Teaching Writing Skills – How to Start Writing a Text

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Abstract

This paper presents and analyzes parts of the research on teaching writing skills in elementary school relating to the difficulties that pupils encounter when creating a text and recommends actions to overcome the observed difficulties. As the highest percentage of pupils pointed out the problem of how to start the writing process and how to choose the topics about which to write, and being that these two issues are directly related, we analyze and suggest an individualized approach to choosing the topic and its title. This approach was tested during the implementation of the project How to help pupils to successfully produce oral and written, artistic and non-artistic texts, in which pupils wrote throughout a process based on a number of stages and each individual had the time he/she needed to create a text, which was correct in terms of content and language, and prepared in accordance with the title he/she has chosen him/herself. The process itself is mentioned or described in the methodology and theories of literacy of domestic and foreign production, but so far the authors have not presented its application in practice and its concrete results. All suggestions and conclusions which are given here, together with the provided theoretical foundations, are based on practical experience.

Key words: *individualized approach; topic; topic title; written text; writing.*

Introduction

Language and the creation of text as a communication channel are distinctive features of the human species. Successfully shaping thoughts in the whole set of related thoughts transmitted orally or in writing is the requirement of establishing good communication with the environment and performing an actual impact on the environment. Also, the ability to recognize and accept this kind of message provides humans with the possibility of exchange, enrichment of personal experience, and

ultimately, development of one's own thoughts or texts. This occurs no matter whether we just speak the text or write it, whether we produce just one sentence, or a whole set of sentences organized in a manner most appropriate for its oral manifestation (intonation emphasizing some of its parts) or for its written version (paragraphs, headers, chapters, punctuation...). An advertisement or a greeting card, an invitation or a letter, a greeting or a song, an instruction manual or a story – all of that is text and all of that is language. It is language in use – non-artistic or artistic. It is language in action.

Although language and its creations, in accordance with its nature, have always been studied in schools by means of receptive and productive activities, over the last decade the emphasis in the curricula has been put precisely on the balanced development of the four components of language: listening, speaking, reading and writing, which occurs through work with non-artistic and artistic texts of various kinds. They create the basis for the development of functional literacy, which includes the ability to apply them in everyday life and in different situations. Judging by the results the pupils from our region obtained on international tests, in particular the results of the PISA research in this field, it is necessary to invest a lot more energy into the development of literacy as well as change the traditional approaches to teaching and to insist on a consistent implementation of the concepts offered in the innovated educational programmes.

Writing – Text Creation

The development of the culture of speech, which includes a correct and fluent expression of one`s thoughts and feelings, as well as effective communication with other members of the community (Šipka, 2011, p. 93), is a key task of teaching language and literature, especially when we observe these classes from the perspective of their functionality. If the primary function of language is communication, then the skill of text creation (oral and written) is the ultimate goal of teaching language and literature, i.e. our primary goal should be the education of good orators and successful creators of texts. Therefore, the area of language expression, that is verbal and written expression, seems to be a particularly important part of any educational programme intended for the teaching of the mother tongue, which is inseparable from all the others that certainly do contribute to the development of pupils' speech and their oral and written expressions, i.e. their language production.

When pupils are required to write texts on an almost daily basis, that task does not sound complicated or strenuous. However, a teacher who is thoroughly dedicated to this area will know (or will remind him/herself!) that text creation is a very complex activity that involves physical (motor and visual) and mental activity and demands that the student possesses a significant body of knowledge: starting with the knowledge of the letters and language script in which text creation occurs, followed by the knowledge of spelling, phonetic, grammatical and lexical structures of a particular

language, then the knowledge related to a given topic, designing, structuring, making a point and finally the knowledge of designing the text, in order to establish a new body of genuine text.

The specificity of written language is shown in the fact that the author of the text can go back to shape and reshape the text he/she is creating in the course of the creation process. Also, as a permanent trail of the creator, each written record is exposed to the re-reading and analysis and therefore the standards for this type of expression are certainly more demanding compared to the spoken language. Thus, it is more dependent on grammatical norms, while the lexical means are selected according to the orientation of the topic, that is, they are required by the functional style used in the text. "Logical and emotional expression in written language is achieved by combining grammatical, lexical, stylistic and graphic resources" (Rosandić, 2002, p. 14).

Opinions on *what a text*[1] is have changed depending on various researchers' viewpoints, but it seems that the way the advocates of text linguistics saw it created the possibilities of studying the text as well as the opportunity to teach its creation in a different and, above all, motivating way. Since considering a sentence as a final boundary of linguistic description proved to be insufficient for understanding the true purpose and essence of the linguistic system of communication, linguists focused on the units above and beyond the sentence: the wider sentence unity, text and discourse. While structuralists, despite some interest in the functions of language and its use/value, separated the text from the context and focused mainly on the description of the abstract language system, the advocates of text linguistics started from the text, considering the ways in which the sentences/statements are combined to make a structural, meaningful, rhythmical, melodic and stylistic unity (Silić, 1984, p. 7).

The text, whether produced by children or adults, is always created in certain circumstances and determined by a specific social context, which influences its content as well as its shape. In order to understand the essence of the text, it is necessary to know the context in which it was created and the "participants involved in the communication process (sender and recipient) whose unique individualities in a specific situational context create a message (text)" (Badurina, 2008, p. 87).

It is necessary, therefore, to know that the culture of writing encompasses several of its indicators:

> … a shaped graphic system (writing letters in accordance with the type of script in which the communication is performed), the degree to which the orthographic norms in general are acquired, the degree of the acquisition of

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[1] Linguistics defines the text in more (similar) ways: "Text is a unit organized under the laws of grammar and logic of a particular language. The text is a complete linguistic unit created according to the rules of grammar of a certain language". Theorists give the following definitions: "Text is the wholeness of sentences logically and grammatically organized in order to convey information" (Vinogradov). "Text is fixed by certain signs and in this sense it is the opposite of extra-textual structures" (Lotman). "Text is a series of linguistic units constituted by uninterrupted pronominal chaining" (Harweg) (Rosandić, 2002, p. 40).

the grammatical norms of the standard language at the levels of morphology, syntax and lexis, the acquired degree of stylistic norms, the degree of the acquired knowledge of text (text formatting laws), the level of the critical attitude towards one's own text and the text created by others, the ability to observe and evaluate the features of the text, as well as the ability to identify errors in the text. (Rosandić, 2002, p. 15)

Let us mention here that a certain communicative event is always observed within the text; that event fulfils the standards of textuality, or constitutive principles of the text: cohesion, coherence, intentionality, acceptability, informativeness, situationality and intertextuality. So, when creating a text, it is necessary to take into account its unity and harmony and the proportion of its parts, selecting its details and their diversity. Each of these principles has its own importance in the creation of a successful and correct text.

Therefore, the modern approach to the methodology of teaching writing is based on the fact that writing as a linguistic activity is based in several linguistic disciplines: orthography, grammar, lexicology, stylistics, and text linguistics, while it uses the knowledge provided by psychology, logic, theory of creation and communication studies. Given that text linguistics deals with the production and reception of the text, and its description, interpretation and evaluation, it is necessary to establish the theory of text methodology on the same basis.

The knowledge of the text theories, both previous and current, and the attitude of scientists, especially linguists, towards the creation and function of the text, can be of great help to teachers in designing the process of teaching in this area, as well as in assessing the value and correctness of texts that pupils produce. It is necessary also to acquaint the pupils with the basic principles of text creation and train them in self-evaluation and independent improvement of the text using a methodology which is designed in accordance with their age.

There are three key factors in the process of text creation: subject, author, and text. The subject on which a text is written can be established in several ways: by observing, imagining, presenting, thinking, etc. The types of these processes are conditioned by the cognitive development of the person writing. The creator of the text relies on his/her own knowledge of the language (linguistic competence and linguistic performance), thus the text is created as a product of the author's language and cognitive development. This should be borne in mind when writing creativity at school is looked into, because writing is an important area in assessing language proficiency and planning on how to improve it.

Taking all this into consideration, the creation of written texts in elementary school is not an easy task for both the teachers and their pupils – how can you be a "writer", if you are not a writer? That is why we, in an extensive research of teaching written expression, among other things, examined what pupils find to be the most difficult task in text writing.

The analysis of the pupils' written creation which the current programmes have ceased to define as a separate field of culture of the written and oral expressions, but as a logical continuation of working with texts of various types, i.e. "text creation modelled on the basis of the items read" (The program of the Montenegrin Language and Literature, 2011, p. 5), suggests that pupils create non-artistic texts much more easily than the texts that arise within the artistic tradition (creative work, that is, creative writing). This was expected as non-artistic texts that are taught in school (letters, invitations, news, biographies, popular science texts ...) usually have a specific compositional structure, i.e. the form that must be respected as well as certain rules for writing, which facilitate pupils' creation of the text. What is especially important for creating any kind of text is "the supportive environment that allows the student to achieve linguistic reception and production by active participation in all linguistic activities" (Bežen, Budinski, & Kolar Billege, 2012, p. 101).

It is possible to be somewhat creative when writing non-artistic texts as well, but it is much easier to be creative when it comes to writing your own text on the set (or selected?) topic. Every creation implies a certain type of freedom, but the question is how much freedom we allow in teaching and what freedom in teaching really is.

The Basic Set of the Research

The basic set of the research (broadly-defined) included all of the pupils of the third cycle of elementary schools in Montenegro. From that broader set we have extracted a representative sample consisting of the pupils of 11 elementary schools from all three regions in Montenegro. From the Central region of Montenegro we have included schools from Podgorica (2), and Nikšić (1), from the northern region - schools from Bijelo Polje (2), Berane (1) and Rozaje (1), and from the southern region we included schools from Bar (2), Budva (1) and Herceg Novi (1). The sample comprised 155 respondents (87 female and 68 male). They were all pupils who were attending the third cycle (seventh, eighth and ninth grades) of the nine-year-long elementary school education. We felt that the pupils of the third cycle were experienced enough to give well-structured answers and that through their relationship to creativity the impact of teaching literacy can be observed. In each school we selected representatives from different classes, as well as pupils who achieved different grade point averages (A, B, C, D) in the subject of the Mother Tongue and Literature.

The percentage of the pupils by grade is fairly uniform, as shown in Figure 1.

In the schools in which we conducted the research, teaching text creation proceeded according to the traditional approach, which, among other things, required that the text be produced in the course of one school hour and without applying the individualized approach when selecting topics.

No similar research in this area of teaching the mother tongue and literature had been performed in Montenegro so we could not compare the results of our research to any previous study results.
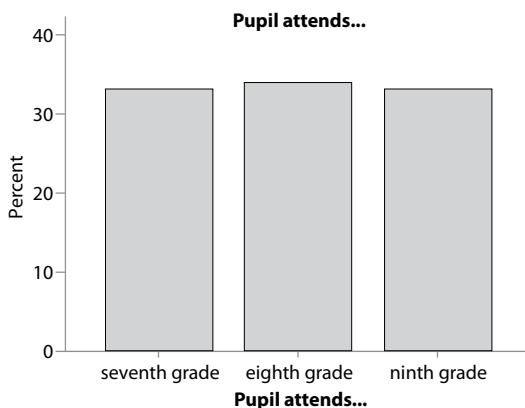
Figure 1. Percentage of the surveyed pupils per grade

Method

We used the survey method. The instrument we used was a questionnaire which was delivered to the respondents in its written version together with the instructions for its completion.

The questions referred to several aspects of the pupils' creative writing. The questionnaire had 10 questions. Eight of them were multiple-choice questions with the possibility of adding one's own attitude and two were open-ended questions. A small number of pupils used the opportunity to provide their own attitudes, and those who did so were the ones who had the highest marks in their mother tongue and literature. The aim of the research was to investigate what the pupils of the final cycle of elementary school recognized as fruitful and easy in text creation and why, as well as to investigate what they found to be challenging and difficult.

The key starting hypothesis of our research was:

We assume that the pupils of the third cycle of elementary school can clearly identify and distinguish the positive aspects of the text creation process, and that they can identify the specific challenging aspects of the process.

Starting from that common, leading hypothesis, we deduced the following immediate, concrete hypotheses:

Based on the past experiences, the observation of the lessons during the realization of the above-mentioned Project (The Creator's Path), and the interviews with teachers and pupils about the problems that arise in the process of creating a text, we assume that pupils face the greatest difficulties when they start writing their own compositions.

Also, we assume that the method of topic selection and choosing the title of the composition also causes a significant problem in the creation of one's own text, i.e. we think that, since the choice is usually made by the teacher, pupils often do not find the topic entirely clear, interesting, inspiring, do not feel as if it is "theirs" and therefore are not motivated to elaborate on such topics.

When teaching the creation of the text, there is no individualized approach in schools, which means that all pupils have the same amount of time to work and that

they all write about the same topic, which is usually chosen by the teacher.

We assume that the application of an individualized approach in the selection of the topics and titles as well as in the planning and development of the text, significantly helps pupils to start the process of creating their texts as well as to continue and complete it successfully.

The key field of our observation was the teaching of language expression, and within it we were especially focused on identifying what the pupils saw as positive when creating a text in school, i.e. what they liked and what they found "easy" to accomplish, and also what they considered to be complicated and difficult. We investigated how teachers prepared pupils for text creation and which activity suited them best at that stage. We investigated also what the pupils preferred when a concrete incentive for the creation of the text was considered (a sequence of images, one image, the observed event, area, meeting ...), how they selected a topic to speak or write about, what happened next with the written texts and how they evaluated themselves as creators of texts.

We have tried to organize the obtained data, to quantitatively process it, and then qualitatively interpret it in order to establish connections and relations that exist in the data. The systematization and statistical processing of the collected responses brought us to certain conclusions. In this paper we pointed out and analyzed the results which were related to what the pupils reported as problems in the process of text creation. We also proposed some pre-tested ways to overcome such problems.

Results and Discussion

The open-ended question in which the task was to complete the sentence: *When I need to create a text, the most difficult thing for me is ...* was answered by 140 of the total of 155 respondents (90.3%). They formulated and explained the most difficult step in the creation of a text. In their answers they reported a variety of problems: The hardest part for me is ... to start writing a text, to write on a particular topic, to make the composition of the task, to make the content match the topic, to come up with a plan, to find the appropriate word, to organize my thoughts, to answer the task, to finish the text, to come up with sentences, not knowing what to write, not having enough time ... We classified the answers into eight categories by their similarity, and their breakdown by percentages is shown in Figure 2.

The main problem of the pupils aged 13 to 15, who are in the final cycle of elementary school, is how to start writing a paper (42%). For teachers it is a well known question posed by pupils of all ages (and often adults): How do I start?! The topic as a general problem, and the problem of answering to the topic and writing on certain topics was pointed out by 20% of the pupils. This percentage is the closest to the most commonly provided category, and yet much smaller. To develop a text plan which distributes the material and prepares the composition of the task, by means of which adequate content is achieved, is also found to be difficult (14%).
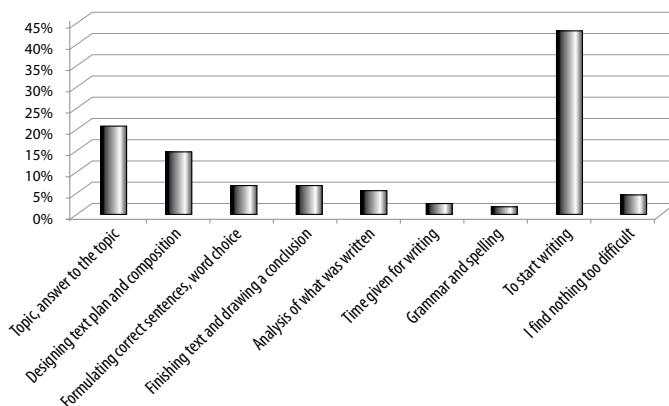
Figure 2. The distribution of the pupils' responses by percentage in relation
to what they find most difficult when creating a text

Teachers testify that a good sentence is not a feature of all written assignments, and that choosing the right word is not easy either. Certain interventions after the first version of the paper are necessary in most written work. The problem of formulating or designing a good sentence and finding the right words in one's own vocabulary was reported by 6% of the pupils.

The analysis of what is written is a difficulty faced by 5% of the pupils. Giving a conclusion as the completion of the written work also requires special effort in terms of systematization and making a point of what has been written beforehand, so that the problem of how to finish the text is experienced by 6% of the pupils. A small percentage of the pupils stated the problem of time, only 2%. Interestingly, the children almost do not highlight the problem of grammar and spelling (only 1%), which can be interpreted as if they consider these criteria as less relevant at the moment when they need to respond to the more complex and more demanding requirements. Only 4% of the pupils state that they encounter no difficulties while writing a text.

All the categories that the pupils reported should not be ignored as causing difficulties in text creation - they certainly are or may be the cause of poor writing. Two categories chosen by the largest number of pupils are: the topic of the text and how to start a text. In these two categories it is easy to observe a direct connection – topic, i.e. the title in many ways determines the formation and quality of the text, particularly at its beginning. That is why we will connect this question to the question that is related to what pupils find to be the most difficult aspect of written text creation. The pupils were offered three possible answers to this question, and they were required to choose one, but they also had the possibility to write something else. Their responses are shown in Figure 3.

Time for writing and checking that which has been written is something pupils obviously lack (37.15%); a high percentage (33.78%) of answers portray the opinion that the topics are usually related to something that does not interest them; and the percentage of those who have stated the problem of not been given the possibility to

choose a topic of their own liking is not much lower either (27.80%). The distribution of the pupils' responses to the three offered categories is fairly uniform, but the difference in the percentages is sufficient to establish priorities. In any case, the items represented by all three categories present problems to pupils, so that each one of them should be taken into special consideration. Lack of time is the response that occurs in the previous open-ended question, but in the very question the pupils do not rank it as highly as when it is offered as a possible answer.
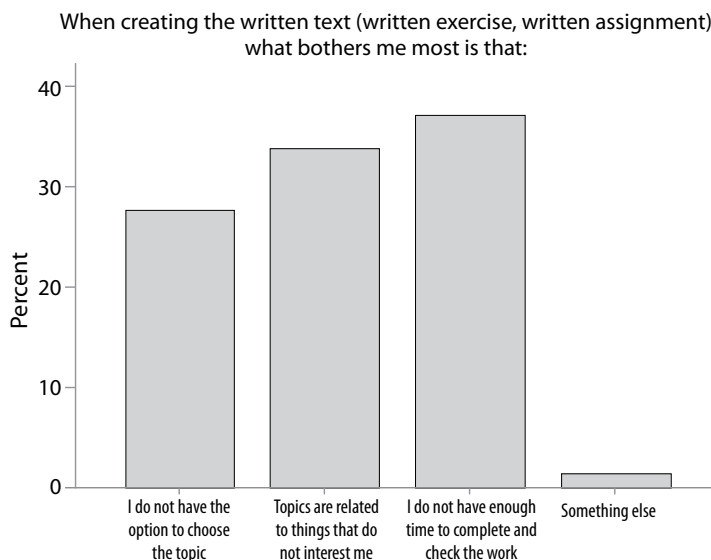
When creating the written text (written exercise, written assignment) what bothers me most is that:

Figure 3. Percentage distribution of answers across the three possible categories: what pupils find most difficult when creating a written text

Except for the fact that they have opted for one of the answers, some pupils used the possibility to emphasize "something else". In doing so they stated the following: *Sometimes the teacher does not understand my idea and what I want to say; We are limited by the number of words, there are certain requirements and we do not have absolute freedom when writing; The hardest part is when I try to think of what I will write; Teachers sometimes limit the topics; Sometimes I have no inspiration or I do not like the topic; I do not know how to write an introduction to a specific topic.*

In any case, if we add up the percentages of the answers to the categories related to the topic spoken or written about as the starting point of every text creation, that percentage is 61.58%, which urges us very much to deal with the topic and the method of choosing the topic as the most important issues.

The results clearly reflect the needs of our pupils while working on text creation, especially when dealing with written text. Exploring writing in a project that we have named *How to help pupils to successfully produce oral and written, artistic and*

non-artistic texts[2], and during which elementary school pupils were taught writing through the process set out in several stages (1) select the title, 2) collect the material, 3) make a plan, 4) write the first version, 5) consult with teachers and friends, 6) write another version, 7) proofread and edit the text and 8) introduce it to the audience), which is known in the theories of literacy and literature on teaching methodology in the western and domestic production (Burke Walsh, 2001, 2002; But & Svorc, 2009; Dimitrijević, 1969; Gudelj Velaga, 1990; Stevanović, 1988; Steel, Temple, & Meredith, 1998; Visinko, 2010; Živković, 2001), we noticed that, above all, the possibility of the individualized choices significantly encourages pupils to start the process, as well as to successfully continue it. We particularly emphasize the possibility of choosing the topic, i.e. its title and we offer here our experience gained from this project to provide some possible solutions to the key problems highlighted in the previously presented study.

The choice of the topic is considered to be one of the most important steps in text creation. When discussing this in school we encounter a number of questions: Is the topic adapted to the age of the pupils? What knowledge and skills does it require? Does it rely on the direct or indirect experience of the pupils? What form of expression does it require? And many other...

Experts in teaching methodologies, when referring to the theory and practice, consider different ways of selecting the topics, classifying them mostly as set and free choice topics. This means that the set topic is formulated by the teacher and cannot be changed, while a free choice topic can include choosing one of the two or three offered topics. In practice, we find completely free topics ("free choice topics") in terms of the free formulation of topics by pupils. All three methods have their advantages and their disadvantages. That is why we asked the pupils about topic formulation in their class, offering them to choose between three answers. The pupils' responses are shown in Figure 4.

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[2] The project started in 2011. Its objective was to examine and recommend the best ways which can be used to achieve the development of functional literacy and skill of creating oral and written texts. It is based on an individualized approach in teaching and understanding text creation as a process that has several phases and that requires a certain amount of time. We called this methodological approach The Creator's Path, and it was implemented in the classes of the mother tongue subject by 52 class and subject teachers (teachers of language and literature) in 12 elementary schools in Montenegro. In the existing manuals, teaching methods or theories of literacy this process was usually just mentioned with the description of its phases. And while they deal a lot more with the preparation exercises of text creation (lexical, stylistic), the topics of the tasks, evaluation and assessment of tasks, the space given to the very process of text creation and a student in it is very limited. Teachers involved in this project gave specific recommendations for the implementation of this approach, from annual planning to the teaching situations in the classroom, while the expert team whose member is the co-author of this paper, had the privilege to monitor the process, analyze, organize, lead expert discussions and participate in the disscussions. The result of the Project is also the collection of the examples of practice with a theoretical introduction *How to help pupils to successfully create oral and written, artistic and non-artistic text – first steps*, Bureau for Educational Services, Podgorica, 2014. Although the project is formally completed, the teachers insist on further communication and exchange of experiences, as well as the publication of another manual. Our recommendations in the second part of this paper concerning the overcoming of what pupils have cited as the most difficult aspects of the process of text creation are also the result of teaching observations, interviews with pupils and teachers as well as broad professional discussions.
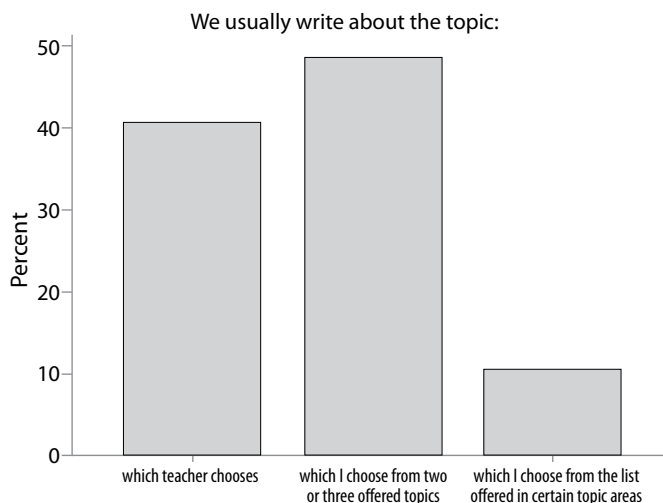
We usually write about the topic:

Figure 4. Percentage distribution relative to the choice of topics: we usually write about the topic...

Judging by the pupils' responses, teachers most often opt to offer two or more topics from which the pupils choose the one that suits them best (48.70%). A somewhat smaller percentage of answers (40.91%) refer to the topics chosen by the teacher, while a free choice of topics, in relation to a specific area, i.e. a thematic area, is very rare. This image takes us back to the traditional practice in which the teacher usually took responsibility for the selection of topics, believing that he/she will do it best. This was done either as a continuation of the work on texts of various types, or in relation to something that had preceded the development of the text (adequate preparation for the writing task that he/she conducted by some other means).

The Topic of the Text - Where and How to Find It

The significance of the topic of the text, its title as well as its clear and correct formulation have long been known in literacy teaching. Understanding the topic as a primary or main thought of the text, as well as using it to frame the main idea of the text is especially important for further work on text creation. That first step in the written communication can highly motivate young creators to begin text creation, or, in turn, to give up writing.

So, let us remind ourselves how and where we can find the topics children could write about. In the literature on teaching methodology there are four areas that may be the sources of the topics used to create oral and written texts: the pupils' personal life, their social life, nature and the homeland, as well as literary texts and other signing systems in the field of artistic creation.

> From the standpoint of psychology this system coincides with the general trends of the development of a young human being. It could be appraised by linguistically transpositioning Piaget`s theories of the studies of child

development starting with egocentricity to Maslow's theory of motivation which sees self-realization in the man's material and spiritual harmony as amended here by showing the unity of the human individual and social being. (Gudelj Velaga, 1990, p. 165)

Literary artistic text is often the model for solving the problem of linguistic expression and the starting point for the creation of the spoken and written text. Also, it can be a methodological linguistic template for learning a new language expression (Bežen, Budinski, & Kolar Billege, 2012, p. 99).

The sources of all these topics are associated with certain forms of expression that are linked to them by the nature of the content to which they refer: the student's personal life imposes topics of a narrative character, social life usually requires discussion, the natural environment largely calls for description, while a higher form of debate is usually most open for the compositions which are based on literary texts or some other type of text.

The selection of topics from the pupils' immediate experience certainly provides a requirement that its content is more or less known to the student, especially at a younger school age, and Čop points out that "reality, which pupils observe and experience, offers many possibilities" (Čop, 1975, p. 137), and that this part of the course should be, especially at the mentioned age, integrated in the teaching of science. The pupils' experiences of their natural and social environments are various, but they present a good basis for the successful creation of the text. Therefore, the topics should be found in the immediate natural and social environment of the pupils, because that is what greatly interests them and causes certain emotions and interests which provide a strong initial motivation for the successful creation of the text. Pupils of all ages are most successful in writing about what they have personally experienced or observed as participants or observers of events. The selection of topics from the experience and life of pupils is very important throughout the elementary school, and also in its second and third cycles. Their interests, desires, concerns are dispersed and thereby provide a choice of various topics.

Topics can be chosen from the indirect experience of the pupils, i.e. from what they learn or read. Therefore, the sources of topics can be texts and excerpts from literary works that are read in school, excerpts from the books that are read individually, as well as articles and books on other subjects, from the daily press, from literary magazines, magazines for children and young people, etc. Pupils also prefer topics that stimulate their imagination.

It is not good when the topics are repeated from one grade to another or when pupils know exactly which topics await them and when, which often happens. This limits their creativity; they rely too much on what they have already read or heard, and neglect their own individual interests and preoccupations. Therefore it is necessary to constantly monitor children's interests.

> With the application of the scientific methodology it can be determined what the children will write about, for example, at a certain level of education, maturity, on certain occasions, events, with success, failure, etc. The identified topics are classified and thus provided as a valid list which brings back the world of pupils' linguistic practice as a teaching content or task. (Gudelj Velaga, 1990, p. 163)

The originality of pupils' work may largely depend on the topic and the formulation of its title, although at the primary school age we can hardly expect absolutely original works. Children use models, usually spontaneously, and often in their work we encounter certain stereotypical expressions, sentences and phrases. They should be warned against this, but not harshly criticized. In the school environment originality and creativity is best determined and evaluated on the basis of the criteria of what is new in terms of age and what is new in relation to the individual. At this age stereotypes cannot be completely avoided in writing, but we should be persistent in helping pupils to overcome it.

The topics should not be too complex as the pupils may find them unclear. This will result in dull and fuzzy writing which, most often, does not match the title of the composition. Also, a simple topic and a topic that is too easy will not cause the pupils' desire or the will to reflect on it, much less to write something about it.

The Possibility of Choosing the Title of the Text – the Individualized Approach

Previous discussion has once again shown that the issue of choosing the title is truly one of the key steps in text creation. Further work in this field shows that the possibility given to the student as an individual to choose his/her own title is particularly stimulating for him/her, and that such a possibility significantly reduces the discomfort arising from the famous blank sheet of paper: how do I start?!

The topic and its title are undisputedly the key factors in engaging pupils in the writing task, because

> …committing all to write about one and the same topic is a prevention of spontaneity in the composition, and we should envisage the possibility that the content is not familiar to the pupils and we should enable them to select various topics, allowing them full freedom to follow their inspiration. (Sanfilippo, 1978, p. 109, in Gudelj Velaga, 1990, p. 164)

The general topic should be selected according to the pupils' interests, but the programme requirements as well as aiming for a certain grade (forms of expression, the area which is written about, text type, etc.) and time limits are often imposed as limiting factors. Certain limitations in the teaching phase may be useful, so that these should not concern the teachers, or be an excuse to cancel topic selection.

During the implementation of the aforementioned project in schools we insisted on the application of the process The Creator's Path which realizes writing as a process

that lasts longer than one school hour, through the above-mentioned and familiar stages (or teaching situations), while respecting the principle of individualization, which, among other things, encompasses the time each individual needs to write a linguistically correct text and a text correct in terms of content. The application of this method in practice was intensively monitored by the teachers themselves and the professional team of the Project. On the basis of the above-mentioned details we derived some conclusions and recommendations that are relevant also for the problem of topic selection. Thus, practice has shown that the choice of the topic and its title by each individual in the class is the most important step in not only starting and continuing the writing, but in the overall quality of children's creativity in this field. This process promotes intrinsic motivation, previously induced by extrinsic motivational processes in teaching literacy, to which we are led also by the principle of interest/motivation in the contemporary methodology of teaching literacy; this principle implies: having something to say/write (content), feeling the need to say or write something (internal motivation) and possessing the means by which this is accomplished (linguistic and other assets). One of the ways we can let pupils choose their own topics is by having the teacher offer a broad subject while taking into account the aforementioned criteria (especially the interests and experiences of children) in order to motivate the pupils to reflect and talk about them. The step that follows may be brainstorming, a technique by means of which a variety of ideas is accumulated and from which a certain quality product can be achieved, in this case the list of topic titles related to the offered broad subject. Such a topic title can be e.g. Travel. Travel is an interesting topic that can provoke the involvement of pupils of different ages. All children usually have some travelling experience, but the question is what kind of travelling they have experienced, when they have travelled, with whom, where, and how. Another such topic is writing about the seasons. This topic often permeates written compositions, especially when it comes to description. There is also description of cities, streets and buildings, and different procedures and processes (again, depending on the programme requirements).

When shaping the topic title, it is possible to use the following procedures: topic title is formed on the basis of an incentive theme word (the student's attitude towards the topic should now be established), the topic title is determined on the basis of a pictorial template and the topic title is determined on the basis of a textual template (Rosandić, 2002, p. 67).

When a teacher plans to give the children more time to write during which they, as true authors, are allowed time to reflect, change and tweak their texts as well as create multiple versions of the texts (because even great writers did not have their works written in a school period), then a significant part of the school period should be dedicated to this step, and if necessary, an entire school period should be allocated for the mentioned activities. After talking about the general topic, the pupils brainstorm and communicate everything that comes to their minds regarding the theme. In such

a way they create a thematic field from which they later formulate titles. If the teacher decides that the children should describe the manifestation of the autumn in nature, then as a general topic he/she can give the topic: Autumn in... After the introductory conversation about where we all see and feel the autumn, pupils should brainstorm possible titles in relation to the topic, naming the places where changes related to the autumn can be observed, or where they have already noticed them. For example:

in the garden   in the street   in the city   in the village   in the park

Autumn...

in the forest   in an orchard   in the school courtyard

Then the teacher helps pupils to formulate the topic title: Autumn in (my, neighbour's, grandmother's, grandfather's) garden, Autumn in (my) street, Autumn in the school /(my) courtyard, Autumn in the forest (orchard, park, my town), etc. Pupils will, thereafter, in accordance with their own experiences and preferences, choose a title that they are most familiar with and about which they know the most.

The teacher can, in accordance with the aims of the programme and the interests of his/her pupils, make a list of topics and present it to the pupils (the list can be placed on the wall, and the pupils can broaden it with new topics and titles that they have formulated and that they are interested in). All this should be based on previous research investigating interests of each specific group of pupils setting out to do a writing task. In parallel, a personal list of topics may be formed that pupils can keep in their writing tasks folders. In the course of the academic year, they can choose topics from that list and specify the titles on which they want to write.

The title is the "crown of the text". The highest level of the semantic summary of the content is achieved with the title (Rosandić, 2002, p. 67). The title can be described as a more specific wording of the topic, i.e. it needs to be precise and clear.

That is why the help of a teacher in the course of the final formulation of the title and in the creation of the list of titles, especially at a younger school age, is very important. Finally, the title can also be precisely formulated after the materials are collected and analyzed. In order to be precise and clear, the title needs to be short and it needs to refer directly to the problem that will be written about. Moreover, it needs to respond to the subject matter of the text and be appealing so that it may interest the pupils and keep their attention.

Some titles may appear precise and specific and it is only when the writing process starts that the pupils as well as the teacher learn that this is not the case. Titles such as: Our school, Life in the city, Snow, The "Sweater" of Mihailo Gazivoda and others are, in fact, vague. It is hard to expect clarity of thoughts and ideas, particularly in the pupils of such a young age, if the title itself does not have a specific requirement. If we assign a topic such as Travel, pupils will find it much easier to start writing if this topic is made more specific by using a title such as My travel by train, or even more

specific as My first travel by train. Such formulation of the topic title allows pupils to involve their personal experiences and feelings, familiar and dear things, people and landscapes, all that which is for them challenging and close... It enables them to behave like real writers, by choosing the title of their writing, while the teacher can monitor compliance with the requirements which programmes set before every instructional process. In addition, there are certain questions that can help pupils:

> What do I keep thinking about? What do I know a lot about? What do I like to do? What is important to me? Whom or what do I care deeply about? What was an important moment in my life? Who is a significant person in my life that I want to write about? What am I doing really well? What do I want to know more about? What do I care about? What makes me happy? What makes me angry? (Burke Walsh, 2001b, p. 155)

The analysis of the topic, which involves a thoughtful preparation with the purpose of understanding the topic as well as a personal view of the topic, is very important. Within the procedure we describe here, topic analysis, that is, its thoughtful elaboration, occurs in two steps: the analysis of the topic as a wider semantic field and the analysis of each of its titles individually. This means that, in the first step, it is necessary to express opinions on the given topic, and then determine a personal attitude with which we look at the topic, i.e. a distinctive point of view recognized in the topic title chosen by each individual (emotional field - sensitivity and student's affective attachment to the topic, i.e. the selected title). Also, it needs to be considered what it is that the pupils know about the topic, what they should know, and what they want to know, where to find the resources and the information on the topic (rational field – the area of knowledge, data, information, which the student collects about the given topic) and, finally, the linguistic-stylistic field that includes lexical, grammatical, spelling and stylistic knowledge for linguistic and stylistic shaping of the topic).

We should approach the process of thoughtful elaboration very carefully, because, as Visinko states, "in most cases thoughtful elaboration of the topic happens with a considerable input of the teacher" (Visinko, 2010, p. 104). The author points out that it is very important that the teacher is motivated to achieve the pupils' freedom of thought. The teacher should strive to provide his/her pupils with the opportunity to express their views, ideas and opinions; all this is achieved by the choice of the topic title.

It is better to apply this, somewhat limited, topic selection with pupils of primary school age than to allow them full freedom in topic selection. Practice shows that they find it facilitating to have some sort of limitations, for example guidelines that guide them in the selection and classification of certain items, which they then need to include into the compositional sections of the task.

The form of expression is conditioned by the topic title. During a shared formulation of the title the teacher can direct pupils towards the desired form of expression –

narrative, description or discussion. The design of text type can be performed by inducing a certain attitude in relation to the topic title, as evidenced by research in practice (see: Gudelj Velaga, 1990, p. 177). Sporadically, this is necessary because, as we have already mentioned, during the teaching process the programme requirements should be met, and the teacher can suggest the dominant form of expression appropriate to the topic, and sometimes even explicitly provide a certain formula: describe, tell, paint a ... write a letter ... plan an interview, etc. However, it is possible and desirable to occasionally give pupils complete freedom in this field.

All of the above-mentioned makes it clear that each topic includes three elements: (1) the subject of the topic which is conditioned by the knowledge, understanding, experience, feelings, interests, and our inner life; (2) the point of view/topic focus (the attitude which limits the subject or point of view from which the topic is observed and is determined by the title or the title determines it); (3) the dominant form of expression used to present the subject (Živković, 2001, p. 190).

The point of view implies the attitude towards the problem set in the topic, a way of perceiving the problem; therefore, the reflections and conclusions about the problem set in that way will vary. This is the basis for a more precise formulation of the title itself. The titles of the topic that pupils write on, or rather learn to write on, should be formulated so that it is easy to clearly recognize the subject of writing and the standpoint from which that subject is observed. In the process of observing classes dedicated to text creation, we noticed that pupils found it facilitating to determine the subject of their writing and the point of view from which to observe it in text creation. Here are some examples of the selected topics and titles.

Topic: forest	Topic: friendship
Title: *Forest on a summer morning*	Title: *A friend helped me in trouble*
Subject: forest	Subject: help
Point of view: summer morning	Point of view: trouble
Form of expression: description	Form of expression: narration

Nikolić reflects on the difference between the topic and topic title noting that the "written compositions are almost always set within the linguistic circumstances that explain the purpose and objective of the topic and the manner of its presentation". He gives the example of the topic *Memory*, stating that "because the title is reduced to just one word, it can be generalized and vague. But if it is accompanied by verbal instructions about the pupils' favourite memory, then it gets the same value as if it has a more developed and concrete character: My favourite memory" (Nikolić, 2010, p. 730). He goes on to talk about the topic Game and its title My favourite game, which specifies both the subject of the topic and the point of view.

Each title should contain the three mentioned elements, and those should be clearly presented to the pupils if our goal is to make them independent and introduce them to the art of creating a text through the process consisting of several stages. The analysis

of the topic is obligatory and should be carried out together with the pupils during the exercise phase throughout their elementary school education and, depending on the title, even in high school. It is not good if the teacher decides that these exercises should be carried out once (or even several times!) in the course of the pupils' education and to consider them as no longer necessary as the pupils have already learned that in the previous grades. Carrying out such activities should become an integral part of the preparation for the creation of the text, in other words this should become a routine that the teacher or the pupils no longer consider as difficult, but think of it as a requirement necessary to produce a high-quality text.

It is an interesting fact that at first the teachers, considering the title selection phase easy or not understanding fully its significance, kept returning to the very beginning of the writing process, because during the process of creation it became apparent to them that the pupils were not given the freedom they needed in the selection of their topics and that they, although intending to leave this decision up to their pupils in fact decided on it themselves. We can illustrate this with a situation in which a teacher suggested to the pupils to list their titles, and requested that they all, at class level, opted for one of them. Therefore, they all again wrote about the same topic. That was not the goal of the task; however, not all of the teachers who made such a mistake recognized it immediately after making it. Those teachers who did recognize that they were making a mistake were happy to share this experience with their colleagues.

The decision of the teacher to "vote" on a title the whole class would write on will definitely not inspire those pupils who have not spent time in the countryside, or have parks that are too far, or, possibly, have had a very intense and emotional experience of spring in their very street. When it comes to travelling, there might be someone who has not travelled with their grandmother, or by train, not to mention travelling by plane! Children, of course, can fantasize, but these topics do not belong to the imagination, and for such topics they should be prepared in a different way. In practice, we observed several such examples, but here we present two of them.

A third grade teacher performed the overall procedure with the topic *My favourite fruit*. Pupils listed a number of titles, but in the end had a vote and decided that they would write about an apple. Her excuse for this was that they had watched such a fruit together, talked about it; in addition to that an apple is the fruit our children are most familiarized with and is very often found on our tables. However, one of the best pupils wrote a very clichéd work portraying no originality which surprised the teacher very much. When the teacher gave him a few remarks on his work, his answer was: "But apple is not my favourite fruit, it is your favourite fruit. I love pears!" Although she did everything with the best intentions, the teacher was surprised – she wanted to enable the pupils to choose and help them in writing, but instead the children were conditioned and limited.

We go on to provide an example from one sixth grade class. This time the title surpassed the pupils' experience, although at first it appeared as quite appropriate. This

should remind the teachers that at every moment they should be concerned with whether the topics are appropriate for the age and experience of pupils, and that when selecting the topics and their titles they should rely more on children's experiences and less on their own personal experiences. During the aforementioned project, one experienced and excellent teacher and her pupils listed a number of titles related to the character of the grandfather from the story The Marshmallow Colour Garden by Branko Ćopić: *Grandfather was hurt, After the conflict between the grandfather and the teacher, Grandfather's remorse, Grandfather's mood after the conflict with the teacher, Grandfather's wounded soul, Grandfather is angry at his grandson, Grandfather's sadness, Injustice has been done, Grandfather has changed* ... and then they chose the title that they all would write about: *Grandfather's mood after the conflict with the teacher*. As she had already devoted two hours to the interpretation of the story, she was convinced that the pupils knew enough to carry out such a task, and that they themselves were involved in the selection of the topic title.

All pupils wrote about the same selected title, passing through all the stages of creation, but during the discussion phase, when they had a chance to talk more about their text and the process of its development, children informed the teacher that it was hard to experience the grandfather's feelings and thoughts because of the great age difference between them and the character of the grandfather, and that it would have been much easier for them if they were to write about someone of their own age; they feared that they would not "guess" the grandfather's feelings. Also, they tried too much to fit into the composition of the original story and the teacher concludes ...

> ...that the title was difficult frozen, because the feelings of elders are complex, and therefore not easy to describe. Children compared the grandfather's feelings to an enigma: hard to decipher and recognize, it was hard to describe the struggle between him and such feelings; the multilayerness of the grandfather's soul hampered their writing. Yet when the title was being chosen – it appeared so easy! (Mićunović, 2014, p. 135)

At the end, we quote several observations that pupils had about title selection:

"I now find writing a composition to be a very pleasurable experience. The teacher introduces us to a broader topic, and then we work together to create the titles. That is how we can best write about what we love, what we know and what we have experienced. We do not have to invent" (a third grade student).

"I love it when we create the titles together. Our mood greatly affects what title we will give, and when we are not having one of 'our best days', a friend can give us a good idea" (a sixth grade student).

"I think that this way of writing compositions is much easier ... I especially like the fact that we have the opportunity to choose what we will write about. So, I do not experience writing as an obligation anymore; now it is a pleasure" (a ninth grade student).

"It is this way of working that has helped me with my writing. It is not hard to write a text because I can choose the title and plan my text, and then even write a better version of the text" (a ninth grade student).

So, we should be careful when choosing a title! Younger pupils sometimes choose a title because their best friend has chosen it. This did actually happen and was usually revealed after the first version of the text. Children give up such choices as soon as they realize that it is a title on which they themselves do not have much to say. Due to such a situation, however, we should not give up trying to give them the possibility to choose, because that way the pupils learn to take responsibility for their own choices and to understand what that actually means. The act of writing improves many of the skills and abilities of the person who writes, and among others, "writing develops decision-making skills, as pupils participate in choosing the topic and genre in which to write" (But & Svorc, 2009, p. 58).

Conclusions

Research on pupils' text creation highlighted as two key problems in this process the questions of how to select the topic and how to start writing. As these two issues are related, we decided to, through the application of the method which allows pupils to perform certain choices, focus on the choice of the title as one of the options in overcoming the initial dilemma: How to start writing a text?

During the observation of teaching, and on the basis of the observations of teachers and pupils, and the analysis of their writings we noticed that the young "writer" indeed wrote best on a title they had chosen themselves – one's own choice of the title always yielded the best results.

The general conclusion is that the choice of the topic by each student (including the setting of the subject and the point of view/focus of the topic), i.e. a detailed analysis of the topic and its title, is the initial step that greatly motivates pupils and encourages them to work further on their texts. This means that when selecting and formulating titles pupils need help so that it may be clear to them what exactly they want to write about and from which point of view. It is not necessary to insist on the very concepts of the subject and point of view in young pupils. The focus should be placed on their understanding of the topic.

General observations of teachers in relation to the teaching situation of choosing the topic title is that this is a stage in the development of the text that pupils gladly accept. Moreover, children follow the proposals closely and participate in the selection of the topics. They also state that this significantly reduces the problem of how to start writing the text. They estimate that this is certainly one of the reasons why both pupils and teachers are now looking forward to the classes dedicated to text creation.

The application of the described method confirmed that an individualized approach to teaching in the field of cultural development of oral and written expression, that is production of an oral or written text, which builds upon the appreciation of

experiences and interests of each individual, actually facilitates the process of creating a text, particularly the issue of how to start writing a text.

At the beginning we emphasized that every creation implies certain freedom, and we asked ourselves if this freedom actually existed in our schools. The introduction of any kind of freedom in the educational process implies greater responsibility of teachers in the process of teaching and learning, monitoring and guiding the pupils. Since there cannot be creation without freedom, no matter how demanding it may appear to the teachers, the teachers of language expression should give their pupils the freedom they need, if only occasionally.

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Nastava pisanog izražavanja – kako početi tekst

Sažetak

U radu se iznose i analiziraju dijelovi istraživanja nastave pisanog izražavanja u osnovnoj školi koji se odnose na teškoće na koje učenici nailaze prilikom stvaranja teksta i preporučuju načini za njihovo prevladavanje. Kako su u najvećem postotku učenici istaknuli problem samog započinjanja rada i teme o kojoj pišu, te kako su ove dvije stavke u izravnoj vezi, analiziramo i predlažemo individualizirani pristup u izboru teme, odnosno njezina naslova. Pristup je provjeren tijekom realizacije Projekta Kako učenicima pomoći da uspješno stvaraju usmene i pisane, umjetničke i neumjetničke tekstove, u okviru kojeg su učenici pisali u nekoliko faza i u vremenu koje je svakom pojedincu potrebno da stvori sadržajno i jezično korektan tekst o naslovu koji je sam odabrao. Sam proces spomenut je ili opisan u metodikama i teorijama pismenosti naših i stranih autora, ali njegovu primjenu u praksi i konkretne rezultate autori nisu predstavili. Svi prijedlozi i zaključci koje navodimo, uz teorijsko utemeljenje, zasnivaju se na iskustvima iz prakse.

Ključne riječi: *individualizirani pristup; naslov teme; pisanje; pisani tekst; tema.*

Uvod

Stvaranje teksta kao komunikacijskog kanala posebnost je ljudske vrste, kao što je i jezik njezina posebnost. Uspješno uobličavanje misli u skup povezanih misaonih cjelina prenesenih usmenim ili pisanim putem uvjet je uspostavljanja dobre komunikacije s okruženjem i određenog utjecaja na to okruženje. Također, sposobnost razumijevanja i prihvaćanja takve vrste poruka daje mogućnost razmjene, bogaćenja osobnog iskustva i u konačnici usavršavanja vlastite misaone produkcije, odnosno vlastitih tekstova. Bez obzira na to jesmo li tekst samo izgovorili ili ga napisali, bez obzira na to je li to samo jedna rečenica ili niz rečenica organiziran onako kako najviše priliči njegovoj usmenoj (intonacijsko naglašavanje cjelina) ili njegovoj pisanoj inačici (ulomci, glave, poglavlja, interpunkcija...). Reklama ili čestitka, pozivnica ili pismo, pozdrav ili pjesma, upute za uporabu ili pripovijetka – sve je tekst i sve je jezik. Jezik u uporabi – neumjetničkoj ili umjetničkoj. Jezik u akciji.

Iako se jezik i njegove tvorevine, u skladu sa svojom prirodom, u školama oduvijek proučavao putem receptivnih i produktivnih aktivnosti, posljednje desetljeće u nastavnim je programima naglasak upravo na ravnomjernom razvoju četiri komponente jezika: slušanja, govorenja, čitanja i pisanja i to radom na neumjetničkim i umjetničkim tekstovima različitih vrsta. One su, istodobno, osnova za funkcionalnu pismenost, što podrazumijeva umješnost njihove primjene u svakodnevnom životu, u različitim situacijama. Sudeći po rezultatima učenika na međunarodnim testiranjima u zemljama regije, posebno rezultatima PISA istraživanja, na tom bi polju bilo neophodno uložiti mnogo više energije, mijenjati tradicionalne pristupe u nastavi i inzistirati na dosljednijoj primjeni koncepta koji se nudi u inoviranim obrazovnim programima.

Pisanje – stvaranje teksta

Razvoj kulture govora i pisanja, koja obuhvaća pravilno i tečno kazivanje vlastitih misli i osjećaja, kao i uspješnu komunikaciju s drugim članovima zajednice (Šipka, 2011, str. 93) ključni je zadatak nastave jezika i književnosti, posebno kada tu nastavu promatramo iz kuta njezine funkcionalnosti. Ako je osnovna funkcija jezika sporazumijevanje i komunikacija, onda je umješnost stvaranja teksta (usmenog i pisanog), odnosno odgoj i obrazovanje dobrog govornika i uspješnog stvaratelja tekstova, krajnji cilj nastave jezika i književnosti. Stoga područje jezičnog, odnosno usmenog i pisanog izražavanja čini posebno važnu cjelinu svakog obrazovnog programa namijenjenog nastavi materinskog jezika, neodvojivu od svih ostalih koje sigurno doprinose razvoju govora učenika, njihova usmenog i pisanog izraza, odnosno njihove jezične proizvodnje.

Kada se pred učenike postavi gotovo svakodnevni zadatak da napišu tekst, to ne zvuči ni komplicirano ni naporno. Ipak, nastavnik koji se tom području temeljito posveti, razumjet će (ili se podsjetiti!) da stvaranje teksta jest veoma složena aktivnost koja podrazumijeva tjelesnu (motoričku i vidnu) i psihičku djelatnost. Takva aktivnost od učenika zahtijeva značajan korpus znanja: od poznavanja slova i pisma jezika na kome se stvara, preko poznavanja pravopisa, glasovnog, gramatičkog i leksičkog ustrojstva određenoga jezika, zatim znanja u odnosu na zadanu temu, koncipiranja, strukturiranja, poentiranja i poznavanja zakonitosti oblikovanja teksta, kako bi se uspostavio jedan novi organizam kakav je originalni tekst.

Posebnost pisanog jezika proizlazi iz činjenici da se autor teksta tekstu može vraćati u procesu stvaranja, oblikovati ga i preoblikovati. Također, kao trajni trag stvaraoca, svaki zapis izložen je ponovnim iščitavanjima i analizama, pa su standardi za tu vrstu izražavanja sigurno zahtjevniji u odnosu na govoreni jezik. Stoga je on više ovisan o gramatičkoj normi, a leksička se sredstva biraju u skladu s usmjerenošću određene teme, dakle sa zahtjevom funkcionalnog stila koji se u tekstu koristi. „Logička i emocionalna izražajnost u pisanome jeziku postiže se kombinacijom gramatičkih, leksičkih, stilističkih i grafičkih sredstava" (Rosandić, 2002, str. 14).

Mišljenje o tome *što je tekst*[3] mijenjalo se ovisno o stajalištu koje su zauzimali njegovi istraživači, no čini se da je način na koji su to učinili zagovornici tekstne lingvistike otvorio mogućnosti proučavanja teksta i mogućnost poučavanju njegova stvaranja na drugačiji i, prije svega, motivirajući način. Kako se bavljenje rečenicom kao konačnom granicom jezikoslovnih opisa pokazalo nedovoljnim za razumijevanje prave svrhe jezičnog sustava i biti jezične komunikacije, jezikoslovci su pažnju usmjerili na jedinice iznad i izvan rečenice: nadrečenično jedinstvo, tekst i diskurs. I dok su strukturalisti, unatoč odgovarajućem zanimanju za funkcije jezika i njegovu uporabnu vrijednost, odvajali tekst od konteksta i uglavnom bili usmjereni na opis apstraktnoga jezičnog sustava, zagovornici tekstne lingvistike polaze od teksta, razmatrajući načine na koji se rečenice/iskazi međusobno združuju čineći pritom strukturno, smisaono, ritmo-melodijsko i stilističko jedinstvo (Silić, 1984, str. 7).

Tekstovi, bilo da ih stvaraju djeca ili odrasli, uvijek nastaju u određenim okolnostima i uvjetovani su određenim socijalnim kontekstom, što ima utjecaja na njihov sadržaj, ali i na njihovu formu. Kako bi se razumjela sama bit teksta, nužno je poznavati i kontekst u kojem je nastao, ali i „sudionike komunikacijskog procesa (pošiljatelja poruke i primatelja) čije neponovljive individualnosti u određenom situacijskom kontekstu kreiraju poruku (tekst)" (Badurina, 2008, str. 87).

Neophodno je zato znati da kultura pisanja obuhvaća više njezinih pokazatelja: „oblikovan grafemski sustav (pisanje slova u skladu sa vrstom pisma na kojem se ostvaruje komunikacija), stupanj usvojenosti pravopisne norme u cjelini, stupanj usvojenosti gramatičke norme standardnoga jezika na morfološkoj, sintaksnoj i leksičkoj razini, stupanj usvojenosti stilističke norme, stupanj usvojenosti znanja o tekstu (zakonitostima oblikovanja teksta), stupanj kritičkog odnosa prema vlastitom i tuđem tekstu, sposobnost uočavanja i vrednovanja značajki teksta, kao i sposobnost uočavanja pogrešaka u tekstu" (Rosandić, 2002, str. 15).

Ovdje spomenimo da se u tekstu uvijek uočava određeni komunikacijski događaj koji ispunjava standarde tekstualnosti, odnosno konstitutivna načela teksta: koheziju, koherenciju, intencionalnost, prihvatljivost, informativnost, situativnost i intertekstualnost. Dakle, prilikom stvaranja teksta neophodno je voditi računa o jedinstvu, skladnosti i proporciji njegovih dijelova, odabiranju pojedinosti i njihovoj raznovrsnosti. Svako od navedenih načela ima svoju važnost u stvaranju korektnog i uspješnog teksta.

Suvremeni metodički pristup poučavanju pisanja stoga se temelji na činjenici da se pisanje kao jezična djelatnost utemeljuje u više jezikoslovnih disciplina: ortografiji, gramatici, leksikologiji, stilistici, lingvistici teksta, koristeći se pritom spoznajama koje daju psihologija, logika, teorija stvaranja i komunikologija. S obzirom na to da

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[3] Lingvistika tekst definira na više (sličnih) načina: „Tekst je cjelina organizirana po zakonima gramatike i logike određenog jezika. Tekst je završena jezična jedinica stvorena prema pravilima gramatike nekog jezika". Teoretičari daju i sljedeće definicije: „Tekst je sveukupnost rečenica logički i gramatički organiziranih radi prenošenja obavijesti" (Vinogradov). „Tekst je fiksiran određenim znakovima i u tom smislu suprotan izvantekstovnim strukturama" (Lotman). „Tekst je slijed jezičnih jedinica uspostavljen neprekinutim pronominalnim povezivanjem" (Harweg) (Rosandić, 2002, str. 40).

se lingvistika teksta bavi proizvodnjom i recepcijom teksta, njegovim opisivanjem, tumačenjem i vrednovanjem, metodičku teoriju teksta neophodno je zasnovati na istim temeljima.

Poznavanje teorija teksta, kako ranijih tako i aktualnih, i odnosa znanstvenika, posebno lingvista, prema nastanku i funkciji teksta, umnogome mogu pomoći nastavniku u osmišljavanju poučavanja u tom području, ali i procjenjivanju vrijednosti i korektnosti tekstova koje učenici stvaraju. Također je potrebno, shodno uzrastu, upoznati učenike s osnovnim načelima stvaranja teksta, kao i osposobiti ih za samoprocjenu i njegovo samostalno unaprjeđivanje.

U procesu stvaranja teksta postoje tri ključne odrednice: predmet, pisac i tekst. Predmet o kojem se piše može se saznavati na više načina (promatranjem, zamišljanjem, predočavanjem, razmišljanjem…), a vrste tih procesa uvjetovane su spoznajnim razvojem osobe koja piše. Stvaralac teksta oslanja se na vlastito znanje o jeziku (jezična kompetencija i jezična performancija), pa tekst nastaje kao proizvod piščeve jezične i spoznajne razvijenosti. Navedeno treba imati u vidu kada je u pitanju pisano stvaralaštvo u školi, jer je pisanje važno područje za procjenjivanja jezične kompetencije i planiranje njezina unaprjeđenja.

Uzimajući u obzir sve navedeno, stvaranje pisanih tekstova u osnovnoj školi nije lak zadatak ni profesorima, a ni učenicima – jer, kako biti „pisac" ako nisi pisac? Zato smo u okviru opsežnijeg istraživanja nastave pisanog izražavanja, između ostalog, ispitali što je to što je učenicima najteže kada dobiju zadatak napisati tekst.

Analiza učeničkog jezičnog pisanog stvaralaštva koje je u aktualnim programima definirano ne više kao zasebno područje kulture usmenog i pismenog izražavanja već kao logičan nastavak rada na tekstovima različitih vrsta, tj. „stvaranje tekstova po ugledu na čitane" (Predmetni program Crnogorski jezik i književnost, 2011, str. 5) ukazuje na to da učenici daleko lakše stvaraju neumjetničke tekstove od tekstova koji nastaju po ugledu na umjetničke (kreativno stvaralaštvo, tj. kreativno pisanje). To je i očekivano jer neumjetnički tekstovi koji se proučavaju u školi (pisma, pozivnice, vijesti, biografije, znanstveno-popularni tekstovi...) obično posjeduju karakterističnu kompozicijsku strukturu, tj. formu koju treba ispuniti, kao i određena pravila za pisanje, što učenicima olakšava stvaranje teksta. Za stvaranje teksta bilo koje vrste posebno je važno „poticajno okruženje koje omogućuje učeniku jezičnu recepciju i produkciju aktivnim sudjelovanjem u svim jezičnim djelatnostima" (Bežen, Budinski i Kolar Billege, 2012, str. 101).

I prilikom pisanja neumjetničkih tekstova moguće je biti donekle kreativan, ali kudikamo više kada je u pitanju kreiranje vlastitog teksta na zadanu (ili izabranu?) temu. Svaka kreacija podrazumijeva određenu slobodu, no pitanje je koliko je u nastavi ona doista dopuštena i što ona zaista jest.

Osnovni skup istraživanja

Osnovni skup istraživanja (šire definiranje) činili su svi učenici trećeg ciklusa osnovne škole u Crnoj Gori. Iz šireg skupa ekstrahirali smo reprezentativni uzorak koji čine učenici 11 osnovnih škola iz sve tri regije u Crnoj Gori. U središnjem dijelu

Crne Gore obuhvatili smo škole iz Podgorice (2) i Nikšića (1), u sjevernoj regiji to su škole iz Bijelog Polja (2), Berane (1) i Rožaja (1) i iz južne regije škole iz Bara (2), Budve (1) i Heceg Novog. (1) U istraživanju je sudjelovalo 155 ispitanika (87 ženskih i 68 muških), učenika i učenica koji su pohađali treći ciklus devetogodišnje osnovne škole (sedmi, osmi i deveti razred). Smatrali smo da su učenici trećeg ciklusa zreli kako bi mogli dati utemeljene odgovore na postavljena pitanja i da se u njihovu odnosu prema stvaralaštvu može uočiti utjecaj nastave pismenosti. U svakoj školi odabrani su predstavnici razreda iz različitih odjela, kao i učenici različitog uspjeha (odlični, vrlo dobri, dobri, dovoljni) iz predmeta materinski jezik i književnost.

Postotak učenika uključenih u anketu po razredima prilično je ujednačen, što se vidi na Grafikonu 1.

Grafikon 1

U školama u kojima smo realizirali istraživanje, podučavanje stvaranju teksta odvijalo se po tradicionalnom pristupu, što, između ostalog, pretpostavlja stvaranje teksta za jedan školski sat i izostanak individualiziranog pristupa.

U Crnoj Gori istraživanja iz toga područja nastave materinskog jezika i književnosti dosad nisu bila provedena, pa rezultate navedenog istraživanja nismo mogli usporediti s nekim prethodnim rezultatima.

Metode istraživanja

Prilikom istraživanja se koristila metoda anketiranja, a od instrumenata anketa koju smo u pisanom obliku ispitanicima, uz instrukcije za popunjavanje.

Pitanja su se odnosila na više aspekata pisang stvaralaštva učenika. Anketni upitnik strukturiran je od 10 pitanja. Osam je pitanja bilo višestrukog izbora uz mogućnost dopisivanja vlastitog stava, a dva su pitanja bila otvorenog tipa. Malen broj učenika koristio se mogućnošću da dopiše svoj stav, a oni koji su to učinili imali su najbolju ocjenu iz materinskog jezika i književnosti. Cilj istraživanja bio je utvrditi što je to što učenici završnog ciklusa osnovne škole prepoznaju kao uspješno i jednostavno u području stvaranja teksta i zašto je to tako, kao i što im je problematično i naporno.

Ključna hipoteza od koje smo u istraživanju krenuli bila je:

Pretpostavljamo da učenici trećeg ciklusa osnovne škole jasno prepoznaju i izdvajaju pozitivne aspekte procesa stvaranja teksta, kao i da mogu konkretno odrediti polja izazova na tom putu.

Polazeći od navedene opće, vodeće hipoteze, izdvajamo i sljedeće uže, konkretnije hipoteze:

Na temelju dosadašnjeg iskustva, opserviranja nastavnih sati tijekom ostvarenja navedenog projekta (*Put stvaratelja*), razgovora s nastavnicima i učenicima o problemima koji se javljaju u procesu stvaranja teksta, pretpostavljamo da se učenici suočavaju s najvećim poteškoćama prilikom započinjanja sastava.

Također pretpostavljamo da način izbora teme i njezina naslova pričinjava znatan problem u stvaranju vlastitog teksta, tj. da izbor najčešće obavlja nastavnik,

pa učenicima tema često nije sasvim jasna, zanimljiva, inspirativna, ne osjećaju je dovoljno „svojom" i nisu motivirani za njezinu razradu.

U školama ne postoji individualizirani pristup kada je u pitanju podučavanje stvaranja teksta, što znači da svi učenici imaju na raspolaganju isto vrijeme za rad i da svi pišu o istoj temi, onoj koju je najčešće odabrao nastavnik.

Pretpostavljamo da primjena individualiziranog pristupa pri odabiru teme i naslova, kao i u postupku planiranja i razvijanja teksta, učenicima znatno pomaže kako bi započeli proces stvaranja teksta, uspješno ga nastavili i dovršili.

Ključno polje opažanja bila je nastava jezičnog izražavanja, a u okviru nje smo se posebno usmjerili na identificiranje onoga što učenici u procesu stvaranja teksta u školi smatraju pozitivnim, tj. onoga što im se sviđa i što im je „lako", kao i onoga što je učenicima komplicirano i naporno. Istraživali smo na koji način ih nastavnici pripremaju za stvaranje teksta i koja im aktivnost u toj fazi najviše odgovara. Također, što učenici preferiraju kada je u pitanju konkretan poticaj za stvaranje teksta (niz slika, jedna slika, promatrani događaj, predio, susret...), kako se bira tema o kojoj se govori ili piše, što se dalje događa s napisanim tekstovima i kako sebe procjenjuju kao stvaratelje tekstova.

Dobivene smo podatke nastojali usustaviti, kvantitativno ih obraditi, a zatim i kvalitativno interpretirati, kako bismo utvrdili veze i odnose koji među njima postoje. Usustavljivanjem dobivenih odgovora i njihovom statističkom obradom izvedeni su određeni zaključci. U ovom smo radu istaknuli i analizirali rezultate koji se odnose na ono što učenicima predstavlja problem prilikom stvaranja teksta, te predložili prethodno provjerene načine za njihovo rješavanje.

Rezultati i rasprava

Zadatak otvorenog tipa u okviru kojeg je trebalo dopuniti rečenicu: *Prilikom stvaranja teksta najteže mi je...* ispunilo je 140 od 155 ispitanika (90,3%), oblikujući i obrazlažući najteži korak u stvaranju teksta. U svojim odgovorima oni su navodili različite probleme: Najteže mi je... započeti tekst, pisati na određenu temu, napraviti kompoziciju zadatka, da sadržaj odgovara temi, osmisliti plan, naći odgovarajuću riječ, srediti misli, odgovoriti na zadatak, završiti tekst, smisliti rečenice, teško mi je zato što ne znam o čemu pisati, što nemam vremena… Odgovore smo po sličnosti razvrstali u osam kategorija, a njihova je raspodjela po postotcima prikazana na Grafikonu 2.

Grafikon 2

Najveći problem učenicima uzrasta od 13 do 15 godina, u završnom ciklusu osnovne škole, predstavlja početak pisanog rada (42%). To je nastavnicima dobro poznato pitanje koje postavljaju učenici svih uzrasnih dobi (a često i odrasli): *Kako da počnem?!* Temu kao opći problem, odgovor na temu i pisanje o određenim temama istaknulo je 20% učenika. To je najbliži postotak najbrojnijoj kategoriji, a ipak mnogo manji. Izrada plana teksta kojim se raspoređuje građa i priprema kompozicija zadatka, čime se postiže i odgovarajući sadržaj, također nije jednostavan posao (14%).

Nastavnici svjedoče tome da dobra rečenica nije odlika svih pisanih zadataka, pa ni izbor odgovarajuće riječi nije lak. Određene su intervencije nakon prve inačice zadatka u većini pisanih radova neophodne. Problem oblikovanja ili osmišljavanja dobre rečenice i pronalaženja odgovarajućih riječi u vlastitome vokabularu ističe 6% učenika.

Analiza napisanog predstavlja teškoću za 5% učenika. Izvođenje zaključka kao završetka rada također traži poseban napor u smislu usustavljivanja i poentiranja prethodno rečenog, pa problem s tim kako završiti tekst ima 6% učenika. Malen postotak učenika navodi problem vremena, samo njih 2%. Zanimljivo je da djeca gotovo ne ističu problem gramatike i pravopisa (svega 1%), što možemo tumačiti prepoznavanjem tog kriterija kao sporednog u trenutku kada treba odgovoriti na mnogo kompleksnije i teže zahtjeve. Svega 4% učenika kaže da im prilikom pisanja teksta ništa nije teško.

Sve kategorije koje su učenici naveli ne treba zanemariti kao sasvim izvjesne teškoće prilikom stvaranja teksta – one sigurno jesu ili mogu biti uzroci lošeg pisanja. Dvije kategorije za koje se opredijelio najveći broj učenika jesu započinjanje teksta i tema teksta. Između tih dviju kategorija lako je uočiti izravnu povezanost – tema, tj. naslov teme na više načina uvjetuje nastanak i kvalitetu teksta, a posebno njegovo započinjanje. Zato ćemo to pitanje povezati s pitanjem koje se odnosilo na ono što učenicima najviše smeta prilikom stvaranja pisanih tekstova. U toom pitanju učenicima su bila ponuđena tri odgovora, od kojih su oni trebali izabrati jedan, ali su imali mogućnost dopisati i nešto što je za njih specifično. Njihovi odgovori prikazani su na Grafikonu 3.

Grafikon 3

Vrijeme za rad i provjeru očito je nešto što učenicima nedostaje (37,15%), mišljenje da se teme odnose na nešto što ih ne zanima također ima visok postotak (33,78%), a nije mnogo niži postotak onih koji su se opredijelili za nemogućnost odabira teme (27,80%). Raspodjela odgovora učenika u odnosu na tri ponuđene kategorije prilično je ujednačena, no razlika u postotcima dovoljna je da se uspostave prioriteti. U svakom slučaju sve tri kategorije opterećuju učenike tako da o svakoj valja posebno razmišljati. Nedostatak vremena je odgovor koji se pojavljuje u prethodnom pitanju otvorenog tipa, ali ga učenici u njemu ne rangiraju tako visoko kao kada je jedan od ponuđenih odgovora.

Osim što su se opredijelili za jedan od ponuđenih odgovora, učenici u okviru mogućnosti da istaknu „nešto drugo", navode i sljedeće: *Ponekad nastavnica ne razumije moju ideju i što želim reći. – Ograničeni smo brojem riječi, postoje određeni zahtjevi pa nemamo potpunu slobodu pri pisanju. – Najteže mi je kada smišljam što ću pisati. – Nastavnici nam ponekad ograničavaju teme. – Nekada nemam inspiraciju ili mi se tema ne sviđa. – Ne znam kako napisati uvod za određenu temu.*

U svakom slučaju, zbrojimo li postotke kategorija koje se odnose na temu o kojoj se govori ili piše, a koja je polazište svakog stvaranja teksta, onda je taj postotak 61,58%,

što nas itekako usmjerava na bavljenje temom i načinom njezina zadavanja kao jednim od najvažnijih problema.

Dobiveni rezultati jasno nam oslikavaju učeničke potrebe kada je u pitanju stvaranje teksta, osobito pisanog. Istražujući pisanje u okviru projekta koji smo nazvali *Kako učenicima pomoći da uspješno stvaraju usmene i pisane, umjetničke i neumjetničke tekstove[4]*, a tijekom kojeg su učenici osnovne škole poučavani pisanju u nekoliko faza: (1) izaberi naslov, 2) prikupi građu, 3) napravi plan, 4) napiši prvu inačicu teksta, 5) savjetuje se s nastavnikom i suučeicima, 6) napiši drugu inačicu teksta, 7) lektoriraj i uredi tekst i 8) predstavi ga publici), a što je poznato u teorijama pismenosti i metodičkoj literaturi (Burke Walsh, 2001; Burke Walsh, 2002; But i Svorc, 2009; Dimitrijević, 1969; Gudelj Velaga, 1990; Stevanović, 1988; Steel, Temple i Meredith, 1998; Visinko, 2010; Živković, 2001), uočili smo da, prije svega, mogućnost individualiziranog izbora značajno potiče učenike na to da započnu taj proces, kao i da ga uspješno nastave. Kao posebno važnu ističemo mogućnost izbora teme, tj. njezina naslova i prenosimo iskustva iz tog Projekta kao moguća rješenja za probleme koji su se, u prethodno predstavljenom istraživanju, pokazali kao ključni.

Izbor teme smatra se jednim od najvažnijih koraka u stvaralaštvu. Kada raspravljamo o tome, nameće se niz pitanja: Ja li tema prilagođena dobi učenika? Kakva znanja i vještine zahtijeva? Oslanja li se na neposredno ili posredno iskustvo učenika? Koji oblik izražavanja zahtijeva? I mnoga druga...

Metodičari, pozivajući se na teoriju i praksu, razmatraju različite načine izbora tema dijeleći ih uglavnom na zadane i slobodne teme. Pri tome su zadane teme oblikovali nastavnici i nije ih moguće mijenjati, a slobodne teme mogu podrazumijevati izbor jedne od dvije ili tri ponuđene teme. U praksi nailazimo i na potpuno slobodnu temu („tema po slobodnom izboru") u smislu učenikova samostalnog oblikovanja teme. Sva tri načina imaju svoje prednosti i svoje nedostatke. Zato smo pitali učenike o tome na koji se način određuje tema u njihovu raredenom odjelu, nudeći im tri odgovora. Učenički su odgovori prikazani na Grafikonu 4.

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[4] Projekt je započeo 2011. godine. Njegov je cilj bio ispitati i preporučiti najbolje načine kojima se postiže razvoj funkcionalne pismenosti i umješnost stvaranja usmenog i pisanog teksta. Zasniva se na individualiziranom pristupu u nastavi i razumijevanju stvaranja teksta kao procesa koji ima više faza i za koji je potrebno određeno vrijeme. Taj metodički pristup nazvali smo *Put stvaratelja,* a na satima materinskog jezika primjenjivala su ga 52 nastavnika razredne i predmetne nastave (profesori jezika i književnosti) iz 12 osnovnih škola u Crnoj Gori. Dok je u dosadašnjim priručnicima, metodikama ili teorijama pismenosti taj postupak navođen samo usput, uz opis faza i dok se mnogo više govorilo o pripremnim vježbama za stvaranje teksta (leksičke, stilske), tematici zadataka, ocjeni i procjeni zadataka, dotle se mnogo manje bavilo procesom nastanka teksta i učenikom u njemu. Nastavnici uključeni u Projekt dali su konkretne preporuke za primjenu navedenog metodičkog pristupa – od načina planiranja na godišnjoj razini do nastavnih situacija u učionici. Stručni tim čiji je član i koautorica ovog teksta, imao je privilegiju da taj proces prati, analizira, organizira, vodi stručne rasprave i u njima sudjeluje. Rezultat Projekta je i zbirka primjera iz prakse s teorijskim uvodom *Kako učenicima pomoći da uspješno stvaraju usmeni i pisani, umjetnički i neumjetnički tekst – prvi koraci,* Zavod za školstvo, Podgorica, 2013. godine. Iako je Projekt formalno završen, nastavnici inzistiraju na daljnjem okupljanju i razmjeni iskustava, kao i objavljivanju sljedećeg priručnika. Naše preporuke u drugom dijelu teksta koje se odnose na pokušaj rješavanja problema koje su učenici naveli kao najteže u procesu stvaranja teksta, također su rezultat opservacije nastave, razgovora s učenicima i nastavnicima i stručnih rasprava.

Grafikon 4

Sudeći po odgovorima učenika, nastavnici najčešće ponude dvije ili više tema od kojih učenici biraju onu koja im najviše odgovara (48,70%). Nešto manji postotak (40,91%) odnosi se na teme koje je izabrao nastavnik, a samostalan je izbor teme, u odnosu na određeno tematsko područje vrlo rijedak. Taj nas podatak vraća na tradicionalnu praksu u kojoj nastavnik u najvećoj mjeri preuzima odgovornost za izbor teme, smatrajući da će on to najbolje učiniti – bilo kao nastavak rada na tekstovima različitih vrsta, bilo u odnosu na ono što je prethodilo izradi sastavka (odgovarajuća priprema za pisanje koju je proveo na neki drugi način).

Tema teksta – kako i odakle je crpsti

Važnost teme teksta, njezina naslova i njihova jasnog i korektnog oblikovanja odavno je poznat u nastavi pismenosti. Razumijevanje teme kao osnovne ili glavne misli teksta, kao i njezina omeđivanja naslovom posebno je važno za daljnji rad na stvaranju teksta. Taj prvi korak u pisanoj komunikaciji itekako može utjecati na mladog stvaratelja da stvaranju teksta pristupi motiviran s više aspekata ili da od pisanja odustane.

Zato se podsjetimo kako i odakle se mogu crpsti teme o kojima djeca pišu. U metodičkoj literaturi ističu se četiri područja koja mogu biti ishodišta tema za stvaranje usmenih i pisanih tekstova: učenikov osobni život, njegov društveni život, priroda i zavičaj, književnoumjetnički tekst i drugi znakovni sustavi u području umjetničkog stvaranja. „Sa stajališta psihologije taj sustav se poklapa s općim tokovima razvitka mlade ljudske jedinke. Mogao bi se valorizirati lingvistički transponiranjem Piaggetove teorije o studijama dječijeg razvitka koje počinju s egocentričnošću, do Maslowljeve teorije motivacije koja samoostvarenje vidi u čovjekovu materijalnom i duhovnom skladu, što se ovdje dopunilo upozoravanjem na jedinstvo čovjekovog individualnog i društvenog bića" (Gudelj Velaga, 1990, str. 165). Književnoumjetnički tekst često je predložak za rješavanje problema jezičnoga izražavanja i polazište za oblikovanje govorenoga i pisanog teksta. On također može biti i jezičnometodički predložak s pomoću kojeg se uči novi jezični izraz (Bežen, Budinski, Kolar Billege, 2012, str. 99).

Sva navedena ishodišta tema povezuju se s određenim oblicima izražavanja koji im, po prirodi sadržaja na koji se odnose, odgovaraju: učenikov osobni život nameće teme pripovjednog karaktera, društveni život obično zahtijeva raspravu, prirodno okruženje u najvećoj mjeri traži deskripciju, a viši je oblik rasprave obično najbolji za sastav čija je tema u vezi s književnoumjetničkim ili nekim drugim tekstom.

Izbor teme iz učeničkog neposrednog iskustva sigurno osigurava zahtjev da njezin sadržaj učenicima bude manje ili više poznat, posebno u mlađoj školskoj dobi, pa Čop ističe „da stvarnost, koju učenici promatraju i doživljavaju, pruža neiscrpne mogućnosti" (Čop, 1975, str. 137), te da taj dio nastave valja, posebno u spomenutoj dobi, integrirati s nastavom prirode i društva. Iskustva učenika o prirodnoj i društvenoj sredini su različita, ali predstavljaju dobru osnovu za uspješno stvaranje teksta. Teme

treba, dakle, pronalaziti u neposrednom prirodnom i društvenom okruženju, jer ono intenzivno zanima učenike, te izaziva određene emocije i interese, što jest snažna početna motivacija za uspješno stvaranje teksta. Učenici svih dobi najbolje pišu o onome što su osobno doživjeli ili promatrali kao sudionici ili promatrači događaja. Izbor teme iz iskustva i života učenika jako je važan u cijeloj osnovnoj školi, pa i u drugom i trećem ciklusu. Njihovi interesi, njihove želje i preokupacije, disperzivni su i samim tim pružaju mogućnost izbora raznovrsnih tema.

Teme je moguće birati i iz posrednog iskustva učenika, dakle iz onog što on uči, čita ili je već pročitao. Izvori tema tako mogu biti tekstovi i odlomci iz književnoumjetničkih djela koji se čitaju u školi, zatim cjelovita djela koja se čitaju samostalno, kao i tekstovi i knjige iz drugih predmeta, iz dnevnog tiska, iz književnih časopisa, časopisa za djecu i mlade i slično. Učenici također vole teme koje potiču maštu.

Nije dobro kada se teme iz razreda u razred ponavljaju ili kada učenici točno znaju koja tema ih u kojem razredu „čeka", što se u praksi često događalo. Tako se ograničava njihova kreativnost, previše se oslanjaju na ono što su već pročitali ili čuli, ali i zanemaruju pojedinačne interese i preokupacije. Zato je neophodno stalno provjeravati ono što djecu zanima. „Uz primjenu znanstvene metodologije utvrđuje se o čemu djeca pišu, npr. na određenom stupnju školovanja, zrelosti, o određenim povodima, prilikama, s uspjehom, neuspješno itd. Utvrđene se teme klasificiraju i tako izrađen i valozirian popis vraća u svijet učeničke jezične prakse kao nastavni sadržaj ili zadatak" (Gudelj Velaga, 1990, str. 163).

Originalnost učeničkih radova može umnogome ovisiti o temi i oblikovanju njezina naslova, iako je na osnovnoškolskoj razini teško očekivati sasvim originalne radove. Djeca se koriste uzorima, najčešće spontano, te se u njihovim radovima nerijetko nailazi na određene stereotipne izraze, rečenice i fraze. Na to ih treba upozoravati, ali ne i oštro kritizirati. U školskom okruženju originalnost i kreativnost najbolje je utvrđivati i procjenjivati na osnovi kriterija novog u odnosu na dob i novog u odnosu na pojedinca. Stereotipija u pisanju se u toj dobi ne može sasvim izbjeći, ali na tome treba uporno raditi.

Tema ne treba biti presuviše kompleksna jer će time učenicima biti manje jasna – što će rezultirati suhoparnim i rasplinutim pisanjem koje, najčešće, ne odgovara samom naslovu. Jednostavna i previše laka tema, s druge strane, kod učenika neće izazvati ni želju ni volju da o njoj promišljaju, a još manje da nešto napišu.

Mogućnost izbora naslova teme – individualizirani pristup

Prethodno je razmatranje još jednom pokazalo da je tema pisanog sastava doista jedan od ključnih koraka kada je u pitanju stvaranje teksta. Ono što se istaknulo u daljnjem radu na toj temi jest da je mogućnost učenikova izbora naslova teme za njega posebno stimulativna i da takva mogućnost bitno smanjuje poznatu nelagodu pred praznim papirom: kako da počnem?!

Tema i njezinn naslov neosporno su ključni čimbenici za daljnji angažman učenika na tom poslu, jer „obvezati sve da pišu o jednoj istoj temi predstavlja sprečavanje

spontanosti u sastavcima, te valja predvidjeti mogućnost da sadržaj nije blizak učenicima i valja im omogućiti izbore različitih sadržaja, s punom slobodom da slijede svoju inspiraciju" (Sanfilippo, 1978, str. 109, u: Gudelj Velaga, 1990, str. 164). Opća tema treba biti izabrana u skladu s učeničkim interesima, ali se programski zahtjevi, tj. ciljevi za određeni razred (oblici izražavanja, područje o kojem se piše, vrsta teksta i dr.) i vrijeme, često nametnu kao ograničavajući faktori. Određena ograničenja u fazi poučavanja mogu biti korisna, pa nastavnika ne trebaju brinuti niti mogu biti izgovor za odustajanje od izbora.

Za vrijeme realizacije spomenutog Projekta u školama inzistiralo se na primjeni postupka *Put stvaratelja* koji aktualizira pisanje kao proces koji traje više od jednog školskog sata u prethodno navedenim i već poznatim fazama (ili nastavnim situacijama) i poštivanje principa individualizacije koji, između ostalog, podrazumijeva i vrijeme potrebno svakom pojedincu da napiše sadržajno i jezično korektan tekst. Primjena tog metodičkog postupka u praksi je intenzivno praćena od nastavnika i stručnog tima Projekta pa su na osnovi svega izvedeni određeni zaključci i preporuke koji su relevantni i za problem izbora teme. Tako je praksa pokazala da je izbor teme odnosno njezina naslova od svakog pojedinca u razredu najvažniji korak ne samo za početak nego i za nastavak pisanja, ali i kvalitetu ukupnog dječjeg stvaralaštva u tom području. Takav postupak potiče intrinzičnu motivaciju, prethodno potaknutu ekstrinzičnim motivirajućim postupcima u nastavi pismenosti, na što nas upućuje i načelo interesa/motivacije u suvremenoj metodici pismenosti koje glasi: imati što reći/ napisati (sadržaj), osjećati potrebu da se nešto kaže ili napiše (unutarnja motivacija) i raspolagati sredstvima kojima se to ostvaruje (jezična i druga sredstva).

Jedan od načina da se učenicima omogući izbor jest da širu temu ponudi nastavnik vodeći računa o prethodno navedenim kriterijima (posebno interesima i iskustvima djece), motivirajući učenike za promišljanje i razgovor o njoj. Korak koji slijedi može biti tzv. bujica ideja, tehnika putem koje se akumulira mnoštvo različitih ideja, iz koje se može doći do određene kvalitete, u ovom slučaju do popisa naslova u odnosu na ponuđenu temu. Takva tema može biti npr. *Putovanje.* Putovanja su općenito zanimljiva tema koja može provocirati angažiranost učenika u različitoj dobi. Iskustvo putovanja obično imaju sva djeca, no pitanje je kakvog putovanja, kada se putovalo, s kime, gdje i čime. Takva tema mogu biti i godišnja doba, koja se vrlo često provlače kroz tematiku pisanih sastava, posebno kada je u pitanju opis, ali i gradovi, ulice i građevine, kao i različiti postupci i procesi (opet ovisno o programskim zahtjevima).

U procesu oblikovanja naslova teme moguće je koristiti se sljedećim postupcima: naslov teme oblikuje se na temelju poticajne tematske riječi (treba odrediti odnos prema temi), naslov teme određuje se na temelju slikovnoga predloška i naslov teme određuje se na tekstovnom predlošku (Rosandić, 2002, str. 67).

Kada nastavnik učenicima namjerava dati više vremena za pisanje tijekom kojeg će oni, kao pravi pisci, imati vremena za promišljanje, mijenjanje i dorađivanje svog teksta, stvarajući i više inačica (jer ni veliki pisci nisu svoja djela napisali za jedan

školski sat), onda se tome može posvetiti znatan dio sata, a po potrebi i cijeli školski sat. Nakon razgovora o općoj temi, učenici po principu bujice ideja priopćuju sve što im u odnosu na temu pada na pamet stvarajući tako tematsko polje iz kojeg će poslije oblikovati naslove. Ako je nastavnik izabrao da djeca opisuju zbivanja u prirodi u jesen, onda kao opću temu može zadati *Jesen u...* Nakon uvodnog razgovora o tome gdje se sve vidi i osjeća jesen, učenici trebaju zamisliti naslove u odnosu na postavljenu temu imenujući mjesta na kojima se takve promjene mogu uočiti, odnosno na kojima su ih oni već uočili. Na primjer:

<div align="center">

u vrtu   u ulici   u gradu   na selu   u parku

Jesen...

u šumi   u voćnjaku   u školskom dvorištu

</div>

Nakon toga nastavnik pomaže učenicima u oblikovanju naslova teme: *Jesen u (mojem, susjedovom, bakinom, djedovom) vrtu, Jesen u (mojoj) ulici, Jesen u školskom (mom) dvorištu, Jesen u šumi (voćnjaku, parku, mom gradu)* i dr. Učenici će, nakon toga, u skladu s vlastitim iskustvom i sklonostima birati naslov koji im je najbliži i o kojem najviše znaju.

Nastavnik može, u skladu s ciljevima u programu i interesima učenika s kojima trenutačno radi, a na osnovi prethodno provedenoga istraživanja, napraviti popis tema i predstaviti ga učenicima (popis se može nalaziti na zidu, a učenici ga mogu proširivati novim temama i naslovima koje su sami oblikovali i koje ih zanimaju). Istodobno može postojati i osobni popis tema koji učenici čuvaju u svojim mapama za pisanje. S tog popisa tijekom godine mogu birati teme i precizirati naslove o kojima žele pisati.

„Naslov je `kruna teksta`. U naslovu se ostvaruje najviši stupanj značenjskoga sažimanja sadržaja" (Rosandić, 2002, str. 67). Naslov možemo opisati i kao konkretniju formulaciju teme, što znači da treba biti precizan i jasan.

Pomoć nastavnika prilikom konačnog oblikovanja naslova i izrade učeničkog popisa, posebno učenika mlađe školske dobi, jako je važna. Naslov se, na kraju, može preciznije oblikovati i nakon prikupljanja građe i njezine analize. Da bi bio precizan i jasan, naslov teksta treba biti kratak, izravno upućivat na problem o kojem će se pisati. On isto tako treba odgovarati onome o čemu se u tekstu govori, ali i biti privlačan kako bi zainteresirao učenike i sačuvao njihovu pažnju.

Neki se naslovi čine prezicni i određeni, ali da nije tako i nastavnik i učenici uoče tek kada započnu pisati. Naslovi kao što su: *Naša škola, Život u gradu, Snijeg, „Džemper" Mihaila Gazivode* i dr. zapravo su neodređeni. Teško je očekivati jasnost misli i ideja, posebno u dobi o kojoj je riječ, ako u naslovu nemamo konkretnog zahtjeva. Ako smo dali temu *Putovanje* učenici će mnogo lakše pisati kada je konkretizirana u naslovu npr. *Moje putovanje vlakom* ili još konkretnije: *Moje prvo putovanje vlakom*. Takvo oblikovanje naslova teme omogućava da učenici u tekst koji slijedi, počevši od naslova, unose osobna iskustva i osjećaje, poznate i drage stvari, ljude i predjele, ono što je za njih izazovno i blisko... Omogućava im da se ponašaju kao pravi pisci,

birajuću naslov svoga pisanja, dok nastavnik, istodobno, prati ispunjenost zahtjeva koje pred svaku nastavu postavljaju programi. Pritom učenicima mogu pomoći pitanja: „O čemu stalno razmišljam? O čemu puno znam? Šta volim raditi? Šta mi je važno? Do koga ili do čega mi je veoma stalo? Koji je trenutak bio važan u mom životu? Tko je važna osoba u mom životu o kojoj želim pisati? Šta radim zaista dobro? O čemu želim saznati više? O čemu se brinem? Šta me čini sretnim? Zašto se ljutim?" (Burke Walsh, 2002, str. 155).

Veoma je važna analiza teme koja uključuje misaonu pripremu za razumijevanje i osobno viđenje teme. Analiza teme, odnosno njezina misaona razrada, u postupku koji opisujemo, zbiva se u dva koraka: analiza teme kao šireg semantičkog polja i analiza svakog njezina naslova pojedinačno. To znači da se, u prvom koraku, neophodno odrediti prema pitanjima koja se temom postavljaju, a zatim utvrditi osobni stav, stajalište s kojeg temu promatramo, tj. točku gledišta prepoznatljivu u naslovu teme za koji se svaki pojedinac opredijelio (emocionalno polje – senzibilitet i učenikovo afektivno vezivanje uz temu, tj. odabrani naslov). Također treba razmotriti što učenici znaju o temi, što bi trebali znati, a što žele znati, gdje pronaći izvore i željene informacije (racionalno polje – krug spoznaja, podataka, obavijesti koje učenik prikuplja o zadanoj temi) i, na kraju, jezično-stilsko polje koje obuhvaća leksička, gramatička, pravopisna i stilska znanja za jezično-stilsko oblikovanje teme.

Kod misaone razrade treba biti obazriv jer, kako navodi Visinko, „u većini primjera misaone razradbe teme osjetan je udio učitelja" (Visinko, 2010, str. 104), ističući da je veoma važna motiviranost nastavnika da postigne oslobođenost misli svojih učenika. Nastavnik treba nastojati da učenici, koliko god je to moguće, imaju priliku iznijeti svoje stavove, ideje i promišljanja, što se osigurava upravo izborom naslova teme.

Ta donekle ograničena mogućnost izbora povoljnija je za osnovnoškolsku dob od potpune slobode. Praksa pokazuje da je učenicima lakše kada imaju određena ograničenja kao što su, npr. smjernice koje ih upućuju prilikom izbora i klasifikacije određene građe, a koju zatim treba rasporediti u kompozicijske cjeline zadatka.

Oblik izražavanja uvjetovan je naslovom teme. Tijekom zajedničkog oblikovanja naslova nastavnik može usmjeriti učenike prema željenom obliku izražavanja – pripovijedanju, deskripciji ili raspravi. Projektiranje tipa teksta moguće je indukcijom određenog stava u odnosu na naslov teme, što je dokazano istraživanjem u praksi (vidjeti: Gudelj Velaga, 1990, str. 177). To je povremeno neophodno jer, kako smo već naveli, tijekom nastavnog procesa treba ispuniti programske zahtjeve, pa nastavnik može sugerirati dominantni oblik izražavanja primjeren temi, a ponekad čak izričito izreći nekom formulom: opišite, ispričajte, naslikajte... napišite pismo... osmislite razgovor i sl. Međutim, moguće je i poželjno učenicima u tome povremeno dati potpunu slobodu.

Iz prethodno rečenog jasno je da svaka tema obuhvaća tri elementa: (1) predmet teme čiji je obujam uvjetovan znanjem, spoznajom, iskustvom, osjećajima, interesima i unutrašnjim životom; (2) točku gledišta/težište teme (stav koji ograničava taj predmet,

odnosno stajalište s kojeg se tema promatra i određen je naslovom ili ga naslov određuje); (3) dominantni oblik izražavanja kojim će se taj predmet predstaviti (Živković, 2001, str. 190).

Pod *točkom gledišta* podrazumijeva se stav prema postavljenom problemu u temi, način promatranja postavljenog problema, pa će prema tome i refleksije i zaključci u vezi s njim, tako postavljenim, biti različiti. Ona je podloga za preciznije oblikovanje naslova. Naslovi teme o kojima učenici pišu ili bolje rečeno uče pisati trebaju biti tako oblikovani da se iz njih jasno prepoznaje predmet o kojem se piše i stajalište s kojeg se promatra. U procesu opserviranja sati posvećenih stvaranju tekstova uvidjeli smo da su se učenici uvjerili da im utvrđivanje predmeta pisanja i stajališta s kojeg se promatra olakšava izradu zadataka. Navodimo primjere za neke odabrane teme i naslove.

Tema: šuma	Tema: prijateljstvo
Naslov: *Izgled šume jednog ljetnog jutra*	Naslov: *Prijatelj mi je pomogao u nevolji*
Predmet: šuma	Predmet: pomoć
Točka gledišta: ljetno jutro	Točka gledišta: nevolja
Oblik izražavanja: opis	Oblik izražavanja: pripovijedanje

Nikolić razmatra razliku između teme i naslova teme ističući da se „pisani sastavi gotovo uvijek zadaju u govornim okolnostima koje objašnjavaju smisao i cilj teme i način njene obrade”. On daje primjer teme Uspomena navodeći da takva tema „zbog svedenosti naslova samo na jednu reč može biti uopćena i nejasna. Ali ako je propraćena usmenim uputama o svojoj najdražoj uspomeni, onda ona dobija istu vrijednost kao da ima razvijeniji i konkretniji oblik: Moja najdraža uspomena” (Nikolić, 2010, str. 730). Ubrzo zatim navodi temu *Igra* i daje naslov *Moja omiljena igra*, kojim su precizirani i predmet teme i točka gledišta.

Svaki naslov treba imati tri spomenuta elementa, i oni učenicima trebaju biti jasno naglašeni, posebno kada je cilj da se osamostale i putem procesa koji se sastoji od više faza uvedu u vještinu stvaranja teksta. Analiza teme neophodan je posao koji treba obaviti zajedno s učenicima u fazi vježbanja, od početka prvog do devetog razreda, a ovisno o naslovu i u srednjoj školi. Nije dobro ako nastavnik zaključi da su ta vježbanja provedena jednom (pa i više puta!) zbog čega više nisu neophodna, te da je učenik u prethodnim razredima to već naučio. Ona postaju sastavni dio pripreme za stvaranje teksta, prema tome – rutina koja nije više naporna ni nastavniku ni učeniku, ali jest uvjet da nastane dobar tekst.

Zanimljiv je podatak da su se nastavnici u početku, smatrajući fazu izbora naslova teme lakom ili nerazmijevajući u potpunosti njezinu važnost, vraćali na početak jer su tijekom stvaranja uviđali da učenicima ipak nisu dali slobodu i da su, namjeravajući im prepustiti odluke – zapravo oni sami odlučivali. Primjer za to jest situacija u kojoj nastavnik predloži učenicima da nabroje naslove teme, a zatim traži da se svi u razrednom odjelu opredijele za jedan i da opet svi pišu o istom naslovu. To nikako nije bio cilj i taj propust nisu svi nastavnici koji su ga napravili odmah i uočili. Oni koji jesu svoje iskustvo rado su podijelili s kolegama.

Odluka nastavnika da se „izglasa" jedan naslov u cijelom razrednom odjelu itekako će uskratiti „raspisanost" onih učenika koji ili nisu bili na selu ili im je park predaleko ili su, možda, veoma intenzivno i osjećajno doživjeli proljeće baš u svojoj ulici. Kad je riječ o putovanju, možda postoji netko tko nije putovao baki ni vlakom, a kamoli zrakoplovom! Djeca, naravno, mogu maštati, no takve teme ne pripadaju području mašte i za njih ih treba pripremati na drugačiji način. U praksi smo uočili više takvih primjera, ali navest ćemo dva.

Učiteljica trećeg razreda provela je svu proceduru u odnosu na temu *Moje omiljeno voće.* Učenici su naveli više naslova, no na kraju je glasanjem odlučeno da se piše o jabuci. Ona je za to imala opravdanje jer su takvu voćku zajedno promatrali, razgovarali o njezinu plodu, a uz to je jabuka voće koje je djeci najbliže i najčešće na našim stolovima. No jedan od boljih učenika napisao je prilično stereotipan i nimalo originalan rad, što je nastavnicu iznenadilo. Kada mu je priopćila nekoliko primjedbi, on je rekao: „Ali jabuka nije moje omiljeno voće, već Vaše. Ja obožavam krušku!" Iako je učinila sve s najboljom namjerom, učiteljica je bila iznenađena – cilj joj je bio da učenicima omogući izbor i pomogne im u pisanju, a ona ih je zapravo uvjetovala i ograničila.

Navodimo i primjer iz predmetne nastave, iz sedmog razreda. Ovog je puta naslov nadmašio učenička iskustva iako se u prvi mah učinilo da je sasvim odgovarajuć. To opominje nastavnike da se u svakom trenutku trebaju brinuti o primjerenosti teme uzrastu i iskustvu učenika, te da se prilikom izbora tema i naslova ne smiju previše oslanjati na osobna, a premalo na dječja iskustva. U prethodno spomenutom Projektu iskusna i izvrsna nastavnica i njezini učenici ponudili su naslove u odnosu na lik djeda iz pripovijetke *Bašta sljezove boje* Branka Ćopića: *Djed je povrijeđen, Poslije sukoba djeda i učiteljice, Djedovo kajanje, Djedovo raspoloženje nakon sukoba s učiteljicom, Djedova ranjena duša, Djed je ljut na svog unuka, Djedova tuga, Nepravda je učinjena, Djed se promijenio...*, a zatim su izabrali naslov o kojem će svi zajedno pisati: *Djedovo raspoloženje nakon sukoba s učiteljicom.* Kako je interpretaciji priče već posvetila dva školska sata, bila je uvjerena da je predznanje učenika sasvim dovoljno za takav zadatak, a i sami su bili uključeni u izbor naslova teme.

Svi učenici pisali su o istom izabranom naslovu prolazeći kroz sve faze stvaranja, ali u fazi konzultacija, kada su imali priliku malo više govoriti o svom tekstu i procesu njegove izrade, priopćili su da im je bilo teško doživjeti djedove osjećaje i promišljanja zbog velike razlike u godinama i da bi im bilo mnogo lakše da su pisali o nekome njihovih godina; bojali su se hoće li „pogoditi" djedove osjećaje. Trudili su se i da sastav prilagode izvornoj priči pa nastavnica zaključuje „... da je naslov težak – zamrznut, jer su osjećanja starijih kompleksnija, pa ih je teže opisati. Djedova osjećanja su uporedili s rebusom: teško ih je bilo odgonetnuti i prepoznati, teško je bilo opisati borbu između njega i tih osjećanja; slojevitost djedove duše otežavala im je pisanje teksta. A prilikom izbora – učinilo se tako lako!" (Mićunović, 2013, str. 111).

Na kraju navodimo nekoliko učeničkih zapažanja u odnosu na mogućnosti izbora naslova:

„Pisanje pisanih sastava sada mi predstavlja veliko zadovoljstvo. Učiteljica nam predstavi širu temu, a onda zajednički smišljamo naslove u okviru iste teme. Tada možemo na najbolji način da pišemo o onome što volimo, što nam je poznato i što smo doživjeli. Ne moramo da izmišljamo" (učenica III. razreda).

„Volim kada zajedno dajemo naslove. Od toga kako smo raspoloženi ovisi kakav ćemo naslov dati, pa ako nije „naš dan", drug nam pomogne dobrom idejom" (učenik VI. razreda).

„Mislim da je ovakav način pisanja pisanih sastava mnogo jednostavniji... Posebno mi se svidjelo što smo imali mogućnost da sami odaberemo ono o čemu ćemo pisati. Zbog toga mi se pisanje teksta više nije činilo kao obveza, već kao zadovoljstvo" (učenica IX. razreda).

„Meni je ovaj način rada pomogao pri pisanju. Nije mi bilo teško da napišem tekst zato što sam mogao sam da odredim naslov i napravim plan izradbe teksta, a onda i da napišem bolju inačicu" (učenik IX. razreda).

No i prilikom izbora naslova treba biti obazriv! Mlađi učenici, ponekad, biraju naslov zato što ga je odabrao njihov najbolji prijatelj/prijateljica – što se doista i događalo i najčešće otkrivalo nakon prve inačice teksta. Od takvih izbora djeca su odustajala čim su se uvjerila da je to naslov o kojem oni sami nemaju mnogo toga reći. Zbog takvih situacija, međutim, ne treba odustati od davanja mogućnosti izbora, jer se na taj način učenici odgajaju da preuzmu odgovornost za vlastiti izbor i da shvate što to zapravo znači. Sam čin pisanja unaprjeđuje mnoge vještine i sposobnosti onoga tko piše pa između ostalog „pisanje razvija vještinu donošenja odluka, jer učenici učestvuju u biranju teme i žanra u kome će se pisati" (But i Svorc, 2009, str. 58)

Zaključci

Istraživanje pisanog stvaralaštva učenika istaknulo je kao ključne probleme započinjanje pisanja teksta i način odabira teme. Kako su te dvije stavke povezane, primjenom metodičkog pristupa tijekom kojeg učenici mogu činiti neke izbore, usmjerili smo se na izbor naslova teme kao jedne od mogućnosti za rješavanje početne dileme: Kako da počnem tekst?

Tijekom opserviranja nastave, a tatim na osnovi opažanja nastavnika i učenika i analize njihovih pisanih radova uočili smo da mladi „pisci" zaista najbolje pišu o naslovu koji su sami izabrali – vlastiti izbor naslova teme uvijek daje najbolji rezultat.

Opći je zaključak da izbor naslova teme svakog učenika (što obuhvaća određivanje predmeta i točke gledišta/težišta teme), tj. detaljna analiza teme i njezina naslova jest početni korak koji učenike umnogome motivira i ohrabruje za daljnji rad na vlastitome tekstu. To znači da prilikom izbora i oblikovanja naslova učenicima treba pomoći tako da im bude jasno o čemu točno žele pisati i s kojeg stajališta. Na samim pojmovima predmet i točka gledišta na mlađoj školskoj dobi nije potrebno inzistirati.

Treba se usmjeriti na njihovo razumijevanje.

Opažanje nastavnika u odnosu na nastavnu situaciju izbora naslova teme jest da tu etapu u nastanku teksta učenici s radošću prihvaćaju, te da djeca pažljivo prate prijedloge i sudjeluju u izboru. Također ističu da je znatno smanjen problem kako početi tekst. Oni procjenjuju da je to sigurno jedan od razloga zbog kojeg se satima posvećenim stvaranju teksta sad raduju i učenici i nastavnici.

Primjena opisanog postupka potvrdila je da individualizirani pristup podučavanju u području razvoja kulture usmenog i pisanog izražavanja, odnosno proizvodnje usmenog i pisanog teksta, koji podrazumijeva uzimanje u obzir iskustava i interesa svakog pojedinca, zaista olakšava proces stvaranja teksta, a osobito njegovo započinjanje.

Na samom početku naglasili smo da svaka kreacija podrazumijeva određenu slobodu i pitali se koliko doista u našim školama postoji. Uvođenje bilo koje vrste slobode u odgojno-obrazovni proces podrazumijeva veću odgovornost nastavnika u procesu učenja i poučavanja, praćenja i usmjeravanja učenika. Kako kreacije bez slobode ne može biti, koliko god to zahtjevno bilo, u području jezičnog izražavanja nastavnici je, bar s vemena na vrijeme, trebaju dati svojim učenicima.