

DEMONSTRATION AND OBSERVATION OF TEACHING METHODS USED IN TEACHING LESSONS OF ROMANIAN LANGUAGE AND LITERATURE

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Abstract: *Demonstration is the indirect method of exploration, present in this paper, which proves a reality, a phenomenon or process on the basis of concrete material, applied to the presence of examples, logical arguments and practical actions that favor a model of Romanian teaching at primary level. The paper appreciates the advantage of this method that enables collaboration by the two signaling systems of images and words. As a complementary segment of demonstration appears the observation that, in this case, involves the phenomenon of Romanian language teaching process in lower grades, and appears in systematic and organized way, which reflects on the operational objectives. Registration of reality, which is outside the artistic fiction is meant to challenge students' interest in the literary world for artistic written word.*

Keywords: *demonstration, observation, environment, education, cognitive act.*

Introductory remarks

Modern educators point out that modern education should be defined as a process of active partnership and acquisition of competencies of students and teachers using a variety of forms of work, methods, teaching aids and media intervention. Quality education, and contributes towards a flexible school organization and teaching process designed to enable each student verbal, visual and auditory stimuli that contribute to the development of individual potential.

Modern teaching needs to have character development which means it should be characterized by such organization that will influence the development of cognitive and general intellectual abilities of students, the ability to acquire new knowledge and their application in new situations, the development of independent and creative thinking. This means aktivizaciju intellectual abilities, memory, imagination, abstract reasoning, and the inclusion of emotional and volitional elements of the personality of students. It is important to take into account the development of various skills by means of the senses because it enriches cognition. Should be able to come to the fore all students - with different learning styles and multiple abilities and preferences. It is important that in this set during construction of knowledge, ie. learning through the creation of knowledge, students develop divergent thinking, open up new questions and find solutions to problems they encounter. All this considered important assumptions of modern teaching performance.

Also, it is important to motivate students "internally" because the research process has personal meaning for them - their intellectual processes are imbued with interests and emotions. W. Glaser, thinking quality teaching methodology, started from the inner motivation of students and teachers; explained in the theory of control and thereby the teaching methodology incorporates motive for achievement, love, respect, freedom and fun. Control theory is applicable in collaborative forms of teaching, in a joint learning in small groups.

The paradigm of constructing knowledge to develop different abilities, interests and wishes of continuous creative learning, so it contributes greatly to the success of the teaching. However, the lack of knowledge of constructing a paradigm is the fact that in the background remains the continent's knowledge and logic of the subject, and system concepts. In the view of Vygotsky, an insight into the whole system is important formative agent, meaning and goal of any education, as is the experience of research practice and problem solving. Therefore, it is necessary to construct the paradigm of modern knowledge combined with what turned out to be positive in the traditional classroom.

Sensory contact with things, beings and phenomena helps man to know the environment, to assume a basic image of the world and acquire new experiences permanently. This sensorial curiosity and responsive strength represents the most universal way of learning. Acquiring new knowledge through direct observation generally acts as a factor of development, human adaptation and survival, and therefore is superior to all forms of direct learning.

Education, particularly the primary one, is just a cover and an extra incentive in the strengthening and acceleration of spontaneous, experiential

and lifelong learning, which is given to a man with the senses and natural ability to work with observed data. The reciprocity of sensory activity and thinking in cognitive act manifests itself as a psychological legality particularly stated by the philosophical empiricists (Bacon, Locke, Berkeley, and Hume). Their conviction that there is nothing in mind, which was not previously in the senses, is based on mental function senses that by receiving external excitations enrich consciousness with concrete information and preparing it for abstract thinking and rational knowledge.

While other methods of information exclusively use linguistic signs (of speech or writing), these methods introduce the objective reality in teaching and its various forms of sensory projection, indirectly using the verbal one, too, mainly for developing and directing the attention of students. In this way we get a lot of initial information, because when things occur, and the traces, fingerprints, images and their patterns are observable, they mostly talk about themselves and surroundings *better, more and more convincingly* than a language can do. The eyewitnesses and bystanders are in a better cognitive role than listeners and readers. The saying: *Eyes are more faithful organs than ears* - especially emphasizes the unreliability of voice calls, which incidentally or intentionally disagree with the truth. The advantage of direct observation to language notifications highlighted Plaut by saying: *More valuable is a witness who saw than ten witnesses who have heard.*

Sensory and logical knowledge

The observation method bases its processes on the principle of sensorial education (visibility, sharpness). According to this principle, initial and permanent incentives for development of consciousness and human thought come from outside, from nature and society as a multitude of sensory impressions that are received and perceived not only as a subjective image of world, but also as its objective appearance, the liquid form of its existence. No matter how much material factors of the world are processed critically and imaginary in human consciousness, they still remain as a gathered and lived factual material, as a corpus of necessary experience, underlying abstract thinking and logical learning. In the development and enrichment of all mental operations (eg. Comparison, argumentation, assessment, induction, deduction, analysis, synthesis ...) from the beginning, and certainly in parallel and alternating with them, is observing. Therefore, the observation method after its objectivity is considerably broader and more comprehensive than the reality which a teacher can demonstrate.

Observation as a research method in education is often done without the professor. When the teacher in a process of collecting materials for oral or written exercises instructs students to look as a researcher at a street, a

landscape or scene table, then it is left to their choice of objects, time and place of observation, and the fact that he will not be able to attend individual acts of observations and have any opportunity to demonstrate it. Education largely successful in using sensory experience that students acquire spontaneously out of school, and only in appropriate conditions an "attached" school knowledge through memories, application and system integration knowledge properly.

Observation method is not always subject to a proper demonstration. The demonstration is only prepared teaching circumstance in which essentially functions as a methodological observation. Due to its global presence and inalienable human experience her cognitive process, observation as a research method can be included in the general methods (logical). The research activity of the senses is a prerequisite for realization safe, induction and analysis, which continues to serve as the basis of its intellectual and methodological logic correlates: abstraction, deduction and synthesis. Between concrete and abstract thinking, sensory and learning between rational and thorough understanding there is a correlation: As observed, in and so it concludes.

Without sensory education would become too verbal and abstract, would depart from the practice of living and learning would reduce mechanical. On the other hand, sensorial without abstract thinking, would only lead to recognition of the objective world, and such knowledge would be unilateral and impotent to stand up to scientific vision of the world. Only full reciprocity and unity of sensory and rational learning gain knowledge creation that are safe and practical sense and in the sense in theory.

Direct and indirect demonstration

The demonstration is classified intuitive methods (Cerghit, 1980) and defined as a method of teaching - learning, in which the message is sent to the student includes a concrete object, a concrete action or their substitutes. Teaching demonstration in direct and indirect use. *Direct demonstration* is accomplished by sensory things and phenomena in the field and placing students in the best position of observation. She performed in school premises (classroom, laboratories and workshops), and outside them. The school premises can only see objects of suitable size, ie those that allow easy handling in space (eg. Books, manuscripts, paintings, collections of minerals, exhibits). Direct encounter with the world of the senses most extensive and far is done outside school premises: carrying students on excursions in nature, in the near and far, in museums, in the face of cultural and historical monuments, performances and exhibitions, meetings with the grounds of the village present the creations of writers and artists.

Indirect demonstration is performed while the genuine objectivity is inaccessible or too complex and abstract for sensory knowledge. Then,

instead of genuine reality, it shows evidence of it, and its implications, its traces and projections in various material forms. Intermediaries strong for knowing things and phenomena are thus *photos, sketches, drawings, illustrations, charts, maps, models plastic-coated documents and audio*. Teaching literature as indirect sources of information it uses, and all kinds of artistic and documentary works that appeared at literary creations and their authors. These are *plays, screenings of literary and documentary films about writers and literary phenomena*.

Most educational means are adapted to show indirectly reality by reproducing images or sounds (sometimes together), for example. *diafilmele, slides, overheads, instructional videos, electronic books and projection equipment properly*. Educational programs are based on radio and TV audio-visual scenic mediation that creates the illusion that genuine objectivity appears before our senses.

Sensory responsiveness is a prerequisite for acceptance and recognition of signs of any semiotic system, so and the language. Therefore, the demonstration method (observation) in the widest sense, includes the expressive function of language in various aspects of its practical application and poetic. *Expressive reading and story* either monologue or dialogue, especially when reaching artistic, can not pass on personal ability without prior demonstration, ie listening and exercise a valuable model after model. It is the same with training in writing skills. Most understood written exercises and sensory experience in the form of observations, experiences and testimonies.

Sensory imagination (internal visibility)

Teaching literature, especially in the perception and interpretation of texts artistic, apply a special form of observation as a teaching method that is almost diametrically opposed to visibility literal and physical considered normal in teaching natural sciences, especially biology, physics, chemistry and geography . Most artistic texts can be perceived and understood only if the reader turns the plastic images and linguistic signs actualizează sensory objectivity offered. Thus, imagination plays a crucial role sensory or internal visibility. The ability to see with your eyes closed longer and better than with open eyes is based creative reading.

In reading texts only artistic visual receptors are upon alphabetic characters, while *spiritual eyes* are obsessed with fantastic vision and create a new world. This empathy has no boundaries, it is beyond the physical principles, providing senses *ubiquity* and look beyond the barriers. It is a source of aesthetic experience and inherent to any university in charge of artworks of any kind.

Interior sense in teaching literature is more important than any form of physical display. Film, theater, television and art (painting, photography and illustration) starting as places of indeterminacy in the text of art to approaching their means of expression, but it will make only one way, and when is the best, suffer from a limitation. By such reduction literary and artistic images ambiguous visual notifications unambiguously prevents sensory imagination and leads to oversimplified and unilateral interpretations of literary works. The above said points to the enormous aesthetic advantages reader has free creation (updating) literary images to the viewer receives final images on the screen. The reader feels artistic flair and creativity of its own, when the viewer of a film and TV largely lacks such pleasure. Movies (educational, documentary, cartoons), TV shows, slides and illustrations are means first class education, but only in cases that do not impede sense inside when not trying to stop the activity of reading and replace literary art.

Bear in mind that only some artistic statements, especially descriptive texts, works as images to be caused by sensory imagination, while avoiding more concrete reasons and suggest shortcut thoughts, attitudes and feelings appropriate. Therefore, and students should be advised to imagine that only plastic objectivity (images, art critics, ambiente), who is also represented with artistic intention to resurrect conscious reader's imagination.

Interior sensorial stimulation and development is one of the most delicate processes methodical that the teacher appropriates the best of writers, that of artistic texts. In painting objects writers use many more viewing angles and excitation synesthetic than what can artists and film. It is enough to recall the description of folk poetry Court of Arges monastery in Arges and compare it with photographic records and direct observation of the same construction. Each picture offers only a spatial perspective and angle of view, and this addition to the many opinions sensory poetry, popular author introduces mythical aspect, ethical, historical, philosophical and illusionist.

If during processing this popular poems would show students the picture monastery or be used impressions direct pupils (from the trip), this method will work best if it leads students to solve the problem of creative relationships between objective reality and superstructure artistic between builders as useful practical skills and literary and artistic creativity. Descriptions artistic value will reflect more the differences, similarities and less subject to prototype.

Demonstration method in teaching literature

Internal sense is based reading practice so spontaneous and creative insights that is subordinated every foreign educational demonstration.

Observing reality that is outside of artistic fiction is meant to arouse students' interest in the literary world, author and artistic circumstances that generated the word. The contemporary reader is weaned of anonymous texts (except popular folklore). His consciousness title is somewhat fickle and hard work be retained if it is not related to the author's name, and often its physical form. Name the author and his creation are related to emotional and sometimes merge into rhythmic phrases, pronounced and retaining the lyrics, like epic verse: *Povestea lui Harap-Alb* - Ion Creanga and lyrical verse: *Mai am un singur dor* - Mihai Eminescu.

For many values of a literary reader seek and often find spirituality facial coverage and agreement of the author. Mihai Eminescu on his face radiates imagine that same wisdom and moral consistency that has incorporated in his literary work. Alecsandri's face it objectively and design gets all the precision and research spirit manifested in the process of artistic creation of the writer. Whether the establishment of such approvals are based on the belief prevailed illusionist images appear objectively writers as an important aspect of initiation and recall of literary and artistic experiences lived. Physiognomy appearance writer becomes reader (especially the young) a kind of "brand" and the first destination outside sensory text around which gathers associative literary works read or known only after the title of the work.

For this reason writers images can be very spontaneous reminder to books and readers' needs. They need not be unique, but as often as possible in the same visual field to the books and texts so as to be in a reciprocal perceptive. Reading books and supplementary reading books must always contain images with significant writers of Romanian literature and universal. Enlarged portraits of writers and scholars, when put on the walls of classrooms, laboratories and libraries, create favorable working conditions.

In classrooms and offices have to be present literary maps as a tool for teaching Romanian language and literature (especially if they are rich in artwork and names of new writers). On the map are inserted only important data, especially large cities, but marks special birthplaces of authors. The designation village writer photo anneals properly. Map images can gradually enrich and complete advance and use as a means of teaching completed. On it is obvious how some writers are distributed regionally, so that you can successfully use to understand the reasons natal their creations and the chance of visual memorization important biographical data.

Drawing on the blackboard or presentation drawings prepared in advance can successfully explain the meanings of words and expressions unknown in literary works. Such procedures shall apply as illustrated in the vocabularies. For example, when processing a fairy tale if students do not know how showing *the dragon* after popular belief, they can show their

drawings enlarged the mythological dictionary or appropriate illustrations of fairy tales (the scenes with mythological creatures). Students do not know many concepts related to the material life of the Romanian people eg calpac, ax, halberd, lamb's lettuce, strap, pivot ... verbal presentation of these and other concepts too abstract and uncertain, so are welcome additions in the form of improvised images or drawings on the blackboard. Explanation oral and written words and expressions unknown description Village Humulești (the autobiographical novel *Childhood memories of Ion Creangă*) exceeded half the time allowed to conduct the lesson in Romanian, with a reasonable suspicion that the work would be finished success.

Illustrations literary text itself (scenes, descriptions and events) contribute to a better understanding of the literary work only if they themselves have a high artistic value, and serve as a new and profound challenge readers' imagination. Thus illustrated lecture for secondary school students, especially primary school (fables, tales, anecdotes, stories for children) stimulates interest in the book, illuminates and refreshes the readers' attention. Pupils must be given regularly for homework to express the experience in plastic literary works, even alone to illustrate literary texts read and processed. This process is only continue updating sensory artistic and literary images, so students should not be limited to a particular technique of plastic expression. Mirroring the illustration, without a pattern (of another) previously self-expression is a form of creative students. Each in its own way will imagine and draw a scene from childhood memories, will illustrate the song's Woods Eminescu will rise and exalt the tree's creation Alecsandri same name ...

Lots of plastic creations which, although not inspired by classical literature, as reasons for their messages come in a very close relationship with certain literary works, so that they can serve their valued subsequent artistic illustrations. In this way, living painting "Sunflowers" by Van Gogh can be creative "cast" in the poetic world of Grigore Vieru and his work with the same title to strengthen not only updating sense of the lyrics, but also to correct by images literary people's fates are exhausted to relentlessly in the sun on his ideals.

Plastic art works are successfully used for the presentation of cultural periods, epochs creative and artistic movements. Painting, sculpture and architecture act directly, faster and easier confronting the public with material and spiritual traits of past centuries, so that eases the literary pictorial retrospective. Even advocates of aesthetic autonomy of literature, recognize that "as spontaneous as literary documents, they take advantage of lessons learned and produce better in the traditional" (Calinescu, 1992: 4).

Sensorial teaching literature can be achieved by presenting old books and magazines and literary first editions of major works by providing

manuscripts and student government at book fairs and visits to museums and memorial houses of writers.

A literary experience can become deeper and closer through music appropriate. Listening to music Nocturne (Chopin), students will transfer more spontaneous and more empathy in the world and the poetry of Lucian Blaga songs in the night. A good song choice and discretion, whether listening to before the reading, whether it pursues reading, creative imagination enhances and accelerates identification poetic subject. For this reason, it is particularly useful in machining tales, descriptive texts and poems of love. The songs can be heard and some ballads sung by students, with the reason to develop interest in the creation of poets and lyric interpretation of the background music. For example: Besides the odd poplars (Eminescu) and others.

Knowing Sensory / sensorial teaching of grammar

The current Romanian language textbooks and the direct teaching practice increasingly shows graphic language apstracte phenomena, concepts and relationships between linguistic signs. During processing sounds and pronunciation training place using drawings organs of speech. Romance languages spread is represented by a "tree language" properly and dialects spread, subdialectelor and dialects presents dialects map. Formative elements of words (root base, prefixes, suffixes, endings) recorded segmented outlined, rounded classified synoptic tables. Relations between subject, predicate and object, transitive verbs, intransitive and reflexive can be represented by appropriate illustrations of appropriate sentences.

Transitive verbs

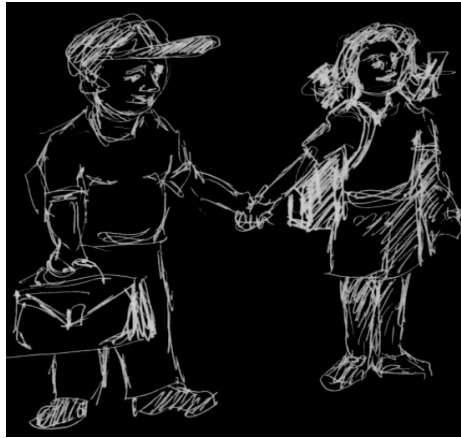
The children **ate** cakes bought by their mother.



Picture 1.

Intransitive verbs

Children **go** to school.



Picture 2.

Demonstration method has broad field of use in teaching understanding of the specifics of each side sentences sentence. The process commonly used in these cases is transforming regent parties sentence in the semantic appropriate sentences. The handiest example, if the definition of subordinate clause properties subjective transformation of the subjects in sentences subordinate subjective regent (Parfene, 1999):

The expensive loses more
Subject → predicate
Who gets more expensive / loses more /.
Subjective sentence → Main

The drawings are convenient to represent the significance of spatial prepositions and forms causal role of tutor personal pronouns and adjective relations Secondary clauses in the sentence, as well as various types of systematic notions of language.

Illustrations linguistic phenomenon applies after the presentation in text and speech circumstances. Their role and link the text and comments reveals students themselves, but with the encouragement and help of the teacher. Illustrations simpler teacher draws on the blackboard and most complex prepares hours before using talented students in the field of plastic expression.

Illustrations and short texts can be transferred onto transparencies and reproduced in appropriate conditions. However, school board, if used selectively and clearly when everything that is written on it and draw visual highlights are grouped and in proportion to its importance, remains one of the most obvious teaching tools. Practice shows that those teachers who in the best way they use the school board about cost-effectiveness criteria highest teaching methods and I know independently and with more

inventiveness to prepare teaching materials suitable for audio-visual educational techniques.

Conclusion

The method is the best way and manner by which participants in learning and teaching acting in pursuit of educational goals and objectives, especially in the purchase educational content, using standards, public and educational facilities.

Option teacher for a particular method is a decision of great complexity strategic, they must be adapted to the needs and particularities of the working group, so the result, that education itself is considered an art, namely to adapt to a situation precise .

Methods "effective" in this paper can provide support in developing personal career teacher. Maybe other methods would have deserved to be shown but we opted for this structure in order to give a steady job. The methods described can be tested, tailored and combined to achieve effective learning concept.

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