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## ONLINE LITERATURE COURSE MODEL: AN ALTERNATIVE TO FACE-TO-FACE TEACHING

**Abstract:** In recent months, educators have been striving to design and introduce new remote learning formats in order to offer an alternative to in-person classroom teaching, adapt the content of their courses to online teaching and create compelling and engaging material that can be efficiently used in the virtual learning environment (VLE). Most teachers in Serbia and the Republic of Srpska, countries with a challenging social and economic situation where the education system offers limited access to high-quality alternative teaching and learning models, have never experienced or experimented with more advanced forms of remote teaching. Literary studies pose a particular challenge in this regard, as it is difficult to find reliable models of online literary courses in these countries, where formal information or recommendations on teaching literary courses online are unlikely to be found. Therefore, this paper aims to provide literature teachers at the tertiary education level with a viable alternative to face-to-face literature courses by proposing an online English literature course model that would primarily serve as a basic online counterpart to traditional English literature courses and as such, can be offered as a solid reference point for planning, designing, managing, and conducting more advanced online literature classes. The authors' purpose is to encourage their peers to exchange ideas and to be ready to creatively adapt the ideas offered within this online literature course model to suit their needs. The online literature course model that focuses on conducting lectures in the VLE has been developed using the Victorian Literature syllabus (Department of English, Sinergija University) and the Nineteenth-Century English Literature syllabus (Department of English, Faculty of Law and Business Studies Dr. Lazar Vrkatić). This paper offers various online activities and tools that can be used to efficiently conduct literature courses with detailed procedures and guidelines to create an effective learning environment.

**Keywords:** online literature course, online tools, online activities, English literature, *Oliver Twist*.

### 1. Introduction

The COVID-19 pandemic globally affected many spheres of life and the negative consequences of such a crisis are now being processed, analysed and evaluated. In the sphere of education, UNESCO and OECD anticipated the challenges that

teachers and students might face in the process of maintaining learning continuity. Several relevant documents and reports have been published, dealing with the consequences of the pandemic crisis on education and recommendations regarding the implementation modes of online education. The purpose of these reports is to serve as solid guidance and to support teachers across the world in modifying their teaching approaches and methodology to quickly adapt to alternate teaching modalities.

In August 2020, UNESCO issued a report on education during COVID-19, stating that the crisis had particularly affected developing countries and the poor, such as people living in rural areas, refugees, persons with disabilities and forcibly displaced persons. Moreover, it stated that education disruption would continue, as around 23.8 million additional children and youth might drop out or not have access to school next year due to the pandemic's economic impact alone (UNESCO, 2020). Solving the problem of learning loss and exclusion, which are identified as the major outcomes of the pandemic, has become a priority for the education community. Thus, changes in education delivery that involve designing the best practice learning models unique for each country and are dependent on the socio-economic factors of the country in question has become one of the major challenges within the education community.

In a similar vein, maintaining learning continuity was recognized as a priority in the report issued by OECD at the COVID-19 outbreak. The report is based on a survey involving 98 countries across the world – Serbia, and the Republic of Srpska excluded – that identified some of the most challenging issues regarding the implementation of online education. Apart from ensuring the continuity of academic learning for students, the following was identified as the most demanding: supporting the students who lack skills for independent study, ensuring continuity and integrity of the assessment of student learning, ensuring support for parents so they can, in turn, support student learning and ensuring the well-being of students and teachers (OECD, 2020).

The virtual learning environment has been a challenge for both teachers and students in every field, but particularly to those in the humanities (Flaherty, 2020), where teaching often depends on classroom discussions, exchange of opinions and communication. This is especially true of language and literature studies curricula, whose stated goals include communicative competence and intercultural awareness, to prepare students for effective communication in a wide range of contexts and situations (Jurančić Petek, 2012; Krivokapić-Knežević & Banjević, 2012; Sentov & Wattles, 2020; Škobo & Sentov, 2020). Achieving these goals in the virtual learning environment (VLE) has become a struggle for many teachers and educators, especially in Serbia and the Republic of Srpska, where distance learning programmes on the tertiary level can rarely be found. Also, training in the specific methodology of distance learning teaching is not provided (apart from the basic instruction on how to use online platform tools), leaving many teachers de-motivated and overworked (Đukić-Mirzayantz, 2017, p. 45). Language and literature teachers, therefore, have faced a considerable challenge in trying to transfer content that inherently requires

live interactions and discussions to an online environment.

The organization and implementation of online literature courses have been recognized as another challenge in these countries, as there has been no official information on how an online literature course should be designed, what kind of online tools teachers used before the pandemic in face-to-face teaching and whether teachers had been given any training in this regard (Škobo, 2021, p. 96). Moreover, there is an urgent need to reconcile traditional approaches of teaching literature with contemporary trends of the digital age (Blair, 2010; Koskimaa, 2010; Yacoob, 2011), and to shed more light on the importance of exchanging experience regarding the implementation of digital tools in literature teaching (Giralt & Murray, 2019; Ibarra-Ruis & Ballester-Roca, 2019; Carrió-Pastor, 2019).

As the pandemic shows no sign of abating soon, teachers are preparing for another academic year of remote learning and teaching, or, in the best-case scenario, a hybrid model of online and in-person classroom teaching. Accordingly, this paper attempts to provide a basic version of an online literature course as the closest alternative to in-person classroom teaching, by transferring traditional Victorian literature course content to the VLE.

## **2. Theoretical framework**

Literary studies in the digital age have progressed far beyond the traditional boundaries of the published text and textual analysis. In the contemporary context, a text can now be taken to mean written text, visual text, hypertext, and the like. Similarly, literary methodologies today include numerous frameworks, not only from the social sciences and humanities but also from other disciplines, such as film and media, digital technology, marketing and advertising (Pillai & Perry, 2019: 379). Literary studies as a discipline possess an enduring capacity to integrate multiple perspectives across time and space, engage critically with cultural and historical contexts, and identify power relations and ideologies. Thus, literary studies can be an excellent means of teaching critical thinking and intercultural skills. Critical thinking has been advocated by numerous scholars and educators as one of the essential skills that higher education institutions should teach to help students operate effectively within society and make responsible personal and business decisions (Stefanova, 2017; Willingham, 2007). Many authors have insisted that literary analysis is a particularly effective way to teach critical thinking skills, as they both involve understanding hidden meanings, separating facts from opinions, examining multiple viewpoints, and argumentation and reasoning (Bobkina and Dominguez, 2014; Lazere, 1987; Van, 2009; Yaqoob, 2011). Additionally, literary texts have been extolled as an excellent means of teaching students about a particular culture and enhancing their intercultural awareness (Bobkina and Stefanova, 2016; Floris, 2004; Stefanova, 2017). Literary analysis helps develop students' ability to think critically and to explore and discuss social problems and cultural differences. To achieve this goal, however, a literature course in the digital age must incorporate different

modes of text, literary works, digital and multimedia technology, as well as adopt an interdisciplinary approach. Failure to do so could lead to a decline in interest among both scholars and students (Pillai & Perry, 2019: 380). For an online literature course, incorporating digital and multimedia resources has become indispensable.

The Information Age has introduced and encouraged the rapid exchange of condensed information via search engines, electronic communication and social media platforms. Young people, the so-called “digital natives” (Prensky, 2001), are accustomed to finding information quickly and easily and are naturally averse to browsing through volumes of critical studies or historical research. Therefore, the way in which literary texts are taught has become as important as what texts are taught (Cadwallader & Mazzeno, 2017, xx).

In the case of Victorian literature, the sheer amount and length of many notable literary texts may present a challenge for both teachers and students. On the other hand, Victorian authors such as Dickens, Charlotte and Emily Bronte, Tennyson, and others, are so firmly established as the classics that teachers may be sure that most students will be familiar with at least some of their works. Another benefit is that the Victorian Age is also the age of the novel, so many literary works from this period have been adapted into films and/or TV series and provide abundant material that can be used both in-class and in the VLE.

### 3. Online literature course model

To design an online literature course model, the authors analysed and compared the Nineteenth-century English Literature course syllabi provided for traditional, face-to-face courses at English Departments within their faculties in Serbia and the Republic of Srpska and adapted them to meet the needs of courses implemented in the VLE. The authors provided an online literature course model that focuses on conducting lectures in the VLE lasting one semester /15 weeks/ (*Appendix 1*) and an assessment scheme with a detailed course points distribution (*Table 1*).

The online course covers the period popularly known as *The Victorian Age*, which spans from 1830 to the early years of the 20th century. It is designed for online platforms supporting synchronous and asynchronous learning, such as MS Teams, Moodle, Google Classroom with integrated Google Meet, etc., and the course scheme is comprised of various online activities that could be practiced in pairs, groups or individually with EFL students at B2 to C1+ level.

Due to the limited length of the paper, the authors agreed to provide a sample of the overall literature course model based on a unified Victorian Literature syllabus and briefly comment on its content, without providing a detailed description of synchronous and asynchronous activities nor multimedia resources envisioned to complement each lesson separately (for a more detailed view of the online course with embedded multimedia resources see *Appendix 1*).

### 3.1. An online literature course preview

An essential part of lecture classes when teaching literature online is using interactive presentations with embedded videos, photos, music and interactive tools, as well as using infographics (storyboards and timelines for presenting the development of the narrative or presenting historical events chronologically). These can be made using a tool for creating interactive content such as Genial.ly (<https://genial.ly/>), which the authors of this paper used for this purpose. For each lecture, content is presented to students via interactive presentations and then accompanied by an assigned task that is later evaluated (see *Appendix 1*). The tasks are predominantly related to students' independent research on specific topics, comparing and contrasting past and present situations, and establishing connections with Agenda 2030's Goals for Sustainable Development and/or National Constitutions and Laws.

During Week 1 the teacher provides general information about the Victorian Age, focusing on the socio-historical, political and cultural context. Students learn about the main events in this period, such as the rise of the middle class in the British Empire, the Industrial Revolution, social reforms, Chartism, work ethic, Queen Victoria's ascension to the throne, technological and scientific advances, class divide and gender roles. The interactive presentation consists of the following elements: images of Victorian London/working-middle-upper class/a Victorian gentleman and a lady/rural vs. city areas/social figures; the 1890s footage of Victorian London; a table showing William Acton's estimated figures of brothels and prostitutes in London, May 1857 (original document); the video on the effects of the Industrial Revolution with questions regarding this event embedded via Edpuzzle platform; an embedded world map; and a link to 1832/1867 Reform Act of the UK Parliament. Online discussion is prompted after each topic is presented. For homework, students are invited to expand the list of the most significant inventions of the Victorian Age and explore how these inventions shaped the modern world and current readers' perspectives and present their results via PPT or Prezi.

Week 2 focuses on poetry, drama and prominent literary figures, the concept of the 'social novel' as a reaction to the social conditions in 19th-century Britain and the novels' serialized format. The interactive presentation contains original images of serialized novels. Students are invited to explore how the novel publication format affected the novels' plots, their quality and character development, identify the dis/advantages of such a process, compare it to today's (digital) hyperproduction of novels and present their results via PPT/Prezi or in an essay form.

In Week 3, students are introduced to the life and works of Charles Dickens, the social context of Dickens's novels, child labour and the 1834 Poor Law Amendment Act (*Appendix 1*). The interactive presentation includes the following embedded videos: Ted Talk clips on why you should read Charles Dickens; the 2005 *Oliver Twist* film trailer, the 2011 BBC TV drama adaptation of *Great Expectations*; links to 1834 Poor Law and Poor Law Reform – UK Parliament and a link to the Agenda 2030's Goals for Sustainable Development. In Assignment 3, students analyse present-day situations in which children are exploited, compare past laws (Poor Law

Amendment Act 1834) to present ones, relate them to Agenda 2030's Goals and present their findings to their classmates via PPT/Prezi or in an essay form.

Week 4 focuses on the life and works of W. M. Thackeray and the social context of the novel *Vanity Fair* (Napoleonic Wars, Waterloo, the rise of the British Empire, colonization). The interactive presentation includes the 2018 *Vanity Fair* miniseries and the use of infographics to present a brief history of the Napoleonic Wars and the novel's plot. For Assignment 4, students determine the number of colonies Britain gained during the Napoleonic Wars and mark them on the world map.

Week 5 focuses on the lives and works of the Brontës, the 'Woman Question' and women's education, the difficulties women writers experienced in the Victorian Age, the concept of a psychological novel and Gothic elements. In-depth analyses of *Jane Eyre* and *Wuthering Heights* are done during practice classes. The interactive presentation includes a link to the original document on Woman's Right – an ephemeral card representing traditional ideas about women whose role is defined within the domestic sphere and in relation to men as husbands, fathers and sons; the embedded official film trailer based on the sisters' battle to overcome obstacles and publish their novel entitled *Walk Invisible: The Bronte Sisters* (2016); the embedded video on Catherine's ghost scene (*Wuthering Heights*), and the embedded video on 'I'm Heathcliff's' scene. The novel's plot is presented via Infographics. For assignment 5, students investigate what it meant to be a woman writer in the Victorian Age and compare it to the position of contemporary women writers in their own country and worldwide. The findings are presented via Prezi/PPT or in an essay form (an alternative assignment is also offered – students research the history of the development of a Bildungsroman in England and present it via a timeline in PPT).

In Weeks 6 and 12, students take the midterm tests (30p each). Midterm tests are done via an online platform (i.e., MS Teams, Assignments) in the form of an online test (20p each). Google Forms can be used for tests instead of the assignment section within the chosen online platform.

Week 7 addresses gender roles and the position of women writers in 19th-century Britain from the perspective of Mary Ann Evans' alias George Eliot. Her novel *The Mill on the Floss* serves as an example of the problematized role of a woman torn between tradition and her patriarchal upbringing, and her individuality. The novel's plot is presented via infographics and a storyboard is used to show the development of women's access to education in the Victorian Age. The interactive presentation includes a link to the 1867 Reform Act, a link to the 2030 Agenda for Sustainable Development (women empowerment section) and the 1996 *The Mill on the Floss* official trailer. In Assignment 7, students analyse present situations in which women are oppressed/disadvantaged, compare the education of Victorian women to modern education by linking it to Agenda 2030's goals (women empowerment) and the National Constitution Law (Serbia) regarding gender equality. Students present their results via PPT/Prezi or submit an essay.

Week 8 focuses on the life and works of Thomas Hardy and the main characteristics of the late Victorian Age (the conflict between science and religion, Darwin's theory of evolution and technological advances, the country's changing

agricultural economy and the concept of marriage in the context of Hardy's novel *Tess of the d'Urbervilles*). Infographics are used for the novel's plot. The interactive presentation includes a link to the Matrimonial Causes Act of 1857, the embedded video regarding the Proposal scene from Hardy's novel and *Tess of the d'Urbervilles* BBC miniseries (2008) trailer. In Assignment 8, students identify the industrial developments affecting rural life in England in the early 1800s and present their findings via Prezi.

Week 9 deals with the decadence of the Victorian values reflected in the life and works of Oscar Wilde, the concept of Aestheticism and the development of detective, sci-fi and gothic novels. The novel's plot is presented via infographics. The interactive presentation contains a link to the *Preface to The Picture of Dorian Gray* and a link to the official trailer of the 2008 film adaptation. These will prompt an online discussion about the main ideas of Aestheticism and the differences between the novel and its film adaptation. In Assignment 9, students research the temptations, inner conflicts and challenges of artists in the 21st century; or how mental/spiritual/moral/emotional conflicts of 19th-century artists can be compared and applied to those experienced by contemporary artists; or how artists manage to properly address and overcome the difficulties they encounter while creating their works of art. Essays are submitted on their chosen topic.

Week 10 focuses on the general characteristics of Victorian Age poetry and the most prominent male and female poets such as Elizabeth Barret Browning, A.C. Swinburne, G. M. Hopkins, Lord Alfred Tennyson, Robert Browning, Matthew Arnold, Christina Rossetti and Dante Gabriel Rossetti. For online poetry classes, the Poetry Foundation website together with the CommonLit resource is used. The interactive presentation comprises online activities, such as identifying key literary devices, the poems' themes and rhyme scheme. For Assignment 10, students choose one poem for in-depth analysis and present it via Prezi/PPT.

In Week 11, students are introduced to topics such as Tennyson's life and selected poems, an innovative poetic form (dramatic monologue), the legends of the British Isles (King Arthur) and ancient myths (Homer's *Odyssey*) and the role of women in Victorian poetry.<sup>1</sup> The interactive presentation includes an online quiz on the Legend of King Arthur and Camelot and an online discussion on establishing links between the legend and the poem 'The Lady of Shalott'; the embedded video on 'The Lady of Shalott' in the context of 19th-century art; and a link to Charlotte Perkins Gillman's short story from 1892 'The Yellow Wallpaper' told through journal entries that chronicle a woman's struggle in dealing with male physicians who will not take her illness seriously (the CommonLit resource may be consulted). Assignment 11 includes students reading 'The Yellow Wallpaper' and comparing it to the story of 'The Lady of Shalott'. The students are invited to establish links between the isolated women in rather different settings, to think of what these two texts say about the role of women in society and to present their results via Prezi/PPT.

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<sup>1</sup> For a detailed online lesson plan regarding 'The Lady of Shalott' see Škobo & Sentov, 2020.

Week 13 deals with the life and works of Robert Browning. The CommonLit resource with its embedded vocabulary section, assessment questions and related media regarding Browning's poetry can be used for practice classes. The interactive presentation contains the embedded video on Tom O'Bedlam's reading of 'My Last Duchess' (with listening and reading comprehension activities) and a video on Victorian etiquette rules to introduce students to the historical context of the poem and the idea that the poem should be read as a social commentary. The latter activity is used for setting the homework. Assignment 13 focuses on the video regarding the different rules of propriety that characterized social interactions in Victorian-era England (fashion etiquette, introduction etiquette, street etiquette, courtship etiquette). Students write an essay concerning the issues of gender roles and social stratification as they arise in the video and examine how the historical context provided in the video informs their reading of the poem (PPT/Prezi or essay).

Week 14 sheds light on the development of the modernist novel and the influence of Victorians on modernist writers. The teacher bases their lecture on students' findings regarding Assignment 13. Students are invited to draw parallels between the Victorian and modern etiquettes. Week 15 deals with the course wrap-up and evaluation, revision and online discussions/debates on the topics for the oral exam (online quizzes are used for lecture revision and Quizlet is used for practicing correct identification of the novels' excerpts and poems).

Online activities regarding these lesson units may include creating blogs and Facebook pages, using social media networking sites to gain additional knowledge of 19th-century Britain, watching YouTube videos with official film trailers, listening to live discussions, interviews with the authors and other relevant literary figures, organizing live debates within the platform's chat rooms suitable for pairwork and groupwork activities, using online chats and discussion forums, etc. In-class analysis of the aforementioned literary works envisioned for practice classes can be fully based on the use of online (language) platforms, in particular, a platform specifically designed for literary classes (i.e., CommonLit, <https://www.commonlit.org/>), as it contains the excerpts from the works, vocabulary, speaking and discussion sections, and paired texts and videos which position the literary work within a specific socio-historical and cultural context. Edpuzzle (<https://edpuzzle.com/>) and Actively Learn (<https://www.activelylearn.com/>) are also very useful language platforms with interactive video lessons that can be efficiently used in literature courses (Škobo, 2020a, p. 24). Online quizzes and games should make up an integral part of online literature courses (i.e., teaching Shakespeare's *Hamlet* via a specially designed video game based on the novel) (Škobo, 2020b, p. 87). The teacher can choose from or create their own online quizzes based on the lecture content by using the following websites: *Trivia*, *Sporcle*, *Quizziz*, or *Kahoot!* *Quizlet* (<https://quizlet.com/>) offers a good option with flashcards that can be used for excerpt recognition – students read the excerpt written on the flashcard and determine the author and title of the literary work. Free online dictionaries, newspaper portals (i.e., *The New York Times*, *The Independent*), e-books and audiobooks (i.e., Project Gutenberg, Poetry Foundation, etc.), free online worksheets and Ted Talks – influential videos from expert speakers



on education, business, science, tech and creativity – should be used regularly in online and face-to-face literature courses.

### 3.2 Assessment strategy

The assessment chart for an online literature course describes the distribution of points given for pre-exam assignments and the final exam (see Table 1.). Pre-exam assessment consists of two midterm tests, each worth 20 points, and ten participation assignments (five assignments should be submitted before each of the two Midterm Tests, whereby the students get 2 points for each completed assignment). The participation assignments may consist of essay-writing, creating a PPT/Prezi presentation on the assigned topic, or doing a project in pairs/groups, depending on the number of students in the class, their preferences, and the lesson objective. The subtotal for pre-exam assessment is 60 points maximum.

Final exam assessment includes points allotted for excerpt recognition (5 points), regular class attendance (5 points), and oral examination (30 points), during which students are expected to demonstrate their understanding of the subject matter and their critical thinking skills and analysis regarding the topics related to Victorian literary works and authors. The subtotal for final exam assessment is 40 points maximum.

<b>COURSE POINTS DISTRIBUTION</b>	
<b>1. PRE-EXAM ASSESSMENT</b>	
I MIDTERM TEST / II MIDTERM TEST	20p + 20p
10 PARTICIPATION ASSIGNMENTS:	(10x2)
PPT or PREZI/ ESSAY/ STUDENT PROJECT	
SUBTOTAL:	60p
<b>FINAL EXAM ASSESSMENT</b>	
EXCERPT RECOGNITION	5p
CLASS ATTENDANCE	5p
ORAL EXAM:	30p
SUBTOTAL:	40p
<b>TOTAL:</b>	100p

*Table 1. – Assessment Chart*

## 4. Concluding Remarks

The switch from traditional, in-person classroom teaching to remote learning has been abrupt, causing many problems for teachers at all levels of education. It is clear that the remote learning model is still under development both in Serbia and the Republic of Srpska and that more research needs to be done aimed at creating, developing, and implementing online literature courses. By providing a model for an online poetry course, the authors have endeavoured to take the first step in the

process of building a solid basis for a smooth transition from the traditional, face-to-face method of teaching literature to a more modern approach that takes place in a virtual environment.

This model has been carefully designed to meet the needs of English literature courses at the tertiary level of education, as it combines various types of synchronous and asynchronous learning. The authors propose a variety of activities and methods that the teachers may choose from and adapt to meet the specific needs of their classes. Consequently, most of the activities presented may be successfully applied to online, traditional and blended (hybrid or mixed-mode) courses. In addition, the proposed online literature course is a light version of a typical online literature course conducted in more developed countries. The authors have attempted to design the closest counterpart to traditional literature courses in Serbia and the Republic of Srpska, bearing in mind the fact that these countries have had no history of online literature courses whatsoever. The objective was to make the abrupt transition to online teaching – particularly for literature teachers inexperienced in working in VLE – less stressful and easier to adapt to.

21st-century students are digital natives who usually feel more at home in a virtual rather than a real-life environment, are used to the brief and rapid exchange of information and ideas and are often disinclined to reading long novels and browsing critical studies. Therefore, this paper points to some of the advantages of online teaching of literature courses such as boosting students' motivation by using multimedia resources, particularly those designed to meet the needs of literary courses. Also, this type of teaching is more student-centred, as it usually requires more independent work done by the student. The students are expected to conduct their own research, which can be more engaging as they may refer to various game-based platforms and the most recent applications that can make their learning process less tense. Moreover, student-student interaction is enhanced by utilizing forum discussions and active participation in online quizzes, where the students can compete or work together to achieve a higher score.

The purpose of designing an online literature course syllabus (Appendix 1) with a variety of external links and multimedia content is to contribute to the significant challenge of creating and implementing quality online literature courses at the tertiary level of education in both Serbia and the Republic of Srpska. The ideas explored and implemented within this paper can serve as an efficient alternative to face-to-face teaching not only to English literature teachers at the tertiary education level but also to literature and foreign language teachers at the secondary education level who need to transfer the content of their lectures to the VLE without neglecting the importance of the social and cultural factors of teaching. This paper will ideally encourage further research into teaching literature online and its numerous challenges.

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## **MODEL ONLAJN KNJIŽEVNOG KURSA: ALTERNATIVA PODUČAVANJU LICEM U LICE**

### **Rezime**

Prosvetni radnici širom sveta se mesecima unazad, od trenutka kada je proglašena pandemija usled pojave virusa korona, suočavaju sa brojnim poteškoćama i izazovima u vezi sa uvođenjem, planiranjem, osmišljavanjem i sprovođenjem nastave u virtuelnom obrazovnom okruženju. Za većinu nastavnika u Srbiji i Republici Srpskoj je ovaj tip nastave nepoznanica u doslovnom smislu te reči, te je iznenadni i nagli prelaz sa kontaktne, tradicionalne nastave u učionici na nastavu na daljinu, bilo na sekundarnom ili tercijarnom obrazovnom nivou, doneo niz problema sa kojima su se oni suočavali svakodnevno, uzimajući u obzir celokupnu socioekonomsku situaciju ovih zemalja, njihov obrazovni sistem i prilično ograničene mogućnosti kada je

reč o odabiru kvalitetnih i razrađenih alternativnih modela učenja i nastave. U sferi humanističkih nauka, nastavnici i profesori jezika i književnosti na ovim prostorima posebno su razmatrali načine na koje se može efikasno organizovati nastava na daljinu, koja bi istovremeno bila interaktivna, zanimljiva i posećena, i kojom bi se živa reč, koja je u osnovi svih humanističkih predmeta, ponovo osetila i stavila na centralno mesto. Kada je reč o književnim predmetima konkretno, izazov je bio naći proverene modele onlajn književnih kurseva, imajući u vidu činjenicu da zvaničnih podataka o izvođenju takvih kurseva nema. S tim u vezi, autorke ovog rada došle su na ideju da ponude alternativu u načinu podučavanja književnosti tako što će predstaviti onlajn model književnog kursa u svrhu boljeg planiranja i izvođenja nastave, a u cilju podsticanja svojih kolega da razmišljaju u ovom pravcu i daju svoje predloge shodno svom iskustvu sa nastavom na daljinu. Ovaj model kursa nastao je izmenama silabusa za predmete Engleska književnost II – Viktorijanska književnost Filološkog fakulteta Univerziteta Sinergija u Bijeljini i predmeta Engleska književnost 19. veka u okviru studijskog programa Engleski jezik Fakulteta za poslovne studije dr Lazar Vrkatić Univerziteta Union u Beogradu. U radu su predstavljene brojne onlajn aktivnosti i alati koji se mogu efikasno koristiti prilikom osmišljavanja i vođenja onlajn književnog kursa, uz detaljan opis procedure i smernica za rad u onlajn uslovima.

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