

# Translation from English into Croatian Language "Problems and Challenges in Translating Texts of Different Genres"

---

**Antolaš, Lucija**

**Undergraduate thesis / Završni rad**

**2016**

*Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj:* **University of Rijeka, Faculty of Humanities and Social Sciences / Sveučilište u Rijeci, Filozofski fakultet u Rijeci**

*Permanent link / Trajna poveznica:* <https://urn.nsk.hr/urn:nbn:hr:186:152679>

*Rights / Prava:* [In copyright](#) / [Zaštićeno autorskim pravom.](#)

*Download date / Datum preuzimanja:* **2024-09-23**



*Repository / Repozitorij:*

[Repository of the University of Rijeka, Faculty of Humanities and Social Sciences - FHSSRI Repository](#)



UNIVERSITY OF RIJEKA  
FACULTY OF HUMANITIES AND SOCIAL SCIENCES  
DEPARTMENT OF ENGLISH

Lucija Antolaš

**TRANSLATION FROM ENGLISH INTO CROATIAN LANGUAGE**

**PROBLEMS AND CHALLENGES OF TRANSLATING TEXTS OF DIFFERENT  
GENRES**

Submitted in partial fulfilment of the requirements for the B.A. in English Language and  
Literature and Pedagogy at the University of Rijeka

**Supervisor:**

**Nikola Tutek, M.A.**

September 2016

## **ABSTRACT**

This thesis deals with the issue of translating texts of different genres from English language into Croatian language. The introductory note clarifies what translation is, why it is important, and what is the role of translator in today's society. The central part of the thesis consists of three texts of different genres in English as a source language and their translation into Croatian as target language. The first text is an informal interview with a marine biologist, the second text is a semi-formal article about Montessori pedagogy, and the third text is an informative formal article with included research about the effects of the music therapy on children with the autism spectrum disorder. Every translation is followed by a commentary and analysis based on the Genre analysis method, using 12 out of 18 existing points of analysis. Therefore, the points included in the analysis are: genre, source, audience, the purpose of writing, authenticity, style, level of formality, layout, content, cohesion, sentence patterns and terminology of the subject. Other problems encountered during the translation are explained and discussed in detail after the Genre analysis, and explained on the real examples from texts. Finally, the thesis contains a conclusion and a bibliographical note.

## TABLE OF CONTENTS

<b>1. INTRODUCTION</b> .....	4
<b>2. SOURCE TEXT I – <i>INTERVIEW WITH RICHARD WYLIE, MARINE BIOLOGIST</i></b> .....	6
2.1. TRANSLATION OF THE SOURCE TEXT I .....	12
2.2. COMMENTARY AND ANALYSIS .....	19
<b>3. SOURCE TEXT II – <i>THE ECOLOGY OF THE MIND</i></b> .....	24
3.1. TRANSLATION OF THE SOURCE TEXT II .....	31
3.2. COMMENTARY AND ANALYSIS .....	38
<b>4. SOURCE TEXT III – <i>MUSIC THERAPY WITH AUTISTIC CHILDREN</i></b> .....	43
4.1. TRANSLATION OF THE SOURCE TEXT III .....	56
4.2. COMMENTARY AND ANALYSIS .....	69
<b>5. CONCLUSION</b> .....	74
<b>6. BIBLIOGRAPHY</b> .....	76

## 1. INTRODUCTION

In this thesis I dealt with translating three texts, from English language as a source language (SL) to Croatian language being the target language (TL). The source texts differ in genres. The first text is an informal interview with a scientist (*“Interview with Richard Wylie, Marine Biologist”*), the second text is a semi-formal article about Montessori pedagogy (*“The Ecology of the Mind”*) and third article is an informative formal article about the effects of the music therapy on children with autism, with included research results (*“Music Therapy with Autistic Children: A Multiple Case Study”*). Translations are followed by a commentary and analysis, starting with the Genre analysis method that includes 12 out of 18 existing points. Genre analysis addresses the issue of genre, source, audience, purpose of writing, authenticity, style, level of formality, layout, content, cohesion, sentence patterns and terminology of the subject. This method helps the translator to immediately extract the most important elements from the text and gain better understanding of it. The commentary and analysis section also includes detailed review of the problems and dilemmas that I had encountered during the translation, which was accomplished by providing real examples from the texts and showing the complete process of finding the best possible solution for each situation.

Translation is a written or oral transmission of literary, scientific or informative texts from one language (source language) to another (target language) that facilitates spoken and written-language communication between users of different languages. The word translation itself derives from a Latin term meaning “to bring or carry across”. (History of translation, 2016). One of the first known translations are partial translations of the Sumerian epic Gilgamesh (around 2000 BC). According to Ivir (1978), the theory of translation began to develop as a science during the early 20th century, but we can say that the more intensive development started only after World War II.

A good translation does not mean to literally translate the original text, but to convey the meaning, the style and emotions of the original. Style is an integral component of source text and should be translated in a matching style of the target language. The translator must be familiar with a range of writing styles (such as literary, medical, legal, bussiness) and apply them appropriately. Translation is an intellectually demanding task that requires a lot of concentration and expertise. It is a skill that should be practised and constantly perfected as the world changes. A good translator should be an expert in both source language and target language, in order to be able to choose the right collocation or synonym when translating and manage to keep the original meaning and message of the text. Translators should also be very resourceful and able to find information in various dictionaries, thesaurus, grammar books, use online sources and consult colleagues translators.

The beginning of the thesis contains the abstract, table of contents and the introductory part. The body of the thesis includes three source texts and their translation, commentary and analysis. The thesis ends with a conclusion and the bibliographical note.

## **2. SOURCE TEXT I**

### **INTERVIEW WITH RICHARD WYLIE, MARINE BIOLOGIST**

Michael Bear

Richard Wylie is a marine biologist currently researching marine education in Australia and the Pacific as part of his Ph.D, while being the co-founder and Director of the Euakafa Island Research Centre, Neiafu, Tonga.

He is a member of the IUCN's World Commission on Protected Areas and the Commission for Education and Communication and was recently inducted as an International Fellow of the prestigious Explorers Club.

He is currently lecturing at Monash University's Education Department, RMIT University teaching marine biology for their winter program and NMIT teaching Molluscan Aquaculture to 2nd year undergraduate students. He has worked for the United Nations, New South Wales Fisheries, commercial pearling companies, NGOs, private consulting, Department of Education and Early Childhood Victoria, and various SCUBA diving companies as an instructor. His work has taken him throughout South East Asia, around Australia and much of the South Pacific while his current research takes him around the world presenting at academic and conservation congresses.

Although a relative newcomer to the field of underwater photography, his 22 year marine career and several thousand dives, especially in the Tonga area, means he knows where to go to photograph the most interesting marine life, especially cuttlefish and leafy/weedy sea dragons.

His photography has won awards in numerous international and national photography competitions and has been used in articles, magazines and even exhibited in galleries, a phenomenon you don't find often with marine biologist who often become too absorbed in their research to devote such quality to an outside passion like that.

MST caught up with him recently to ask him a few questions about his fascinating life and work. He and his wife are recent proud parents of a little girl.

**You're a marine biologist with the Euakafa Island Research Centre in Tonga which focuses on the areas of coral reef systems, turtle conservation, marine mammals, sharks and marine education.**

**Q: What would you say is the most pressing issue you face as a marine biologist today?**

**A:** In a word, communication! The world's oceans are in a bad way with many, many years of pollution and overfishing – both directly through huge fleets and super trawlers and indirectly through ghost nets and abandoned fishing line. We used to view the oceans as inexhaustible and that we could throw whatever we liked into its depth without any repercussions – but we've known that this is completely untrue for some time. I feel that many of the issues that are effecting our marine environments could be addressed if more people were truly aware of what is actually going on. I think that the 'out of sight, out of mind' concept has enabled this true tragedy of the commons to get as bad as it has so we need to communicate the urgency of the problem to as many people as we possibly can and make them see that we need to change this attitude. Like most scientists Marine biologists are very focused on their own area of research and tend to ignore politics (and even people in general – sometimes we find fish/dolphins/sharks, etc. more interesting than humans) but we cannot just do our own research without looking around at the bigger picture anymore. We know that the situation is



dire and urgent action is required and we therefore need to reach out to other scientists, educators, journalists and local (and global) communities – in fact anyone who will listen and who are interested in making a difference.

**Q: What is the state of coral reefs in the South Pacific, specifically the Tonga area? Are there any areas of immediate concern?**

**A:** Like most of the tropical regions around the world the corals in the South Pacific are under pressure from climate change and human impacts. Generally though, the reefs that are left alone are doing well despite the rise in average sea temperatures. Of real worry is the increase in ocean acidity due to CO<sub>2</sub>. The combination of increased acidity, rising sea temperature and human pollution and/or habitat destruction has caused widespread issues in the more populated areas in the Pacific. Tonga itself is doing ok but we are in the process of surveying the area to get a better idea of the actual state of the region – trying to get a base study so that any changes can be monitored over time.

**Q: What first got you interested in the ocean and your start as a marine biologist?**

**A:** I remember watching some documentaries by Jaques Cousteau and an Australian guy called Ben Cropp when I was a kid and fell in love with the underwater world almost at first sight. I knew I wanted to be a marine biologist by the time I was 8 years old and worked towards that goal from that point on. My dad is a scientist (entomologist) and my mum was a pharmacist so I had a good base to work from as well – though I have to say that most people advised me to find a career in anything but marine as the competition was so fierce and the money inconsistent. My first job out of university was with the United Nations in the Solomon Islands but instead of marine it was working with fruit flies – though I also worked

at an international giant clam breeding program called ICLARM on the weekends and whenever I had time off. That work with giant clam aquaculture determined the rest of my career as I went back to study after the Solomon Islands and did a postgraduate masters in Aquaculture – I never finished the masters but ended up working for NSW Fisheries researching reseeding abalone in the wild and commercial oysters which in turn lead me to work with pearl oysters in Indonesia and Thailand for a couple of years.

**Q: What specific area does your research concentrate on?**

**A:** At present I'm doing a Ph.D on marine education in Australia and the Pacific – a bit of a change from marine science but I believe that it's incredibly important that we start to educate people about our marine world. As I mentioned earlier I think that communication is the key to resolving some of the crucial issues facing our oceans and that we need to have a clear line of communication between marine and climate scientists, educators and communication specialists such as journalists etc. I'm also researching how photography can influence conservation – an area that I find particularly interesting given my passion for underwater photography.

**You are an International Fellow of the Explorers Club as well as an accomplished underwater photographer who has recently received recognition from National Geographic and La Mer for your photographs of Weedy and Leafy Seadragons or Glauert's seadragon as they are sometimes known (Phycodurus eques), which are leafy-looking members of the pipefish family and only member of the genus Phycodurus. Also known as "leafies", they are the marine emblem of the state of South Australia (and weedy seadragons are the marine emblem of Victoria).**

**Q: What got you interested in photographing this species?**

**A:** Actually the photography was an extension of my work as a marine educator. I developed a program for a local school that involved getting kids out of class and into the water. I trained them so they were confident snorkelers and then taught them marine observational skills and habitat monitoring – and the data we collected was uploaded to Museum Victoria which was then used by marine scientists. It was a great program but the kids drove me nuts to begin with as they kept missing these amazing animals in their search for something interesting! I bought a cheap underwater point and shoot camera so that I could take photos of the weedy sea dragons that they were literally swimming above but not seeing (to be fair, they have amazing camouflage and are not easy to see the first time around). Then I bought a dozen more cameras and gave them to the kids to use and found that their observational skills increased incredibly. I also became completely addicted to underwater photography myself – and of taking shots of weedy and leafy sea dragons. I’ve found that my photography has been invaluable as a communication tool in my work as a university lecturer and public speaking – they enable me to convey how truly majestic these creatures really are while showcasing the beauty of their temperate marine environment.

**Q: Are they endangered in any way?**

**A:** Yes, both species are listed by the IUCN Red List as Near Threatened, a classification that essentially means that we don’t know the true extent of the population but do know that they are geographically limited and at risk from habitat destruction and pollution.

**Q: We’ve all heard the dire situation about sharks recently. How are they doing in the area of Tonga? Any areas of concern?**

**A:** One of the reasons we decided to lease the island of Euakafa was because it had a healthy population of reef sharks when we first inspected the surrounding waters in 2008. Unfortunately I had to have two total hip replacements (very annoying as I was only 36 at the time) after we first purchased the 99 year lease on the island, so by the time we came back to the island two years later (it took a long time to recover after some complication with the surgery) all the sharks were gone. We found out that a fleet of foreign fishing vessels had come through the region and pretty much wiped out the local shark populations – a phenomenon that is all too common around the world unfortunately. We are now conducting a tag and release program so that we can gain a better understanding of what is happening to the sharks in the area.

**Q: What words of advice would you have for any young people coming up in college, who might like to become marine biologists?**

**A:** Firstly, you need to be passionate about the marine world – there is very little money, unfortunately and its very competitive (my job with Fisheries had 450 applicants and it only paid \$17K a year) so when you're stuck out on the water getting soaked to the skin in the middle of a freezing winter night you need to be doing it for the love of it rather than the big bucks! Secondly, the best way to get ahead in this field is through volunteer work. Every job I've had has either started out with me volunteering or has come from a previous volunteer position. Ultimately I'm still positive about saving the world's oceans but we certainly need to get organized quickly, so finally I think that if you're interested in being a marine biologist you need to know how to communicate. We need people who are fluent in both science and education so that we can reach more people and make them aware of the urgency of the situation and to then turn things around.

## 2.1. Translation of the source text 1

### INTERVJU S MORSKIM BIOLOGOM RICHARDOM WYLIEJEM

Michael Bear

Richard Wylie morski je biolog koji se trenutačno, u sklopu svog doktorata, na području Australije i Tihog oceana bavi proučavanjem edukacije o moru. On je također suosnivač i ravnatelj Istraživačkog centra otoka Eukafa u Neiafuu u Tongi.

Član je Svjetske komisije za zaštićena područja i Komisije za edukaciju i komunikaciju Međunarodnog saveza za očuvanje prirode (IUCN) te je nedavno priznat kao Međunarodni suradnik prestižnog Explorers Cluba.

Trenutačno predaje na Odjelu za obrazovanje Sveučilišta Monash, tijekom zimskog semestra podučava morsku biologiju na Kraljevskom melbournškom institutu za tehnologiju (RMIT) te studentima druge godine preddiplomskog studija Instituta za tehnologiju Nelson, Marlborough (NMIT) predaje kolegij Akvakultura školjkaša. Radio je za Ujedinjene narode, u uredu državne uprave New South Wales Fisheries, za trgovačka poduzeća za uzgoj bisera, nevladine organizacije, u savjetovanju privatnog sektora, vladinom Odjelu za odgoj i rano djetinjstvo australske savezne države Victorije te kao instruktor u raznim ronilačkim kompanijama. Posao ga je vodio kroz jugoistočnu Aziju, Australiju i velik dio područja južnog Pacifika, dok ga sadašnje istraživanje vodi širom svijeta kroz predavanja na sveučilišnim kongresima i kongresima za očuvanje prirode.

Iako je u području podvodne fotografije tek početnik, 22-godišnje iskustvo na moru i posebice nekoliko tisuća zarona na području Tonge govore kako je upoznat s time gdje fotografirati najzanimljivije iz morskoga svijeta, naročito sipe te obične i lisnate morske zmajeve.

Njegove fotografije osvojile su nagrade u brojnim međunarodnim i domaćim fotografskim natjecanjima te su korištene u člancima, časopisima, pa čak i izlagane u galerijama. Takav slučaj neobičan je kada su u pitanju morski biolozi, koji lako mogu postati previše zaokupljeni vlastitim istraživanjima da bi toliko ulagali u kvalitetu hobija. Uspio je odvojiti dio svoga vremena za MST kako bismo mu postavili nekoliko pitanja o njegovu impresivnom životu i radu. On i njegova supruga su odnedavno ponosni roditelji male djevojčice.

**Morski ste biolog u Istraživačkom centru otoka Euakafa u Tongi, koji je usredotočen na područje sustava koraljnih grebena, očuvanje kornjača, morskih sisavaca, morskih pasa i edukaciju o moru.**

**P: Što biste naveli kao gorući problem s kojim se suočavate kao morski biolog?**

**O:** Jednom riječju, komunikacija! Svjetski su oceani u lošem stanju nakon mnogo godina onečišćenja i pretjeranog izlova ribe, bilo izravno ogromnim flotama i kočaricama ili posredno zbog odbačene i napuštene ribarske opreme te napuštenih ribarskih linija. Još donedavno smo na oceane gledali kao neiscrpna područja u čije dubine možemo odlagati što god želimo bez ikakvih posljedica, no već neko vrijeme znamo da je to potpuno pogrešno. Vjerujem kako bi mnogi problemi koji utječu na morski okoliš mogli biti riješeni kada bi više ljudi bilo svjesno toga što se uistinu dešava. Mislim da je koncept da je „daleko od očiju, daleko od srca” omogućio istinsku tragediju i doveo javna dobra u ovako loše stanje, što znači da moramo informirati i osvijestiti što veći broj ljudi kako bi se taj koncept promijenio. Poput većine znanstvenika, i morski su biolozi vrlo usredotočeni na vlastita područja istraživanja te su skloni zanemariti politiku, pa čak i ljude općenito. Iako su nam ponekad ribe, dupini i morski psi zanimljiviji od ljudi, kada se bavimo svojim istraživanjima moramo uzeti u obzir i širi kontekst problema. Znamo da je situacija strašna i da je potrebno hitno djelovanje, baš

zato se moramo obratiti drugim znanstvenicima, prosvjetnim djelatnicima, novinarima i lokalnim te svjetskim zajednicama, ukratko bilo kome tko će saslušati i biti zainteresiran nešto promijeniti.

**P: U kakvom su stanju koraljni grebeni južnog Pacifika, naročito na području Tonge?**

**Postoje li ondje područja koja se nalaze u neposrednoj opasnosti?**

**O:** Poput većine tropskih područja širom svijeta, južnopacifički koralji pod pritiskom su klimatskih promjena i ljudskog utjecaja. Općenito gledano, smatra se kako su koralji koji su netaknuti u dobrom stanju, unatoč porastu prosječne temperature mora. Uzrok pravoj zabrinutosti je povećanje kiselosti oceana zbog ugljičnog dioksida. Kombinacija povećane kiselosti, porasta temperature mora te ljudskog onečišćavanja i/ili uništavanja staništa izazvala je masovne probleme u gušće naseljenim područjima Tihog oceana. Tonga je u dobrom stanju no u procesu smo istraživanja područja kako bismo dobili bolju sliku stvarnog stanja lokaliteta. Želimo stvoriti početnu studiju kako bi se kasnije mogle pratiti sve naredne promjene.

**P: Što je potaknulo Vaše zanimanje za ocean i početke u morskoj biologiji?**

**O:** Sjećam se kako sam kao dječak gledao dokumentarne filmove Jacquesa Cousteaua i Australca Bena Croppa i da sam se gotovo na prvi pogled zaljubio u podvodni svijet. Do osme sam godine znao da želim biti morski biolog te sam od tog trena radio na ostvarenju tog cilja. Moj otac je entomolog a majka je bila farmaceutkinja pa sam imao dobru podlogu za napredovanje, iako moram napomenuti da mi je većina ljudi savjetovala da gradim karijeru u bilo kojem drugom području znanosti, budući da je konkurencija ovdje bila žestoka a izvor novca neredovan. Moj prvi posao nakon fakulteta bio je na Solomonskim Otocima, u Ujedinjenim Narodima, no umjesto na moru radio sam s vinskim mušicama, iako sam kad

god sam imao slobodnog vremena vikendom također radio i na međunarodnom programu uzgoja golemih školjki Međunarodnog centra za upravljanje vodnim resursima (ICLARM, eng.). Taj posao vezan uz akvakulturu goleme školjke odredio je ostatak moje karijere budući da sam se nakon Solomonskih Otoka vratio na fakultet i završio poslijediplomski studij iz akvakulture. Iako nikad nisam završio magisterij, zaposlio sam se u uredu državne uprave New South Wales Fisheries gdje sam istraživao ponovno rasprostranjivanje Petrovog uha u divljini i kultivirane kamenice, što je dovelo do nekoliko godina rada sa školjkama bisernicama u Indoneziji i Tajlandu.

**P: Na koje se područje usredotočuje Vaše istraživanje?**

**O:** Trenutno radim na doktoratu iz morske edukacije Australije i Pacifika, što je lagana promjena u odnosu na studije mora, no vjerujem kako je od izuzetne važnosti da počnemo poučavati ljude o morskom svijetu. Kao što sam ranije spomenuo, smatram da je komunikacija ključ za rješavanje presudnih problema naših oceana te da trebamo neometanu komunikaciju između morskih znanstvenika i klimatologa, prosvjetnih djelatnika i stručnjaka za komunikaciju kao što su novinari i sl. Također istražujem na koji način fotografija može utjecati na očuvanje; to je područje koje smatram izuzetno zanimljivim s obzirom na moju strast prema podvodnoj fotografiji.

**Međunarodni ste suradnik Explorers Cluba kao i uspješan podvodni fotograf koji je nedavno primio priznanje National Geographica i La Mera za svoje fotografije običnog i lisnatog morskog zmaja ili, kao što ih ponekad nazivamo, Glauertovih morskih zmajeva (*Phycodurus eques*), pripadnika porodice morske igle i jedinih članova roda *Phycodurus*. Također poznati kao „listanci“, nalaze se na grbu marinaca savezne države**



**Južne Australije, dok se obični morski zmajevi nalaze na grbu marinaca savezne države Victorije.**

**P: Što Vas je privuklo fotografiranju ovih vrsta?**

**O:** Zapravo je fotografija bila nastavak mog rada kao edukatora o moru. Za lokalne škole razvio program koji je uključivao vođenje djece izvan učionica i upoznavanje s vodom. Osposobljavao sam ih da budu samopouzdana ronionici te ih zatim podučavao vještinama promatranja mora i kontroli staništa; podaci koje smo prikupili preneseni su u muzej Victoria te su ih zatim koristili morski znanstvenici. Bio je to izvrstan program no izluđivalo me to što su djeca u potrazi za nečim zanimljivim neprestano propuštala vidjeti ove zadivljujuće životinje. Kupio sam jeftini kompaktni fotoaparatus kako bih mogao fotografirati obične morske zmajeve koji su gotovo nevidljivi plivali uz površinu. Naime, imaju nevjerojatnu sposobnost kamuflaže te ih nije ih lako uočiti pri prvom susretu. Zatim sam kupio još desetak fotoaparata i dao ih djeci na korištenje te spoznao kako su se njihove promatračke vještine izrazito poboljšale. I sam sam postao ovisan o podvodnoj fotografiji, kao i o fotografiranju običnih i lisnatih morskih zmajeva. Spoznao sam da je moje fotografiranje od neprocjenjive važnosti kao sredstvo komunikacije u mom djelovanju kao sveučilišni predavač i javni govornik. Fotografije mi omogućuju da pokažem koliko su doista veličanstvena ta bića, dok istovremeno prikazuju ljepotu umjerenog pojasa morskog okoliša.

**P: Jesu li oni na bilo koji način ugroženi?**

**O:** Da, obje vrste su prema IUCN-ovoj Crvenoj listi navedene kao potencijalno ugrožene, što je klasifikacija koja u osnovi znači da pravu veličinu populacije ne znamo, no znamo da su prostorno ograničeni te izloženi riziku od uništenja staništa i zagađenja.

**P: Svi smo odnedavno upoznati sa strašnom situacijom u kojoj se nalaze morski psi.**

**Kakva je situacija s njima na području Tonge? Postoje li razlozi za zabrinutost?**

**O:** Jedan od razloga što smo odlučili uzeti otok Euakafa u zakup je taj što je, 2008. godine kad smo prvi puta istražili okolne vode, imao zdravu populaciju grebenschkih morskih pasa. Nažalost, u vrijeme kada smo tek kupili najam otoka na 99 godina morao sam obaviti dvije potpune zamjene kuka, što je bilo vrlo iritantno budući da sam tada imao samo 36 godina. Budući da mi je zbog komplikacija tijekom operacije trebalo dosta vremena da se oporavim, kada smo dvije godine kasnije došli na otok svi su morski psi bili nestali. Doznali smo da je flota stranih ribarskih brodova prošla tim područjem te su praktički uništili populaciju lokalnih morskih pasa, što se nažalost prečesto događa u cijelom svijetu. Sada provodimo „označi i pusti“ program kako bismo mogli bolje razumijeti što se događa s morskim psima na tom području.

**P: Imate li kakav savjet za sve mlade ljude koji završavaju koledž te koji bi možda htjeli postati morski biolozi?**

**O:** Prije svega, morate biti strastveni kad se radi o podmorju, budući da ovo zanimanje nažalost osigurava vrlo malo novca i donosi veliku konkurenciju. Za moj prvi posao u New South Wales Fisheries-u stiglo je 450 prijavnica a plaća je bila tek 17000 dolara godišnje, tako da kada budete zaglavili na moru, mokri do kože usred ledene zimske noći, budite sigurni da radite ono što volite, zbog tog posla a ne zbog zarade. Drugo, najbolji način da se probijete u ovom poslu je volonterskim radom. Svaki posao koji sam imao je ili započeo volontiranjem ili je proizašao iz prethodne volonterske pozicije. U konačnici, ja sam i dalje optimističan kada se radi o spašavanju svjetskih oceana no svakako se trebamo što brže

organizirati, tako da na kraju smatram da, ako vas interesira zanimanje morskog biologa, morate znati komunicirati. Trebamo ljude koji se dobro snalaze i u znanosti i u obrazovanju kako bismo mogli doprijeti do što više ljudi, učiniti da postanu svjesni hitnosti situacije i onda je preokrenuti u našu korist.

## 1.1. COMMENTARY AND ANALYSIS

### **Text I: *Interview with Richard Wylie, marine biologist***

**Genre:** Article, interview.

**Source:** Online article published at the *Marine Science Today* Internet portal.

Reference: Bear, Michael. 2013. *Interview with Richard Wylie,*

*Marine Biologist*. Retrieved from

<http://marinesciencetoday.com/2013/06/13/interview-with-richard-wylie-marine-biologist/>

**Audience:** General, *Marine Science Today* readers who are interested in marine science news.

**Purpose of writing:** The purpose of the interview was to present Richard Wylie's work and achievements to the general public interested in marine biology and protection of the oceans.

**Authenticity:** Text is authentic text because it was published in the online magazine *Marine Science Today*, which is a publication of Marine Science Today LLC. It was written by contributing MST author Michael Bear who is also an *American Academy of Underwater Sciences* Science Diver and a contributor writer for *California Diver Magazine*.

**Style:** The interview is written in expository style with elements of descriptive style. The intention was to explain and describe the characteristics of the marine biologist profession and the issues they have to address on a daily basis. Descriptive elements are visible in detailed descriptions of events when Wylie, responding to questions, gives autobiographical details.

**Level of formality:** This is an informal text that partially resembles a conversation. The main purpose was to inform and to awake the readers' interest for the topic. It does not contain dialectal language which gives the impression of a professionally conducted interview.

**Layout:** The article starts with an introduction consisted of paragraphs, then followed by a standard question/answer interview structure. The body of the text is comprised of questions and answers while the last question and answer serve the purpose of a conclusion.

**Content:** In the introduction we are informed about reporter's background, Wylie's personal life, education and areas of work. The interview with him in person starts with a general question about problems that marine biologists have to deal with and problems of the Tonga area. Then he answers a few questions about his beginnings as a marine biologist, the details of his current research, and underwater photography. Furthermore, Bear asks Wylie about seadragons and sharks, endangered species that are his area of research. Finally, at the end he again talks about his profession in general and offers advice to young people interested in marine biology.

**Cohesion:** Lexical cohesion is achieved through repetition of the key words, for example *marine biology, marine education, Tonga area, underwater world, marine science, special region*.

**Sentence patterns:** The text is written in past and present tense. Past tense is used when speaking of Wylie's life and achievements, while present tense is used to reproduce everyday speech during which we learn about the current situation in the area of marine biology.

**Terminology of the subject:** General, terms related to marine biology are rare and known to general public.

When translating the present article it was important to show great attention to detail, especially when addressing the proper nouns referring to various places and institutions. In both source language (SL) and target language (TL), proper nouns begin with capital letters. The names should be translated properly and in accordance with their counterparts in TL. For example, *World Commission on Protected Areas* and *The Commission for Education and*

*Communication* was translated as *Svjetska komisija za zaštićena područja* and *Komisija za edukaciju i komunikaciju*. When presented with an abbreviation which is commonly accepted in TL, the best solution would be, if possible, to translate the full name but keep the original abbreviation in brackets like in the example of *IUCN - Međunarodni savez za očuvanje prirode*. When the translation does not exist because the institution does not exist or it is not relevant to the users of the target language, the term can be kept in original form but, if necessary, put under the rules of grammar of the TL, like in the case of *Explorers Club* which was put in the Croatian genitive case.

In order to translate in the spirit of the TL, i.e. in a way in which native speakers of TL would express themselves, and fully understand the meaning, some sentences had to be broken apart into two or more so the clauses could be restructured. Therefore, a compound sentence “His photography has won awards in numerous international and national photography competitions and has been used in articles, magazines and even exhibited in galleries [...]” was translated as “Njegove fotografije osvojile su nagrade u brojnim međunarodnim i domaćim fotografskim natjecanjima te su korištene u člancima, časopisima, pa čak i izlagane u galerijama.”, forming a complete idea. In continuation, the clause “[...] a phenomenon you don’t find often with marine biologist who often become too absorbed in their research to devote such quality to an outside passion like that.” could not be literally translated because the word order would be typical for English language. Furthermore, the issue with the term *phenomenon*, meaning *fenomen*, *pojava* was that it had to be directly connected with the person, in this case a marine biologist. Since *fenomen* and *pojava* refer to nature or events, the solution was found in term *slučaj*. Furthermore, the possible translations for *outside passion* were *sporedna strast/ljubav/zanimanje* (referring to the activity we do for fun and leisure purposes). However, none of these expressions sounded natural in TL so the final translation is “Takav slučaj neobičan je kada su u pitanju morski biolozi, koji lako mogu

postati previse zaokupljeni vlastitim istraživanjima da bi toliko ulagali u kvalitetu hobija.”, omitting *sporedan* before *hobi* because the term itself indicates an activity that is not the main source of income.

The translator should have a great knowledge of idioms in both SL and TL, as well as the ability to find the best solution in particular situations. For example, before the interview there is a sentence “MST caught up with him recently to ask him [...]”. Literally translated, it would mean *sustići/uhvatiti korak s/nadoknaditi*. Unfortunately, these expressions have a slightly different meaning in TL and imply that subjects have a closer relationship than they really do. Because of this the term *odvojiti dio svoga vremena za* seemed like the most appropriate solution in the given situation. Furthermore, the idiom *out of sight, out of mind*, which would literally be translated as *daleko od pogleda, daleko od uma*, has a counterpart in Croatian language *daleko od očiju, daleko od srca*, which perfectly corresponded with the meaning in the SL.

It is important to be self-consistent when translating, particularly when confronted with words or expressions that are being frequently repeated throughout the text. The main idea is to choose the right translation for a term and to follow it through the whole text. The example of this could be terms **area** and **region**, frequently used in this interview. At the first glance, the boundary between their meanings is very unclear. According to *Veliki englesko-hrvatski rječnik* (Bujas, 1999), **area** is translated as *područje/dio/zona/teritorij*. *Cambridge Advanced Learner’s Dictionary & Thesaurus* (2016) defines it as *a particular part of a place, piece of land, or country, as well as the size of a flat surface calculated by multiplying its length by its width*. On the other side, **region** is *regija/predio/lokalitet* (Bujas, 1999), while *Cambridge Advanced Learner’s Dictionary & Thesaurus* (2016) defines it as *a particular area or part of the world, or any of the large official areas into which a country is divided, especially one that has a particular characteristic or is known for something*. In the text, **area**

is mentioned in the context of *area of research, Tonga area, specific areas*, while **region** is used when the author speaks about *tropical regions* and *region with the shark population*. I opted for the translations **područje** and **lokalitet**, which show that area includes region, however region is much more specific and defined. *Rječnik hrvatskog jezika* (Anić, 1998) supports this theory defining **područje** as *kraj, teritorij, oblast omeđena geografski geopolitički ili politički* and **lokalitet** as *mjesto, predio, kraj s obzirom na njegove naročite prilike, položaj, mjesto na kojem se što traži, na kojem je što pronađeno*.

Marine biology is a profession that is still developing and trying to gain in importance in Croatia. This resulted in some doubts when translating specific terms related to this profession, such as **marine education** and **marine science**. First attempts on translating **marine education** resulted in *obrazovanje o moru/nauka o moru/studije mora*. However, while searching online, I reached the conclusion that *Studije mora*, that can be studied at the University Department at University of Split, are translated as *Marine Studies*. Further research brought to a conclusion that **marine science**, which can be attended at the University of Pula and Dubrovnik, translate as *Znanost o moru*. Finally, I decided to translate **marine education** as *edukacija o moru*, placing it “under” Marine science and Marine studies. It seems to be a newly introduced concept in Croatia, led by Lošinj Marine Education Centre - Blue World Institute, which is the first educational centre about marine environment in this area.



### 3. SOURCE TEXT II

#### THE ECOLOGY OF THE MIND

by Luciano Mazzetti

Dr. Mazzetti's almost lyrical description of the role of encounters, both human and natural, suggests the terrible difficulty that would occur if the diversity of the natural environment, which is so essential to Montessori's prepared environment was lost. In principle, Dr. Mazzetti suggests that the child's encounter with the world needs deep exposure to a healthy natural world, spontaneous and purposeful, in order to make a contribution to saving the planet.

The title of this lecture, "The Ecology of the Mind," comes from a book by the same title, written by the American author Bateson who confronts the problems of the 21st century with this outlook. The problems of the next century will not only be problems of ecology, i.e., the relationship between man and the environment, but they will also be problems of the ecology of the mind. Everything that humanity is now experiencing can have ramifications on the minds of men and create for humanity many risks and many dangers. These sorts of risks can be much more dangerous than an ecological disaster. I will try to give you several concrete examples of this, starting with a thought from Maria Montessori.

She wrote that the universities of war are busy doing their work, while universities of peace don't even exist. The universities of war have been very busy in recent years. Research from their laboratories of death permit us to say that we live in atomic terror, that each of us is sitting on a nuclear warhead. The manipulation of genes in laboratories, research in cybernetics, telecommunications, and computer science are reacting on our minds and on our bodies. There is medical research being done that foresees, in a not too distant future, a

fixation of the optic nerve as a consequence of television exposure over many generations. Culture has always had effects on biology. The invention of the fork has modified man's dental physiology. In the past, teeth were strong instruments meant for ripping and cutting. This little technological discovery, the fork, was enough to modify a physiological condition. Contemporary science has surrounded us with an environment that can have damaging effects on the equilibrium of the human mind. Blind faith in science also risks suffocating man and human language in a dimension of objectivity. It's almost as if computer language—formal, exact, precise—could replace the ambiguity and the fragility of the human word, the subjective word. If science has produced and is still producing all of this, the resulting imbalances in human life and especially in education appear evident.

In the last three years, three research reports have come out, each dealing with the conditions of children in our world. I will quote only their titles: *Children Without Childhood*, *The Disappearance of Childhood*, *Children in Danger*. From this research it is very evident that latch-key children, without mother, father, or environment, carry with them wounds and scars that are often indelible.

Perhaps these are the problems the twenty-first century offers us. Science can't solve them all. An Austrian philosopher of science, Wittenstein, wrote that even when science will have resolved all its problems, every man will wake in the morning with his own problems on his back. This means that problems are not only those of science, that man's most important truths are not those demonstrated by exact sciences. They are those precarious truths that each of us faces daily with our own courage and our own fears. Albert Camus wrote, "We have scraped the sky with great aerial furrows. We have built farms in the depths of the ocean and we are building the future in the deafening din of factories. All of this and we are discovering that perhaps it wasn't worth a friend's hug, a rose's perfume, warm pebbles in a stream."

Confronted by these problems, I have asked myself if, in Maria Montessori's pedagogic message, there might be some possible answers and therefore even a hint of necessary hope. I believe I have gathered or discovered them around two basic concepts in Maria Montessori's thought: the idea of man and the idea of liberty.

When Maria Montessori speaks of man, she often uses a capital "M." What does this capital letter represent? What does it mean to write a book and entitle it *The Formation of Man*? What does it mean to define education as a help to life? What does it mean to "educate the human potential?" What's behind the metaphor of the child as constructor of man? What's behind the metaphor of the child who works, the child laborer, the builder of man? What's behind the metaphor of the child as "intellect of love," an expression Montessori borrows from Dante? It's evident through these metaphors that Maria Montessori sees the humanization of man as the goal of her pedagogic plan.

To humanize man, to construct a new man, these are the moral principles that inspire all of Maria Montessori's thought. But what does it mean to humanize man, to make man more human? It's almost a prayer: Make us human beings. This construction of man, this creation of man, doesn't occur once and for all but rather each of us accomplishes it daily, each child constructs it daily.

In re-reading Montessori, it's evident that this process of humanization is realized through encounters. John Dewey said that the life of every man is like the course of a long river. The curves of this river are built by the encounters each of us has with others. A child encounters a mother and from this meeting, the course of the child's life is changed. A child encounters an environment, and her life can change because of it. Each of us, then, is the product of a series of more or less fortunate encounters. The encounters that have formed us have been with people, with objects, with reality, with the cosmos. Let's examine them one by one.

First, encounters with people. Psychoanalysts say that it is possible to construct the ego, the I, only through the encounter with another, the you. The construction of the ego is possible only if each of us can see himself in the face of another. In fact, the words “I” and “you” have no gender. Gender appears only with a third person. The I and you transcend every possible encounter and it’s only from the I-you encounter that we humanize ourselves.

What are the characteristics of the encounter with another? In the first place, each of us needs to meet a master. I mean master in the Greek sense of the word, in the sense of Socrates and Plato, the master or *majenta* who recognizes that in every child and perhaps in every man there is a profound treasure, a hidden energy that the master must succeed in bringing forth. Once when the sculptor Michelangelo was in the Apennine Alps getting marble, a quarry worker asked him how he had made the David. Michelangelo answered, “It was all contained in a block of marble. All I did was bring it out.” Michelangelo, an example of master as *majenta*, the one who brings forth.

Let’s look for a moment at Montessori teachers. What does the delicacy of intervention mean? What does non-intervention mean? What does this capacity to attract or seduce mean? What does it mean to be present and absent at the same time? What does it mean to be ready for the child’s request, “Help me to do it myself”? What does it mean to observe a child, if not listen to her most profound questions? So a Montessori directress has inside herself all the characteristics needed to encounter the other and assist the child in her humanization.

Next, there are encounters with objects. In the beginning, these encounters are casual. Yet we now know how important these encounters are. A child encounters a mother, a room, colors, sounds. The environment is hardly ever organized; nevertheless, the child’s mind completely absorbs it. And this environment, full of details and particularities, many times escapes our adult mind.

Rita Montalchini, an Italian scientist who recently received a Nobel Prize, believes that neurons in the brain actually seize and envelop experiences from an environment. Therefore, contained in our neurons are its colors, the sounds, and finest details. This relationship with objects is therefore of utmost importance: the sounds that a child hears, the noises, the colors, the details. To you who come from a Montessori perspective, what can I add to the importance of the environment? Each of you well knows what it means to organize and care for an environment. You know what it means to watch for the smallest detail, to transform an environment into a fragment of the cosmos that can help a child construct herself into an adult.

Then there's the encounter with reality. All of Freud's thought revolves around the principle of conflict between the world of our desires and the world of reality. Each of us forms a conscious ego in the relationship and conflict between the world of desire and reality (which doesn't bend to desires).

Almost all the psychiatric disturbances of our times are products of a terrible relationship with reality. Hallucinations (Maria Montessori wrote a thesis on hallucinations) are nothing but a falsification of reality. A paranoiac is someone who escapes from reality. A neurotic is someone who makes rigid the framework of reality. Briefly, our mental equilibrium depends on the rapport we have with reality. The precarious, unsure balance is the basis of one of the most beautiful works of Spanish literature, Don Quixote. Don Quixote without Sancho Panza would have been only a poor idiot. This means that reality and our relationship with reality are fundamental for every human being. An infant just a few months old will cry if her bottle isn't brought immediately. A baby just a bit older will cry if she can't get candy because the store is closed.

To educate a child means also that the child won't cry just because the store is closed. If education means educating to reality, what is normalization? Wouldn't it be just another name

for educating to reality? What are escapes, deviations, barriers, if not efforts to flee from reality? When we set limits in an environment, we build a place that can educate a child to reality. This education to reality, which follows the encounters with people and with objects, leads us to the last encounter with the cosmos.

Let us go on to the encounter with everything that the human being experiences, the cosmos. The cosmos means order. It means gathering the hidden relationships between things. It means being conscious that “at this moment, my words may disturb the stars,” as a Spanish poet once said. It means being conscious that in the cosmos, we are a tiny fragment but a vital fragment. We are as a drop of ocean water, as important as the whole ocean because it is an integral part of it.

In short, humanizing man, helping him become more human, is possible only if we are very conscious of these different encounters—with people, with objects, with reality, with the cosmos. But humanizing man so he can respond to the problems of the twenty-first century, a decisive and important challenge, is possible only in presupposing a process of liberation. Liberation is another word for humanization.

When speaking of freedom, many things might be understood. I believe that when Maria Montessori spoke of education for autonomy and for freedom, she meant two things. In the first place, a transparent or easy freedom, one that can be given or taken away, doesn't exist. It's as if the freedom Maria Montessori meant were a weighty freedom. On each of us and on each child is a sort of lid or cover. We can only live in freedom when we slowly lift up the heavy edges of this cover. This means that perhaps we are not born free. Perhaps we have no freedom of choice because so often we are obliged to choose and obliged to be free.

The real process of liberation can be identified in distinguishing between the following two concepts. For many centuries, we have striven to liberate ourselves from—from many

economic chains, from thousands of types of slavery. In confronting the 21st century, it's important to liberate ourselves for—for carrying out a plan or a mission.

Perhaps in the twenty-first century, the mission for which we liberate ourselves is a cosmic mission. For every educational deed, there is a dream or hope that animates it. It's impossible to educate without a goal or without a hope. An Italian has written that "to educate is to dream." Even today as we confront the twenty-first century, we need a dream, but a concrete dream. We need to take this difficult risk.

Maria Montessori offers this concrete dream and the reason for this risk. Humanize man, construct man, bring out the man hidden inside. A free and human man can build a new world and a new society. Freedom is a long process of liberation which has spanned human history and which, in the twenty-first century, runs some great risks. Technology is the ruler today, a less visible prince but perhaps more dangerous than the ruling princes and kings of the past. Each of us here must achieve Maria Montessori's freedom for so that we may all succeed in being human and conscientious. One day, we will find ourselves face to face with a child, an adolescent, or simply with another person with whom we share life, and we must be free for them. As an English poet said when speaking of his own children, "Let them fly free in the sky like birds and be for them that piece of beach where they will go to rest when tired."

### 3.1. TRANSLATION OF THE SOURCE TEXT II

#### **EKOLOGIJA UMA**

Luciano Mazzetti

Mazzettijev gotovo lirski opis važnosti susreta, kako ljudskih tako i prirodnih, nagoviješta ogromnu prepreku na koju ćemo naići ako zaboravimo na osnovni element pripremljenog okruženja M. Montessori, raznovrsnost koja se javlja u prirodnom okruženju. U načelu, Dr. Mazzetti sugerira kako djetetov susret sa svijetom podrazumijeva intenzivno izlaganje zdravom prirodnom svijetu, spontanom i svrhovitom, kako bi se doprinijelo spašavanju planeta.

Naslov ovog rada, „Ekologija uma“, potječe od knjige istog naslova, američkog autora Batesona koji se svojim stavovima suprotstavlja problemima 21. stoljeća. Problemi sljedećeg stoljeća neće biti samo ekološki, odnosno veza između čovjeka i okoliša, već također i problemi ekologije uma. Sve što čovječanstvo proživljava sada može imati posljedice na ljudski um i za čovječanstvo stvoriti mnoge rizike i opasnosti. Takve vrste rizika mogu biti puno opasnije od ekološke katastrofe. Pokušat ću vam dati nekoliko konkretnih primjera, počevši od ideje Marije Montessori.

Montessori je napisala kako su sveučilišta rata zauzeta radeći svoj posao, dok sveučilišta mira uopće ne postoje. Sveučilišta rata su posljednjih nekoliko godina bila vrlo zaposlena. Istraživanja iz njihovih laboratorija smrti omogućavaju nam da kažemo kako živimo u doba atomskog terora i kako svatko od nas sjedi na nuklearnoj bojnoj glavi. Genetska manipulacija u laboratorijima, istraživanja na području kibernetike, telekomunikacija i računalne znanosti



imaju utjecaj na naše umove i naša tijela. U tijeku je medicinsko istraživanje koje predviđa da će se vidni živac, u ne tako dalekoj budućnosti, fiksirati kao posljedica izloženosti televiziji tijekom više naraštaja. Kultura je oduvijek imala utjecaja na biologiju. Izum vilice izmijenio je čovjekovu fiziologiju zubi. U prošlosti su zubi bili snažni instrumenti namijenjeni kidanju i rezanju. Vilica, to malo tehnološko otkriće, bilo je dovoljno za izmjenu fiziološkog stanja..

Suvremena znanost zatočila nas je u okruženju koje može imati štetne učinke na ravnotežu ljudskog uma. Slijepa vjera u znanost također donosi rizik od zagušivanja čovjeka i ljudskog jezika u dimenziji objektivnosti. Gotovo kao da bi računalni jezik, koji je formalan, točan i precizan, mogao zamijeniti dvosmislenost i krhkost ljudske riječi, subjektivne riječi. Ako je znanost proizvela i još uvijek proizvodi sve ovo, nastala neravnoteža u ljudskom životu, posebice obrazovanju, postaje očigledna.

U posljednje tri godine svjetlo dana ugledala su tri istraživačka izvješća i sva tri se bave uvjetima u kojima se nalaze djeca u današnjem svijetu. Citirat ću samo njihove naslove: Djeca bez djetinjstva, Nestanak djetinjstva, Djeca u opasnosti (op. prev.). Iz ovih istraživanja vrlo je očigledno da djeca ostavljena bez nadzora, bez majke, oca ili okoline, često imaju neizbrisive rane i ožiljke.

Možda su to problemi koje nam nudi dvadeset i prvo stoljeće. Znanost ih ne može sve riješiti. Austrijski filozof znanosti Wittenstein napisao je da, čak i kad znanost riješi sve svoje probleme, svaki čovjek će se ujutro probuditi s vlastitim problemima na duši. To govori da problemi nisu samo oni znanstvene prirode i da čovjeku najvažnije istine nisu one koje egzaktne znanosti dokazuju. To su one nepouzidane istine s kojima se svatko od nas svakodnevno suočava, uz vlastitu hrabrost i vlastite strahove. Albert Camus je napisao: „Izgrebali smo nebo velikim zračnim brazdama. Izgradili smo farme u dubinama oceana a budućnost gradimo u zaglušujućoj buci tvornica. Uza sve to, mi otkrivamo da to možda nije

bilo vrijedno prijateljeva zagrljaja, parfema od ružinih latica, toplih oblutaka u potoku“ (op. prev.).

Suočen s tim problemima zapitao sam se sadrži li pedagoška poruka Marije Montessori neke moguće odgovore, pa čak i tračak potrebne nade. Vjerujem da sam odgovore prikupio ili otkrio unutar dva temeljna koncepta Marije Montessori: ideje čovjeka i ideje slobode.

Kada Montessori govori o čovjeku često koristi veliko slovo „Č“. Što to slovo predstavlja? Što znači kada netko napiše knjigu i nazove ju *Formiranje čovjeka*? Što znači definirati obrazovanje kao pomoć za život? Što znači „razviti ljudski potencijal“? Što se nalazi u suštini metafore djeteta kao oblikovatelja čovjeka? Što se nalazi u suštini metafore djeteta koje radi, djeteta radnika, tvorca čovjeka? Što se nalazi u suštini metafore djeteta kao „intelekta ljubavi“, izraza kojeg je Montessori posudila od Dantea? Kroz ove metafore vidljivo je da Maria Montessori smatra da je humanizacija čovjeka cilj njezinog pedagoškog plana.

Humanizirati čovjeka, oblikovati novog čovjeka, to su moralni principi koji su inspiracija za ideje Marije Montessori. Ali što znači humanizirati čovjeka, učiniti čovjeka čovječnijim? To je gotovo molitva: Učini nas ljudskim bićima. Takvo oblikovanje čovjeka, to stvaranje čovjeka se ne javlja jednom za sva vremena već ga svatko od nas svakodnevno postiže, svako dijete ga svakodnevno oblikuje.

Tijekom ponovnog čitanja djela M. Montessori jasno je da se taj proces humanizacije ostvaruje kroz susrete. John Dewey rekao je da je život svakog čovjeka poput toka duge rijeke. Zavoji te rijeke izgrađeni su od susreta koje svatko od nas ima s drugima. Dijete upoznaje majku i iz tog susreta tijekom djetetova života je promijenjen. Dijete upoznaje okolinu i njegov život se zbog toga može promijeniti. Dakle, svatko od nas je proizvod niza više ili manje sretnih susreta. Oblikovali su nas susreti s ljudima, stvarima, stvarnošću, sa svemirom. Proučimo ih jednog po jednog.

Najprije, susreti s ljudima. Psihoanalitičari tvrde kako je moguće oblikovati ego, „ja“, samo kroz susret s drugim, „ti“. Konstrukcija ega je moguća jedino ako se svatko od nas može vidjeti u očima onoga drugoga. Zapravo, riječi ja i ti nemaju spol. Spol se pojavljuje samo s trećom osobom. Ja i ti nadilaze svaki mogući susret i samo se iz ja-ti susreta humaniziramo.

Koje su značajke susreta s drugima? Najprije, svatko od nas treba susresti gospodara. Pod time mislim na gospodara u grčkom smislu riječi, u smislu Sokrata i Platona, gospodara odnosno *majenta* koji prepoznaje kako se u svakom djetetu, a možda i u svakom čovjeku nalazi vrijedno blago, skrivena energija koju gospodar mora izvesti na pravi put. Jednom prilikom, kada je kipar Michelangelo bio u Apeninskim Alpama nabavljajući mramor, radnik u kamenolomu ga je upitao kako je napravio Davida. Michelangelo je odgovorio: „Sve je bilo sadržano u bloku mramora. Jedino što sam ja učinio jest izveo ga u javnost.“ Michelangelo, primjer gospodara *majenta*, onaj koji izvodi na pravi put.

Na tren se osvrnimo na Montessorri učitelje. Što znači osjetljivost intervencije? Što znači ne-intervencija? Što znači ta sposobnost da se primami ili uvjeri? Što znači biti prisutan i odsutan u isto vrijeme? Što znači biti spreman za djetetov zahtjev „Pomozi mi da uradim sam“? Što znači promatrati dijete ako ne slušamo njegova najdublja pitanja? Dakle, Montessori upraviteljica mora posjedovati sve odlike potrebne za susret s drugima, kao i za pomoć djetetu pri humanizaciji.

Zatim imamo susrete sa stvarima. U početku su ti susreti opuštene. Ipak, sada znamo koliko su ti susreti bitni. Dijete upoznaje majku, prostoriju, boje, zvukove. Okolina je rijetko kada organizirana, no ipak je djetetov um u potpunosti upija. Upravo ta okolina, prepuna detalja i osobitosti, mnogo puta ostane neprimijećena u našem odraslom umu.

Talijanska znanstvenica Rita Montalgini, nedavna dobitnica Nobelove nagrade, vjeruje kako neuroni u mozgu zapravo hvataju i zadržavaju iskustva iz okoline. Dakle, u našim neuronima

nalaze se boje, zvukovi i najsitniji detalji. Zato je taj odnos sa stvarima od najveće važnosti: zvukovi koje dijete čuje, buka, boje, detalji. Što još mogu dodati kako bih naglasio važnost okruženja vama koji gledate iz perspektive Montessori pedagogije? Svatko od vas dobro zna što znači organizirati se i brinuti za okolinu. Znae što znači paziti na najsitnije detalje, preinačiti okolinu u dijelíc svemira koji djetetu može pomoći da se izgradi u odraslu osobu.

Zatim imamo susret sa stvarnošću. Sve Freudove ideje vrte se oko načela sukoba između svijeta naših želja i stvarnog svijeta. Svatko od nas formira ego koji je svjestan veze i sukoba između svijeta želja i stvarnog svijeta (koji se ne priklanja željama).

Gotovo svi psihijatrijski poremećaji našeg vremena rezultat su loše veze sa stvarnošću. Halucinacije, o kojima je Maria Montessori napisala rad, nisu ništa drugo doli lažiranje stvarnosti. Paranoik je netko tko bježi od stvarnosti. Neurotik je netko tko je zarobljen unutar krutih okvira stvarnosti. Ukratko, naša mentalna ravnoteža ovisi o vezi koju imamo sa stvarnošću. Nepouzdana, poljuljana ravnoteža osnova je jednog od najljepših djela španjolske književnosti, Don Quijotea. Don Quijote bi bez Sancha Panze bio samo siromašna budala. To znači da su stvarnost i naš odnos sa stvarnošću od temeljne važnosti za svako ljudsko biće. Dojenče staro samo nekoliko mjeseci plakat će ako odmah ne dobije svoju bočicu. Nešto starije dijete plakat će ako ne može dobiti bombon jer je dućan zatvoren.

Obrazovati dijete znači da dijete neće plakati samo zato što je trgovina zatvorena. Ako obrazovanje podrazumijeva educiranje o stvarnom svijetu, što je normalizacija? Zar to ne bi bio samo još jedan naziv za educiranje o stvarnom svijetu? Što su bjegovi, odstupanja, barijere, ako ne pokušaji da pobjegnemo od stvarnosti? Kada u okolini postavimo granice, gradimo mjesto koje dijete može podučiti stvarnosti. To učenje stvarnosti koje prati susrete s ljudima i stvarima dovodi nas do zadnjeg susreta, sa svemirom.

Vratimo se na susret sa svime što ljudsko biće doživljava, sa svemirom. Svemir znači red. Znači okupljanje skrivenih veza među stvarima. Znači biti svjestan da bi „u ovom trenutku, moje riječi mogle uznemiriti zvijezde“ (op. prev.), kao što je španjolski pjesnik jednom rekao. Znači biti svjestan da smo malen ali ključan dio svemira. Mi smo kao kap morske vode, jednako važni kao čitav ocean jer smo njegov sastavni dio.

Ukratko, humanizacija čovjeka i pomaganje da se postane humaniji moguće je jedino ako smo vrlo svjesni tih različitih susreta; s ljudima, stvarima, realnošću i sa svemirom. No humaniziranje čovjeka kako bi mogao odgovoriti na probleme dvadeset i prvog stoljeća, taj odlučujući i važan izazov, moguće je jedino kada je predviđen proces oslobođenja. Oslobođenje je drugi izraz za humanizaciju.

Mnogo toga podrazumijevamo kada govorimo o slobodi. Vjerujem da je Maria Montessori, kada je govorila o obrazovanju čija svrha je samostalnost i sloboda, mislila na dvije stvari. Prvenstveno, da transparentna ili jednostavna sloboda, koja lako može biti dana i oduzeta, ne postoji. Čini se kao da je sloboda na koju je Maria Montessori mislila teška sloboda. Ona pritišće svakoga od nas i svako dijete poput neke vrste poklopca ili pokrova. Možemo živjeti slobodni tek kada polako podignemo taj teški pokrov. To znači da možda nismo rođeni slobodni. Možda nemamo slobodu izbora zato što smo često dužni birati i dužni biti slobodni.

Stvarni proces oslobođenja možemo prepoznati razlučivanjem između sljedeća dva koncepta. Tijekom vremena težili smo slobodi od ekonomskih lanaca, tisuća vrsta ropstava. Na pragu 21. stoljeća važno je da se oslobodimo kako bismo mogli ostvariti plan ili misiju.

Možda je u dvadeset i prvom stoljeću misija za koju se oslobađamo upravo svemirska misija. Iza svakog obrazovnog čina stoji san ili nada koja ga pokreće. Nemoguće je podučavati bez cilja ili bez nade. Nepoznati talijan je napisao da „podučavati znači sanjati“ (op. prev.). Čak i

danas, kada se suočavamo s dvadeset i prvim stoljećem, potreban nam je san, konkretan san. Moramo preuzeti ovu tešku odgovornost.

Maria Montessori nudi konkretan san i razlog zbog kojega ćemo preuzeti rizik. Humanizirati čovjeka, oblikovati čovjeka, izvući na površinu čovjeka skrivenog u sebi. Slobodna i čovječna osoba može izgraditi novi svijet i novo društvo. Sloboda je dug proces oslobođenja koji prati ljudsku povijest i koji u dvadeset i prvom stoljeću pokreće velike rizike. Danas je tehnologija vlada, manje primjetan princ no možda opasniji nego vladajuće princeze i kraljevi prošlosti. Svatko od nas treba postići slobodu poput Marije Montessori kako bismo mogli postati humani i savjesni. Jednog dana naći ćemo se oči u oči s djetetom, adolescentom, ili jednostavno drugom osobom koja živi pored nas i za njih moramo biti slobodni. Kao što je jedan engleski pjesnik rekao kada je govorio o vlastitoj djeci: „Neka polete u nebo kao ptice, a ti za njih budi onaj komadić plaže gdje se dolaze odmoriti kada su umorni (op.prev.)“.

## 2.1. COMMENTARY AND ANALYSIS

### **Text II: *The Ecology of the Human Mind***

**Genre:** Journal article.

**Source:** NAMTA Journal, 38, 1, pp 243-248, 2013.

**Audience:** General public, professional associates in educational institutions (teachers, pedagogues, psychologists – particularly the supporters of Montessori pedagogy).

**Purpose of writing:** It was written to inform about some of Maria Montessori's ideas.

**Authenticity:** Authentic text which is accessible on ERIC – Institute of Education Sciences.

**Style:** The article is written in expository style with an intention to explain, but it also has elements of imaginative style and it is occasionally almost poetic, and of persuasive style because the author gives his personal views.

**Level of formality:** Semi-formal, with no slang expressions and appropriate for the topic.

**Layout:** The text has a title written in bold, capital letters, followed by the name of the author, also in capital. Below is an introduction part in italics. The text is split into paragraphs and two rows. Each paragraph starts with an indentation. The information about the author and publication details is given at the end.

**Content:** The introductory paragraph is a short summary of Dr. Mazzetti's ideas. The rest of the text deals with Maria Montessori's thoughts that the author advocates, i.e. the listing and description of the four human encounters (with other people, things, reality and universe).

**Cohesion:** Lexical cohesion is created by the unchanging subject matter and key words, such as: *encounters, human/humanity/humanization, environment, mind, child, thought, to educate, reality* etc.

**Sentence patterns:** The text is mostly written in present tense, it speaks directly to the reader and feels somehow personal. The author asks a lot of rhetorical questions in order to make the reader join in the process of thinking and contemplating about the subject matter.

**Terminology of the subject:** Mostly general, the text includes some terms that can only be understood if a reader is familiar with Montessori pedagogy, such as *encounters*, *prepared environment*, *humanization*.

The translation of a scientific text that has elements of a literary text is challenging because the scientific part has to be precise and accurate, while the parts that seem to be more literary have to be translated in the spirit of the TL. The first sentence of the text, “Dr. Mazzetti’s almost lyrical description of the role of encounters, both human and natural, suggests the terrible difficulty that would occur if the diversity of the natural environment, which is so essential to Montessori’s prepared environment was lost.” is a good example of how a translation can easily lose its original meaning. **Encounter** is one of the key words in the text, which had to be put in the context of pedagogy. According to the Oxford Dictionaries, encounter can be explained as *an unexpected or casual meeting with someone or something*, that we translate as *susret* and *sastanak*. However, according to the *Pedagogical Encounters* (Bronwyn, Gannon, 2009), an **encounter** with the other *involves more than recognising what is already there - an encounter opens the possibility of coming to know differently and of being changed in the space of that encounter*. Therefore, it should be translated as *susret*, but we should also bear in mind that it does not stand for a pure physical meeting but a more complicated spiritual experience, which will make the understanding of the rest of the text easier. Maria Montessori’s **prepared environment** is a term educators should be familiar with. One of the Montessori associations defines it as *a place where a child could be nourished for its design meets his needs for self-construction and helps him to reveal*



*his personality and growth patterns to us* (Pan American Montessori Society), and it is translated as *pripremljena okolina*. According to Bašić (2011), prepared environment means that a child can learn and grow only through exploration and confrontation with the environment, because the child is born “open to the world”, without pre-built repertoire of behaviour, and this theory will be very important in understanding the present text. The sentence is translated as “Mazzettijev gotovo lirski opis važnosti susreta, kako ljudskih tako i prirodnih, nagoviješta ogromnu prepreku na koju ćemo naići ako zaboravimo na osnovni element pripremljenog okruženja M. Montessori, raznovrsnost koja se javlja u prirodnom okruženju”.

The noun *thought* appears several times throughout the text and it is related to authors Maria Montessori and Sigmund Freud. It indicates that it stands for theories they developed in the scientific fields they were associated with, meaning that the literal translation such as *misao* or *sjećanje* would not be correct in this context. Therefore, I opted for the word *ideja* which suggests deeper and wider meaning.

In sentence “Contemporary science has surrounded us with an environment that can have damaging effects on the equilibrium of the human mind.”, *surrounded* has a negative connotation, suggesting that we are captured within the mentioned environment. Although Anić (1998) suggests translation such as *okružiti* and *opkoliti*, concerning the context and the nature of TL, I decided to use the word *zatočiti*, which suggests that the subjects are being exposed to mentioned effects against their will. Indicating that the following situation has negative effects on human mind, I translated the sentence as “Suvremena znanost zatočila nas je u okruženju koje može imati štetne učinke na ravnotežu ljudskog uma”.

Moreover, the author also mentions several research reports that have been conducted on the topic. Those are *Children Without Childhood*, *The Disappearance of Childhood* and *Children in Danger*. Searching online, I found that mentioned works have been written by

authors Marie Winn (1986), Neil Postman (1994) and NN Ngom (1990), however they have not yet been translated into Croatian language. I translated the titles as *Djeca bez djetinjstva*, *Nestanak djetinjstva*, *Djeca u opasnosti*, adding the abbreviation for translator's note (*op. prev.*) at the end of the sentence. Similarly, the author also uses a quote by Albert Camus, "We have scraped the sky with great aerial furrows. We have built farms in the depths of the ocean and we are building the future in the deafening din of factories. All of this and we are discovering that perhaps it wasn't worth a friend's hug, a rose's perfume, warm pebbles in a stream." The translation in the TL was not available. Considering the fact that it is a quote from a literary work, some variation in the translation is allowed, in order to maintain the author's ideas that cannot be translated literally. I translated the quote as "Izgrebali smo nebo velikim zračnim brazdama. Izgradili smo farme u dubinama oceana a budućnost gradimo u zaglušujućoj buci tvornica. Uza sve to, mi otkrivamo da to možda nije bilo vrijedno prijateljeva zagrljaja, parfema od ružinih latica, toplih oblutaka u potoku.", trying to keep the dramatic tone Albert Camus sought to create.

A metaphor used in the clause "[...] every man will wake in the morning with his own problems on his back." had to be properly translated into the TL. The literal meaning of *on his back* would be *na leđima*, which would be understood as a state of being burdened by something in the TL language, but it is not a widely used expression. The right counterpart would be *na duši*, so the clause in TL is "svaki čovjek će se ujutro probuditi s vlastitim problemima na duši". It signifies that the burden we feel is not of physical nature, but something that bothers us on a psychological level. Another metaphor can be found in sentence "[...] a hidden energy that the master must succeed in bringing forth." where *bringing forth* indicates the act of helping someone do their best. Translations such as *izvući van* sounds awkward and clumsy in the TL, while *izvesti na svjetlo dana* does not carry the right meaning. Therefore I opted for *izvesti na pravi put*, an expression that means to help

someone reach their goal. In order to state a difference between *bring forth* and *bring out* that appears later in the text, I translated bring out as *izvesti u javnost*, meaning to make something visible to others.

Many sentences had to be restructured in order to be understood in the TL. For example, if the sentence “Confronted by these problems, I have asked myself if, in Maria Montessori’s pedagogic message, there might be some possible answers and therefore even a hint of necessary hope.” was translated literally, the readers would not be able to understand that *there might be some possible answers and therefore even a hint of necessary hope* should be found within the mentioned *pedagogic message*. Therefore, I translated it as “Suočen s tim problemima zapitao sam se sadrži li pedagoška poruka Marije Montessori neke moguće odgovore, pa čak i tračak potrebne nade.”, creating a direct link between *the message* and *the answers* we seek within it.

In the end, the author quotes one more author, stating that “*An Italian* has written that “to educate is to dream.””, however this time the writer stays anonymous. By using the indefinite article “an” the author emphasised the fact that the writer is either unknown or that he does not want to mention him. This should not be confused with Maria Montessori who is also Italian and who might seem like a logical choice in this situation. By searching online, I discovered that the author indeed is unknown.

#### **4. SOURCE TEXT III**

### **MUSIC THERAPY WITH AUTISTIC CHILDREN:**

#### **A MULTIPLE CASE STUDY**

By

Prof. Jose Maria G. Pelayo III

Ms. Celeste S. Sanchez

#### *INTRODUCTION*

##### *What is Autism?*

Autism spectrum disorder (ASD) and autism are both general terms for a group of complex disorders of brain development. These disorders are characterized, in varying degrees, by difficulties in social interaction, verbal and nonverbal communication and repetitive behaviors. They include autistic disorder, Rett syndrome, childhood disintegrative disorder, pervasive developmental disorder-not otherwise specified (PDD-NOS) and Asperger syndrome. With the May 2013 publication of the new DSM-5 diagnostic manual, these autism subtypes will be merged into one umbrella diagnosis of ASD. ASD can be associated with intellectual disability, difficulties in motor coordination and attention and physical health issues such as sleep and gastrointestinal disturbances. Some persons with ASD excel in visual skills, music, math and art.

Autism is a condition that effects 1 in 88 children according to estimates from the Centers for Disease Control. Treatments for autism remain very limited with many families attempting to try to improve symptoms based on changes in diet, supplements, or other interventions.

In a recently published study in the journal *Biological Trace Element Research*, Arizona State University researchers report that children with autism had higher levels of several toxic metals in their blood and urine compared to typical children. The study involved 55 children with autism ages 5-16 years compared to 44 controls of similar age and gender.

The aim of the researchers was to determine if there are alternative methods in treating children with autism. Children diagnosed with autism are currently under special schools with a different type of curriculum. Many methods have been used by psychologists and psychiatrists to treat children diagnosed with autism. Children with mental or physical disabilities have been isolated in the common educational environment. The focus of this study was to try to help and enhance methods that may, in return, aide in the rehabilitation and treatment of children with mental and physical disabilities, specifically children with autism.

When a child is first diagnosed with autism, parents often scramble to find appropriate autism services, doctors, schools and therapists. What we don't always anticipate is that relationships with friends, family and neighbors often change. Some will stand by our side, doing what they can to help and embrace our child no matter the diagnosis. However, some people will either sit quietly on the sidelines or abandon the relationship altogether.

The study utilized case studies and testimonies, and even articles about Music Therapy with autistic children. Music therapy in the Philippines is still relatively growing in number. One of the pioneers of Music Therapy in the Philippines is one of the co- authors of this research study Ms. Celeste S. Sanchez. Prof. Pelayo is now undergoing workshops under the Divine Mercy Mobile Center of Music and Arts Therapy for Special Children, Adults and Seniors.

### *What is Music Therapy?*

Music Therapy is the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has

completed an approved music therapy program. Music Therapy is an established health profession in which music is used within a therapeutic relationship to address physical, emotional, cognitive, and social needs of individuals.

After assessing the strengths and needs of each client, the qualified music therapist provides the indicated treatment including creating, singing, moving to, and/or listening to music. Through musical involvement in the therapeutic context, clients' abilities are strengthened and transferred to other areas of their lives. Music therapy also provides avenues for communication that can be helpful to those who find it difficult to express themselves in words. Research in music therapy supports its effectiveness in many areas such as: overall physical rehabilitation and facilitating movement, increasing people's motivation to become engaged in their treatment, providing emotional support for clients and their families, and providing an outlet for expression of feelings.

Music Therapy is a dynamic combination of many disciplines. It revolves around two main areas: Music and Therapy. Music is the universal phenomenon people of all cultures listen to, performs, creates and enjoys. Music is an experience common to everyone.

### *BRIEF HISTORY*

#### *Music Therapy in the Philippines*

Music Therapy Philippines is a Music therapy online news about the therapy techniques, therapy intervention and rehabilitation experiences of a Music therapist in the Philippines with persons with disabilities and senior citizens. A music therapy sessions incorporating other fields of therapies - Arts, Speech, Play, Trauma, Counselling, therapy depression, Cognitive, Psychotherapy, Alzheimer's therapy and Children therapy. Music Therapy Philippines is all about music as therapy.

#### *Mobile Center History*

Celeste S. Sanchez: It all began in the early years of my music teaching career when I was giving piano lessons to three children from a prominent family in Manila. Everytime I was there, I noticed this little boy who was always trying to get a pick at what his sifers and I were doing. He was very curious, and all throughout the lessons, I would catch him there, looking at us. Whatever his parents or his sisters would notice him, though, he would be shooed away, and I wondered why they didn't allow the little boy to participate in what we are doing. It was very clear that he wanted to get involved, play the piano and sing. He was a mentally-challenged boy. It was then that I realized that music therapy can do a lot of good for these special children. That through Music, they may be able to overcome their disabilities and express themselves more.

Divine Mercy Center was organized in 1993.

### *LITERATURE REVIEW*

The majority of music therapy work with children takes place in schools. This book documents the wealth and diversity of work that music therapists are doing in educational settings across the UK. It shows how, in recent years, music therapy has changed and grown as a profession, and it provides an insight into the trends that are emerging in this area in the 21st century. Collating the experiences of a range of music therapists from both mainstream and special education backgrounds, *Music Therapy in Schools* explains the procedures, challenges and benefits of using music therapy in an educational context. These music therapists have worked with children of all ages and abilities from pre-school toddlers in nursery schools to teenagers preparing for further education, and address specific issues and disabilities including working with children with emotional and behavioural problems, and autistic spectrum disorders. This book will be essential reading for music therapists, music therapy students and educational professionals. Contents of this book include: (1) Setting Up and Developing Music Therapy at a Children's Centre, for Pre-school Children and their

Parents and Carers (Clare Rosscornes and Emma Davies); (2) Open Doors, Open Minds, Open Music! The Development of Music Therapy Provision in an Assessment Nursery (Nicolette O'Neill); (3) Nordoff-Robbins Music Therapy in a Nursery Setting: Supporting Music Therapy Students on Placement (Chris Achenbach); (4) Multiple Views of Music Therapy (Ann Bruce and Suzie High); (5) The School Challenge: Combining the Roles of Music Therapist and Music Teacher (Jan Hall); (6) Music Therapy and the Expression of Anger and Aggression; Working with Aggressive Behaviour in Children aged 5-9 who Risk Mainstream School Exclusion (Jane Brackley); (7) Music Therapy in a Special School; Investigating the Role of Imitation and Reflection in the Interaction between Music Therapist and Child (Jo Tomlinson); (8) "Music, my Voice" Projects for Children; The Development of one Aspect of a Community Based Music Therapy Service in York and North Yorkshire (Angela Harrison); (9) Music Therapy in Interface Schools in Belfast--A Creative Response to Cumulative Trauma (Karen Diamond); (10) Music Therapy in a Special School for Children with Autistic Spectrum Disorders, Focusing Particularly on the Use of the Double Bass (Ian McTier); (11) "How Can I Consider Letting my Child Go to School when I Spend all my Time Trying to Keep him Alive?" Links between Music Therapy Services in Schools and a Children's Hospice; Supporting Healthy Attachment and Separation and Helping Facilitate Integration of the Sick and Well Child (Orla Casey); (12) Psychodynamically Informed Music Therapy Groups for Teenagers with Severe Special Needs in a College Setting; Working Jointly with Teaching Assistants (John Strange); and (13) "Yeah I'll Do Music!" Working with Secondary-Aged Students who have Complex Emotional and Behavioural Difficulties (Philippa Derrington). [Foreword by Dr. Frankie Williams.

The aim of this study was to examine how severity of autism affects children's interactions (relatedness) and relationships with their parents. Participants were 25 parent-child dyads that included offspring who were children with autism aged from 4 to 14 years. The severity of the



children's autism was assessed using the calibrated severity metric of the Autism Diagnostic Observation Schedule (Gotham et al. in "J Autism Dev Disord: 39:693-705, 2009). Parent-child dyads were videotaped in 10-min semi-structured play interactions, and qualities of interpersonal relatedness were rated with the Dyadic Coding Scales (Humber and Moss in "Am J Orthopsychiatr" 75(1):128-141, 2005). Quality of relationships between parents and children were evaluated with a parent self-report measure, the Parent Child Relationship Inventory (Gerard in "Parent-Child Relationship Inventory (PCRI) manual." WPS, Los Angeles, 1994). Multivariate regression analysis revealed that severity of autism was inversely related to patterns of parent-child interaction but not to reported quality of parent-child relationship. We consider the implications for thinking about relatedness and relationships among children with autism, and opportunities for intervention.

Down syndrome (DS) is a genetic disorder resulting from chromosome 21 having three copies (trisomy 21). Cognitive functioning and anatomical features cause speech and language development delay (Kumin, 2003). Children with DS generally enjoy communication (Schoenbrodt, 2004), and respond well to interaction and social scripts. Music therapy has been extensively used in the past four decades as a treatment for children with disabilities (Nordoff & Robbins, 2007; Wigram, Pederson & Bonde, 2002). Children with DS seem specifically responsive to music and show potential to be part of group music-making (Wigram et al., 2002). In both speech and music, rhythm and sound are primary elements and all elements of music may be integrated into a speech-language programme (Birkenshaw, 1994; Wilmot, 2004). Family and caregiver support are required for therapy to be effective. Caregivers' views of music therapy for children with DS were examined as a preliminary step in the evaluation of music therapy outcomes for this population. A questionnaire examining perspectives of effects of music on the communication development of children with DS was given to 19 caregivers of children with DS working in a special school environment.

Consistent with reports in the literature, caregivers perceive children with DS as responsive to music, and to have musical and communicative strengths. Caregivers perceived that communication and social skills may develop through regular music therapy sessions. These perceptions corresponded with the views of music therapists who were later interviewed as part of this study.

The DVD, a key component of the "Autism in the Schoolhouse" initiative, is designed to provide general education teachers with strategies for supporting their middle and high school students with autism. It was produced by the Organization for Autism Research (OAR) in collaboration with Fairfax County (VA) Public Schools, and made possible by grants from the American Legion Child Welfare Foundation and the Doug Flutie Jr. Foundation for Autism. The DVD contains the following segments: (1) Characteristics; (2) Integrating Supports in the Classroom; (3) Practices for Challenging Behavior; and (4) Effective Use of Teacher Supports.

Developmental dyslexia (DD) is more prevalent as an "umbrella" disorder than many educators realize. The music educator can play a particularly useful role in helping children in the general or choral classroom cope with DD, given the temporal nature of cognitive issues inherent in the disorder. The purposes of this article are to provide a brief overview of DD and to offer teaching strategies for music educators to assist students with DD in the music classroom. Melodic and rhythmic activities are described and suggested as ways to engage children with DD as part of inclusive general music classrooms.

Four music therapy educators participated in semi-structured, in-depth interviews as part of a qualitative study. The purpose of this study was to explore the phenomena of feminist pedagogy as experienced by music therapy educators using phenomenological inquiry. The study examined the following research questions: (a) do music therapy educators use feminist music therapy pedagogy in teaching music therapy, (b) if so, how do they use feminist music

therapy pedagogy, (c) what is their experience in using feminist music therapy pedagogy, and (d) how do feminist music therapy educators define their use of feminist pedagogy in undergraduate and graduate music therapy education. Each interview lasted from 1 1/2-3 hours. Data were analyzed according to Giorgi's (1975) phenomenological method and feminist theory. The researcher used member checking, inter-rater reliability, and triangulation of data (interviews, analytic memos, and music lyrics) to address issues of trustworthiness and dependability. Five categories were identified from the meaning units: (a) philosophical framework, (b) goals, (c) teaching methods, (d) institutional and social issues, and (e) backlash and response. A composite summary, discussion of the implications of the findings, consistency and inconsistency with the literature, limitations, revisiting of assumptions, personal reflections, guidelines for using FMTP, and areas for future research are included.

"Play-Based Interventions for Children and Adolescents with Autism Spectrum Disorders" explores the most recognized, researched, and practical methods for using play therapy with the increasing number of children diagnosed with Autism Spectrum Disorders (ASDs), and shows clinicians how to integrate these methods into their practices. Using a diverse array of play-based approaches, the book brings together the voices of researchers and practicing clinicians who are successfully utilizing play and play-based interventions with children and adolescents on the autism spectrum. It also examines the neurobiological underpinnings of play in children on the autism spectrum and the overall effect of play on neuro-typical and neuro-atypical development. Finally, through careful integration of theory with real-world clinical case application, each chapter also shows clinicians how to incorporate a particular treatment approach and make it a viable and effective part of their work with this challenging clinical population. This book is divided into four parts. Part I, Foundations, contains the following: (1) Safety and Connection: The Neurobiology of Play (Badenoch and Bogdan);

and (2) *Playing on the Autism Spectrum* (Rubin). Part II, *Individualized Play-Based Interventions*, contains the following: (3) *Helping Children with ASD Through Canine-assisted Play Therapy* (VanFleet and Coltea); (4) *Family Theraplay: Connecting with Children on the Autism Spectrum* (Bundy-Myrow); (5) *From Monologue to Dialogue: The Use of Play and Drama Therapy for Children with Autism Spectrum Disorders* (Gallo-Lopez); (6) *LEGO-based Play Therapy for Improving Social Competence in Children and Adolescents with Autism Spectrum Disorder* (LeGoff, Krauss and Allen); (7) *Touching Autism through Developmental Play Therapy* (Courtney); (8) *Relational Intervention: Child-centered Play Therapy with Children on the Autism Spectrum* (Ray, Sullivan and Carlson); (9) *The Narcissus Myth: Resplendent Reflections, and Self-Healing: A Jungian Perspective on Counseling a Child with Asperger's Syndrome* (Green); (10) *Communication and Connection: Filial Therapy with Families of Children with ASD* (VanFleet); and (11) *The World of Sandtray and the Child on the Autism Spectrum* (Richardson). Part III, *Programmatic Play-Based Interventions*, contains the following: (12) *DIR/Floor Time: A Developmental/Relational Play Therapy Approach Towards the Treatment of Children Impacted by Autism* (Hess); (13) *The PLAY Project: A Train-the-Trainer Model of Early Intervention for Children with Autism Spectrum Disorders* (Solomon); and (14) *The ACT Project: Enhancing Social Competence through Drama Therapy and Performance* (Powers-Tricoli and Gallo-Lopez). Part IV, *Expressive/Creative Interventions*, contains the following: (15) *Art Therapy: Connecting and Communicating with Children on the Autism Spectrum* (Goucher); (16) *Music Therapy Interventions for Social, Communication, and Emotional Development for Children and Adolescents with Autism Spectrum Disorders* (Walworth); and (17) *Moving into Relationship: Dance/Movement Therapy with Children on the Autism Spectrum* (Devereaux).

Research on music and music therapy suggests that math and music are related in the brain from very early in life. Musical elements such as steady beat, rhythm, melody, and tempo possess inherent mathematical principles such as spatial properties, sequencing, counting, patterning, and one-to-one correspondence. With new understanding about the nature of everyday learning experiences, the key role of patterns in the development of literacy and mathematics, and the need for a stimulating environment in the very early years, the importance of music in the home and in the classroom is becoming clear. Music is children's first patterning experience and helps engage them in mathematics even when they don't recognize the activities as mathematics. Music is a highly social, natural, and developmentally appropriate way to engage even the youngest child in math learning. This article offers tips for using music to engage children in mathematics.

The researcher acknowledges the importance of creativity and innovation in terms of discovering more methods or strategies on improving intellectual growth of an individual. In this case, the researcher focuses on the Social Learning Behavior of high school students. About 15 years ago, a professor of psychology stirred up the music world with the idea that listening to Mozart could make you smarter. Before the decade was out, the work of Dr. Frances H. Rauscher, professor of psychology at the University of Wisconsin Oshkosh, had brought forth a veritable flood of pop-psych books, tapes, and CDs promising in newspaper inserts and on television infomercials to boost your brain. One enterprising author even went so far as to trademark the phrase "The Mozart Effect." Albert Bandura believed in "reciprocal determinism," that is, the world and a person's behavior cause each other, while behaviorism essentially states that one's environment causes one's behavior. Bandura, who was studying adolescent aggression, found this too simplistic, and so, in addition, he suggested that behavior causes environment as well. Based on the results of the study, it is appropriate to infer that because Mozart's music created an environment conducive for learning in the

academic setting and therefore it may lead to high academic performance of students. Since continuous exposure to Mozart's music in the academic setting conditioned students to elicit high percentages in behavior leading to learning, eventually Mozart's music may lead to high academic performance of students.

The question of competence in providing music therapy has rarely been the focus of interest in empirical research, as most music therapy research aims at measuring outcomes. Therefore, the aim of this study is to analyse and describe musicians' learning processes when they study music therapy as a caring intervention. An initial presumption is that musicians are highly qualified to take advantage of the potential of music but need to become familiar with the caring perspective. Ten freelance musicians participated in an education programme with music therapy anchored in a lifeworld-oriented caring science model. They were interviewed about their learning experiences. The data was analysed according to a phenomenographic method. The musicians' understanding of their learning music therapy is described in terms of four qualitative categories: conversion, openness, reflection and practice. Learning as a continuous process is discussed in relation to pedagogic theories about tacit knowledge and "learning by doing".

Classical Piano Instrumental Music has been used for meditation hitherto. This study tried to discover the insights and opinions of individuals with no formal musical training and how it may affect their mood, emotions, feelings, imagination, attitude, perception in life, and personality. The researcher conducted this study in order to determine if this type of music could be a basis for meditation, relaxation, used for studying, reviewing, contemplation, or other purposes. The study used Yiruma, a Korean pianist, with his album "Poemusic." There were 26 participants in the study. Based on the results of the study, 84% will recommend classical piano instrumental music to others, especially their loved ones, as cited in our discussion after answering the questionnaire. During the discussion, 3 males and 1 female

even cited that it was their first time to listen to this type of music but will still recommend it to their friends and family. The researcher may infer that this type of music could be accepted even by first time listeners and also by adolescents since the average age of the respondents of the study is 15.8 years old.

This article presents a review of nonverbal literature relating to therapy, music, autism, and music therapy. Included is a case study of a woman with autism who was nonverbal. The case highlights and analyzes behaviors contextually. Interpretations of communication through the music therapy, musical interactions, and the rapport that developed through the music therapy treatment process are provided.

The environment at indoor inflatable playgrounds, featuring giant bounce houses and slides, can become an ideal place for children with autism to receive helpful sensations. This is the reasoning behind Sensory Nights hosted by the Autism Society of America and Pump It Up, a national franchise of giant, indoor inflatable playgrounds. The private play times are designed exclusively for children with special needs and their families--the music is turned off and the bounce arenas are less crowded, so children aren't as likely to be overstimulated as in other similar environments that might be noisier. But besides avoiding overstimulation, bouncing in this sort of environment also can provide therapeutic benefits for sensory challenges by creating a calming sensation called proprioceptive input.

The authors conducted a literature review on music therapy for individuals with autism because of the frequent use of music therapy for those with autism and recent research on the musical abilities of this population. To accomplish this narrative review, articles were searched from relevant databases, reference lists from articles, and book chapters to provide a thorough critique of past research, which was categorized according to the area of symptomology the therapy intended to treat (social, communicative, behavioral). Music therapists and researchers have carried out mostly case studies and a surprisingly limited

number of empirical investigations. Although these reports provide limited empirical support of the therapy with this population, they have utilized a wide array of creative techniques and varying types of music therapy worthy of discussion. The qualities of necessary future empirical investigations are explored.

The unstructured space, running, climbing, sliding, and loud nature of playground time can be overwhelming for children with autism who thrive on predictable and structured routines. As a result, these preschoolers often do not experience the learning and social development benefits from outdoor play seen in their typically developing classmates. However, new research suggests that music may help bridge the gap between children with autism and their peers. A study, published in the *Journal of Music Therapy*, is the first to examine strategies to promote positive peer interactions during outdoor play for preschoolers with autism in inclusive child care programs. This report summarizes the methods and findings of the study. [This FPG Snapshot was produced by the FPG Child Development Institute at the University of North Carolina at Chapel Hill.



**GLAZBENA TERAPIJA DJECE S AUTIZMOM**

VIŠESTRUKA STUDIJA SLUČAJA

Prof. Jose Maria G. Pelayo III

Celeste S. Sanchez

*UVOD*

*Što je autizam?*

Poremećaji autističnog spektra (PAS) i autizam su općeniti pojmovi koji obuhvaćaju skupinu složenih poremećaja razvoja mozga. Ove poremećaje karakteriziraju različiti stupnjevi poteškoća u socijalnoj interakciji, verbalnoj i neverbalnoj komunikaciji i repetitivnom ponašanju. Oni uključuju autistični poremećaj, Rettov sindrom, dječji disintegrativni poremećaj, neodređeni pervazivni razvojni poremećaj (op. prev. pervasive developmental disorder-not otherwise specified - PDD-NOS) te Aspergerov sindrom. Nakon objavljivanja novog DSM-5 dijagnostičkog priručnika u svibnju 2013. godine, ove podvrste autizma bit će povezane u jednu skupnu dijagnozu, poremećaje autističnog spektra. PAS se povezuje s intelektualnim teškoćama, teškoćama u motoričkoj koordinaciji i zadržavanju pozornosti te tjelesnim zdravstvenim problemima, poput onih pri spavanju te gastrointestinalnih poremećaja. Neke osobe s PAS-om ističu se vizualnim vještinama, sposobnostima u glazbi, matematici i umjetnosti.

Prema procjenama centara za nadzor bolesti, autizam je stanje koje pogađa jedno od 88 djece. Liječenje autizma i dalje je vrlo ograničeno, stoga mnoge obitelji nastoje umanjiti simptome promjenama u prehrani, dodacima prehrani ili drugim intervencijama.

U nedavno objavljenoj studiji u časopisu *Biological Trace Element Research*, istraživači sa sveučilišta savezne države Arizone izvještavaju kako su djeca s autizmom imala višu razinu nekolicine otrovnih metala u krvi i urinu u odnosu na ostalu djecu. Istraživanjem je bilo obuhvaćeno 55-oro djece s autizmom između pet i šesnaest godina, koja su uspoređena s 44 kontrolne jedinice slične dobi i spola.

Cilj istraživača bio je utvrditi postoje li alternativne metode u liječenju djece s autizmom. Djeca kojoj je dijagnosticiran autizam trenutno idu u posebne škole po drugačijoj vrsti programa. Psiholozi i psihijatri iskušali su mnoge metode u liječenju djece s dijagnosticiranim autizmom. Djeca s mentalnim ili psihičkim invaliditetom bila su izolirana u tipičnom školskom okruženju. Centralna ideja ove studije bila je pokušati pomoći unaprijediti metode koje bi zauzvrat mogle pomoći pri rehabilitaciji i liječenju djece s mentalnim i fizičkim invaliditetom te posebice djece s autizmom.

Kada je djetetu tek dijagnosticiran autizam, roditelji često preokreću svaki kamen u potrazi za odgovarajućim službama za pomoć osobama s autizmom te liječnicima, školama i terapeutima. Ono što ne uspijemo uvijek predvidjeti jest da se odnos s prijateljima, obitelji i susjedima često promijeni. Neki će stati uz vas, pomažući koliko su u mogućnosti te prihvaćajući dijete bez obzira na dijagnozu. Međutim, neki ljudi će radije tiho promatrati sa strane ili u potpunosti prekinuti odnose.

Studija koristi analize slučajeva, svjedočanstva te čak i članke o glazbenoj terapiji za djecu s autizmom. Terapija glazbom na Filipinima je još uvijek u procesu stjecanja poklonika. Jedna od začetnica terapije glazbom na Filipinima je ujedno i suautorica ovog istraživanja, Celeste S. Sanchez. Profesorica Pelayo trenutačno polazi radionice u Divine Mercy mobilnom centru za glazbenu i umjetničku terapiju za djecu, odrasle i starije s posebnim potrebama (op. prev.).

## *Što je glazbena terapija?*

Glazbena terapija je kliničko i na dokazima utemeljeno korištenje glazbenih intervencija za postizanje individualiziranih ciljeva u terapijskom odnosu, koje provodi ovlaštenu stručnjak sa završenim priznatim tečajem glazbene terapije. Glazbena terapija je uhodana zdravstvena struka koja u terapijskom odnosu koristi glazbu za ispunjavanje fizičkih, emocionalnih, kognitivnih i socijalnih potreba pojedinaca.

Nakon procjene jakih strana i potreba svakog klijenta, kvalificirani glazbeni terapeut osigurava potreban tretman koji uključuje stvaranje, pjevanje, kretanje uz i/ili slušanje glazbe. Kroz glazbeni angažman u terapijskom kontekstu, sposobnosti klijenata su ojačane i prenesene u druga područja njihovih života. Glazbena terapija također nudi načine komunikacije koji mogu biti od pomoći onima koji se teško izražavaju riječima. Istraživanja o glazbenoj terapiji podržavaju njezinu učinkovitost u mnogim područjima, poput cjelokupne tjelesne rehabilitacije i olakšavanja kretanja, povećavanja motivacije ljudi da postanu uključeni u vlastito liječenje, pružanja emocionalne podrške klijentima i njihovim obiteljima te stvaranja ispušnog ventila za izražavanje osjećaja.

Glazbena terapija je dinamična kombinacija mnogih disciplina. Fokusira se na dva glavna područja: glazbu i terapiju. Glazba je univerzalni fenomen kojeg slušaju, izvode, stvaraju i u kojem uživaju ljudi svih kultura. Glazba je iskustvo zajedničko svima.

## *KRATKA POVIJEST*

### *Glazbena terapija na Filipinima*

*Glazbena terapija Filipini* je mrežni portal o glazbenoj terapiji koji obuhvaća vijesti o terapijskim tehnikama, terapijskim intervencijama i rehabilitacijskim iskustvima glazbenih terapeuta s Filipina, u radu s osobama s invaliditetom te starijim osobama. Jedna glazbena terapija obuhvaća druge oblike terapije: umjetnost, govor, igru, traumu, savjetovanje, liječenje

depresije, kognitivnu terapiju, psihoterapiju, Alzheimerovu terapiju i dječju terapiju. *Glazbena terapija Filipini* se u potpunosti svodi na glazbu kao oblik terapije.

#### *Povijest mobilnog centra*

Celeste S. Sanchez: Sve je krenulo u prvim godinama moje glazbeno-nastavničke karijere, davanjem poduke iz klavira za troje djece iz ugledne obitelji u Manili. Svaki puta kad sam bila tamo, proučavala sam tog malenog dječaka koji se neprestano trudio naučiti ono što smo njegova sestra i ja radile. Bio je jako znatiželjan, tijekom svake lekcije uhvatila bih ga kako stoji u blizini i gleda nas. Međutim, njegovi roditelji ili sestra otjerali bi ga svaki puta kada bi ga primijetili, a ja sam se uvijek pitala zašto mu nisu dopuštali da sudjeluje. Bilo je vrlo jasno da se želio priključiti, svirati klavir i pjevati. Dječak je imao mentalne poteškoće. Tada sam shvatila kako glazbena terapija može donijeti mnogo koristi ovakvoj posebnoj djeci te da bi kroz glazbu oni mogli uspjeti prevladati vlastite poteškoće i lakše se izražavati.

*Divine Mercy* centar otvoren je 1993. godine.

#### *PREGLED LITERATURE*

Većina glazbene terapije s djecom odvija se u školama. Ova knjiga bilježi bogatstvo i raznolikost rada kojim se glazbeni terapeuti bave u obrazovnim institucijama dijem Velike Britanije. Daje uvid u promjene koje je glazbena terapija doživjela u posljednjih nekoliko godina, kako se razvila kao struka te pruža uvid u trendove koji se u tom području javljaju tijekom 21. stoljeća. Uspoređujući iskustva glazbenih terapeuta čije obrazovne podloge čine uobičajeni ili posebni obrazovni programi, *Glazbena terapija u školama* objašnjava izazove, postupke i prednosti korištenja glazbene terapije u obrazovnom kontekstu. Ti glazbeni terapeuti radili su s djecom svih dobi i sposobnosti, od predškolske djece u vrtićima do mladih koji su se pripremali za daljnje obrazovanje te se bave konkretnim problemima i poteškoćama, uključujući rad s djecom s emocionalnim i ponašajnim problemima i

poremećajima iz spektra autizma. Ova knjiga bit će neophodno štivo glazbenih terapeuta, studenata glazbene terapije i obrazovnih stručnjaka. Sadržaj knjige obuhvaća: 1) Organiziranje i razvijanje glazbene terapije u Dječjem centru, za djecu predškolske dobi, njihove roditelje i skrbnike (Clare Rosscornes i Emma Davies); 2) Otvorimo vrata, otvorimo umove, pustimo glazbu! Tijek razvoja zakonske odredbe glazbene terapije u vrtiću za procjenu djece (Nicolette O'Neill); 3) Nordoff-Robbinsonova glazbena terapija u vrtićkom okruženju: Pomoć studentima glazbene terapije pri zapošljavanju (Chris Achenbach); 4) Različiti pogledi na glazbenu terapiju (Ann Bruce and Suzie High); 5) Školski izazov: Kombiniranje uloga glazbenog terapeuta i učitelja glazbe (Jan Hall); 6) Glazbena terapija i izražavanje ljutnje i agresije: Rad s djecom agresivnog ponašanja u dobi od pet do devet godina koja su pod prijetnjom rizika od isključivanja iz javnih škola (Jane Brackley); 7) Glazbena terapija u posebnim školama: Propitivanje uloge imitacije i refleksije u interakciji glazbenog terapeuta i djeteta (Jo Tomlinson); 8) „Glazba, moj glas“ projekti za djecu: Razvoj jednog aspekta službe za glazbenu terapiju utemeljenu na zajednici u Yorku i North Yorkshireu (Angela Harrison); 9) Glazbena terapija u *Interface* školama u Belfastu: Kreativni odgovor na kumulativnu traumu (Karen Diamond); 10) Glazbena terapija u posebnim školama za djecu s poremećajima iz autističnog spektra, s posebnim osvrtom na upotrebu kontrabasa (Ian McTier); 11) „Kako poslati dijete u školu kada svo svoje vrijeme provodim pokušavajući ga održati na životu?“ Povezanosti službi za glazbenu terapiju u školama i dječjeg hospicija: Potpora zdravoj privrženosti i odvajanju te pomoć pri olakšavanju integracije bolesnog i zdravog djeteta (Orla Casey); 12) Psihodinamički obučene skupine za glazbenu terapiju mladih s teškim posebnim potrebama koji se nalaze u fakultetskom okruženju; Rad u suradnji s asistentima u nastavi (John Strange) te 13) „Da, stvarat ću glazbu!“ Rad sa studentima srednje dobi s emocionalnim i ponašajnim poremećajima (Philippa Derrington). [Predgovor: Dr. Frankie Williams] [op. prev.].

Cilj ovog istraživanja bio je preispitati kako stupanj izraženosti autizma utječe na dječju interakciju (povezanost) i odnose s vlastitim roditeljima. Sudionici su bili 25 parova roditelja i djece koji su uključivali potomke, odnosno djecu s autizmom, u dobi od četiri do četrnaest godina. Za procjenu stupnja izraženosti autizma kod djece korištena je Dijagnostička opservacijska skala za autizam, točnije kalibrirana skala stupnja izraženosti autizma (Gotham i sur. u „Časopis o autizmu i razvojnim poremećajima“: 39:693-705, 2009). Desetominutne polustrukturirane interakcije tijekom igre parova roditelj-dijete zabilježene su kamerom, a kvaliteta međuljudskih suodnosa ocijenjena je pomoću binarnih skala za kodiranje (Humber i Moss u „Američki časopis za ortopsihijatriju“ 75(1):128-141, 2005). Kvaliteta odnosa između roditelja i djece procijenjena je ljestvicom samoocjenjivanja iz Inventara odnosa roditelj-dijete (Gerard u „Inventar odnosa roditelj-dijete.“WPS, Los Angeles, 1994). Multivarijantna regresijska analiza pokazala je kako je stupanj izraženosti autizma bio obrnuto proporcionalno povezan s inventarom odnosa između roditelja i djeteta ali ne i sa zabilježenom kvalitetom odnosa roditelja i djeteta. Te implikacije uzimamo u obzir prilikom razmišljanja o vezi i odnosima među djecom s autizmom te mogućnostima za intervenciju.

Downov sindrom (DS) je genetski poremećaj koji nastaje kada iz 21. kromosoma nastanu tri kopije (trisomija 21). Kognitivno funkcioniranje i anatomski obilježja uzrokuju kašnjenje u razvoju govora i jezika (Kumin, 2003). Djeca s DS-om općenito uživaju u komunikaciji (Schoenbrodt, 2004) te dobro reagiraju na interakciju i socijalne obrasce. Glazbena terapija se u posljednja četiri desetljeća u velikoj mjeri koristi kao tretman za djecu s teškoćama u razvoju (Nordoff & Robbins, 2007; Wigram, Pederson & Bonde, 2002). Djeca s DS-om posebno dobro reagiraju na glazbu i pokazuju potencijal da budu dio grupnog stvaranja glazbe (Wigram i sur., 2002). U govoru i glazbi primarni su elementi ritam i zvuk te svi elementi glazbe mogu biti integrirani u govorno-jezični program (Birkenshaw, 1994; Wilmot, 2004). Podrška obitelji i skrbnika potrebna je kako bi terapija bila učinkovita. Mišljenja skrbnika o

glazbenoj terapiji za djecu s DS-om bila su ispitana kao preliminarni korak u procjeni ishoda glazbene terapije za ovu populaciju. Upitnik koji ispituje perspektivu učinaka glazbe na razvitak komunikacije djece s DS-om prosljeđen je devetnaest skrbnika djece s DS-om koji rade u posebnom školskom okruženju. U skladu s navodima iz literature, skrbnici djece s DS-om opažaju kako ona dobro reagiraju na glazbu te da imaju dobre glazbene i komunikacijske sposobnosti. Skrbnici su smatrali kako se komunikacija i socijalne vještine mogu razviti kroz redovite glazbene terapije. Ta opažanja odgovaraju stavovima glazbenih terapeuta koji su kasnije bili intervjuirani kao dio ove studije.

DVD koji je ključna komponenta inicijative „Autizam u školskoj ustanovi“ osmišljen je kako bi učiteljima redovnog obrazovanja pojasnio strategije za potporu učenika s autizmom u osnovnim i srednjim školama. DVD je osmislila Organizacija za istraživanje autizma (OAR, eng.) u suradnji s javnim školama okruga Fairfax, Virginia, te je izašao uz potporu zaklade *American Legion Child Welfare* i *Doug Flutie Ml. Zaklade za autizam*. Sadrži sljedeće segmente: 1) Karakteristike; 2) Integracija potpore u učionici; 3) Savjeti kod problematičnog ponašanja; 4) Djelotvorna primjena nastavničke podrške.

Velik broj prosvjetnih radnika ne uviđa kako je pojam razvojne disleksije (DD, engl.) sve učestaliji „skupni naziv“ za ove poremećaje. Učitelj glazbe može imati posebno važnu ulogu pri pomaganju djeci da se nose s DD-om u redovnim ili učionicama namijenjenim za nastavu glazbe, s obzirom na privremenu dimenziju kognitivnih poteškoća koje su sastavni dio problema. Svrha ovih članaka je pružiti kratak pregled DD-a te ponuditi nastavne strategije učiteljima glazbe kojima mogu pomoći djeci s DD-om u glazbenoj učionici. Melodijske i ritmičke aktivnosti opisane su i predložene kao način da se djeca s DD-om uključe kao dio inkluzivnih glazbenih učionica.

Četiri edukatora glazbene terapije sudjelovala su u polustrukturiranim, dubinskim intervjuima kao dio kvalitativnog istraživanja. Svrha ovog istraživanja bila je istražiti fenomene

feminističke pedagogije proživljene kroz oči edukatora glazbene terapije koristeći fenomenološko ispitivanje. Ispitivanje je proučavalo sljedeća istraživačka pitanja: a) koriste li edukatori glazbene terapije pedagogiju feminističko-glazbene terapije pri poučavanju glazbene terapije; b) ako da, na koji način koriste pedagogiju feminističko-glazbene terapije; c) kakvo je njihovo iskustvo u korištenju pedagogije feminističko-glazbene terapije; i d) kako edukatori feminističko-glazbene terapije definiraju svoju upotrebu feminističke pedagogije na preddiplomskom i diplomskom studiju glazbene terapije. Svaki intervju trajao je od 1,5 do 3 sata. Podaci su analizirani na osnovu Georgijeve (1975) fenomenološke metode i feminističke teorije. Istraživač je koristio provjeru članova, podudarnost i triangulaciju podataka (intervjua, analitičkih dopisa i glazbenih tekstova) u svrhu rješavanja pitanja povjerljivosti i pouzdanosti. Iz smislenih jedinica definirano je pet kategorija: a) filozofski okvir, b) ciljevi, c) metode poučavanja, d) institucionalna i socijalna pitanja i e) protureakcija i reakcija. Uključeni su i složeni sažetak, rasprava o implikacijama nalaza, dosljednosti i nedosljednosti s literaturom, ograničenja, propitivanje pretpostavki, osobna razmišljanja, smjernice za korištenje pedagogije feminističko-glazbene terapije.

U knjizi „*Intervencije utemeljene na igri za djecu i mladež s poremećajima iz spektra autizma*“ istražuju se najpriznatiji, najistraživaniji i najpraktičniji postupci za primjenu terapije igrom na sve veći broj djece s dijagnosticiranim poremećajima iz spektra autizma te pokazuje kliničarima na koji način integrirati te metode u praksu. Primjenom mnoštva različitih pristupa utemeljenih na igri, knjiga objedinjuje mišljenja istraživača i kliničara koji u praksi uspješno implementiraju igru i interakcije bazirane na igri s djecom i mladima s poremećajima iz spektra autizma. Knjiga također razmatra neurobiološku podlogu utjecaja igre na djecu s poremećajima unutar spektra autizma te sveukupan učinak igre na neuro-tični i neuro-atični razvoj. Konačno, pažljivom intergracijom teorije i primjenom kliničkih slučajeva u stvarnosti, svako poglavlje pokazuje kliničarima kako implementirati određeni



pristup liječenja te učiniti ga izvedivim i učinkovitim dijelom njihovog rada s ovom zahtjevnom kliničkom populacijom. Knjiga je podijeljena u četiri dijela. Prvi dio - *Osnove*, sadrži sljedeće: 1) Sigurnost i povezanost: Neurobiologija igre (Badenoch and Bogdan) i 2) Igra unutar autističnog kontinuuma (Rubin). Drugi dio – *Individualizirane intervencije utemeljene na igri*, sadrži sljedeće: 3) Pomoć djeci s PAS-om kroz terapiju igrom uz pomoć pasa (VanFleet and Coltea); 4) Obiteljska terapijska igra: Povezivanje s djecom s poremećajima iz spektra autizma (Bundy-Myrow); 5) Od monologa do dijaloga: Korištenje igre i dramske terapije za djecu s poremećajima iz spektra autizma (Gallo-Lopez); 6) Terapija igrom bazirana na Lego kockicama za poboljšanje socijalne kompetencije kod djece i mladih s poremećajima unutar spektra autizma (LeGoff, Krauss and Allen); 7) Dodir s autizmom kroz razvojnu terapiju igrom (Courtney); 8) Relacijske intervencije: Terapija igrom fokusirana na djecu s poremećajima iz spektra autizma (Ray, Sullivan and Carlson); 9) Narcisov mit: Zadivljujuća promišljanja i samoliječenje - Jungov pogled na savjetovanje djeteta s Aspergerovim sindromom (Green); 10) Komunikacija i povezanost: Obiteljska terapija s obiteljima djece s PAS-om (VanFleet) i 11) Mogućnosti koje posuda s pijeskom pruža djeci unutar spektra autizma (Richardson). Treći dio – *Programske intervencije utemeljene na igri*, sadrži sljedeće: 12) DIR model/floortime terapija: Razvojni/relacijski pristup terapije igrom pri liječenju djece s autizmom (Hess); 13) Projekt IGRA: Model ranih intervencija „Istreniraj trenera“ za djecu s poremećajima iz spektra autizma (Solomon) i 14) ACT projekt: Jačanje socijalne kompetencije kroz dramsku terapiju i izvedbu (Powers-Tricomi and Gallo-Lopez). Četvrti dio – *Izražajne/kreativne intervencije*, sadrži sljedeće: 15) Umjetnička terapija: Povezivanje i komunikacija s djecom unutar spektra autizma (Goucher); 16) Intervencije glazbenom terapijom u svrhu socijalnog, razvojnog i emocionalnog razvoja za djecu i mlade s poremećajima unutar spektra autizma (Walworth) i 17) Stvaranje odnosa: Plesna terapija za djecu s poremećajima iz spektra autizma (Devereaux) [op. prev.].

Istraživanje na području glazbe i glazbene terapije ukazuje na to da su matematika i glazba u mozgu povezani od najranije dobi. Glazbeni elementi poput neprekidnog takta, ritma, melodije i tempa posjeduju unutarnje matematičke principe poput prostornog obilježja, sekvencioniranja, brojanja, stvaranja uzoraka i korespondencije jedan-na-jedan. S novim shvaćanjima o prirodi svakodnevnih iskustava učenja, ključnoj ulozi uzoraka pri razvijanju pismenosti i matematike te potrebi za poticajnim okruženjem od najranije dobi, jasna postaje važnost glazbe kod kuće i u učionici. Glazba je prvo dječje iskustvo koje ima uzorak te im ono pomaže u matematici čak i kada aktivnost ne prepoznaju kao matematičku. Glazba je iznimno socijalan, prirodan i razvojno prikladan način da se djeca od najmlađe dobi uključe u učenje matematike. Ovaj članak pruža savjete za korištenje glazbe kako bi se djeca angažirala u matematici.

Istraživač pridaje važnost kreativnosti i inovativnosti kad se govori o otkrivanju više metoda ili strategija za poboljšavanje intelektualnog rasta pojedinca. U tom slučaju, istraživač se fokusira na učenje socijalnog ponašanja srednjoškolskih učenika. Prije petnaestak godina profesor psihologije uzrokovao je komešanje u svijetu glazbe idejom da nas slušanje Mozarta može učiniti pametnijima. Prije kraja toga desetljeća, rad Dr. Francesa H. Rauschera, profesora psihologije na sveučilištu Oshkosh u Wisconsinu doveo je do prave poplave zabavno-psiholoških knjiga, kaseti i CD-a koji su u novinskim člancima i dugim televizijskim reklamama obećavali poboljšati vaš mozak. Jedan poduzetni autor je čak otišao toliko daleko da je zakonski zaštitio izraz „Mozartov efekt“. Albert Bandura vjerovao je u recipročni determinizam, to jest, da svijet i ponašanje osobe međusobno utječu jedno na drugo, dok biheviorizam u osnovi navodi da okoliš uzrokuje ponašanje. Bandura, koji se bavio proučavanjem tinejdžerske agresivnosti, smatrao je takvo viđenje prejednostavnim te je sugerirao da i ponašanje djeluje na okoliš. Na temelju rezultata istraživanja može se zaključiti da je Mozartova glazba kreirala ambijent pogodan za učenje u akademskom okruženju i da to

može dovesti do visoke akademske uspješnosti studenata. Budući da kontinuirano izlaganje Mozartovoj glazbi u akademskom okruženju uvjetuje da studenti postižu visoke postotke ponašanja koje dovodi do učenja, u konačnici bi Mozartova glazba mogla dovesti do visoke akademske uspješnosti studenata.

Pitanje stručnosti pri pružanju glazbene terapije rijetko je bio centar interesa u empirijskim istraživanjima, budući da većina istraživanja glazbene terapije za cilj ima mjerenje ishoda. Stoga je cilj ovog istraživanja analizirati i opisati procese učenja glazbenika kada usvajaju glazbenu terapiju kao kriznu intervenciju. Početna pretpostavka jest da su glazbenici visoko kvalificirani za iskorištavanje potencijala glazbe no trebaju se upoznati s perspektivom brižnosti. Deset samostalnih glazbenika sudjelovalo je u programu obrazovanja pri čemu je glazbena terapija učvršćena u znanstveni model brižnosti usmjeren na svijet pojedinca. Sudionici su intervjuirani o svojim iskustvima učenja. Podaci su analizirani u skladu s fenomenografskom metodom. Razumijevanje usvajanja glazbene terapije glazbenika opisano je s obzirom na četiri kvalitativne kategorije: pretvorba, otvorenost, refleksija i praksa. O učenju se, kao kontinuiranom procesu, raspravlja u odnosu na pedagoške teorije o prešutnom znanju i „učenju radom“.

Klasična instrumentalna glazba za klavir do sada se koristila u meditaciji. Spomenuta studija pokušala je otkriti spoznaje i mišljenja pojedinaca koji nemaju formalno glazbeno obrazovanje te načine na koje glazba utječe na njihovo raspoloženje, emocije, osjećaje, maštu, stav, percepciju svijeta i osobnost. Istraživači su studiju proveli kako bi utvrdili može li navedena vrsta glazbe biti osnova za meditaciju, opuštanje, koristiti tijekom učenja, provjera, kontemplacije ili u druge svrhe. U studiji se koristila glazba korejskog pijanista Yirume s albumom „Poemusic“. U istraživanju je sudjelovalo 26 sudionika. Kao što je i navedeno u zajedničkoj raspravi nakon ispunjavanja upitnika, na temelju rezultata istraživanja, 84% sudionika će drugima preporučiti klasičnu instrumentalnu glazbu za klavir, posebice svojim

najmilijima. Dijekom rasprave tri su muškarca i jedna žena čak naveli kako je to bio prvi put da slušaju takvu vrstu glazbe, no da će je ipak preporučiti prijateljima i obitelji. Istraživači mogu zaključiti kako ovakva vrsta glazbe može biti prihvaćena kod ispitanika koji je prvi puta slušaju, kao i kod mladih jer je prosječna dob ispitanika u istraživanju 15,8 godina.

Ovaj članak donosi pregled neverbalne literature koja se odnosi na terapiju, glazbu, autizam i glazbenu terapiju. Uključena je studija slučaja žene s neverbalnim autizmom. Slučaj naglašava i analizira ponašanja s obzirom na kontekst. Na raspolaganju su i interpretacije komunikacije kroz glazbenu terapiju, glazbene interakcije te odnos koji se razvio kroz proces liječenja glazbenom terapijom.

Ambijent unutrašnjih igrališta na napuhivanje s divovskim kućama za skakanje i toboganima može postati idealno mjesto gdje djeca s autizmom mogu steći korisne utiske. To je obrazloženje koje daju *Sensory Nights* čiji domaćin je *Autism society of America* i *Pump it Up*, koji drže nacionalnu licencu na divovska unutrašnja igrališta. Privatni termini za igru namijenjeni su isključivo djeci s posebnim potrebama i njihovim obiteljima. Budući da je glazba isključena te prostori za skakanje nisu prenapučeni, manja je vjerojatnost da djeca budu pretjerano stimulirana, kao u sličnim okruženjima koja mogu biti mnogo bučnija. No, osim izbjegavanja pretjerane stimulacije, skakanje u ovakvoj vrsti okruženja također može imati terapijski učinak za osjetilna problematična područja stvarajući umirujući osjećaj koji nazivamo proprioceptivnim unosom.

Autori su proveli pregled literature o glazbenoj terapiji za pojedince s autizmom zbog učestalog korištenja glazbene terapije za ljude s autizmom i novijih istraživanja o glazbenim mogućnostima te populacije. Da bi ostvarili ovaj narativni prikaz, članci su bili pretraživani putem relevantnih baza podataka, referentnih lista iz članaka te poglavlja knjiga kako bi se osigurala temeljita kritika dosadašnjih istraživanja, koja su kategorizirana prema područjima simptomatologije terapija namijenjenih za liječenje (socijalno, komunikacijsko, ponašajno).

Glazbeni terapeuti i istraživači većinom su provodili studije slučajeva, a iznenađujuće malen broj empirijskih istraživanja. Iako su ti izvještaji dali ograničenu empirijsku potporu u terapiji s navedenom populacijom, koristili su velik broj kreativnih tehnika i različitih vrsta glazbene terapije koji su vrijedni rasprave. Istražene su odlike neophodno potrebnih budućih empirijskih istraživanja.

Prostor bez strukture, trčanje, penjanje, spuštanje toboganima i glasnoća koja prati vrijeme provedeno na igralištu može biti porazna za djecu s autizmom koja napreduju ponavljanjem predvidljivih i strukturiranih rutina. Kao posljedica toga dešava se da ova predškolska djeca često ne iskuse prednosti koje donose učenje i društveni razvitak tijekom igre na otvorenom prostoru, koje su uočene kod vršnjaka koji se razvijaju uobičajenim tempom. Međutim, nova istraživanja pokazuju da bi glazba mogla pomoći premostiti jaz između djece s autizmom i njihovih vršnjaka. U studiji objavljenoj u časopisu *Journal of Music Therapy* prvi puta se istražuju strategije za promicanje pozitivne interakcije s vršnjacima, koja se odvija tijekom igre na otvorenom predškolaca s autizmom, kao dio inkluzivnog programa čija je svrha briga o djeci. Ovo izvješće daje sažetak metoda i rezultata istraživanja. [Ovaj kratki FPG pregled kreirao je FPG Institut za dječji razvoj na Sveučilištu North Carolina u Chapel Hillu.]

### 3.1. COMMENTARY AND ANALYSIS

#### **Text III: *Music Therapy with Autistic Children: A Multiple Case Study***

**Genre:** Reports, research article.

**Source:** Online submission on ERIC – Institute of Education Sciences, July 2013.

**Audience:** General public interested in new ways of treating autism, parents, educators, professional associates in educational institutions.

**Purpose of writing:** The article was written to inform about a new, revolutionary method of treating autism and present the results of research.

**Authenticity:** Authentic text, written by Prof. Jose Maria G. Pelayo III and Ms. Celeste S. Sanchez, members of the Social and Psychological Research Unit at the Systems Plus College Foundation.

**Style:** The article is written in expository style typical for scientific articles, the authors use a moderate amount of scientific jargon, give many facts and explanations.

**Level of formality:** Formal, scientific text.

**Layout:** The text has a title written in capital letters, followed by the names of authors and information about the publisher. The text is divided into paragraphs with the chapter titles. Footnotes are used to add extra information when needed.

**Content:** Introductory part explains what is autism spectrum disorder and its connection with the music therapy. The authors then explain a brief history of music therapy in the Philippines, which is followed by literature review and results of various studies.

**Cohesion:** The text has lexical cohesion related to the topic, for example *autism spectrum disorder (ASD), treatment, music interventions, research, music therapy, helping children, study etc.*

**Sentence patterns:** The text is mostly written in present tense, which is characteristic of scientific texts. Past tense is used when speaking of research results or past experiences of one of the authors.

**Terminology of the subject:** The language is clear, informative; it has a moderate amount of scientific vocabulary related to the topic.

The translation of scientific texts presents a great challenge for the translator because they must understand the topic to a certain extent in order to be able to translate the right meaning into a different language. It is extremely important to do some research when translating scientific terms because they do not allow any level of imagination. They can mostly be found in specialised dictionaries and online, however science is constantly progressing and new terms are constantly added to describe what has been changed. When it comes to abbreviations, it is advisable to use those in TL, unless they are not available in the relevant literature. In that case abbreviations left in SL are also acceptable. For example, this text deals with *autism spectrum disorder*, commonly referred to as *ASD*. However, the Croatian version of this term is *poremećaji autističnog spektra*, abbreviated *PAS*. Although speakers of the TL use both abbreviations, it is advisable to use *PAS*, which is frequently cited in the relevant Croatian literature. On the other matter, *pervasive developmental disorder-not otherwise specified*, translated as *pervazivni razvojni poremećaj* has a commonly accepted abbreviation *PDD-NOS*, due to the fact that this disorder appears less frequent and we unfortunately know a lot less about it. When it comes to proper names, i.e. the name of the association or magazine, if the translation does not exist it is advisable to leave it in its original form, for example *Biological Trace Element Research*.

When it comes to writing numbers, the general rule says that we should spell out numbers from zero to nine and use numerals thereafter (Strauss, 2008). Also, we should always spell out numbers at the beginning of the sentence. When we have a combination of numbers smaller than nine and bigger than nine that stand in some sort of a relationship, what is the writer going to use depends on his preference. For example, in the sentence “The study involved 55 children with autism ages **5-16 years** compared to 44 controls of similar age and gender.” number five is smaller than nine, but I also decided to spell out sixteen because it is directly connected to five. (“Istraživanjem je bilo obuhvaćeno 55-oro djece s autizmom između **pet i šesnaest godina**, koja su uspoređena s 44 kontrolne jedinice slične dobi i spola”). Or “Participants were 25 parent-child dyads that included offspring who were children with autism aged from **4 to 14 years**”, translated into “Sudionici su bili 25 parova roditelja i djece koji su uključivali potomke, odnosno djecu s autizmom, **u dobi od četiri do četrnaest godina.**”

When dealing with issues of sensitive nature, for example translating terms related to special needs, we should be very careful. For example, there is a vague difference between *teškoće u razvoju* and *posebne potrebe* in Croatian, which can then be divided into many categories. Thus, gifted children and children with the attention deficit disorder both belong to the group of special needs, while children with autism or hearing problems belong to the group of developmental disabilities. For example, authors say that the boy mentioned in the text was **mentally challenged**. This falls within the category of developmental disabilities. Literal translation would be *mentalno uskraćen* or *mentalno retardiran*; however these expressions have a rude, negative connotation which was caused by many years of misusing those terms. I opted for the neutral translation **imati mentalne poteškoće**.

The contents of the book *Music Therapy in Schools* was a list of articles written by various authors, which had to be translated into the TL. Some of the titles were quite



challenging because of their poetic nature, which had to be successfully transferred into a different language. For example, “How Can I Consider Letting my Child Go to School when I Spend all my Time Trying to Keep him Alive?” was translated “Kako poslati dijete u školu kada svo svoje vrijeme provodim pokušavajući ga održati na životu?”

Some parts of the SL are quite unclear so the translator had to take every single element into account in order to be able to translate the sentences. For example, the sentence “Collating the experiences of a range of music therapists from both mainstream and special education backgrounds, Music Therapy in Schools explains the procedures, challenges and benefits of using music therapy in an educational context.” was translated as “Uspoređujući iskustva glazbenih terapeuta čije obrazovne podloge čine uobičajeni ili posebni obrazovni programi, Glazbena terapija u školama objašnjava izazove, postupke i prednosti korištenja glazbene terapije u obrazovnom kontekstu.”, considering the fact that music therapy is very poorly represented in Croatia. Furthermore, sentence “Music is children's first patterning experience and helps engage them in mathematics even when they don't recognize the activities as mathematics.” was translated as “Glazba je prvo dječje iskustvo koje ima uzorak te im ono pomaže u matematici čak i kada aktivnost ne prepoznaju kao matematičku.”

The fact some of the terms related to treating autism were quite hard to be translated due to lack of professional literature written in TL is a proof that autism in Croatia has not been taken seriously enough, and that there are not enough research conducted, especially if we consider the fact that approximately one in 88 children has some sort of variation of this disorder. For example, in their article, Gotham et al. mention *the calibrated severity metric of the Autism Diagnostic Observation Schedule*, which is *kalibrirana skala stupnja izraženosti autizma* that is a part of *Dijagnostička opservacijska skala za autizam*. Humber and Moss mention the *Dyadic Coding Scales*, which are translated as *binarne skale za kodiranje*. Furthermore, Gerard developed a parent self-report measure called the *Parent Child*

*Relationship Inventory*, translated as *Inventar odnosa roditelj-dijete*. The term *severity*, meaning *ozbiljnost/jačina/strogost*, which *Oxford online dictionary* explains as “the fact or condition of being severe” did not convey the true meaning when it comes to the severity of autism, so the translation I chose is *stupanj izraženosti*.

## 5. CONCLUSION

This thesis deals with problems that a translator encounters during the process of translation. As it can be seen in the commentary and analysis section, I encountered various problems, from finding the right expression to trying to convey the meaning that would be as similar to the original text as possible. Translation is a demanding process; it requires great dedication, concentration and resourcefulness. Most of all, translators must be experts in both source and target language, they should be able to think as native speakers of both languages, have a rich vocabulary and knowledge of collocations, idioms and phrases. The most important thing is that the translator does not translate what the author wrote in source language, but what the writer would have written if he was writing in the target language. In other words, a good translator should primarily be well read in their own language, have great knowledge of culture and references that foreign authors might use in their works. Translation also highly depends on the genre of the source text, and it can often require a shift away from the original so the translation would not have any unwanted references.

Translators of technical and scientific texts carry out a difficult and responsible job. The weight of this work stems from the fact that it implies translator's intellectual ability and a level of education that allows him to go into the technical details of diverse technical and scientific branches. The problem occurs when dealing with scientific and professional terminology that has not yet been sufficiently developed in the target language. When a sentence cannot not be translated directly from one language to another we have to resort to translational transformations of transposition, substitution, omission and supplementation. When translating idioms and collocations that are fixed expressions and cannot be modified, we have to find the corresponding equivalents in the target language. Language is art, and translators who build bridges over language barriers must be both experts and artists.

Translator should master his language skills as well as his knowledge of extralinguistic content. Various tools are available to assist him during the process of translation, such as monolingual and bilingual dictionaries, thesaurus, glossaries, foreign words dictionaries, collocation dictionaries, online sources, forums, translation softwares and assistance from other experts. As I tried to show through detailed analysis of the problems and challenges that I encountered, translating is a demanding job, which requires a lifelong professional and private development.

## 6. BIBLIOGRAPHY

Ivir, Vladimir. 1978. *Teorija i tehnika prevođenja*. Sremski Karlovci: Centar “Karlovačka gimnazija”.

Bašić, Slavica. 2011. *Temeljni motivi i aktualnost Montessori pedagogije*. Sveučilište u Zadru. Latest PDF version: [hrmdrustvo.hr/download/basic-PREDAVANJE.doc](http://hrmdrustvo.hr/download/basic-PREDAVANJE.doc)

Bear, Michael. 2013. *Interview with Richard Wylie, Marine Biologist*. Retrieved from <http://marinesciencetoday.com/2013/06/13/interview-with-richard-wylie-marine-biologist/>, accessed on 25/4/2016.

Bronwyn, Davies. Gannon, Susanne. 2009. *Pedagogical Encounters*. Washington: Peter Lang.

Mazzetti, Luciano. 2013. *The Ecology of the Mind*. The NAMTA Journal. 38, 1, pp 243-248.

*PAMS Prepared Environment*. 2016. Pan American Montessori Society. Retrieved from <http://www.montessori-pams.org/Montessori-Jobs/pams-prepared-environment/>, accessed on 23/8/2016.

Pelayo III, Jose Maria G. Sanchez, Celeste S. 2013. *Music Therapy with Autistic Children: A Multiple Case Study*. ERIC – Institute of Education Sciences.

The History of Translation. 2016. Retrieved from <http://www.languagerealm.com/articles/history-of-translation.php>, accessed on 23/8/2016.

## DICTIONARIES AND LANGUAGE GUIDES

Anić, Vladimir. 1998. *Rječnik hrvatskog jezika*. Zagreb: Novi Liber.

Bujas, Željko. 1999. *Veliki englesko-hrvatski rječnik*. Zagreb: Nakladni zavod Globus.

*Cambridge Advanced Learner's Dictionary & Thesaurus*. 2016. Cambridge University Press

*Oxford Dictionaries – Dictionary, Thesaurus, & Grammar*. Oxford University Press.

Strauss, Jane. Kaufman, Lester, Stern, Tom. 2008. *The Blue Book of Grammar and Punctuation*. USA: PB Printing.

Šarić, Ljiljana/ Wittschen, Wiebke. 2010. *Rječnik sinonima hrvatskoga jezika*. Zagreb: Naklada Jesenski i Turk.