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MEDIA PRODUCTION FOR PROJECT-BASED LEARNING IN BRITISH LITERARY MODERNISM COURSE: A COLLABORATIVE CLASSROOM

Abstract: This paper deals with the possibilities offered by project-based learning in an English literature classroom at university level in a non-English-speaking country. Describing a project carried out in Autumn 2019, whose final result was a students' periodical, the paper aims to explore how the production of this type of media relates to the acquisition of literary, language, computer, and transferable skills. In achieving this aim, qualitative research was conducted during the semester in which the project was implemented, focusing on the observation of students' independent research, their written production in English, and participation in team work, as well as on several group conversations and the answers provided by the students in a survey. The obtained results indicate that projects based on the production of media in a literature classroom can be beneficial to students' literary skills, such as the ability to analyse, synthesise, and employ critical thinking, as well as to their confidence in using the English language. Additionally, the benefits of collaboration among the students in the learning process are emphasised as one of the major conclusions of this research.

Keywords: English literature classroom, literary modernism, project-based learning, media production, collaborative learning, students' journal.

INTRODUCTION

For several decades traditional pedagogical approaches have been giving way to more modern ones, which predominantly focus on enquiry- and project-based learning. Enquiry-based learning is generally used to refer to a concept broader than that of project-based learning. As the key principles of enquiry-based learning state, “it enhances student learning by creating more engaging and meaningful educational environments through a variety of learning activities” (Blessinger, Carfora 2014: 8) – and these activities might include, among others, field work, research project, or scenarios. At the same time, enquiry-based learn-

ing “enhances instructor teaching by expanding their role from isolated content specialist to collaborative instructional leader who is not just responsible for disseminating information but also responsible for nurturing the development of the whole student” (Blessinger, Carfora 2014: 8). Education that focuses on enquiry is based on the constructivist philosophy in education, which entails production of knowledge, meaning, and information, and also requires an investigating and collaborating learner and a teacher who has the role of facilitator in the learning process (Ristanović, Stojanović, Živković 2018: 146), and whose position shifts from that of a subject expert towards one of a learning expert (Popović, Ristanović 2020: 287). Such a learning process seems to be appropriate for educating for 21st-century skills, among which problem solving is central (Feldt, Petersen 2020: 2). Moreover, according to the enquiry-based learning principles, education is not just about cognitive learning, “but also about psychological and social development since people do not exist or function in isolation of the community they live in” (Blessinger, Carfora 2014: 9). As one of the possibilities within the larger scope of enquiry-based learning, project-based learning additionally requires the creation of a tangible product or outcome in this educational process of constructing meaning and producing knowledge (Blumenfeld et al. 1991). The need for including project-based learning in contemporary university education has not gone unnoticed, and particular focus is put on those university programmes whose scope is to educate future teachers. According to Ristanović, Stojanović, Živković, such programmes should inevitably be enriched with activities related to the development of critical thinking and analytical competences, utilization of new media, experiential learning, development of collaborative skills, interdisciplinary approaches, and development of the competences for continuous learning (2018: 145). To this effect and relying on this broad framework of enquiry- and project-based learning, this paper deals with the options and challenges of applying project-based learning in an English literature classroom at university level in a non-English-speaking country. The paper presents an example of the project-based learning process carried out at Alfa BK University in Belgrade, Serbia, during the last semester before the Covid 19 pandemic gave place to different forms of online teaching and learning (Autumn 2019), whose final product was an electronic students’ journal. Instead of traditional lectures and practical work on literary analysis, close reading or translation of excerpts, the course in British Literary Modernism with a group of 20 final year Bachelor’s students was envisaged as a project (referred to as “ModLit”), resulting in five issues of a students’ journal titled *Mod.Lit*. Additionally, the paper also analyses the results of the survey with participating students, with a view to addressing some features and benefits of media-informed project-based learning in a literature classroom, with special reference to the roles played by the teacher and students, the skills acquired during the project implementation, potentials for students’ social development, and the description of the final product.

LITERATURE CLASSROOM

Implementation of projects in a literature classroom corresponds to the approach literary pedagogy refers to as ‘student-centred theories’ (as opposed to subject-centred and teacher-centred theories) or “active learning” in which students are “active doers and participants” (Showalter 2003: 35–36). In her book *Teaching literature*, Elaine Showalter acknowledges that the process of teaching literature is usually irreducible to one single theory and instead eclectic (2003: 37–38). Eclecticism also allows for the frequent use of media in any literature classroom, where they have proved to be a valuable teaching tool in the form of any adequately selected audio-visual material, and possibly its translation (Herrero, Vanderschelden 2019), film adaptations of literary works (Mellit 2021; Nidhi 2023), or images (El Mouden 2008; Birdsell 2017), all of which can help students’ appreciation and understanding of literary works and their themes. Documentaries, music, and newspapers are also used to enhance students’ understanding of literature and develop the following skills, which are considered important in the process of teaching/learning literature: the ability to recognize differences in language use, reading figurative language and distinguishing between literal and metaphorical meaning, seeking out further knowledge, detecting the underlying cultural assumptions, using literary models as cultural references, relating works to one another and synthesising ideas, close reading, thinking creatively about problems, creating original imaginative or critical texts, making connections between literary works and one’s life, working and learning with others, and defending one’s critical judgement (Showalter 2003: 26–27). Additionally, using media can also be helpful as regards the development of students’ language skills. Since literary language is often perceived (especially by the student/reader with a different mother tongue) as too difficult and distant from the language in everyday use, teachers can resort to films, shows, images, periodicals, podcasts, comic books, or music related to the literary works in question to “reduce” their distance from the student/reader. Students mostly benefit from this approach by improving their receptive language skills, i.e. listening and reading, which can be used as a starting point for further improvement of productive skills. These thoughts motivated the idea behind the “ModLit” project, raising the question: Can the production of media in a literary classroom be more conducive to both literary skills, such as synthesising ideas, thinking creatively, or working with others, and productive English language skills? The project required some independent writing and a lot of conversation among the students, whereby the form of the final product was immediately suggested. The choice of a literary journal as the final product of the project found additional justification in the significance that literary periodicals – such as *Rhythm* (1911–1913), *The Crite-*

tion (1922–1939) or *Poetry* (since 1912)¹ – had for the construction of modernist topics and development of literary modernism (Marks 2004). One of the premises this project was based on was a continuity established between the present times and modernity in the form of disseminating knowledge about literary modernism in the same form in which numerous works of modernist literature were born.

In addition to the final tangible product as a distinctive feature of project-based learning, another important characteristic of this educational approach was singled out as relevant to the “ModLit” project. It was collaboration, which implied that joint effort and contribution from all participants were required for successful implementation. The importance of collaborative learning has been stressed by numerous authors (Oxford 1997; Nunan 1992; Dillenbourg 1999; Araújo, Figueiredo, Lago 2023), to the effect that it “entails students working together to achieve common learning goals” (Nunan 1992: 3). Project-based learning requires “learners [to be] involved actively in the learning process and they achieve their goals through social interactions and the sharing of knowledge and understanding” (Kokotsaki et al. 2016: 1–2). Such involvement inevitably stresses affective, ethical, and aesthetic dimensions of the project (Wrigley 2007), in addition to the cognitive challenges, thereby creating the learning environment more favourable for students’ engagement and commitment. Reading as a crucial component of any literature classroom is not, after all, a solitary activity, but one that calls for an exchange of opinions and sharing perspectives with other people, and therefore also leads towards successful socialising.

PROJECT DESCRIPTION

The “ModLit” project was based on the following characteristics of successful projects in education:

1. Centrality – the project is not peripheral but central to the course and its teaching goals;
2. Driving questions – the project is focused on those questions and problems that can motivate learners towards exploring central issues and concepts of the field or discipline and reaching significant intellectual goals;
3. Constructive investigations – the research undertaken within the project involves the construction of new and transformation of the existing knowledge, as well as acquiring new skills and understandings;
4. Autonomy – learners assume the leading role instead of the teacher, so their freedom as well as responsibility is much greater than in the traditional class-

¹ A valuable collection of digitalised modernist periodicals can be found at <https://modjournal.org/>, with some guidance as to their use for teaching purposes.

room; they are required to make their own choices that contribute to the final project;

5. Realism – the project is experienced as an authentic and realistic endeavour, not solely tied to the classroom but also relevant in a broader context (Thomas 2000).

The “ModLit” project was central to the course in British Literary Modernism as it covered the entire syllabus² and occupied the major part of the weekly lectures. It was based on several subsequent driving questions which served as the basis for students’ exploration, and their general knowledge of English and literary theory was used to generate further knowledge of various aspects of journal management and publication of periodicals. Autonomy, including both freedom and responsibility, was ensured by assigning appropriate roles to all students, which also allowed for the realistic features of the project which effectively transformed the entire classroom into an editorial department.

The “ModLit” project was conceived based on a scenario which was explained in the introductory lecture and which covered the remaining 14 weeks of the course. The scenario envisaged that the product of the course, instead of written tests, would be a monthly newsletter/journal in five issues, a potentially ongoing electronic edition entirely managed by students. Following teacher’s suggestions and students’ preferences, the following roles were assigned:

1. Graphic editor: the person in charge of the overall design of each issue (colour scheme, fonts to be used, distribution of texts and images, selection of images from personal archives or freely available databases);

2. Technical editor: the editor in charge of the accuracy of information, proofreading all texts to ensure their compliance with standard English, and plagiarism check;

3. Communications editor: the editor entrusted with maintaining contact with those students prevented from attending classes regularly and informing them about all the steps and developments within the project;

4. Content editor, a rotating role: the editor entrusted with ensuring that all articles corresponded to the topic determined for each issue. Course teachers (professor and teaching assistant) also acted as content editors, each in one of the five issues.

² The reading list authorised by the syllabus included the following titles: James Joyce, *Dubliners*; Virginia Woolf, *Mrs Dalloway*; Joseph Conrad, *Heart of Darkness*; George Bernard Shaw, *Pygmalion*; George Orwell, *Animal Farm*; Agatha Christie, *Murder on the Orient Express*; Graham Greene, *The Third Man*; T. S. Eliot, “The Waste Land”; D. H. Lawrence, “The Odour of Chrysanthemums”; Elizabeth Bowen, “The Demon Lover”, as well as selected poems by William Butler Yeats and Wilfred Owen.

Each editor had two assistants and everyone, editors included, wrote articles. The role of Editor-in-Chief was assigned to the teacher (professor). Traditional lectures were turned into staff meetings, with the Editor-in-Chief taking minutes and subsequently forwarding them to all participants. Each meeting started with an overview of the tasks and duties from the previous week, with editors giving reports on their respective teams' work, moving onto a discussion about different aspects of the project (which also included more specific discussions about individual authors and literary works, introduced to serve as guidelines and provide some inspiration for students' autonomous research), and ending with a distribution of tasks and assignments for the following week.

The following topics were determined in the introductory lecture:

1. October 2019: Modern Poetry. While the syllabus focused on poems by W. B. Yeats and war poets, the topic for the first issue was left entirely open for students to explore, with merely some guidelines as to general themes and styles of modernist poetry.

2. November 2019: Literary Cities. The intention of this issue was to explore how different modernist authors perceived the surrounding and developing urban space.

3. December 2019: Waste Lands. Content editor for this issue was the teaching assistant, who worked with the students on T. S. Eliot's "The Waste Land" for five weeks, carrying out a subproject in its own right, during which students' responses to 30 questions related to their experience of reading the poem were collected, systematised, and transformed into journal articles.

4. January 2020: Modern Society. The intention of this issue was to explore depictions of society and burning issues of modernity in various works of literary modernism.

5. February 2020: Thoughts on the Novel. Content editor for this issue was the course professor. The issue was based on yet another subproject: namely, the students were invited to take part in a guided discussion similar to an audio podcast or radio show, focused on the topics recurring in the novels from the reading list. The discussion was recorded and served as the basis for all the articles in the fifth issue.

Template for the journal was prepared in advance (based on one of the templates offered by MS Word) and presented in the introductory lecture, containing the following sections (alongside five to seven articles per issue):

1. Editorial, featured on the front page and written by the content editor;
2. Mark Their Words, containing quotes by modernist authors selected as favourite or most appropriate for each respective issue;

3. Writer(s) of the Month, featured on the front page next to the Editorial. This section presented the student-journalist who invested the most effort in the issue (with a photograph and a biographical note) as well as one of the modernist writers featured in the issue – both were selected consensually by all project participants.

In addition to motivating students to explore British literary modernism, the project had several other purposes. First, it was to provide the students with some makeshift work experience in journalism. Second, the product was to be used as course teaching material in subsequent years. Finally, it was supposed to motivate and promote extracurricular creative activities of the students.

PROJECT RESULTS

All issues were distributed via social media such as Facebook, while the third and the fifth issue were also uploaded on *academia.edu*.³ As regards modern poetry, the topic assigned for the first issue, only the articles on William Butler Yeats remained within the scope of the syllabus. Students' research expanded this scope with a set of articles inspired by a poem by David Herbert Lawrence ("Snake"), which included writings on Lawrence's life and the nature of fear. Additionally, instead of focusing on Wilfred Owen, they chose to present war poetry with Rupert Brooke (World War I) and Alun Lewis (World War II) – the latter author being introduced for the first time in this course on British Literary Modernism. The second issue, thematically focused on literary cities, featured – not surprisingly – pieces on Virginia Woolf, James Joyce, and Elizabeth Bowen. Somewhat surprisingly, Elizabeth Bowen was chosen as the favourite modernist author, one of the reasons being – as stated on the front page – that "her work translated into Serbian is scarce". Instead of choosing a quote from Bowen's stories, *The Dubliners*, or *Mrs Dalloway* for the Mark Their Words section, content editors decided to insert Constantine Cavafy's famous poem "The City", which related quite successfully to the topic and the literary period and expression. The third issue, focused on "The Waste Land", was somewhat longer. In addition to students' responses to "The Waste Land", it also contained more articles – on T. S. Eliot's essays "Tradition and the Individual Talent" and "Ulysses, Order and Myth" as well as on Buddhism, tarot cards, and methods of teaching "The Waste Land". It was further enriched with the interview with a former student who in March 2019 produced a play

³ The third issue (on *The Waste Land*) can be read at https://www.academia.edu/41349107/Issue_3_Behind_the_Waste_Land_December_2019_?fbclid=IwAR2VPsnvuR7re6WcNLMxVfKdJQaErU8znQQVJPW0aq68_UCnAP41z0Ke8p0, while the fifth one (featuring discussions on modernist novels) is available at https://www.academia.edu/41975190/Issue_5_Views_on_Modernist_Novels_February_2020.

based on “The Waste Land”, and performed it at the university with several fellow students. Interviewing her served the purpose of facilitating communication on what Eliot’s poem means to young people nowadays.

The fourth issue, thematically focused on modern society, featured articles gathered into three groups: the rights of women, working classes, and everyday life. Guided by the Editor-in-Chief’s advice, our writers produced pieces on *Pygmalion* and D. H. Lawrence’s “The Odour of Chrysanthemums”, but also (unexpectedly) included Idris Davies as an exemplary proletarian writer. Finally, 15 out of 20 students, in two groups, participated in the final discussion about the novels. The notes from and recordings of these conversations served as the basis for all the articles in the fifth issue, which identified and classified some common topics in modernist literature. The fifth issue also featured brief personal stories of eight student journalists, with the aim of ensuring that each student was presented with a photo and a couple of sentences at least once in the five issues.

Final conversations with the students, during which teacher talking time was in fact reduced to a minimum, proved they possessed some of the skills acquired in a literature classroom (Showalter 2003: 26–27). The students managed to provide detailed analyses of the structure, themes, and characters of the novels they had read,⁴ as well as to synthesise their insights comparing different modernist works and relating these works to their own experience and beliefs. Following is a small illustrative segment which starts with character analysis (Rollo Martins from *The Third Man*) and an attempt to place this analysis in a broader context:

Student 1: I also maybe feel, due to that bullying, [...] I feel like Martins estimated and valued Lime more than he should [...] he realises that actually this friend that he thought of as a hero, as someone he could even look up to as a sort of this idol, was actually someone who didn’t deserve any of that praise [...] But, I feel like that also happens sometimes when we are in a bad place. I feel like if there is one person who can help us, I think that because of that one deed, we sort of overestimate what... how they actually are, which can lead to a lot of conflicts later down the road.

The conversation continues with another student’s expression of critical judgement of Anna Schmidt:

Student 2: [...] But with Anna, his girlfriend, it’s not like that. She told him, like, just because you know more about something, someone, that doesn’t change them... like, she still loves him and everything, even though she said, she knows that he is like a criminal [...] And she actually warned him when they tried to capture him.

Teacher 1: So who do you think is right in this situation? Martins or Ana?

Student 2: Martins, of course.

⁴ Students were asked to talk about only those novels that they had read. One of them asked if they could have this “book club” every year. This offers some food for thought for potential projects in the future since the importance of literature circles to collaborative language learning has already been noticed by researchers (Bedel 2016).

Student 3: But I love this when she says, like [reading] “there are always so many things one doesn’t know about the person, even a person one loves good things bad things we have to leave plenty of room for that” and that’s really true.

Propped by Teacher 2’s question, the students go on to list the elements of the story that reinforce tension. One of the elements they single out is the inclusion of numerous characters, and the students focus on how it gets them involved in the story:

Student 4: When I read the book, I saw that at some point, when Martins came to the apartment of this German, Mr Kurtz, and when he saw that he doesn’t have a wig, but he has hair [...] At this point I got a little bit confused, but not in a negative sense, in a positive sense, because then I had to do my personal investigation over Martins’s investigation, and authors sometimes include some characters who will draw your attention, keep your attention, but they will do nothing in the end [...]

Student 3: Yeah, it was a connection. Because when he goes to Mr. Koch and, he saw something, what did he see? And then you have, like, different versions, and, you know, like everyone says something different... and then you have to deduce. [...]

Student 4: And because of all these people, when I read it, I thought... it might be a little bit stupid... but that they could, the author, or somebody of us could write the story from the point of view of each of them, and then we have to collect all this and make the real story.

The conversation continues with comparisons of the novels (*Mrs Dalloway* and *Heart of Darkness*) and reflections on their cultural and social contexts:

Student 2: I feel like through all of these books, what I noticed at least, is that all female characters are put sort of to a different standard... the male characters, no matter if they’re good, if they’re bad, if they’re interesting or not, they always seem to have... some depth, but female characters... in the sense of always having to either be followers to the male characters to kind of add to their idea and to their story. [...] Especially maybe in *Mrs Dalloway* I feel like the women they even talk about that they’re always put to this standard of marrying of having kids of always doing something traditional, whilst men even though they do something like that, for example, Peter, I feel that their opinions and their thoughts are very different and their necessities are very different than female characters, for example, and this is how I feel like even though Peter is supposed to be like, sort of this male company to Clarissa I feel like he’s probably the main character in the whole thing. [...]

Teacher 1: Can you compare Kurtz to any of the characters from the other novels?

Student 3: Maybe Harry Lime.

Teacher 1: In what terms?

Student 3: Because Harry Lime had this high opinion of himself that he will never get caught and even though he was doing some bad things he would explain it all to Rollo Martins, like, but everyone’s doing bad things. [...] he had no... had no remorse.

SURVEY IMPLICATIONS

Upon the completion of the project at the end of the semester, a brief qualitative survey was conducted anonymously with a view to collecting descriptions of students' experiences of the project. Some of the questions contained quantitative elements, namely, the students were asked to rate their experiences on the 1 to 5 scale, which merely served to purpose of helping them systematise and assess their thoughts within a familiar scalar framework. Ten participants assessed and described some of the aspects of project work, answering the following questions.

1. *Has work on the journal improved your regular communication with fellows students?* Seven answers were affirmative, two negative, and one both. One negative answer was followed with the comment “we fought <3” thus showing a degree of involvement in the process despite the negative experience of communication.

2. *Which was easier: pair and team work, or individual work? Was your attitude about pair and team work changed by your work on the journal?* Only one answer was in favour of individual work, but half of the participants had had their opinion on team work changed – including the one who favoured individual work.

3. *Were you forced to make concessions or compromise during your work on the journal? If so, how comfortable did you feel about it?* Seven answers were affirmative, and on the 1 to 5 scale, participants were moderately (un)comfortable about it (3.1 being the average). Answers to the following question largely trace the cause of this.

4. *Describe the most difficult situation during your work on the journal as regards communication with others and team work:* “The most difficult situation was that everyone wanted an easy topic for that issue”; “Having to correct plagiarism although it was not my job, correcting grammar mistakes although I told the ones who were in charge of that to correct them”; “Probably the difference in opinions, creativity-wise”; “Different opinions; both persons are right, and you can't choose which one to pick”.

These answers are illustrative inasmuch as they focus on disagreements regarding the subject matter and specific requirements of the project, indicating also that participants took the creative approach and actively discussed each step of the work they did together. Other answers pointed out organisational problems, unnecessary exaggeration of minor problematic issues, and the lack of responsibility some participants showed. Greatly important is the answer that shows plagiarism awareness and sensitivity.

5. *On a 1 to 5 scale, how difficult did you find coping with: deadlines | research | writing | communication | plagiarism avoidance | language accuracy | decision making | work with MS Office?* The most difficult on average was plagiarism avoidance (3.6), followed by communication (3.4) – as was obvious from their

answers to the previous question – and decision making (3), which implies that in addition to plagiarism avoidance, management of transferable skills was the most difficult part of the project. Dealing with deadlines was moderately difficult (2.5) as well as language accuracy (2.9). It seems that the least difficult aspects were those most closely related to the subject matter, i.e. literary works – research (2.2) and writing (2.1) – as well as those related to computer skills (2.3). This brings us to the next question.

6. *Is there anything that you could not do on your computer before working on the journal and now are quite capable of performing? If so, please state what.* Not surprisingly, most of the answers were negative, but three showed that there were still some benefits to the development of computer skills to be derived from this project: “Checking if an image is copyrighted or not”; “Maybe something about graphic editing, precisely photos. It was hard to find suitable photos for some parts of the issue”; “When I was graphic editor, Stefan helped me. I’ve learnt a lot of things and options, etc.”.

While the first two answers again indicate plagiarism awareness raising, the third one also points out the importance of collaboration and willingness to help in achieving the common goal. The question related to language skills also yielded some interesting answers.

7. *Did your confidence about using English improve during your work on the journal? State if there is any specific area of the language where you feel more confident.* While all the answers were affirmative, two participants stressed the improvement of vocabulary, and two of speaking and writing skills. One answer in particular, “Just freer to say my opinion”, speaks of the benefits of producing a thing such as a journal to the development of productive skills, and so does the following answer: “I am more confident with my language, now I can speak and write without being nervous”. Finally, the participants were asked to evaluate potential benefits to the development of other skills.

8. *Do you think any new skills you may have acquired will be of use in your future studies/career? If so, please state what skills.* Most of the answers referred to transferable skills, organisation, and “Communication with a number of people – useful in the future in all fields”, “To make a team and give them tasks”.

Another major group of answers focused again on language or computer skills: “Graphic editing and proofreading, because it helped me develop my use of formal language and editing term papers”, “Language accuracy – it takes a long time to reach a level of self-confidence and accuracy”.

Analysing the answers leads towards the conclusion that the students found the project involving, possibly because during its implementation they had the opportunity to link literary language and content with some real-life issues. It might be argued that the project allowed them to work on the development of different skills and the strengthening of their confidence as well as communication with others. It would certainly be beneficial to research purposes to repeat the project

in the same or similar form in the future and analyse whether the experience of participants would change, and if so, in what respect. Additionally, it would be interesting to compare the results of this small-scale project with other similar endeavours. However, most of the recent research of project-based learning in the language and literature classroom is focused on language, whereby literature is usually used as a tool to incite students' critical thinking and creativity and, consequently, improve their language skills. One such example can be found in Araújo, Figueiredo, Lago (2023), who analyse the use of fairy tales in a rather traditional Brazilian English language classroom during the Covid 19 pandemic. The authors reach the conclusion that collaboration and interaction had a positive effect on the students' motivation and significantly improved their ability to use new technologies. Their research is carried out in the context of secondary education, as most of the similar research is. An example from Serbia can be found in Živković, Parezanović, Panajotović (2023), where the authors analyse the implementation of a collaborative interdisciplinary project based on Shakespeare's *Romeo and Juliet* in the Serbian language and literature classroom in a Belgrade high school. The authors conclude that the students showed readiness to take on the role of researchers as well as various other roles, stressing the importance of group and team work in the process, hence also collaboration among the students and different teachers. At university level, particularly within the English studies programmes, language and literature are usually separate subjects. While literary texts are sometimes included in the language classroom, specific research into the project based learning methodology of the literature classroom seems scarce and requires further attention, consideration, and exploration.

CONCLUSION

The described scenario, implemented in a tertiary-level English literature classroom in a country where English is learnt as a foreign language, along with the complementary product (five issues of a journal produced by students) and the brief survey, hopefully testifies to several positive aspects of project-based learning in the described context. First, it seems that the production of media-related material is conducive to the improvement of productive language skills, or at least has beneficial effects on students' confidence about writing and speaking in English. As regards the primary subject of the course, which in this case was British modernist literature, conversations with the students participating in the project proved that they had gained insight into the structure, themes, and characters of the literary works they read. Additionally, their selection of topics for each issue of the journal showed an innovative approach – saying that the project questioned the canon would certainly be an exaggeration, but students' independent research definitely did open space for some new authors in the course syllabus. A firmly

established project-based method can, therefore, help in overcoming one of the greatest challenges of teaching a foreign literature course: the demanding features of both literary language and the content of literary works, since students can – provided that they and the teacher assume adequate roles – work through the literary works at their own pace and, most importantly, relying on peer support. Collaboration can probably be singled out as the most positive aspect of this project. While there were some conflict situations and disappointments, they inevitably had to be settled, which made the project participants talk things over in an attempt to find a satisfactory solution. As one of them remarked in the survey, “My attitude to people is [now] better”. In addition to language and literary research skills, or computer skills, such transferable skills are probably the most valuable asset this project yielded as they might be helpful in various real-life scenarios in the future. Collaboration turned out to be crucial to the project, which was attempted and soon discontinued in the following semester (Spring 2020) with the shift to online learning. The lack of opportunities to spend offline time together and communicate directly made collaboration among students more difficult and material harder to process and produce. Four years after the lockdown caused by the pandemic, the greatest challenge to the success of such a project would probably come from AI tools such as *ChatGPT*. While it would perhaps be possible to overcome this challenge, it would require the introduction of a different approach, new roles, and a focus on new skills.

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ПРОЈЕКТНА НАСТАВА КЊИЖЕВНОСТИ БРИТАНСКОГ МОДЕРНИЗМА ЗАСНОВАНА НА ПРОИЗВОДЊИ МЕДИЈСКОГ САДРЖАЈА: САРАДНИЧКО ОКРУЖЕЊЕ У УЧИОНИЦИ

Резиме: Овај рад се бави могућностима које пружа примена пројектне наставе у универзитетској настави енглеске књижевности, у земљи у којој енглески није матерњи језик. Кроз опис пројекта спроведеног током зимског семестра 2019. године, чији је коначни производ била студентска серијска публикација (часопис), рад има за циљ да истражи однос овакве производње медијског садржаја према усвајању књижевних, језичких, рачунарских и преносивих вештина. Имајући овај циљ у виду, током семестра у којем је пројектна настава примењена спроведено је квалитативно истраживање, које се фокусирао на посматрање самосталног истраживачког рада студената, њихову писану продукцију на енглеском језику и учешће у тимском раду, као и на неколико групних разговора и одговоре које су студенти дали у упитнику. Добијени резултати указују на то да пројекти засновани на производњи медијског садржаја у оквиру наставе књижевности могу имати позитивног утицаја на књижевне вештине студената, као што су способност анализе, синтезе и примене критичког размишљања, као и на њихово самопоуздање приликом употребе енглеског језика. Осим тога, као један од најважнијих закључака овог истраживања издваја се предност сарадње међу студентима у процесу учења, односно стварања сарадничког окружења у учионици.

Кључне речи: настава енглеске књижевности, књижевност модернизма, пројектна настава, производња медијског садржаја, сарадничко учење, студентски часопис.