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Jurica Pavičić, PhD

Goran Vlašić, PhD

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Leadership Style and Teachers' Organizational Commitment in Minority Alternative High Schools in Israel

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Abstract

Aims - Alternative schools are selective in their nature and planned to provide "better" education than the public schools, with annual tuition for student attendance supplementing the public education funding. Since the early 1990s, this model was introduced with the aim of improving the performance of public schools, and has become the mainstay of contemporary educational reforms. In order to fulfill their potential, however, alternative schools must also have effective leadership and high teacher commitment. This study aims to examine the relationships between leadership styles (LS) and teachers' organizational commitment (TOC) in alternative Arab high schools in northern Israel.

Methods - The study sample included 307 teachers. Data was collected using the Multi-Factor Leadership and Teachers' Organizational Commitment questionnaires. Factor analysis was used to identify LS and TOC dimensions. Associations between TOC and LS and demographic variables were tested in multiple regression models.

Results - Factor analysis identified two TOC dimensions (affective commitment and continuous commitment) and two LS dimensions (transformational leadership and transactional leadership). Affective commitment was positively related to transformational leadership ($\beta=0.37$, $P<0.001$), and negatively related to transactional leadership ($\beta=-0.38$, $P<0.001$). Relationships also were found between affective commitment and marital status ($\beta=0.11$, $P=0.048$), full- or part-time position ($\beta=-0.16$, $P=0.008$), and level of education ($\beta=-0.18$, $P=0.001$).

Conclusions - The findings suggest that to improve teachers' organizational commitment, principals in alternative schools should adapt a transformational leadership style. This involves providing personal attention to staff members; communicating high expectations for teachers and students alike; and providing a model for the behavior of teachers.

Keywords

Teachers' organizational commitment, transactional leadership, transformational leadership, alternative schools

Promoting Political Education among Elementary School Children: Identifying the Dominant Socialization Agents

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Abstract

Political knowledge is essential for adults as well as for children. Political education for children is important because they are the citizens of the future. Moreover, their role as current citizens to be considered in the context of political decisions is increasingly being acknowledged. Nevertheless, empirical research on children's political education is scarce, mainly due to theoretical and methodological difficulties.

Children's political education can be promoted by various socialization agents (e.g., parents, school, television, newspapers and new digital media). However, central questions regarding the most dominant political socialization agents for elementary school children and the interrelations among these agents have yet to be examined.

The major aim of the current research was to identify the dominant socialization agents among elementary school children and to study their separate and joint influences on children's political learning. For this purpose, we interviewed 140 children within the specific context of parliamentary and prime ministerial elections. This context enabled us to overcome some major theoretical and methodological difficulties.

The results indicate that parents, television and school are the dominant socialization agents for this age level and that each of these agents contributes to children's political learning. Moreover, a combination of a number of socialization agents may further promote political learning. These results shed light on a topic that has not received much attention, particularly for this age group, and emphasizes the important role of parents and teachers in enhancing political learning.

Keywords

Political education, political learning, socialization agents, elementary school children

Visual Art as School Subject in Recent Curricula and Development Documents in Croatia and Bosnia and Herzegovina

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Abstract

During the last twelve years, a number of development and curriculum documents have been developed in the Republic of Croatia in order to modernize the Croatian education system in accordance with European and world frameworks and guidelines. Similar processes can be followed in the neighboring Bosnia and Herzegovina, notably through the *Agency for Pre-Primary, Primary and Secondary Education* whose activities are aimed at ensuring quality of education. In the presentation, special attention will be given to two recent documents aimed at giving a new turning point to learning and teaching of the subject of Visual Arts and affirmation and updating of the art area in elementary and secondary education. The first document is a draft proposal of the *National Curriculum for the Subjects of Visual Culture and Visual Arts (2016)*, created within the framework of the Comprehensive Curricular Reform of the Croatian education system, and the second document is *Common Core Curriculum for ART based on Learning Outcomes (2016/17)*. Both documents show a significant departure from still current, but outdated curricula and programs, and emphasis on topics and methods of learning and teaching in close everyday experiences and environments of primary and high school students. The presentation will provide an insight into the goals of the mentioned documents, their structure and the possible or desired contribution to the educational system of Croatia and Bosnia and Herzegovina.

Keywords

Visual art as school course, reform of education, curriculum, Republic of Croatia, Bosnia and Herzegovina

1. Introduction

The last twelve years in the Republic of Croatia have seen the creation of several curricula and related documents whose aim has been to modernize the Croatian education system and align it with educational guidelines in the EU and other world countries. The documents are structured according to educational levels (pre-school, primary, secondary and higher education) and they show the shift in focus toward defining competencies that are articulated through learners' accomplishments or learning outcomes. The most recent documents include the Croatian National Education Standard (2005), which represents a revised version of teaching plans and programmes for primary education, the National Framework Curriculum for Pre-school Education, General Compulsory and Secondary School Education (2011) and the Strategy of Education, Science and Technology (2014). The Strategy was envisaged to be implemented as part of the Comprehensive Curriculum Reform that began in 2015. These documents were supposed to replace the currently valid, mostly outdated teaching programmes from the 1990s. It should be stressed that the Comprehensive Curriculum Reform generated a draft proposal of the *National Curriculum for the Subjects of Visual Culture and Visual Arts* (hereafter VC/VA Curriculum) which will be explored in detail in the following chapters.

Neighboring Bosnia and Herzegovina went through a similar process, which can be followed through the work of the *Agency for Pre-Primary, Primary and Secondary Education of Bosnia and Herzegovina* (founded in 2007). Its purpose is to ensure a high quality of education by "[...] establishing a knowledge standard, assessing achieved results and developing a common core curriculum for pre-school, primary and secondary education [...]" (Agency for Pre-Primary, Primary and Secondary Education of Bosnia and Herzegovina Act, Article 4, 2007). In 2016, the Agency created and in 2017, officially approved the *Common Core Curriculum for ART based on Learning Outcomes* (hereafter Common Core). The focal point of the document are learning outcomes for the subjects of Visual and Musical Culture/Arts. The following chapters focus on the segment relating to Visual Culture/Arts. The Bosnian and Herzegovinian document correlates to the proposed Croatian VC/VA Curriculum and equally emphasizes learning outcomes. It steers the teaching-learning process towards establishing links between subject contents, pupils' surroundings and everyday experience, developing visual literacy and critical thinking about visual and art phenomena. This paper provides insights into the goals, structure and desired contribution of the aforementioned documents to the educational system of Croatia and Bosnia and Herzegovina and gives introductory remarks on the still valid teaching plan and programme for Visual Arts in Croatian grammar schools.¹

2. Teaching Programme for the Subject of Visual Arts in Secondary Schools

Ever since its implementation into Croatia's secondary schools in the late 1950s and early 1960s, the Visual Arts subject played a crucial role in affirming the arts in Croatian education. Unlike Visual Culture that is taught in primary schools and that pays more attention to art production and pupils' practical work (*Teaching Programme for Elementary School*, 2006, 51-65) Visual Arts focuses on art history and theory of art. In Croatian grammar schools it has been taught in agreement with two-year and four-year teaching programmes adopted in 1994 (*Grammar School Teaching Programme: Visual Arts*, 1994, 90-97, hereafter VA Programme). The teaching programme for general-education, language, classical and art grammar schools prescribes one school period (45 min) of Visual Arts per week through all four years of education (altogether 137 periods). The allotted time for the subject in life sciences and math grammar schools is one period per week during Year 1 and Year 2 (altogether 70 periods). The same is the total number of periods allotted to life sciences grammar schools, though distributed only in Year 3, two periods per week (*National Curriculum for Grammar School Education – proposal*, 2016). In addition to grammar schools, Visual Arts is part of the compulsory teaching programme in secondary

¹ The UK equivalent would be a grammar school with a sixth form.

schools specialized in art, music and dance (*Teaching Plans and Programmes for Music and Dance Schools*, 2008). In music and dance schools, the subject is taught according to the four-year grammar school programme or one period per week for four years. In art schools, such as the *Applied Arts and Design School* in Zagreb, the title of the subject was changed into *History of Visual Arts* and lessons are delivered through all four years, two periods per week. Subjects that are closely related to Visual Arts in grammar schools are taught in vocational schools under different names and according to teaching programmes and curricula adapted to specific professions. This demonstrates the significance of the subject and art education for a wide range of professions and its use in different work areas (Turković, 2013).

The aforementioned two- and four-year VA Teaching Programme indicates *objectives*, which the subject needs to fulfil, *subject content* or thematic units taught in different years, and *didactic guidelines*. General goals of the subject are equal in the two- and four-year programmes, with additionally supplemented and elaborated introductions to particular subject contents taught in particular years. The general goals indicate the importance of developing pupils' abilities for experiencing artworks and consequently enriching their emotive lives. The subject introduces pupils with the most significant works of the world's and Croatia's artistic heritage, encourages them to actively participate in arts and culture events by visiting museums, galleries and sites while travelling in Croatia and abroad. It encourages them to read art publications, watch series and films and learn about new architectural accomplishments and solutions to urban planning issues. Additionally, the subject attempts to contribute to their active relation to monument and environment protection, comprehension of the visual culture as part of general culture and to point out to interdependence between various art forms. The programme also requires students to cultivate manual skills by doing practical work – creating sketches, ideograms and visual messages (*VA Programme*, 1994, p. 90). The didactic guidelines, which are equal for the two- and four-year programmes, stress that the main principle of good teaching-learning process is pupils' continual contact with original or reproduced artworks. Pupils need to be introduced to a "required minimum" of classic artworks pertaining to all branches of visual art, from everyday objects to environmental, architectural and landscaping complexes in historic and modern cities (*VA Programme*, 1994, p. 91, 96). The "required minimum" of artworks is not prescribed and teachers can either follow the recommended references or use their own judgment in selecting them (*VA Programme*, 1994, p. 93, 97). The guidelines also stress the importance of creating links with other subject contents (*VA Programme*, 1994, p. 92, 96). The teacher is required to create an elaborate plan of subject-focused field trips and visits to museums, galleries and monuments in the city and its neighboring areas according to the possibilities of the pupils and the school (*VA Programme*, 1994, p. 97). First-year subject contents are equally distributed across the both two- and four-year programmes, and include teaching about basic art concepts, formal elements and expressive properties in drawing, painting, sculpture, architecture, urbanism, photography, film and design. Pupils are also introduced to perception and communication, or "multisensory experience of the world" (*VA Programme*, 1994, p. 90, 92-93). Year 2 of the two-year programme contains the unit on forms of human settlement important in historical periods and today (*VA Programme*, 1994, p. 90). The contents in Years 2, 3, and 4 of the four-year programme are divided chronologically into thematic units in line with the prescribed objectives, according to which pupils should be "introduced [...] to historical roles and developments of visual arts" and "develop skills in active observation, recognition and interpretation of stylistic particularities of artworks" (*VA Programme*, 1994, p. 93). According to such a structured plan, the content of Year 1 envisages revision and expansion of pupils' knowledge about basic art elements and principles, Year 2 covers the content ranging from Prehistoric to Pre-Romanesque art and Year 3 from Romanesque to 20th-century art. Year 4 covers 20th-century art and basics of visual communication, design, monument and environment protection, museology, art history and theory as scholarly disciplines. Teachers should teach about Croatia's artistic heritage simultaneously with lessons in international artwork. The didactic guidelines emphasize that "the Programme does not oblige teachers to keep the order of the topics or the list of artistic references". However, it is important to implement the entire programme and, in the case of differently ordered

subject units, pay attention to comprehensiveness and logical sequence of topics that need to stem organically from one another (*VA Programme*, 1994, p. 97). There are also short guidelines for written knowledge assessment in the form of written artwork analysis and homework.

According to visual arts teachers and teaching methodology experts one of the key inadequacies of the described teaching programme is that the subject contents of Year 1 are repeated unnecessarily because they largely overlap with the contents of the elementary school programme in Visual Culture. Another problem is the discrepancy between small time allocation and the scope of strictly prescribed subject contents, which is especially problematic in Year 4 and frequently results with superficial knowledge and comprehension of 20th-century and contemporary art. A markedly chronological approach, small time allocation and strictly prescribed subject contents prevent the adoption of contemporary teaching methods (project and inquiry-based learning, interdisciplinary, field trips and the like). These shortfalls, indicating a need to revise the programme, were planned to be corrected within the newly proposed subject curriculum that is discussed further in this paper.

3. Newly Proposed National Curriculum for the Subject of Visual Culture and Visual Arts

The Croatian curriculum documents drafted during 2015 and 2016 were meant to modernize the Croatian education system according to the guidelines set out by the Strategy of Education, Science and Technology (hereafter Strategy 2015). As one of the key implementing measures, the Strategy stresses a need to ensure a high level of autonomy and self-regulation of educational institutions, from pre-school to higher education. The aim is to encourage developmental innovative processes in schools where “teachers become activity creators in the education process that focuses on pupils”, who assume “great responsibility for the quality and outcomes of their work” (Strategy, 2015, p. 22, 42, 45). According to contemporary educational policies, the curriculum attempted to shift the focus from subjects, as the backbone of the current plans and programmes, to learning outcomes and development of pupils' competencies (Strategy, 2015, p. 46). Therefore, the drafting of the curriculum presupposed a clear definition of learning outcomes and standards/criteria for their development and acquisition. In addition to cognition, outcomes entail a development of skills, attitudes, creativity, innovativeness, critical thinking, sense of initiative and entrepreneurship, aesthetic judgment, responsibility, relationships to oneself, other people and the environment, behavior and many other” (Strategy, 2015, p. 48). The curriculum documents were envisaged as a platform that could encourage the adoption of open and flexible didactic approaches and teaching methods, “which provide teachers, children and pupils with more freedom in selecting topics, methods and forms of teaching and learning“. They also ensure objective and reliable evaluation of results through various forms of interior and exterior assessment (Strategy, 2015, p. 48). Such a conceived and reformed education system aims to give children/pupils a central and more active role within the educational process, stimulate a comprehensive individual development of each child/pupil, give emphasis to the development of creativity, innovativeness, and critical thinking, and with all that, ensure successful integration of each pupil into contemporary society.

The first stage of curriculum reform implementation, which began in February 2015, entailed the creation of the curriculum documents in line with said guidelines. Until February 2016, 52 curricula and 3 methodology manuals were produced.² Important part of these national documents are proposals for subject curricula that include the VC/VA Curriculum. The Working Group members who participated in drafting the proposal for the VC/VA Curriculum included: Josipa Alviž, Maja Ferček, Miroslav Huzjak, Gordana Koščec Bousfield, Ida Loher, Dunja Pivac, Lana Skender, Sonja Vuk, Elen Zubek (VC/VA Curriculum, 2016).

² All said documents can be accessed on the website: <http://www.kurikulum.hr/>

Unlike the past practice of creating plans and programmes for individual elementary and secondary school subjects, the new subject curricula proposals were drafted in such a way as to combine both educational levels with the goal of establishing better connections between subjects throughout the years of schooling. The VC/VA Curriculum is not an exception and has, similarly to other subject curricula, a predefined structure. It consists of subject description, educational goals, description of domains/concepts within the curriculum structure, learning outcomes articulated individually for each domain/concept and year, explanations of connections to educational fields, cross-subject topics and other subjects, guidelines for teaching and learning the subject content, and assessment of learning outcomes (VC/VA Curriculum, 2016). Despite such an integral structure, the curriculum still places accents on practical work and art production of pupils in teaching and learning Visual Culture in elementary schools, and on theory and art history in teaching and learning Visual Arts in secondary schools. This is especially discernible in the crucial segment of the document that stipulates learning outcomes. Other sections of the curriculum have been created to be simultaneously applicable to didactic and methodological particularities and requirements of Visual Culture and Visual Arts respectively. The following text will pay more attention to the segment that relates to the subject of Visual Arts taught in secondary schools.

Although the new curriculum proposal desires to accomplish most of the objectives that are already present in the current grammar school teaching programme, the very description of the subject's purpose emphasizes the attempt to connect the subject more strongly with pupils' everyday experience and environment. It therefore highlights as the central organizational principle „the role that visual culture and arts have in pupils' everyday lives and for the formation of their identities” (VC/VA Curriculum, 2016, p. 4). In addition to artworks as vehicles of the teaching-learning process, important is also a complex visual environment for whose comprehension, formation, critical reasoning and evaluation pupils acquire competencies through learning about visual language, developing visual literacy, gaining practical knowledge about tools and media and a comprehensive insight into art production. The subject curriculum also stimulates connections with art communities and cultural and scientific institutions by which “art production, arts events and cultural heritage are presented as part of individual identity and a wider social context” (VC/VA Curriculum, 2016, p. 4).

The curriculum text brings forth three common domains, that is, fundamental concepts that structure the subject contents. These are Creativity and Productivity, Response and Critical Judgment, and Art in Context. In the case of the Visual Culture and Visual Arts subjects, these domains/concepts correspond to psychomotor, affective and cognitive domains (VC/VA Curriculum, 2016, p. 5). Each domain comprises learning outcomes, which are defined for individual years of education and for subject contents pertaining to a particular domain. These outcomes are at the same time the most important and most extensive parts of the curriculum that answer the question of “What do pupils know, what can they do and what attitudes/values do they develop within particular domains/concepts after attending the subject at the end of each schooling year?” (Methodological Manual for Drafting Subject Curriculum Proposals, 2015, p. 21).

The Creativity and Production domain gives prominence to development of sensory, expressive, practical, intellectual, psycho-physical capabilities and skills of pupils through “exploring, developing and expressing ideas in using different artistic and visual materials and media” (VC/VA Curriculum, 2016, p. 5). In secondary schools, this domain manifests itself primarily through project assignments in visual arts, which, on the one hand, enable students to deepen the knowledge about individual visual phenomena, and on the other, introduce them to key stages of research – from preparation to presentation of research results (VC/VA Curriculum, 2016, p. 6). This is evident in the learning outcomes related to this domain by which pupils' activities is steered towards research of selected visual problems within the prescribed thematic units (VC/VA Curriculum, 2016, outcomes A.1.1., A.2.1., A.3.1., A.4.1.). In Years 1 and 2, pupils carry out project/research assignments in groups, in Year 3 in pairs and in Year 4 individually, according to their age and capabilities. Based on a detailed analysis of

art techniques that help in conveying messages about an artwork, fourth-year pupils are expected to reinterpret an artistic idea, that is, procedures of its realization (VC/VA Curriculum, 2016, outcome A.4.2.).

The Response and Critical Judgment domain relates to encouragement given to students to “actively observe and discuss artwork(s) and related topics and to cultivate openness to different ideas, views and artistic approaches” (VC/VA Curriculum, 2016, p. 5). This is envisaged by the curriculum to be the most represented domain in the teaching/learning of the subject content. Secondary school pupils are expected to master art historical methods of analyzing artworks in order to cultivate perception and develop critical thinking through analytical observation (VC/VA Curriculum, 2016, outcomes B.1.1, B.2.1, B.3.1, B.4.1.). Based on the learning outcomes related to this domain pupils are encouraged to debate about art phenomena and issues, critically associate them with their own experiences and everyday situations, express and provide argumentation for their own views and attitudes and to respect those of others (VC/VA Curriculum, 2016, outcomes B.1.2, B.2.2, B.3.2, B.4.2.). This domain also entails the development of responsible and positive attitudes towards national artistic heritage with critical consideration of its cultural, artistic and historical values, its promotional and economic role and its role in the construction of pupils' personal identities. It is recommended, whenever possible, to explore examples of national heritage on site or in their storage spaces (VC/VA Curriculum, 2016, outcomes B.1.3., B.2.3., B.3.3., B.4.3.). Separate learning outcomes in all four years ensure pupils will make an immediate contact with artworks and actively participate in arts events and cultural life of the community (VC/VA Curriculum, 2016, outcomes B.1.4., B.2.4., B.3.4., B.4.4.).

The Art in Context domain points out to pupils' “understanding of visual arts and artwork as integral and significant part of human communities and cultures through history [...]” (VC/VA Curriculum, 2016, p. 5). Learning outcomes related to this domain entail the abilities of pupils to judge the ways in which various contexts influence artwork creation, changes in style and art movements (VC/VA Curriculum, 2016, outcomes C.1.1., C.2.1., C.3.1., C.4.1.). This domain and the associated outcomes bear the most resemblance to the contents of the current Visual Arts programme in grammar schools, but whose focus is more on chronological overview of art history and recognition and interpretation of stylistic features of artworks (VA Programme, 1994).

Unlike this markedly art historical approach, the new subject curriculum characterizes a shift towards thematic approach. Instead of the art historical overview, which in Year 2 of the four-year teaching programme begins with prehistoric art and ancient civilizations, and ends in Year 4 with contemporary art, the new curriculum content is organized into thematic units that are distributed through the years of schooling (grades), with several sub-themes within each unit. Teachers are given the freedom to choose artistic references, style periods and art movements most suitable for interpretation and comprehension of particular art topics. The contents do not need to be addressed chronologically. Instead, teachers choose approaches (synchronic or diachronic) that are best for teaching themes and sub-themes in line with the prescribed outcomes and key contents. This creates a possibility to introduce themes of modern and contemporary art already in Year 1 and correlate them with not only traditional art forms but also a wider context of visual culture, especially with the pupils' immediate visual environment. The overall theme in Year 1, Art and Man, comprises two sub-themes: Human Body in Art and Worldview. They explore, on the one hand, different ways of presenting and using the body in art, and on the other, a selection and presentation of themes characteristic of specific periods, types of perspectives, different approaches to form and presentation of visual reality in photography, film and video (VC/VA Curriculum, 2016, p. 60). The main theme in Year 2 is Man and Space within which pupils' activities, based on the recommended outcomes, focus on basic knowledge about architecture, buildings that belong to specific periods and styles, urbanism and residential architecture and the relationship between architecture, sculpture and painting (VC/VA Curriculum, 2016, p. 65). The overall theme in Year 3, Art and the World, is divided into Art and Spirituality, and Art and Science. The former sub-theme entails explorations of artistic forms in the context of cult, religion and spiritual

and moral lessons, while the latter entails an approach to visual arts as a way of interpreting the world through scholarship methods and investigation of the use of scientific knowledge and technological achievements in visual arts (VC/VA Curriculum, 2016, p. 71). Year 4, the final year of teaching and learning the subject, deals with the sub-themes of Art and Power and Art and Creative Process. The goal of the former is “to understand arts’ potential for propaganda, its role in raising social awareness, status and role of artists in society, censorship as a means of taking away the power, art institutionalization and exploitation for commercial purposes, intertwining of art and popular culture, and impacts of popular culture and mass media on everyday life”. The latter sub-theme turns pupils’ attention to explorations of the development of artistic ideas, „from a sketch to the final design within an individual artistic oeuvre” (VC/VA Curriculum, 2016, p. 77).

Among the chapters of the new curriculum proposal that follow the text about learning outcomes, prominence should be given to the chapter about the setting, or spatial and material conditions of the teaching-learning process. This is the first time that a curriculum describes and prescribes in detail work conditions for the subject of Visual Arts that are necessary preconditions for high-quality content delivery. They presuppose the existence of a specialized classroom equipped with a good computer, Internet connection, large-scale projection screen and lighting and dimming control system (VC/VA Curriculum, 2016, p. 88). The final section of the document shortly describes possibilities of creating connections with other subject areas, cross-subject topics and educational fields, as well as elements of assessment of learning outcomes. However, detailed account of these segments would exceed the scope of this paper.

The proposed curricula were drafted within the framework of the Comprehensive Curriculum Reform and following public and professional discussions carried out in 2016, they were supposed to have an experimental implementation stage in 60 schools in Croatia. Unfortunately, this stage of reform, has not been realized yet and it is questionable whether it will be realized in its originally conceived form.

4. Common Core Curriculum for ART Based on Learning Outcomes

In Bosnia and Herzegovina, a great role in raising the quality of education in the last several years has been played by *the Agency for Pre-Primary, Primary and Secondary Education of Bosnia and Herzegovina*. The Agency has made a valuable contribution by drafting common core curricula for individual educational fields and subjects, which included the common core for the field of arts. The arts field comprises the subjects of Visual Culture/Arts and Musical Culture/Arts. Parts of the documents related to Visual Arts were drafted by Marija Naletilić, Danica Vasilj, Branka Popić, Josipa Alviž, Tajma Guzin, Maja Hrvanović, Aida Velić, Jadranka Bešo, Marjana Brkan, Toni Zlojo, Alma Polić, Tihana Miškić and Kristina Soldo. The very foundations of learning about the arts reveal great compatibility with the educational goals of the described Croatian VC/VA Curriculum proposal, which shows that the profession from both countries recognized an opportunity to use the new educational documents in order to emphasize to the fullest the relevance of the subject within the new educational reforms. The document was drafted according to a predetermined methodology that defines individual learning areas (areas are conceptually similar to the Croatian domains) and their components. Each component is associated with its leaning outcomes and each outcome with learning indicators that indicate the level of outcome achievement in line with the age of pupils. The following table (Table 1) shows the areas, components and learning outcomes for the subject of Visual Culture/Arts, extracted from the Common Core document and translated into English for the purpose of this paper.

Table 1: Areas, components and outcomes for the arts field, the subject of Visual Culture/Arts

CREATION AND PRODUCTION
Learning outcomes for:
<p>Basic elements and principles of visual arts (The pupil will be able to:)</p> <ol style="list-style-type: none"> 1. analyze basic expressive means and principles of artworks, his own work and the work of others 2. evaluate and compare artistic principles within his environment 3. use artistic principles to create
<p>Media and Techniques of Visual Arts (The pupil will be able to:)</p> <ol style="list-style-type: none"> 1. explore different media, techniques and tools through his visual expression 2. explore media, techniques and tools used in artworks 3. connect the acquired experience and skills with the knowledge of other educational fields and in his personal life
<p>Creative/exploratory process (The pupil will be able to:)</p> <ol style="list-style-type: none"> 1. put forward conceptual designs and innovations 2. evaluate and apply phases of the (creative and exploratory) work process 3. create and recompose artwork
REASONING AND REFLEXION
Learning outcomes for:
<p>Visual Thinking and Literacy (The pupil will be able to:)</p> <ol style="list-style-type: none"> 1. observe and perceive in an exploratory manner different visual and art contents 2. use visual language for his own artistic and verbal expression 3. apply visual literacy in everyday life
<p>Knowledge about Art (The pupil will be able to:)</p> <ol style="list-style-type: none"> 1. explore works and different forms of fine and visual arts 2. realize the importance and role of culture and art institutions 3. analyze how different contexts influence artworks (stylistic characteristics) 4. apply knowledge about art theory while exploring artworks
<p>Experience, Formal and Critical Analysis of Artworks (The pupil will be able to:)</p> <ol style="list-style-type: none"> 1. analyze artworks by taking a critical view 2. give critical observation and evaluation of his creative and research work and the work of others 3. compare artworks and visual phenomena from the immediate environment by establishing qualitative references 4. analyze references of cultural heritage in Bosnia and Herzegovina and critically judge the importance of its preservation 5. express critical opinion about arts and culture events
AESTHETICS, CONSTRUCTION, FUNCTION
Learning outcomes for:
<p>Active Relation to Visual Environment (The pupil will be able to:)</p> <ol style="list-style-type: none"> 1. explore spatial properties by applying knowledge about architecture and urban planning (in immediate surrounding) 2. determine the importance of good design and aesthetics of functional objects 3. analyze visual signs by applying knowledge about visual communication
<p>Interaction and Communication in Arts (The pupil will be able to:)</p> <ol style="list-style-type: none"> 1. determine the importance of visual arts as communication media in his work and the work of others 2. analyze how creative processes, elements of artworks, design principles contribute to communicating messages of artworks 3. explore different criteria of interpretation and assessment of artworks

Social Role of Art

(The pupil will be able to:)

1. determine the importance and role of visual art and artists in individual societies, cultures, civilizations and periods
2. critically observe interdependence of visual arts and society
3. determine the importance of cultural and artistic heritage in the construction of personal identity

Source: *Common Core Curriculum for ART Based on Learning Outcomes* Mostar: Agencija za predškolsko, osnovno i srednje obrazovanje, 2017.

The Common Core for Arts is a remarkably valuable contribution not only to the improvement of the education system in Bosnia and Herzegovina, but also to curriculum standardization in the entire country, which currently has several ministries of science and education, and accordingly, several teaching programs for the subject of Visual arts in secondary schools. A clear structure and defined learning outcomes of the new core document represent an exceptional groundwork for implementation of syllabi at individual educational institutions, providing at the same time clear guidelines and ensuring a desired freedom for selecting subject contents, methods and forms of teaching and learning.

* * *

Newly proposed curriculum documents in the Republic of Croatia and Bosnia and Herzegovina demonstrate that the subject of Visual Art is ready to respond to the demands of contemporary education that focus on the development of pupils' critical thinking, creativity and innovativeness, communication, cooperation, digital and information literacy. Their implementation and use would be a great contribution to the improvement educational system in both countries and to further modernization and upgrading of the arts education as a significant precondition for a better, more creative and fulfilling life.

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An Error as a Positive Element in a Learning Process

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Abstract

Due to the lack of relevant literature dealing with errors as an independent educational phenomenon, which was revealed by the author of the text, the purpose of this study is to make use of the high quality sources to deepen our understanding of this phenomenon and construct our own definition of an error. Errors are seen as a learning opportunity and as an innovation here. The authors of the text also provide the example of good practice which is based on the presumption that errors are an opportunity to learn for a learner of a language.

Keywords

Error, mistake, definition of error

1. Introduction

A human being is not perfect. Every decision we make and take is more or less erroneous. During the day we make many decisions and the outcome of them is influenced by many factors, in which our whole life reflects. The same situation happens in school. The way how every employee and every pupil reacts to outer stimuli is affected by their life experience. Every reaction of every participant of school life is more or less in conflict with ideal solution, which happens due to the non-predictability of the future. A teacher is to a certain degree eased of a burden of making hard decisions as teaching often includes situations where the ideal – the norm is known. On the other hand, the new requirements for competencies of learners, which are to be developed in school, open the door to get behind this normality. These competencies should serve an individual and his or her needs, but at the same time, their broader meaning might and should affect much greater area i.e. to help solve global problems (compare Bertrand, 1998, p. 152-194). The competencies like the ability to solve problems or new situations, creative expressiveness, argumentation etc. make it more difficult for teachers to assess, and the subjectivity of a teacher is limiting here.

The question of today's openness and liberty in decision making was mentioned by a famous Czech professor Helus (2012, p. 10-11), who says that this freedom, which borders with arbitrariness, gives rise to the value of responsibility. Without responsibility the life as we know it today will not continue. This brings us to the idea of the paradigm change. The paradigm of our thinking moves from the pattern model-imitation-assessment to the pattern problem-decision-future. It is no more important to be accurate in model imitation but the ability to predict the future development becomes essential. People need to learn to distinguish two perspectives: we live in present and therefore, we need to live it fully but at the same time, we act for our future and therefore, all of our activity must aim for the future welfare. Errors hold a crucial role in this sense as they mark the path into the unknown. They point out which options are the blind alleys and therefore, they make it easier for us to find a better way or at least not to commit the same error again. In both cases they help us move towards the aim.

Recent research reflects this fact and errors become a part of pedagogic research concern. They are studied as a part of a classroom climate, school assessment (especially self-assessment and formative assessment), pedagogic communication, and the major part of research dealing with errors covers branch didactics¹ (especially foreign language didactics and maths didactics which study errors in learners' preconceptions, or they study the possibilities of dealing with errors as a teaching method). In the past, an error was studied and recognized as the important part of learning by Kulič in his vast work (1971). Despite the fact that many outcomes of research identify errors as an important factor, there is too little attention devoted to an error as an independent phenomenon. Errors as a general phenomenon are studied only by a few researchers (e.g. German authors from Augsburg University) and the lack is evident especially in understanding of their nature. Usually, they are referred to as if it was clear what an error is and what role they play in education. The purpose of this study is to contribute to the understanding of errors and to offer our definition together with the description of the most important error characteristics.

2. The Conception of Errors Presented by the Czech Educational Environment

The most exhaustive work was done by Kulič, who studied errors and the role they play in learning. Kulič (1971, p. 5) defines errors as an "output be it various answers, reactions, solutions, which deviate from prescribed teaching norm or from a solution, which leads toward an aim or which leads towards the aim with a very high costs" (translated by authors of the text). For Kulič, the value of erroneous act

¹ In Anglo-American terminology it might be translated as the specific school subject instructional technology or theory, although it is not equivalent to the Czech term (compare Kalhous et al., 2009, p. 30-31).

lies in the way how it affects further activity and how a person grasps it and overcomes it. For Kulič, errors are especially a part of a learning process and he tries to reveal their function in this process. He formulates an important conclusion of his vast research i.e. an erroneous performance can become an impetus for higher stimulation of an activity and learning. However, it is important to add that a person who directs the learning process has to explain the cognitive structures of a failure to minimize its negative emotional impact (Kulič, 1971, p. 212). Another important conclusion of the book is the description of the role errors play in learning process. For Kulič, learning is an active process where every activity is both the act of learning and the act of diagnoses. Thus, also errors carry the information for the subject and for the person who directs learning process but only if certain conditions are met. These conditions are: detection (revelation of error), identification (find out the place and the type of an error, and the distance from the aim), interpretation (understanding the contradiction between the current and the desired state) and correction (improvement of activity which destroys the above mentioned contradiction) (Kulič, 1971, p. 212). Kulič also proved that erroneous act is harmful to the learning process if it is not revealed.

Kulič (1971, p. 94) tends to divide errors into two categories i.e. errors which offer information necessary for their correction and those which do not carry this information. He refers to nine authors (Selz, Kohler, Dunker, Luchins, Lawrence, Menčinská, Green, Oléron and Ashby) who divide errors similarly. The two groups are: useful/informative/good/ instructive/cognitive errors and useless/stupid/not instructive/non-cognitive/unimportant errors. This distinction is further accepted by other authors. We agree with Lukášová (2012, p. 34) that this division was a first stage of Corder's error division (for more see chapter three).

Another important Czech author whose efforts focus on errors is Slavík. In his article (1994, p. 119) he understands the semantic meaning of errors as "unacceptable conflict revealed by the comparison between a phenomenon (the actual state) and its reference model (the desired state)"² (translated by the authors of the text). Like Kulič, he also considers error an impulse for change. He calls errors "information, which challenge to change the current state – to correct the error" (translated by authors of the text). The object of comparison is the aim (What was to be achieved?) or means of activity (How was the aim to be achieved?). The manifestation of an error is the unacceptable deviation from the defined outcome (aim) and/or the wrong usage of means on the way towards the aim.

Slavík (1994) identifies a special type of errors called creative errors. They arise from the situation in which we might produce errors on the way towards an aim however, this error brings us to another aim (maybe even more valuable). Thus he distinguishes two types of error i.e. normative and creative. Normative errors originate in the deviation from a norm which comes from the past. Creative errors refer to the "unacceptable identity of a procedure or an outcome with a norm. This type of errors can be called numbness errors. Creative errors seem to be errorless (standardized) act in an erroneous context (the situation not expected by the norm)" (translated by the authors of the text).

Slavík (1999, p.71) emphasizes the relationship between errors, evaluation and values, as a process during which we encounter obstacles which lead toward blind alleys (errors). By their revelation i.e. comparison of quality (evaluation) we find the best procedure or an outcome (values). The origin of errors is conditioned by the fact that an individual is not indifferent to what aim and by what means he or she wants to reach.

A very useful for educational context, is Slavík's division of errors into objective (we can say by the comparison with a norm that this error truly exists, there is some evidence we can use to prove it) and

² We consider necessary to add that beside the *unacceptability* between a phenomenon and a model Slavík also refers to erroneous performance as "little effective" (1999, p. 21) and "any deviation from the best procedure or solution" (1999, p. 71).

relative (these errors appear in such activities where an individual uses his or her experience and therefore, we are not able to objectively prove it to be wrong). In connection to relative errors our concern should cover the development of critical thinking and the development of learners' effort for improvement (Slavík, 1999, p. 73, 99).

Famous Czech psychologists Mareš and Křivohlavý (1995, p. 100) mention, there are two possibilities how the term error is comprehended. It can be understood as something "inappropriate what should not exist at all, and once it happens, it is an evidence of a pupil's inattention, unpreparedness, inability and the lack of interest". The other way how one can think of errors is to consider it a common part of our activity in which we strive for something new, we try to grasp new pieces of knowledge and approaches.

Starý and Laufková (2016, p. 64) write errors are usually perceived as an act with a certain degree of imperfection in comparison to a planned and expected act. However, they refuse this claim as they continue saying no act, unless it is simply accidental, is erroneous because it always heads towards an aim. Nevertheless, we argue here, because every act which did not reach the aim is an error for us. A mere direction does not justify us to identify an act as correct. However, we perceive that these authors bear in mind the same notion of errors we possess. Errors are present in every act and therefore, they cannot be perceived as a merely negative phenomenon.

3. The Conception of Errors in English Texts

In English, apart from Czech, there are two terms which refer to the state of non-correctness: errors and mistakes. In didactics of languages, Corder's differentiation between these terms is used. Corder (1981, p. 32) calls an error a competence error. It is a systematic error which refers to the state of one's language learning process. Wrong phrases like: "I did wanted go home" give us evidence about what was learned and what needs to be learned. Correct utterances do not carry this information as it is not clear whether or not a pupil only copies the sentence he or she has heard without learning the rule. Mistake, on the other hand, is an accidental performance error. When it occurs, a learner knows the correct form and he or she can correct it. The causes for these performance errors are subjective (e.g. tiredness) or objective (e.g. not clear instructions). Accidental errors do not carry according to Corder any information about the lack of knowledge and their analysis is meaningless for language learning. May be useless for subject content learning, we claim that accidental errors carry as much meaning for a learning person as competence errors. Their importance arises from the new aims of school education which is the development of key competences. Their core part lies in personal development and ignoring the importance of mistakes comes from former misapprehension of the unity of a personal and a school world of a person. Educators should help individuals use these errors for their development. At the same time, it is necessary to pay attention to the assessment of mistakes; Can we avoid correcting them in the context in which we do not want to assess them?³

Lee (1990) informs about different perception of errors and mistakes in didactics and linguistics. The term error is perceived superordinate to term mistake in linguistics. Most authors reflect the above mentioned and use the term error in their work. This is the reason why we also prefer the term error to the term mistake.

There is a difference between Czech and English texts which deal with errors from the perspective of general didactics. While Czech texts usually cite Kulič or Slavík, English texts borrow the error

³ Performance errors can negatively affect the result of assessment in situation, where attention focuses on knowledge and when learners have only one attempt for expressing all their potential (e.g. entrance exams, final exams). Besides, their frequent occurrence in everyday school assessment is also a complex problem which we need to reveal. We need to answer questions like: Is it acceptable to assess a learner's tiredness by a bad grade?

definitions from other fields; usually from psychology or management. For example, the cited authors are: J. Reason, B. Zhao and F. Olivera, M. Frese and D. Zapf (in Grassinger & Dresel, 2017; Zander, Kreutzmann & Wolter, 2014; Tulis, Steuer & Dresel, 2016). There are also many texts which do not define errors at all. Most illustrative examples are books dealing with school assessment (Bartman, 2008; Clarke, 2014)!

We will follow this trend and begin with a psychologic view which changed our perception of errors. A famous psychologist Dweck, who influenced our pedagogic thinking by her fixed and growth mindset theory (2006) also influenced our understanding of errors. Similarly to Mareš and Křivohlavý (see chapter two), Dweck (2006) proved that people with fixed mindset, who believe their abilities and talents are innate and they cannot affect them, consider errors a threat, failure and the proof of their inability and/or something that reduces their value. This utterly negative perception of errors is the reason why they endeavor to avoid committing them or, when there is no chance to avoid them, they try to hide them in front of the others. If the situation is prone to errors they try to avoid it instead of challenging themselves. Such people avoid taking any risk; they do not mind cheating or lying in order not to make others see them err. On the contrary, people with growth mindset consider the way towards success a hard work. Error is an opportunity for growth for them. This conviction is so strong that we can find the proof for it in our brain. Moser and others (2011) proved that the brain of people with growth mindset reacts to his or her own errors by increased activity in contrast to the brain of people with fixed mindset.

To make the concept of errors clearer it is recommended to state what this concept is not. The only thing which does not contain errors is perfection. Nevertheless, we have to ask a question: Does perfection exist? Besides, does not school education lead learners to value only such results which do not contain any errors? Dweck (2013) warns that the desire for perfection limits our development. We need to accept that the world is imperfect and errors are the indicators of what needs to be improved. Dweck also appeals, we need to change our values and praise one's effort rather than his or her correct result.⁴

Similarly, Robinson (2017) warns against defining ability too narrowly, that means specifying the criteria necessary for passing the norm too narrowly, because then the space for inability becomes too wide. This is how a talented learner, who only did not meet the criterion, might escape the attention of a teacher. In such case a teacher misinterpreted errors of a learner, e.g. he or she emphasized their meaning.

Teachers construct learning tasks in such a way that they can easily assess and state whether the result is correct or incorrect. However, also creativity needs to be developed and teachers need to assess the creative and expressive tasks.⁵ How to perform this uneasy work is described for example by Slavík (1994).

4. Our Conception of the Term Error

Nothing in this world is black and white. And therefore, even our thinking of errors cannot escape this duality. There are situations in which errors are unacceptable as they can result in catastrophes and the destruction of an individual or humankind. Therefore, individuals are carefully prepared for

⁴ The importance of a summative assessment should not exceed the importance of a formative assessment. This might be solved by leaving out or decreasing the importance of a summative assessment for the first period of school education. This time needs to be long enough for learners to understand that the most important function of assessment is to help them grow and to recognize that schools value the effort aimed at learning from errors.

⁵ Learner's production, which does not have to be necessarily material, enables to develop skills which are essential for life in 21st century like creativity and critical thinking (P21 – Framework for 21st century learning).

minimizing the risk of committing error in their future work. What we do not tolerate in future career though is welcome in a preparatory phase.

Before the definition of the term error we need to remind few important moments which make understanding of the term error clearer.

At first, we have to admit that a learner inhabits three worlds at the same time which cannot be separated: school world, the world outside the school and his or her inner world. A teacher must accept this fact together with the fact that different errors play a different role in each world. At the same time, all of these worlds affect a learner and influence whether he or she will be able to use errors for his or her growth.

The second moment we need to take into consideration, is the paradigm change. Errors hold an important position in the new paradigm because a responsible behavior uses past errors for future welfare. We can already reflect this change in school environment where the focus shifts to the development of key competences.

The third moment is the nonexistence or our unawareness of perfection. Only future proves what happens in the present and therefore, we cannot state something is perfect. This means, we have to accept errors as permanently present in everything. To be able to assess we always have to reduce reality e.g. by creating norms.

Generally, error is any deviation from perfection, an ideal aim or a solution to a problem (or norm, which is the substitute for perfection) for us. It can be both a state and a process. Error can be placed in two directions. It can be a state or a process approaching the aim or it can be departing from the norm which is overcome (for more see Antlová & Chudý, 2017). Both interpretations of error enable the positive perception of this phenomenon. In the first case, error is a learning opportunity, in the second, error functions as innovation. In the first sense, error can function as impetus for activation. However, it has to be perceived positively and processed. If an error is to serve a person, it has to activate him or her in three areas:

- Affective – a person must not be indifferent to an error
- Cognitive – a person must realize, understand, reveal the difference between a current and desired state
- Behavioral – error correction

School environment should emphasize errors as learning opportunities and minimize learners to perceive them as a proof of their inability. To do that, teachers have to value formative assessment higher than summative assessment. Errors as learning opportunity are primarily information for teachers and learners about what was learned and what needs to be learned.

5. The Best Practice Example

“Errors are a positive element in the learning process” is the main message of the international project *Guerrilla Literacy Learners Project* (GuLL), which is a part of Erasmus+ KA2. This project is a complex work of many partners coming from different countries and different work fields. Jůvová (2017, p. 88) even highlights the possibilities of placing this project as a part of the informal learning in the school environment. It covers a theoretical and practical part, and uses the research and experience data which arise from a variety of topics and methods. The purpose of this project is to find the new ways of learning a language because for some learners, the theory which has already been in practical use simply does not work. This is why Huion (2016, p. 70) speaks about the necessity to create a

metalanguage for everybody who wants to participate in the project in order to avoid using grammatical concepts. She refers to the descriptivist approach, in which how people learn is more important than to follow grammar rules. In this student centred project, any learner of a language who wants to participate and share their experience is asked to reflect their mistakes (in our terminology errors) to be able to identify patterns of their origin called Guerrilla Patterns, which enables to create a platform for learners. By reflecting these error patterns, learners improve their own language acquisition and also help other learners. Huion (2016, p. 70) states, they have identified three groups of patterns: "patterns from learners who ignore rules, patterns from learners who follow rules and patterns from learners seeking help in other systems". For demonstration, we introduce the description of some of them. "Perhaps the most surprising discovery may be that many language users rely on non-linguistic systems to improve their language literacy. They do not use grammars or a thesaurus but include other sets of rules. Within this category we have spotted the Musical Ear, the View Master, the Lego-Player and the Mathematician. The Musical Ear and the View Master rely on their sensorial background to decide whether it sounds good or looks good. Quite often they resist right expressions because it does not sound right. The Lego-Player and the Mathematician, on the other hand, prefer a logical approach. The Mathematician does not fall back on grammatical reasoning but chooses the most frequent. The Lego-Player sees language as a set of building blocks and reshuffles parts of sentences or even words until he/she has a "safe building"." Huion (2016, p. 70). In this successful project, learners perceive errors and mistakes as learning opportunities and thus follow the desired meaning of them we have outlined in this text. Their mistakes and errors are the only clues which they can use to improve their learning because they use the strategies which the theory ignores or cannot reflect.

6. Conclusion

From what was mentioned, it is clear that our concept of errors arising during the process of learning is broadly positive. The switch from the usually negative perception of errors to positive is very problematic as it is deeply rooted in our mind (Kulič, 1971, p. 5). It is possible, that this text will be refused only because of the purely positive conception of error as an innovation. To accept errors as a positive element is such a massive switch of thinking it might seem easier to avoid using this term. However, if we substitute this term with something else, we will miss the point, which is to stop learners from being afraid of committing errors in the situations which enable it. Besides, error as innovation reminds us that the world we live in is imperfect and everything science achieved is sooner or later overcome and therefore, also norms need revisiting. The world as well as an individual being slowly develops and errors serve as a departure point for further development.

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Moodle Course Layout: Practical Guidelines for Course Design

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Abstract

As universities are switching to computer assisted instruction using Moodle or other learning management systems (LMSs), the question of how to organize the teaching materials on the course website is becoming an increasingly relevant issue that warrants careful examination. According to previous studies, poor instructional design can have a negative effect on the learning experience (Collopy & Arnold, 2009). Furthermore, research shows that learning on a digital platform is more successful when students accept the system and are willing to use it (Tsai, 2014). Current research has almost completely overlooked the significance of course site layout – the way in which teaching materials are arranged and displayed on the homepage. In a recent article Azaryad Shechter (2016) argues that course layout is an integral part of curriculum design with direct implications for teaching.

This presentation stresses the importance of course design and delineates a variety of layouts (chronological/sequential, thematic, skills based, task/project based and combined course layout) which can be implemented in different academic fields for efficient teaching and learning. A successful course can be attributed to a combination of factors such as good quality teaching materials, an appropriate instructional pedagogy and an enthusiastic teacher. In the era of blended learning, course site layout deserves special attention as an additional factor that can contribute to the success of blended learning courses. University teachers of all disciplines can adopt some of the principles presented in this talk to design and/or revamp their course sites to raise their students' motivation and enhance learning.

Keywords

Course layout, Moodle, blended learning

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Learning in Interdisciplinary Contexts – The German Case Study „Life on “Limited” Space”

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Abstract

Interdisciplinary research-oriented teaching projects will represent one of the most important pillars in future university teaching and have to be considered in undergraduate education concepts. Being a consortium of social scientists, biologists and geologists deeply committed to university didactics, we created the one-year (04/2016-03/2017) interdisciplinary research training project “Life on “limited” space” (Lols) including a preparatory seminar, an 11 days field camp on the island Heligoland, and follow-up (partly public) workshops for results presentation. The research focus was on the interactions of abiotic, biotic and social environmental factors in such a small habitat. Participants were divided in four interdisciplinary groups and asked to work out research questions applying methods from all disciplines involved. Lecturers accompanied the students during the planning, execution and evaluation phases (e.g., by method introductions and different e-learning elements) but allowed much free space for the groups’ self-organization. The positive effect on student intrinsic motivation and efficiency was overwhelming. The quality and quantity of generated data during the field campaign exceeded our expectations by far. Consequently, we consider this project very successful. It was funded by a RUB rectorate program.

The main goals of this contribution are to present our didactic concept, results of student research projects and evaluations concerning design and optimization potentials of this interdisciplinary teaching approach. We want to discuss chances and challenges of inter- and transdisciplinary research-

oriented teaching with conference attendees and determine necessary factors and resources for successful implementation of suchlike approaches in everyday university teaching.

Keywords

Interdisciplinarity, research-oriented teaching, geology, biology, social sciences

Enhancing Employability: Supporting Undergraduate Nursing and Midwifery Students Transitioning To Professional Practice

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Abstract

Employment for students graduating with a degree in nursing or midwifery in Australia is not guaranteed. These students head into a competitive employment environment during their last year of undergraduate studies. As this is the case, there is a growing need for Australian higher education facilities to comprehend and prioritize the concept of employability for their nursing and midwifery students as a whole of student approach, rather than limiting a student's success to clinical skills and experience. With responsibility falling back to higher education facilities on empowering and supporting nursing and midwifery students when they transition from an academia to employment, a resource with specific job readiness and employment information, skills and knowledge, can potentially encourage and define a structured transition to professional practice.

To equip students with the employability skills needed to successfully transition to professional practice, an undergraduate nursing and midwifery program at a large multi-campus university in Western Sydney, Australia, has developed a series of job readiness resources for their undergraduate

students. Using a range of blended learning strategies it delivers student specific employability content, incorporating self-directed learning activities and utilizing online learner engagement techniques. Due to the paucity of literature on discipline specific employability strategies of undergraduate nursing and midwifery students in Australian higher education settings, a teaching and learning research project, The BEGiN study, has been developed. This research aims to understand students' experiences and to gain insights into successful practices for online learner engagement with extra curricula resources in a higher education setting.

Keywords

Career development, employability resources, nursing, online learner engagement

Mental Health Literacy Development in Teacher Education

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Health literacy, including mental health literacy, has been internationally recognized as a strong predictor of health outcomes (World Health Organization, 2013). Mental health literacy is fundamental to improving knowledge about mental health, decreasing stigma and thereby enhancing help-seeking behaviors. The need for mental health literacy for teachers is important, particularly for those working in middle and secondary schools, as the ages 12 to 25 years are those during which most mental disorders can be diagnosed and constitute the largest component of the burden of illness during this phase of the life-span. Improving teachers' mental health literacy may lead to enhanced access to effective mental health care for students, thus helping to decrease negative outcomes associated with undiagnosed and untreated mental disorders in young people, such as poor academic and vocational achievements, social dysfunction, and early mortality due to suicide.

There is a lack of both in-service and pre-service teacher professional development in mental health literacy in Canada. These shortcomings are occurring even though pre-service teacher preparation is known to be critical for equipping teachers with the knowledge and skills to address mental health concerns in the classroom. To address this gap, we modified and implemented a mental health literacy professional development program, originally created for and provided to in-service classroom teachers, and delivered it to a group of pre-service teachers studying in a large Canadian Faculty of Education.

Sixty pre-service teachers participated in a professional development session and completed a survey on their mental health knowledge, attitudes towards mental illness, and help-seeking efficacy. Participants completed an anonymous mental health knowledge and stigma survey before and directly after the training session and again three months later. One-way repeated-measures analysis of variances (ANOVA) were used to explore to impact of the professional development session on knowledge and attitudes from the pre- and post-session surveys, and follow-up surveys; and paired samples t-test was applied to assess the help-seeking from the pre-session and follow-up surveys. Compared to baseline data, results demonstrated significant and substantial improvements on all three outcomes immediately following the session and after three months. Provision of mental health literacy education among pre-service teachers may be an effective approach to help them better address student mental health needs in their future teaching career.

Keywords

Mental health, pre-service teachers, teacher education, schools

Global Education Projects in the Developing World: Neo-Colonialism or Self-Determination?

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Abstract

This paper utilizes a case study of a global-education project that has operated for more than a decade in Longido, Tanzania by a Canadian Non-Governmental Organization (NGO) which initiated and maintains the project, TEMBO (www.ProjectTEMBO.org).

Context

TEMBO has worked throughout its history with pre-service students in Education from the University of Ottawa in Ottawa, Canada. These students have developed curricula for a yearly 5-week girls' English camp, and many graduated students have taught in Longido as well over the past five years. In addition, experienced teachers work with the graduated teachers to deliver this program as well as one for younger girls (the PASS Program) which prepares girls 11 to 15 for secondary school.

Research Questions

1. What empirical evidence is there of this global education project extending (or not) novice Canadian teachers' pedagogical range and depth, curriculum development and values?
2. What empirical evidence is there of independent development (or not) in the community supported by this NGO?
3. What empirical evidence is there of improvement (or not) in English language skills by girls enrolled in this program?
4. What can be concluded about the role of such NGOs in promoting neo-colonialism and/or self-determination in the developing world?

Designing Education Environments on the Basis of Peace Education in the Light of Peace Education Theories

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Abstract

Peace culture is based on equality, justice, democracy, human rights, tolerance, and solidarity principles, and it encourages living together and going shares with others. This culture opposes violence, and suggests taking measures by diving into the roots of conflicts. It aims at solving problems via dialogues and mutual negotiations. It seeks to make everyone benefit from all the rights and to make sure that all the people are included in the social development process. These objectives can be attained via culture and education. Designing the education systems based on peaceful approaches is of great importance in order for peace concept to be experienced as culture, and to ensure permanency and sustainability of peace education. As curricula that guide learning process become functional, it is expected that education environments, which are the practice platforms of these curricula, to be designed in accordance with peace education principles.

The purpose of this study is to explain Social Interdependence Theory, Care Theory, Moral Exclusion/Inclusion Theory, Integrative Negotiations and Mediation Theory, Integrative Peace Theory, and Constructive Controversy Theory; and to deal with peace education in terms of curriculum elements (Objectives, Content, Learning/Teaching Process, Assessment and Evaluation). To this end, the questions below were tried to be answered: (1) What are the theories of peace education? (2) What kinds of elements do education environments aiming at peace education need in terms of objectives, contents, learning process, and assessment and evaluation? The research model employed in the study is theoretical analytical research model that allow revelation and analysis of the current situation. Document review, one of the qualitative data collection methods, was employed in the study. The results of the study indicate that designing education environments taking into account individual differences and are based on mutual respect and tolerance as well as the presence of practices that allow individuals to experience are significant aspects of the efficiency of peace education.

Keywords

Peace education, peace education theories, peace-based education design

Lifelong Learning in Turkey from the Perspective of Preservice Teachers

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Abstract

One of the most concrete indicators of quality education is the high number of well-educated and qualified manpower. Quality education heavily depends on well-trained teachers with highest level of skills who can renew themselves in accordance with the needs of the era. That life-long learning is a must for teachers is directly related to information being constantly renewed each day with other pieces of information. The purpose of this study is to reveal preservice teachers' life-long learning tendencies based on various variables. We hope that study results will contribute to equipping teacher training programs with activities that allow preservice teachers to control their own learning processes, establish their own learning needs, and undertake research responsibilities. This is a descriptive study in which survey method, one of the quantitative research techniques, was employed. The universe of the study consists of preservice teachers studying in seven different departments of an education faculty located in central region of Turkey during 2016-2017 academic year. The universe includes 1250 people. A sample was selected via quota sampling method, and the sample consists of 705 preservice teachers. Personal data form and Life-long Learning Tendencies Scale were used in the study. Preservice teachers' lifelong learning tendencies were revealed to be at middle level ($X= 3.53$). Based on the findings, it was seen that candidates from different years have similar tendencies whereas gender was only significant in terms of lack of curiosity sub-dimension ($t=2.277$; $p= .023$; $P<0.05$). The difference in terms of motivation, organization of learning, and lack of curiosity were significant for preservice teachers in relation to the departments they are studying ($p<=.05$) while knowledge and literacy level views was another remarkable variable that yielded significant difference. Life-long learning tendencies significantly differed in all the sub-dimensions based on frequencies of reading books, magazines, and newspapers.

Keywords

Lifelong learning, teacher candidate, lifelong learning tendency

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A Comparison between the Achievements and Capabilities of First Year Medical and First Year Nursing Students at the University of the Free State, South Africa

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Abstract

Background: Academic stressors, living circumstances, working conditions, eating habits and where students undertake leisurely activities effects their academic performance, capabilities and functionings.

Objective: This study investigates how first year medical and nursing students perceive their own personal options (capabilities), compared to their actual achievements (functionings).

Methods: Students were asked to complete a questionnaire inferring about their functionings.

Results: All the students in the medical group valued the different domains above 60%, in terms of scope and functionings. The nursing group valued the domains differently and on average they rated the functionings 17,4 % lower and the scope 8,2% lower than the medical students. Both groups valued their functionings as follows: Integrity as the highest in both groups, health the worst in the medical group and environment the worst in the nursing group.

Conclusions: Medical schools should feature wellness curriculums; limit the degree of exhaustion associated with training and set realistic expectations. Students feel that academic stressors (evaluations, fear of failure in training and workload), clinical stressors (fear of making mistakes, negative responses to death, patients suffering) their living circumstances, working conditions and where they undertake leisurely activities are not ideal. Attention should be given by tertiary institutions to try and rectify the concerns.

Building Character Through Sport: Why, When And How?

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Abstract

Formal sports (within sport clubs) have two main functions in society. One is to enhance the positive development of its participants – and the wider society - and the other to build successful athletes. In some cultures youth sports are seen as an ideal setting for the socialization of children and adolescent into society and further for building the character of its participants. This is achieved by teaching young participants good values and providing them with the opportunity to learn and experiment through trial-and-error in a supportive and challenging social environment. The goal is that the young sport participants can use what they learn in sports in other settings outside of sports. Thus, sports can be seen as an ideal setting to develop “good character.” Successful athletes also have to possess “good character” in order to do well in sports competition. They have to be mentally strong, good in adversity and be able to work with others. However, formal sports tend to organize and focus on physical and tactical skills of sports, largely ignoring the socio-, and psychological skills which relate to character development. Scholars in Iceland, in collaboration with the Icelandic Youth Association and the National Olympic and Sport Association, have developed guidelines of how to build character through sports in a more structured and systematic way - where the ideology is that socio- and psychological skills can be taught and enhanced just like physical skills.

The Sociological Theory of Craftsmanship: An Empirical Test in Sport and Education

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Abstract

The aim of the present study is to test empirically the sociological theory of craftsmanship originally developed C. Wright Mills, Torstein Veblen and Howard Becker and later extended by Harper, Sennett, and Fine. We conduct a quantitative analysis based on a nationally representative sample of 10,783 Icelandic adolescents (50.2% girls). We developed a scale measuring craftsmanship that we use to test several hypotheses regarding the role of craftsmanship in sport and education. Our findings provide a consistent empirical support for the theory of craftsmanship. First, they indicate that elements of the craftsmanship theory that have been identified by prior qualitative research go together as predicted to form a coherent theoretical construct and a measurement scale that is both reliable and valid. The craftsmanship scale therefore offers good opportunities for quantitative research in an area that has been exclusively qualitative. Second, our findings indicate that as predicted the craftsmanship approach makes schoolwork more meaningful and reduces general feelings of meaninglessness. Third, the findings show, as predicted, that the craftsmanship approach influences school performance in a positive way. Fourth, we find that the positive relationship between sport participation and school performance is in part mediated by craftsmanship. Finally, the findings show that the influence of craftsmanship on school performance is in part mediated by meaninglessness. We discuss the implications of the findings in light of sociological theory, culture and the social context of education and sport.

Pasigraphic Systems in Education

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Abstract

The example of pasigraphic systems, whose invention and spread dates to early twentieth century, can help explain certain basic principles whose application in the creation and application of systems leads either to their successful implementation or their stagnation and decline. This contribution uses the examples of Isotype and Neoglyf systems, which were – and in a sense still are – used in teaching, especially in adult education. By examining the reasons, which motivated the creation of these systems, and by carefully considering their main aims, the author arrived at the main methodological and graphic principles, which were key to their success. At the same time, however, this contribution also identifies certain limitations both in the comprehensibility of factual statements (Sachbild), which are largely the result of cultural factors and historical circumstances of their creation, and in the ‘tension wheel’, a method of creating graphic depictions proposed by Professor Alberto Cairo. Despite all these shortcomings, however, a closer acquaintance with these systems offers a new and interesting perspective on auxiliary education tools.

Keywords

Isotype, Neoglyph, visual language, international communication, 20th century

Who is a European Teacher? The International Social Network VOICES: Good Practice of Connectivity and Internationalization in Education

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Abstract

In the study, we would like to introduce the international social network VOICES. The network offers students, teachers, primary and secondary schools, teacher trainers, researchers and other people interested in education the opportunities for contact, exchanges, cooperative projects, and ongoing learning and sharing. The network is based on the principles of connectivity and internationalization and it focusses on the support in future teachers' education and in further education of teachers who have already been teaching. This support is located in the field of international education studies.

The main goals are research activities, the composition of the theoretical framework of the current topics such as blended learning, European identity and citizenship, the professional development of teachers, language competencies etc. and the implementation of these issues into school practice.

The choice of these topics corresponds with the needs of the European educational field as well as with the concept of the European teacher competence profile. The features of this profile are based on Michael Schratze's model, which is based on the 21st century skills and entrepreneurial education.

Keywords

European teacher, VOICES-network, teacher's competences, connectivity, internationalization

Influencing Factors of Written Word Recognition among Hungarian Learners of English

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Abstract

Nowadays in scientific literature the cerebral activation of languages of bilinguals plays a vital role. In the long run, I will investigate bilingual written word recognition with the help of EEG.

As a pilot study, my present paper intends to explore written word recognition of Hungarian learners of English. The objective of the research is to see how the two languages become activated and what the influencing factors of the activation are. I carried out a specific word recognition test, in which participants had to build words from 30 anagrams. Letter strings from which both Hungarian and English words were possible were given to the participants in a written form.

60 instructed learners of English (age 15) performed the task, before which they filled in two questionnaires: one for their socio-economic and one for their linguistic background. In this way, I could compare participants' performances and see what factors contributed to the differences between them.

My hypothesis was that language proficiency, language dominance and parts of speech play a crucial role in written word recognition so I expected mainly Hungarian words, and mostly nouns, recognized by the participants. However, the number of words recognized as English called my attention to additional influencing factors of visual word recognition.

Keywords

Written word recognition, influencing factors, anagrams, instructed learners, language activation

Academic Literacy: Relationship to Future Professional Clinical Practice

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Abstract

This conference paper presents the findings from a systematic review that was designed to assess the importance of academic literacy for undergraduate nursing students and its relationship to their future professional clinical practice. It aimed to explore the link between academic literacy and writing in an undergraduate nursing degree and the development of critical thinking skills for their future professional clinical practice.

Three major themes were evident from this systematic review and they were:

1. students need assistance to develop tertiary level academic literacy skills when they commence their undergraduate degree
2. teaching practices need to be consistent in both designing assessments and in giving feedback to students, in order to assist improvement of academic literacy skills
3. academic literacy can facilitate critical thinking when students are assessed using discipline specific genres that relate to their future professional practice.

The significant outcomes from this review are the importance of critical thinking in clinical practice and its strong relationship with academic writing skills. It has shown critical thinking is discipline specific and students need to be taught discipline specific literacy genres in undergraduate courses. Nursing has a diverse educational and cultural mix of students, and educators should not assume academic literacy skills upon commencement of an undergraduate course.

STORIES – A Model for Training Teacher Students' Competence of Reflection in Educational Settings

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Abstract

Reflection is assumed to be a key competence of teacher's professionalization (Leonhard & Rihm, 2011). But the competence to reflect is not always natural given, it has to be trained (Etscheidt, Curran & Sawyer, 2012). Hatton and Smith (1995) pointed out that teacher training programs are mostly not able to initiate reflection competence at a higher level. Regarding this Häcker (2017) notes that training of reflection in its entirety might be too unspecific and leading in the long term to a negative attitude towards reflection. Besides, authors often criticize the hierarchical arrangement of different reflection stage models (Wyss, 2013).

Against this background the reflection model 'STORIES' (Students' Training of Reflection in Educational Settings) is developed to enable teacher students to train reflection oriented on their needs and professional development. The model includes four reflection processes: (a) Relation to theories and theoretical models, (b) Taking different perspectives, (c) Development and reflection of alternatives of action, (d) Reference to own professional development. All four processes primarily coexist independently of each other with different demands on reflection competence, own reflection quality and significance (Zeichner, 1994)

To evaluate the model 174 teacher students (first semester of master program) participated in this quasi-experimental design. Each of them analyzed three written realistic school situations by applying 'STORIES' systematically varied. Students' papers are analyzed by a specifically created matrix. Additionally, the students also answered a questionnaire concerning self-assessed competence of reflection. Data will be analyzed by September and therefore first results can be presented.

Keywords

Reflection competence, reflective practitioner, professionalization of teacher students, reflection model, empirical measurement of reflection competence

Social Mobility and Early Leaving From Education and Training

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Abstract

Current problems of the Hungarian society is handling the situation of marginalized social groups. These socially demonstrated significant disadvantages show a strong spatial separation, so these cumulative disadvantages have been passed from generation to generation. What is the difference between poverty nowadays and poverty during the period of socialism? One aspect of the problem is the low level of education. Among the dimensions of educational inequalities, the socio-economic background and ethnicity (especially migration) seem to be the most relevant for Europe. The lecture confirms that early leaving represents a complex challenge at individual, national and European levels. To address this situation it is vital to recognize that while early leaving is, on the surface, an issue for education and training systems, its underlying causes are embedded in wider social and political contexts. Early leaving is fundamentally shaped by countries' broader policies for the economy, employment, social affairs, health and so on. Improvements in educational attainment and employment levels of young people therefore also rely on improvements in the socio-economic climate – on higher economic growth, measures to combat poverty and improve health, and the effective integration of migrants and minorities into society. During the research, my main goal was to find answers for the questions. The study is primarily about the social mobility discussed in psychological, socio-psychological aspects.

Keywords

Early leaving from education and training, adult education, social mobility, educational inequalities

How Autonomous are Language Teachers in Developing Their Own Language Skills?

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Abstract

The concept of learner autonomy first appeared in language teaching in the early 1970's. Since then it has been linked to self-access learning, learner training, learner-centeredness, self-management and self-assessment. The course of its evolution has now brought learner autonomy into the 'mainstream of research and practice within the field of language education' (Benson, 2011).

This paper presents the preliminary findings of a study investigating how autonomous practicing and training EFL teachers are in the amount of exposure they present themselves to authentic English language. The hypothesis is that non-native English language teachers, in the Hungarian context, do not mindfully endeavor to develop their own language skills.

Two groups, one of practicing EFL teachers, the other, teachers in training, took part in the project. The amount of time they exposed themselves to English, through the four main skills areas, using an input application. The conditions of the study were that this exposure had to be outside of their teaching and learning domain and had to be to authentic English language. The difference between the two groups was that the trainee teachers were given a target of a minimum of 5 hours of independent exposure per week and the practicing teachers were left to their own levels of motivation. The outcomes of this study will be used to feed into the wider study of whether the implementation of learner autonomy at a training level develops more confident teachers.

National Cultural Heritage in High School Visual Arts Programme in Croatia – Possibilities of Different Approaches and Methodologies

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Abstract

The paper analyses national artistic heritage as a teaching and learning topic within the Croatian educational system and the high school subject of Visual Arts. Some of the most important art-historical monuments in Croatia are listed as recommended topics in the current, although outdated high school Visual Arts teaching programme (1994), while the *National Framework Curriculum* (2011) provides a general definition of learning objectives and standards regarding cultural heritage, prescribing their implementation from preschool level. Only the *Draft of the National Curriculum for the subjects Visual Culture and Visual Arts* (2016) provides a precise definition of learning outcomes and student competencies related to Croatian artistic heritage, systematically organized through all educational stages with emphasis on the importance of student awareness of the value of cultural and national heritage and identity.

In the course of the last few years, students of the MA level art history teacher education programme at the Faculty of Humanities and Social Sciences in Zagreb have conceived several drafts and proposals for project-based learning on subjects concerning important Croatian art-historical monuments. In these projects different teaching methods have been successfully connected and intertwined, with focus on active learning and inquiry-based learning and on high school students as primary creators and mainstays of the teaching process. The final goal is to design a web site intended primarily for art history teachers which would present all created materials and function as a platform for further interdisciplinary projects within the high school curriculum and the fields of cultural identity and cultural tourism.

Keywords

Visual arts education, high school education, national artistic heritage, project based learning, Croatia

1. Introductory Thoughts – National Monuments, Cultural Identity and Secondary School Education of Future Cultural Professionals

Cultural heritage of a country represents a significant source for economic and cultural development and the construction of cultural and national identities. Extensive literature on the topic sees Croatian cultural heritage closely related to national identity and economic development: “Croatian cultural heritage can easily be used to strengthen Croatian identity, to re-image the country as a whole, its regions and individual resorts, to support intercultural understanding and, last but not least, to generate income” (Fox, 2002, p. 10). It also forms an important basis for cultural tourism development, which is an important vehicle of a country’s economic growth (Fox, 2002; Demonja & Gredičak, 2014).

Cultural heritage is frequently understood as merging tangible and intangible aspects of, which are strongly interconnected, “for the intangible often gives meaning to the tangible, and the tangible often embodies intangible practices” (Du Cros & McKercher, 2015, p. 53). The monuments inscribed on UNESCO’s World Heritage List attract most attention among the public, and serve as focal points for tourism marketing campaigns (Du Cros & McKercher, 2015). Due to its manifold characteristics, cultural heritage is studied by different scholarly disciplines. There are so many art-historical researches and publications on individual Croatian monuments, and various ethnological, anthropological, sociological and other types of social science research and literature about segments of tangible and intangible culture, that a comprehensive citation would exceed the bounds of this paper. Some studies of Croatian cultural heritage have partly touched upon certain educational aspects by exploring links between cultural, educational and tourism stakeholders (Ivanišević, 2013) or the use of cultural heritage in promoting education for sustainable development (Kostović-Vranješ 2015).

The following chapters of this paper deal with the extent to which topics related to Croatia’s artistic heritage are represented in the contents of secondary (grammar¹) school programmes and how they could be further developed. These topics are important for future cultural and cultural tourism professions. Young individuals who have received good secondary education make for good professionals, needed in every segment of social life. Basic competencies, as well as affinities and interests of future employees in the cultural sector, especially arts and cultural heritage management, should be acquired at the final stages of primary, and in the course of secondary education. In addition to vocational schools closely related to the sector (hospitality management and economics schools), cultural heritage should also be integrated more substantially into grammar school programmes. Many individuals, after finishing grammar school continue with their education and become experts in the fields related to cultural heritage – historians, art historians, ethnologists, curators, conservators and others.

In the context of primary and secondary school curricula in Croatia, national cultural heritage would require, due to its complexity, multi-layered interpretations and cross-curricular approach. In the still subject-based curricula implemented in Croatian primary and secondary schools, there is no subject solely dedicated to topics related to cultural heritage. However, artistic heritage, as a segment of tangible culture, forms a large part of Visual Arts, a compulsory subject within the grammar school programmes. In that respect, this subject has an enormous potential for developing the competencies crucial for an active participation of individuals in society, such as cultural awareness and expression and a sense of innovation and entrepreneurship.

¹ The UK equivalent would be a grammar school with a sixth form.

2. National Monuments within the Subject of Visual Arts: Current and Newly Proposed Curriculum

The current curriculum for the subject of Visual Arts in grammar schools, officially called Teaching Programme (1994) defines, among others, the following objectives: introducing pupils to the most significant works of Croatia's artistic heritage and developing understanding of active relation to cultural monument protection. The programme also prescribes generally described subject contents and topics that follow the chronological principle of art history, and it specifies artistic references and the most important Croatian monuments on UNESCO's list that can be used in teaching style periods. Although the document does not require teachers to follow the given order of topics or the cited artistic references, it is almost unimaginable that Visual Arts could not comprise such important monuments as Diocletian's Palace in Split, St James' Cathedral in Šibenik, Euphrasian Basilica in Poreč and the historic cities of Trogir and Dubrovnik.² The content of Year 4, the last year of the grammar school programme in Visual Arts, envisions the theme of Monument Protection, which is important for introducing pupils to issues of monument protection and conservation. However, the theme is often ignored in both prescribed subject textbooks and the teaching practice (Brajnov Botić & Violić, 2017).

From today's perspective, the currently valid Teaching Programme is outdated because it does not follow contemporary European and wider international education guidelines, namely the competency framework and the development of learning outcomes as clear indicators of pupils' achievement. That can be justified by the fact that the document was created forty years ago when it satisfied the then needs of the profession. However, the document created in 2011, the *National Framework Curriculum for Preschool Education, General Compulsory and Secondary School Education*, clearly defines competencies and learning outcomes and accentuates the knowledge about national cultural heritage (*Nacionalni okvirni kurikulum za predškolski odgoj i obrazovanje te opće obvezno i srednjoškolsko obrazovanje*; further in the text NOK, 2011). It states that the fundamental socio-cultural and educational values pupils should develop through education are personal, cultural and national identities. "Today, in the time of globalization, when different cultures, world views and religions merge with one another, one has to become a citizen of the world but safeguard in the process his or her own national identity, culture, social, moral and spiritual heritage" (NOK, 2011, 22). In that respect, the proposed framework stresses the need to teach pupils to recognize the importance of local and national cultural heritage, develop positive attitudes towards it and advocate for its protection.

The *Comprehensive Curricular Reform* of the Croatian education system (Cjelovita kurikularna reforma, 2015-2016) contains a draft proposal of the *National Curriculum for the Subjects of Visual Culture and Visual Arts* (*Nacionalni kurikulum za nastavni predmet Likovna kultura i Likovna umjetnost – prijedlog* further in the text National Curriculum – draft, 2016), which shows a more systematic approach in steering pupils into learning about Croatia's artistic heritage in primary and secondary schools. This document, as well as other defined curricula for specific subjects resulting from the reform, was supposed to replace the present, mostly outdated Teaching Programme created in the 1990s but the reform was abruptly suspended. Although the document has not been adopted and is therefore invalid, it is important for further a consideration of the need to make Visual Arts a more up-to-date subject. It proposes revisions for the subject in terms of focusing on the development of competencies and learning outcomes, which should be achieved in the domains of pupils' knowledge, skills and attitudes, and of focusing on art related concepts (subject matter, principles, influences) instead of the prescribed chronology. Additionally, educational goals of the subject include but are not limited to the development of a responsible relationship to contemporary cultural environments and artistic heritage. This is desired to be achieved by integrating topics related to Croatia's artistic heritage into all four years of secondary education. Although some topics form part of the current Teaching Programme, they need a more systematic and detailed development. Therefore, the 2016 proposal

² These monuments are protected world heritage sites (UNESCO). Retrieved from: <http://whc.unesco.org/en/statesparties/hr> (June 15th, 2017)

for the secondary school programme in visual arts, within which learning outcomes are organized according to thematic units, encourages pupils to explore the national artistic heritage and its global contexts, to judge its significance and social responsibilities of its protection, to discuss issues of its preservation and suggest their own solutions to problems. The document also recommends that, whenever possible, topic related to local artistic heritage should be explored on site (National Curriculum – draft, 2016).

3. Possibilities of Project-Based Learning about Topics Related to the National Built Heritage within the Visual Arts Programme

A small time allocation for Visual Arts³ within the secondary school curriculum poses a hindrance to good-quality teaching and learning. It is often difficult to go deeper into art-related concepts with a great number of art works and small amount of time. Because of that national art-historical topics often remain marginalized giving ground to world-renowned art works that pupils “simply must learn about!” Therefore, teachers (enthusiasts) deal with both prescribed and additional topics through projects conducted out of lesson time. Examples of good practice include Kristina Rismondo's use of art for project-based learning with pupils of the 15th Grammar School in Zagreb. The projects titled *Faces from Facades, Zagreb's Public Monuments and My Neighbourhood* were carried out in the school year 2010/2011 (Rismondo, 2011) and they promoted not only popular subject-related topics but also the use of technology in teaching/learning.⁴ With their use of new teaching approaches and acquisition of new specific sets of knowledge and skills, which resulted in a digital publication created by students, these projects clearly show that project-based learning can increase the quality of the teaching-learning practice, modernize it and make it more attractive. Moreover, project-based learning can enrich and improve the basic didactic model in the form of class-subject-period-system that has been implemented in Croatian schools (Matijević & Radovanović, 2011).

When there are limitations to good-quality teaching, such as insufficient time, outdated and overloaded curricula, inadequate teaching spaces, lack of equipment, and at the same time an awareness of the need to modernize the teaching-learning process, students as future visual arts teachers face great challenges. These are primarily the adoption of alternative and creative teaching approaches and different instructional methods, the use of new media in content delivery, interdisciplinary approaches to the subject matter and the like. The same challenges appear within graduate university programmes in art-history teacher education that need to be modernized simultaneously with or even before the secondary school education system.

Regarding explorations into new possibilities of teaching Visual Arts, the art-history teacher education programme at the Faculty of Humanities and Social Sciences in Zagreb, has been organized in the last few years in such a way as to give students assignments related to national monuments as part of the work on their graduation theses. Consequently, students have proposed ideas and detailed designs of how to teach topics related to Croatia's heritage sites in secondary schools. The sites include St James' Cathedral in Šibenik (Pleadin, 2013), Diocletian's Palace in Split (Marović, 2015), Euphrasian' Basilica in Poreč (Tadić, 2016), St Donato's Church in Zadar (Jaklin, 2016), Renaissance Dubrovnik (Marković, 2017).⁵ They also submitted conceptual designs related the Green Horseshoe in Zagreb, Zagreb Cathedral, the city of Osijek in the Secessionist period etc.

³ Visual Arts is a compulsory subject taught in general-education, language, art and classical grammar schools one period per week all four years of education. In life sciences and math-focused grammar schools, it is taught one period per week during the two first years.

⁴ http://issuu.com/kristinar/docs/e_knjiga_kvart, <https://prezi.com/bkagplmwlj9/lica-s-procelja/>, <http://spomenik.pbworks.com/w/page/38575083/O%20ovoi%20wiki%20stranici> (June 15th, 2017)

⁵ These graduation thesis can be accessed on the web sites of the Faculty of Humanities and Social Sciences in Zagreb (repository).

3.1. Structure and methodology of the proposed project-based learning designs

Project-based learning, which has proved ideal for working successfully with secondary school pupils, was chosen as the teaching method through which the aforementioned heritage sites would be addressed. According to the method, or didactic strategy (Matijević & Radovanović, 2011), the learner is in the centre of the teaching/learning process. By adopting this approach it is possible to entirely replace the traditional teaching process in which pupils listen and observe (direct instruction, *ex cathedra*) with the process in which they learn by doing, playing, inquiring and experiencing, and that has proved exceptionally significant for contemporary education (Matijević, 2008/2009). Therefore, in project-based learning the traditional teacher-centred didactics is replaced by the learner-centred didactics, learner's activities and competencies (Matijević & Radovanović, 2011).

The students' designs are envisaged to be carried out through several weeks during school year in addition to the curriculum-based lessons in Visual Arts. They are necessarily elective in nature because of the small time allocation for the subject. They envisage teamwork among a limited number of highly motivated students, which helps in ensuring a successful and effective teaching/learning process. The structure and scope of all the designs are mostly equal since they address similar topics, but there are differences in the quality of writing, creativity, elaboration of concepts and practical work, which understandably occurs due to different students' abilities, affinities, creativity, and collaboration with the supervisor. Each project comprises three important segments within the teaching/learning process – classroom activities, subject-based field trip and project presentation and assessment. This structure ensures a systematic approach by which pupils are first introduced in the classroom with particularities of a certain topic and prepared for an active and inquiry-based learning *in situ*. The project presentation and assessment is a crucial and logical final step of project-based learning when pupils present their projects and experiences, inform their peers about the process they went through and, at the same time, promote this teaching method to others. Contents of these projects are elaborately prepared for secondary school pupils and entail an in-depth exploration of monuments - their socio-historical contexts, detailed art-historical analysis, art-historical terminology, comparison and evaluation in the context of the world's artistic heritage, issues of preservation, presentation, and other. The classroom activities are based on selected topics and structured in a logical order depending on each monument's specific properties.

The participating secondary school pupils are expected to engage in the activities in a more traditional way, and by taking the role of teacher and delivering most of the teaching-learning activities on their own. They are also the main content creators, especially in the classroom activities, during which one topic is addressed by one group of pupils. The groups' tasks include researching relevant literature, writing a paper on a given topic, presenting research to classmates within a single period (having submitted the completed presentation), and preparing assignments for their classmates. This entire process entails a clear definition of tasks for each pupil, which is essential for making them understand that each participant is equally important and that the project success depends on them (Matijević & Radovanović, 2011). Pupils' activities should constantly be supervised and aided by the teacher, whose role is that of a moderator, organizer, mentor and collaborator (Matijević & Radovanović, 2011). Therefore, a close teacher-pupil cooperation, whether group or individual, is crucial for successful learning. The following topics that were defined as part of the project-based learning about Diocletian's Palace provide an example of how to structure a classroom activity: History of the area accommodating Diocletian's Palace, Emperor Diocletian, Diocletian's Palace – origins, construction, layout; Palace in the centuries after Diocletian's death and urban development of Split, Artists working in Diocletian's Palace (Marović, 2014). Each of these topics is envisaged to be prepared by a group of pupils with the participation of the entire class in assignments, monument analysis and the presentation of theoretical background.

The subject-based field trip, which in all students' designs comes after the classroom activities (which is not compulsory) places more work on the teacher who plans, moderates and gives lessons, while the pupils participate through discussion and work on exercises and assignments. In this phase, it is important to balance out the contents and scopes of the classroom and field trip activities so to avoid multiple repetitions and overlapping. Each project design envisions the use of an activity book, an indispensable learning aid, on which the pupils work during the trip or the entire project. The book is also a tangible project result which can be used for its presentation.

Regarding didactic and methodological approach, it is important to use several teaching methods simultaneously (direct instruction, dialogue, text-based activities, games) in order to make teaching/learning more dynamic and diverse. What needs to be stressed is that the content of each topic is based on methodical exercises and assignments. Their aim is to arouse pupils' interest in the subject content, engage them through experiential and inquiry-based learning in making independent conclusion and activate their participation in the teaching/learning process. That is the method highly advocated and introduced into the Visual Arts subject in secondary schools by Prof. Jadranka Damjanov (1998),⁶ the founder of a visual arts teaching methodology in Croatia. She also built the same approach into the art history teacher education programme at the Faculty of Humanities and Social Science and the Academy of Fine Arts in Zagreb (Alviž, 2016).

The methodical exercises and assignments should be prepared with clearly set goals and instructions. Worksheets should be well written and the results jointly analyzed with the pupils after each exercise. A diversity of exercises, both the type and difficulty level, is an important precondition for retaining pupils' attention and testing different levels of knowledge and skills. It is, therefore, important to vary activities set for pupils and integrate them logically into the relevant subject content. The students' project designs contain diverse methodical exercises and assignments engaging pupils in finding their way on a plan or in a space, taking photos of outdoor details, making films, analysing a building's facade or floor plan, solving puzzles with read-out /written clues, playing association games, interviewing passers-by, finding details on in-situ buildings, writing analytical papers, comparing ground floor plans, making drawings in the field etc.

Regarding technical requirements of the projects, the classroom activities need specially arranged classroom space. Since the emphasis is not on the teacher but pupils' cooperation, the position of the furniture needs to facilitate group work but also the interrelationship between the pupils. It is also essential to furnish the space with good audio-visual equipment (primarily computers and LCD projector), color-printed worksheets, cameras, smartphones and other utensils. Since the projects also envisage computer-based communication and exchange of data (emails, social networks, Google groups, Dropbox services), it is also necessary to provide an Internet connection.

3.2. Educational aspects of the proposed project-based learning designs

All pupils' activities are envisaged as their continuous engagement in each segment of a project and the achievement of educational goals and outcomes is envisaged through cognitive, psychomotor and affective domains (Bloom's taxonomy). Specific goals and outcomes are defined within each topic and in relation to the subject content. They mostly belong to the cognitive domain – information acquisition, knowledge about historical contexts, analysis of art works, definitions of art-historical terminology and theories etc. Concerning psychomotor skills, the aforementioned exercises of different difficulty levels and problem areas help to develop sensory, expressive, practical and intellectual skills. As for affective domain, the active involvement in the process and various social

⁶ The web site *Metodičke sintagme i paradigme* (Methodical Syntagms and Paradigms) created jointly by Prof. J. Damjanov and her associates of the *Avangarda* group, contains about 500 methodical exercises that can freely be accessed and used. Retrieved from <http://195.29.243.219/avangarda-msp/> (June 15th, 2017)

forms of learning (group, pair or individual) help to develop positive self-image and important social skills such as co-responsibility, teamwork, self-criticism, independence, empathy, respect of different views etc., which can be more difficult to achieve in the course of regular, classroom-based teaching and learning (Matijević & Radovanović, 2011). Additionally, the projects help to develop other generic competencies such as learning to learn, computer literacy, communicating in the mother tongue, learning to find and use information etc.

In terms of benefits for the students - future teachers - involved in these projects, the competencies they demonstrate are manifold. The extent to which they examine their topics theoretically show how much they know about the art historical profession – knowledge about subject content, theories and interpretations, art historical research methods, relevant scholarly and professional literature, critical approaches and ethical use. Additionally, they develop didactic and methodological competencies through different assignments. They are required to organize the teaching/learning process creatively, adapt lesson contents to their pupils' age, abilities and previous knowledge, clearly define educational goals and outcomes, deliver the lesson dynamically by alternating teaching methods and forms of learning, estimate the average workload in various segments of the content, develop assessment criteria for this type of learning etc.

4. Using Digital Media to Popularize National Built Heritage in the Secondary School Subject of Visual Arts

Cultural heritage belongs to every one of us and it should be of interest to every individual, regardless of his or her interests, fields of activity or role within society. In order to represent a link between the past and the present and the identity of a certain community, heritage needs to remain alive and representative. A "revival" of cultural heritage through digitization of items of the world's and partly Croatian cultural heritage in the last decade considerably increased their access to a broad spectrum of users (Ruthven & Chowdhury, 2015).

With the use of computer technology and innovative tools, possibilities of cultural heritage presentation and promotion are almost limitless (Stančić & Zanier, 2012). Although the past practice of digitization included mostly archival, museum and library materials, resulting in virtual collections (for example Europeana, AthenaPlus), the Internet can also be suitable for presenting and promoting digitized national built heritage, especially the buildings and sites protected by UNESCO, which users might find more familiar and attractive.

The students' projects make a good platform for the creation of digitized resources that could be used primarily for educational purposes. Therefore, the final goal of the work with the art history students, which has recently spontaneously grown into a certain form of on-going teaching project, is to shape an interactive web site that would provide access to different teaching materials (presentations, worksheets, texts, photographs and other). They are meant to be used primarily by art history teachers as a form of help in planning and conducting similar projects in secondary schools. Additionally, the project designs can be used as models for creating projects on other topics, other locally based monuments and art works. Web site users will be able to choose individual segments of the projects and use them for developing topics in the classroom-based setting. More importantly, the project designs can be changed and upgraded and could form a potential platform for further interdisciplinary collaboration between secondary school subjects, especially for a development of topics in connection with cultural identity and cultural tourism.

While working on their projects, the students individually visited and created detailed documentation about the sites in order to have the best possible teaching material, adaptable to the particularities of each project segment. For example, the photos of puzzling details for exercises are different from the

photos of building facades for oral description and analysis. Additional products of the projects are therefore high-quality photos of the monuments, currently lacking on the Internet (where everybody first searches for them). Easily accessible photos are mostly those taken by tourists or created for commercial purposes and therefore not good enough to be used for teaching. The goal is to publish these photos on the web site and facilitate their use for research and teaching by everyone who needs them, primarily visual arts teachers. Moreover, it is exactly this need to create better and more accessible photo-material that is emphasized by the authors of the *National Curriculum – draft* (2016).

5. Concluding Remarks

Ever since the late 1950s and early 1960s, when Visual Arts were introduced as a subject into Croatian secondary (grammar) schools, its curriculum has remained almost the same in both its structure and content. Education systems in different world countries, however, have gone through numerous changes encouraged by new research in visual arts and education, and by technological development. They produced curricula that reflect contemporary teaching methods and subject contents, competency frameworks and learning outcomes based on different knowledge taxonomies.⁷ A number of curricula created in the last ten years show that the attention has been given to topics of more interest to secondary school students and to the role of cultural heritage in the formation of personal and community identity. The same values have been highlighted in the *NOK* (2011) and the *National Curriculum – draft* (2016). Regardless of the draft's future development, the reform that is yet to be implemented needs to strive towards detailed elaboration of topics related to Croatia's artistic heritage within the Visual Arts subject content and towards forging interdisciplinary links with other subject areas.

Combining educational fields related to human and social sciences and arts, the subject of Visual Arts is essential for the education of future professionals in sectors related to artistic heritage – especially its evaluation, preservation, presentation and management. Moreover, subject contents and teaching approaches should form the backbone of the cultural formation of secondary school pupils. This can be done through their integration into contemporary society based on the knowledge of their own cultural heritage, their formation as professional critics through an active relation to the environment and cultural monuments, their formation as future citizens with ethical integrity able to respect cultural diversity etc. Unfortunately, the present attitude towards the subjects of Visual Arts in secondary and Visual Culture in primary schools often reveals their marginalized and inferior status in comparison with other subjects. In order to make the subjects and cultural heritage topics popular and relevant within the education system and among the public, it is necessary to upgrade substantially their curricula, which is a need that has been felt for a long time by Croatian teachers. One of the biggest obstacles for adoption of high-quality teaching approaches and lesson content delivery is a small amount of time allotted to the subject. However, this problem can be solved within the current educational system, and in addition to constant demands for increased teaching time allocation, by the adoption of alternative teaching approaches to overcome existing shortcomings. The students' projects might serve as models for these alternative approaches because their aim is to broaden the subject content and make the teaching-learning process modern and dynamic with a bigger emphasis on pupils' active involvement.

Unlike the secondary education, the Croatian higher education went through a reform with the introduction of the Bologna process in 2005. At the Art History Department of the Faculty of Humanities and Social Sciences in Zagreb, the reform enabled a better and more elaborate graduate study programme in art-history teacher education. Within the reformed studies, the education of

⁷ For example, general curricula and/or visual arts curricula in Finland, Sweden, Canada, Estonia, the Czech Republic and other countries.

future secondary school teachers focuses on equipping students with professional competencies. Well-organized courses systematically prepare them for the development of both specific and generic competencies that will be necessary in their future professions. Having that in mind, it is important to prepare future visual arts teachers for all possible challenges and conditions that determine the current status of the subject. That is why the university courses include the use of contemporary teaching and learning methods and development of creativity in the organization and delivery of subject contents. These elements propelled the wish to integrate comprehensive analyses of Croatian national monuments and sites into the students' MA theses. Additionally, students' assignments and their delivery contribute to the development of generic competencies such as critical thinking, learning to learn, communication in the mother tongue, digital and information literacy, sense of initiative and entrepreneurship, cultural awareness and expression, which is in the focus of the new educational standards (NOK, 2011).

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Constructing Professional Identity in the Finnish SEN Teacher Education

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Abstract

In Finland SEN (special educational needs) teacher education is a master's degree organized in six universities. SEN teacher programmes are popular study options, and teachers are highly valued. Studies are research-based, including theory and practice connection and critical thinking. Personal and mutual reflection is encouraged. Recently there has been a growing interest to professional identity, as it has a crucial role in enhancing teacher quality and ongoing professional development. Construction of the teacher's professional identity is challenged in many ways by globalization and changes in societies, as technology and cultural diversity.

The aim of this study was to examine the construction of professional identity in Finnish SEN teacher education by a master degree student having other degrees and many years of experience from the field. The data consists of documents, portfolio, writings and interviews, and was analyzed by qualitative content analysis applying professional identity, agency and workplace learning theories.

The main results indicated that the key elements of constructing professional identity include personal, collective and educational factors, and these elements are reciprocally connected. Personal factors include reflection personality, ethics, values, skills and emotions. Collective factors include sharing skills and knowledge, cooperation and reflection. Educational factors include individual study career, ongoing professional learning and societal support system. SEN teachers' professional identity should be understood more as interpersonal, active, dynamic and ongoing developmental process. Closer connection between studies and working life will be needed.

Keywords

Professional identity, SEN (special educational needs), SEN teacher education, university, constructivism

Liminality and In-Betweenness in the Entrepreneurship Education

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Abstract

The aim of the entrepreneurship education in the European Union is to develop knowledge, skills, abilities, skills and attitudes related to the individual business people. It is a subject of creativity, innovation and risk-bearing capacity and to plan and manage projects. And the term or concept of liminality is the issue/topic from diverse disciplines: Anthropology, Urbane Design, Urbanism, Culture Geography. In this article, we will introduce the terms of in-betweenness and liminality in the context of the entrepreneurship education. In order to overcome the transitions and related situations, it is necessary to intervene to benefit the individual (a child as well as an adult), we need to show the pupils the way to obtain a new social status and come out of anonymity. Meanwhile, it is primarily about the help for children in the puberty phase when they search for their own place in the society and the meaning of life. Besides, creating positive school climate and atmosphere, supporting self-management, individual personal development, self-efficacy, the development of soft skills are crucial as well. We need to help them overcome the barriers and let them leave the comfort zone.

Keywords

Liminality, entrepreneurship, education, in-betweenness activity methods, problem-solving

The Influence of Student's Interactions Abroad on Developing Intercultural Competence

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Abstract

Given the challenge faced by higher education institutions in developing academic programs that prepare students to work in a globalized world, universities have fostered a series of initiatives to internationalize their curricula such as study-abroad programs. The purpose of this research was to evaluate how student's intercultural interactions during a study-abroad program, influence his/her development of intercultural competence.

The hypotheses were tested with data collected before and after going abroad. The initial questionnaire was completed by 264 college students from Colombian universities who participated in a one semester study-abroad program, and the second survey, which was administered seven months after the first one, was completed by 158 of the 264 students.

The results indicate that students' intercultural contacts have a significant positive effect on the level of intercultural competence after going abroad ($b = .238$; $s.e. = .089$; $\beta = .337$, $p < 0.05$). Additionally, when the dependent variable is measured as change in intercultural competence, which is calculated as the difference between the measures after and before going abroad, the variable intercultural contacts also has a significant positive effect ($b = .236$; $s.e. = .104$; $\beta = .289$, $p < 0.05$). These findings confirm that the mere exposure to new people and events does not automatically results in effective learning; therefore, in study-abroad programs, it is necessary to set the conditions to facilitate active engagement between visiting students and host nationals.

Interrelations of Modern Technology and Early Bilinguals' Attentional Capacity

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Abstract

Students of the 21st century need to meet new requirements such as critical thinking, creativity, applicable language knowledge and ICT literacy to be successful at the future labor market. Today, schools in Hungary are unable to keep up with digital innovations that are assumed to promote the development of these necessary skills.

Many schools in Hungary adapted the DUB perspective in language teaching which provides higher exposure to the second language and has better language outcomes compared to schools with monolingual curricula. These schools are open to apply more external resources such as information communication technologies. However, ICT-assisted intentional or unintentional exposure to the language are assumed to be advantageous in the long run, its efficiency is strongly debated. Due to technological innovations new cognitive abilities and different learning habits have been evolved that have influence on the learning process and mainly on students' attentional capacity.

This paper presents the preliminary results of a longitudinal project on the interrelation of L2 English, ICT-use and learners' attentional capacity. Dual-language school learners (aged 12-13) were asked to fill in a LEAP-Questionnaire (adapted for children), SES questionnaire and an ICT Questionnaire. We expect correlations between the number of hours spent with ICT devices, English language proficiency level and attentional capacity in the long run.

Keywords

Attention, bilingual, DUB, ICT

Teaching L2 and L3 through Creating Purposive Tasks for Non-Native Speakers in Southeast Asia: English and German in Focus

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Abstract

The main purpose of this study is to cast light on the concept of how purposive learning tasks can be created to enhance language skills of learners. In this regard, business translation for Negotiating English and German is focused and examined in terms of comparative study between L2 and L3 in the context of non-native speakers and the following aspect is considered: What kind of effective Teaching Materials and Tasks can be employed based on the efficient language teaching performance? Additionally, it is also discussed and illustrated that some practical recommendations can be provided to FL teachers concerning effective language pedagogy in the context of L2 and L3.

Keywords

English, German, negotiation

1. Introduction

English can be understood as the Global language widely used around the globe. In Thailand, English is taught as a Foreign Language (L2). To enhance the English proficiency of students, Khon Kaen University in Thailand has launched the new policy in terms of using English as a means of instruction. This means that some courses taught in English should be offered to students to prepare themselves for the workplace. To reinforce this notion and to support the policy, the Faculty of Humanities and Social Sciences as one of the organizations attached to Khon Kaen University also plans to organize a training course for the lecturers to provide insight into the concept of English-medium teaching and how to design a course when being taught in English. Inevitably, the lecturers of the Language Programs (French, German, Spanish, Japanese, Chinese, and Korean) are expected to provide some courses taught in English to foster the ability of students as well as to develop the competence of students to their fullest potential to enable them to compete with graduates from other countries in the ASEAN and ASEAN Economics Community.

The researcher as a German lecturer has considered the situation of the job search process in Thailand that graduates who majored in German language have to encounter the requirements in the job announcements that they have to possess good command of both English and German. Without English proficiency, the recruiter may not offer a job to them. However, German can be advantageous for their success in terms of job application. In other words, these two languages can complete each other to lead graduates to succeed in their future career.

2. The Concept of English for Specific Purposes (ESP)

According to Dudley-Evans and St John (1998), English for Specific Purposes has become a vital and innovative activity within the Teaching of English as a Foreign Language movement (TEFL/TESL). For much of its early life ESP was dominated by the teaching of English for Academic Purposes (EAP); most of the materials produced, the course descriptions written and the research carried out were in the area of EAP. English for Occupational Purposes (EOP) played an important but nevertheless smaller role. In recent years, however, the massive expansion of international business has led to a huge growth in the area of English for Business Purposes (EBP).

(Dudley-Evans & St John, 1998)

3. Previous Comparative Studies on L2 and L3 in Germany and in Thailand

Hufeisen (2010) mentions the role of L2 for L3 learning as follows:

Beim Lernen einer zweiten Fremdsprache tritt nicht nur eine weitere Fremdsprache hinzu, sondern das Lernen einer Fremdsprache wiederholt sich und bedeutet den erwähnten *qualitativen* Unterschied zum Lernen einer L2.

[...] Erfahrungen mit dem Lernen der ersten Fremdsprache können auf das Lernen der zweiten übertragen werden (wenn sie sich z. B. als gut funktionierend und erfolgreich erwiesen haben) oder völlig vermieden werden (wenn sie beispielsweise als ungeeignet empfunden wurden); Vergleiche zwischen den Lernprozessen und/oder den Sprachen können helfen. Der gezielte Einsatz bestimmter Lernstrategien bei typischen Fremdsprachenaufgaben [...]

(Hufeisen, 2010, p. 203)

From the citation, English as L2 can affect L3 learning. Learners may transfer the previously gained knowledge and relate their learning styles, experience, obstacles or problems to their L3 Learning to acquire the third language effectively and efficiently.

Watcharakaweesilp (2015) studies Teaching German through English in the Thai context. He focuses on the topic *Telephoning* in his study based on the concept of Content and Language Integrated Learning (CLIL). In his study, he designed the tasks and produced materials in class as follows:

Table 1 for Student A and B

Verb		Adverb		Noun		Pronoun	
Ger	Engl	Ger	Eng	Ger	Eng	Ger	Eng
Kann	.....	.....	not	.....	operator	ich	.....
.....	do	.....		.....	company	Sie	.....
möchte	.....			Frau	.....	.....	your
sprechen	.....			Herr	.....	mich	.....
verbinde	.....			Name	.....	sie	.....
helfen	.....			Moment	.....	
.....	'd like						

Table 2 for Student A

Preposition		Collocation / Chunk		Expression / Chunk	
German	English	German	English	German	English
.....	for	.....	leave a	.....	What can I do for you?
.....	with	.....	message	.....	I'd like to talk to Mr. Kümel.
				.....	What is your name, please?
				.....	Mein name is ...
				.....	Hold on! / Just a minute!
				.....	I'm connecting you.
				.....	Would you connect me to Mrs...
				.....	I'm sorry.
				.....	Mrs. Schön is not in the office.
				.....	I'll call you again.

Table 2 for Student B

Preposition		Collocation / Chunk		Expression / Chunk	
German	English	German	English	German	English
für	eine Nachricht	.....	-Was kann ich für Sie tun?	.....
mit	hinterlassen?	.....	-Ich möchte bitte mit Herrn Kümmel sprechen.	.....
				-Wie ist Ihr Name, bitte?	.....
				-Mein Name ist.....	.....
				-Einen Moment bitte.	.....
				-Ich verbinde Sie.	.....
				-Würden Sie mich bitte Frau Schön verbinden.	.....
				-Tut mir Leid.	.....
				-Frau Schön ist nicht im Haus.	.....
				-Ich rufe sie nochmal an.	.....

(Watcharakaweesilp, 2015)

To conclude, the insights gained from these previous studies can lead to the new teaching approaches and methods of conducting research which lies on the instruction in the context of L2 and L3.

4. Research Methodology

4.1. Research questions

Specifically, this study mainly focuses on the following research questions:

- 1) What kind of effective Teaching Materials and Tasks can be employed for teaching business translation based on a comparative study between English and German?
- 2) What practical recommendations can be provided to FL teachers concerning effective language pedagogy?

4.2. Participants

Twenty German majors in the last academic year (2016) who have enrolled in the course *Communicative German for the Workplace*, were purposively selected in this study.

4.3. Instruments

Two tasks are based on the concept of a comparative study between English and German in the context of L2 and L3 were employed:

- 1) Task 1: Warm up activity
- 2) Task 2: Business translation

4.4. Data collection

The data collected were divided into four main groups:

- 1) Data from Warm up activity
- 2) Data from Business translation
- 3) Observation: The researcher observed the learning behavior of learners and their cooperative learning while working individually, in pairs, and in groups.
- 4) Think-aloud Protocols: The researcher asked students some questions concerning the results received from questionnaire. The researcher noted down and analyzed the data qualitatively.

4.5. Data analysis

Based on Think-aloud Protocols, the researcher asked students some questions and noted down as well as analyzed the data qualitatively.

5. Teaching Tasks Based on a Comparative Study between English and German (L2 and L3)

In relation to Research Question *What kind of effective Teaching Materials and Tasks can be employed for teaching business translation based on a comparative study between English and German?*, the following task is suggested:

Business Translation for Comparative Studies

Task 1: Warm Up Activity for Translation

Please match the phrases in English with their comparable ones in German and underline the Key Word(s) that help you find the answers.

- a) Sie wissen, es geht um die Zahlungsbedingungen.
- b) Zwecks Unterschriftsleistung unseres Vertrags möchte ich mit Ihnen diesen Termin vereinbaren.

c) Ich würde Ihnen den Termin unserer Vereinbarung bestätigen.

- _ 1) It's about terms of payment.
- _ 2) I'd like to arrange this meeting to discuss our contract to be signed.
- _ 3) I'd like to confirm the meeting for our negotiation.

Answers: 1 = a / 2 = b / 3 = c

In the first step for task 1, students should analyze the key words while they are matching the German sentences with English sentences.

Task 2: Business Translation between English and German

3.1 English: We would like to confirm your order as follows: ...

German:

3.2 English:

German: Den Vorschlag nehme ich gern an.

In the advanced level for task 2, it is obvious that students have to translate a sentence from English to German and from German to English on their own leading to various possible answers.

6. Results

6.1. Results of Task 1

This part was designed as a warm-up activity before they go to the next part. The results are as follows (n=20):

S1 1a2b3c	S2 1a2b3c	S3 1a2b3c	S4 1a2b3c	S5 1a2b3c
S6 1a2b3c	S7 1a2b3c	S8 1a2b3c	S9 1a2b3c	S10 1a2b3c
S11 1a2b3c	S12 1a2b3c	*S13 1a2c3b	*S14 1a2c3b	S15 1a2b3c
S16 1a2b3c	S17 1a2b3c	S18 1a2b3c	S19 1a2b3c	S20 1a2b3c

*Note: S = Student

Based on the Think-aloud method, most students could analyze the key words while they were matching the German sentences with English sentences as the following: 1) They compared the word *Zahlung* in German with the word *payment* in English; 2) They compared the word *Unterschrift* in German with the word *signed* in English.; 3) They compared the word *bestätigen* in German with *confirm* in English.

6.2. Results of Task 2: Business Translation

In this part, the researcher selected only some correct examples as well as some errors of the test takers for the discussion.

Translation from English into German

- S1 Wir möchten Ihr Auftrag bestätigen folgenden:
- S2 Wir würden gern folgend Ihren Auftrag bestätigen.
- S3 Wir möchten im Folgenden Ihre Aufträge bestätigen.
- S4 Wir möchten gern der Auftrag bestätigen.
- S5 Wir würden Ihnen den Auftrag bestätigen.
- S6 Wir hätten gern Ihren Auftrag bestätigen.

- S7 *Wir möchten Ihre Bestellung zu bestätigen.
- S8 Wir würden gern Ihre Bestellung bestätigen.
- S9 Wir möchten Ihre Bestellung wie folgt.
- S10 *Wir möchten Ihre Bestellung zu bestätigen wie folgt.
- S11 Ich will Ihre Bestellung wie folgt:
- S12 Wir möchten gerne Ihre Bestellung bestätigen.
- S13 Wir möchten an Bestätigungen Ihre Bestellung folgend:
- S14 *Wir bestätigen Ihre Ordnung.
- S15 *Wir möchten Ihre Bestellung zu bestätigen wie folgt.
- S16 Wir würden gern Ihren Auftrag bestätigen, folgendes.
- S17 *Wir möchten Ihre Bestellung zu bestätigen wie folgt.
- S18 Wir möchten Ihre Bestellung bestätigen. Es lautet wie folgt:
- S19 Wir möchten für Ihre Bestellung bestätigen.
- S20 -

*Note: S = Student

From the results, students were expected to translate an English sentence into German. The researcher found that most students (n=16) could correctly use the word 'bestätigen' which means 'to confirm' in English. Apparently, students could also find an equivalent word in German for 'as follows' in English, which is 'folgend'. Only six students could, however, use 'wie folgt' which is the most appropriate equivalence in German and should properly be used in this business context.

When analyzing their errors, the translated sentences of students No. 7, 10, 15 and 17 are influenced by their L2 knowledge (English). This is because they incorrectly related their L2 to translation by using the preposition "zu" which is compared with "to" in English and not required in German sentence in terms of grammatical rules.

Translation from German into English

- S1 I accept this offer well.
- S2 *I would like accept your order.
- S3 I could agree your offer.
- S4 I would love to accept your order.
- S5 *I'm satisfied this offer.
- S6 I would like to accept the proposal.
- S7 I accept this suggestion.
- S8 I suppose the proposal.
- S9 I agree the contract.
- S10 I approve of the proposal.
- S11 I am pleased to accept the contract.
- S12 I accept your suggestion.
- S13 *The proposal take I willingly on.
- S14 I agree your proposal.
- S15 I accept this proposal.
- S16 I agree with this proposal.
- S17 I agree with this proposal.
- S18 I gladly expect this proposal.
- S19 The proposal agree me.
- S20 The proposal agree that me.

*Note: S = Student

On the contrary, students were also supposed to translate a German sentence into English in item 3.2. The findings reveal that for the German word 'Vorschlag', most students used the word 'offer' or

'proposal' which is an equivalent word and accepted by the researcher. Additionally, for the German verb 'annehmen', they could properly use the word 'accept' which is correct in this context.

Instead of using "accept", some students tried to use other words such as 'agree' or 'suppose' while translating as indicated in the results.

In terms of sentence construction, some students could not correctly construct their English sentences. For Instance, 1) *The proposal agree that me; I agree the contract; I would like accept your order; I'm satisfied this offer.*

On example of their error based on the influence of L3 was also found: *The proposal take I willingly on.* Student No. 13 placed the verb in the second position of sentence which is a requirement for basic German sentences, but not in English.

7. Discussion: What Practical Recommendations Can be provided to FL Teachers Concerning Effective Language Pedagogy?

In relation to the research question *What practical recommendations can be provided to FL teachers concerning effective language pedagogy?*, the following comparative studies between English and German conducted by the researcher in terms of vocabulary for learners at the fundamental level should be taken into account:

Recommendation 1:

Words in English and German (according to parts of speech) should generally be illustrated to Thai learners to create general pictures in their mind and to enable them to compare their L2 with their L3. In this paper, the researcher mainly focuses on the *Content Words* which include *Noun, Verb, Adverb, and Adjective* as follows:

Nouns

To start, the following nouns in both languages are analyzed:

Nouns that have the same meaning and the exact word form between the two languages:

<i>English/German</i> arm / der Arm	<i>English/German</i> ball / der Ball	<i>English/German</i> budget / das Budget
creme / die Crème	chance / die Chance	element / das Element

To further foster the competence of Thai learners, the second group of nouns between the two languages is analyzed. Unlike the first group, these nouns in both two languages share the same meaning but they merely have the similar word forms.

<i>English/German</i> tone / der Ton	<i>English/German</i> throne /der Thron	<i>English/German</i> thorn /der Dorn
tea der Tee	table /der Tisch	temperature /die Temperatur
way /der Weg	water /das Wasser	work /das Werk
weather /das Wetter	word /das Wort	

(Langenscheidt Taschenwörterbuch Englisch-Deutsch/Deutsch-Englisch, 2013, cited in Watcharakaweesilp, 2016)

Reimann (2012) states that nouns in German have three Genders: Masculine, Feminine, and Neuter and they normally end with various suffixes to indicate their genders.

- 1) The Masculine Group always ends with suffixes "ismus/ling/er/or": Realismus/Liebling/Motor/Koffer.
- 2) The Feminine Group always ends with suffixes "ung/heit/keit/schaft/ion/ei/ur/e": Rechnung/Freiheit/Höflichkeit/Freundschaft/Nation/Bäckerei/Kultur/Lampe.
- 3) The Neuter Group always ends with suffixes "chen/lein/um/ment": Mädchen/Tischlein/Zentrum/Instrument.

(Reimann, 2012, p. 93)

Prior to studying German language, This study English. In relation to the knowledge of English as the role of prior knowledge in L2 , nouns in English also end with different suffixes like *-age, -al, ance/ence, -dom, -ee, -er/or, -hood, -ism, -ist, ity/ty, -ment, -ness, -ry, -ship, and -sion/tion/xion*. These suffixes can be compared with suffixes in German to some extent, for instance, suffixes indicating occupations between the two languages: 1) manager / der Manager or 2) receptionist / der Rezeptionist.

It is apparent that nouns ending with 'ism' in English can be compared to German nouns ending with -ismus: 1) Buddhism / der Buddhismus; 2) capitalism / der Kapitalismus; 3) tourism / der Tourismus. To specifically analyze the loanwords, the following example like nouns ending with -ion in English can be compared to nouns ending with -ion in German: 1) manipulation / die Manipulation; 2) information / die Information.

Some German nouns end with *-ment* like English nouns: amusement / das Amüsement. (Langenscheidt Taschenwörterbuch Englisch-Deutsch/Deutsch-Englisch, 2013, cited in Watcharakaweesilp, 2016)

Some other nouns in the two languages which are derived from adjectives or vice versa can be analysed in terms of suffixes:

<i>English:</i>	<i>German:</i>
wisdom	Weisheit
beauty	Schönheit
etc.	

Some nouns of which word forms are related to the adjectives have the similar rule of word formation between the two languages:

	<i>English:</i>	<i>German:</i>
Adj:	intelligent	intelligent
Noun:	intelligence	die Intelligenz
Adj:	arrogant	arrogant
Noun:	arrogance	die Arroganz

To conclude, the word intelligent and arrogant have the same word form in English and German but the final consonants of noun are different. In English, nouns end with 'ce' whereas in German nouns end with 'z'.

Be careful, some nouns in German and English have the same words forms but different meanings:

<i>English:</i>	<i>German:</i>
1) Art	die Art (This word means <i>type/kind/sort</i> in English)

- 2) Gift die Gift (This word means *poison* in English)
3) Promotion die Promotion (This word means *Ph.D studies* in English)

(Langenscheidt Taschenwörterbuch Englisch-Deutsch/Deutsch-Englisch, 2013, cited in Watcharakaweesilp, 2016)

Adverbs

According to Reimann (2012), Adverbs in German have the following features: 1) They do not decline and therefore do not change; 2) They can refer to verbs or adjectives; 3) Adverbs mainly have the function of quantifiers and are placed in the central of the clause.

Adverbs, like prepositions and conjunctions, can be divided into the following semantic groups: *Adverbs of Place; Adverbs of Time; Adverbs of Manner; and Causal/Concessive/Consecutive Adverbs.* (Reimann, 2012, p. 183)

The use of adverbs in both languages can be briefly explained as follows:

Adverbs ending with -ly can be compared with the following German adverbs:

English:	German:
loudly (Adj = loud)	laut (Adj = laut)
beautifully (Adj = beautiful)	schön (Adj = schön)
slowly (Adj = slow)	langsam (Adj = langsam)

From the examples, students can notice that adjectives and adverbs have the same word form in German.

Adjective

Adjectives that have the same meaning and the exact word form between the two languages:

English:	German:
modern	modern
Liberal	liberal
illegal	illigal
blind	blind

Despite the different word forms, these nouns share the initial letter of word and the same meanings:

English:	German:	English:	German:
alone	allein	clear	klar
far	fern	free	frei
high	hoch	hot	heiß

To further foster the competence of Thai learners, the following group of adjectives between the two languages is analyzed.

Some adjectives showing the nationalities that end, with "ish" or "ese" in English, can also be compared with adjectives ending with "isch" in German.

<i>English:</i>	<i>German:</i>
Japanese	japanisch
Spanish	spanisch

Some adjectives that end, with “al” in English, also end with “al” in German.

<i>English:</i>	<i>German:</i>
mental	mental
fundamental	fundamental

Some adjectives that end, with “al” in English, can be compared with adjectives ending with “ell” in German.

<i>English:</i>	<i>German:</i>
formal	formell
conventional	konventionell
special	speziell

Some adjectives that end, with “ful” in English, can be compared with adjectives ending with “voll” in German.

<i>English:</i>	<i>German:</i>
meaningful	sinnvoll

Some adjectives that end, with “less” in English, can be compared with adjectives ending with “los” in German.

<i>English:</i>	<i>German:</i>
speechless	sprachlos

Some adjectives that end, with “ous” in English, can be compared with adjectives ending with “ös” in German.

<i>English:</i>	<i>German:</i>
religious	religiös

Some adjectives that end, with “al” in English, can also be compared with adjectives ending with “isch” in German.

<i>English:</i>	<i>German:</i>
identical	identisch
practical	praktisch
musical	musikalisch

Some adjectives that end, with “ic” in English, can also be compared with adjectives ending with “isch” in German.

<i>English:</i>	<i>German:</i>
specific	spezifisch
automatic	automatisch

Some adjectives that end, with “ble” or “able” in English, can also be compared with adjectives ending with “bel” or “abel” in German.

<i>English:</i>	<i>German:</i>
comfortable	komfortabel
flexible	flexibel
reliable	reliabel

Some adjectives that end, with “ve” or “te” in English, can also be compared with adjectives ending with final consonants “v” and “t” in German.

<i>English:</i>	<i>German:</i>
active	aktiv
positive	positiv
absolute	absolut
concrete	konkret

Some English adjectives consisting of the letter “c” in word can also be compared with the use of “k” or “z” in German.

<i>English:</i>	<i>German:</i>
competent	kompetent
significant	signifikant
creative	kreativ
efficient	effizient

(Langenscheidt Taschenwörterbuch Englisch-Deutsch/Deutsch-Englisch, 2013, cited in Watcharakaweelip, 2016)

In some cases, adjectives in both languages end with “al” but the change between the letter “c” in English and ‘k’ in German should be analyzed:

<i>English:</i>	<i>German:</i>
radical	radikal
local	lokal

Simultaneously, the relationship between nouns and adjectives can be further analyzed:

<i>English:</i>	<i>German:</i>
Noun:	syntax Syntax
Adj:	syntactic syntaktisch

From the example, to change a noun to an adjective form in both English and German, ‘x’ must be changed to ‘c’ in English and to ‘k’ in German.

The relations between ‘c’ in English and ‘k’ in German should be further studies.

Verbs

Some verbs that have the same meaning and share the same root between the two languages:

<i>English:</i>	<i>German:</i>
alarm	alarmieren
begin	*beginnen
box	boxen

(Langenscheidt Taschenwörterbuch Englisch-Deutsch/Deutsch-Englisch, 2013, cited in Watcharakaweesilp, 2016)

However, these words in German and English do not have the same meaning:

<i>English:</i>	<i>German:</i>
Become	bekommen
pass	passen

To further foster the competence of Thai learners, the second group of verbs between the two languages is analyzed. Unlike the first group, these verbs in both two languages share the same meaning and have the similar word forms.

<i>English:</i>	<i>German:</i>	<i>English:</i>	<i>German:</i>
bake	backen	bite	beißen
beg	bitten	book	buchen
burn	brennen	come	kommen
cost	kosten	eat	essen

(Langenscheidt Taschenwörterbuch Englisch-Deutsch/Deutsch-Englisch, 2013, cited in Watcharakaweesilp, 2016)

A group of verbs that end with “-ise / “ize” in English, can be compared with verbs ending with “-ieren” in German.

<i>English:</i>	<i>German:</i>
analyse	analysieren
conceptualise	konzipieren
characterize	charakterisieren

(Langenscheidt Taschenwörterbuch Englisch-Deutsch/Deutsch-Englisch, 2013, cited in Watcharakaweesilp, 2016)

A group of verbs that end with “-ate” in English, can also be compared with verbs ending with “-ieren” in German.

<i>English:</i>	<i>German:</i>	<i>English:</i>	<i>German:</i>
activate	aktivieren	associate	assoziiieren
animate	animieren	coordinate	koordinieren
calculate	kalkulieren	concentrate	sich konzentrieren

(Langenscheidt Taschenwörterbuch Englisch-Deutsch/Deutsch-Englisch, 2013, cited in Watcharakaweesilp, 2016)

A group of verbs that end with “-fy” in English, can also be compared with verbs ending with “-ieren” in German.

<i>English:</i>	<i>German:</i>
signify	signifizieren
identify	identifizieren

(Langenscheidt Taschenwörterbuch Englisch-Deutsch/Deutsch-Englisch, 2013, cited in Watcharakaweasilp, 2016)

A group of verbs that end with “-ine” in English, can also be compared with verbs ending with “-ieren” in German.

<i>English:</i>	<i>German:</i>
define	definieren
dertermine	determinieren

(Langenscheidt Taschenwörterbuch Englisch-Deutsch/Deutsch-Englisch, 2013, cited in Watcharakaweasilp, 2016)

A group of verbs that end with “-form” in English, can be changed to the German form with with “-formieren”.

<i>English:</i>	<i>German:</i>
form	formieren
reform	reformieren

A group of verbs that end with “-duce” in English, can be changed to the German form with with “-duzieren”.

<i>English:</i>	<i>German:</i>
reduce	reduzieren
induce	induzieren
produce	prodizieren

A group of verbs that end with “-ment” in English, can be changed to the German form with with “-mentieren”.

<i>English:</i>	<i>German:</i>
comment	kommentieren
compliment	komplimentieren
implement	implimentieren

Other verbs that end with “-ieren” in German, come form the following English verbs:

<i>English:</i>	<i>German:</i>	<i>English:</i>	<i>German:</i>
amuse	amüsieren	base	basieren
block	blockieren	construct	konstruieren
control	kontrollieren	diagnose	diagnostizieren

(Langenscheidt Taschenwörterbuch Englisch-Deutsch/Deutsch-Englisch, 2013, cited in Watcharakaweasilp, 2016)

Normally, the German verbs end with 'en' in the *Infinitive Form*, for instance, sprechen (to speak), küssen (to kiss, or lachen (to laugh). Interestingly, these verbs in English end with 'en' like German verbs: to whiten; to blacken; to darken; and to brighten.

Additionally, some German verbs in the *Infinitive Form* do not end with 'en' but 'ern', for example, sich ärgern (to get angry). Some verbs in English do have the similar word form, for instance, 'to govern'. These similarities should be further discussed at the higher level of their learning.

(Langenscheidt Taschenwörterbuch Englisch-Deutsch/Deutsch-Englisch, 2013, cited in Watcharakaweelip, 2016)

In conclusion, from the examples mentioned above according the part of speech, it can be concluded that studying *Prefixes and Suffixes* of the two languages in terms of word formation can be useful topic leading to meaningful lessons for learners at the fundamental level.

Recommendation 2: Commercial course books

At present, new commercial books based on comparative studies between English and German for business purposes have been launched, for instance, Dralle & Livesey, (2014) focus on modern useful business vocabulary:

1) e-mail

English: send sb an email

German: jdm eine E-Mail schreiben

2) attachment

English: I'm sending you the report as an attachment.

German: Ich schicke Ihnen den Bericht als Anhang.

(Dralle & Livesey, 2014, p. 226-227)

Apart from the course books, the following useful websites are suggested:

On the website www.learn-english-today.com/business-english/graphs-charts.html, some useful phrases and vocabulary for graphs and visuals are presented as follows:

Presenting Visuals - useful phrases & vocabulary:

As you will see from this graph ...

I'd like to show you ...

Let me draw your attention to this part of the graph.

Increases:

a slight/constant/marked/substantial/increase in sales

an increase of about/roughly/approximately/in the region of ... %

Decreases:

the downturn began in (month)

the situation began to deteriorate in (month)

the number has continued to fall

Fluctuations:

a slow start developed into steady progress in sales
an initial upward trend was followed by ...
we note slight fluctuations through the year

Conclusions - useful phrases:

We must focus our attention on ...
What I suggest is ...

(Source: www.learn-english-today.com/business-english/graphs-charts.html)

The German website for useful language in describing graphs is also suggested:

On the website www.wirtschaftdeutsch.de, some useful phrases and vocabulary for graphs and visuals are presented as follows:

Thema

Thema des Schaubildes / der Grafik ist ...
Die Tabelle / das Schaubild / die Statistik / die Grafik / das Diagramm gibt Auskunft über ...

Quelle

Die Daten stammen vom / von der ...
Das Schaubild wurde vom ... erstellt / herausgegeben.
Die Grafik wurde dem / der ... entnommen.

**Erhebungszeitraum/
Datenbasis**

Die Daten stammen aus dem Jahr ...
Die Angaben basieren auf einer repräsentativen Umfrage unter ..., die in der Zeit vom ... bis zum ... durchgeführt wurde.

Allgemeiner Aufbau

Alle Angaben werden in Prozent gemacht / sind in Prozent.
Die Werte sind in ... angegeben.
Auf der x-Achse / y-Achse sind die angegeben / aufgeführt / aufgetragen.

Beschreibung/Erläuterung

a) Entwicklungen

Der Anteil / Die Zahl der ...
- ist von ... (im Jahre 200...) auf ... (im Jahre 200....) gestiegen / angestiegen /

Der Anteil / Die Zahl der ...
- ist in den letzten 3 Jahren von ... % auf ... % gesunken / zurückgegangen / geschrumpft / gefallen.

Beschreibung/Erläuterung

b) Vergleiche

Im Vergleich zu / Verglichen mit 200... ist die Zahl der ... um ... % höher / niedriger.
Im Gegensatz / Im Unterschied zu 200... ist der Anteil der ... um ... % gefallen.

Beschreibung/Erläuterung

c) Prozentanteile

Der Anteil von ... beträgt / betrug im Jahr 200... ... %.
Der Anteil von ... liegt / lag im Jahr 200.../ liegt jetzt bei ... %.

Beispiel:

Der Anteil der Personen, die über ein monatliches Nettoeinkommen von mehr als 2.600 € verfügen, lag im Mai 2004 bei ca. 8 Prozent.

Beschreibung/Erläuterung

d) Mengenangaben

Die Kosten für ... betragen / betrug 200... ... Euro.
Die Ausgaben für ... erreichen / erreichten 200... die / eine Höhe von ... Euro.

Beispiel:

Der Umsatz im Bauhauptgewerbe erreichte 2002 nur eine Höhe von 46 Millionen Euro.

Kommentar/Fazit

Es ist festzustellen, dass ... in den letzten Jahren tendenziell steigt / sinkt.

Kritik an der Statistik / Grafik , dem Diagramm / Schaubild:

Aus der Grafik geht leider nicht hervor, wie ...
Aus dem präsentierten Datenmaterial lässt sich nicht ersehen, ob / wie...

[\(<http://www.wirtschaftsdeutsch.de>\)](http://www.wirtschaftsdeutsch.de)

8. Conclusion

In terms of English for Specific Purposes (ESP) based on the notion of Dudley-Evans and ST John (1998), it is important that instructors should consider social, economic, cultural and linguistic consequences of the global spread of English. English language educators also need to be aware of this inequality and to consider how they can challenge it by promoting curricula concerning Business English that allows all learners the opportunity to critically think about their environment, express their own views and identity in addition to the specific language patterns necessary for business communication.

Class instructor, as researcher or evaluator, may use the suggested test mentioned in this paper in class if he or she wishes to test the skills of learners. In relation to ESP practitioner, it may be used as teaching material.

Instructors may recommend some new commercial books or some relevant and useful websites based on comparative studies between English and German for business purposes. Additionally, after reading the language situations in class, instructors may create the table for language summary so students can study and compare vocabulary of the two languages. Lastly, to develop the competence of students to their fullest potential to enable them to compete with graduates from other institutions and countries in the ASEAN and ASEAN Economics Community, the communication competence should be enhanced parallel with the language skills by creating some learning activities related to the communication skills in class.

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Adapting ESP Instruction to the CEFR-Aligned Framework for English in Higher Education

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Abstract

The teaching of English at the tertiary level faces many challenges in today's dynamic world of globalization. Whereas traditionally students were mainly taught reading comprehension skills, today's students need a much more extensive preparation for coping with the requirements of internationalization in higher education and globalized job markets. They need to be able to convey meaning in all four language skills. The CEFR-Aligned Framework for English in Higher Education in Israel is an attempt to both align with internationally accepted standards and to adapt to the specific local needs. This Framework advocates the use of all four language modalities.

The aim of this presentation is to share my experiences designing an ESP (English for Specific Purposes) course for occupational therapy students where all four language skills are integrated and practiced. ESP focuses on language in context. Accordingly, the course is built around themes of high interest to students. A wide range of supplementary activities are developed in order to augment all language skills and improve the students' communicative competence. These additional materials are implemented using Moodle, a free, open source learning management system (LMS) which offers a flexible online environment that can be "filled" with activities, texts, sound and videos. This talk will address issues such as needs analysis to select appropriate course topics and resources, and how to create supplementary interactive activities using the Moodle platform.

Keywords

Four language modalities, ESP, language in context, learning management system



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