

Book title**„Singer in the Night“ (novel)****Author****Olja Savičević Ivančević****Bibliographic information**

- <http://www.hrvatskodrustvopisaca.hr/hr/clan/olja-savicevic-ivancevic-189>

OLJA SAVIČEVIĆ IVANČEVIĆ

The Singer in the Night

Sandorf

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152 pgs

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Olja Savičević Ivančević (Split, September 16, 1974), writer and poet. She graduated Croatian Language and Literature at the Faculty of Philosophy in Zadar where she also studied postgraduate studies in literature. It is included in numerous Croatian and foreign selections and anthologies. The books have been translated and published in a dozen foreign countries, and fragments from prose and poem in thirty languages.

The "Lace of the Dog" manuscript was awarded with "Prozac", the winner of the first prize "Ranko Marinković" of Večernji list for the short story and the "Kiklop" award for the



collection of poetry "House Rules". The novel "Adio Cowboy" was awarded with the T-Portal Award for Best Romance, as well as the "Jure Kaštelan" Art Award for Free Music. According to the novel, the same-named theater piece is set. According to several of her stories, short feature films have been filmed, and several plays for children have been added to the award-winning drama texts.

She is the winner of the International Literary Scholarship at the International Writing Program at the University of Iowa and a scholarship in Istanbul, the European Traduk Literature Promotion Network. He writes columns in newspapers and on portals, collaborating with theaters as songwriter and does the adaptation.

She lives and works in Split as a freelance writer.

She published: The collection of songs "It will be awesome when I grow up" (1988), "Eternal Kids" (1993), "Women's Letter" (1999), "Puzzlerojc" (2005), "House Rules"), "Mamasafari (and other things)" (2012); the book "To make the Dog Laugh " (2006), the novels "Adio Cowboy" (2010) and "The Singer in the Night" (2016).

Links (adaptations, reviews, full texts etc.)

- <http://www.slobodnadalmacija.hr/scena/kultura/clanak/id/314156/ljubav-i-ostale-parodije--pjevac-u-noci-olje-savicevic-ivancevic>
- <https://www.voxfeminae.net/cunterview/kultura/item/9931-olja-savicevic-ivancevic-moj-novi-roman-pjevac-u-noci-je-pseudoljubric-pisan-visokim-stilom>
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- <http://elektronickeknjige.com/knjiga/savicevic-ivancevic-olja/nasmijati-psa/nasmijati-psa/>
- <http://www.mvinfo.hr/knjiga/11187/pjevac-u-noci>

Theme

A romantic novel, an adventure novel (search elements, travel, road novel), an epistolar novel (first and last chapters are letters), a sentimental novel, a novel essay (life, love, death, duration, memories) but at the same time it is a parody of all those genres (pseudo-chicklit, etc.).



Short summary

The main characters of the love story are former couple - Naranča Pejović and Slavuj Mitrović – she being a screenwriter of soap operas and he a poet, street artist, activist. Their long-awaited youthful love had been interrupted because of different views of the world: hers which focuses on business success and his idealistic and directed towards true art. The main thread of the novel follows Naranča in search of the Slavuj, for which she decides because of the amnesia she faces after a car accident. She plans to find him through their former friend Helanka, a refugee from Bosnia, a physician who lives on her own eco-estate. The social environment and space of the novel are also the parts of former Yugoslavia: Ljubljana, Zagreb, Split, Dalmatian Zagora, Bosnia. Everything ends in Detroit. The plot goes back twenty years, covering the war and post-war period. Slavuj, Naranča and Helanka belong to the generation whose youth is marked the war. Traveling through the Dalmatian Zagora and Bosnia Naranča is reinvigorates the history of this area.

Compositionwise, the novel has two parts. The first, significantly longer, is narrative in the first person, narrator Naranča tells the story of her life in the confession tone. The second part is in the third person and carries the name Detroit as the name of place for new Utopia.

Why is the story appropriate for the targeted groups of RSP readers?

The story is suitable for the target group because it is largely a pseudo-trivial genre that is rich and layered literary-style and at the same time is very tedious one as a good incentive for controversy over art and various relationships with it. The target group of RSP readers is inclined, according to surveys, to sentimental and adventurous themes, and this novel just makes these genres less pathetic and pseudo-female, for example, turns into a racial love novel. There are also exceptionally appealing motives of modern art, contemporary media, movies and TV scenarios, telenovela, street art (graffiti, murals), music, eros, emancipation, growing up, relationships between children and parents, family problems, utopia, social activism, relationships urban and rural, ecology, diseases, social isolation, narcotics, new feelings, social psychoses ...

What are the distinguished readers interests reflected by this book/story?

The readers will recognize, the classical in the contemporary through a love story up to an epistolar novel, from Croatian literature (Dinko Šimunović) to one of the world (contemporary American prose), to compare and valorize the stereotypical and original,



to deepen the awareness of modern art, postmodernism, to develop a critical relationship according to contemporary social challenges and issues.

Why is this story motivational for the pupils?

The story is extremely motivating for students because they can be recognized in many of close-up situations, with an exceptionally good and innovative style, skillfully embedded in the richness and depth of the prose, with close-knit and fresh young humorous and ironic discourses.

Is there a historical, political, multi/inter cultural, migrant or similar context recognized in this book/story?

The life paths of Slavuj, Naranča and Helanka can be seen as three different reactions to the war: activism, migration and escapism. The war and post-war period in Croatia and neighboring countries, the fate of Bosnian refugees in Croatia, the war in Split, the historical-political depths, socialism and capitalism (banks), migration to the West ...

Is there a principle of inclusion reflected in this book/story and does it promote understanding of cultural diversities and heritage?

The principle of inclusiveness is covered in the whole novel, convincingly and strongly promote the ideas of coexistence, criticism of nationalism and chauvinism, the idea of restoring tragically broken relationships, respect and support for differences and the different, empathy, acceptance and understanding of cultural differences. Characters and events represent different, but at the same time close and historically driven social and cultural heritage.

METHODOLOGY

Title of Activity

GRAFFITI, GRAFFITI

Description of educational activity

Duration: 90 minutes

September, 2017

Information and methodology on
„Singer in the Night“ (novel)



Students' age: 16-18

Class organization: group work and pair work outside the classroom (school lobby, open living room, staircase, park by the school etc.) and 2nd lesson in the classroom, work in pairs, groups 5 x 4, individual work.

Objective: To become creatively acquainted with a literary work by linking it with the history of art, social criticism, modern expression and forms (new language, graffiti, strip, conceptualism, rap, happening, performance etc.). The aim is to improve students' reading literacy and text comprehension skill, ability to reflect, critical thinking and empathy, key competencies, and transversal skills. Designing your own piece of work of creating graffiti and video shooting and self-study. The aim is to cultivate the reading culture by creating a reading motivating environment, developing the ability to interpret, analyze and evaluate.

Educational activities:

1. Pupils in an out-of-classroom space, freely arranged, without notice of the book and theme, individually read a template composed of thoughts / phrases (separated from the work that will be the subject of author's interviews) and choose one as their future graffiti.
2. After reading brief written instructions on the basics of the creative process, the students draw / print the selected sentence / idiom in a graffiti on larger papers. They can write the chosen text as a message in various creative and original ways and fonts. They will cover the school in unexpected places (corridors, schoolboards, toilets, mirrors, staffroom doors, coffee machines, windows...)
3. They document their work by recording with a cell phone, in pairs, at different places in the school, in short, half-length videos - while one shoots, the other speaks out the selected text (in a proclamative, subversive manner) and carries it to the chosen place and then they change roles.
4. Second lesson. In the master classroom, the facilitator introduces the cover of the book with the illustration (mural), the author herself and title of the novel, and reads the selected excerpt in an interpretative way. Students should observe and orally comment on the variety of prose forms in the excerpt and conclude what the main topic (street, subversive art in history and today) is.



5. Five groups of four students receive 4 lists of names and names (4) from the excerpt and they seek information on the Internet (1 pupil - 1 term). They report with the projection of links in the shortest lines about those (2-3) that are interesting to them.

6. A shorter discussion follows with a critical review in a fragment on modern poetry (two sentences) that, having fun, "ceased to think about the world" and became an "empty language" about modern art (conceptualism: happening, performance, video art, street art) and about the range of the general culture needed to understand art. The discussion will be conducted and maintained to encourage students to ask questions themselves. During the discussion, marking the motive and linguistic turn at the end of the fragment (eros, male-female friendship, youth passion, refugees, Bosnia) - the reality that looks for its new poets and new voices.

7. Projection of students' documentary videoclips - drawing graffiti drawings on the school premises.

8. Reflection of the job done, self-evaluation and evaluation.

Work materials: worksheets (with selected thoughts and phrases), brief instructions on creating the graffiti, thicker A3 papers, color stamps, cell phones (video and internet), cover pages, cover pages, novel, computer, projector.

A fragment from the novel "Singer in the Night" (page 29)

"If I had to describe the Slavu as short as possible, I would say that he is a street poet." -
"... it passes as if it were not, I'm sorry, everybody to my side forever and without problems."

Motivation:

Out-of-class teaching, simulation of graffiti with novel statements and their setting up by school space and documentation of videotapes

Evaluation and Assessment Method:

Students independently demonstrate and fully substantiate their attitudes and results in the course of their work.



The impact of RSP reading activities: practices that support and encourage student choice, thinking and attitude. The idea and the choice are personal and there is no mistake, and the positive understanding of thinking and thinking affects the students' confidence and lose previous reading resistance and gradually gain readership competence.

Connection to curriculum

Grade: 2nd - 4th year of high school

General grammar school program: The aim of the curriculum of the study of Literature, Visual Arts and Music and the Area of History, Citizenship and Ethics is related to the reading and understanding of more contemporary, engaged literary and related works, literature and works of contemporary music and visual arts.

Students should independently discern, differentiate, explain, demonstrate and reflect on the features of the text offered, and arguably outline their views on the influence of culture, art and society on the development of young people's personality.

Knowledge:

- Autonomously access text from different perspectives
- Learn to initiate a discussion and ask questions
- Develop ease and readiness of reading
- Enhance the understanding of reading comprehension
- Organize and suspend different types of information

Skills:

- Observe, counteract, distinguish, and comment on the similarities and differences that appear in the text.
- Develop the prediction skill and the ability to imagine possible situational solutions.
- Develop and enrich communication skills.
- Construct, conclude and evaluate.
- Learn to work effectively, independently and equally in the group.

Competences:

- Establish links between the world in the text and real life or personal experiences.

- Be able to visualize, combine, intervene in the material.
- Follow the instructions and tasks and be able to evaluate the results.
- Evaluate evidence and arguments, support and justify choices.

Bibliographic reference to be used during the activity

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Digital sources

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- <http://www.worldcat.org/title/farewell/oclc/968507273?ht=edition&referer=di>

Results

The expected outcomes of the lesson:

- students acquire the lifelong ability to read, interpret and evaluate the literary text;
- the ability to develop an understanding of literal and implicit meaning, relevant contexts, and deeper issues and attitudes expressed in literary works;
- a competent personal response to the subject of the literary work they have studied;
- solving different tasks from different perspectives;
- the research of broader and universal questions suggested through the literary work;
- a conscious grasp of contemporary artistic and social themes;
- developed empathy and a better understanding of themselves and the world around them.

Recommendations

Choosing a method of teaching and a suitable text affects the student's interest in reading, studying, and interpreting.



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Independence in work, effective co-operation, involvement in discussion and appraisal encourage interests and develop analytical and synthetic skills.

The volume of texts can be tailored to the opportunities and interests of the group as needed, according to the RSP readership profile.

The more active approach and the smaller text fragments offer a more interesting, dynamic way of reading and studying a literary work.