He sniffed it curiously, then licked some up on his tongue. It bit like fire, and the next instant was gone. This puzzled him. He tried it again, with the same result. The onlookers laughed uproariously, and he felt ashamed, he knew not why, for it was his first snow" (London 1903: 14).

The poetry of the narration is present in London's personified description of Eskimo dogs howling at night:

"Over the whiteness and silence brooded a ghostly calm" (London 1903: 34).

Commenting on the issue of London's language and style, Charles Childe Volkat wrote: "The fact that London creates almost from nothing talks about his powerful gift and when man more reads, the more he admires his use of language. He is able to create sharp and clear figure economically, explain complex procedures, describe the intricate phenomena and processes. London's genius is especially apparent in his mastery of detail and pace. He can create realistic image and tension, putting the smallest facts about a situation - on the contrary, he can skip large areas of data, allowing the reader to arrive at information and meaning. He is able to make the most moderate sophist to sit on the edge of his chair and blinks with excitement as the story builds up to peak" (1972, 112).

Compared to unpolished and occasional slipshod of London's artistic expression, as well as unusual and somewhat eccentric way of his work, B. Pavic said: "It was a strange way of his work. He did not read books one after the other, but at the same time the whole series of books. ... lined up by weight and so he read, starting with the most difficult. Than over his office

he pitched a string, as “wire for clothes,” and when he let the thought occurred to him, he would write it on a piece of paper and hung it on the wire to be on hand whenever he needs it for a book. He obliged himself to write a thousand words every day. And he wrote so many. However, he never read what he wrote, he did not have the patience to improve his manuscripts and correct them. And only in that way it can be understood his great literary production of fourteen working, creative years” (Pavic 1982: 91).

Jack London created at a time when a number of new theories about the origin of the world evolution changed the traditional religious conception. A large number of philosophers and scientists, ranging from Friedrich Nietzsche and Karl Marx to Charles Darwin, Herbert Spencer had a significant influence on his work. Partially this fact may explain the dominant motifs in his works - the struggle for survival and the maintenance of life of the fittest and strongest. Apart from these, in his work are present and many other reasons, and Milija Stanic in the preface to London’s novel *Adventuress* said: “London is a powerful, restless, reckless and very contradictory nature, extraordinarily dynamic talent and spirit whose eye nothing escapes. It is naturally then that his knowledge and experience is greatly enriched and that his work is very abundant and is filled with a wide variety of topics, experiences, people, things, phenomena, adventure, exotic places and plants, unusual, powerful people and dogs, gold diggers, savage, Sun, sea, etc.” (Stanic 1972: 112).

Indeed, it is difficult to read the novel *Call of the Wild*, and not be impressed by the inspiring and poetic scenes of polar ice and snow sleds that Eskimo dogs pulled on the thick, sparkling blanket, perfection of untouched whiteness of nature and, at the same time, the harsh struggle for survival. The motive of struggle with difficult living conditions, and the instinct for maintaining species in this novel is treated in two ways: through the phenomenon of inarticulate suffering existential problems and the phenomenon of love, which both man and beast gives power to feel clean, separate and isolated from the brutality of everyday life. After interpretation of the novel *Call of the Wild* teacher can determine one of the following topics the students:

- 1) Human Traits in the Character of the Dog Buck
- 2) Analysis of the Character of John Thornton
- 3) The Beauty of the Wild Landscape of the North

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NASTAVNO PROUČAVANJE ROMANA DŽEKA LONDONA – ZOV DIVLJINE

Apstrakt: Cjelokupno stvaralaštvo Džeka Londona (1876-1916) moglo bi se, globalno posmatrano, podijeliti u tri velika tematsko-motivska kruga, sa izuzetkom dva obimna romana - Gvozdena peta i Martin Idn. U prvi korpus spadala bi djela koja se odnose na život dalekog Sjevera: Sin vuka, Kći snijega, Djeca mraza, Zlato i druga ostvarenja. Junaci ovih romana su heroični i neustrašivi ljudi, idealisti u svojoj borbi sa teškim životom i surovom prirodom. U drugi korpus spadaju tzv. »morske» teme: Morski vuk, Priče sa južnih mora i ostala djela specifična po naglašenju egzotičnosti i živopisnosti primorskog ambijenta. Treći dio Londenovog stvaralačkog korpusa čine romani o životinjama, tačnije rečeno - o psima. Teško da se u svjetskoj literaturi može zamisliti pripovjedač koji je sa više literarne umješnosti i ljubavi pisao o animalističkom svijetu i njegovom načinu života, impulsima, sakrivenim nagonima i instinktu divljine. Za Džeka Londona pas nije samo kućni ljubimac ili vjerni čovjekov prijatelj - on izrasta u metaforizovanu i simboličku predstavu o čovjeku samom i njegovom najčešće teškom životnom putu, oličenom u kratkim radostima i velikim nedaćama. Po sposobnosti trpljenja, pragu tolerancije i iskrenosti ljubavi, London ovu životinju postavlja na pijadest ravan ljudskom, posvećujući joj književno najvrednije stranice u svom impozant-

tnom literarnom opusu. U radu Nastavno proučavanje romana Džeka Londona „Zov divljine“, autor Sofija Kalezić približava učenicima osnovnoškolskog uzrasta interpretaciju ovog ostvarenja, koja je po nastavnom programu predviđena da se izvrši u toku dva školska časa.

Ključne riječi: *interpretacija, roman, nastavnik, učenici, Amerika, psi, ljudi, opstanak.*