SUVREMENA KRETANJA U NASTAVI STRANIH JEZIKA

ZBORNIK RADOVA
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UREDNICI
DIANA STOLAC
NADA IVANETIĆ
BORIS PRITCHARD

PROSLOV

U šesnaestom zborniku Hrvatskoga društva za primijenjenu lingvistiku objavljaju se radovi sa savjetovanja *Suvremena kretanja u nastavi stranih jezika*, koje je održano u Opatiji 17. i 18. svibnja 2002.

Ova je primijenjena tema privukla više od stotinu referenata, koji su - bilo sa stajališta teorije, bilo prakse - obrađivali različite aspekte nastave stranih jezika - od učenja i podučavanja gramatike, leksiike, komunikacijskih strategija, (stručnoga) diskursa do problema bilingvalne nastave, primjene novih tehnologija, te uloge nastavnika i učenika.

Ono što nas posebno rađuje činjenica je da nam se iz godine u godinu pridružuje sve više kroatista, koji su se na ovom savjetovanju bavili nekim odvojenim pitanjima podučavanja hrvatskoga kao nematerinskoga jezika.

Gost je na ovome savjetovanju bio ugledni britanski i svjetski lingvist David Crystal, koji je održao uvodno izlaganje pod naslovom *Advanced Conversational English - Fact and Fiction*. Također je drugoga dana skupa održao izlaganje o jezičnim igrama.

Kao i svake godine na skupu je predstavljen veći broj stručnjaka čiji su autori članovi Hrvatskoga društva za primijenjenu lingvistiku, što svjedoči o bogatoj izdavačkoj djelatnosti naših članova.

Između korica ovoga zbornika našlo se 55 radova autora najvećim dijelom iz Hrvatske, ali i iz Francuske, Mađarske, Poljske i Slovenije.

Recenzenti su postupak pokazali da je između njih, osim stručnjaka, i velik broj znanstvenih radova, u rasponu od preglednih članaka i prethodnih priopćenja do izvornih znanstvenih članaka.

Nadamo se da će tekstovi objavljeni u našem zborniku pomoći u modernom osmišljavanju nastave stranih jezika, u skladu s naslovom - *Suvremena kretanja u nastavi stranih jezika*.
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USING LITERATURE IN THE EFL CLASSROOM

Teaching literature in the foreign language classroom can be considered a controversial issue. In modern linguistics, there is an emphasis on spoken and functional language which seems to diminish the need for literature in the EFL classroom. However, studies have shown that many learners want and enjoy literary texts. The aim of this paper is to show the advantages of using literature in the English language classroom and to explore the different ways it can be used to improve language skills.

Teaching and learning a foreign language is a difficult task. There are many different approaches, methods and techniques that have developed over the years. However, the complexity of the language learning process makes it difficult to adhere to one approach or theory. Research in second language acquisition is an evolving process and its findings are always subject to various interpretations. There is a trend today, however, toward communicative language teaching (CLT). This includes an emphasis on fluency, the use of authentic texts, and a focus on learner motivation. Related principles to CLT include learner-centered teaching, cooperative learning, interactive teaching, content-centered education, whole language education and task-based learning. Recent EFL curriculums have, indeed, tried to include these concepts, as well as integrating the four basic skills (reading, writing, speaking and listening). Although the emphasis has been on the functional language, it can be argued that literature can be used as a complement to given programs. Many studies have shown that learners want and enjoy literary texts. The aim of this paper is to explain some of the reasons for using literature in the ESL classroom, to show the various ways it can be presented, and finally to present a curriculum based on short stories that was used with advanced level students.

There are many reasons for using literature in the class. One reason is the cultural benefit that a learner can achieve while reading, which can work on two levels. A learner can obtain knowledge about the customs and life of the people where the language is spoken. Joanne Collie and Stephen Slater (1992, 4) state: "For many language learners, the ideal way to deepen their understanding of life in the country where that language is spoken - a visit or an extended stay - is just not possible".
Literature can compensate for this. On another level, literature offers material that says something about enduring universal human issues. Ronald Carter and Michael N. Long (1991, 2) support this view: “Literature expresses the most significant ideas and sentiments of human beings and teaching literature represents a means by which students can be put in touch with a range of expression - often of universal value and validity - over a historical period or periods”.

Another benefit of using literature is that it promotes language development. Extensive reading increases a learner’s vocabulary and the use of a variety of structures, such as idiomatic language. Reading a novel develops the student’s ability to make inferences and helps them to deduce meaning from context. It can show learners different ways of connecting ideas, which helps in increasing writing skills.

The quality of literary language allows for different levels of meaning, which can serve as a catalyst for oral work. It can increase the learners’ awareness of language itself. This view is supported by stylistics (Simpson; 1997, 2) who argues that, “...the linguistic resourcefulness which typifies much literary discourse creates a valuable nexus for exploring forms, structures and concepts in English language”. Through critical readings, stylistics can highlight and explain linguistic patterns in literary texts, which can lead to a better understanding of language. The study of literature on this level also gives students the opportunity to try to explain the varied responses to linguistic patterning. Furthermore, one can compare the different genres of language, such as that of poetry or the language in advertisements. Literature, in short, can be used to improve language skills.

Finally, literature should be used because it fosters personal growth. Reading literature will help students to grow as individuals, as Carter and Long (1991, 3) state: “Helping students to read literature more effectively is helping them to grow as individuals as well as in their relationships with people and institutions around them”. By entering the imaginative world of literature, the reader becomes involved in the story and wants to find out what happens. He or she may identify with some of the characters and share their emotional responses. There is a shift from the mechanical aspects of learning a foreign language to something more. Promoting students with interesting texts and creating a cooperative and stimulating atmosphere can be highly motivating. This can have beneficial effects on the whole learning process.

The next question to be asked is how to use literature in the class. There is a general consensus that teaching literature should be learner-centered and activity based, with an aim to improve language skills. Helping students to develop and express their own responses is an aspect that is stressed by many experts. Furthermore, the teacher must also find ways of motivating the students to read literature; that is, to link the experiences of the students with the experiences described in the text. There are, however, many divergent opinions on how to achieve these goals.

Michael N. Long (1986), in his article “A Feeling for Language: the multiple values of teaching literature,” argues that the teaching of literature to non-native speakers should aim to develop responses. He qualifies responses to mean any type of classroom interaction between the teacher and learners. This process can take the form of asking questions, which follows two stages. Firstly, by asking low-order questions, such as questions referring to comprehension, language structure, lexis and so on. Secondly, by asking high-order questions, which ask students to evaluate, and give reasons for their answers. This requires some form of interpretation of the text, which is actually the type of response that a teacher should aim at. For Long, there are three input channels running from the teacher to the learners. Firstly, activity preparation which is learner-centered, has learners working in groups while the teacher acts as a monitor; linguistic investigation (investigation of language at word level, sentence level, and at discourse level); and background additional information which is useful or essential in understanding a text.

When a text is presented there are three learner channels of response: 1) a verbal response to a direct text-related question, or “low-order” question; 2) an activity response (learner’s involvement in the task which may be a verbal and/or creative response, and 3) an individual response to a text (students make their own value judgements for liking or disliking a work). The creative response mentioned above can be achieved through exercises such as prediction, creating a scenario, debating on topics. These activities should involve group work and stress learner-learner interaction. The key benefit and aim of using literature in the class, according to Long, is to foster a creative response in learners, to create a feeling for language.

Developing and maintaining the reader’s interest while reading is an important factor. Recent studies in reading theory suggest that the reading process can be viewed as an interaction between a reader and a text, with efficient readers sampling from the text to confirm expectations. New information is processed in association with existing schematic patterns, or organizations of background knowledge (Sage, 1993). Several researchers (Sage, 1993) have argued consequently, that the ability to understand a text depends, to a large extent, in preparing readers to meet a text (as addition to language proficiency). Ronald Carter (1986) in his article, “Linguistic Models, Language, and Literariness: Study strategies in the teaching of literature to foreign students,” discusses language-based activities which are preliminary and can aid in preparing students to understand and appreciate the text. The first activity is called Prediction: the teacher stops reading at key points in the development of the plot and learners are asked to predict what will happen next. Collie and Slater (1992) present many varied activities that can be used for this stage including using the title and cover design, prompting learners to speculate about the book, its story and mood. Other activities they mention includes using visual prompts to elicit learner’s responses to the central theme they are going to read in the work; or after having read the opening section of the book, learners are required to write their predictions about how the story will unfold, which will be read after the story has been completed. Prediction exercises can work well in pair work and small groups.

Another technique that Carter (1986) suggests is close procedure, which is another form of prediction. The focus can be on individual words or sequences of words, as opposed to stretches of text. Lexical prediction can be used throughout the reading process, that is, during or after the text has been read. The close method can also be used for structural prediction, where learners are tested in their knowledge of the overall pattern of the story. Structural and lexical prediction can be used in individual
and group work. An interesting by-product of group work is that it can stimulate interesting group language.

In order to focus student's attention on the meaning of the story, the strategy of summarizing can be used. This will lead learners to focus on how the text is narrated, as well as what is narrated. Collie and Slater (1992) suggest several ideas for summaries. An interesting summary exercise that can be used at a beginning level is the gapped summary where the main points are given and learners are required to fill in the gaps with key words or expressions. Other exercises include summary comparison where students must choose between two summaries, or jumbled events where learners are given a jumbled list of events which learners must put in the right order.

Another language strategy Carter (1986) suggests to be used with teaching of literature is debating. He states that literature, due to the multiple meanings it invites, can stimulate discussion and debate among learners. Once again, small groups can be put together to argue for one view, while another group argues for another view. Using the text and their own experience, students can argue points that are relevant to their view. This exercise is not only learner-centered, but also stimulates oral language.

Guided re-writing is a frequently used language teaching strategy that can also be adopted with literature. Students can re-write stretches of discourse, which helps them to recognize discourse patterns and styles, which are being used in the text. For example, the opening paragraph of a story can be re-written, whereby students are asked to invent facts about the main character. Collie and Slater (1992) produce a number of interesting activities in this category. Students can be asked to write a short summary, create conversation in passages that do not have dialogue, or create a dialogue of the inner world of a character.

Carter (1986) suggests that the above strategies can serve as preliminary activities when approaching literature. The next step is using linguistically-based models which contribute to the development of literary competence. A linguistic model for narrative structure that can be used is based on William Labov (1972) and his associates. Labov collected oral narratives that contained Black English Vernacular (BEV) in New York. He isolated several structural properties that are common in most narratives. These include: 1) An abstract (a short summary of the story, before it commences), 2) Orientation (helps the reader identify the time, place, persons, and activity of the situation or the who, when, what, and where), 3) Complicating action (what happens next), 4) Evaluation (this can be comments made by the narrator after the action, or evaluative comments by the narrator or another party, at specific moments of the action), and 4) Coda (some signal that the story has ended). This model can be used as basis for linguistic analysis of clauses, verbs, and other aspects of language.

To sum up, Carter (1986) argues that basic language teaching strategies can provide a way into a text and can begin to sensitize students to its linguistic-structural organization. These strategies should be student-centered and activity-based, and should involve students in the production and generation of problems and questions, which lead to their own interpretation of the text. A linguistic model is introduced so that a framework can be set up within which some questions are solved. The narrative model and the pre-literary activities, such as summary and prediction, can focus attention on the form and shape of the text. It can provide a basis for an analysis of how the form of the text reflects, embodies, or otherwise enacts the meanings contained in it.

Another approach that will be mentioned only briefly here, is the stylistic approach to teaching literature. Paul Simpson (1997) gives us a detailed stylistic approach to teaching literature in his book, Language through Literature. He divides his analysis into four sections. The first one uses poetry to analyze the graphology and morphology of the text. Poetry is used again in an analysis of lexical semantics. He includes activities such as a cloze test, which can be a useful aid for vocabulary testing. The use of a multiple choice test can be a tool for investigating synonymy, collocation and lexical specificity, as well as for exploring the relationship between lexis and register. The third level of analysis is focused on sentence structure, which can be done through narratives, or short stories. He uses a model of cohesion developed by Halliday and Hasan, and analyzes a text based on the connectivity between sentences. Finally, drama is used as a basis for discourse analysis. One of the problems with this type of approach is that it emphasizes the surface features of a text. It fails to analyze the abstract layers of communication, such as symbolic allusion, which lead to multiple meanings. Unfortunately, a very important part of literature is, thus, ignored.

This year, I attempted to incorporate literature, specifically short stories, into the first-year language exercises curriculum at the Faculty of Philosophy in Zadar as a basic course in language skills. I hoped to incorporate an approach that integrated the four basic skills, but with an emphasis on writing and oral skills, and with the medium of short stories. The book I chose to use was Fictional Flights by Howard Sage. The book emphasizes many aspects that researchers have shown to be important in presenting literature in the EFL classroom. There is a focus on getting readers involved in the stories and literature in general. The framework that is used to introduce short stories is both new and old, namely through an analysis of the basic elements of short stories. Finally, there are many language-based exercises that aim to improve a student's language competence.

One of the ways Sage attempts to prepare students for the reading of the text and to develop their interest is by connecting the world of literature with real life experience. Carter and Long (1991) also stress the importance of connecting the experience of the students with the experience of the literary work. The existence of real-life events or characters can help to connect readers to the literary work, however, the main criteria is the ability of the author to create contexts that readers can identify with. They state that, "if readers can identify with events or characters and project themselves into them imaginatively then a certain truth to experience can have been created." (1991, 13) Thus, a work can contain information which is untrue (in the real world), but if the reader can make an imaginative leap and "create it as true (in the imaginary world), then they will able to identify with it (the truth of the fictional work). Sage uses two fables, Jack and the Beanstalk and The Princess and the Pea, to introduce these ideas to the students at the beginning of the course. As a warm-up, students are asked to think about something they have always wanted to do: a fantasy,
and to share this with other students. They are then asked if some of these fantasies contain details from real life, for example facts or physical objects. The stage is set to read the text, a fable that contains many elements of fantasy. After the reading comprehension is checked, students are asked to compare possible and impossible details in the first story. This comparison can lead to a discussion about the real and the true. Namely hens, which lay golden eggs are not real, but they can be true in the metaphorical sense. Here we have an interesting way of leading students toward Long's creative response in terms of interpretations and value judgements of the text.

Another way the book tries to maintain student's interest is through the choice of text. There are several stories which students could relate to. The relationship between a father and son is explored in *Boy of Oranges*. Young people's first sexual experiences are explored in *The Strawberry Season*. There is also a wide range of readings that both directly and indirectly, depict the American, British and Irish cultures. In *Job Hunt* the experiences of a Polish immigrant in America during a depression are narrated. *I See you Never* shows the hardships and dreams of Mexican immigrants in the United States. *Guests of a Nation* depicts the conflict between the British and the Irish. Through the various dialogues, narratives, and themes, students become aware of many different worlds.

The basic framework that is used to approach the analysis of short stories is through its basic components. Elements such as setting, plot, character, point of view, structure, symbolism, and imagery are used to explain the where, what, who and why of the story. The elements are used as a vehicle to enter a story. This framework is developed using language-based activities. For example, a definition of full or flat characters is followed by a role-play activity where students have to become one of the characters and tell other students how that character feels. Later, passages are studied and students are asked how the character's motivation moves the plot along. Students are asked to rewrite the ending of a well-known classical Greek story thus showing how plot can be manipulated. This exercise gives students an opportunity to develop their writing skills as well as their creativity. Furthermore, it encourages students to develop their own opinion. Setting is examined by analyzing a fable by, firstly, on a surface level; that is in terms of a visual picture. Later, passages of a text are presented, and through a study of implied words, students are asked to write about the setting. Point of view is explored by asking students to identify with one of the characters and explain how the story might change if that character narrated the story. Structure is presented by jumbling key actions in the story, and asking students to categorize them according to where they occur in the story. Imagery is introduced in a very interesting way. Students are asked what associations come to mind when observing a picture, for example, of a strawberry (an element in one of the short stories). They are then asked to compare their lists with their classmates and compare how the strawberry has accumulated meaning. Later, in a more complex story, this technique is used to explore imagery and image clusters. Other elements of literature are introduced gradually as the book progresses.

Each chapter deals with one story. Elements of short stories are introduced in each chapter, and reviewed in the succeeding chapters. Language-based activities such as cloze tests, summarizing, role-play, debating, and analysis of texts are used throughout the book. The stress on group activities invites plenty of opportunity to develop oral skills. Oral reports are part of the program. In addition, each chapter contains a writing assignment. Most first year students have had little writing practice, and the introduction to writing an essay presented in this book proved to be successful. In the first chapter, students were assigned a three-paragraph essay, and were given a basic outline required in an essay. As the semester progressed, students became more familiar with the basic structure of English essays, which prepared them for more complicated essay writing that followed in the second semester. Furthermore, language is studied on two levels, firstly to expand vocabulary, explain the meaning of words and idioms, and to show their importance in the story. Secondly, an analysis of language is used to explain literary concepts such as character motivation, symbolism, imagery, and style. As the complexity of the stories increased, so did the level of literary analysis. Concepts such as the narrator's style, allusions, foreshadowing, epiphanies, and imagery were slowly introduced as students grasped the basic elements and were able to identify the different level of meanings in the stories.

The use of literature to develop language skills proved to be highly stimulating. Howard Sage successfully shows different cultures to students, many of whom found the stories interesting in this regard. Language skills were developed through various language-based activities that were learner-centered. Finally, students were able to appreciate the different levels of meanings of literature, and develop their own interpretations of the text. All of the main aims of literature, the cultural aspect, the language aspect, and, most importantly the personal dimension were achieved. Many students developed a feeling for literature, and the rich world it offers. This course, hopefully prepared them for further studies in literature and, at the same time, developed their language skills.

**BIBLIOGRAPHY**


Jelena Mihaljević Djugunović
Filozofski fakultet, Zagreb

DANAS I SUTRA NASTAVE STRANIH JEZIKA

U izlaganju će biti riječ o suvremenim kretanjima u nastavi stranih jezika. Ona će se razmotriti s obzirom na položaj i ulogu učenika, nastavnika, nastavnih pristupa i strategija, nastavnih materijala te na mjesto stranih jezika u obrazovanju općenito. Na temelju primjera autorica će komentirati suvremena stručnja u nastavi stranih jezika i obrazovanju nastavnika stranih jezika, te ponuditi svoje uštenje budućih kretanja u svom području primijenjene lingvistike.

Nastava stranih jezika danas je jedno od najzanimljivijih područja primijenjene lingvistike. Da je riječ o području u kojem se mnogo toga događa, sjajno i opća tema ovogodišnjeg savjetovanja.

Nastava stranih jezika danas se koristi spoznajama disciplina poput lingvistike, psihologije, psiholingvistike, sociologije, sociolingvistike, usvajanja drugog jezika i dr. S jedne strane, nastava je zahvalno područje za lingviste, psihologe i druge stručnjake koji tu crpe važne podatke o čovjeku, učenju i jeziku. S druge strane, jedna je od vrlo učljivih suvremenih tendencija u nastavi stranih jezika, međutim, njezino formiranje i autonomno područje koja ima vlastite teorijske temelje i istraživačke pruge i prioritete. Kao područje u kojem postoji (manje- više) općeprihvaćen sustav znanja i principi generiranja i primjene toga znanja, nastava stranih jezika danas se, bared normativno, smatra profesijom.

Kad razmišljamo o nastavi stranih jezika, najčešće je procijenjeno s obzirom na kontekst u kojem se odvija, s obzirom na njezin profesionalni karakter, s obzirom na učenika i s obzirom na nastavnika. Iz tih uglova ćemo i ovdje razmotriti danas i sutra nastave stranih jezika.

Od sedamdesetih godina dvadesetoga stoljeća, s pojavom komunikacijskoga pristupa fokus nastave stranih jezika podelio se ukratko od jezika kao sustava prema jeziku kao sredstvu komunikacije. Drugim riječima, sastavljajući nastavnih programa uključujući određene jezične sadržaje ne više naprosto zato što su dio jezičnog sustava nego zato što odgovaraju učenjskim komunikacijskim potrebama. I, dok je najprije bila riječ o lokalnim i individualnim potrebama, danas govorimo o potrebama na jednom širem planu. Već danas, a još više će to biti slučaj sutra, govori se o potrebi...