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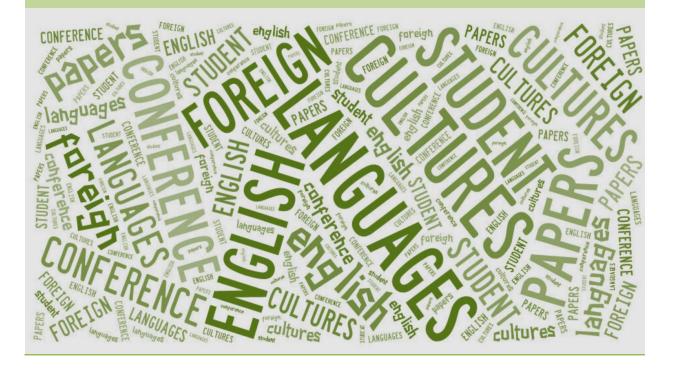Mgr. Ivana Žemberová, PhD.
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INTRODUCTION

Re-establishing the tradition at Constantine the Philosopher University in Nitra, the Department of Language Pedagogy and Intercultural Studies reopened the annual students'conference after a year's break. Fifteen students from our department took the opportunity to present their scholarly works, dealing with a wide range of topics of linguistics, literature, language pedagogy and culture. The venue took place in the rooms of our department on May 3rd, 2017 and it is needless to say that the atmosphere at the conference was very friendly and relaxed and it brought a lot of inspiration, new ideas and discussion between the presenters themselves and the members of the committee.

The participants of the conference were divided into two groups, depending on the field of their language studies. Each of the groups was guided by a four-member evaluation committee, who reviewed the presenters and their presentations fairly and with a lot of interest. The presentations induced a lot of discussions about the objectives, research results and practical benefits for the future use. The evaluation committee then appointed the winners of the two categories, which was rather a difficult task, due to the high level of students' academic works. This way we would like to express our thanks to both the participating students for their outstanding work and the evaluation committee, who not only guided the conference, but also tutored these students through their studies to achieve these remarkable results.

The CD proceedings Foreign Languages and Cultures 2017 is a compilation of works of seven master students, who, based on their presentations, submitted their contributions. The papers in the proceedings are all extracted by the authors themselves from their final diploma theses and they present their research results in topics dealing with literature, linguistics and language pedagogy.

We, at the Department of Language Pedagogy and Intercultural Studies, do hope that the re-established tradition of holding the annual students' conference is going to be kept in the upcoming academic years, as well, and our students will have the opportunity to present their scholarly works, thus opening new possibilities for mutual cooperation and further academic progress.

<div align="right">Editors</div>

Literature

THE GOTHIC NOVEL IN THE ANGLOPHONE LITERATURE

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Abstract: The purpose of this thesis was to analyze the Gothic novel from a psychological point of view so as to find out what exact methods and motifs are used to awaken the feelings of fear and pleasure in the reader. What helped us make these findings are Sigmund Freud´s and Ernst Jentch´s psychological essays as well as Edmund Burke´s philosophical treatise, which all focus on the concept of fear itself and therefore serve as the main basis for our thesis. Based on their works, we have found out that there are two main feelings which the Gothic novel evokes in the reader and which make the Gothic genre different from other modes of literature. The first is the feeling of the sublime and the second is the feeling of the uncanny. What served as evidence for this conclusion were six selected Gothic novels considered to be the main representatives of the genre.

Key words: Gothic novel, interpretation, sublime feeling, uncanny feeling

Never in the whole history of literature has any genre concentrated on the horrors which lurk in man´s psyche more deeply than the Gothic novel. It is highly fascinating to realize that the influence of a genre that appeared back in the eighteenth century is still visible today in literature as well as movies. The constant use of strange and unusual elements demonstrates the never ending public thirst for the genre and is almost certainly due to certain psychological aspects of the human mind. It quenches the human hunger for new virtual experiences away from actual physical danger, which is what makes the Gothic novel so extraordinary. The fascination for the Gothic has been intense for centuries and studying the genre thus becomes a remarkable experience. The actual concept of fear has intrigued numerous philosophers and psychologists as well. Due to the great interest in the Gothic novel, we have decided to examine it from a psychological point of view so as to find out exactly what is used in these stories to evoke feelings of fear or awe in the characters and whether these feelings are reflected in the reader's mind as well. Our findings are helpful to

everyone who would like to find out what causes their most intense feelings when reading Gothic novels. They are also useful to potential authors who plan to create the same effect on the readers as the Gothic authors managed to. They could use it as a sort of manual.

Three influential men have provided us with an explanation of how Gothic authors succeed in keeping people fascinated. These people are the famous psychoanalyst Sigmund Freud, the German psychiatrist Ernst Jentsch and the Irish philosopher Edmund Burke, who all focused on the topic of fear itself. Thanks to their interpretations, we have concluded that the two main elements that influence us psychologically as readers of the Gothic novel are sublime feelings, which Burke defined in his treatise, and uncanny feelings, which Freud and Jentsch explained in detail. Both are felt by the readers, since it is absolutely normal for them to identify with the main characters, who also go through these feelings. What served as evidence for our findings were six selected Gothic novels considered to be the main representatives of the genre.

The concept of a sublime feeling was most remarkably codified by Edmund Burke in his treatise "A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful", written in 1757. Here, he explains that the sublime feeling is a mixed sensation of awe and terror in various proportions that sends shivers down the spine. Burke (1990), for the first time ever, relates the sublime to the fear which is raised in man by nothing but the nightmarish sensation of death itself – the ruler of all terrors – as well as of its potential threat to one's self-presentation. However, Burke (1990) emphasizes that so as to experience the sublime, one must not be targeted directly by such a threat, but only become aware of this possibility. Basically, the feeling of the sublime, according to him, is nothing but the impression that the world itself is far more powerful than we are. However, it must be stressed that the feeling of the sublime must be associated with terror, not horror. As Radcliffe (1826) explains, "terror and horror are so far opposite, that the first expands the soul and awakens the faculties to a high degree of life; the other contracts, freezes and nearly annihilates them" (Radcliffe, 1826, p. 150). In addition, Varma (1966) associates terror with dreadful apprehension and horror with a nauseating realization. According to her, terror differs from horror in the same way that the stench of death is different from the actual discovery of a corpse. The evidence of our findings that the authors of the Gothic novel try to bring about a sublime feeling is based on the fact that they use those motifs and concepts which are concidered by Burke as the sources of such feeling, namely the surroundings, obscurity and power.

According to Burke (1990), what evokes in man the effect of the sublime in its highest degree is nature itself when we face its powerful works such as barren mountains, desolate ravines, enormous waterfalls, great cliff faces or icebergs. Such a situation brings about terror because we feel tiny, insignificant and endangered. At the same time, however, it evokes awe because we feel that we are a part of it all. Burke (1990) also explains that the greater the distance from which we experience this the stronger our awe and the weaker our terror. The concept of nature and weather represents a significant part of the setting when it comes to the Gothic novel. The authors of this genre constantly make their characters interact with nature through situations taking place in vast mountains or wild parts of the world and, as Scarborough (1917) points out, hardly ever is there a calm night in the Gothic novel. She observes that the presence of lightning flashes, ominous thunder and deafening storms indicates the oncoming presence of evil.

There are many situations connected to the surroundings that bring about a sublime feeling in The Narrative of Arthur Gordon Pym by Edgar Allan Poe. The author does not hesitate to let the characters and the reader encounter the destructive force of nature, which he uses as the main source of the sublime already at the utter beginning of the story when Pym and his friend Augustus decide to head out to sea in the middle of the night. The only source of light was the moon, which, after a short period of sailing, allows Pym to notice that there is something terribly wrong with Augustus. He can see him clearly by the moonlight and observes that his face is far paler than before and that his hands shake to such a degree that he barely keeps hold of the boat, which all makes Pym feel alarmed. His anxiety stems from becoming fully aware of the fact that he is not experienced enough to take control of the boat and that, whether he likes it or not, he is utterly reliant upon his companion. Moreover, as they are moving away from the safety of land, the weather begins to turn unpleasant and the wind starts to grow stronger. This is where the feeling of the sublime comes in, as Pym becomes fully aware of the never-ending vastness of the surrounding ocean, as the waves drive him into an unknown over which Pym has no control. Nevertheless, he manages to keep calm on the outside and hide his unpleasant feelings from Augustus, but only until he notices that his companion´s lips have turned entirely purple and his knees tremble so intensely that he can barely keep his balance. After Pym fearfully asks Augustus what is happening, the only clear response he receives is beholding him collapse to the bottom of the boat. It is at this moment that the feeling of the sublime overwhelms both Pym and the reader, as Pym realizes that he is all alone against the uncontrollable fury of nature: "It is hardly possible to conceive the extremity of my terror" (Poe, 1994, p. 7). He can clearly see the storm approaching furiously,

and the realization that they have brought no compass nor food only intensifies his terror, since it is more than obvious that unless they change direction, they will lose sight of the shore until dawn and be left at the mercy of nature. The reader can also take notice of the fact that despite Pym´s enormous terror, he nonetheless experiences a bit of pleasure from the situation that he is experiencing, which proves that what he is going through is the most intense kind of sublime – astonishment: "This short period proved amply long enough to erase from my memory the shadows, and bring out in vivid light all the pleasurably exciting points of color, all the picturesqueness, of the late perilous accident" (Poe, 1994, p. 13). As for the reader, since he experiences this all only from distance, he feels more awe than terror, because, unlike Pym, nothing can truly hurt him in any way, and that´s why he enjoys it. However, imagining the situations which occur in the novel makes the reader´s ordinary life seem utterly minor for a moment as well.

According to Burke (1990), both mental and physical obscurity creates the feeling of the sublime because we fear everything that we cannot form clear ideas of but that fascinates us at the same time. To explain the reason why an obscure thought, if appropriately conveyed, ought to be far more moving than a clear one, Burke (1990) gives the example of the concepts of eternity and infinity, which belong to the most influential notions one could ever think of, and yet there may be nothing of which one would understand less than of these two. According to Burke (1990), the reason why man associates darkness with nothing but terrible matters and fears it in such a way stems from the simple fact, as he explains, that "in utter darkness, it is impossible to know in what degree of safety we stand" (Burke, 1990, p. 130). One who finds himself in such a circumstance lacks knowledge and awareness of any object which surrounds him and thus becomes more sensitive to suggestion about random matters and begins to imagine beings present nearby, which in fact they are not. The plot of the Gothic novel is repeatedly built around matters which are impossible or difficult to explain or understand, such as peculiar sounds, visions or disappearances.

Again, we found many situations evoking a sublime feeling in Jane Eyre written by Charlotte Brontë, but the most intense one occurs one night, when Jane is woken up by the vague murmur that had become so familiar to her in recent days. This time, the sound seems coming from right above her. One is made aware of the physical obscurity during the event, since it occurs in the middle of the night. The blackness around evokes terror and an overwhelming feeling of the sublime in Jane and the reader and, although she partially associates the sounds with Grace Poole, it is the darkness which brings about her frightening

thoughts of something otherworldly happening. Naturally, the sounds would have a very different effect on Jane if she heard their echo on a bright and sunny day. In these dark circumstances, all she feels is pure terror, which thus leads to her experiencing the sublime. What makes her mental state and the reader´s fear even worse is the impression that her chamber-door is being touched by somebody, whose fingers are trying to find the way through the dark gallery outside. The feeling of the sublime surfaces after Jane calls out, but receives no answer: "I was chilled with fear" (Brontë, 2010, p. 148). This feeling stems from her inability to explain who or what could be responsible for such behavior and, despite all the accusations, she is not convinced that Grace Poole is capable of acting this way. The readers´ uncertainty is persistently aroused, along with a feeling of the sublime, since Jane convinces herself for a while that the dog must be behind all of this but as soon as she falls asleep, another terrifying sound fills the room. This time, it is a devilish, suppressed and deep-sounding laughter, coming right from behind her chamber-door. The event results in a fire and almost causes the death of Mr. Rochester, whose chamber ends up in flames. The explanation for the occurrence is poor, unclear and covered in secrecy for both Jane and the reader, since Mr. Rochester tells Jane that Grace Poole is responsible for the situation. At the same time, however, he tells her not to mention any of those sounds to anyone, which convinces her and the reader even more that there is indeed a mystery surrounding Thornfield.

Another intense happening that creates the feeling of the sublime through its obscure atmosphere arises when Jane wakes up and finds out that she is not alone in her chamber. It was dark all around her again, the light coming only from a candle, though not her own. She addresses the stranger but no one replies. Jane therefore rises from her bed and bends forward so as to assure herself that what she sees is none other than Sophie, one of the servants. However, when beholding the figure, who is neither Sophie, Grace, nor anybody she has ever seen before, a sublime feeling takes over the reader and the whole of Jane´s body: "…first, surprise, then bewilderment, came over me; and then my blood crept cold through my veins" (Brontë, 2010, p. 286). What she was looking at was a tall and big woman with thick long dark hair hanging down her back, wearing white loose clothes, which could be a gown, a sheet, or a shroud. That was the moment when Jane sees her horrendous face: "It was a discoloured face – it was a savage face. I wish I could forget the roll of the red eyes and the fearful blackened inflation of the lineaments!" (Brontë, 2010, p. 287). Neither the reader nor Jane knows who she is. Subsequently, the living being draws aside the curtain and looks out of the window. She stopped near Jane´s bed, fixes her demonic gaze on her and comes as close as possible to her frightened face. Then she blows out the candle which she was still

holding in her hand, creating utter darkness. Through mental obscurity – as she had no idea who the woman was and what she was doing in her chamber - and physical obscurity – as the author again creates utter darkness, which makes everything seem worse than it actually is and prevents Jane from seeing clearly while being in danger -, Jane and the reader experience their most intense feeling of sublime: "I was aware her lurid visage flamed over mine, and I lost consciousness: for the second time in my life-only the second time-I became insensible from terror" (Brontë, 2010, p. 287).

The sublime feeling felt by Jane is very similar to the reader's because the reader is equally kept in uncertainty by the author and everything is revealed only at the end of her stay at Thornfield.

A sublime feeling, according to Burke (1990), is awakened in man when encountering any modification of power. As he explains, the reason for this stems from the fact that, generally speaking, man closely associates power with pain, violence, death and most importantly with its ability to hurt. He adds that, as with the concept of the surroundings, the greater the distance from which we experience something or someone powerful the stronger our awe is and the weaker our terror. It is evident that the authors of the Gothic genre repeatedly fill their novels with notions of constraint, imprisonment and a wide scale of forcible situations. As Snodgrass (2005) herself writes, motivations for violent scenes in American Gothic novels differ from those in England. American writers rely on the motifs of insanity, religious fanaticism, witchcraft and racism to bring about violence in their stories, whereas English authors focus rather on the concepts of deviance, vampirism, cannibalism and murder. Each of these motifs enables the authors to create a suitable atmosphere and conditions for terror, as the characters of the Gothic novel constantly fear that someone or something may, at any time, hurt them.

We have found a lot of situations connected to power evoking a sublime feeling in Frankenstein by Mary Shelley. The most intense sublime experience for the reader and Victor occurs the moment Victor´s creation comes into being and when he, in a gleam of candle light, beholds its horrendous features moving with life – its numb yellow eye open, its chest rises as it takes a deep breath and its limbs shiver in a wince. The sublime feeling stems from his surprise at what he sees, as his intention was to create a man possessing symmetrically beautiful features and limbs, which he himself has selected with great care, and that´s what the reader expects as well, but what lies in front of him does not resemble anything he has ever imagined. Instead, his creation's yellow skin barely manages to cover its muscles and

arteries underneath, its shiny black hair blows in all direction and its pearly white teeth only manage to create a hideous contrast with its dull eyes and narrow black lips, bringing about pure terror: "I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart"(Shelley, 1993, p. 45). This terror is displayed in his subsequent rushing out of the room to his bedchamber, where he anxiously continues to walk around, unable to force his frightened mind to fall asleep. What he and the reader feel at this moment of the novel stems from Victor becoming fully aware of the fact that what he has created appears to be far more powerful than what he ever intended. Precisely because of the monster´s frightening appearance, Victor associates his creation with pain, danger and death. He realizes as well that along with life, he gave the monster the ability to think for itself. However, unlike what happened during the reanimation, his intentions and motives are not in Victor´s power to control anymore. As he beholds his creation, he gets startled from the greatness of his own power and from what he has released into the world. He comes to realize the consequences of his actions, namely that in the end, it won´t be Victor ruling over his creation, but on the contrary, his creation taking control of him. The reader shares Victor´s fear, but since the monster does not directly threaten the reader and cannot hurt him physically, his sublime feeling involves more awe Victor´s, which includes more terror.

The most famous treatment of the concept of the uncanny was conducted by Sigmund Freud in his essay "The Uncanny" first published in 1919. However, his work is, in fact, a reaction to Ernst Jentsch´s own account, as published in his famous essay "On the Psychology of the Uncanny" in 1906. As Freud (2003) emphasizes, what is uncanny is not exactly the same as what is frightening. As we have found out from Jentch´s and Freud´s psychological essays, an uncanny feeling is a kind of fear which is experienced when at least one of these three conditions are met: first of all, as Freud (2003) mentions, the event must take place in a setting that seems as real as life itself and occur unexpectedly, without an earlier hint of anything supernatural. Such an event must involve something that never or hardly ever truly happens in real life. Secondly, as Jentsch (1997) adds, one must wonder whether what he or she is beholding belongs to the living/animate or the dead/inanimate. The third condition, according to Freud (2003), is that one faces something that is both familiar and foreign. As an example, he mentions the concept of a wax figure, which gives the impression of being familiar as a human being, but is actually lifeless and thus a possible cause of fear. Such an experience thus generates an unsettling kind of fear, because we are unsure how to interpret the fact that the person or object does not look or behave the way it normally should.

The vampire as a recurrent motif in the Gothic novel evokes a feeling of the uncanny, because one tends to be overwhelmed with uncertainty as to whether a vampire belongs to the living or not the moment one encounters him since, as Summers (1929) states, "he is neither dead nor alive; but living in death (Summers, 1929, p. 7). The feeling of the uncanny as evoked by vampires can be experienced while reading Bram Stoker´s Dracula. This novel fulfils all three conditions and therefore contains a great number of situations responsible for this feeling.

At the beginning, the story does not show any signs of the supernatural. It is, overall, grounded in a firmly realistic context. It mentions several real places such as Munich, Vienna, Budapest, Bistritz, Transylvania and London, and deals with many real matters, including the national cuisine of various countries, and therefore gives readers the feeling of the events happening in the world that is so familiar to him. The story begins in Transylvania, nowadays a part of Romania, whose descriptions in the novel are highly realistic. One can thus clearly see the author´s attempt to create a realistic world. Later on, the story moves to England – London to be specific, focusing on real places such as Whitby and its St. Mary's church, along with the churchyard where Mina and Lucy tend to sit for hours. In addition, the author mentions various nations and later on describes, quite in detail, the Slovaks as well. Stoker frames his creation of the world of common reality with the character of Dracula himself, who is based in fact on a real person, namely Vlad III, known as Vlad the Impaler or, more in line with our story, Vlad Dracula.

The next two conditions are fulfilled in many situations. One of the most intense uncanny moment stemming from half-familiarity is experienced when Jonathan is shaving in front of a mirror, yet he does not notice the Count standing behind him, since Dracula´s figure cannot somehow be reflected in the mirror: "I started, for it amazed me that I had not seen him, since the reflection of the glass covered the whole room behind me. This time there could be no error, for the man was close to me, and I could see him over my shoulder. But there was no reflection of him in the mirror!" (Stoker, 2016, p. 28). The fear again stems from our familiarity with a situation which is simply not going the way it should. Jonathan and the reader both know, needless to say, that every human being is reflected in mirrors, which clearly proves the fact that the Count cannot belong to the human realm. The mirror should have shown the Count´s reflection, but failed to fulfill its function. This again points to the fact that there is something uncannily otherworldly about him.

Another situation appears when Jonathan decides to watch the black scenery out of his window, so as to remove the immense fear which the castle and the Count evokes in him from his mind. The beauty of the expanse which he beholds as he leans from the window delights him at first, until he glimpses something moving right next to the windows of the Count´s secret chambers. After looking more carefully, he realizes that what he is looking at is nothing but the Count moving downwards at considerable speed, just as a lizard moves along a wall. Once more, the reason behind Jonathan´s and the reader´s uncanny feeling is connected to the familiarity of what he witnesses. On the one hand, the Count behaves very humanly towards Jonathan, making him feel that he is in a presence of a man. Nevertheless, Jonathan realizes perfectly that it is absolutely impossible for any person to climb down a vertical surface without the use of a tool that would allow him to keep his balance. This means that the limitations which affect people do not affect the Count, whose actions overstep the laws of nature.

The next uncanny moment occurs when Jonathan finds the Count sleeping in a coffin. Here, the reader witnesses the uncanny in a manner fulfilling Jentsch´s conception. The feeling which grips Jonathan and the reader is evoked by the uncertainty as to whether a seemingly living being is actually lifeless, since, despite lying in the coffin, the Count does not appear dead. Jonathan cannot make up his mind whether he is looking at a corpse or a sleeping man, because he can see the Count´s open eyes and realizes that they are not glassy and expressionless, as in the case of the dead. And although Dracula´s cheeks are very pale, the warm presence of life is still visible on them. As for his lips, their redness can simply not be overlooked. But despite all of this, the Count does not move or breathe, and his heart does not beat at all.

What the most prominent themes of uncanniness are associated with is, according to Freud (2003), the concept of double in all its forms and degrees – from indistinguishable human beings by cause of identical appearance to the continuous reemergence of similar circumstances, crimes, personality traits, and twists of fate, or even perpetuating the same name within ensuing generations. When experiencing the Gothic novel, one is able to witness countless characters with contradictory sides to them. The mere thought that we have another 'self', that we are not endowed with a unique identity with clear boundaries, is a disturbing idea and differs from the norm. The feeling of the uncanny as evoked by doppelgängers can be experienced while reading Oscar Wilde´s The Picture of Dorian Gray. All three conditions are again fulfilled here.

Despite creating the impression of being fully supernatural, the novel actually begins with no claim to it and, in fact, takes place in real life London at the end of the nineteenth century. Just like Stoker, Wilde also uses real places and locations so as to create within the reader a strong feeling of a familiarity with the story. Lord Henry lives in his house in Mayfair, where Grosvenor House Hotel and the Royal Academy of Arts are actually situated, as also described in the novel. Real names such as Michaelangelo, Shakespeare, Dante, Schubert, Chopin, Beethoven and actual monarchs are also frequently mentioned in the novel, making the readers of the period identify with the story even more.

In this novel, there are not so many uncanny situations stemming from both half-familiarity and uncertainty, but this does not make them less uncanny. One of them occurs when Dorian notices that there is something terribly wrong with his portrait. As he gets closer, he is so shocked that he recoils, since his face in the portrait appears to be a little bit changed. Its expression looks cruel. This part of the novel depicts one of the strongest uncanny moments. We witness the fulfillment of Jentsch´s condition for such an experience, and the reason for this is Dorian´s doubt and therefore our uncertainty whether a lifeless object, specifically his portrait, may not actually be animate. The narrator expresses Gray's mindless incredulity, suggesting how highly uncanny it is to see lines of cruelty appearing on the face of the portrait, but not on his own. As soon as he beholds the noticeable change in the portrait, he walks to the window and draws the blinds open so that he can make sure that what he has seen is just a figment of his own imagination. Dorian´s and the reader´s fear is all the more intense when he realizes how wrong he was. Although seeing it right in front of him, he still cannot believe his own eyes. He spends the whole night wondering whether the changes in the portrait are real or not. What we can observe in this part of the story is Freud´s notion of half-familiarity being applied as Dorian partly recognizes his portrait, yet there is something awfully alien about it. In this part of the story, the reader can actually notice the narrator´s attempt to confuse him. The reader is therefore also unsure whether the picture has in fact changed or not as Dorian and the narrator contradict each other, making him experience the uncanny feeling even stronger.

What creates in man an uncanny feeling in its supreme degree is, according to Freud (2003), the concept of death and the appearance of ghosts, spirits and lifeless bodies, which somehow return into our world. We aren´t suppose to see them. What adds to this is that our dread of death is still based on the ancient belief which stems from the fact that the dead become the enemy of the living and therefore yearn to take them away, so as to spend another

life by their sides. As Scarborough (1917) states, the Gothic novel sees the ghost as its true hero and heroine. However, "when, on occasion, they kill, it is often simply by frightening their victim to death; their greatest mischief is that most conventional of misdemeanors – disturbing the place" (Varnado, 1987, p. 3). The feeling of the uncanny as evoked by apparitions can be experienced while reading Henry James´ The Turn of the Screw. All three conditions are again met here.

For nearly its whole duration, the novel is limited to a country house, Bly, which is situated in the distant reach of the English county, Essex. In addition, various other places which reflect the reader´s common world are mentioned in the novel, an example of which are London and Harley Street. Apart from the apparitions which are seen by the governess, the story contains no supernatural elements at all. By applying this method, the author pushes the reader to identify more with the happenings of the story.

The most intense event which evokes the feeling of the uncanny in both the character and the reader takes place one night when the governess decides to go for a walk and, all of a sudden, she beholds a peculiar figure standing at the utter summit of Bly´s tower. The first thing which occurs to her is that the person she is looking at is none other than the owner of Bly, meaning her employer. However, what seems strange to her is the fact that the place where he is standing is hardly ever used by the inhabitants. The uncanny sets in when she looks more carefully and realizes that the figure above her does not resemble anyone she has ever seen or heard of. The uncanny feeling that she and the reader experience stems from the situation´s half familiarity. Although the figure bears a resemblance to a human being, no person would have a reason to be at the top of the tower and merely stand there. Also, the person would have to go inside the house so as to climb up, but as the governess admits herself, she has never seen this person before. Another matter which brings about the half familiarity of the situation is the way the figure stares at her. She is the only object of its interest and there is nothing that would make it look away. Although it possesses human features, the fact of being able to last so long without saying a single word and without expressing a single emotion is utterly abnormal and does not remind the governess or the reader of anything that a real person would do. Likewise, the reader senses something otherworldly happening and experiences an uncanny feeling when witnessing the peculiar encounter between the two, since a normal confrontation between humans requires a certain reaction after a while. What evokes an uncanny feeling when it comes to the figure´s behavior is not only its long vacant look but also its body posture, which does not suit its human

appearance. The reader shares the governess´ uncertainty whether the beheld apparition is not actually inanimate when she realizes that her position entitles her to be informed of any person who would be allowed to enter the house, and yet no one mentioned this person to her: "Of whatever it was that I knew, nothing was known around me" (James, 1962, p. 313). However, the author deliberately creates a character which is highly rational so as to confuse the reader with contradictory events and thus retain the feeling of uncertainty in the reader as well, which is overall one of the main sources of the uncanny. Because of her reasonable attitude, the governess attempts to convince herself that they have all become victims of an intrusion, the originator of which is a person without moral principles and, in all likelihood, someone so interested in ancient houses that he has chosen to break into one. Nevertheless, it is clear that she is no longer fully certain of anything

The next and simultaneously the most intense situation leading to an uncanny feeling in both the characters and the reader takes place when the governess ascertains, through the servant, Mrs. Grose, that the man who keeps appearing in front of her is actually inanimate. In this part of the novel, the feeling of the uncanny stems once again from the half familiarity of the situation, since the governess and the reader are very well aware of the fact that people who are no longer alive should not be perceived with the eyes and have no place in this world anymore. And yet, the governess remembers clearly how definite the figure seemed to her the days it presented itself: "…I saw him as I see the letters I form on this page…" (James, 1962, p. 312). As far as his appearance is concerned, there was nothing in the least which would, by any means, contrast with the way a living human being looks: "…the man who looked at me over the battlements was as definite as a picture in a frame" (James, 1962, p. 311).

Whenever someone reads a Gothic novel, they tend to think that the reason why the genre fascinates them so much is that they are somehow different from other people and that their appreciation of such books is due to their personal taste and character. In reality, however, a deeper and more complex process takes place, since the authors use specific psychological techniques to bring about certain feelings within the reader´s psyche. In other words, Gothic writers have always been fully aware of the impact of the elements they use on the readers. The effectiveness of these elements is what makes the Gothic genre extraordinary and unique.

Our interpretation has therefore shown that the Gothic novels which we have selected target both its characters and its readers through the experiences and feelings that it awakens, which makes it the perfect genre through which the reader can experience things as if they

were happening in his own life, without having to worry about any actual danger or harm. Our most important finding is that all of this is achieved intentionally by Gothic authors so as to evoke sublime or the uncanny feelings in the reader, as well as in the characters, which were created precisely for this purpose.

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Linguistics

DIRECTNESS AND INDIRECTNESS OF SPEECH BETWEEN BRITISH AND AMERICAN ENGLISH

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Abstract: The direct and indirect conversation strategies are very closely related to the cultural values. The speech can be a very sensitive area in every culture with regards to its attitude towards the main values, such as politeness which evokes from the concepts of collectivism and individualism. All the cultures are careful about directness and indirectness and the frequency of their use is very different. Misunderstandings that could be caused by an improper use of conversation strategies can cause friction and antagonism. The aim of the thesis is to carry out analyses of the British and American English in respect to directness and indirectness and further compare the two to point out the frequency of use, similarities and differences.

Key words: directness, indirectness, politeness, pragmatics, culture, British English, American English

The main focus of the thesis was to point out the differences regarding the indirectness and directness of speech between British and American English. The analysed speech was taken from late night TV show hosts and guests from both researched countries-cultures. Furthermore, the thesis deals with the main research questions which are related to this topic and answers them based on the knowledge and data gained from the research. It provides the necessary information about the level of directness and indirectness used by British and American TV show hosts and their guests, which is also supported by the theoretical part.

The theoretical part of the thesis clearly describes the terminology as well as other crucial elements behind the direct and indirect conversation strategies. Understanding the basic elements of the linguistic field of pragmatics helps us to understand the connection between language, spoken words, the message and that it is not always necessary for those to correlate together. People tend to use different speech acts for a different purpose and that is what the pragmatic linguistics teach. The first chapter also described the main communication

principles, Grice's Maxims and how to use them throughout the research to be able to point out what we were aiming our research on. Not being direct means that people tend to violate the maxims, which serve as a guide to communication. Thanks to gaining the necessary knowledge about this principles it is easier to point out the situations in which the examined participants of the conversation do not follow these given strategies of conversation and rather use different means to convey a meaning.

The introduction of the term pragmatics is associated with the name of the American philosopher and semiotician Charlese Morris. Morris (1938) in his book *Foundations of the Theory of Signs* distinguished the three main components within the semiotics. According to him, semiotics consists of syntax, semantics and pragmatics. He characterizes semantics as the area between the characters meaning, while syntax deals with the linking of characters and pragmatics deals with the relationship between the sign and its users – therefore the participants of the communication (Morris, 1938). Morris's division is not based on the nature of the natural language and from the linguistic point of view, it can arouse many reservations.

With the developing interest in the linguistics and the problems of the text and communication, Morris's semiotic tried to differentiate between the linguistic field of pragmatics and the semiotics. More precisely, there was a significant effort for the adaptation of Morisse's concepts for the purposes of linguistics. The term pragmatics started appearing in the linguistic works roughly from the early seventies (Mares, 1986). Despite many attempts to define what the pragmatics is and what is it concerned with, today there is no unity on the issue of the exact content. The term pragmatics underwent many forms in conjunction with the theory of speech acts and interpretive changes, and thus became more complex. Yule (1996) characterizes pragmatics as the area of linguistics, studying the language in terms of its usage and the decision which the user of the language has to make during its use, especially in terms of achieving the desired effect of the language used in particular social interaction.

According to J.L. Austins (1962), the theory of speech act, the utterances of a particular language are not simply informative, but are in a way equivalent to actions. His theory was later advanced by Searle (1969), who implies that the speech acts, no matter if they are requests, commands or questions, are meaningful and that they have to undergo certain rules. For this matter, the participants of any conversation are required to be aware of the actions of all the other participants and therefore consider what Goffman (1959) named „face". Goffman (1959) defined the face as the positive social value a person effectively

claims for themselves by the line others assume they have taken during a particular contact. Furthermore, he also explains that a face can be also lost, maintained or enhanced during a conversation.

Choosing the proper communication strategy in regards to directness and indirectness is very closely connected to politeness. The second chapter described the concept of politeness and what stands behind the decisions on choosing the proper strategy. The concept of face explained that every person has an alleged inside face which they keep in relation to being polite to other people. This inner face is the most closely connected to the society and therefore to the cultural values of a particular society, whether it is positive or negative politeness. It explained the basic principles of the connection, so the actual correlation between directness, indirectness, culture and politeness could be observed and analysed more correctly. The thesis explained how everything from the cultural values, up to the concept of face and the selection of the proper words to convey a meaning are connected with the main focus of the research and its analyses.

Coulmas (2005) explains that every utterance performed by a participant of a conversation, or a monologue, performs a speech act. It does not matter whether it is a statement, a question or a command. It could also be a request, warning, threat, apology or a promise. When we are talking about the directness of speech, we can simply classify it as the matching of the grammatical structure, the aim of the statement and the speech act. This speech acts can be simply recognizable and understood without any inconveniences. However, the goal for people to understand the message you are trying to give is not usually the goal. Using the direct strategy in a conversation with a stranger might be rather rude and he or she might even be offended. According to Hirsch (2010), this implies the main rule of the relationship between the directness and indirectness, and it is that indirectness is required with increasing social distance.

The communication styles are closely related to the values of particular culture. Furnham (1990) explains that the direct communication seems to be used more frequently in cultures that are more heterogeneous with inclinations to independence and individualism, such as the United States of America. These participants of the conversation often say exactly what they think with a proper speech act, which means that the message can be interpreted literally from the words used to convey the meaning.

Even though the cultural values such as independence and individualism point out that the Americans are generally direct communicators, according to Watts (2003), there is a noticeable difference in styles connected with geographical as well as the cultural family of origin differences. For example, the inhabitants of the East and West coasts tend to be direct, and the inhabitants of the Midwest and South geographic area tend to be indirect.

The direct strategy was defined as a matching of the message, speech act and the grammatical structure. Based on this definition, we can define indirect strategy as the opposite. It means that even though you are not aiming to transmit a speech act that is a question, you would use an interrogative structure. According to Furnham (1990), the speaker could use both a command or a question to express a statement or question to state a command or a request etc. For example, the direct version of stating that you don't like the colour of your friend's new sweater would be "*I don't like the colour of that*". In this case, you clearly state what is the problem with the sweater and may risk to sound offensive or rude. On the other hand, you may also risk that the person is not doing anything about the sweater. However, if you would like to express this in an indirect way, you could use an interrogative structure, asking "*Are you planning on waring this sweater?*". King (1999) describes a socially distant situation, which requires a different rank of tolerance. This would be the expression to express the feeling while staying polite and keeping the face. In this case, however, the person could still not understand. The third scenario in expressing a problem with the colour of the sweater would be a simple command "*Go change*!". In this case, even though we are not keeping the face and are not polite, it is still considered as an indirect strategy, because the speech act does not match the message. In this case, we clearly imply that we would like the person to change the sweater and the chance is the person will.

For the purpose of the research of this thesis, participants of the researched conversation were English and American late night TV show hosts and their guests. From the last part of the theoretical division of the thesis we know, that the United States of America and The Great Britain were formed on different values and the society is therefore formed differently as well. America - build on the basis and tradition of individualism - values positive politeness and therefore is more direct. On the other hand, the Great Britain, being built on the values of collectivism, values negative politeness and therefore tend to be more indirect. These claims were the basis for the research and for the findings, whether the culture truly has an impact on the ways of communicating.

In the fourth part of the thesis, the four main research questions were introduced. The crucial focus was put on these questions as they were based on the theoretical knowledge and meant to lead us to the proper outcome of the actual analyses and comparison. The next part also informed about the selection of the researched TV shows, the hosts and their guests. It is crucial that the selection was made in a way that every guest and host had their counterpart in the opposite culture. For example, David Letterman, being known as one of the longest acting TV show hosts with a very formal style would have his counterpart in Jonathan Ross, being one of the longest acting UK TV show hosts, as well as one of the most formal in Britain. For the purpose of examining the indirect responses to requests and questions, the sample had to be a guest of the TV show, which again, all of them have a counterpart in the opposite culture. For Example, should we choose Miley Cyrus, a young American actress and singer who is known for being a child movie star and her support of feminism, we would choose a British actress Emma Watson, also being a child movie star and a supporter of feminism. All the interviews were from about the same time and of the same length, which ensured the best possible reliability.

For the purpose of getting the right data, the research strategy was to carefully re-watch the already mentioned interviews and to put the collected samples into six different tables, three for every culture. The first table for every culture served to measure the number of Interrogatives, Imperatives and Declaratives. The analysis also focused on the situations in which they were used and what message they aimed to to convey. This part of the research proved the theoretical knowledge of using different speech acts for different purposes, such as the question is not always meant to be asked, but rather requires an act, or that a declarative sentence might imply a topic of a conversation. The next table in both cultural subgroups was moving forward onto the indirectness of the TV show hosts, focusing on the indirect requests and indirect commands. It also explains the situation in which they were used and what was the act behind the uttered words. The last table in both sub-groups is for the TV show guests. It aimed for the indirect responses to a request or a question. This table focused on violating the maxims by not answering questions, answering different questions or just trying to avoid the answer.

This analytical part of the research is concerned with the actual data that we gain throughout the research. Six tables serve this purpose as they help us to analyse the particular situations and the possible outcomes.

The tables are divided into 3 main categories for each of the researched cultures, therefore three tables for the British hosts and guests and three tables for the American ones. The first table in both cases-cultures, serves to point out the interrogative, imperative and declarative sentences. The analysis aims for the message they were meant to convey. These tables will later serve as the prove for the theoretical knowledge that claims that different sentence structures are meant for different speech acts. The second table for both the cultures observes the indirectness and indirect statements of the TV show hosts, focusing on the indirect requests as well as on the indirect commands. The last table aims for the intended violations of maxims by the TV show guests as it is concerned with the indirect responses to requests and questions.

All the tables from the previous part were carefuly analysed and later compared with the opposite sub-group which lead to a conclusion and the knowledge to answer the main research questions. This part was dedicated to contrasting the three tables with representation of the British hosts and guests with the three tables with the American hosts and guests. Based on the previous analysis it is not difficult to point out the similarity in the actions of both the sub-groups as well as to pin out the differences. The conversational strategies were similar in most of the cases, both sub-groups used indirect means for implying topics, however, it is clear that the US sub-group tended to use a lot more of the direct commands, imperatives as well as asking personal questions without the negative politeness factors. On the other side, the British sub-group was a lot more indirect with inclinations to ask permission for asking questions and ensuring if the personal question is proper for the situation - ensuring the guests they do not have to answer. Based on all these findings, the research has confirmed the theoretical knowledge about the interconnection of conversational strategies in regards with politeness with particular culture and its values.

The research topic deals with the differences regarding directness and indirectness of speech between the speakers from the United States and Great Britain. We managed to point these differences and some reasoning based on the gained data and knowledge from the field of sociolinguistics and pragmatics. The research focuses on comparing the data gained from the speakers and determining the main differences in the matter of directness and indirectness.

Based on the previous claims from the theoretical part, it can be stated that the research ended up the way it was expected, as we have proven the theoretical knowledge from the first part of the thesis to be true and are also able to answer the main research questions. In

this part, we will first concentrate on answering the main research questions and then, we will move forward to evaluate the analysis of the samples and all the information we gained from analysing.

Speakers of which country tend to be more direct?

- In general, we can state that the American TV show hosts tend to be a lot more direct and in many different ways. Even though we can identify a significant level of indirectness in the US guest samples, we evaluated them to be evasive answers on direct questions of the US TV show hosts. Furthermore, we can also claim that the level of directness was more significant, when we compare the US TV show guests to the UK sample.

Are there any situations in which the speakers from both countries act similarly?

- Regarding politeness, there indeed are some situation in which the hosts tend to act similarly. From the definition of directness, we know that it is defined as an act in communication in which we use a speech act or a mean of communicating which does not correlate with the message. Therefore, we can consider using a declarative sentence structure, a statement if we want the other participant of the conversation to answer a certain matter as a mean of indirect communication strategy. This phenomenon was frequently used by both cultures represented in our samples, when they were implying new topic and question by declarative statements.

What are the factors that influence the speech in the terms of directness and indirectness?

- Should we answer this question in a more general form, we would state that the age and gender has to do with the level of directness. In some cases, we could notice a significant amount of directness from the older TV shows hosts, when interviewing the young female hosts. As it is stated in the first, theoretical part, indirectness has to do with superiority and social status and this has proven to be true.

However, if the question should be answered with regards to the topic of the thesis, which focuses on the cultures and the differences between the American and British speech regarding the directness and indirectness, we would say that our presuppositions, as well as the theoretical knowledge from the first part proved to be true.

In the theoretical part, we have stated that the use of direct and indirect speech is directly connected to politeness, which is collected to a particular culture and its values. Direct communication, acting as a strategy for positive politeness, is strongly connected with individualism and individualistic approach of a culture. The American culture is built on individualistic values and still acts individualistic. As the research has shown that the US TV show hosts used a significantly higher amount of the direct communication strategies, we can prove this connection between individualism (culture), politeness and the direct communication.

This phenomenon also applies vice versa, which again proves that the theoretical knowledge that we have based our research on has proved to be truth. The British Culture is strongly connected with collectivism. Collectivistic society is furthermore strongly connected with negative politeness, which is a mean of indirect communication strategy, opposed to the positive politeness, which is a mean of direct communication strategy. As it can be observed from the results of the research, the UK TV show hosts tend to be more indirect and polite towards their guests.

Does the use of direct/indirect conversation strategies have an impact on the other participants in the conversation?

- For answering this question, we will use the knowledge from the Table 3 and Table 6, which were focused on the TV show quests, both British and American, and how they reacted to certain direct questions. From the analysis, we can claim that the use of different communication strategies, regarding politeness and therefore indirectness, is closely connected with all the participants in the conversation. However, the use is usually contrary to the original strategy used by the other participant, meaning that if the interviewer approached with a direct question, usually personal, the guest was more reserved and tried to respond indirectly. However, as the level of indirectness from the side of the host is rising, the guests not usually tend to keep up with the politeness and respond more easily, openly and directly.

From the outcomes of the research, some results based on the comparison of the two main sample groups it can be concluded. In the previous part of the work observed the samples, pointed out the most important findings regarding the directness and indirectness and explained them. All of these were carefully compared between the main two samples so the

research questions could be answered. However, there is more to this matter the main research questions and all the findings and observed phenomena are stated in the next few paragraphs.

It was already stated that the hosts and guests from the United Kingdom were more indirect than the hosts and guests from the United States. It is based on the fact that the UK TV show hosts tend to use the indirect commands and requests far more often that the US hosts. Often it could be observed the UK TV show hosts lacked the feeling of superiority towards the guest, even though the guests were the same. This results in using more indirect strategies to avoid answering certain personal questions.

The significantly higher level of directness within the US sample group has also influence on the subgroup of the guests of the TV shows. As it is stated in the theoretical part, directness can sometimes create a situation of discomfort, which occurred in many situations through our research. The US TV show hosts asked a lot of personal question in a very direct way which resulted in the TV show guests, usually the UK guests being indirect, therefore trying to avoid the answer or answer as less as possible. This also proves the interconnection between the directness and indirectness. I some cases the UK guests tried to completely avoid a question which was too direct by just staying quiet or keeping on with a different, usually previous topic.

The interconnection between being direct and feeling superior can be observed when we focus on the age and gender. Not even that the directness of the TV show hosts increases when interviewing a teenage female, also the number of personal questions gets stronger. We can, however observe this phenomenon in both researched groups, the UK and the US TV show hosts. We could observe a US guest Miley Cyrus, a teenage actress and singer, wearing less clothes that is required. Her unveiling outfits were almost the same in both cases, however, only the US TV show host, Jimmy Kimmel decided to comment on that and told her to "keep her arms at her side", so she would not unveil more than it is required.

The exception that proves the rule in this case may be a situation regarding the already mentioned topic about a US guest, young singer Taylor Swift and her lyrics motives being about breakups. This topic seemed to be discussed in almost every interview, so we can claim that it is truly a phenomenon regarding her singing career. She did not seem to be glad to talk about it, so we would expect the hosts being delicate about this. However, in this case the direct and indirect conversational strategies got reversed. While the US TV show host David Letterman seemed to be truly indirect when approaching this topic very delicately by saying "often times you write songs about people in your life. Friends who maybe are no longer in the same role as previously in your life.", which she of course appreciates, the UK TV show

host Jonathan Ross just stated, very directly that she seems to have more than a fair share of breakups and asked her about her personal life straight away. In this case, however, the situation is also mixed with the superiority, which in this case seem to have more power when choosing the conversational strategies, than the cultural background.

Considering the superiority factor within the interviews of the young females, we can observe another exception that makes a rule in these interviews. The UK TV show host Jonathan Ross used a significant amount of statements to imply a topic of the conversation with the US teenage guests Miley Cyrus and Taylor Swift. At some points in both cases of the interview he became the person being interviewed, with direct questions from the guests. This might have showed that a significant level of indirectness in conversation from one side may lead to overcoming by the other participants of the conversation, ending up being charged by direct statements and questions. To compare the two sample groups, the British and American teenage female guests, we can state that the UK TV show guests were far more reserved, trying to answer what was necessary and in some situations may be feeling obliged to even answer questions, which seemed too personal.

One of the most crucial findings was the already mentioned permission to make a request or ask a question. The UK TV show host Jonathan Ross was at some point asking Daniel Radcliffe, British actor, a personal question. However, as he senses it might be maybe too personal for Daniel, he ensures, whether it truly is or not. This could also have been done with an indirect request or by asking permission to propose a question of this type. Jonathan Ross, however, literally asked if Daniel can answer the question or whether it is too personal. That is a phenomenon that was clearly not observed within the US researched group, as well as the phenomenon with asking permissions to make a request.

One of the last observed things was the occasional request or command from the TV show hosts for their guests to perform or just explain something. Regarding this matter, we can clearly observe that the British TV show hosts usually asked a direct question, occasionally it was an indirect one. This differs from the US hosts which rather tended to use a command, usually a direct one to imply that they want their quest to perform and act or explain an idea behind their acts or thoughts. In this case, we do not take the level of superiority and inferiority into account, while this phenomenon could be observed within almost every conversation, not regarding the nation of either the host or the guest.

Summing up all the findings of the research, the main goal was to point out whether there is any connection between the culture and the communication strategies and

furthermore, to point out the main differences between two cultures, representing in two states, the Great Britain and the United States of America. The research proved our theoretical knowledge and findings. In the beginning, we expected the British TV show hosts to be more indirect, based that the values of the UK culture are based on collectivism, which is closely related to the negative politeness. On the other hand, the values of the US culture being based on individualistic approach, which is connected to the positive politeness created the expectation of the US sample being more direct. Both these cases were proven many times throughout the research in many different situations regarding the approach to ask personal question, whether to even ask them, how to ask the guests to do something or whether to decide to command them. We conclude that the British English uses more indirect conversational strategies and even contains some phenomena, which could not be even observed in the US sample, such as asking permission to make a request or ask question.

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LANGUAGE STYLES IN AN ENGLISH AND SLOVAK NON- COMMERCIAL TV PROGRAMME

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Abstract: Language is the most important feature of the societies. There exist five distinctive language styles which are used in the conversations. It is only natural, that people switch between these styles. They speak in different styles in different situations. The main aim of this thesis is to analyse and compare the language styles used by the television presenters from the non-commercial televisions from the Great Britain and Slovakia. Non-commercial televisions are known for their objectivity and use of the standard language. The programmes which were chosen for this thesis are broadcasted live and that means the presenters do not follow a script and the language they use is natural. The thesis also answers four research questions. For the research, the qualitative research method was chosen as it is considered to be the most suitable one for the speech analysis.

Key words: language, sociolinguistics, language styles, television, speech, formality

The topic of this thesis is the language styles and their use in the non-commercial televisions in the Great Britain and Slovakia. The thesis is concerned with the distinction of the language styles and their use in the live television programmes. The main focus is put on the similarities and the differences between the speech of the Slovak and the English television presenters. Therefore, the main aim is to analyse and compare the samples which are gathered from Slovak and English televisions.

The first notion which is focused on is *language.* According to the *Cambridge Dictionary* [online] (2016), it is "a system of communication consisting of sounds, words, and grammar, or the system of communication used by people in a particular country or type of work". Coulmas (2005, p.3) supports this definition by stating that language is a "means of communication". He carries on with his explanation to understand language as something which was created by the speakers, therefore no human society exists without being able to

speak and use language as an organisation instrument (ibid.). Romaine (2000, p.26) adds that language "helps us to make sense of the world" because it can describe both external and internal worlds of the speakers.

According to Trudgill (2000) and Coulmas (2005) different people use different language within one and the same language. The stratification can be seen in Trudgill´s book *Sociolinguistics* (2000) where it is presented and grouped into several categories. These categories include *social class*, *gender*, *context*, *geography* or *social interaction* and all these factors influence the speaker´s choice of language (ibid). This thesis is going to analyse the relationship between the language and the gender and the age. In our forthcoming research, these are two crucial factors which are examined.

The first thing that people notice about the other people when meeting them for the first time, is not the peoples´ smile, eyes, the colour of their hair or clothes, but rather unconsciously we recognise their gender. The human race division is so elemental, that we may take it for granted (Trudgill, 2000). The linguistic differences between man and female gender can be found in all the languages. Considering English, we can find pair words such as *man-woman*, *boy-girl* or *male-female* (Trudgill, 2000).

In his work Coulmas (2005) claims that the differences between the genders are not only nature- based. Not only that, men tend to have a lower-pitched voice than women, but also the linguistic forms are used differently (ibid.). This phenomenon starts in early childhood because girls and boys often belong to the same-sex groups of friends (Coulmas, 2005). While boys tend to be more concerned with status and stating their own opinion, girls, on the other hand, want to be understood and involved which results in different norms of conversation in adulthood (ibid.). Even the pronunciation of the same words may vary (Coulmas, 2005), which is supported also by Trudgill (2000) who based on his research claims that women pronounce vowels differently than men.

The words are chosen differently by men and women (Coulmas, 2005). According to Trudgill (2000) women tend to use those forms of language which are closer to the standard one or the prestigious accent, therefore their speech may be considered as better than men´s. In his book, Coulmas (2005) explains that women speak this "better" way because they also set the example for the children growing up with them. Romaine (2000) adds based on research it was found that in America /*r*/ and /*ing*/ on the last position of a word are pronounced with higher status by women than men. However, this pronunciation in British English would not be considered prestigious (ibid.). Trudgill (2000) also claims that women

generally tend to use more empty adjectives (*lovely*); more hedges (*I think*); more tag questions; or more indirect questions than men.

Age is another aspect which influences the speech greatly. Romaine (2000) and Coulmas (2005) both agree that the age is a relevant determinant of one´s speech. Coulmas (2005, p. 52) provides us with an explanation: "in the course of time communication needs change, forcing each new generation to adjust the language to suit the changing world of their experience". This is the reason that our speech and word choice is quite different than our grandparents´.

Our thesis is focusing on the speech of the television presenters and that is the reason the speech which will be analysed is taken from the adults. According to Coulmas (2005), it is the adult language which sets the norm for children and adolescents. He states that when growing older, people tend to speak more standard and less dialectical as opposed to the adolescents and the elderly people tend to have stronger dialects (ibid.).

The *Cambridge Dictionary* [online] (2016) provides us with a general definition of the notion *style:* "a way of doing something, especially one that is typical of a person, group of people, place, or period". However, the definition which we need for our thesis can be found in Spolsky (1998, p.125) where it says that *styles* are "varieties of language used by an individual appropriate to a level of formality". We can also add the third definition taken from Coulmas (2005, p. 235) who says that *style* is "any situationally distinct choice of language made by individuals and social groups." Therefore, we can conclude that style has its own characteristic features and it is also closely linked with an individual person or people belonging to the same group.

The definition of the notion *formality* can be also found in Spolsky (1998, p.122) and it is: "degree of care taken with speech". According to Irvine (1979) formality in the language study can be looked on at different extents. It can be linked to one´s personality, situation or social distance (ibid.). This idea is also supported by Trudgill (2000, p.82) who says that *formality* cannot be easily defined because it is including many factors such as "situation, social familiarity, kinship-relationship, politeness, seriousness". Formality then has different varieties (styles) which are: *formal, informal, neutral, familiar* and *intimate* styles (ibid). These styles will be described in our forthcoming thesis.

Even though, we can easily distinguish between the styles, Trudgill (2000) claims that there can be seen the continuum which ranges from the formal style to the very informal one. The differences are not seen only in vocabulary which is used but very often there are differences when using the syntax and different pronunciation based on the

situation in which the speaker happens to be (Trudgill, 2000). The users of English language know that for example the passive voice is used mostly when speaking formally. Heylighen and Dewaele (1999) add that the formality of styles differs also by people's choice of other expressions used when speaking. In their work they claim that there does not exist any expression which would be purely formal or purely informal (ibid.).

The first language style which will be described is *formal style.* According to Furnham (1990), the formal style can be described with the use of lots of nouns, adjectives and prepositions, but on the other hand, it lacks verbs, pronouns and adverbs. There is minimal ambiguity and also almost no trace of the words depending on the context (Heylighen, Dewaele, 1999). King and Pennebaker (1999) add that the formal words which are sometimes used need more time and thinking to be understood. The *Cambridge Dictionary* [online] (2016) states that the formal style is mainly used in the situations which are quite serious and it is used among the people the speaker does not know well. This dictionary also suggests that the formal style often includes long words or the words which originated in Latin or Greek language. Furthermore, when speaking very formally, people tend to use more modal verbs to sound important and also polite (ibid.). This style is used in textbooks, official reports, academic articles and official speeches (*Espresso English* [online] 2017).

As the *Espresso English* [online] (2017) suggests the formal style is not perceived by only difficult words, but also the sentences should be considerably longer and more complex. The use of phrasal verbs is not allowed in formal language style as well as the contractions, idioms, shortened words, clichés or slang (ibid.). Instead of the phrasal verb *come back* the speakers should choose the equivalent *return.* The speakers should avoid expressions like *best of both worlds* or *give me a hand* but as a substitute use the right terms which are *all the advantages* and *help me.* In formal style avoiding slang expressions is also crucial, therefore we should use the proper word *dollar* instead of the word *buck.* This knowledge enables us to conclude that the sentence *The shipment hasn´t arrived and the price went up* is completely unacceptable when using the formal style. The accepted sentence could look like *The shipment has not arrived and the price increased.*

Another aspect which is very important when using formal style while talking is the relationship and the relative statuses of the speakers in the particular conversation (Trudgill, 2000). This means, that the conversation between people who do not share the same age or do not belong to the same social class would be more serious and formal than the conversation between two people who share these certain ranks or work in the same environment (ibid.).

Some languages (including Slovak) use the T/V forms. The indication comes from the French language and they are specific pronouns in the particular language which show the diverse levels of familiarity, respect, distance or courtesy (Fact Index [online] 2016). T form stands for familiarity and V stands for politeness (Trudgill, 2000). Therefore, in some languages when speaking formally, people would use V form over T form (ibid.). According to Trudgill (2000), the speakers of English language may use forms of addressing such as *sir, Mr, Mrs,* and many others which also follow some rules when being used.

The second language style we describe is *informal style.* As the *Cambridge Dictionary* [online] (2016) states informal style is used among people the speaker knows well and the situation is not tense and the speaker uses more ellipsis and contractions. Holmes (2013) adds that it could be considered rude and unnecessary when speaking to the close friends to explain and illustrate everything explicitly.

King and Pennebaker (1999) say that when speaking informally, the speaker tends to use brief and more usual words which are easy to understand without any further thinking. Therefore, to sound more friendly, people would choose informal style over formal one, when talking to strangers (Spolsky, 1998). King and Pennebaker (1999) assume that the informal speaker would use more verbs than the formal speaker.

Holmes (2013) states that in the informal speech there is a common use of the words known as *fillers* (the words which give time for the speaker to think) which are for instance *you know, actually, you see* and many others (ibid.). According to this author, question tag *right* or *eh* may be also considered as expressions of informality (Holmes, 2013). However, it is not only the words which are different when talking informally, because Trudgill (2000) suggests that people tend to pronounce the same words differently when in formal or informal situations. We can, for instance, examine a London accent ("the way people in a particular area, country or social group pronounce words" *Cambridge Dictionary* [online] 2016) in which the word *three* can be pronounced [θɹiː] formally and [fɹiː] informally or the word *eight* can be pronounced [ɛɪt] formally and [œɪt] informally (Trudgill, 2000).

According to the *Espresso English* [online] (2017) other informal expressions include the words like *wow, yeah, um, uh, like, you know, I´ll say* and many others. This website also states that the speakers of the informal style tend to use shortened versions of some words, for instance instead of the expression *want to* the version *wanna* [ˈwɒn.ə] would be used; or *didja* [didʒjə] would be used instead of *did you.* Furthermore, informal style allows the frequent use of idioms and phrasal verbs (ibid.).

Another issue which will be discussed within the informal style is *slang*. Slang is a very important feature of the informal style. The *Cambridge Dictionary* [online] (2016) provides a definition of slang and that it is "very informal language that is usually spoken rather than written, used especially by particular groups of people". This dictionary also states that slang refers normally to words and meanings but also it can point to the idioms or expressions and is changing quickly. Spolsky (1998, p. 35) indicates slang as " kind of jargon marked by its rejection of formal rules". It is the kind of speech used by the same group of people who use slang to obtain certain "degree of secrecy" (Spolsky, 1998, p. 35). According to this author, slang not only enables and even welcomes the use of swear words, it also sets the norms within the group (ibid.).

The *Cambridge Dictionary* [online] (2016) states that most uses of English are neutral which means that the style is not formal or informal. Therefore *neutral style* can be also described as the non-emotional and factual one (Stylistic Classification of English Language [online] 2017). As the name of this style purposes, the speakers of the style would use emotionally neutral language. The neutral words are not stylistically coloured (ibid.).

The *Stylistic Classification of English Language* [online] (2017) states the differences between the formal, informal and neutral styles can be seen in this case: the word *kid* belongs to the informal language style, while the word *child* is neutral one and the word *infant* is an example of formal language style. Another case is the informal expression *get out* which changes to *go away* within the neutral style and finally, it transforms to formal *retire* (ibid.). The words share the same meaning; however, the speakers choose one expression which is used depending on the situation and conversation.

Familiar style is the second type of the language styles which will be discussed within this subchapter. "Easy to recognize" or "to know someone well" or "informal and friendly"- these are all the definitions of the word *familiar* provided by the *Cambridge Dictionary* [online] (2016). Additionally, this language style is very closely connected with the T (familiar) form. According to Trudgill (2000), the use of the T form depends on the relationship between the speakers, their roles in the society or age. As the name of this style suggests *familiar* style is used when in a familiar situation with familiar people. The users of this style are considered to be equals (Trudgill, 2000). Although English does not have the distinction between T and V forms, the speakers within familiar style would use expressions like *mate, friend, guys* or proper names to address the other participants in the conversation (ibid.).

The familiar style belongs to the group of the informal language styles. As the *Espresso English* [online] (2017) suggests it is allowed to use slang, idioms, phrasal verbs and incomplete sentences within this style. This style allows the use of the abbreviations or reductions of the sentences, therefore, for instance, the speaker does not have to say *I received the information from the laboratory* (which would be a quite formal sentence) but instead he is able to say *I´ve got the info from the lab* (ibid.).

In his book, Trudgill (2000) states the *intimate style* is at the end of the continuum of the language styles. Continuum of the language styles is changing the way people talk according to the situation; therefore they are able to speak formally in some situations and intimately in other ones (ibid.). As the *Media Open Online* [online] (2017) states the informal style is used within the family member and the closest friends. Within this style, it is enough to use short utterances and incomplete sentences which often do not have to be grammatically correct (ibid.). When using intimate language style, the speakers may call the other participants by their pet names ("an informal name given to someone by their family of friends" Cambridge Dictionary [online] 2016). Therefore, the example of the intimate style sentence may be *Ready, honey?*

Research Aims and Questions

The topic of our thesis is the language styles which are used in the non-commercial television programmes by the TV presenters. The knowledge which was gained from the theoretical part of this thesis, we were able to gather the information needed for our research. Our research focuses on the gathering of the particular information and comparing the language styles (as well as some other factors influencing the speech) of the TV presenters. The material will be examined according to the facts and information which is presented in the theoretical part.

The main aim of this thesis is to identify, analyse and compare the language styles used in both English and Slovak languages by the presenters in the live television shows. The aim is to distinguish the similarities and differences between the two languages on the different levels of formality of the language.

The research is also aimed at answering these questions:

1. Which language style is primarily used in the speech of the TV presenters?
2. What is the influence of choosing the language style when speaking?
3. Which one of the TV presenters is more formal?

Sampling

Firstly, the setting of our research was chosen. Since the level of formality should be higher in the state televisions than in the commercial ones, we have chosen two state televisions. BBC is a state television in the Great Britain and the one from Slovakia is RTVS which is the longest broadcasting television in the country. The live show was chosen because in these, the presenters often do not necessarily follow a script and the scenes cannot be re-taken. That means the presenters rely more on themselves and their language skills and also on the knowledge that they have already acquired. Therefore, the speech in the live programmes itself is the most natural one.

The two television channels we are focusing on in this thesis are British Broadcasting Corporation (BBC) and Rozhlas a televízia Slovenska (RTVS). These two corporations date back historically and they are also known for their objectivity. They both meet the conditions to be the independent, informational, cultural and educational institutions in the countries. Looking at them from the point of view of language, it can be expected that the language which is used in these television channels is the correct and standard one. Thus, these television channels offer a variety of programmes which are attractive for different groups of people.

Secondly, the data which are examined in the forthcoming work were collected. When collecting the data from Slovak television we watched the episode on the internet and choose the most suitable presenter (the reasons are stated in the following work). We stopped and re-watched the episode many times to re-wrote everything what the TV presenter said. Similarly, the videos from the British show were watched and one presenter was chosen from the pair who is hosting the show. Then we listened and re-wrote what was said. The speech of the two TV presenters has approximately the same length. It means that the presenters said 1,753 words per person on average. The transcription of the speech of the TV presenters can be found in the appendices. In this thesis, the data which are relevant for the research questions are stated and also described in the following excel tables.

The TV shows which have been chosen for this thesis are similar in some aspects. It is because of the similarity between these two programmes that we have chosen to analyse and compare the language styles. The Slovak programme focuses primarily on the female part of the audience, but generally, it also offers interviews and advice. The speech which was spoken by the Slovak presenter was taken from the live show called *Dámsky klub* (programme for women) which broadcasts every weekday at midday. It is guided by four Slovak female

presenters and the themes vary from health and fashion or cooking tips to psychological problems and their solutions.

The chosen British programme is a morning programme which offers not only the news but also the interviews and advice. The samples were taken from a British show called *BBC Breakfast* which has been broadcasting every day in a week since the year 2000. It deals with similar topics as the chosen Slovak programme; however, it also offers the breaking news, sport or weather information and special features as well. During the weekends and special events such as Olympics, the broadcasting time is even longer. The programme itself is very popular among people and it won an award for the best daytime television programme three times.

Procedure

For the purposes of this thesis, we have decided to apply the qualitative research method because it is seen as the most suitable one for discourse analysis. By the means of this analysis, the focus was put on the understanding the different levels of formality used within a speech of the TV presenters examined in our thesis. We observed the speech of the participants and analyse the samples when presenting in live television shows.

After we have gathered and re-wrote the speech into the word documents, we read the samples numerous times to decide how to note the acquired information to the excel tables. The tables were divided according to the different levels of formality: formal expressions, neutral expressions, informal expressions, familiar expressions and intimate expressions which will be further stated as the categories. The codes of the tables vary as well because the features of language styles are different.

With this information gathered in the tables, the focus was put on the similarities and differences between the speeches of the TV presenters. We compared and analysed the data according to the main aim and the main questions of this thesis.

Conclusion of the Research

The main aim of this thesis was to gather the information, then identify, analyse and compare the language styles used by the Slovak and the English TV presenters. The aim was to find out the similarities and differences acquired from the speech of the presenters of the live shows in Slovakia and in the Great Britain. To be able to examine the gathered information, a qualitative research was chosen for this thesis.

The analysis was divided into five categories and each category was divided into numerous codes depending on the theoretical part of our thesis. The categories followed the order of the language styles continuum which is: formality, neutrality, informality, familiarity and intimacy. The collected data were then analysed within the categories where the similarities and the differences were pointed and there were given also examples. Due to the language styles continuum, some of the codes were overlapping in two or more categories. Because of this phenomenon, some of the codes were not analysed separately in every category but rather only in one.

From our analysis, we have come to the conclusion that the biggest difference between the speech of the Slovak and the English TV presenter was the *relative status*. While in Slovakia, the language distinguishes the T/V forms of speaking, in the Great Britain there is no such thing. This phenomenon is also reflected in the speech of the Slovak TV presenter. According to the T/V forms, her speech was changing throughout the sample when talking to a person she knew well and also the topic she knew well; and when having a conversation with another person who was a doctor and the overall topic was serious. This was also reflected in the phrases and expressions which were used by this TV presenter. The addressing, greetings and other phrases were different due to the relative status. The TV presenter was more serious and polite when talking to the person with different relative status. However, we did not encounter with this situation in the samples of the English TV presenter. As it was examined in the analysis of the research, the English TV presenter was treating every guest equally and used the same language style with all of the guests.

The relative status of the participants is closely connected with the addressing of the people. While the English TV presenter used the first name of the guests at all times during our sample, the Slovak TV presenter used different types of addressing according to the T/V form. V form expressions were always used by the presenter when talking to the people in the studio with different (higher) age and also when addressing the viewers of the show. The presenter addressed them by using the polite expressions which would not be necessary when talking to a friend. T form and addressing by the first name was used when the participants of the conversations shared mutual relationship (friendship) and the topics of the conversations were light and relaxed. Furthermore, for most of the viewers of the show it was easier to identify with the topic of cooking than with the topic of the tapeworm and therefore, the actual atmosphere of the conversations was different.

Another difference which concluded from our analysis is that the Slovak TV presenter used more diminutive expressions and diminutive forms of first names during her speech.

Despite the fact, that the English TV presenter also shortened some names of the guests, the Slovak TV presenter not only shortened the names but used some nicknames and pet names during the sample. The Slovak presenter used also diminutive words in the conversations in which it is considered to be unnecessary.

The phenomenon which was used by the English TV presenter and not by the Slovak TV presenter is *phrasal verbs.* However, this sensation does not exist in the Slovak language; in the English language, phrasal verbs are widely spread. These verbs should be avoided when speaking formally, but in every other language style, they are allowed. The English TV presenter used numerous phrasal verbs during her speech, which as it was examined in our analysis, made the conversations natural, comfortable and even attractive for people. If the TV presenter used more formal and more difficult words or phrases, the programme probably would not be watched by so many people. Furthermore, if the English TV presenter did not use the colloquial language, she could be perceived as being conceited.

Looking at this analysis as a whole, we have come to the conclusion that the speech of the TV presenters was different. Throughout the samples, the Slovak TV presenter changed the way of speaking many times. Her speech performance was different when greeting and addressing the viewers of the show and also when having conversations with the chef and the doctor. If the presenter used the same language style and the same level of formality when talking about cooking and tapeworm, the viewers of the show probably would not know what to think. In that case, the conversation about the tapeworm could be understood as a joke and not as a serious illness which needs to be treated. Furthermore, if the TV presenter greeted the audience of the show with informal expressions, they could feel offended. In the speech of the English TV presenter, however, the phenomenon of changing the language styles was not encountered. The presenter used the same language throughout the whole samples at all times. It is only natural, that sometimes she used formal expressions as well as when she used the informal ones. If the presenter used only formal and neutral expressions she could be perceived as cold and arrogant by the audience of the show.

There is also one extra difference which was noticed when gathering the information and observing the speech of the TV presenters. This difference was noted when listening to the speech of the TV presenters and re-writing the speech to the word documents. While the English TV presenter followed the intonation which is typical for the English language, the Slovak TV presenter did not follow the rules (for instance falling intonation used in declarative sentences or rising intonation used when asking questions) of the Slovak intonation. The English presenter precisely used the falling intonation when asking *wh-*

questions or falling-raising intonation when unsure. On the other hand, while listening to her speech it seemed that the Slovak TV presenter used the falling intonation (which in Slovakia is always at the end of the declarative sentence) only once during her whole speech. It could be heard only at the end of the show when she was saying goodbye to the viewers of the show. The whole speech of the Slovak TV presenter seemed to follow raising intonation at all times. Her speech performance could be understood as if she wanted the viewers of the show to stay and watch the episode until the end and that was the reason why she would not use the falling intonation to end the sentences.

When watching and transcribing the speech of the TV presenters, it was also noticed that the use of the body language was different. The English TV presenter would use many hand gestures and facial expressions almost in every clip which have been watched. The English presenter would move on the sofa and she would lean forward to the guests when talking. The Slovak presenter did not really use noticeable hand gestures or any strong body language. However, she used the facial expressions.

We have also come to the conclusion that the TV presenters share some similarities in their speech. Both of the presenters used the *filler words* many times. These words can be omitted as they do not contribute to the meaning of the utterances. However, during the whole samples, both of the presenters greatly used these words in their speech. The words were used when the presenters needed time to think about what to say next or they were "filling" the time with nods *uhm* or *ehm*. As can be seen in our analysis, filler words greatly contributed to the total number of the words of our samples.

Another common feature which is shared by the English and Slovak TV presenters is the use of *slang words* and *substandard expressions*. The presenters did not avoid these expressions and used them quite often during their speech. The expressions which were said by the presenters could be substituted with the standard and correct language; however, the speech would lose the spontaneity. We have chosen the live shows on the purpose; therefore the level of language which was analysed was supposed to be natural and not learnt line by line.

The whole research was also aimed to the answering of the following research questions:

1. Which language style is primarily used in the speech of the TV presenters?
- Due to language style continuum it is not possible to talk using only one language style at all times. Despite this fact, from our analysis we can conclude that both of the

TV presenters used three language styles the most. They mixed the expressions of informal style, neutral style and formal style. They are stated and organised here according to their frequency of use in the speech of the presenters.

- Informal style is most widely used in the speech of the TV presenters. The greetings and addressing of the people is characterized by the use of different expressions and also contractions, question tags, filler words, phrasal verbs, emotionally coloured expressions and slang are allowed within this style. All of these features could be seen in the speech of the TV presenters who by these expressions made the speech natural and comfortable to listen.

- Despite the fact, that the neutral style of speaking shares many features with the formal style it is used more than the formal style itself in the speech of the TV presenters. The difference is in the use of phrasal verbs in English, and polite phrases in both languages. The English TV presenter used many phrasal verbs during our samples. The polite phrases were used by both of the TV presenter greatly when talking to the guests or to the viewers of the show.

- The formal style of speaking was used when greeting and addressing the guests and the viewers. This style is also characterised by the usage of terminology and the TV presenters at times used vocabulary which is not for everyday conversations.

2. What is the influence of choosing the language style when speaking?

- From our analysis, it can be concluded that the influence of choosing the language style is the relative status of the participants in the conversations. The Slovak TV presenter spoke more formally when talking to the person with different (higher) age, while she spoke more informally when having a conversation with a person she knew relatively well. The relationship of the participants is also very important, as if the relationship is longer and stronger, the language is more familiar.

- Another influence of choosing of the language style is the topic of the conversation. The more serious is the concept, the more formal the conversation gets and vice versa. This could be seen mainly in the speech of the Slovak TV presenter.

  We have also concluded that the language styles can be depended on the overall atmosphere in the studio and on the TV presenter herself. The atmosphere in the studios was friendly and comfortable at all times during our samples, and therefore,

the language styles which were chosen when talking were natural and contained normal and everyday language.

3. Which one of the TV presenters is more formal?

- According to our analysis, it can be concluded that the Slovak TV presenter is more formal than the English TV presenter.

- This conclusion is influenced by the fact that in Slovakia there is the distinction between the T/V forms and therefore, also the expressions and phrases are different when talking to the people with different relative status.

- The expectancy of the audience is also very important when choosing the language style and this may be the reason why the Slovak TV presenter would change the styles when talking to different people about different themes.

- This phenomenon was not noticed in the speech of the English TV presenter.

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Language Pedagogy

MULTISENSORY TEACHING TECHNIQUES
IN ENGLISH CLASSES AT PRIMARY LEVEL

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Abstract: This thesis deals with the using multisensory teaching techniques in English Classes at primary level. Given topic is studied in the theoretical and practical part. Theoretical part includes general introduction, where the foreign language teaching is discussed from different points of view. The first point of view defines the term teaching and its organization, where the terms like approach, method and technique are explained. The second point of view is much more concrete and it deals with the defining multisensory teaching, multisensory approach and multisensory techniques. This part of our thesis constitutes a base for the research part. Practical part consists of the research, which main aim is to find out, whether the multisensory teaching techniques are used at the primary level of education. The main aim is supported by two partial aims, which define the purpose of using multisensory teaching techniques and try to find out which senses are included the most. Given research aims are fulfilled by the application of two research methods, which are observation and interview with the English teachers at primary level. In the research, we focus on mapping the current situation of using multisensory teaching techniques in English lessons at primary level of education and on the teachers´ point of view on including these techniques to their teaching.

Key words: multisensory teaching, English lessons, Primary level of education.

Topic of this paper is connected to the teaching foreign languages, especially English language, at primary level of education in Slovakia. It can be said that the teaching foreign languages at the primary level is very important, because it constitutes a base for the further learning. For this reason, we see a great importance in a selection of appropriate teaching techniques, which do not develop only learner´s language skills, but also motivate and activate them. All of these issues are included just right in the multisensory teaching

techniques. Multisensory teaching techniques in English classes at primary level are discussed in two main parts. The first part describes these techniques from the theoretical point of view. The second part deals with the practical using of multisensory teaching techniques in concrete English classes at primary level of Slovak schools.

Generally, teaching techniques are considered to be very important in a process of foreign language teaching, because they are used very often by the language teachers. It is possible to find several teaching techniques in a language classrooms everyday on every lesson. The reason why it is so is explained by Dhand (2008) who said that teaching techniques are everyday activities which are designed by the teacher for a particular lesson. On the other hand, Pokrivčáková (2013) claimed, that teaching technique is a concrete procedure for a realization teaching activity. However, both these definitions may seem different, they are the same in their nature, because the terms technique and activity are sometimes used synonymously.

There are two basic types of teaching techniques. They can be learner centred, for example projects and teacher centred such as lectures. Each used technique; it does not depend on the type, influences learner´s encoding process that is how the new information or skill will be learned by the learner (Dhand, 2008).

Teaching techniques have a great impact on the learning, so they should be prepared and selected very carefully. According to Pokrivčáková (2013), the ideal teaching technique is that one which: encourages learners to discover new knowledge; makes learning process easier; is as close to reality as it is possible; is in an accordance with learners age and level of proficiency; motivates learners; develops learners logical thinking; is economical, it means that educational aims are reached in as short time as possible with as little effort as it is possible; is flexible, so it can be used with different groups of learners and different teaching aims; supports individualized learning.

Based on these points, the ideal technique of teaching is advantageous for both, the learner and the teacher. It makes learning (from the learner´s point of view) and teaching (from the teacher´s point of view) much more effortless. Moreover, the modern teacher of languages should be familiar with more than one technique, because each technique is suited for the specific purpose (Dhand, 2008).

Concretely, multisensory teaching connects multiple senses and teaching. "Nothing is in the intellect that was not first in the senses. All knowledge is derived through the senses" (Wheeler, 2013, p.78). Studies have shown that students while learning rely on their senses to process information. Processing this information can be supported by the involving more than

one sense in teaching, because using multiple senses conceptualizes cognitive connections and associations (Pitts, 2012). According to Pediaopolis (n.d.), human beings have many senses and there is not confirmed agreement as to their number because there are different definitions of what the sense is made up. However, he listed five traditional senses which are sight, hearing, taste, smell and touch. Basically, these five senses are generally recognized as the basic senses of humans.

First, sight, is a crucial sense in learning, mainly because most of the teaching activities involve seeing. This sense is crucial especially for visual learners, but sight assignments can be incredibly memorable for all the students, when they are designed effectively. Second sense, hearing, also plays important role in the learning. Sound helps learners to understand the world around them and in connection with the sight provides better comprehension. Hearing is the most important sense for auditory learners; however the implementation of hearing in the foreign language classroom is important for all students. The thirds sense, taste, can be used for educational purposes as well. Tasting dishes can bring cultural dimension to teaching and learning. Lessons like this will be full of fun and highly memorable. Another sense, smell, is very powerful tool which we dispose. People associate smells with different things subconsciously, this can be used while learning, in the process of making associations. Although, this sense can be beneficial, it is underestimated and easily overlooked many times. Last sense, touch, should be involved in teaching, because students learn better when they can physically touch something or create it by themselves. Thus, incorporating touch in lessons can be advantageous for all learners (Pitts, 2012).

Multisensory teaching techniques help learners to learn through the more than one sense. Most teaching techniques encourages using either visual or auditory senses, what is not the best way of learning for all the students with different learning styles. These difficulties can be solved by involving more of the child´s senses what is the main idea of the multisensory teaching techniques (Av, 2017).

As it was mentioned before, there are several definitions of the term teaching technique. On the one hand, it is seen as a procedure, on the other hand it is seen as an activity. For the purpose of this paper, multisensory teaching techniques are seen as everyday activities which involve at least two of five (sight, hearing, taste, smell, touch) human senses at the same time. They are classified according to the involved senses as:
- **visual techniques** - include anything what can display something to the learners, for example photos, pictures, flashcards, diagrams, mind maps and videos;

- **auditory techniques** - include anything what can be heard by the students, such as clapping, tapping, songs and records;
- **tactile techniques** - include fine motor skills, especially touch, like for example textured objects, sand, clay and dice;
- **other techniques** – include senses of taste and smell (The Summit Academy, 2015).

Basically, combination of two or more of these techniques, the multisensory activity is constructed.

The theoretical part of the thesis defines and described multisensory teaching techniques in general. On the other hand, the practical part of the thesis describes actual findings about the current situation based on the theory and the research. It focuses on the observing and interviewing experienced and qualified teachers in the natural setting. The greatest emphasis is put on their choice of teaching activities. Observing English lessons and teachers help to find out which multisensory techniques are used at the primary level of education. Interviews with the English teachers help to explain their point of view on the importance of multisensory teaching. This research is expected to fulfil given aims and answer research questions which were set up.

Main aim:
- to find out whether the multisensory teaching techniques are used in English classes at primary level.

Partial aims:
- to find out the purpose of using multisensory teaching techniques,
- to find out which senses are considered to be the most important in English language teaching.

Research questions:
1. How often are the multisensory teaching techniques used in the English lessons?
2. Which language areas are developed the most by using multisensory teaching techniques?
3. Which learner´s senses are involved the most?

To fulfil given research aims, two instruments for the data collection and researching were used. The first tool was the observation and the second tool was the interview. For the purpose of this research, we observed two English teachers at primary level. Each teacher was observed for ten lessons. We focused on three main areas in our observation sheets: name of activity; developed language areas (listening, speaking, reading, writing, vocabulary) and included senses (sight, hearing, taste, smell, touch). Moreover, the procedure of included

multisensory teaching techniques was written down to make our research more valid and meaningful.

Results and interpretation of research are based on the observation and interview research analysis where the research findings were described. We observed 20 English lessons at the primary level of education and 2 different English teachers. We focused on using multisensory teaching techniques in teaching English as a foreign language. According to the research analysis, it can be seen that these techniques were used almost in every lesson. Exactly, they were included in 19 lessons from the total number 20 lessons. There was only one lesson where the multisensory teaching techniques were not used. However, the multisensory teaching techniques could not be used in this case, because learners wrote a test. Basically, this answers our first research question:

RQ 1: How often are the multisensory teaching techniques used in the English lesson?
A1: They are used very often, because they were included in almost every observed lesson.

Another field of our interest was connected to the purpose or main aim of using multisensory teaching techniques. For this reason, we observed and made notes about the language areas which were developed by using concrete multisensory teaching techniques. Before the observation itself started, we specified 5 main language areas. They were listening, speaking, reading, writing and vocabulary. We focused on them while observing. We find out that, together, there were 24 multisensory teaching techniques included in English lessons: 24 of them developed listening, 16 of them developed speaking, 1 of them developed reading, none of them developed writing and 24 of them developed vocabulary. These results are little bit surprising, because the multisensory approach and multisensory teaching techniques were originally developed to help dyslexic learners with reading. According to our research and findings, reading was barely developed by using multisensory teaching techniques. It can be caused by the fact that the learners presented on the observation were children without any learning disabilities like for example dyslexia.

RQ 2: Which language areas are developed the most by using multisensory teaching techniques?
A2: Used multisensory teaching techniques developed mainly listening (24 times) and vocabulary (24 times), but the speaking was also developed frequently (16 times).

Finally, we wanted to find out how the different senses are involved in the teaching English language at the primary level. Throughout the observation, we focused on the five basic human senses, which are sight, hearing, taste, smell and touch. The involvement of these senses was observed in 24 multisensory teaching techniques used by the teachers. We find out that, the sense of sight was included 23 times, the sense of hearing was included 24 times, the senses of taste and smell were not included at all and the sense of touch was included 16 times. It means that the most used senses are hearing and sight, but the sense of touch was also used frequently. In general, the senses of sight and hearing are the most frequently involved by all the teachers. It is caused mainly by the teaching materials, because visual and auditory teaching materials are the most available ones. They are a part of every textbook. On the other hand, it is very hard to include the senses of taste and smell in the teaching and learning. It requires a lot of additional teaching materials, like for example food. Moreover it can be really time consuming and difficult to manage it all. Although we focused only on the basic five human senses in our observation, it is important to mention that the teachers included in their teaching also a lot of movement and TPR activities to make the learning of foreign language more approachable for young learners.

RQ 3: Which learner´s senses are involved the most?
A3: The senses of hearing (24 times) and sight (23 times) were included the most.

Secondly, the interview findings are interpreted. The first 5 questions in the interview were chosen to know the teachers, their teaching background and their attitude to teaching. However, in this part, we focus only on another 5 questions from the interview, which are crucial for us because they are related to the multisensory teaching techniques. These questions and also answers of teachers are explained in more depth.

The first crucial question was chosen to identify teachers 'opinion on the learning styles. We wanted to find out, whether it is important for the teachers to know learning styles of their students and also why it is important for them to know it.

Q1: Is it important for you to know learning styles of your learners?
TA: Yes it is, because every learner processes information in different way. It is very helpful to know your learners.
TB: Yes, it is important. I need to know learning styles of my learners, because it makes both teaching and learning easier for me as the teacher and also for the learner.

According to these questions we can say that it is important for both teachers to know learning styles of their learners. They see it as a powerful tool which makes teaching and learning much more effective, because the teachers exactly know how to approach different individuals in their classes. Ones, the teachers know their students they are able to reach their goals by choosing appropriate teaching materials, aids, activities and by involving different senses in teaching.

The second crucial question was chosen to identify teachers´ point of view on the multisensory teaching techniques. We wanted to find out, whether the teachers include these techniques purposely or randomly.

Q2: What do you imagine under the term "multisensory teaching techniques"?

TA: Different teaching techniques, like for example auditory, tactile and visual techniques.

TB: I think, it means involving more senses in teaching.

According to these answers, we can say, that the teachers do not exactly know what the term multisensory teaching technique means. Teachers imagine under this term only including senses in teaching. However, this is not a correct definition, because the multisensory teaching techniques include at least two or more senses simultaneously. So, we suppose that the teachers include these techniques randomly in their teaching.

The third and fourth crucial questions were chosen to identify teachers´ point of view on the including senses in teaching English language. Firstly, we wanted to find out, whether the involvement of senses in teaching is important for the teachers. Secondly, we wanted to find out which senses are considered to be the most important for the English teachers.

Q3: Do you thing that including senses in teaching English is important?

TA: Yes, it is important, especially for young learners.

TB: Of course, it is the most important. Young learners or children need to use their senses in learning. So they should be implemented into the teaching process as often as it is possible.

Q4: Which senses do you consider being important in teaching?

TA: All five senses, like touch, smell, taste, hearing and sight are important in teaching and learning.

TB: Mainly the senses of sight and hearing are important for me.

According to these answers we can say, that both teachers include senses in teaching especially because it is important for young learners. Teacher A sees the importance of all

senses. Teacher B sees the importance in the senses of hearing and sight, what are the most frequently involved senses. Based on the observation, it can be confirmed that the teachers really involved senses in their teaching.

The fifth crucial question was chosen to identify which teaching materials and aids are the most preferred by the teachers because the choice of teaching material and aids tells a lot about the teacher.

Q5: Which teaching materials and aids do you use the most in your teaching?

TA: I prefer to use flashcards, different games on the interactive board, songs, videos, books for children, self-made worksheets and real objects.

TB: I use flashcards, picture dictionaries, songs, illustrated English books for kids, my own worksheets and self-made teaching materials.

According to these answers, we can see that the Teacher A preferred different types of teaching materials and aids. She named visual aids, multisensory aids which combine seeing, hearing and touch and auditory aids. Based on this, we can say that the teacher A involves the most in her teaching senses of sight, hearing and touch. Teacher B preferred mainly visual and auditory aids, so we can say that the teacher B involves the most in her teaching senses of sight and hearing. Moreover, both teachers are interested in active learning by using different additional teaching materials. They were willing to make their own teaching materials and tried to cover all learning styles in their classes.

To summarize it, we found out that the teachers use the multisensory teaching techniques in almost every lesson. The purpose of these multisensory teaching techniques was to develop mainly listening, vocabulary and speaking. These language areas were developed mostly by involving the sense of hearing and the sense of sight, which are the most common used senses by the teachers. Moreover, according to the teacher´s answers in the interviews, these two senses are considered to be the most important in teaching young learners. This is also supported by the choice of teaching materials and aids by the teachers, because they preferred mainly visual and auditory teaching materials. Although the multisensory teaching techniques were applied by the teachers frequently, they did not apply it purposely, because according to their answers on the question number 7 in the interview, they really do not know the exact meaning of the term multisensory teaching technique. They defined it only as including senses in teaching, but the exact meaning is slightly different. It means to involve at least two or more learner´s senses simultaneously in one teaching activity or technique.

Finally, it is important to mention that our research results cannot be generalized, because they are valid only for our research sample. To make these results more valid it would be necessary to make a further research with a larger sample.

Based on the research findings and results we can recommend for further pedagogical practice following suggestions:

- to organize teacher training courses focused on using multisensory teaching techniques in teaching foreign languages, because these techniques can be more effective, if the teachers would be informed about it properly.
- to inform teachers about the all options how to include more senses simultaneously in teaching foreign languages;
- to create specific multisensory teaching materials;
- to provide more teaching materials for primary schools in Slovakia
- to make a list of concrete multisensory teaching techniques and include it in teacher´s books as an additional source/teaching material.
- to create methodical guide regarding multisensory teaching techniques to help teachers to prepare, realize and organize multisensory lessons.
- to apply it in teaching learners with special educational needs (mainly dyslexia), because it can be very beneficial for them (based on the theoretical part).
- to include it in teacher training at universities.

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ATTENTION DISORDERS IN ENGLISH LESSONS

AT A LOWER SECONDARY LEVEL

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Abstract: The Thesis deals with the learning conditions in which the learners identified with attention disorders are educated. The target group is the learners in English lessons at a lower secondary level. The thesis is divided into a theoretical and a practical part. The first chapter of the theoretical part deals with the characterization of special educational needs. The second chapter defines the attention disorders. It also classifies the symptoms, the types, and the reasons of ADD/ADHD. The third chapter focuses on ADD/ADHD learners and it analyses the official documents and discusses the recommendations for English teachers when working with learners identified with attention disorders. The practical part of the thesis describes the process of the research in which two research methods were used. At the end, the thesis gives a summary of the revealed results from observation and interview with the aim to find out the answers to the research questions.

Keywords: attention disorders, teaching English, learning English, lower secondary level, learner, teacher

Introduction

We live in an age when many learners have the special educational needs. There are still more and more children who are identified with a learning disorder. In the past, it was often said that some children are fidget and disobedient. Only later, when the attention disorders were classified as the official disorders, the people started to realize how important is to find more information about them. We consider this topic to be very interesting and therefore, we would like to enrich our knowledge with some more findings which can lead to other improvements of the education of the learners with the attention disorders. Our focus is on the learners in the English lessons at a lower secondary level.

The thesis deals with the learning conditions in which the learners identified with an attention deficit/hyperactivity disorder (ADD/ADHD) are educated. The main focus is on our research part where the main emphasis is to find out how the English teachers adjust these learning conditions when working with learners identified with ADD/ADHD.

Theoretical Background

Each person is individual and different. Some pupils do not have any problems with learning but there are also some pupils that have troubles in many different areas. Such pupils are students with special educational needs (SEN). This term is used for a description of an individual who requires some special care. Due to a wide range of disabilities and many symptoms, which varies among individuals, is difficult to define the term SEN precisely. We have decided to state the definition of the term SEN as it is defined in the Slovak School Act 245/2008, §2: "a SEN is the learner´s condition which requires modifications of content, forms, methods and approaches to the educational process which arises from the learner´s health status, learning disabilities, or socially disadvantaged environment in which the learner lives" (School Act).

ADD/ADHD are acronyms that stand for Attention Deficit (Hyperactivity) Disorder. According to DSM – 5, ADHD is described as "a neurodevelopmental disorder defined by impairing levels of inattention, disorganization, and/or hyperactivity-impulsivity. Inattention and disorganization entail inability to stay on task, seeming not to listen, and losing materials, at levels that are inconsistent with age or developmental level. Hyperactivity-impulsivity entails over-activity, fidgeting, inability to stay seated, intruding into other people's activities, and inability to wait" (DSM – 5, 2013, p. 32). The mentioned symptoms are unproportioned for age or developmental level. The symptoms can be recognized in childhood (mostly when the child starts to visit the school), and ADHD often persists into adulthood (ibid.).

The parents are the first people who can have a suspicion that their child has ADHD disorder. Some children are temperament, full of energy and very lively in the early childhood. It is not the main sign of the disorder. On the other hand, when the parents see that the child can lose the interest very quickly (e.g. in playing games), or the child cannot keep his/her attention (e.g. in listening to the story), it is thus recommended to ask for the opinion of the specialist. It is important to distinguish between the children who are lively and the children with ADHD (Vaughn et al., 2006).

The scientists and researchers are still trying to improve the system of syndrome´s classification. The diagnostic criteria, which are used by the specialists, are still actualizing in dependence on the innovation of our knowledge in the area of disorders. Currently, there are two main classification systems which are used:

- The International Classification of Diseases, 10th edition (ICD – 10),
- The Diagnostic and Statistical Manual of Mental Disorders, 5th edition (DSM – 5) (Kvašná, 2015).

The disorder can be diagnosed when the symptoms are signified for a long-lasting period (at least 6 months), and in at least two settings (mostly at home and in school).

There are three different (most common) groups of ADHD symptoms; it includes the following ones:

• **Inattention.** This symptom is usually noticed when the children starts to go to school. The learners have a problem to listen and follow the instructions. They are not able to remember the whole information so the rules should be repeated several times. They have a trouble to pay attention to the details because they have a short attention span. This is also a reason why they make careless mistakes. They forget the things easily, or they can even lose them. They are disorganized. Their work might be messy. They can be easily distracted by the things which are usually ignored by others (e.g. the trivial noises) (WebMD, 2005-2015).

• **Hyperactivity.** The hyperactivity may differ with age. The learners have the trouble to sit still. They fidget and squirm a lot. These actions can be shown up in toddlers or pre-school children as well. They are always in motion and for example, it is difficult for them to listen to a story. The pupils are very active, noisy and they talk a lot. They interrupt their classmates, or other people because they act without thinking. The hyperactivity can be noticed in adults, too. They are unable to stay seated and do quiet activities (ibid.).

• **Impulsivity.** The impulsive children do risky things very often. They do not think about the consequences. The impulsivity leads to accidents many times. For example, the children can bang into people, or they can even put themselves in danger. Such children are impatient. It is difficult for them to wait to talk, and they blurt out answers before the question is finished (ibid.).

Methodology of Research

On the basis of the theoretical knowledge, we have reconsidered what possible problems and difficulties the ADD and ADHD students can have during the English lessons and we have established the purpose of our study.

The main aim of our research is to find out how the teacher adjusts the learning conditions for a learner diagnosed with ADD or ADHD. We have taken a closer look at the three main categories: environment, assessment, and interaction. We were interested in the classroom management, in the method of assessment of the ADD/ADHD students, and the cooperation between the teacher and the student.

Having regard to the aim of the research, the following questions need to be addressed:

- What does the classroom management in a lesson with ADHD learners look like?
- What are the extra activities / techniques the teacher uses during the lessons with an ADHD learner?
- How does the teacher evaluate an ADHD learner in English lessons?

One of many questions that the researcher prioritizes before commencing research is the selection of participants. The focus of our research is aimed at the students who are identified with attention disorder at a lower secondary level. We carried out this research in two primary schools in Nitra. The third school was the primary school in Gelnica.

In *Primary School 1* we observed one class (5th graders) which was divided into two groups. In the first group, there were two students identified with the ADHD disorder and in the second group, there was one ADHD student.

In *Primary School 2* we observed one class (6th graders) with two ADHD students, and two classes (5th graders) with one ADHD student in each class.

In *Primary School 3* we observed one class (5th graders) with one ADHD student.

Our observation was held over four English lessons in all classes. After the observation, we interviewed each teacher with twenty questions.

The research was carried out from October 2016 to February 2017. We tried to find the answers to our three research questions by way of two research methods. In our research, all the data was collected in two ways:

- qualitative observation of the classroom,

- qualitative interview with the English teachers.

Observation

Our type of observation is direct and non -participant. We, as researchers, were present in person in each lesson. In terms of direct observation, the position of the researcher should be in a place where he/she does not disturb the continuity of the lesson and the participants. The best place for the observer is at the back of the classroom. We had the role of a viewer during our observation, which means that we did not participate in the lesson actively. We did not communicate with our participants (except the teachers during the interview). We were only observing the ADHD students and writing the notes in our observation sheet. This sheet consists of two tables. The first table serves for noting general information, such as the name of the school, the class, the date, the number of students, etc. The second table consists of the fifteen questions which were created according to our stated research questions. These fifteen questions are divided into three categories: environment, interaction, and assessment. Next to each question, there is a space for an answer and also a column where the researcher can take notes. The same observation sheet was used in each lesson.

The observation revealed a large amount of information. Firstly, we would like to point out the certain facts that were the same with all our participants. Each and every student with the attention disorder did the same exercises and activities as the regular students. They had the same amount of time to complete the tasks as the regular students, and they also got the same homework.

Secondly, we gained much data about classroom management from our observation. To start with the seating, the position of the desks and chairs was standard, i.e. there were desks arranged into three rows, and two students were sitting at one desk. However, some lessons were in the English language classroom, where the classroom seating was not different. The seating of the ADHD students was, for the most part, the same – in front of the teacher´s table, at the first desk. This positioning is also recommended as we learned from the theoretical part of the study because there is less distraction of the learner and he/she should sit alone as well.

During the observed period of time, the design of the classroom was the same and we can claim that all the students got used to it because the learners spent the majority of their lessons in that place. There was a notice board in each classroom where the students had some

notes, such as the schedule, the terms of holidays, some certificates from competitions, and their works from the Arts subjects. Besides that, there was some furniture for learner´s course books, exercises books, dictionaries, and their personal things, and a clock on the wall.

The structure of the lessons was pretty much the same all the time. The students stood up when the teacher entered the classroom, which is a gesture of respect and they greeted. The lessons always started with the control of the absence and then checking the homework. If the learners did not get any homework, then the teacher checked their knowledge of the grammar rules or the vocabulary. There were no warm-up activities used at the beginning of the lessons, except one teacher, who started the lesson with a ball game.

For most of the time, the teachers followed the exercises in the course book. Their own materials such as pictures and flash cards were used for presenting new topics. Usually, the teachers gave instructions to students, then they worked individually, and after a couple of minutes, they checked the answers together. Many times the examples and demonstrations were missing. For that reason, the ADHD students had trouble to work and the teachers had to explain to them the instructions again.

Because of the fact, that certain types of activities such as pair work, or group work were not used frequently, it can be considered as a disadvantage due to the enthusiasm which we noticed on the ADHD students.

Additionally, there was a good learning atmosphere in almost all classrooms. The teachers were friendly, nice, and willing to help to each student. They motivated and encouraged the students through very positive behaviour and approach. The atmosphere was also influenced by the discipline which was generally well-handled by the teachers.

Taking everything into consideration, we can claim that all the students with the attention disorder were engaged in the teaching process. Some of the teachers used activities which helped to keep the attention of the ADHD students, and they used some teaching equipment as well. But as regards some extra techniques or special activities prepared only for the ADHD students, they were not used at any time. But on the other hand, due to the not very problematic behaviour of our participants, we can claim that these special activities were not needed.

Interview

The semi-structured interview is described by Gavora (2010) as "the transitional type between the structured and unstructured interview". This type of interview is the one which we have used in the research. The questions are prepared ahead. The questions do not have to be asked one by one, the researcher can change the order of questions during the conversation. As to the type of questions, we used open questions. It means that there are no options given to the interviewees. The participants can answer freely and there is more space for extensive answers. Our interview process started when we finished the observation lessons (January 2017). The questions were divided into the three categories – environment, assessment, interaction/cooperation - (these categories are the same as in our observation sheet).

In respect of our first category – *Environment* – we found that all teachers have the same classroom management. They all prefer the seating of ADHD learners at the first desk and the desks are placed in the same, "traditional" way. The second part of this category dealt with the teacher-assistant and only two teachers could answer these questions. Both teachers were from the same school and they explained to us that the presence of the assistants depends on the particular school, i.e. whether the school can employ such specialists, whether the people are interested in this job, and also on how many learners with special education needs the school has. In contrast to these responses, other teachers agreed that they would like to cooperate with the assistants as well because it would be a great help not only for ADHD learners but for the teachers, too.

The second category – *Assessment* – was a crucial part of our interview because our third research question deals with the evaluation of ADHD learners. The statement which was the same by all teachers is that they use the same test for ADHD learners as for the regular students. They do not prepare the test especially for those learners with attention disorder. Although they use the same test for all students, they always check the suitability of the chosen exercises. This means that they go through each exercise in the test, and if some of them are not suitable for ADHD learners, they skip them. In cases, where some exercises are difficult, or there are certain exercises which the learner has trouble with, ADHD learner does not have to complete all exercises. It depends on the particular learner and his/her recommendations of how he/she should be tested. This information is mentioned in his/her diagnosis paper (this part of the topic will be discussed in the next category). On the subject of time, students have usually the whole lesson to complete the test (45 minutes). Two teachers give more time to their learners. When learners need more time to complete the test,

they can finish it after their last lesson in school. If the students are tested on vocabulary, learners also have more time (approximately 5 minutes). Regarding the evaluation, one half of our respondents use the same evaluation basis and the other half use the different weighting scale.

The final category – *Interaction and Cooperation* – contained the most questions from which we were able to gain some detailed information which helped us to find the way how the teaching of ADHD learners actually works in particular schools. We would like to state some of our findings which we consider to be the most interesting from this category. Even though some teachers use teaching aids, such as flash cards, or pictures, it was quite surprising to find out that the teachers do not use many activities and games in their lessons. These activities would be definitely appreciated not only by the learners with SEN but also by the regular students. In addition, the teachers admitted that they are acquainted with the diagnosis of their students (i.e. they read the diagnosis paper) but they did not attend any special course which deals with the education of the learners with SEN. They do not have any knowledge how learners with SEN should be taught and they manage their teaching only according to the recommendations which are stated in the diagnosis paper. Furthermore, the most surprising finding was that some of our interviewed teachers report that they have students who are considered to be regular but their behaviour is the same, or in some cases even worse, as the behaviour of those learners with SEN.

Results

We gained a lot of information about the education of ADHD learners. The following results are achieved from the observations.

All learners with ADHD were involved in the teaching process actively. They got the same exercises, tasks, and homework as the regular students. It was the same with the amount of time to complete the assignments. The seating of ADHD learners was usually the same – in front of the teacher´s table, at the first desk. Speaking of the classroom design, it was pretty much the same in each classroom. It did not have any impact on the distraction of the learners. In all cases, the continuance of the lessons was quite the same. They had the same structure. Sometimes the teachers used some additional materials for explanation of the new topic, e.g. flash cards, and pictures. But on the other hand, they did not use any special activities for

ADHD learners. In general, there was a good and friendly learning atmosphere in all classroom. The teachers were willing to help their learners, especially those with ADHD.

After the observations, we did the interview with each teacher due to which we could acquire more data for our research. The findings from our interviews are the following:

All in all, the teachers´ responses were often very similar. They all prefer the same seating of ADHD learner (at the first desk). The presence of the teacher-assistant is only in one school. They use the same test for ADHD learners as for the regular students. But they always check the suitability of the test and they omit some exercises many times. The students write the test during the whole lesson. The half of our interviewed teachers use the same weighting scale for ADHD learners as for the regular students, and the other half use the different weighting scale. All teachers read the diagnosis paper of ADHD learners. On top of that, the teachers miss the knowledge how the learners with SEN should be taught and they use only recommendations for teaching which are stated in the learner´s diagnosis paper.

The research has found out the mentioned results and we can claim that all these findings were observed and the teachers also answered our interview questions truthfully.

Conclusion

In summary, we managed to answer all our research questions. From the mentioned information, we can conclude that the classroom management was adjusted for ADHD learners. Teachers did not use any extra activities or special techniques for ADHD learners. And the half of our respondents use the same evaluation and the other half use the different weighing scale However, we would like to emphasise that the revealed data from our research cannot be generalized because the research was done with the small number of participants. Therefore the further research is needed.

Recommendations

We would like to focus on the teaching ADD/ADHD learners and recommend some improvements, which should lead to the easier way of teaching such learners, and preventions in order to avoid the unpleasant behaviour of the learners in the future.

We assume that it would be better and definitely much more interesting if the teachers start to use more activities, games, and special techniques of teaching. We also believe that

using more activities would be more interesting also for the regular learners. In spite of the fact that some classrooms are equipped with the interactive board, it should be used more often.

Even though we did not experience the situation when the learner´s behaviour was problematic, and the degree of his hyperactivity was high, the teachers explained in the interview that sometimes the learners´ behaviour is uncontrolled. For this reason, it would be helpful when the teachers set the classroom rules for the whole classroom, it means not only for the learners with SEN but also for the regular students. What is more important is to try to lower the hyperactivity as much as possible. As a consequence, the learners should have some responsibility in the classroom, which can correspond with their hyperactivity. It means that they have some duty or something to take care of where they can release their hyperactivity.

Moreover, based on the above-mentioned findings from the interviews, we have found out that the teachers do not have any theoretical knowledge of how the learners should be taught. We would like to suggest the visiting of the events, such as training courses, and workshops which are aimed to provide more information about the education of the learners with SEN. It can be beneficial not only for the teachers but also for their learners. Besides the fact that the teachers are acquainted with the learner´s diagnosis, these courses definitely can reveal more recommendations. In the same way, the communication among the teachers who have the experience with the education of the learners with SEN would be probably helpful as well. We can assume that due to their experiences, they found out some ´know-how´ of handling the problematic behaviour or the hyperactivity which they can share with other teachers.

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APPROACHES TO GRAMMAR IN ENGLISH LANGUAGE TEACHING/LEARNING

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Abstract: The main aim is to find out what the role of textbooks and grammar in them is when teaching English language at a lower secondary school. Various methods, approaches, models and techniques related to grammar teaching are summarized in the theoretical part. The research was conducted at a lower secondary level at Spojená škola, Letná 34 in Poprad where the teachers recently decided to change the English language textbook for the fifth-grade pupils. The results obtained by three research methods (the analysis of two textbooks, the questionnaire given to the teachers and the interview with the head of the board of the English teachers) are interpreted. Based on the results, several recommendations are made.

Key words: grammar, English language teaching/ learning, textbook analysis, questionnaire, interview

Introduction

All the teachers who consider it important to give as much as possible to their students should plan the lessons carefully. It means to set the goal first and then choose the particular steps in order to achieve it. This thesis focuses on grammar teaching and how the English teachers deal with grammar in the classroom. As the teachers should be familiar with all the possible ways to make the right decisions when planning the lesson, this thesis provides the overview of methods, approaches, models and techniques. The main aim of the thesis is to find out what the role of textbooks and grammar in them is when teaching English language at a lower secondary school.

As there are many approaches to teaching grammar, the choice depends on many aspects, such as the pupil's age and language proficiency, the textbook and grammar issues involved in it. What we should not forget about is the aim of the lesson and the teacher who plans and manages the whole process.

The Role of Grammar in English Language Teaching

Even if a lot of people imagine endless number of rules and definitions which may be discouraging, the enthusiastic teacher and good selection of activities let the learners experience the beauty of the language even if grammar plays an important role in it.

Grammar is often compared to a skeleton (Harmer, 1994) of the language because it supports and holds something together. We can say that grammar involves two basic parts – morphology and syntax (Common European Framework of Reference, 2002). The increasing grammar knowledge enables us to build the utterance; otherwise, our ability to develop language proficiency is significantly limited (Widodo, 2006).

From the point of view of English language teaching, Pokrivčáková (2012) distinguish four language skills (listening, speaking, reading and writing) and two systems (vocabulary and grammar). Based on this division, we deal with grammar as with one of the important language systems. We have to mention that the integration of skills and systems when teaching the foreign language is very important (Veselá et al., 2014).

The attention given to grammar varied over the years (Cakir and Kafa, 2013) and grammar teaching still remains the questioned topic which definitely deserves our attention.

Opinions on teaching grammar

The authors agree on the importance of grammar in a language but a lot of teachers still hesitate about what is the best way how to teach it (c.f. Boroujeni, 2012; Hu, 2012; Corzo, 2013).

We will start with two contradictory opinions. On one hand Cakir and Kafa (2013) do not question teaching grammar; they directly proceed to suggestions and recommendations how to do it. Boroujeni (2012) explains that grammar-less teaching can cause the broken or incorrect usage of grammar structures. On the other hand, Rama and Agulló (2012), Nassaji and Fotos (2004) and Veselá et al. (2014) still consider the question, if grammar should be taught, important to be mentioned in their works.

Mart (2013) and Widodo (2006) claim that the aim of teaching English grammar is not to teach the rule but to develop the ability to apply it in communication when necessary. According to Walter (2012) the grammar syllabus is necessary and the explicit grammar instruction leads to better learning. English language is quite easy from morphological point of view so maybe that is why there is a discussion about the necessity of grammar teaching (ibid.).

Harťanská (2004) focuses on the young learners. She agrees with teaching grammar in a meaningful context and claims that despite focusing on language accuracy the teacher should use the explicit explanation wisely and not too often. (ibid.).

In general, the variety of opinions in this subchapter may be caused by the fact that the learners who are involved in above mentioned researches differ in age, language proficiency as well as in their mother tongues.

Methods

The complex overview of methods used in English language teaching is provided in the works of various authors (c.f. Cakir and Kafa, 2013; Gondová, 2012; Graham, 2011; etc.). In this thesis, we divide the methods according to the role of grammar in them. The English teacher should be familiar with the methods and take advantage of their combination (Kováčiková and Gajdáčová Veselá, 2016).

Grammar can have central position, for example, in the *grammar-translation method* which puts great emphasis on grammar knowledge and the need for communication is neglected (Kaye, 2009). Gondová (2012) states that grammar is taught directly and its stressed position causes that the language skills are little developed.

The secondary position of grammar can be seen, for example, in the *direct method* which emphasizes the language skills (ibid.) and grammar rules are acquired from the context (Cakir and Kafa, 2013). The indirect grammar teaching is involved also in the *audio-lingual method* that is based on continual drills and repetition of dialogues (Graham, 2011). The *communicative approach* involves various communicative activities and games (Pokrivčáková, 2014). Even if the emphasis in put on communication, Kováčiková and Gajdáčová Veselá (2016) admit that many teachers present grammar traditionally from textbooks. Another method that belongs to this category is the *TPR method* that involves the listening comprehension and the set of actions and mimes (Terpitková, 2012). The model language is provided by the teacher's commands and the learners acquire the grammar structures unconsciously (ibid.).

There are also other methods such as *Dogme*, *Suggestopaedia*, *Community Language learning, CALL* or *CLIL*. They focus on other aspects of language learning and the role of grammar is not significant so we do not further describe them.

Approaches to teaching grammar

When presenting a new grammatical phenomenon, the teacher can do it directly or indirectly. Pokrivčáková (2012) recommends using both approaches in balance.

The *direct approach* is based on deductive reasoning (Graham, 2011). The rule is directly presented and the practice follows so it is called the rule-driven approach (Cakir and Kafa, 2013). Gondová (2012) advises the teachers to provide as clear and simple rules as possible and use plenty of examples. Harťanská (2004) claims that the direct approach is more suitable for adults because of well developed abstract thinking.

The *indirect approach* starts with the observation of certain phenomenon and leads to the rule formulation (Widodo, 2006), thus it is based on inductive reasoning. This approach involves similar subconscious processes as the children experience when acquiring their mother tongue (ibid.). In other words, it is recommended when teaching children (Harťanská, 2004). This approach gives learners the opportunity to discover the phenomenon on their own (BBC, 2006a) so it is a great idea how to engage learners in the learning activity (BBC, 2006b).

Models and techniques

Models

This subchapter describes the most frequently mentioned models – the PPP and TTT model. The abbreviation PPP stands for presentation, practice and production. The aim of the first two stages is to achieve language accuracy (Thornbury, 2002) but the language accuracy is not enough so the production stage is necessary (ibid.) as it is the bases for communication (Kováčiková and Gajdáčová Veselá, 2016).

The TTT model is based on certain task. The abbreviation stands for task, teach and task. At first, the task is given and the learners perform; then the teacher teaches the necessary language so they can perform more effectively later; the third stage includes the task again – it can be the same or modified task for the learners to use the newly learned language (Thornbury, 2002).

Kováčiková and Gajdáčová Veselá (2016) recommend the combination of both models. It should be done with regard to the main aim which is the learner's ability to communicate fluently.

Techniques

The teaching techniques are considered to be "specific procedures for carrying out a teaching activity" (Pokrivčáková, 2014, p. 33). This subchapter mentions the techniques which are recommended or motivating when teaching the pupils at a lower secondary level as we focus on the 5th-graders in the practical part.

In other words, the teacher can choose from the techniques such as the *dialogues*, *discovery techniques*, *drills*, *games*, *projects*, *role-plays*, *songs*, *substitution tables* or *translation* when teaching grammar at a lower secondary level. More information about these techniques can be found in the works of other authors (c.f. Pokrivčáková, 2013; Harmer, 1994, Harťanská, 2004, Terpitková, 2012; Budden, 2004; Kaye, 2009; Thornbury, 2010).

The Role of Textbooks in Teaching Grammar

A textbook is considered to be the "key teaching aid" (Pokrivčáková, 2014, p. 56) which serves as a framework for a particular level of proficiency. It guides the teacher and provides the ready-made texts, explanations, exercises and recordings which serve as the model of a spoken language (ibid.). Even if an experienced teacher is able to teach without using a textbook, it would be difficult in terms of time and money (Kitao and Kitao, 1997). Despite relying on the textbook, the teachers should be able to adapt its content by modifying, re-ordering, deleting or adding the exercises so it meets their learners' needs (Pokrivčáková, 2014).

It is important to say that the process of English language teaching is based on textbooks in all regular schools in Slovakia. As the teachers rely on textbooks when teaching, using of textbooks has to be taken into consideration when focusing on the possible ways how to deal with grammar teaching and learning.

Methodology

Research Questions

The main research question is: *What is the role of textbooks and grammar in them when teaching English language at a lower secondary school?* As it is general, we use several additional research questions that help us to answer the main research question.

RQ 1: Do the currently used textbooks follow the recent findings from the field of English language teaching/ learning?

RQ 2: How do teachers deal with the explanations, examples and exercises related to the grammar issues that are available in the textbooks during their lessons?

RQ 3: Why did the teachers decide to use a different textbook?

Data Collection Methods

Three research methods are used. The *textbook analysis* focuses on the grammar issues involved in two textbooks Tom Hutchinson's Project 1 (third edition) and Mary Bowens' and Liz Hocking's English World 3. Both are used by the 5th-graders at a lower secondary school. The important difference between these textbooks is that Project 1 is the first one in the series of Project textbooks while English World 3 is preceded by two other volumes from the same series.

The second research method is a *questionnaire* in which focuses on how the teachers work with the textbook *Project 1* and the grammar issues during the lessons. It asks about following the textbook structure, approaches, techniques, examples, exercises or additional materials the teachers use.

The third research method is an interview. The head of the board of English teachers is given several questions that focus on the reasons for changing the textbooks and choosing the *English World 3* to teach the 5th-grade pupils.

Participants

The research was conducted at a lower secondary level at Spojená škola,   Letná 34 in Poprad in the school year 2016/2017. The teachers at this school have decided to change the English language textbook for the 5th-graders. We consider this situation to be a unique opportunity how to compare two textbooks for the pupils at the same level of proficiency and the opinions expressed by the teachers who experienced using both of them in a short period of time.

The questionnaire was filled in by five teachers; the interview was done with the head of the board of English teachers at that school.

Research results

In this chapter, the results of our research are summarized and listed according to the previously set research questions (RQ). We obtained the data from the analysis of two

textbooks; these are summarized in RQ1. The questionnaire results are summarized in RQ2. The interview is summarized in RQ3.

RQ 1: Do the currently used textbooks follow the recent findings from the field of English language teaching/ learning?

      The findings from the textbook analysis are summarized in the following table so the textbooks could be easily compared from the point of view of various aspects.

	Project 1	**English World 3**
Method	None of these textbooks is based on a single method. We can find some common features with the communicative approach (e.g. songs) or audio-lingual method (e.g. dialogues).	
Grammar	- indefinite articles (a/ an) - imperative - plural forms - to be – affirmative, negative, questions, long and short answers - possessive adjectives - possessive 's - have/ has got – affirmative, negative, questions - position of adjectives - telling the time - prepositions of time - present simple – affirmative, negative, questions - prepositions of place - there is/ are - can/ can't - describing people (to be, to have) - present continuous – affirmative, negative, questions - buying (How much is …?)	- past simple – to be - telling the time - past simple – questions, answers - comparative of adjectives - past simple – spelling rules - there was/ were - How much is …? - past simple – irregular verbs - like + gerund - past simple – to have - must / mustn't - superlative of adjectives - Why? Because … - going to - Would you like …? I'd like to … - some/ any - possessive pronouns - dates
Approach	- indirect approach prevails - the texts serve as a meaningful context and source of examples	- exclusively indirect - only few examples of grammar issue in the texts - pictures with model sentences that present grammar structures serve as the main source of examples
Model	- PPP - exercises mostly focus on presentation and practice stage - Revision page involves additional practice exercises	- PPP - emphasis on the presentation and practice stage - less opportunities for production

Skills	- grammar is not isolated - skills are employed in grammar exercises equally (usually more skills at the same time) - "secondary listening and reading" as the side effect of speaking and writing exercises	- grammar is not isolated - more skills employed at once - listening, speaking and reading are employed equally - writing is given less prominence than other skills - "secondary listening and reading"
Techniques	- dialogues - discovery techniques - games - projects - songs - substitution tables	- dialogues - discovery techniques - drills - projects - songs

RQ 2: How do teachers deal with the explanations, examples and exercises related to the grammar issues that are available in the textbooks during their lessons?

Based on the results obtained by the questionnaire, we found out that all the teachers **use the textbook** very frequently during the lessons.

The teachers **modify the content** of the textbook. It depends on time-management, attractiveness and importance of particular exercises. Most of the teachers claimed they more frequently add the exercises than omit them.

All the teachers use **additional materials** besides the textbook. Most frequently mentioned additional materials are interactive materials, workbook and the exercises from the Internet. Two teachers use the authentic materials. There is only one teacher who chose the option *other* because of preparing his/ her own materials.

As for using the **direct and indirect approach** to teaching grammar, most of the teachers use combination of these approaches. When talking about the relationship between using the approaches, three teachers prefer using the direct approach while two teachers use the indirect approach more often. The teachers use the direct approach, for example, when grammar is difficult for understanding or when the pupils prefer this approach because their motivation and understanding of abstract rules are above average. They use the indirect approach when the difference between the new and already known grammar structures is

obvious, when the text is available or when this approach does not require too long preparation.

The most frequently used **teaching aids** are the blackboard and interactive whiteboard. On the contrary, the teachers do not use the visual aids often.

As for the **examples used when presenting grammar**, all five teachers frequently use the examples from the textbook as well as their own examples. Their own examples are chosen with regard to the topic, pupils' knowledge, interests and environment the pupils live in. The extra examples are also chosen in order to be better understood, more easily remembered by the pupils or certain example helps the teacher to explain the structure clearly and more easily.

All the teachers know and use the **PPP model**. While some teachers focus on the practice stage, the majority focuses on production. Not all of the teachers answered the question if they omit certain stage of the model but from the answers which are available we learned that the teachers go through all the stages or at least try to do it.

The teachers claim they frequently use the **techniques** such as the dialogues, role-plays or translation. They less frequently use the substitution tables, songs, drills or discovery techniques.

RQ 3: Why did the teachers decide to use a different textbook?

The decision was made by the head of the board of English teachers who discussed the change with his colleagues. The general reasons to change the textbook were the grant provided by the Ministry of Education, Science, Research and Sport; poor condition of previously used textbooks and the fact that the English World series is designed for both primary and lower secondary level.

As for the reasons directly connected to grammar teaching, the English World 3 is in accordance with the innovated National Education Programme. It means that the textbook involves also the past simple tense which is not taught in the previously used textbook – Project 1. Besides that, the textbook is well-arranged and it involves a lot of exercises related to working with the text which is considered to be the core of the school curriculum on that particular school.

Even if the teachers decided to change the English language textbook for the 5th-grade pupils, they do not plan to continue with English World textbooks in the following grades. On the contrary, they bought the Projects (fourth edition) for the older pupils at a lower secondary

level. It is because they do not have bad experience with the Project textbooks. What is more, they consider the fourth edition of Project textbooks to be well-designed in all the ways.

Interpretation

In this chapter, the results of our research are interpreted. We look for the reasons and possible consequences of our findings.

We found out that both textbooks follow the recent findings from the field of English language teaching/ learning. They employ the language skills when teaching grammar, as recommended by Veselá et al. (2014). The indirect approach which is used is considered to be beneficial for the 5th-graders (c.f. Harťanská 2008). The teaching techniques (e.g. dialogues, discovery techniques, project and songs) are motivating and appropriate for that particular age group.

As we expected, none of the textbooks has the features of a single method. We can see some features of the audio-lingual method or the communicative approach. Thus we can see the combination of methods as recommended by Kováčiková and Gajdáčová Veselá (2016). In both textbooks, the PPP model is used. We think that the production stage is not always given enough attention in these textbooks (c.f. Thornbury, 2002).

The main difference is visible when comparing the grammar issues involved. As English World 3 is preceded by two other textbooks from the same series, its advantage is that some grammar issues were already presented in the previous volumes. Thus this textbook builds on the pupils' previous knowledge and it focuses on the past simple tense throughout the textbook. Even if both textbooks are used by the 5th-graders, Project 1 still deals with the present tenses.

The questionnaire revealed that using of the textbook is an important part of the lessons. The teachers do not strictly follow the textbook structure, as recommended by Pokrivčáková (2014), they modify it according to their pupils' needs. Besides the examples from the textbook, the teachers use their own examples for better understanding or demonstrating the connection to real life.

We found the mismatch between what is available in the textbook and what the teachers use or prefer. For example, the teachers prefer direct approach while the textbook teaches grammar mostly indirectly. The teachers claimed they focus on the practice and production stage of the PPP model while there is lack of production exercises in the textbook. They claimed to use games and role-plays frequently but there are no role-plays and almost no

games in the textbook. On the other hand, the textbook Project 1 involves plenty of substitution tables but the teachers do not use them often.

This variety of answers probably reflects their various experiences in teaching English as a foreign language. The teacher's subjectivity is reflected in choosing the approach and the effective techniques. In fact, teacher's choice may greatly influence the learning process.

From the interview, we learned that there are several reasons why the teachers decided to change the textbook. The general reasons are the poor condition of previously used textbooks; the grant provided by the government; or the fact that the pupils may continue with the same textbook series at primary and lower secondary level. However, the teachers took advantage of the fact that English World 3 teaches the past simple tense. The thing is that teaching of the past simple tense in the 5th grade is in accordance with the innovated National Education Programme.

We think that the teachers at this school made a good decision when chose the English World series. Thanks to the way how English World series is designed, the 5th-graders are able to learn the past tense. It is a great advantage when we compare it to the previously used textbook Project 1.

As for the limitations of our research, we addressed very limited number of teachers working at the same school. That is why we cannot consider the findings to be valid for all the English teachers at lower secondary schools in Slovakia.

Now we can answer the main research question of this thesis. *What is the role of textbooks and grammar in them when teaching English language at a lower secondary school?* As we expected, the textbook is an important teaching aid; teachers at the lower secondary level use it most of the time. Thus, we can say that also its content greatly influences the lessons.

In this particular case, we deal with two textbooks which are very similar in many aspects (e.g. skills, approach …). When the teachers decided to change the textbook, the decision was made with regard to the grammar issues involved so we can see how influencing grammar issues may be when choosing the textbook.

All in all, both the textbook and the grammar issues in it are definitely very important and influencing when teaching English language at a lower secondary school. We should not forget about the role of a teacher. The teacher does not have to follow the textbook strictly. That is why we claim the teacher's choices are even more influencing than the textbook content.

Conclusion

As it is mentioned in the introduction, all the teachers have the opportunity to choose the way they go through with their students. In the theoretical part, this thesis provides the overview of methods, approaches, models and techniques related to grammar that the teachers can choose from in order to achieve the set goals.

Thanks to the results obtained in the practical part, we answered the main research question: What is the role of textbooks and grammar in them when teaching English language at a lower secondary school? We found out that both the textbooks and grammar issues involved in them are very important when teaching English language at a lower secondary school. We found out that the grammar issues may be so influencing that they become the main criterion when choosing the new English language textbook.

However, even more influencing than the textbooks and grammar issues are the teachers. The thing is that we recognized certain mismatch between what is available in the textbooks and what the teachers use or prefer. The teacher is a person who plans the lesson and manages the class. As the textbook is just the teaching aid, the teacher's decisions are more influencing. The teacher decides whether to use the textbook and follow its structure or modify the content in order to sequence the activities differently with regard to the pupils' need or the time management.

Based on the results, we recommend the teachers to use extra exercises supporting the production stage. They should reconsider using the substitution tables as a teaching technique especially in case of complicated grammar structures. We strongly support preparing and using various grammar games because there are not many games involved in the analysed textbooks.

The teachers should decide about using the approach very carefully. We recommend the teachers to take advantage of the ready-made texts in the textbook and reconsider using the indirect approach. However, the final decision depends mainly on the particular situation in the classroom and the pupils' ability to understand the abstract rules.

In this thesis, we introduced many approaches to teaching grammar. Our research proved that the decision about using the most suitable one depends on many aspects. These aspects can be the pupils' age and language proficiency, the currently used textbook and the grammar issues involved in it. However, the teachers have the most significant role because they should consider all the previously mentioned aspects together with the aim of the lesson in order to make the learning process as effective and interesting for the pupils as possible.

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PLACE OF TEACHING PRONUNCIATION WITHIN ENGLISH LANGUAGE LESSONS AT SECONDARY SCHOOLS

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Abstract: The ultimate goal of the paper is to point at teaching English pronunciation at lower secondary level. Basically, the work deals with the theory of teaching English pronunciation as well as the research in the field of pronunciation teaching at Slovak lower secondary school. Through the theoretical part of the work we want to provide readers with the peculiarities of English sound system. By those peculiarities we mean significant differences between English sounds, i.e. phonemes and graphemes, whereas the number of phonemes does not correspond with the number of graphemes. Secondly, the work deals with the suprasegmental features of pronunciation like rhythm, intonation and word stress, which training should be also included into English lessons. The theoretical background served as the core for the research part, the aim of which was to find out attitudes of students and their English teacher towards pronunciation teaching, contents, then techniques and frequency of teaching pronunciation. This part of study offers a description of methodology which was applied for research and it also presents results which we carried out during the duration of research.

Key words: pronunciation, teaching, secondary students

Importance of pronunciation teaching

In general, the proper pronunciation is crucial for the efficient communication. Basically, the bad pronunciation of the learner can cause a lot of misunderstandings in communication. On the contrary students with good pronunciation can easily communicate in English and although they make mistakes, they are not so serious that they could cause comprehension difficulties. For the illustration we decided to mention one example, where the

inappropriate pronunciation can cause a complete misunderstanding of listener. Basically, it is an example of minimal pairs – *pen* /pen/ and *hen* /hen/. It is obvious, that these two words differ only in one sound, because while the 1st word starts with the sound /p/, the sound which stands at the beginning of the 2nd word is /h/. But the substitution of these initial sounds can cause misunderstanding in conversation, e.g. if someone does not ask his friend the following question: "*Would you like to write with the pen?*", but he uses the question like this: *"Would you like to write with the hen?"*, because the 1st word represents a tool useful for writing, but the second word stands for a farm animal. This is only one of many situations, where inappropriate pronunciation can cause difficulties in conversation. Based on this, teachers should understand the necessity of teaching English pronunciation, which enables students to understand differences between the sounds and ways how the words should be pronounced correctly.

The last but not least it is important to explain why teaching of pronunciation is considered to be an inseparable part of foreign language education. Firstly, if students have knowledge about how English words should be pronounced correctly, it will enable them to avoid misunderstandings in conversation. Secondly, the language level of man is often accessed according his fluency and level of pronunciation. Finally, we believe that English should be a part of man´s general knowledge, whereas we live a period where man without English is lost or as Tennant (pg. 2, 2007) explains: "… English is now a *Lingua Franca* and is more likely to be used as the means of communication between two non-native speakers than between a non-native and native speaker". It is said that: "Pronunciation instruction is a prominent factor in foreign language teaching" (Gilakjani, Sabouri, 2016) and considering this teachers should not omit it from their lessons.

Segmental level of pronunciation

The segmental level of pronunciation is represented by vowel and consonant sounds. The lack of concord could be seen between the number of the phonemes and graphemes in both of these groups. Basically English consists of 44 phonemes but they are represented only by 26 letters. It means that one and the same letter might be represented by different sounds depending on its position in the word. For the illustration we mention letter combination *sh* which is always represented only by one phoneme /ʃ/, e.g. words like *shoes, nationality,* or *wish* contain sound /ʃ/. On the other hand, some letters or letter combinations do not

correspond only with one phoneme, but with several as it occurs in the following words, where the letter combination *ch* corresponds with 3 different sounds – *checking* /tʃ/, *ache* /k/ and *machine* /ʃ/. However, that phenomenon is typical not only for English consonants, which we mentioned above, but also for vowels. As an example we chose grapheme *a,* which is represented by the following sounds - /æ/ in word *mat*, then sound /ɑ:/ in *bark* and finally phoneme /ɪ/ in word *cottage*. The last but not least vowel sound /u:/ corresponds with several letter combinations, like *r<u>oo</u>m*, *cr<u>ew</u>, s<u>ue</u>*.

Basically, students should know the principle how particular letters and letter combinations are pronounced, or which graphemes could represent particular phonemes, whereas understanding of English sounds is the basis for the communication in the target language.

Suprasegmental level of pronunciation

The suprasegmental level of pronunciation consists of word stress, intonation and aspects of connected speech. The word stress of English belongs to the most complicated features. In general, it could be understood as a certain degree of strength which is used for pronouncing particular syllables of the words (Pavlík, 2002). However, English language differentiates two placements of the stress according the word class of given word. Firstly, verbs are stressed on their 2nd syllable and secondly nouns and adjectives are stressed on their 1st syllable. To make our statements more clear, we mention examples of words, from Pavlík (2002) and Piťová (2002), where we can notice different placement of the stress: the noun *minute* /ˈmɪnɪt/ is stressed at the beginning, while the *minute* /maɪˈnjuːt/ as adjective is stressed at the 2nd syllable.

Learners of English should be also aware of intonation, because for the student, it is necessary to understand where and how the particular type of intonation should be used. In other words if person wants to express for instance definiteness he should know that intonation of his statement will not be rising and therefore the sentence, "I am completely right, " will be said with the falling tone.

The last but not least it is necessary to introduce features of connected speech, namely assimilation, elision and linking. To be more precise, assimilation is defined by Nordquist (2015) as a process where one sound becomes very similar to the sound which is near to it. In other words assimilation occurs in situations, where one sound is replaced by another sound under the influence of the neighbouring sounds and it is mostly associated with the group of

consonants (Roach, 1991). Secondly, the elision could be understood as a process where some sounds are omitted, in fast and connected speech, for easier pronunciation. Students of English should be aware of this fact mainly in listening materials where elision appears very often and may cause a lot of misunderstanding, such as expression *at least twice* which is in rapid speech pronounced like this /əˌtliːsˈtwaɪs/. According to Gilakjani (pg.121, 2012) "linking refers to the way the last sound of one word is joined to the first sound of the next word." It means that we can omit or add some sounds to the words, which make the pronouncing of words in connected speech possible. Pavlík (2002) in his book states several situations where the addition of the linking sound should be expecting, e.g in the expression *spare us* /speəəs/ the linking sound **r** is added /speərəs/. Other linking sound is **w** and could be found in the expression *how interesting* / ˌhaʊw ˈɪntrəstɪŋ/ and the last one is **j** which occurs in *pretty eyes* /ˌprɪtijˈaɪz/.

The purpose of the research

The goal of this part is to introduce objectives, which stand behind our research. The main aim of our study was to find out attitudes, contents, techniques and frequency of teaching pronunciation. From this is obvious, that majority of attention was paid to teaching pronunciation at the lower secondary level. However, the focus was also on techniques, which the teacher applied in lessons, the frequency of teaching pronunciation and the last but not least on teacher´s attitudes towards the teaching of pronunciation as well as his work with the language during the lessons.

Apart from we also established several secondary aims. The 1st one was to find out what features of pronunciation were taught and practised by the teacher and the second aim was to find out the learner´s attitudes towards the pronunciation training.

Based on our research aims, we created two groups of questions related to the main aim and other aims of our research.

Research questions

We set four research questions which are connected to the main aim:

A, What are the teacher´s attitudes towards the necessity of teaching pronunciation at secondary school?

B, To what extent is pronunciation taught during English lessons at secondary school?

C, Which techniques are applied by the teacher for teaching appropriate pronunciation?

D, What materials are used by teacher to improve learner´s pronunciation?

At this place we mention those questions which are related to the secondary research aims:

A, What attributes of pronunciation are taught by the teacher?

B, What are the learner´s attitudes towards the pronunciation learning?

Sampling

Our sample consisted of 8 English students (9-graders) attending a lower secondary school in Nitra. To be more precise, that group of students was represented by 5 boys and 3 girls. Apart from the sample also consisted of English male teacher with 3 years of experience in his field. We applied non-probability purposive sampling strategy in the process of selecting participants for our research. It means that our sample was not chosen randomly, but according predetermined criteria. In other words, we chose our sample according its size, whereas we paid attention to quality and not quantity. The second condition was the characteristic features of participants, namely English teacher as well as students and the last but not least we chose participants who disposed those features which were important for our examination.

Methods applied for our qualitative case study examination

For our data collection we prepared semi-structured interviews which combine features of both structured and unstructured interview. Both interviews with English teacher were conducted through a face-to-face discussion. All the questions which needed to be answered by the teacher were prepared in advance but during the interview we asked the teacher other supplementary questions which enabled us to get in to the depth of the examine case. The purpose of our interviews was to collect information about teaching methods, techniques, materials used for successful pronunciation training as well as teacher´s attitudes towards the pronunciation teaching at lower secondary school. The interview was then divided into 8 categories, namely *Teacher´s personal attitudes towards the necessity of pronunciation training at secondary schools* (cat.1), *Teacher´s opinion about frequency of teaching pronunciation during his English lessons* (cat.2), *Teaching materials used for pronunciation teaching and training* (cat.3), *Techniques used for pronunciation training* (cat.4), *Aspects of pronunciation practised with the students* (cat.5), *The teacher´s assessment of the pronunciation of his students* (cat.6), *Ways of improving teacher´s own pronunciation* (cat.7)

and *Recommendations of teacher in improving pronunciation teaching and training* (cat.8).

The second method which we applied in order to collect data was focus group with the purpose to collect data from 8 lower secondary students attending school in Nitra. The focus group sheet consisted of 11 questions which we discussed with all students. For its analysis we created 4 categories, namely *Students´ assessment of their pronunciation* (cat.1), *Source of student´s knowledge of pronunciation* (cat.2), then *Activities used for pronunciation training* (cat.3) and finally *Student´s attitudes towards the necessity of pronunciation training at secondary schools* (cat.4).

The last but not least, semi-structured observation was applied. To be more precise our observation sheet consisted of 6 areas which we were interested in, but also we wrote down everything interesting and important which was related to teaching pronunciation. Speaking about our participation in the research, we became complete observers. In general our role was to observe participants and processes connected to teaching pronunciation, however without any direct interaction with the participants. The last but not least, observation was divided into five categories such as *Was teaching of pronunciation included in lessons?* (cat.1), *Which techniques were used for teaching pronunciation?* (cat.2), *What materials were used for teaching pronunciation?* (cat.3), then *What were the objectives of pronunciation teaching?* (cat.4) and also *Were mistakes corrected by teacher or student?* (cat.5).

Categories and codes representing particular research methods

Observation method:

Name of category	Codes related to the category	
Was teaching of pronunciation included in lessons?	Yes (10 lessons)	Pronunciation was practised during the whole lesson (1 lesson)
		Pronunciation was practised only a certain part of the lesson (9 lessons)
	No (9 lessons)	

Tab.1 Codes representing the presence of pronunciation teaching

Name of category	Codes related to the category
Which techniques were used for teaching pronunciation?	Drilling (0 lessons)
	Reading aloud (8 lessons)
	Minimal pairs (4 lessons)
	Dialogues (19 lessons)
	Role-plays (0 lessons)
	Listening material (10 lessons)
	Descriptions (19 lessons)
	Jigsaw activities, games (5 lessons)

Tab.2 Codes representing techniques applied for pronunciation teaching

Name of category	Codes related to the category
What materials were used for teaching pronunciation?	Textbook, activity book, exercise book (18 lessons)
	Dictionaries (0 lessons)
	Pictures, flash cards (7 lessons)
	Blackboard (4 lessons)
	Radio, cd (13 lessons)
	Internet, pc, videos (0 lessons)

Tab.3 Codes representing materials applied for pronunciation teaching

Name of category	Codes related to the category
What were the objectives of pronunciation teaching?	Pronunciation of speech sounds (1 lesson)
	Pronunciation of phrases, words, sentences (18 lessons)
	Practising English intonation (1 lesson)
	Practising rhythm of English (1 lesson)
	Practising word stress (2 lessons)

Tab.4 Codes representing the objectives of pronunciation teaching

Name of category	Codes related to the category
Were mistakes corrected by teacher/student?	Teacher´s self-correction is present (5 lessons)
	Teacher´s self-correction is missing (2 lessons)
	Student´s correction by teacher is present (15 lessons)
	Student´s correction by teacher is missing (4 lessons)

Tab.5   Codes representing the process of correcting mispronunciations

Interview method:

- Teacher´s personal attitudes towards the necessity of pronunciation training at secondary schools
- Teacher´s opinion about frequency of teaching pronunciation during his English lessons
- Teaching materials used for pronunciation teaching and training
- Techniques used for pronunciation training
- Aspects of pronunciation practised with the students
- The teacher´s assessment of the pronunciation of his students
- Ways of improving teacher´s own pronunciation
- Recommendations of teacher in improving pronunciation teaching and training

Focus group method:

Name of the category	Numerical representation of codes	Codes related to the category
Students´ assessment of their pronunciation	Code no.1	My English pronunciation is average (2 students)
	Code no. 2	I improved my English pronunciation (5 students)
	Code no. 3	I am not satisfied with my English pronunciation (1 student)

Tab.1 Codes representing the students´ assessment of their pronunciation

Name of the category	Codes related to the category
Source of student´s knowledge of pronunciation	Acquisition predominantly at school (8 students)
	Acquisition through internet, films, books (3 students)

Tab. 2 Codes representing the source of student´s knowledge of pronunciation

Name of the category	Codes related to the category
Activities used for pronunciation training	Listening connected with repetition (8 students)
	Conversations (6 students)
	Word associations (2 students)

Tab. 3 Codes representing activities used for pronunciation training

Name of the category	Codes related to the category
Student´s attitudes towards the necessity of pronunciation training at secondary school	Pronunciation training is not so important (3 students)
	Pronunciation training is important (3 students)
	It depends on purpose of studying English (2 students)

Tab.4 Codes representing student´s attitudes towards the necessity of pronunciation training

Research findings

The first research question, which we examined, was *What are the teacher´s attitudes towards necessity of teaching pronunciation at secondary school?* and the interview with English teacher revealed, that the fact whether the pronunciation training is included into English lessons or not strictly depends only on the teacher. However, teacher believes that the curriculum is often the cause of missing pronunciation training, whereas a lot of attention is paid to explaining grammar rules or preparing for school leaving exams. Apart from, teacher himself considers teaching pronunciation to be an inseparable part of English lessons, whereas he believes that the pronunciation of the speaker is the 1st thing which other people notice about the speaker.

To summarize the findings related to the 2nd research question – *To what extent is pronunciation taught during English lessons at secondary school?*, from all 19 lessons which we observed, the pronunciation training was included just in 10 English lessons either in the form of reading aloud, conversations, or practising their listening comprehension in connection with repeating appropriate pronunciation. However, we believe that although teacher considered teaching of pronunciation to be important, he paid little attention to practising it, whereas his lessons were more-less focused on preparing students for tests and exams and not on everyday exposure to language. The result of this way of teaching was that students became experts in grammar, but when they should speak fluently for few minutes they felt uncomfortable and nervous.

In the case of the 3rd research question – *Which techniques are applied by the teacher for teaching appropriate pronunciation?* – through observation we detected that drilling

which is considered to be an effective technique for practising and improving pronunciation was completely omitted by the teacher, although in interview he claimed that he uses that teaching technique. At the lessons teacher applied other techniques like reading aloud and activities focusing on minimal pairs and homophones. On the contrary popular pronunciation techniques like role-plays, tongue-twisters, then songs and rhymes were not included in English lessons.

The findings related to our 4th research question – *What materials are used by teacher to improve learner´s pronunciation*? – present data collected through both methods, namely interview and observation. In general, the predominantly used materials became textbook and CDs, which were completely used at 18 lessons. Based on our observations we found out that internet, which was according to teacher also applied for pronunciation lessons, was not included at any of observed lessons as well as dictionaries, which the teacher considered not to be an inseparable part of lessons, whereas he can also serve as a pronunciation model for students.

The following research question – *What attributes of pronunciation are taught by the teacher?* – pointed at the fact, that teacher paid students´ attention to both, segmental and also suprasegmental features of pronunciation. From the segmental features, participants at 1 lesson practised appropriate pronunciation of speech sounds. At 18 lessons teacher provided students with the pronunciation training of English phrases, words and sentences. Speaking about suprasegmental features, intonation and rhythm were taught and practised during 1 lesson and training focusing on word stress occurred at 2 lessons.

The last but not least, we would like to present findings of our last research question – *What are the learner´s attitudes towards the pronunciation learning?* Basically, 3 students in focus group agreed that pronunciation training is not important, whereas they consider fluency in English to be more important than accuracy. Furthermore, 3 students believe, that pronunciation training is important and should not be omitted from the language lessons. To be more precise, all of these students claim that person, whose pronunciation is poor will have difficulties with communication and comprehension, whereas the speech full of mispronunciations becomes incomprehensible. Finally, 2 students agreed that importance of pronunciation teaching depends on the purpose of studying English. In other words, the 1st student believes that teachers should pay attention to all aspects of language not only to pronunciation, whereas it is possible to practise it at home through watching and repeating after the pronunciation model. On the contrary, the 2nd student claimed, that pronunciation

learning could be meaningful for someone who wants to study English, but in other cases the average knowledge of pronunciation is enough to communicate.

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