**Republic of Moldova**
**Alecu Russo Bălți State University**
**Faculty of Philology**
**English and German Philology Department**

## IX International Scientific Spring
## Symposium Proceedings

# QUALITY TEACHING FOR FUTURE

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The current proceedings incorporate the research results presented at the IXth Hybrid International Spring Symposium held at Alecu Russo Bălți State University. The contributions focus on current issues related to increasing the quality of language education in the 21st century.

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- ✓ Kryvyi Rih Pedagogical University, Ukraine
- ✓ Bogdan Khmelnytsky Melitopol State Pedagogical University, Zaporizhzhia, Ukraine
- ✓ ELTE University, Budapest, Hungary

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# INTERCULTURAL LEARNING AND INTERCULTURAL AWARENESS IN ELT

**Manana RUSIESHVILI-CARTLEDGE,** PhD
Ivane Javakhishvili Tbilisi State University
manana.ruseishvili@tsu.ge

**Abstract:** The process of globalisation has increased the importance of intercultural learning defined as "the ability to relate constructively to people who have mindsets and/or communicative styles different from one's own (Dypedahl, 2019: 102). This paper studies how the cultural differences emerging during the analysis of short stories are discussed by students and moderated by teachers in ELT classrooms based on the findings of a study carried out at Ivane Javakhishvili Tbilisi State University. The empirical data were taken from (1) a paper-based questionnaire filled in by the teachers of English teaching reading skills, text analysis and interpretation to multicultural groups of students (Georgians, Azeris, Armenians, etc.) at the BA program of English Philology and (2) interviews with some of the teachers. The findings reveal the ways cultural issues and differences are handled, with the view to facilitating the students' understanding of target and source (local) cultures and the teacher's role in this process.
**Keywords**: culture, language, intercultural competence, intercultural education

## 1. Introduction

Culture, defined as the characteristics and knowledge of a particular society, encompasses language, religion, cuisine, social habits, music and the arts. That culture and language are inter-correlated is well-known and frequently discussed (Byram, 1976; Rusieshvili-Cartledge, 2021, amongst many others). Moreover, language reflects cultural and social systems practised in society. Thus, while mastering a language, students learn more about the target culture and at the same time about their own and each other's cultures. Therefore, language learning is culture learning and language teaching is culture teaching (Gao, 2009). Increasingly, it is believed that culture is gradually becoming the fifth language skill (Tomalin, n.d. https://www.teachingenglish. org.uk/ article /culture-fifth-language-

skill), "which is always in the background, ready to unsettle the good language learners when they expect it least, making evident the limitations of their hard-won communicative competence and challenging their ability to make sense of the world around them" (Kramsch, 1993). Based on the above theoretical assumptions, texts (mostly short stories) taught at foreign language sessions at educational institutions can be classed as culturally specific because, apart from teaching language structures of a foreign language, they reveal cultural and social norms typical of the target culture and society.

This paper describes ways intercultural differences are taught and discussed in multicultural classrooms using the example of a qualitative study carried out at Ivane Javakhishvili Tbilisi State University, the oldest educational institution in the region of the Caucasus and the regional leader in education.

The empirical data were taken from the answers to the questionnaire and interviews with the teachers of English whilst teaching reading skills, text analysis and interpretation to multicultural groups of students enrolled on the BA program of English Philology. The findings reveal the ways cultural issues and differences are handled, with the view to facilitating the students' understanding of target and source (local) cultures and developing intercultural skills and competencies.

## 2. Theorizing issues related to intercultural (and multicultural) education

Intercultural competence can be defined as the ability to relate constructively to people who have mindsets and/or communicative styles different from one's own (Dypedahl, 2022). Other, more specific definitions include "the general ability to transcend ethnocentrism, appreciate other cultures and generate appropriate behavior in one or more different cultures" (Bennett, *et al*., 2003).

Intercultural competence is believed to develop through multicultural and intercultural education. Although in some contexts, these terms are used as synonyms (Hill, 2007), it is still argued that the

term intercultural education is employed in Europe, while in the USA, the term multicultural education is preferred (Hill, 2007). The difference between these terms, when used non-synonymously, can be formulated as follows: multicultural education uses learning about other cultures to produce acceptance, or at least tolerance, of these cultures. On the other hand, intercultural education aims to go beyond passive coexistence to achieve a developing and sustainable way of living together in multicultural societies through the creation of an understanding, respectful attitude and dialogue between the different cultural groups (UNESCO, 2006: 18). In this research, the term intercultural education is employed in this sense.

Following the approach of the Council of Europe (Council of Europe, 2018, p. 29) which refers to intercultural competence as one of the general competencies combined with specific communicative language competencies (linguistic, sociolinguistic and pragmatic competencies), there is increasing recognition of the importance of making intercultural education an integrated part of the theory and practice of developing language competencies (McConachy & Fujino, 2022; Gulbinskienė & Lasauskienė, 2014). Specifically, professional literature dedicated to the issue discusses the significance of understanding the culture of the foreign language through various means, namely, experience talks (McConachy, 2021), the difference in politeness strategies employed in two cultures (McConachy & Fujino, 2022), reading comprehension and reading skills practice (Rasmayanti, *et al*., 2022), utilizing semiotic codes (Rusieshvili-Cartledge, 2020), etc.

Discussing the intricacies of teaching and learning culture in the classroom, Cortazzi & Jin (1996) single out three types of cultures that can emerge or be presented in a language classroom: target culture, source (local) culture and international culture.

In the context of this research, the term source culture refers to the local cultures a student comes from (Georgian, Azerbaijani and Armenian), whereas the term target culture is employed to describe the English-speaking cultures as emerging at the practical sessions of

reading skills, text analysis and interpretation while discussing the short stories by British and American writers.

### 3. The context of the research

According to Carter & Long, the cultural model explores the role of literature while providing values within a culture presenting them with "more subtle and varied creative uses of language" (Carter& Long, 1991). Besides language enrichment, short stories can serve as an effective tool for teaching and learning cultural differences (Collie & Slater, 1987; 2001; Berrarbi & Bahous, 2018).

Teaching culture through literature (in this case, through short stories) in multicultural classes may pose problems due to many factors, one being that, in such classes, there are two or more source cultures. This increases the hazard of misinterpreting the facts or events described in the target culture. On the other hand, while learning facts regarding the target culture in multicultural classes, students also learn more about their own cultures and the cultures of their group mates.

Based on the theoretical assumptions described above, this paper focuses on the following issues: 1. In what ways are interculturally specific facts emerging at the practical sessions of the English language courses reflected and discussed by the representatives of different cultures in a multicultural classroom? 2. What is the role of a teacher in this process? 3. What makes an interculturally competent teacher?

### 4. The Data and Methodology

The research was qualitative and conducted in two stages. The first stage involved a paper-based questionnaire filled in by 15 teachers of English at Ivane Javakhishvili Tbilisi State University who teach academic courses in reading skills, text analysis and interpretation.

The questionnaire consisted of several questions including the one aiming at finding out the qualities teachers thought were important for an interculturally competent teacher. To facilitate this process, the teachers were given multiple-choice answers based on the qualities described in an Intercultural Communicative Competence Model by

Byram (2008).[1]  Specifically, the teachers were expected to mark three main qualities and add other(s) if necessary.

The second stage of the research included interviews with the teachers, during which the participants were invited to discuss specific issues regarding intercultural education in a multicultural classroom. At this stage, the teachers were asked questions N 1 and N 2 above. In some cases, teachers were asked follow-up questions to specify the meaning expressed by them.

### 5.  Results and Discussion of the findings and Conclusions

The teachers taking part in the interview worked in multicultural classes with the representatives of three cultures of the Caucasus (Georgian, Armenian, and Azerbaijani).

As an answer to the question of how cultural differences emerge and are discussed in the classroom, the following general issues were identified by the teachers:  1. Differences regarding gender roles and relationships between genders in society; 2. Attitudes to customs and traditional rituals (family traditions, weddings, burials); 3. Attitudes to the elderly and youngsters.

Regarding the differences in the perception of gender roles and relationships between genders, differences in opinions focused on, for example, whether or not a couple should move in together before marriage, circumstances leading to divorce, and sharing responsibilities regarding the care of a baby and old parents or relatives.

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[1] This model singles out the following features: a) practical/factual knowledge about a culture; b) attitudes: curiosity and readiness to learn more about cultures (both source and target cultures) and to leave a comfort zone; c) skills of interpreting the facts from the target culture and relating them to their source culture as well as to other cultures; d) skills of discovery and interaction and ability to gain new cultural knowledge and practices; e) critical cultural awareness which includes the ability to critically assess aspects of local and source cultures through reflecting on one's own and others' cultures and analyzing them ( Byram, 2008).

In all cases, the above-mentioned issues were first discussed concerning the target culture, and only after that, discussions regarding the source culture(s) were generated.

The approaches were accordingly divided into two groups:

1) The similarity of approaches/opinions between the local and target cultures:

While discussing Evelyne by James Joyce, students from all three local cultures "found some excuses for Eveline's final decision to ignore her personal life, stay at home and take care of her family". This can be explained by the influence of a gender role of a woman, generally accepted in collectivist cultures, to which the cultures in the Caucasus still belong, that a woman's primary responsibility is the well-being of her family.

2) Differences of opinions/attitudes between the local and target cultures

a) Discussing "Snow" by Ann Beattie, the students were asked if it is acceptable (in their culture) for people to live together before marriage. Some students were more sceptical about the issue while the students who lived in bigger cities (Tbilisi, Batumi) were for moving in with their intended spouses before marriage to get to know them better.

b) In "The Orphaned Swimming Pool" by John Updike, students discussed the "deep roots of divorce" and expressed their attitude toward divorce and divorced women. In the follow-up role-play, some of the Azerbaijani students did not recommend the heroine to get a divorce due to the minor misunderstandings between her and her husband, whereas Georgians students were more supportive of a woman's right to decide their future by themselves.

c) Finally, another text which caused some controversial discussions was a short story by Alan Tapley "Confessions of a House Husband". The students discussed parenting gender stereotypes while raising children. Most of the students assumed that, ideally, both parents should share responsibilities equally. However, all of them mentioned that, in reality, mothers take complete care of a child. There

was a discrepancy between the cultures regarding whether only fathers should support their families financially or both parents should do so.

## 5.1 Teacher's roles in developing the students' intercultural awareness

In the discussions in the classroom, the leading role is played by the teacher. Moreover, one of the roles, of a cultural mediator includes various skills leading to a better understanding of both the teachers' own culture and students' cultures (Kramsch, 1993). Therefore, a teacher is a person who helps their students to understand the target and source cultures, at the same time facilitating different perceptions of the world through the source culture.

As for the teachers' roles in developing intercultural learning and awareness, teachers saw themselves as generators, facilitators and moderators of the discussion. As well as this, teachers believed that a teacher helps students to reflect on cultural differences and stereotypes between the source and target cultures. It was emphasized that a competent teacher creates an atmosphere where all the students can "openly express their opinions, criticism or just any kind of concern they might face."

Interestingly, some teachers related cultural discussions with the development of the ability to "observe students' culture from different perspectives" and "facilitate the critical thinking process which is key to modern higher education."

Discussing the issue, it was emphasized that besides being emotionally supportive within the classroom, it is also important for a teacher to be supportive beyond the classroom. For instance, one teacher described how she helped her Iraqi students who had fled from Iraq and found it extremely difficult to adapt to Georgian reality. She said: "The adaptation process appeared to be significantly challenging for girls as they, all of a sudden, found themselves in the environment with higher gender equality and totally different standards." On the other hand, the teacher herself faced the challenge of "creating an environment in which male students (who enjoyed gender privileges at

home) would "co-exist and study with female students from their own and other backgrounds".

The qualities of an interculturally competent person were arranged/singled out as follows:

| Personal qualities of an internationally competent person | Responses |
|---|---|
| 1. Attitudes, skills of interpreting and relating; critical cultural awareness, | 4 teachers |
| 2. Skills of interpreting and relating; skills of discovery and interaction and critical cultural awareness; | 4 teachers |
| 3. Knowledge, attitudes, critical cultural awareness | 3 teachers |
| 4. Knowledge, skills of discovery and interaction, critical cultural awareness | 3 teachers |
| 5. Attitudes, skills of discovery and critical cultural awareness | 1 teacher |

Additional properties indicated by the teachers included those moderating discussions, avoiding ethnocentrism, openness, tolerance and emotional support, and knowledge of how social groups function in a certain society.

All the teachers believed that learning more about the specificities of the culture in question may help a teacher to plan lessons, especially in terms of determining the topics and selecting effective and "safe" teaching methodologies; for instance, "some culturally-specific tasks might be regarded as insulting and socially unacceptable whereas in other cases, just the opposite is true".

It was also thought that "within an educational environment, demonstrating culture-specific attitudes, preconceived ideas, stereotypes and any resistance to lead an open conversation or interaction with the members of a classroom can be viewed as hindering factors to the learning outcomes which are focused on producing successful and autonomous learners".

At the interviews, teachers put forward and talked about whether the students had made progress about discussing culturally-marked

issues in the ELT classroom by becoming more tolerant and understanding regarding their and their group mates' culture(s) and the target culture(s).

Teachers mentioned that their students have become more culture-aware and tolerant and brought several proofs of this: (1) creating a healthy and sound learning environment, openly communicating thoughts and concerns, sharing knowledge about different cultures (implemented through the strategies of discovery and interaction,) students explore their peers' culture-specific nuances in real-time context and this enables them to cherish the values of respect, equality and embrace any cultural differences, (2) students started respecting differences emerging in each other's cultures and the target culture, they never ridicule or criticize the norms practiced in other societies.

The strategies used in the process of discussions of culturally specific texts were as follows: self-reflection, pair work and group discussions, and role plays performed in class as part of their studying process.

As well as this, they discussed the ways students can be assisted to develop intercultural competence in the classroom.

Teachers were quite optimistic regarding the progress of their students through the courses and were sure that their students were better at critical thinking skills and the ability to constructively discuss not only culturally marked issues but developed transferable skills employed in academic discourse.

Some teachers indicated that teaching culturally specific texts and discussions about cultures (1) increased their own open-mindedness and helped them to "become more aware of cultural diversity and tolerant of different, even conflicting attitudes", (2) taught them not to jump to conclusions about the way students act; (3) both themselves and their students were aware of their cultural background and the values they believe hold.

Overall, the research proved the significance of intercultural education and the place and function occupied by culturally specific literature in this process. The research confirmed that "intercultural

competence must be intentionally addressed and that teachers must acknowledge and negotiate cultural differences in their classrooms and beyond to help students enhance their intercultural competence".

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# 21ST CENTURY SKILLS: PREPARING STUDENTS FOR THE FUTURE

**Michael K. DAUGHERTY,** Ed.D.
University of Arkansas
mkd03@uark.edu
**Emine SAHIN-TOPALCENGIZ,** PhD
University of Arkansas
eminet@uark.edu

**Abstract:** To be adequately prepared for a rapidly changing world, our students should possess 21st Century skills that both satisfy employers' demands and prepare them to fully participate in their communities. To meet the needs of the technological and global workforce, differing organizations developed 21st Century frameworks that serve as guidelines for educators— enabling them to integrate new skills into core academic subjects. The Partnership for 21st-Century Learning (P21) has created a framework that addresses the skills, knowledge, and expertise that all students need to be successful in their future work and social life. This framework requires students to develop an understanding of academic subjects and blend this knowledge with three sets of additional skills. In P21, these three skills were defined as: Learning and Innovation Skills, Life and Career Skills, Information, Media, and Technology Skills. Learning and Innovation skills, including the "4C's" (creativity, critical thinking, communication, and collaboration) are essential for preparing students for complex social and work environments. The development of the "4C's" requires students to practice these skills in the classroom through individual and team-based learning activities and lessons. Educators should consider adding the 21st Century skills to the core understandings delivered in the classroom because these skills not only prepare students for the future, but also engage students in academic learning essential for learning. To develop 21st-century skills, the role of the teacher has shifted from transferring knowledge to facilitating the learning process and engaging students in metacognition. In the 21st Century classroom, educators utilize instructional strategies where students use big ideas (or core subject matter) and connect content from differing fields and disciplines to solve real-word problems. Educators can assess the degree by which students can utilize the 21st Century Skills through the implementation of technology for learning tasks in the classroom and through the development of formative and summative assessment tools that assess students` understanding.

## Introduction

At the beginning of the 21st century, it became clear that countries, companies, and people have changed how they work, collaborate, and contribute to local and international economies. If it was not previously clear, the worldwide pandemic in 2020 made it obvious. For instance, people from different continents work collaboratively, develop, and complete projects without being in the same location or even the same time zone. The global economy requires people to have specific skills such as collaboration, critical thinking, communication, and creativity to be part of the global economy and global education. Members of the current economy in any country must be literate in technology, adapt themselves to current technological changes, and reinvent themselves according to the new demands of our technologically driven world. To prepare students to be successful in the classroom and the workplace, different private and government organizations (such as Microsoft Corporation® and the United States Department of Education), leaders, and educators have called for reform in the manner by which new skills and competencies are embedded in education. In response to these calls for reform, frameworks have been developed to guide educators toward integrating 21st Century skills into core academic subjects. The Partnership for 21st Century Skills (P21) developed a framework highlighting the skill sets that today's graduates need to succeed in society. The P21 framework proposed two categories of students' outcomes: Core subjects and 21st Century skills (P21, 2016). The 21st Century skills were divided into three categories: (1) Learning and Innovation Skills; (2) ) Information, Media, and Technology Skills; (3) Life and Career Skills (P21, 2016). The P21 promotes teaching 21st Century skills like creativity, collaboration, communication, problem-solving, and critical thinking skills within all classroom lessons and activities as a means for social participation and engagement (van Laar et al., 2017). The P21 suggests that classrooms and educational experiences be designed to encourage students to think creatively,

collaborate with peers, have expertise in technology, and expand their ability to solve real-world problems (Kaufman, 2013; Larson and Miller, 2011). The report goes on to suggest that educators should provide 21st Century skills learning opportunities for all students, not just the most privileged ones (Kaufman, 2013).

### What are 21st Century Skills?

Technological changes in the 20th century like globalization and demographic changes among countries have changed the type of careers available to people as well as the skills required by the workforce (International Monetary Fund, 2000). The shift from manufacturing-based to knowledge-based economies now requires workers to be capable of working in STEM fields and have certain skills such as creativity, critical thinking, problem-solving, and communication (Scardamalia et al., 2012). These learning and innovation skills are essential for students to live and work in diverse and complex, and increasingly, interconnected environments. Since each learning and innovation skill starts with the letter "C," these skills are known as the "4C's" (creativity, critical thinking, communication, and collaboration) (P21, 2016). Information, media, and technological literacy skills comprise three additional components. These skills refer to students' abilities to solve real-world problems using different information and technology, as well as digital technologies. Finally, life and career skills identified in the 21st Century list of skills cover concepts and abilities like personal flexibility, individual adaptability, initiative, self-direction, social skills, cross-cultural skills, productivity, accountability, leadership, and responsibility. Life and career skills refer to a person's ability to live and work in diverse environments, engage with people from different social and cultural backgrounds, direct their own learning, and being a productive citizen.

### Teaching 21st Century Skills in the Classroom

Since the 21st Century skills are essential for student growth and prosperity, educators should consider methods to incorporate them into

the classroom experience. Teaching these skills requires teachers to incorporate as many of these concepts into lessons plans and learning experiences designed for students as possible (Kennedy & Odell, 2014). Luckily, most concepts associated with the 21st Century skills can easily be incorporated into classroom learning experiences by simply removing traditional disciplinary boundaries and allowing students to develop understandings and skills from two or more disciplines while integrating two or more disciplines into real-world problems (Moore et a., 2014). Almost any disciplinary course could include a problem-solving experience that requires students to work as a member of a team to solve an ill-structured problem, defend that solution, and then share the results with peers. Students can apply many of the core 21st Century skills by reasoning inductively and deductively while solving such real-world problems (Levin-Goldberg, 2012). Furthermore, students can also analyze, synthesize, and evaluate claims made by others and draw a conclusion based on comparing/contrasting their arguments with the original findings (Levin-Goldberg, 2012). Such intentional problem-solving experiences allow students to develop critical thinking and problem-solving abilities while expanding their individual abilities to work collaboratively and cooperatively (Levin-Goldberg, 2012). Practicing team-based problem solving in the classroom allows students to become better problem solvers, collaborators, and decision-makers (Stohlmann et al., 2012). Additionally, these experiences increase students` technological literacy, attitudes toward change, and career interest in science, technology, engineering and mathematics (Daugherty, 2013; McDonald, 2016). Authentic problem solving in the classroom should promote scientific inquiry and/or the engineering design process (McDonald, 2016). This requires that such experiences be taught in such a way as to avoid disciplinary boundaries. Regretfully, in many schools, language, science, technology, engineering, and math are taught as separate subjects and ignore core subject matter that crosses disciplinary boundaries, even when that content is interrelated (McDonald, 2016). Khalil & Osman (2017) suggest that teachers must

prepare their students to achieve technological literacy and develop 21st Century skills to adequately prepare them for the world that awaits them. This means that 21st Century skills should not be taught as separate subjects or in singular classes, but should be integrated into all classes. To compete in the global market, students need to have mastered the "4C's" that includes critical thinking, communication, collaboration, and creativity (Chiruguru, 2020; Mulford, 2008). Therefore, teachers are encouraged to create an effective, authentic teaching and learning environment that uses critical thinking skills, new ways of creating ideas, problem-solving experiences, and teamwork experiences (Budhai & Taddei, 2015). Expanding on each of these concepts slightly, critical thinking includes a set of skills that can be used to analyze facts, solve problems, to make comparisons and decisions (Bloom et al., 1956; Chance, 1986). Meanwhile, communication is a soft skill with different characteristics, including exchanging information using oral, written, and nonverbal forms and utilizing multiple media and technologies to establish mutual understanding and desired outcomes (Beers, 2011; Metusalem, Belenky, DiCerbo, 2017; P21, 2016). Likewise, collaboration is a person's ability to be a flexible and responsible group member who is able to accomplish a common goal and work effectively and respectfully with diverse people (P21, 2016). Finally, creativity is understanding the issue from different angles and making connections while producing new knowledge (Higgins & Reeves, 2006).

To teach the "4C's" to primary and secondary students, teachers should endeavor to ground 21st Century skills in core content in interdisciplinary way (Beers, 2011). Organizing courses around big ideas and core concepts assists students to learn the concepts of the discipline (language, science, technology, engineering, mathematics, etc.) in depth while complementing that understanding with concepts from adjoining disciplines (Chalmers et al., 2017). For example, a lesson that integrates core science concepts in a realistic engineering problem solving experience enhances students' understanding of both science and engineering (Guzey et al., 2014). Realistic problem

situations enable students to connect with ideas from other disciplines and the world around them (Beers, 2011). Integrating core concepts from other disciplines (such as reasoning, argument, variables, etc.) is an effective way to go beyond the siloed approach (single discipline teaching) and teach 21st Century skills (Chalmers et al., 2017). Interdisciplinary learning experiences enable students to explore concepts from multiple disciplines, helps them develop problem-solving skills and expand their 21st Century skills repertoire (Chalmers et al., 2017). Particular pedagogical approaches, including the design-based science (DBS) approach, problem-based learning (PBL), and project-based learning allow teachers to create student-centered learning environments that are particularly adept at delivering the 21st Century skills (Euefueno, 2019; Fortus et al., 2005). Therefore, these organizational concepts are commonly used instructional strategies needed to create dynamic 21st Century learning environments (Euefueno, 2019; Fortus et al., 2005). With these instructional approaches, teachers' roles can shift from the dispenser of information to the facilitator of learning experiences. Problem and project-based approaches also allow students to use technology while collecting, analyzing, organizing, and sharing what they learn during the learning experience (Beers, 2011; Euefueno, 2019). While students engage in solving a problem, they work in teams and generate new ideas and solutions through collaboration (Euefueno, 2019). During group work, students direct their own learning, negotiate their individual ideas, and develop collaboration skills (Euefueno, 2019; Herro et al., 2017). These skills are highly valued in the 21st Century workplace and in the modern classroom.

To measure 21st Century learning attainment, teachers use different performance-based assessment methods. Since delivering such skills often requires the use of team-based problem-solving learning experiences, the teams' ability to effectively solve, defend, and communicate the results of the problem-solving experience, teachers often utilize performance assessment tools (Gao, Shen & Sun, 2020). Performance-based assessment tools measure students (and teams)

ability to use different skills and disciplinary knowledge while solving given problems. Therefore, using portfolios, journals, checklists and projects are reliable tools for monitoring students' learning progress (Salpater, 2003). Computer-based tests and Web 2.0 tools are also valuable sources to identify students' overall achievement and individual learning (Salpater, 2003).

By exposing our students to these foundational outcomes identified as 21st Century skills and preparing students to practice using the "4C's," we will come to recognize that today's classrooms are focusing not only on content knowledge—but also on ensuring that students develop innovative solutions, critically examining complex problems, and developing the ability to work and communicate across diverse teams of people using skills that they developed in our classrooms.

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# MODALITĂȚI DE DEZVOLTARE A CAPACITĂȚILOR METACOGNITIVE A PREDĂRII LIMBII ENGLEZE PRIN ÎNVĂȚAREA PERSONALIZATĂ

**Svetlana APACHIȚA**, MA
Academia de Studii Economice,
Chișinău, Republica Moldova
tibuleac.svetlana@gmail.com

**Abstract:** Teaching English through personalized learning means encouraging students to actively participate in the educational process. It refers to the student-centred instructional process, harmonized with learning needs, adjusted to the learning preferences and specific interests of students, the focus being on the formation of skills and exploring meta cognitive potential.
**Keywords:** personalized learning, competence, linguistic competence, teaching
strategies, ITC instruments, didactics of a language, meta cognitive potential.

**Rezumat:** Predarea limbii engleze prin învățare personalizată înseamnă încurajarea elevilor să participe activ la procesul educațional. Se referă la procesul de instruire centrat pe student, armonizat cu nevoile de învățare, ajustat la preferințele de învățare și interesele specifice ale studenților, accentul fiind pus pe formarea abilităților și explorarea potențialului metacognitiv.
**Cuvinte cheie:** învățare personalizată, competență, competență lingvistică, strategii de predare, instrumente TIC, didactica limbii, potențial metacognitiv.

În didactica modernă, factorii educaționali își schimbă funcționalitatea; studentul devine subiect și partener al educației, deoarece studentul împreună cu profesorul formează o comunitate educativă. Pentru a eficientiza predarea limbii engleze prin învățarea personalizată, subiectul devine un partener în procesul de predare și în propriul proces de formare. Predarea limbii engleze prin învățarea personalizată orientează studenții spre asumarea responsabilității dobândirii cunoștințelor, determinându-l pe profesor să devină un organizator al experiențelor de învățare. Direcțiile în care se orientează studentul în învățarea personalizată a limbii engleze sunt (Șoițu, 2006, pp. 63-64):

- să se realizeze pe sine prin participarea activă în procesul de învățare; - să comunice și să participe activ la instruire, autoinstruire, să fie activ în relația cu profesorii și membrii grupului de lucru; - să participe la elaborarea planului de învățare în ceea ce privește strategia, metodele, stilul și ritmul preferat de învățare; - să ia decizii în ceea ce-l privește. Rolul profesorului de limba engleză constă în trecerea de la statutul de furnizor al cunoștințelor la cel de coparticipant la procesul de livrare a cunoștințelor, plasând o parte din responsabilitate pe umerii studenților. Un alt rol al profesorului de limba engleză constă în integrarea programelor de învățare în ritm propriu. Profesorul organizează situațiile de învățare în așa fel încât să se realizeze sarcinile didactice într-o perioadă de timp rezonabilă. Un alt rol este a organiza cooperarea în situații de grup. Eficientizarea predării limbii engleze prin învățarea personalizată trebuie să îndeplinească două principii: acela de a preda un conținut și acela de a forma un mod de gândire necesar pentru realizarea sarcinii propuse.

Modelul de învățare personalizată pune accent pe formarea parteneriatului dintre profesor, părinte, elev, student și unitatea educațională, fiind, și o teorie a educației secolului XXI, care, prin programul său flexibil, diferențiat și opțional, onorează și recunoaște aptitudinile, pasiunile fiecărui student, precum și barierele și provocările învățării. Învățarea personalizată relevă necesitatea creării grupelor de studenți cu o componență mai mică, implementarea metodelor activ participative, respectarea diferitor stiluri de învățare, a diferitor medii de învățare, accesul liber la tehnologiile informaționale, posibilitatea alegerii/ajustării curriculumului.

Predarea limbii engleze prin învățarea personalizată înseamnă încurajarea studenților de a participa activ la procesul educațional, se referă la procesul de instruire centrat pe student, armonizat cu nevoile de învățare, ajustate la preferințele de învățare și la interesele specifice ale studenților, accentul fiind pe formarea de competențe și explorarea potențialului metacognitiv. Metacogniția atrage atenția studentului asupra  conștientizării procesului de învățare, formarea prizei de

conștiință, „prin apelul la autocontrol, autoapreciere și autoperfecționare a cogniției proprii" (Afanas, 2013, p. 176).

E. Joița subliniază că este firesc ca personalizarea cogniției și metacogniției să se raporteze la conștientizarea modalităților proprii de procesare a informațiilor, la particularitățile individuale de prelucrare, organizare, aplicare a acestora (Joița, 2002, p. 190). Aplicând principiile pedagogiei diferențierii și constructivismului pedagogic, profesorul trebuie să-și proiecteze strategia didactică astfel încât de implicarea sa formativă să beneficieze fiecare student, iar învățarea să devină un proces constructiv.

Eficientizarea predării limbii engleze prin învățarea personalizată se focalizează și pe valorificarea metacogniției, ce constă în instruirea sau modelarea activităților metacognitive. Metacogniția este multifuncțională legată de cogniție, monitorizând, reglând și controlând procesele cognitive, motivația, emoțiile, comportamentul. G. Schraw evidențiază trei principii referitoare la metacogniție (Schraw, 1998, pp. 113-125): I. Cunoștințe despre cogniție și reglarea cogniției. Cunoștințele despre cogniție – sunt cunoștințe despre sine, despre propriile procese mnezice, factorii ce influențează propria performanță. Cunoștințele procedurale arată modalitatea de îndeplinire a exercițiilor didactice, realizată prin intermediul strategiilor. Reglarea cogniției se realizează în următoarele etape: - planificarea (selectarea strategiilor adecvate și alocarea resurselor); - monitorizarea este o angajare periodică în testare proprie în timpul învățării; - evaluarea constă în estimarea rezultatelor și eficienței procesului de învățare. II. Relația dintre metacogniție și abilitățile cognitive. Metacogniția este legată de cogniție, monitorizând, reglând și controlând procesele cognitive, motivația, emoțiile, comportamentul. Cunoștințele și reglarea metacognitivă diferă calitativ de cele cognitive – ele sunt mai durabile și mai generale decât cele cognitive. III. Strategii de bază de îmbunătățire a metacogniției, care include stimularea construcțiilor de cunoștințe noi, explicarea cunoștințelor condiționale, automatizarea euristicii monitorizate și crearea unui mediu motivațional de învățare.

Un rol important în dezvoltarea cunoștințelor și strategiilor metacognitive îl joacă reflectarea și practica extinsă, când profesorul prezintă oportunități sistematice pentru studenți, ca aceștia să reflecteze asupra succeselor și insucceselor lor. În primul rând, se accentuează importanța cunoștințelor și reglării metacognitive, în al doilea rând, profesorul își modelează propria matrice metacognitivă, și, în al treilea rând, alocă timp suplimentar pentru discuții și reflecții.

Îmbunătățirea cunoștințelor despre cogniție este realizată prin matricea de evaluare a oportunităților de valorificare a strategiilor metacognitive pentru eficientizarea predării limbii engleze (Strategy Evaluation Matrix), care reprezintă cunoștințele declarative, procedurale și condiționale și furnizează informațiile referitoare la strategiile metacognitive. Matricea poate fi utilizată pe parcursul anului academic, dar de cele mai multe ori, studenții, individual sau în grup, completează fiecare rând cu strategiile metacognitive utilizate pe parcursul cursului.

Tabelul I: Strategy Evaluation Matrix (Matricea de evaluare a oportunităților de valorificare a strategiilor metacognitive pentru eficientizarea predării limbii engleze) (Schraw,1998, pp. 113-125) (traducere proprie):

| Strategia | Cum se utilizează | Când se utilizează | De ce se utilizează |
|---|---|---|---|
| Parcurgerea (Skim) | Evidențierea titlurilor, cuvintelor subliniate, rezumatelor. | Înainte de citirea unui text. | Prezintă tabloul conceptual, atenția se concentrează pe subiect. |
| Încetinirea (Slow down) | Oprirea, citirea și reflectarea. | Când informația pare să fie foarte importantă sau nouă. | Stimulează interesul și atenția. |
| Activarea cunoștințelor anterioare (Activating previous knowledge) | Luarea pauzei și meditarea asupra faptelor învățate. Punerea întrebărilor referitoare la materia | Înainte de citire sau de o activitate necunoscută. | Facilitează însușirea materiei noi. |

| | | | |
|---|---|---|---|
| | necunoscută. | | |
| Integrarea mentală (Mental Integration) | Relaționarea ideilor. Folosirea lor pentru a construi o temă sau concluzie. | Când se studiază o materie complicată, dificilă. | Promovează niveluri superioare de înțelegere. Reduce materia direcționată spre memorare. |
| Diagramele (Diagrams) | Identificarea ideilor principale, stabilirea relațiilor dintre ele. | Când textul conține o materie consistentă, cu multe date. | Ajută la identificarea ideilor principale, le organizează în categorii și clase. |

Matricea are trei avantaje: promovează utilizarea strategiilor metacognitive, care ridică nivelul performanțelor, promovează conștientizarea explicită și încurajează studenții să construiască activ cunoștințele.

Eficientizarea predării limbii engleze prin învățarea personalizată constă atât în valorificarea cunoștințelor cât și valorificarea strategiilor metacognitive de reglare a cogniției (planificare, informare, înțelegere, derulare, evaluare) și ale strategiilor metacognitive specifice activităților de citire, scriere, ascultare. Fiecare student își formează propria matrice de strategii metacognitive. Strategia metacognitivă reprezintă totalitatea proceselor și mecanismelor cognitive de cunoaștere, proiectare și evaluare a sistemului cognitiv sau reprezintă o acțiune specifică mentală de procesare orientat spre conștientizare.

Strategiile metacognitive valorificate   dezvoltă următoarele capacități: a. capacitatea de a valorifica cunoștințele; b. capacitatea de a regla cogniția, cu valorificarea strategiilor metacognitive de reglare: înțelegerea, informarea, planificarea, evaluarea, derularea; c. capacitatea de a valorifica strategiile metacognitive în timpul citirii: strategii globale de citire, strategii de rezolvare a problemei și strategii de susținere a citirii; d. capacitatea de a valorifica strategiile metacognitive în timpul scrierii: strategii de planificare, monitorizare,

conștientizare, evaluare; e. capacitatea de a valorifica strategiile metacognitive în timpul ascultării: de rezolvare a problemelor, planificare, direcționarea atenției, traducerea mentală și cunoștințele-persoană.

Ulterior, prezentăm modalitățile de dezvoltare a capacităților metacognitive, explorate de M.V. Veenman, care eficientizează predarea limbii engleze prin învățarea personalizată la nivel universitar (Veenman, 2011, pp. 207-208):

- Discuțiile în grup (group discussions) îi ajută pe studenți să devină conștienți de propriile strategii, atitudini de învățare. Prin discuțiile în grup, obținem un schimb de opinii, păreri, percepții, ipoteze, opțiuni de răspuns, care depind de capacitatea studenților de a dialoga.

Hărțile conceptuale (concept maps) solicită gândirea creativă, care stabilește legături cauzale ale cunoștințelor mentale, strategiile metacognitive și formarea conceptelor noi. Hărțile conceptuale sunt folosite în special la studierea temelor gramaticale.

- Interogatoriul (self-questioning) este un chestionar utilizat pentru a clarifica și a obține mai multe răspunsuri de formare a cunoștințelor.

- Interviurile structurate sau semi structurate (structured and semi-structured interviews) furnizează informații cu privire la strategiile utilizate, metodele, abilitățile și comportamentele metacognitive ale studenților. Interviul structurat constă în aplicarea unui chestionar, interviul semi structurat stabilește temele pe baza cărora se va realiza convorbirea.

- Jurnalul reflexiv (reflective journal) este instrumentul care prezintă modalitățile de utilizare a strategiilor de învățare și a procesului de învățare. Acesta prezintă o reflectare asupra propriului proces de învățare, un dialog al studentului cu sine însuși. Rolul jurnalului reflexiv este unul de consilier, în care studentul creează condiția optimă de exprimare a propriilor stări, scopuri față de procesul de citire, scriere și ascultare, prin efectuarea autoanalizei cu referire la strategiile metacognitive utilizate.

- La lectura reflexivă (reflective reading), receptarea textului se face nu doar printr-o citire pasivă, ci prin angajarea în lectură. Citirea reflexivă permite studenților să converseze, să se implice într-un schimb de opinii pe marginea materiei citite, scrise sau audiate și să caute soluții.

- Modelarea (explicit teacher modeling) face reale și vizibile procesele mentale ale studenților. În felul acesta, profesorul explică cu voce tare ce se întâmplă în creier în timpul memorării expresiilor noi, citirii textului, scrierii sau ascultării unui mesaj.

- Protocolul gândirii cu voce tare (think aloud protocol) reprezintă înregistrarea gândurilor studenților în timp ce îndeplinesc o activitate, apelând la mai multe operații ale gândirii: sinteza, analiza, generalizarea, abstractizarea, compararea.

- Studiul de caz (case study) are o valoare euristică semnificativă în selectarea cazurilor reale (caz descriptiv, caz autentic, caz interactiv, situație-problemă), dezvoltă abilitățile de examinare critică a strategiilor de rezolvare a problemelor, identifică deficiențele care provoacă rezultate scăzute.

Din analizele de mai sus rezultă că eficientizarea predării limbii engleze prin învățarea personalizată din perspectiva valorificării cunoștințelor și strategiilor metacognitive constă în: selectarea unei capacități și strategii corespunzătoare; denumirea și introducerea capacității într-o categorie; modelarea capacității prin gândirea cu voce tare; practicarea ghidată a capacității cu un partener sau în grupuri mici; explicarea cum și când poate fi folosită capacitatea sau strategia metacognitivă; antrenament continuu în utilizarea eficientă a capacității.

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# INCORPORATING COLLABORATIVE LEARNING IN EFL INSTRUCTION

**Silvia BOGDAN,** MA
Alecu Russo Balti State University
Republic of Moldova
silvia.bogdan@usarb.md

**Abstract:** Collaborative learning, seen as an effective student-centred educational approach, is characterized by group work when learners join their efforts to do an assignment and learn something new. It is an active learning process where learners are motivated and self-directed to study on their own. Thus, the article aims at discussing the impact of incorporating collaborative learning in the 21st-century EFL instruction, focusing on the academic benefits that learners gain from a collaborative learning approach.
**Keywords:** collaborative learning, group work, creativity, critical thinking skills, problem-solving skills, interpersonal skills, benefits.

## Introduction

The 21st-century teaching and learning relies heavily on developing learners' both hard and soft skills that are essential in keeping up with modern educational requirements. Language educators all over the world are trying to include these skills into their curriculum and teaching practices to be able to educate successful students in the 21st century. Surprisingly, the idea of collaborative learning is very old, as people always tried to learn about the world by living, working and studying in groups (Roberts, 2004). However, in the evolutionary process, things have been forgotten and the emphasis was placed on individual learning in education. Therefore, nowadays a challenging issue still remains to change the traditional mindset and to switch to other forms of group work learning, motivating learners to study languages and develop the skills necessary to work effectively with others, exchanging ideas and achieving good results. Thus, collaboration appears to be critical in this context, because most learners do not know and are not used to working in a group. Therefore,

collaborative learning is regarded as a more open-ended approach to teaching and learning that emphasizes creativity, group problem-solving, design thinking, communication, critical thinking and negotiation skills.

**Discussion**

Obviously, joint efforts to produce creative or innovative ideas in today's society or the ability to make decisions and find solutions, to perform and outscore is so relevant that collaborative learning has become a priority in the 21$^{st}$ century. Collaboration as a pedagogical practice encourages socialisation among learners, which is so necessary in the post-pandemic times, when learners have to readjust to doing things together and work interdependently towards building mutual trust and understanding. Johnson (1984) argues that "collaborative learning is not simply a matter of putting students into groups to learn, but involves positive interdependence, face-to-face interaction, individual accountability, and appropriate use of interpersonal and small group skills" (apud Shonfeld & Gibson, 2019, p. 10). In other words, such a pedagogical approach excludes a competitive and individualistic way of learning and focuses on producing knowledge in a joint effort with many benefits for each individual learner. It also empowers learners to look for answers to a problem, which ultimately leads to a broader understanding of a topic and to more original outcomes.

However, collaborative learning should not only be seen as a means of creating knowledge or content with the help of group work. In the context of language learning, it also refers to developing proficiency in language education and practice. By dealing with a certain topic, content and authentic texts in EFL classes, learners undoubtedly come into contact with new linguistic items that they have to process, learn and apply, using an integrated skills approach to foreign language study.

Language educators should pay more attention to collaborative learning, as it appears to be an essential pedagogical approach to teaching and learning languages. It is especially productive for studying

foreign languages because it helps learners foster their linguistic abilities, enlarge their vocabularies and enrich the learning content in an environment where they communicate and support each other, give and receive feedback from their peers, and become more proficient in English. Overall, collaborative learning encourages a sense of belonging to a community, which is extremely valued by learners who find it difficult to adjust to crowds of new people, and who may feel rejected from the midst of a classroom setting.

It is well-known that collaborative learning can take many different forms, such as group projects, peer editing, role-playing, and language games. It can also be facilitated through the use of technology, such as online discussion forums or collaborative writing platforms. The goal of collaborative learning is to provide students with opportunities to practice using the English language in authentic situations, as well as to develop their communication and critical thinking skills through interaction with their peers. In a similar vein, Ur claims "group work is very useful for some purposes, such as getting students to talk, but some teachers tend to avoid it because of concerns that it might result in an uncontrolled process with little learning going on. In order for group work to go smoothly and work as it should, it needs to be carefully designed and planned" (Ur, 2016, p. 37).

Though collaborative learning implies groups of learners working together on a certain task, it is of paramount importance for teachers to get involved in these activities as well, providing the necessary support and guidance in case learners ask for it. Sawyer argues that „in contrast to the transmission and acquisition style of learning associated with lecture and explicit instruction, collaborative learning is more *improvisational*; the flow of the class is unpredictable and emerges from the actions of all the participants, both teachers and students" (Sawyer, 2013, p. 126). Thus, the teacher's role, on the one hand, is to monitor the whole process and devise the necessary collaborative premises, linking the value of the collaborative work with the learning goals and, on the other hand, to provide collaborative scripts for learners to use in a more efficient way.

**Material and method**

Due to a lot of different research on collaborative learning, it was interesting to examine how it is currently incorporated and applied in the EFL teaching activities at the Faculty of Philology, USARB and how students understand what collaboration is. Therefore, a group of first-year students (21students: 5 males and 16 females, age range 19-21), majoring in English with a minor in German, French or Spanish, took part in an experimental teaching activity, where we intended to examine the degree to which learners understand the concept of collaborative learning and what the benefits of collaborative learning are when learners are involved in academic project activities. Yet, our primary goal was to research and test the assumption that collaborative learning in language education is an efficient teaching approach that emphasizes interdependent group work and interaction among learners and facilitates language learning.

These learners were given the assignment to prepare a project by designing and describing the most efficient, economical and comfortable house of the 2080, displaying all its advantages. This assignment was part of the topic "Citizens of the Future (2080)", where learners had to focus not only on the content and the creative and innovative aspect of the project, but they also had to keep in mind the correct usage of the grammatical forms and tenses expressing future (the future, simple, the future continuous and the future perfect tenses). Moreover, they had to use these tenses in their presentation with a focus on activating topical vocabulary; they also had to learn new words, word combinations, idioms and the so-called core and fringe vocabulary. Learners had to relate their own ideas, paying attention primarily to fluency and then to accuracy in their speech.

Four groups of four people (consisting only of female students) and one group of 5 male students embarked on a two-week group project. Learners were given the freedom of choice and there was no interference from the teacher's part, unless help was required. They had to decide how and when to work, how to divide the roles and how to contribute to the overall house design of the future on their own.

Though the main idea was to upgrade their speaking skills and grammar in English, however the emphasis of the study lay in development of learners' interpersonal skills or soft skills and namely, collaboration, which involved creativity, critical thinking, communication, emotional intelligence and conflict resolution.

### Results

What started as a small group discussion in the classroom turned into a huge project work later on. Four distinct perspectives could be singled out in learners' projects: eco-friendly house (1 group), houses resistant to natural disasters (1 group), houses on Mars (1 group) and futuristic houses (2 groups). Learners divided the work they had to do among themselves based on what they could contribute with to the success of the whole group. They met almost every day to discuss and analyse what they had done and what aspects required improvement. Thus, learners interacted more than usual, they listened to each other and could go through the content of what they wanted to produce together repeatedly. This type of peer reviewing assisted them to keep focused on the task and to find out more additional information.

At the same time, learners compiled long lists of semantically related words and word combinations, they did their best to integrate these words into the new content created by them, accurately using the required grammatical structures in their presentations. If one learner made a mistake, the rest of the team would point to it and patiently explain it. Thus, collaborative learning shaped a constructive and friendly learning environment and motivated the majority of the learners to share their part and perform well in the end. It also stimulated the feeling of good-will and solidarity, which had a positive impact on the project as a whole.

The final products were presented in time and all the five teams did their best. The project products were quite original, interesting and absolutely different. Drawing a conclusion from this collaborative experiment, all the learners highlighted several important ideas:

1. They felt equal in contributing to this project work and the failure of one group member, meant the failure of all. Therefore, they

prepared thoroughly for the presentation. They were excited, however, they helped and were supportive of each other, especially when some of the team members struggled to render new concepts in English.

2. They were extremely happy that their ideas were heard and implemented, though sometimes it took a long time to persuade the other team members to do so. In such a way, everybody had the chance to contribute to this project.

3. It improved their relationship with each other, boosting their interpersonal skills.

### Academic Benefits

There were obvious gains for learners engaged in such a collaborative learning activity as they had much learner autonomy and could create their own learning content. It was student-centered learning and all these learners actively participated in the learning process. Moreover, it enabled learners to take good decisions concerning their learning experience, and grow academically, facilitating the learning process.

Collaborative learning fostered and redesigned the learners' approach to doing various assignments. Students took the responsibility for what they had to accomplish, searching for unconventional solutions, making independent choices and decisions. In such a way, learners actively processed the available information, participated together in the design of some new content, teaching others and, at the same time, learning for themselves. Thus, collaborative learning indeed developed higher-order thinking skills.

Another advantage of collaborative learning was that learners developed their abilities to effectively express ideas and thoughts in oral and written forms, listened actively to each other and provided feedback to their peers.

Furthermore, the pressure of not letting down the whole team made learners more accountable and alert to mistakes. Very often they attempted the self-correction technique, which was a positive feature in their learning process. That was why there were no free riders, as everybody got their little share to do.

Collective thinking designs wonderful projects. Thus, learners studied how to interact with each other at a different level. They became aware that each voice and contribution matter to create something new. They listened to each other and tried to solve misunderstandings.

Learners created interesting personalized content in English on the topic *House of 2080*, displaying critical thinking skills in selecting the appropriate materials and vocabulary. They developed creativity by designing pictures of the houses of the future. They communicated a lot in order to come to a definite consensus.

Another positive aspect of collaborative learning is that it goes hand in hand with innovation. Sharing thoughts encourages novelty and divergent thinking. When learners were engaged in collaborative learning activities, they activated their knowledge and used their abilities to come up with fresh perspectives and ideas.

The competition spirit that persisted among the teams was an excellent booster for other teams to do their projects better. Learners enjoyed this collaborative experience as they asked for more projects of this kind.

### Limitations

Collaborative learning is not altogether a flawless teaching approach. The experiment demonstrated that some learners were more collaborative, creative and more diligent than others. Their products displayed more ingenuity and group work. Lack of proper communication and adaptability to work together was felt when learners did not know what to do next or what to say.

Collaborative learning requires much time for implementation and a two-week period was maybe not enough to fully disclose the learners' creativity, critical thinking and problem-solving skills, though the majority of the teams coped very well with the given task.

Some misunderstanding might occur if everyone takes the position of the leader in a group and they are not open-minded about the existing alternatives and are not flexible enough to come to a certain compromise.

Collaborative learning cannot be applied every time during an EFL lesson unless there is a well-defined purpose of the project activities and the basic learning objectives of the lesson are set and the activities explained.

Collaborative learning does not bring the desired learning outcomes if learners are not willing to contribute and share their work with others.

### Conclusion

As is seen from this experiment, positive outcomes outweighed the negative ones. Surely, the results highlighted the beneficial aspects of collaborative learning in EFL instruction, which proved the assumption of the experiment to be true. Collaborative learning brought diversity in the daily routine of the lesson, it revealed the learners' abilities for divergent and critical thinking, it consolidated their relationship with each other and, last but not least, it reinforced the learners' understanding of the given grammar topic. During this fixed time period, the majority of learners came across many unknown English words and combinations and some of them discovered the joy of learning and using new vocabulary.

All in all, the achieved results proved to be better than initially expected and all the learners benefited from these learning outcomes. Additionally, this collaborative experience provided learners with much autonomy and freedom. They were the designers of their own ideas; they managed to give a personal touch to the final products; they chose their own content to process, study and present and, above all, they built stronger bridges of relationships with their peers.

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# FACHKOLLOKATIONEN ALS ABART DER FACHPHRASEOLOGISMEN. THEORETISCHE GRUNDLAGEN

**Lina CABAC**
Staatliche Aleku-Russo-Universität aus Bălți,
Republik Moldau
lina.cabac@usarb.md

**Abstract:** This paper discusses the theoretical foundations of collocations in German. We analyze definitions and present the characteristics of German collocations. Special emphasis is put on the distinction between collocation or specialized collocation and free word compounds and idioms, as well as noun-verb combinations.
**Keywords:** collocation, specialized collocation, phraseology research, acceptability, noun-verb combinations.

**Abstract:** Im vorliegenden Beitrag werden die theoretischen Grundlagen der Kollokationsforschung im Deutschen erörtert. Es werden die Definitionen analysiert, sowie die Merkmale der Kollokationen dargestellt. Einen besonderen Schwerpunkt bildet die Unterscheidung zwischen der Kollokation bzw. Fachkollokation und den freien Wortverbindungen und Idiomen, sowie den Funktionsverbgefügen.
**Schlüsselwörter:** Kollokation, Fachkollokation, Phraseologieforschung, Akzeptabilität, Funktionsverbgefüge.

*Kollokation* ist ein Begriff, der in den letzten Jahren in der Sprachwissenschaft aber auch in der Übersetzungswissenschaft mäßig an Gewicht gewonnen hat. Forscher aus unterschiedlichen linguistischen Teilgebieten, darunter auch Lexikographen und Fremdsprachendidaktiker, betrachten diese lexikalische Gruppe als wichtige Struktur des Wortschatzes.

## 1. Der Begriff der Kollokation in der Sprachwissenschaft

Der Terminus *Kollokation* wurde zum ersten Mal von J. R. Firth in den 50-er Jahren des 20. Jahrhunderts gebraucht. In seiner Bedeutungstheorie erläuterte der Sprachwissenschaftler, dass die

Bedeutung eines Wortes nicht isoliert zu definieren ist, sondern im semantischen Zusammenhang mit den Wörtern, die in demselben Kontext auftreten. Dabei verwendete Firth den Terminus ‚Kollokation' für diese Kombination von Lexemen, die im Sprachgebrauch häufig zusammen vorkommen. Die Kombinierbarkeit der beiden Lexeme wurde in Firths Theorie nicht grammatisch, sondern semantisch begründet. Unter der Kollokation wurde von Firth also eine lexikalisch-semantische Verbindung auf der syntagmatischen Ebene verstanden. Als Beispiele für Kollokationen nannte er solche Wortkombinationen wie *dark night, you silly ass, milk cow* (Bußmann, 1990, S. 391). Dieser Begriff wurde später weiter bis zur syntagmatischen Verbindung in syntaktischen Einheiten ausgebaut und auch in vielen Forschungsbereichen der germanistischen Linguistik aufgenommen.

Trotz großen Interesses der Linguisten für diesen Begriff und zahlreicher Untersuchungen gibt es bisher keine einheitliche Definition des Terminus *Kollokation*. Das kann man durch seine Verwendung erklären, die nicht eindeutig ist. Einerseits wird mit diesem Terminus eine bestimmte Kategorie der Verbindungen von zwei Lexemen bezeichnet, sowohl eine freie Kombination als auch ein Idiom. In diesem Sinne wird der Kollokationsbegriff in der Phraseologieforschung verwendet. So definiert Hausmann den Begriff *Kollokation* als „affine Kombination zweier Wörter, die sich entsprechend differenzierten semantischen Regeln und einer gewissen zusätzlichen Üblichkeit verbinden" (Hausmann, 1985,S. 398). Gläser gibt auch eine ähnliche Definition, wenn sie die Kollokation als „bevorzugte, gewohnheitsmäßige Kombination von Einzelwörtern" bestimmt (Gläser, 1986, S. 38). Andererseits wird unter dem Begriff *Kollokation* das Zusammenvorkommen lexikalischer Einheiten gemeint. Lehr erklärt in diesem Sinne die Kollokation als „das faktische Miteinandervorkommen zweier oder mehrerer beliebiger Wörter und / oder lexikalischer Einheiten" (Lehr, 1993, S. 2). Das ist eine weitere Auffassung des Begriffs ‚Kollokation', die auch die britischen Linguisten vertreten (Bußmann, 1990, S. 28).

In der sprachwissenschaftlichen Literatur zum Thema „Kollokationen" sind die Meinungen der Anhänger von beiden Auffassungen vertreten, die nicht darüber einig sind, welche von diesen als richtig anzusehen ist.

## 2. Merkmale der Kollokationen

Zudem wird in der einschlägigen Literatur darauf hingewiesen, dass Kollokationen im fachphraseologischen System eine besondere Klasse bilden und deshalb als Elemente dieses Systems dieselben Merkmale wie andere Fachphraseologismen aufweisen müssen: *Polylexikalität*, *Stabilität* und *Reproduzierbarkeit*. Diesen Kriterien entspricht die Definition von Schröer, die sich sinnvoll für die praktische kontrastive Untersuchung verwenden lässt: „Eine Kollokation ist eine syntagmatische Verknüpfung von mindestens zwei lexikalischen Einheiten, zwischen denen semantisch-syntaktische (und grammatische) Kongruenz vorliegt, wobei sich gegenüber einer Menge semantisch-syntaktisch (und grammatisch) möglicher Verknüpfungen gleicher Bedeutung nur eine oder ein Teil durch den Sprachgebrauch durchgesetzt hat" (Schröer, 1987, S. 16).

Nach der Ansicht der deutschen Kollokationsforscher hat die Kollokation zwei Bestandteile: der erste Teil heißt die *Basis*, der letztere – der *Kollokator*. Die Basis ist die Hauptkomponente, die den Kollokator oder die Kollokatoren näher bestimmt. Hausmann begründet diese Hierarchie am Beispiel der Kollokation *den Tisch decken*, wo „der Tisch" – die Basis und „decken" der Kollokator sind (Hausmann, 1985, S.119). Der Linguist meint, dass man beim Formulieren zunächst an den Tisch denkt und dann das passende Verb dazu sucht. Die Basis „Tisch" ist zur Definition des Kollokators „decken" notwendig und nicht umgekehrt, d.h. dass der Kollokator „seine Bedeutung erst im Zusammenspiel mit der Basis festlegt" (Cedillo, 2004, S.81). Die am häufigsten vorkommende Basis sind nach Hausmann Substantive, die sich mit einem Verb oder Adjektiv als Kollokator kombinieren. Adjektive und Verben treten seltener als Basis auf, denn sie können nur von Adverbien als Kollokator begleitet werden.

Alle möglichen Kollokatoren einer bestimmten Basis bilden den *Kollokationsumfang*. Dieser Begriff hat Synonyme: Kollokationspotenzial, -bereich, -radius. Der Kollokationsumfang verschiedener Basen ist nicht gleich. So hat die Basis „Kopf" einen großen Kollokationsumfang, weil dieses Substantiv mit viele Adjektiven und Verben kombiniert werden kann, z.B. *hochroter Kopf, den Kopf schütteln, senken, bedecken, etw. im Kopf rechnen, am Kopf kratzen* u.a. Das Wort *hochrot* hingegen hat einen geringen Kollokationsumfang.

Die Synonyme, die den gleichen Kollokationsumfang haben, bilden das *Kollokationsfeld*. So gehören Substantive *Steuer, Gebühr, Beitrag, Eintrittsgeld* zu demselben Kollokationsfeld, denn sie haben die gleichen Kollokatoren: *erheben, zahlen, entrichten* u.a. (Cedillo, 2004, S. 127).

Noch ein Begriff, der in der Fachliteratur zum Thema „Kollokation" vorkommt, ist die *Kollokationsspanne*, die den Abstand zwischen der Basis und dem Kollokator bezeichnet. Z.B.: die Kollokationsspanne in der Kollokation „braves Kind" ist am kürzesten, in „Das Kind unseres Nachbarn war bei der Geburtstagsfeier sehr brav" ist sie dagegen relativ weit (s. Cedillo, 2004, S. 127).

Ein weiterer Begriff der deutschen Kollokationsforschung ist der Begriff der *Akzeptabilität*. Burger schreibt, dass zugrunde dieses Begriffs die Gebräuchlichkeit einer Kollokation liegt (Burger, 2010. S.17). Die Akzeptabilität einer Kollokation ist nur relativ anzusehen, denn die Grenze zwischen *akzeptabler* und nicht akzeptabler Kollokation nicht streng gezogen werden kann. Der Begriff „Akzeptabilität" wird in Verbindung mit den Begriffen „Wahrscheinlichkeit" und „Frequenz" gebraucht. Das Vorkommen einer gering akzeptablen Kollokation ist weniger wahrscheinlich als das einer Kollokation mit hoher Akzeptabilität. Die Frequenz sagt etwas über Akzeptabilität und Wahrscheinlichkeit einer Kollokation aus (Burger, 2010, S.17). Hausmann weist darauf hin, dass dieses Kriterium mit Vorsicht zu verwenden ist. Denn seltenes Vorkommen

bedeutet nicht unbedingt, dass eine Kollokation nicht akzeptabel ist (Hausmann, 1984, S. 124).


### 3. Kollokationen vs. freie Wortverbindung und Idiom

Da man unter einer Kollokation eine Verbindung von mindestens zwei Wörtern versteht, ist es wichtig, hier die Grenze zwischen Kollokationen und freien Wortverbindungen und zwischen Kollokationen und Idiomen zu ziehen. Hausmann grenzt Redewendungen und Kollokationen dadurch ab, dass Idiome im Unterschied zu den Kollokationen keine Basis besitzen und als ganzer Block abzurufen sind (Hausmann, 2007, S. 219). Nach der Ansicht von Reder ist es nicht schwierig, Idiome und Kollokationen voneinander zu differenzieren. Ein Problem ist es, Kollokationen von den sog. Teil-Idiomen abzugrenzen (Reder, 2006, S. 86). Der Hauptunterschied besteht in der Beibehaltung bzw. Nicht-Beibehaltung von Bedeutungen der einzelnen Komponenten. Borissova schreibt in diesem Zusammenhang, dass im Unterschied zu Idiomen wenigstens eine Komponente ihre Bedeutung behält, während in Idiomen alle Komponenten umgedeutet sind. Für Idiome ist ihre Bildlichkeit typisch, Kollokationen sind hingegen weniger oder gar nicht bildlich (Borissova, 1995, S.14).

Ein weiteres Merkmal der Abgrenzung besteht darin, dass der Gebrauch von Idiomen und Kollokationen unterschiedlichen Zweck haben. Idiome dienen der Textrezeption und müssen von den Fremdsprachenlernern nur passiv erlernt werden. Kollokationen hingegen werden für die Textproduktion verwendet (Hausmann, 2003, S. 312). Die beiden Einheiten unterscheiden sich auch durch den Gebrauch in verschiedenen Funktionalstilen. Kollokationen werden in allen Stilen gebraucht, Idiome treten aber in der wissenschaftlichen und offiziellen Sprache kaum auf (Borissova, 1995, S. 14).

Die Kollokationen lassen sich von den freien Wortverbindungen durch ihre begrenzte Kombinierbarkeit unterscheiden (Reder, 2006, S. 83). Wie bei der Abgrenzung von Kollokationen und Idiomen spielt hier auch die Bedeutung der

einzelnen Komponenten eine Rolle. „Freie Wortverbindungen bilden ihre Bedeutungen additiv aus den auch wendungsexternen Bedeutungen beider Bestandteile. Bei Kollokationen jedoch addiert sich die auch kollokationsextern existierende Bedeutung der Basis mit der kollokationsinternen Bedeutung des Kollokators" (Reder, 2006, S.85).

Aber die Grenze zwischen diesen Einheiten ist auch schwer zu ziehen, da die Kriterien zur Identifizierung von Kollokationen bei verschiedenen Wissenschaftlern nicht immer zusammenfallen.

### 4. Fachkollokationen

Aus der oben dargelegten Definition von Gläser folgt, dass sich die Kollokationen am Rande der fachsprachlichen Phraseologie befinden. Auch Burger stellt in seiner „Einführung in die Phraseologie" fest, dass einen bedeutenden Anwendungsbereich von Kollokationen fachsprachliche bzw. halbfachsprachliche Texte darstellen (Burger, 2010, S. 55). Zu den halbfachsprachlichen Texten zählt er Texte, die Laien fachliche Sachverhalte näher bringen sollen. Als Beispiel nennt er den Presse-Wetterbericht, der Nicht-Fachleute über meteorologische Vorgänge informieren soll, wofür man auch einige Fachwörter und terminologische Wortverbindungen braucht und verwendet.

Unter *Fachkollokationen* versteht man Kollokationen, die einen Terminus einer bestimmten Fachsprache wie beispielsweise der Sprache der Wirtschaft, Technik oder der Meteorologie als Komponente enthalten (Cedillo, 2004, S.49). Das Vorhandensein eines Terminus als Komponente der Fachkollokation ist u.E. das wichtigste Kriterium für die weitere Auswahl und die nähere praktische Untersuchung des jeweiligen sprachlichen Materials.

Analog zur allgemeinsprachlichen teilt Cedillo die fachsprachliche Phraseologie in Zentrum und Peripherie ein. Aber anders als Gläser ordnet die Linguistin die Fachkollokationen (Fachwendungen) dem Zentrum der Fachphraseologie zu, in dem sich ihrer Meinung nach idiomatische, idiosynkratische und freie Wortverbindungen befinden (Cedillo, 200, S, 46). Unter den idiosynkratischen versteht man in der Sprachwissenschaft Wortverbindungen mit den „phonologischen morphologischen, syntaktischen oder semantischen Merkmalen, die

nicht auf Grund genereller Regeln vorhergesagt werden können" (Bussman, 1990, S.290). Die Kollokationen werden von Cedillo zu idiosynkratischen Fachwendungen gezählt, weil diese eine normbedingte lexikalische Restriktion aufweisen, d. h. die Verwendung einer Basis zusammen mit einem bestimmten Kollokator − wobei meist, um dasselbe auszudrücken, auch andere Kollokatoren gewählt werden könnten − nicht nach einer ersichtlichen Regel, sondern lediglich durch die Konvention bestimmt wird (Cedillo, 2004, S. 82).

Zu den Kollokationen werden in diesem Beitrag außer den *Substantiv-Verb-Verbindungen* auch Verbindungen anderer Wortarten und Mehrworttermini gerechnet. Die Mehrworttermini werden in der kontrastiven Kollokationsforschung als Kollokationen angesehen. Die Zuordnung der zusammengesetzten Termini zu den Kollokationen kann man durch die Meinung von Hausmann argumentieren, der schreibt, dass Mehrworttermini teilweise in Basis und Kollokator aufteilbar sind (z. B. *Schiebedach*, hier ist „Dach" die Basis) (Hausmann, 2003, S.317). Diese Zuordnung ist z.B. für die deutsch-rumänische kontrastive Untersuchung sinnvoll, denn für die rumänische Terminologie ist diese Erscheinung nicht typisch. Dort, wo im deutschen Fachtext ein Mehrwortterminus gebraucht wird, steht im Rumänischen entweder eine Adjektiv-Substantiv-Verbindung oder eine Verbindung aus zwei Substantiven mit einer Präposition, z.B. *Kernkraftwerk – centrală nucleară, Herzklappe – valvă cardiacă, Kennzeichen – număr de înmatriculare, Bohrmaschine – maşină de găurit*.

### 5. Typologie der Fachkollokation

Auf Grund der determinativen Beziehung unterscheidet Cedillo zwischen „attributiven" Kollokationen (z. B. *Vergleichsaktien, börsennotiertes Unternehmen*), die mit den Mehrworttermini identifiziert werden können und zur Benennungsbildung dienen, und „prädikativen" Kollokationen (z. B. *Dividenden ausschütten, Kurse fallen, in Aktien investieren*), die mit den Fachwendungen gleichgesetzt werden können, also zur Verknüpfung von Begriffen verwendet werden. Attributive Kollokationen, zu denen deutsche

Mehrworttermini gehören, bilden eine Einheit. Bei ihnen ist es im Unterschied zu den prädikativen Kollokationen (Fachwendungen) unmöglich, weitere Wörter oder Phrasen zwischen die Komponenten einzufügen.

### 6. FVG als Unterklasse der Fachkollokation

Zu den Kollokationen werden nach Wotjak auch die sog. *Funktionsverbgefüge* (FVG) gezählt (Wotjak, 1994, S. 655). Eine klare, eindeutige Definition für Funktionsverbgefüge (FVG) ist in der Literatur nicht zu finden, obwohl der Begriff FVG in der traditionellen Grammatik des Deutschen eine wichtige Rolle spielt. Bei den FVG handelt sich um „feste oder halbfeste" Prädikatsausdrücke, die zwischen idiomatischen und freien Verbindungen angesiedelt werden. Sie bestehen aus der Kombination eines bedeutungstragenden Substantivs und einem bedeutungsarmen Funktionalverb, z.B.: *zur Verfügung stehen, eine (nützliche) Anregung bekommen*). Ein wichtiges Kriterium für die Bestimmung einer Verbindung als FVG ist nach Helbig und Buscha (1999) das Kriterium der Paraphrasierbarkeit. Auch Gläser meint, dass einem FVG meist ein einfaches Verb als Entsprechung gegenüber steht (z. B. *Hilfe leisten – helfen, Abschied nehmen – sich verabschieden*). Dabei weist die Wissenschaftlerin darauf hin, dass es unterschiedliche Bedeutungsnuancen zwischen beiden gibt.

### 7.Substantiv-Verb-Verbindungen in der Rolle von Fachkollokationen

Solche Substantiv-Verb-Verbindungen können zu Fachkollokationen zählen, wenn das Substantiv ein Terminus ist. Die Fachkollokationen drücken „vorwiegend Relationen der Subkategorisierung von Objekten und Sachverhalten oder Tätigkeiten [aus], die mit diesen Objekten und Sachverhalten gemacht werden können" (Cedillo, 2004, S. 77). Deshalb kann man behaupten, dass der Terminus in der Regel die Basis bildet und wie auch bei den allgemeinsprachlichen Kollokationen meist ein Substantiv ist. Verbale, adjektivische oder partizipiale Termini kommen als Basis seltener vor.

Dabei bemerken viele Forscher, dass die Bestimmung von Komponenten als Basis und Kollokator manchmal sehr schwierig ist, besonders bei den Kollokationen, die aus mehr als zwei Komponenten bestehen. Die Kombination aus zwei Wörtern gilt als Grundform der Kollokationen. Solche Kollokationen können durch weitere Komponenten erweitert werden und mit anderen Kollokationen eine Kette bilden. Auf solche Weise können komplexere Strukturen entstehen, z.B.: *Kurssicherungsgeschäfte gegen D-Mark zum Einsatz kommen* (Cedillo, 2004, S. 78). In diesem Sinne erschwert die syntaktische Flexibilität von Kollokationen manchmal, Basis und Kollokator voneinander zu unterscheiden (z.B.: *Erträge ausschütten - Ausschüttung der Erträge -ausgeschüttete Erträge*), denn deren Differenzierung erneut bestimmt werden muss. Als Beispiel können Nominalisierungen von ursprünglich verbalen Kollokationen dienen. So ist in der Kollokation *Erträge ausschütten* das Substantiv die Basis. In der nominalisierten Kollokation *Ausschüttung der Erträge* ist diese Unterscheidung nicht so eindeutig. Einerseits bestimmt das Substantiv *Erträge* hier die Komponente *Ausschüttung* näher, die deshalb als Basis bezeichnet werden muss. Andererseits ist auch die Argumentation von Hausmann sinnvoll: Erträge verursachen die Tätigkeit, nämlich die Ausschüttung, deshalb tritt hier dieses Substantiv als Basis auf. Überzeugender scheint hier die Erklärung von Hausmann zu sein.

Außer den oben dargelegten Kriterien zur Identifizierung von Fachkollokationen muss man noch ihre sog. kontextuelle Einschränkung erwähnen. Es muss die Textsorte und die damit verbundenen sprachlichen Normen berücksichtigen (Cedillo, 2004, S.83).

### 8. Schlussfolgerungen

Eine ausführliche Auseinandersetzung mit der Literatur der Fachkollokationsforschung hat uns ermöglicht, Folgendes festzustellen:

Verschiedene Bereiche der fachlichen Kommunikation bedienen sich der so genannten Fachsprachen, für die spezielle Wortschätze mit Termini, Berufswörtern und Berufsjargonismen typisch sind, und die fachspezifische Funktionen erfüllen. Die

Fachsprache und die Gemeinsprache existieren nicht parallel, sondern beeinflussen und bereichern einander.

Wie auch in der Gemeinsprache werden in der Fachsprache stehende Wendungen gebraucht, was den Sprachwisschaftlern das Recht gibt, die pragmatisch orientierte fachsprachliche Phraseologie von der allgemeinsprachlichen abzugrenzen. Gemeinsam bei der Identifizierung von den stehenden fachsprachlichen Wendungen und allgemeinsprachlichen Phraseologismen sind die Kriterien ‚Polylexikalität‘, ‚Stabilität‘ und ‚Reproduzierbarkeit‘. Als Hauptkriterium, das die beiden sprachlichen Phänomene unterscheidet, gilt die Idiomatizität. Das heißt, dass die fachsprachlichen Wendungen nicht umgedeutet oder idiomatisiert sind. Deshalb kann man behaupten, dass in Bezug auf stehende fachsprachliche Wendungen der Terminus ‚Phraseologismus‘ sehr weit verstanden wird. Die Klassifikationen von fachsprachlichen Wendungen sind unterschiedlich, die nicht immer mit den üblichen Klassifikationen der allgemeinsprachlichen Phraseologie zusammenfallen. Eine der am nächsten stehenden ist die Einteilung von Gläser, in der wie in der Klassifikation von Burger Nominationen, Propositionen (Zentrum) und Zwillingsformeln (Übergangszone) unterschieden werden. Am Rande dieses Systems sind FVG und Kollokationen.

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# LA REVUE «LE GLANEUR MOLDO-VALAQUE»
# EXEMPLE ELOQUENT D'INFLUENCE FRANCAISE

**Ludmila CABAC,** docteur ès lettres,
Université d'État **«**Alecu Russo**»** de Balti
Moldavie
luka860@mail.ru
**Estelle VARIOT**, docteur habilité,
Université Aix-Marseille I, France
estelle.variot@hotmail.com

**Abstract:** The French language has always been a real lexical thesaurus for the renewal and modernization of the Romanian language. We observed several aspects of the French influence on the Romanian culture and civilization while studying the first journals published in the Romanian countries, a few copies of which are still kept in the library archives. «Le Glaneur Moldo-Valaque, journal scientifique, littéraire et industriel» edited by a literary society headed by Georghe Asachi, was designed as a publication for researchers, writers, merchants and industrialists. «Le Glaneur Moldo-Valaque» journal represents a lively French-Romanian dialogue. The process of influence, lexical borrowing and imitation becomes more obvious due to its bilingual format. The bilingual text allows the Romanian reader to know and study French, the usefulness of which does not need demonstrations, as French was a European language of communication in that period.
**Keywords:** bilingual press, French influence, translations, neologisms.

**Résumé:** La langue française a toujours offert un riche trésor lexical pour le renouvellement et la modernisation de la langue roumaine. En étudiant les premiers journaux édités dans les pays roumains, gardés en peu d'exemplaires dans les archives des bibliothèques, nous avons remarqué plusieurs aspects de l'influence française sur la culture et la civilisation roumaine. « Le Glaneur Moldo-Valaque, journal scientifique, littéraire et industriel», rédigé par une société de lettres, sous la direction de Gheorghe Asachi, a été conçu comme une publication pour les scientifiques, les hommes de lettres, les commerçants et les industriels. La revue « Le Glaneur moldo-valaque » est un dialogue franco-roumain vivant. Grâce au format bilingue le processus d'influence, d'emprunt et d'imitation est plus visible. Le texte bilingue permet au lecteur roumain de connaître et d'étudier la langue française dont l'utilité n'est pas à prouver, le français étant une langue de circulation européenne à l'époque.
**Mots clés:** presse bilingue, influence française, traductions, néologismes.

Ceux qui souhaitent avoir une vue précise de la vie littéraire, à une époque donnée, doivent se pencher sur les périodiques car ceux-ci révèlent les aspirations et les intérêts d'un peuple (Kogălniceanu, 1840). Leur apparition et leur vie témoignent également des contacts linguistiques ou culturels que ce peuple a pu avoir avec d'autres ainsi que des réalités auxquelles il était confronté.

Les périodiques nous apprennent, à travers leur programme ainsi que leur contenu et à travers les modalités particulières du style de leurs collaborateurs, les mouvements de la conscience de l'époque. Ils nous aident à reconstruire la vie de la littérature (Dima, 1962). Des points de vue historique et culturel, le XIX$^e$ siècle correspond à une modification dans la diffusion des connaissances et à une amplification de celles-ci. Ainsi, des typographies qui se trouvaient auparavant sous l'apanage des Cours princières ou de l'ordre éclésiastique sont désormais dirigées par des lettrés et hommes de sciences qui vont s'impliquer dans l'évolution de la société (Kogălniceanu, 1972).

La presse littéraire roumaine a souvent été intégrée dans les pages des journaux politiques et administratifs comme une annexe, sous la forme d'un courrier littéraire. C'est seulement dans la deuxième partie du XIX$^e$ siècle qu'elle gagne une certaine indépendance. Les périodiques de cette époque ne peuvent pas être détachés de l'idéologie du temps de leur apparition, de la culture et de la littérature en particulier. Les revues et les journaux de l'époque reflètent les relations complexes entre les différents aspects de la vie sociale et culturelle et en sont leurs témoins intellectuels et spirituels.

*Le Glaneur Moldo-Valaque, journal scientifique, littéraire et industriel,* rédigé par une société de lettres, sous la direction de Gheorghe Asachi, a été conçu comme une publication pour les scientifiques, les hommes de lettres, les commerçants et les industriels. Le premier numéro du *Glaneur Moldo-Valaque est* édité en 1841. On annonce la parution du premier numéro en septembre 1840 mais il ne paraît qu'en mars 1841. Sur la première page, est annoncé le plan d'activité de la revue. Conformément à son titre, « il recherchera et glanera partout les richesses intellectuelles pour mettre ensuite son

précieux butin au profit des contrées qui sont l'objet spécial de ses travaux » (Le Glaneur Moldo-Valaque, 1841, N 1).

Dans l'article programme signé par A. Gallice, son collaborateur le plus actif, il était indiqué que *Le Glaneur Moldo-Valaque,* initié par Gheorghe Asachi, à Iași, devait faire connaître à l'Occident la culture roumaine et que son objectif était de recueillir des articles importants et utiles pour ses lecteurs provenant des journaux étrangers. *Le Glaneur Moldo-Valaque* a été conçu comme une publication qui pourrait remplacer *Dacia literară* de Mihail Kogălniceanu. Ainsi, *Le Glaneur Moldo-Valaque* rappelait la revue de Mihail Kogălniceanu par son format, par le type de caractères (alphabet de transition comportant des lettres cyrilliques et quelques lettres latines) et par certaines intentions, en particulier celle de la tradition ouverte sur l'innovation, de façon à accompagner l'évolution normale de la société. Les deux revues – *Le Glaneur… et Dacia…* – étaient rattachées à ces deux personnalités marquantes pour l'époque. Gheorghe Asachi (1788-1869), d'origine moldave, était le beau-père d'Edgard Quinet. Il s'est illustré par son activité dans le domaine de la culture, de la prose, de la poésie et en tant que journaliste. Il s'est également formé aux sciences et techniques (astronomie, mathématiques, archéologie, architecture…) et a enrichi ces connaissances par sa maîtrise de nombreuses langues étrangères romanes et non romanes (polonais, russe, allemand, anglais, français, italien) et divers voyages en Ukraine mais aussi à Rome, en Autriche, entre autres (Zaciu, 1978, p.41). Mihail Kogălniceanu (1817-1891), quant à lui, a été considéré comme un historien, un juriste, un publiciste doté d'une culture littéraire élevée et un homme politique (membre du gouvernement entre 1863 et 1868). Après s'être opposé aux mesures de Mihail Sturdza, il part à Paris, puis à Berlin, avant de revenir au pays et de participer au mouvement de 1848 de Iași.

Ainsi, la revue *Dacia Literară* – qui a débuté le 19 mars 1840 –  a existé durant quelques mois. Elle était composée de quatre rubriques : articles de fonds des collaborateurs ; sélection d'articles provenant d'autres journaux ; critique des nouvelles parutions ; annonce des prochaines parutions. Le titre évoquait le territoire couvert, celui de

l'ancienne Dacie et son rédacteur insiste sur sa volonté de ne pas participer à des controverses (Kogălniceanu, 1840, p.307), de développer un raisonnement scientifique et objectif. Cette revue s'appuyait donc sur le fonds historico-culturel roumain, en incluant des traductions d'œuvres et d'auteurs européens classiques (Apostol, 2011, p.89), considérées en fonction de critères de qualité et qui abordent des sujets en lien avec la culture roumaine. Elle incluait également les thématiques théoriques liées à la didactique, au théâtre, aux Arts ainsi qu'à la société roumaine. L'objectif était de développer une littérature dans laquelle les Roumains puissent se reconnaître véritablement, tout en se nourrissant des apports d'autres cultures, dans un contexte d'affirmation d'une volonté d'émancipation, spécifique à la quatrième décennie du XIX$^e$ siècle. Il s'agissait également de valoriser la créativité de l'esprit roumain. Par ailleurs, cette revue a participé au mouvement de réflexion portant sur l'unité de la langue et le remplacement de l'alphabet cyrillique par l'alphabet latin pour l'écriture du roumain.

Avant 1840, le but essentiel des hommes de lettres était de créer des œuvres littéraires. Après 1840, la quantité de romans, de poésies, d'imitations, de traductions avait beaucoup augmenté. Après les erreurs du début, il fallait introduire dans la littérature la logique et le goût, le sens et la dignité. La nécessité de la critique littéraire devient impérieuse. Mihail Kogălniceanu a imposé à la conscience de son temps quelques principes de la critique littéraire : la confrontation de l'œuvre littéraire avec la vie, le respect et l'objectivité dans les jugements, le principe de constructivisme et l'obligation d'interpréter le message idéologique et artistique des œuvres analysées. La revue *Dacia Literară* a fonctionné parallèlement à *Arhiva Românească, en 1840, sous la direction de Mihail Kogălniveanu*. La seconde qui éditait surtout des articles de fonds à caractère historique a continué à être publiée les années suivantes, toujours à Iaşi, en utilisant la même graphie.

La revue *Dacia Literară* a, quant à elle, été suspendue, sur ordre du prince, neuf mois après sa création, et elle ne reprendra dans une

seconde édition qu'en 1859, postérieurement aux événements de 1848 et à la seconde union de la Valachie et de la Moldavie (Razeş, 2009). Cependant, entre-temps, certaines des idées de *Dacia Literară* ont été reprises, par *Le Glaneur Moldo-Valaque,* paru à Iaşi.

*Le Glaneur Moldo-Valaque* publie dans ses pages des œuvres littéraires et laisse juger le lecteur. La revue présente le matériel sans prendre parti. Elle ne publie pas de critique littéraire. Deux tiers de son contenu sont destinés à la littérature et un tiers à la science, au commerce et à l'industrie. Ainsi, elle contient des contributions relatives à la description géographique de la Bessarabie et à l'apport de la mécanisation ainsi que de l'industrialisation. Elle intègre également une présentation historique de la principauté de Moldavie, dans lequel des aspects de la vie, de l'activité et de l'œuvre de Dimitrie Cantemir sont abordés. L'objectif de ces articles est de donner au lecteur une vue d'ensemble des aspects intellectuels et culturels de cette époque, tout comme des peuples en contact. Ensuite, on note la présence d'un conte sur «Les av[e]ntures d'un papillon » ainsi que des poésies. Une autre partie est consacrée à d'autres thématiques, dont l'archéologie. La partie finale est dédiée aux innovations scientifiques et techniques, à l'activité théâtrale et à la musique.

Comme nous l'avons déjà souligné, la revue est destinée à un public spécialisé, la corporation des commerçants et des industriels. Elle décrit et manifeste une certaine attitude envers tous les événements importants de l'époque, en témoignant de son industrialisation et des nouveautés culturelles, notamment ainsi que des contacts et échanges avec la société française. *Le Glaneur Moldo-Valaque* enregistre une étape importante dans le développement de l'économie moldave par l'apparition de premières fabriques, par le développement des relations franco-moldaves, matérialisées dans des collaborations industrielles et culturelles. Par exemple, pour moderniser les outils de l'industrie de panification, on a importé de France cinq moulins mécaniques à cylindres. Ils devaient apporter des améliorations, non seulement dans cette branche de l'industrie mais aussi dans l'économie du pays en général. La diminution de l'importation de farine va contribuer et

stimuler la consommation de la production autochtone. Pour établir une fabrique d'instruments d'agriculture, on a dû engager des industriels français. C'étaient des spécialistes qui pouvaient diriger et surveiller les travaux nécessaires pour la fondation de la fabrique. Pour compléter l'outillage de la fabrique, on a fait venir de Nancy des machines créées par Mr. Hoffman. Le vocabulaire utilisé touche, également, l'éducation et la décoration qui font le lien avec la technique, les Arts et la culture.

Dans le domaine de la culture, ce sont des acteurs, des chanteurs et des cantatrices françaises célèbres qui viennent en Moldavie, au théâtre de Iaşi, pour organiser des fêtes et délecter le public roumain. Grâce à ces concerts, on a l'occasion de faire connaissance avec la culture de l'Occident. C'est ainsi que des relations culturelles franco-roumains nécessaires et utiles se développent. C'est une nouvelle étape de collaborations étroites et directes entre la France et la Moldavie, qui fait suite, des points de vue linguistique et culturel, à des influences anciennes et indirectes, par les filières grecques et russes. Ces contacts ont également été rendus possibles par un contexte favorable de mise en valeur de l'origine du peuple roumain et de retour vers la latinité. Ces orientations vont faire l'objet de chroniques dans les principautés historiques de Valachie, Moldavie et de Transylvanie. Le prince Dimitrie Cantemir va, quant à lui, jouer un rôle important dans l'affirmation de la latinité du peuple roumain par des principes qui seront ensuite exportés dans les autres principautés roumaines et développés par l'École Latiniste de Transylvanie, illustrant ainsi la circulation des idées, notamment. Cette réorientation latine ou reromanisation, initiée en Moldavie, va également s'accompagner d'un développement des échanges de voyageurs. Ce sont surtout les Roumains qui ont besoin de cette communication culturelle pour emprunter des modèles, de l'expérience, des découvertes, même si toutes les cultures ont intégré, à un moment donné, des connaissances acquises d'autres peuples.

En étudiant des faits concrets décrits dans des journaux gardés en peu d'exemplaires dans les archives des bibliothèques, dans ces reliques de l'époque, on peut remarquer plusieurs aspects de l'influence

française sur la culture roumaine. La revue *Le Glaneur moldo-valaque* est un dialogue franco-roumain vivant. Elle a un format bilingue. Chaque page a deux colonnes dont une est en français et l'autre constitue le correspondant roumain du même texte, rédigé en alphabet cyrillique dit de transition. Ainsi, le processus d'influence, d'emprunt, d'imitation est plus visible. Le texte bilingue permet au lecteur roumain de connaître et d'étudier la langue française dont l'utilité n'est pas à prouver, le français étant une langue de circulation européenne à l'époque. La situation de la langue française peut être caractérisée par cette formule télégraphique : « refoulement général du latin, crédit stationnaire de l'italien, capacité de concurrence médiocre, en Europe du moins, de la part de l'anglais, de l'allemand et de l'espagnol » (Schoell, 1936, p. 17). « Celui-ci s'éleva ainsi dans l'esprit des hommes du temps, sinon à la hauteur du latin, du moins aussi près de lui qu'il était possible à un idiome vulgaire (…) le français s'éleva à une *demi-universalité* (Brunot, 1905, p. 359).

Le lexique utilisé dans *Le Glaneur Moldo-Valaque* laisse apparaître un certain nombre de mots nouveaux ou néologismes, ce qui renvoie, d'un point de vue théorique, aux moyens d'enrichissement lexical (interne et externe) dont dispose une langue (Variot, 1997), ainsi qu'à la théorie de l'emprunt et de la circulation des mots (Thibault, 2010). Ainsi, la présence de suffixes d'une étymologie et d'une racine ou d'un radical qui provient d'une autre source amène parfois à recourir à accepter le critère de l'étymologie multiple. Nous ajoutons à cela que la forme roumaine du mot emprunté et sa destination ou son usage permet, souvent, d'établir la filiation probable ou certaine par laquelle l'emprunt français est arrivé dans les Pays Roumains ; cette étymologie du mot roumain diffère, parfois, decelle du mot français qui peut, lui-même, provenir de sources différentes, souvent latines ou grecques.

En linguistique, le néologisme est considéré des points de vue morphologique et sémantique : « néologisme (de forme). Expression ou mot nouveau, soit créé de toute pièces, soit, plus fréquemment, formé par un procédé analogique (dérivation, composition, analogie) [ ;]

néologisme (de sens). Expression ou mot existant dans une langue donné mais utilisé dans une acception différente » (CNRTL).

L'introduction d'un mot nouveau dans une revue telle que *Le Glaneur Moldo-Valaque*, ses différentes phases d'adaptation à partir de son adoption et sa conservation ou non, dans les décennies ou les siècles suivants témoignent de la vie du lexique d'une langue et des moyens que ses locuteurs utilisent pour exprimer pleinement leurs idées.

*Le Glaneur Moldo-Valaque* constitue une bonne occasion d'emprunter des mots nouveaux qui n'existent pas encore dans la langue roumaine. On parle alors d'emprunts de nécessité. Parfois, pour être compris, ces néologismes sont accompagnés d'une explication entre parenthèses. Une grande partie de ces vocables a été conservée dans la langue cible, c'est-à-dire, le roumain. Mais, dans certains cas – peu nombreux – l'emprunt a été éphémère. La disparition d'un néologisme résulte de différents processus et est présente dans toutes les langues. Elle peut avoir lieu quelques temps après son apparition, alors qu'il a été partiellement adapté ou bien, durant la période contemporaine, quand il a été constaté qu'il n'est plus nécessaire ou qu'il ne correspond plus aux attentes des locuteurs d'une langue.

De manière générale, il est à noter que la forme d'un néologisme qui arrive dans la langue d'accueil – le roumain – ne permet pas toujours une assimilation aisée à celle-ci. Parfois aussi le lexique dispose d'un équivalent qui recouvrait déjà tous ses sens. Dans d'autres cas, le mot emprunté entre en concurrence avec d'autres termes de même forme mais de sens totalement différents qui rendent son maintien impossible par une homonymie intolérable ; l'un ou l'autre de ces termes est, de ce fait, remplacé par un mot d'une autre origine ou bien connaît un usage géographique plus restreint.

Les traductions d'auteurs classiques ont, néanmoins, montré la difficulté de trouver, de temps à autre, des équivalents aptes à représenter toutes les nuances des mots ainsi que la nécessité de la création d'une langue littéraire qui, de fait, n'existait pas encore et n'avait pas encore franchi toutes les étapes de sa normalisation. *Le*

*Glaneur Moldo-Valaque* n'a pas réussi à réaliser les intentions initiales de son fondateur Gheorghe Asachi d'aborder l'intégralité de la création moldo-valaque. Il s'est transformé en un magazine scientifico-littéraire mais, en dépit de ses faiblesses, il a eu beaucoup de mérite en jouant un rôle important dans la société moldave de cette époque. De plus, il constitue un témoignage vivant de la langue qui était utilisée à cette époque et dans cette principauté.

Nous avons, de ce fait, effectué une première analyse des mots qui ont pénétré dans le vocabulaire roumain au commencement du XIXᵉ siècle sous l'influence de la langue française. Nous avons, ainsi, analysé tous les vocables soumis à cette influence, toute sorte d'emprunts, qu'ils soient pérennes ou temporaires, d'après la revue *Le Glanneur Moldo-Valaque (G)*. Pour rendre notre étude plus claire et ordonnée, nous proposons une classification d'après les principes étymologique et morphologique/phonétique. Nous avons, pour cela, vérifié si les mots concernés étaient enregistrés, ponctuellement, dans un dictionnaire, légèrement postérieur, celui de Teodor Stamati (Stamati, 1851) rédigé lui aussi en alphabet cyrillique de transition et en faisant appel au DLRM (1993-1996), ainsi qu'au DEX et au CNRTL. La présence des mots dans les deux langues nous permet de constater, dans bien des cas, l'existence d'une valeur sémantique similaire.

Comme résultat de l'analyse effectuée, sur 1638 vocables, nous avons distingué trois catégories principales de néologismes, en fonction de chaque étymologie :

1. Néologismes qui, sitôt empruntés, ont pris une forme et ont reçu une utilisation qui n'a pas changé dans le temps ou très peu.

2. Néologismes empruntés qui ont gardé le sens mais qui ont subi des adaptations morphologiques, par la suite.

3. Néologismes qui ne sont plus utilisés en roumain contemporain et sont remplacés par d'autres équivalents lexicaux.

4. Calques et expressions qui éveillent la curiosité.

Le français nous a toujours offert un riche trésor lexical pour le renouvellement et la modernisation de la langue roumaine. « … les

termes d'origine française sont en plus de 42 % dans le langage de la presse dont l'influence sur le parler commun est très grande, plus de 32 % dans la langue commune soignée, d'usage général » (Bulgăr, 1972, p. 112). La source primordiale du lexique de l'administration, du commerce, de l'économie est le français. Les néologismes empruntés aux domaines scientifiques qui témoignent des premières innovations techniques dans les Pays Roumains sont nombreux. Une place importante est occupée par le théâtre et les jeux de société.

Les emprunts grammaticaux ont été faits dans les textes traduits du français, et non dans ceux qui ont été écrits par les écrivains roumains. Comme c'étaient des traductions faites au mot à mot, les emprunts se sont réalisés plus facilement dans des traductions. Suite à la réorientation vers la latinité initiée par les travaux de Dimitrie Cantemir et poursuivie par l'École Latiniste de Transylvanie, le vocabulaire s'enrichit de l'emploi de termes d'origine romane qui remplacent ceux qui sont d'origines slave, grecque et turque.

L'analyse effectuée nous a permis d'observer une influence intense, dans tous les domaines de la langue et de la civilisation. Elle a donné l'occasion de passer du roumain ancien à la langue littéraire moderne, de donner des perspectives nouvelles au développement de la langue littéraire roumaine. Elle ouvre la voie vers un approfondissement des recherches sur d'autres spécificitées traductologiques et sur toutes les classes grammaticales intégrées dans cette revue du premier quart du XIX$^e$ siècle que nous nous proposons de présenter dans de prochaines communications.

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# EXPLORING TEACHING ENGLISH WITH INTERACTIVE FICTION

**Nadina CEHAN,** PhD
"Alexandru Ioan Cuza" University of Iaşi, Romania
cehan_nadina@yahoo.co.uk

**Abstract**: Video games are an artform which began in the 1970s with text adventure games, or IF as they are now called. Under the right conditions, IF can be used in the TEFL classroom to great effect in order to develop reading skills, but also to improve writing. Students can become more aware and engaged with the semiotic domain of video games by being asked to produce a short IF themselves. Good video games are built with a number of principles in mind, which teachers could integrate in their own lesson design. Good video games have rules and constraints which are constantly reinforced, they have a clear overarching goal and several sub-goals, they provide immediate feedback, they have the player play at the very limit of their skill level, providing just enough of a challenge, they offer a personalized experience, and foster independent learning. Rather than bemoan people's addiction to video games, this article invites teachers to take action, analyze and apply the principles of a well-designed video game to their own classroom.
**Keywords**: video games, TEFL, Interactive Fiction, principles of lesson design, gamification

## 1. By way of introduction: about video games

Video games are a form of art. As with all forms of art, there are good, bad, successful, underappreciated, even vilified video games, and everything in between. In order to understand and appreciate them, one must play and even create them. Video games are essentially lived experiences inside and outside the worlds of the games proper. To have engaged with video games by playing them, reading about them, reviewing them, trying to modify them, or creating them from scratch, is to become literate in a new semiotic domain (Gee 2003). In other words, by engaging with video games the player (and the creator) becomes familiar with a variety of images, symbols, sounds, and linguistic signs which have meaning within and across games.

Playing video games can have far-reaching consequences. They may teach valuable or uncomfortable life lessons. As an example of the former, I remember my first tinkering with integrating cheats into games so I would become invincible in a game where I did not have enough skill to beat the final boss. It was in the early days of the Internet. My knowledge of English was intermediate at best, but I managed to find a solution, follow the instructions and successfully make changes to a system file which in turn allowed me to win the final fight. This taught me a whole deal about becoming an independent learner. As an example of the latter, I will never forget how, while playing online together with a party of other children my age, they decided to change sides and destroy my kingdom. Thus, I learnt how treacherous people can be. That did not, however, dissuade me from continuing to play a variety of video games over the years. Furthermore, I may argue that what has led me to write the present article is precisely the accumulated experience of having played numerous video games in a variety of genres.

Video games have goals, rules, a feedback system and require voluntary participation. Thus, except for voluntary participation, video games are much like a well-designed series of lessons on any given subject. As Jane McGonigal in *Reality is Broken* (2011) explains, voluntary participation involves knowing and accepting the goals, rules and feedback, and provides freedom to enter or leave the game world at one's leisure. This, in turn, means that even if the game proves to be stressful or challenging, the player feels secure and enjoys the activity. In addition, James Paul Gee argued in *What Video Games Have to Teach Us About Learning and Literacy* that good video games embody no less than 36 learning principles. For example, good video games "encourage active and critical, not passive, learning" (Gee, 2003, p. 49). It may be worth considering, therefore, the idea of applying the principles of good video games to teaching in general, and to designing lessons in particular. I will return to this notion in section 4.

## 2. What is Interactive Fiction?

On its *Frequently Asked Questions* webpage, The Interactive Fiction Technology Foundation defines Interactive Fiction (IF) as "a kind of video game where the player's interactions primarily involve text." There are two main types of IF, parser-based and choice-based games. The former requires players to "type natural-language commands into a simulated world, and the game interprets them as actions for the story's main character to carry out" (*idem*). For example, in the IF game *Lost Pig*, at one point in the game, if you type "follow noises", your character, a troll, falls into a well, which leads into a cave,
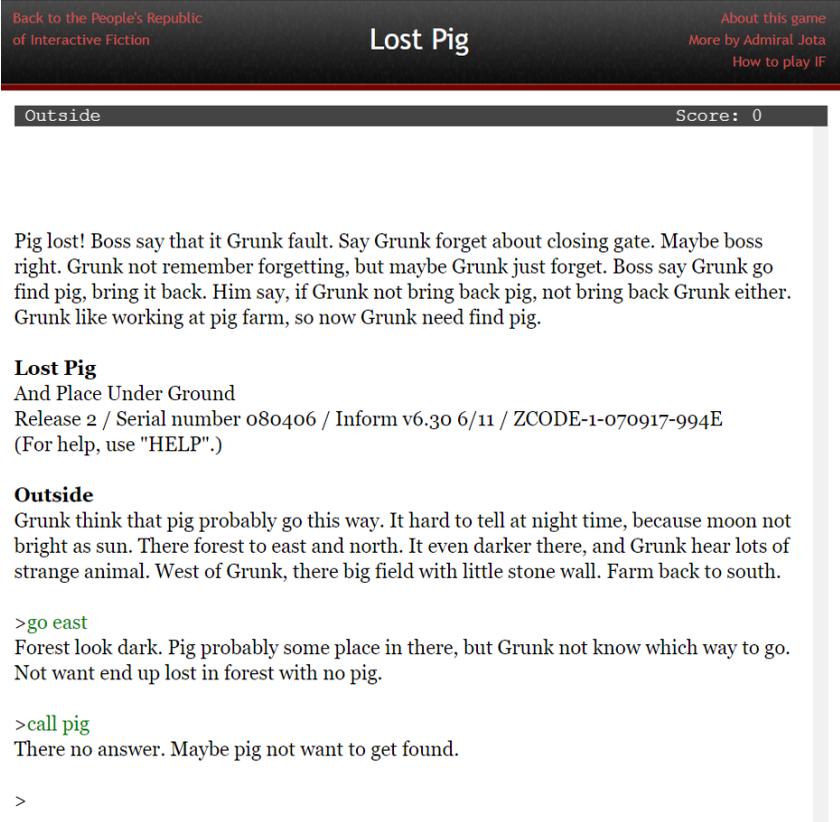
Back to the People's Republic of Interactive Fiction

**Lost Pig**

About this game
More by Admiral Jota
How to play IF

Outside                                                                    Score: 0

Pig lost! Boss say that it Grunk fault. Say Grunk forget about closing gate. Maybe boss right. Grunk not remember forgetting, but maybe Grunk just forget. Boss say Grunk go find pig, bring it back. Him say, if Grunk not bring back pig, not bring back Grunk either. Grunk like working at pig farm, so now Grunk need find pig.

**Lost Pig**
And Place Under Ground
Release 2 / Serial number 080406 / Inform v6.30 6/11 / ZCODE-1-070917-994E
(For help, use "HELP".)

**Outside**
Grunk think that pig probably go this way. It hard to tell at night time, because moon not bright as sun. There forest to east and north. It even darker there, and Grunk hear lots of strange animal. West of Grunk, there big field with little stone wall. Farm back to south.

>go east
Forest look dark. Pig probably some place in there, but Grunk not know which way to go. Not want end up lost in forest with no pig.

>call pig
There no answer. Maybe pig not want to get found.

>

and from then on you have to figure out how to get back to the surface.

**Picture 1.** Screen shot of *Lost Pig* being played online. (https://pr-if.org/ play/lostpig/)   Here is a screenshot of the game, which gives you some idea of how the game is played (Picture 1).

In choice-based IF, the player is presented with a number of options to move the story forward. These options are part of a menu, or they appear as hyperlinks in the text. These types of games typically branch out internally and can lead to a variety of outcomes.

IF, or "text-adventure games", as they are also sometimes still referred to, has been around since the dawn of computers in the 1970s. However, with the development of graphics, IF was quickly superseded by video games which involved primarily graphical elements. Nevertheless, IF never fully died and there is an engaged community of authors and readers of IF who keep the genre alive. For example, there is a dedicated yearly IF competition for the best games, namely the *XYZZY Awards*. There are also dedicated open source tools for writing IF, such as *Twine* and *Inform 7*.

### 3. IF in the classroom

IF can be used to great effect in the English as a foreign language classroom. It is not just a matter of the teacher organizing language-learning tasks around the game and the ensuing gameplay. IF invites the player to join in and thus the actual playing of the game becomes a language-learning task. The player has to understand and pay attention to every word and sentence because they are meaningful at a level beyond their linguistic import. They affect the range of possibilities in terms of how the player can react and how their choices affect the ultimate outcome, namely whether the game is won or not or which of the multiple endings is discovered. IF is typically thoroughly enjoyed by learners who take pleasure in problem-solving and manifest an ability to use their imagination.

Nevertheless, IF games pose a variety of hindrances in classroom use. First, there is the issue of having enough computers and internet access. Second, the authentic nature of IF texts presents several other vexations. IF games are typically written for an adult audience whose

mother tongue is English. Therefore, the games are suitable for upper-intermediate learners of English and above. They also need to be carefully selected in terms of topic and content. Thus, a teacher may need to spend several hours not only looking for the right game, but also playing through it, getting familiar with it, and preparing language-learning tasks around it. Last but not least, a particular IF may not be a certain learner's cup of tea. In addition, the text-only nature of the game might put some learners off because their experience with video games so far is a mostly image-based one.

### 3.1. The "classical" approach to using IF in the classroom

This section briefly discusses the pre-, while- and post- tasks approach to introducing IF in the TEFL classroom as proposed by Joe Perreira. In his blog *IF ONLY: How to introduce and use interactive fiction in the classroom*, Perreira exemplifies the "classical" approach to teaching with IF. The pre-reading tasks are designed to introduce difficult vocabulary and to give the students an idea of what the game mechanics are. The while-reading task is the actual playing of the game. IF games provide the player with immediate feedback, which means that the learners know whether they have comprehended the text correctly, or whether they have typed the words into the parser correctly. Finally, in the post-reading tasks, the students may be invited to discuss and reflect on their experience.

Of course, there is nothing wrong with this approach, but I do have a small qualm with it. I feel it takes away from the joy and wonder of genuinely playing a new video game. As it is teacher-guided, it does not allow the learners to develop strategies to deal with the vagaries of being confronted with an unknown territory, or for them to transfer the strategies they have already acquired playing other video games. Perhaps the pre-reading tasks could be improved by the classroom teacher by having a discussion with the learners on issues such as "What do you do when you get stuck in a game?" and "What do you do when you realize you've encountered an unknown word?". This would lead, perhaps, to a more personalised gaming experience for the learner.

### 3.2. The "head-on" approach to using IF in the classroom

This section discusses a different kind of approach, whose title reflects the kind of lack of preparation with which players typically step into a game of any kind. A teacher may straight-forwardly propose to the learners to play a game of IF without any preliminary discussions or introduction of possibly unknown vocabulary items. The main advantage of this approach is that it fosters independent learning. The teacher adopts a purely monitoring position, from which they can intervene only when needed. In this capacity, the teacher may provide clues for learners who are stuck in the game, or better yet, encourage them to use other online tools such as walkthroughs or dictionaries to help them. It is perhaps a good idea to set aside some time at the end of the class to discuss with the learners what they liked and disliked about the proposed IF game and ask them whether they would continue playing at home or not and why.

Since they are text-based only, IF games foster extensive and detailed reading. But there is nothing impeding the teacher to turn the tables around and turn learners into writers of IF. This is undoubtedly possible only under certain conditions, but it is worth discussing here what such an experiment can and has produced.

At the end of February 2023, I advanced the following proposition to my 2nd-year Computer Science students: that they develop an IF game in teams of 2-3 in ten weeks. The game would need to have a minimum of ten steps. For someone who has not played IF yet, the latter concept might be a little difficult to understand. A step is basically a chunk of text after which the player is prompted to react in some way. In other words, at each step, the player interacts with the fictional world. This is typically done either by typing some words which the player hopes will further their journey, or by clicking one of the choices presented to them. My role was to monitor and guide the students, provide them with ideas and help them write in correct English. Several recurring problems were noted.

By far the most widely encountered issue was the haphazard use of the present and past tenses. Thus, a story created by some students

began in the past, but two sentences down the line, it continued in the present. While it is true that people generally start telling a story in the past tense and may use the present tense interchangeably from time to time for dramatic effect, the issue here arguably stemmed from the students' not realizing that they were being asked to act within a different semiotic domain. In other words, they were not asked to tell a story, but to immerse a potential player into a story, which is done by using the present tense throughout.

Another issue, which might have sprung from some of my students' lack of experience with games and literature, was that they began the game by describing the story, rather than telling it. In other words, they began with "Our story starts on a cold winter's day", rather than "It's a cold winter's day". As I began reading their fiction, I felt like somebody was telling me about the latest book they had read. As a player, I would not have been immersed in the narrative as the player should not live outside the story, but inside it.

The third most frequently encountered problem was having to deal with highly ambitious students who came up with quite complex narratives. In one case, a team of students calculated that their story would end up having over 50 endings, if they continued the path they were on. Moreover, a lot of the students felt that it would be impossible for them to finish the game in time or ever for that matter. It took a lot of work talking to each team about how they could trim down and simplify their branching narratives.

One of the games that was finished early was *Papir pliz*. The game is set in the Socialist Republic of Romania, in 1989. The player is Gigel Frone, a customs officer whose job is to check the passports of those who want to enter the country. Over the course of a couple of days, he encounters many interesting characters. He has the choice to interrogate them, let them enter the country, or deny their entry. Depending on the player's choices, there are 5 different endings to the game.

The game is written in C++. It has a linear design, apparently a conscious choice by the developers, as it harks back to the communist atmosphere of always being confined and limited in your choices. Gigel

basically knows only two places: his home, where his family is, and the office where he works. Here is the opening of the game (Picture 2):

> It's around 4 o'clock, you get ready for your shift at 7:00. The darkness outside is calming and the weather seems to have cleared up. You start wondering around the room, collecting your documents to start your new job at the Nadlac customs, but in your head something is still rattling for the unpredictable. Your gaze falls over your wife, sleeping heavily after long hours of toil in the tailoring factory, you remember her tasking you to go early in queue to take your family's rations the State is providing. A growl comes out of your stomach, "I'd better hurry". Ready as you are, in the hallway you are always accompanied by your kids' snoring, sounds that paint a glimpse of a smile every time you leave early. Coming by the mirror a silhouette moves in the darkness, it's a man in his Middle Ages, pale and toiled, always working for his family; you are dressed up in modest clothes and that shabby coat you never get rid of. After an hour of waiting for your rations, you take your documents and go to the customs. ... Another day starts, 11 October 1989, The Socialist Republic of Romania.

**Picture 2.** Opening lines of *Papir pliz* by Filip Valentin, Borş Andrei Darius and Grăjdeanu Alexandru Cristian and one of the five possible endings (Picture 3), entitled *Not all heroes wear capes*:

> In an ant colony, each individual has its own job. Each and every one of these jobs is crucial for the colony's survival. Just like an ant colony, The State relies on its citizen's devotion and their specific job to function. Even a customs officer like you can save The Great Socialist Republic of Romania from a disaster. Despite her determination and the intel she possessed, you sent Anna to prison, preventing the Socialism dissolution. After the arrest, mister Ciresescu reported this incident and to the KGB, so an agent came to investigate. While listening to you, the agent comes to the conclusion than Anna may not be the only rat who will try to bring this Socialist Heaven's doom. After this incident, the streets are now full of guards and all customs officers are carefully supervised in order to make sure that they do their job right... BUT NOT YOU! You have been promoted to a supervisor for your devotion and hard work. As for Anna... may God have mercy on her, because the State surely won't.

**Picture 3.** *Not all heroes wear capes*, one of the endings of *Papir pliz* by Filip Valentin, Borş Andrei Darius and Grăjdeanu Alexandru Cristian

### 4. Conclusions

This article has essentially been a plea for using IF in the TEFL classroom. While it may be quite a challenge to set it up in a regular classroom, it is well worth trying out at least once. If your students bring their laptops to school on a regular basis, or if you can arrange to have your classes in a room where there are computers and an internet connection, then IF might just be your ticket to teaching bliss. That is because good IF, which matches your learners' levels of foreign language proficiency and familiarity with the genre, will completely engross your students.

Good video games all share a number of principles which I have alluded to in the introduction. First, good video games have a number of constraints which are or become explicit very quickly. The player discovers these rules by exploring the space of the game and noticing how the game responds to their input. If the player does not follow the rules, there is no progression. The school environment also has rules, but you cannot expect the student to guess what they are or find them out by trial and error. Which is why I would argue that school and classroom rules should be introduced unambiguously as soon as possible. They also need to be reinforced when needed. You can gamify their application by giving points when they are followed and subtracting points when they are broken. And rather than punishing misbehaviour, one could delay or deny gratification for good behaviour.

Good games have a clear goal and sometimes sub-goals. For example, role-playing games (RPGs) typically incentivize the player to go on side-quests which will help them level up, making them better prepared for the final fight. We can apply this concept to the TEFL classroom. Suppose there is a class of learners who are, overall, A2 in English. The teacher's goal over a year is to get them to B1. In order to check that everyone is at B1 at the end of the year, there is going to be an objective test. This B1 objective test is the final fight the learners

will have to win. Every step towards this final test, every class, every piece of homework, is a side-quest. If the teacher were to explicitly state the overarching goal as well as the subgoals of each lesson, the learners would know what they are working towards and would probably be more motivated to engage with a view to slaying the dragon at the end of their adventure.

Good video games provide immediate feedback. If the player does not correct their course and adapt accordingly, they do not get to win the game. In the language classroom it is debatable when teachers should provide feedback. During a speaking activity, for example, should a mistake be immediately corrected, or should the teacher take notes and wait until the learner has finished talking? Another question is how frequent testing should be and how to use the results. Does the teacher just give a grade, or do they use the information from the tests to provide the learners with extensive and personalised feedback? The reader may give different answers to these questions according to their own preferences and experience. Nevertheless, what good video games teach us is that constant, meaningful feedback is necessary in the development of any skill.

Good video games have the player playing at the very edge of their skill level whilst providing all the necessary props for improvement. It is similar to dangling the proverbial carrot in front of the donkey. The ultimate goal is to become better and better, but absolute mastery is treacherous because once it is achieved, a sense of profound disappointment takes hold of the player. It is the work and the satisfaction of getting incrementally better that brings enjoyment. Similarly, once a sub-skill has been mastered, learners, too, should gradually be introduced to more and more difficult tasks.

Good video games typically manage to offer the player a personalised experience because there is a good amount of choice. It is not only a choice of how long to play the game and when to take a break from it or to abandon it altogether. It can also be a choice of who the player is in the game, which particular skills they develop, which strategies they elaborate, whether they prefer to play alone or with

other people. Teachers can apply this principle of personalised experience in their classes as well. This may involve giving learners a choice of what to do for a project, what to write for an essay, whom to collaborate with. It may also involve providing learners with choices in how to approach learning, explicitly expounding the different methods one may use in order to memorize and relate new information to known information.

Good video games foster independent, self-directed learning. Every failure is part of the learning-how-to-beat-the-game curve. Some players figure it all out on their own. Others find it easier to engage with the community which has grown around the game and look for answers, strategies and tips on forums, dedicated wikis or YouTube videos. Whichever path a player chooses, the nagging questions driving them are "What do I need to do in order to become better?", "Where have I gone wrong?", "In what way am I ignorant right now?". In other words, good video games promote critical thinking and introspection. They are the kinds of practices teachers can encourage their learners to acquire through open-ended questions, debates, by introducing them to the communities which arise around a cultural artifact or historical event.

To conclude, by design, good video games provide meaning and enjoyment through hard work. They typically have rules and constraints which make them fair and which settle the conditions for success. The player works towards achieving clear goals and sub-goals, which motivates them to keep playing. The feedback system worked into the game provides the player with a clear vision of where they are and where they need to be in order to achieve their goals. Good video games allow the player to engage with the game at the very edge of their skill level and incrementally improve. Ultimate success is not what brings satisfaction and enjoyment, but rather it is the work itself towards achieving that ever-elusive mastery that brings gratification. No two players have the exact same experience with good video games. These are the providers of choice par excellence. Playing a video game is a learning experience which encourages following a self-directed and

independent path towards success. All these principles and many more are worth integrating into the design of classroom activities and lessons.

The video game industry is one of the most powerful in the world. Billions of people of all ages play video games every day. It is high time that we learnt from video game designers how to gamify our own classes.

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# EUPHEMISMEN IN DER WERBUNG

**Oxana CHIRA,** Dr. phil.
Staatliche Aleku-Russo-Universität aus Bălți
Republik Moldau
oxana.chira@usarb.md

**Abstract:** In this article we propose to analyze euphemisms in advertising texts. From the multitude of advertisements that circulate in the virtual space of the Internet, we focused on some of the most common ones. We were mainly interested in the linguistic message conveyed in German advertising texts and did not focus on the images. Advertising slogans are formulated with the intention of being easy to understand and easy to remember so that people want to buy them. We selected spheres such as cosmetics, hygienic products, food, etc. to research how the social taboo favors the use of euphemisms in certain advertising texts.

**Keywords:** advertising text, euphemism, taboo, euphemism functions, German language.

**Zusammenfassung:** In diesem Artikel schlagen wir vor, Euphemismen in den Werbetexten zu analysieren. Aus der Vielzahl von Werbetexten, die im virtuellen Raum des Internets kursieren, haben wir uns auf einige der häufigsten konzentriert. Werbeslogans werden mit der Absicht formuliert, leicht verständlich und einprägsam zu sein, damit die Menschen sie kaufen wollen. Häufig begünstigt ein gesellschaftliches Tabu die Verwendung von Euphemismen in bestimmten Werbetexten, deshalb wurden einige Bereiche wie Kosmetika, Hygieneprodukte, Lebensmittel usw. ausgewählt, um das Phänomen zu untersuchen.

**Schlüsselwörter:** Werbetext, Euphemismus, Tabu, Funktionen der Euphemismen, Deutsch.

Keine Werbung kommt ohne Wörter aus. Jeder kennt einige Werbungen, die ihm merkwürdig mit Okkasionalismen, Fremdwörtern, Abkürzungen, Fachwörtern und Zahlen etc. vorkommen. Es wäre empfehlenswert unsere Forschung mit der Deutung der Schlüsselwörter des Beitrages zu beginnen. Ein Euphemismus ist ein sprachliches Mittel der Umschreibung im Sinne einer Aufwertung oder Verschleierung des begrifflichen Inhaltes einer Aussage. Unter Euphemismen versteht man „Bezeichnungen des Gegenstands oder

Erscheinungen nicht durch gewöhnliche Benennungswörter, sondern durch Umschreibung mit Hilfe eines anderen Wortes oder sogar einer ganzen Wortverbindung" (Iskos, Lenkowa, 1960, S.153).

Hinzuzufügen ist noch, dass sich die Euphemismen überall in der zwischenmenschlichen Kommunikation feststellen lassen. Nach K. Nyrop „begleiten sie uns von Geburt bis zum Tod" (Nyrop, 1913, S.260). Zur Verwendung können verschiedene Motive vorliegen, etwa ein soziales oder sprachliches Tabu, taktvolle Rücksichtnahme auf den Kommunikationspartner oder auch abergläubische Ehrfurcht.

Willy Sanders bringt in einem Unterkapitel folgende Erklärung des Begriffes: „Der Euphemismus kann jedoch auch in bewusst verhüllender, verschleiernder, verfälschender Form auftreten, vor allem in politischer, propagandistischer, demagogischer und damit manipulierter Verwendung" (Sanders, 1992, S. 127). Es zeigt sich bei vielen Fragestellungen, dass die entscheidende Problematik der Euphemismusbetrachtung in der Untersuchung ihrer Funktion liegt. Euphemismen in verschleiernder Funktion zielen hingegen darauf ab, die Aufmerksamkeit der Hörer auf die Teile eines Sachverhalts zu lenken, von denen der Sprecher annimmt, dass sie sein Anliegen in einem günstigen Licht erscheinen lassen. Verschleiernde Euphemismen sollen etwas besser darstellen, als es in Wirklichkeit ist.

Damit eine Werbung von einem Käufer wahrgenommen wird, muss sie zunächst die Aufmerksamkeit wecken. Die Aufmerksamkeit wird oft durch einen Slogan oder schöne Bilder geachtet, sodass der Käufer Interesse an dem Produkt und einen Kaufwunsch entwickelt. Damit ein Kunde sich von einem Slogan angesprochen fühlt, werden Euphemismen auch verwendet.

Die heutige Forschung ist interdisziplinär und untersucht euphemistische Realisierungsformen in der deutschen Werbesprache. Im Zeichen der heutigen Globalisierung und unter dem Druck der Finanzkrise sind neue Tabuthemen entstanden, die unsere Gesellschaft noch nicht als solche empfindet und die es der Werbesprache gelungen zu verschleiern gelingt. Sigmund Freud nennt Tabus den ältesten ungeschriebenen Gesetzeskodex des Menschen, der verinnerlicht wird

und zu einem „Tabugewissen”, „Tabuschuldbewusstsein” führt: die Übertretung erzeugt Schuldgefühle. Als ältestes Tabu führt S. Freud das Verbot an, das Totemtier zu essen” (Balle, 1990, S. 20). Sigrid Luchtenberg versteht unter Tabu alle „mit Denkverbot oder Nennverbot belegten Gegenstände, Vorgänge oder Gedanken”, und fügt hinzu, dass dies „als gesellschaftlicher Prozess begriffen werden muss” (Luchtenberg, 1985, S. 24). Die Aufgabe von Tabus ist, den Einzelnen über kollektiv verbindliche oder wirkende Verbote zu reglementieren. Karl Treimer geht davon aus, dass ein Tabu „ursprünglich nur alles Heilige, Geweihte – in Verbindung mit Gott – und davon abgeleitet alles mystisch Unberührbare, Gefährliche, Unreine” sei (Treimer, 1954, S. 44).

Dazu zählt das Preistabu und die damit verbundene Angebote des Produktes sowie der Kampf der Konkurrenz und der Qualität von Produkten. Folgende Euphemismen können in der Werbung getroffen werden: *preiswert, günstig, freundliche Preise, bezahlbar* statt „billig“; *Preisanpassung* statt „Preiserhöhung“, *kostenintensiv* für „teuer“; *Luxuriöse Ausstattung* statt „Überhöhter Preis“, wie in den folgenden Beispielen:

Luxuriöse Angebote finden Sie bei uns! (www.ebay.com , 18.03.2023);

Luxuspreise Ferienappartement (www.eltravel.ch , 18.03.2023);

Auf höchstem Niveau mit perfekten Service, in der Welt aus Luxus (www.rtl2.de , 18.03.2023).

Bemerkenswert ist es, dass die Vermeidung bestimmter Wörter zwangsläufig zur Schaffung von Synonymen und neuen Wörtern führt.

In der Euphemismusforschung, die auf eine reiche Tradition seit der Antike zurückblickt, findet man viele verschiedene Sichtweisen der Euphemismen. Die Euphemismen erscheinen zumeist als beschönigende Umbenennung, als Ersatz oder Verschönerung, die beispielsweise aus Gründen der Tabuisierung von Themen oder aus der Unangemessenheit von sprachlichen Formen zur Anwendung gelangt. Die Euphemismen kommen in wirtschaftlichen Diskursen und aus

diversen Gründen vor und sie werden in der sprachwissenschaftlichen Forschung aus mehreren Gesichtspunkten betrachtet.

Im Mittelpunkt der vorliegenden Erforschung stehen mehrere thematische Gruppierungen der tabuisierten Themen in der Werbesprache, z. B. Kosmetik, Medizin, Nahrung etc. Die erwähnten Bereiche lassen sich weitere Gruppen unterordnen, die in der Forschung präsentiert werden. Aus der Forschung wurde ersichtlich, dass die Zuordnung von Untergruppen exklusiv einem bestimmten einzigen Hauptbereich mit Schwierigkeiten verbunden sein kann, weil die Produkte manchmal mindestens in zwei Bereichen gemeinsame Merkmale aufweisen. Tabuisierte Aspekte in der Werbung für Babyprodukte sind Körperteile und Körperflüssigkeiten. Zum Beispiel der Begriff „Feuchtigkeit" kann sich kontextabhängig auf die altersbedingte Inkontinenz, auf die Monatsblutung, auf Lebensmittel, auf die Muttermilch beziehen. Cornelia Pătru stellt in der Forschung der Euphemismen fest, dass nicht nur Wörter, Wortgruppen oder Ausdrücke euphemistisch fungieren, sondern im gleichen Maße Sätze oder ganze Werbetexte" (Pătru, 2019, S. 62).

Die Werbung für die „Windelhosen für Erwachsene" statt „Inkontinen-zwindeln" erklärt die Qualität der Windelhosen: „Die Innenseite ist aus hautfreundlichem Material, welches Feuchtigkeit bis zum Saugkern hindurchlässt" (https://www.pflege.de/hilfsmittel /inkontinenzmaterial/windeln-windelhosen/, angesehen am 10.03.2023). Eine neue Industriebranche ist in der globalisierten Welt im 21. Jahrhundert die Babypflege-Industrie überall in der Welt. In dieser Sphäre kann man viele Beispiele aussuchen:

Für Camelia Windeleinlagen. „Eine Wohltat für Mutter und Kind" (https://www.slogans.de/slogans.php?BSelect%5B%5D=9288, angesehen am 10.03.2023);

Für Pampers: „Ruhige Nächte. Spannende Tage. Mit Pampers bleibt der Po schön trocken" (https://neuroflash.com/de/blog/slogans-claims-von-marken-kinder/, angesehen am 10.03.2023). *Po* ist hier in der Werbung die familiäre Kurzform, die eingesetzt wurde, weil es in Bezug zu den Kindern nichts beleidigend klingt.

Es ist wichtig zu betonen, dass die Babyernährung auch der Babypflege-Industrie gehört und sie wird nicht beim Namen genannt, sondern auf unterschiedlichen Wegen bedeckt. Für „Nestlé schenkt der Mutter Zeit und dem Baby Sicherheit", *Folgemilch*, *Kindermilch*, *Babymilch*, *Folgemilch*, *Folgenahrung* für „Muttermilchersatz":

Für Aptamil „Heute für morgen vorbereiten" (https://www.salonmama .com/nature/mein-geschenk-an-euch-heute-fuer-morgen-vorbereiten, angesehen am 19.03.2023);

Für Hipp: „Das Beste aus der Natur. Das Beste für die Natur" (www.slogans.de, angesehen am 19.03.2023).

Religiöse Scheu wurde neben dem Schamgefühl als einer der wichtigsten Gründe für den Gebrauch von Euphemismen und Periphrasen im Zusammenhang mit Tabu angesehen. Solch ein Tabu wird eine menstruierende Frau, die in den verschiedensten Kulturen gesellschaftlich und religiös tabuisiert ist (vgl. Chira, 2018, S. 542-546). An dieser Stelle muss man besonders betonen, dass „eine Person dann als Tabu gilt, wenn sie von dieser Kraft erfüllt oder ihr völlig unterworfen ist. Im ersten Fall wird sie als heilig, im zweiten als unrein und gefährlich angesehen" (Voss, 1989, S. 143). Viele Ersatzwörter gebraucht man nicht umsonst für *die Regel* in der deutschen Sprache mit der Funktion der Verhüllung. Es lässt sich anhand der folgenden Beispiele belegen:

- neutrale Termini: *Blutung* (Duden, 1996, S. 271), *Monatsblutung* (ibidem, 1996, S. 1031), *Periode* (ibidem, 1996, S. 1135), *Regelblutung* (ibidem, 1996, S. 1230);

- okkasionelle Euphemismen: *Tage* (ibidem, 1996, S. 1590), *Sach*, *Gschicht* (dialektal), *Matsch vorm Tor*, *die Erbsünde*, *der Ölwechsel*, *Einmal-im-Monat-Krankheit* etc., die nicht so bekannt sind wegen der Selbstbildung (ad-hoc Bildung);

- Namen-Euphemismen: *Minna*, *ich habe meine Emma zu Besuch* (aus dem Internet);

- Assoziationen mit der roten Farbe: *die rote Königin, die Schweizer Wochen, Kommunisten im Dorf, Rote Zora, Erdbeerwoche, rote Woche, die Indianer sind da, Jagd auf den roten Oktober, rote*

*Fahne, rote Blumen, rote Flut, rote Woche* (mehr von den Männern gebraucht) etc.;

- lateinische medizinische Termini: *die Menstruation* (ibidem, 1996, S. 1008), *Menses* (ibidem, 1996, S. 1008), *Menorrhö* (ibidem, 1996, S. 1007);

- Metaphern mit dem Wort „Besuch": *der Besuch, Tante Rosa zu Besuch haben, die Tante aus Amerika ist zu Besuch, Besuch von der roten Tante, Tante Emma mit dem roten Auto zu Besuch, Tante Emma aus England* (Balle, 1990, S. 140) etc.;

- Zyklisches Ereignis: *Zeit, Monatszeit, Monatsfluss* etc.;

- Krankheit: *Bauchschmerz, Kopfschmerzen, Bauchkrämpfe, Unwohlsein, Reinigung, monatlicher Aderlass, Migräne, Monatskrankheit, drei Tage krankgeschrieben* etc.

Es lässt sich anhand der Beispiele zweifelsfrei belegen, dass *die Regel* einer Frau tabugefärbt bleibt und die Religion eine äußerst negative Einstellung gegenüber der Menstruation in mehreren Kulturen legt. Die Idee von C. Balle „Wer ein Tabu bricht, gilt aber selbst als Tabu, schon durch seine bloße Anwesenheit" (ibidem, 1990, S. 133) wird noch viele Jahrhunderte und in vielen Kulturen aktuell bleiben. In der Werbung kann man folgende Beispiele für das Tabuthema finden:

a. Werbung für ALWAYS:

„Damit die Regel sauber und diskret abläuft";

„Schreib' die Regeln neu!";

„Binden für Schutz während der Periode";

„Sei so aktiv wie du bist" (https://www.always.de/de-de/schreibdie regelnneu/, angesehen am 19.03.2023);

Für andere Bindefirmen findet man auch Euphemismen mit der verhüllenden Funktion:

b. Für O.B. ProComfort: „Für extra Komfort und zuverlässigen Schutz an jedem Tag der Periode"! (https://www.slogans.de/ slogans. php?GInput=periode, angesehen am 19.03.2023);

c. Für Lady Binden: „Tena Lady Ultra Mini" mit dem Fremdwort „Lady" wird zur Vermeidung möglicher Schamgefühle des weiblichen

Lebens verhüllt. „TENA Lady Einlagen - Extra hohe Saugleistung" ([www.inkontinet-sjop.de](www.inkontinet-sjop.de) angesehen am 19.03.2023);

d. Für Silhouettes Binden: „Der bessere Weg zur trockeneren Periode" ([https://www.slogans.de/slogans.php?GInput=periode](https://www.slogans.de/slogans.php?GInput=periode), angesehen am 19.03.2023);

Diese Tabus oder noch mehrere andere, die man in verschiedenen Werbungen auch nachfolgen kann, machen das Leben insbesondere für Frauen in der Gesellschaft manchmal sehr schwer. Sie sind abhängig von Ritten und Bräuchen, fühlen sich in ihrer Eigenständigkeit, Persönlichkeit sehr eingeschränkt. Das Thema „Menstruation" ist in der sogenannten fortschrittlichen westlichen Welt immer noch tabuisiert. Seit der Antike gilt Menstruation als „Zeichen weiblicher Minderwertigkeit", darüber und mehr im Buch *Menstruation und weibliche Initiationsriten* von Caroline Ausserer (vgl. Ausserer, 2003).

Der Euphemismus fungiert oft im allgemeinen Bewusstsein der Sprachbenutzer als Interessen abhängiges Mittel der Verschleierung und tritt immer häufiger als Objekt der Betrachtung in verschiedenen Diskursen, auch in den Slogans, als Mittel der Persuasion und verbale Handlungsstrategie auf.

Aus diesen Ausführungen geht hervor, dass man in den untersuchten Anzeigen mehrere Varianten der Euphemismen identifizieren kann:

a. Euphemismen mit klaren Verschönerungen, die leichter zu erkennen und zu verstehen sind:

*Transpiration* statt „Schwitzen" in Werbeanzeigen für Deodorant;

1-*2Dry Für achselfrische Sicherheit* statt „Schwitzen" (in Werbeanzeigen für Deodorant);

*8x4 100% Duft-Schutz 0% Aluminium* statt „Schwitzen" (in Werbeanzeigen für Deodorant);

*Anti-Age Creme*, *Creme für die reife Haut* statt „Alte Haut"; ([https: //www.nivea.de/produkte/hauttypen/feuchtigkeitscreme-reife haut](https://www.nivea.de/produkte/hauttypen/feuchtigkeitscreme-reife-haut), angesehen am 22.03.2023)

*Gillette:* *Das Beste im Mann* statt „Sauberkeit und Pflege" (https://www.gillette.de/de-de/perfekte-rasur/das-beste-im-mann, angesehen am 22.03.2023)

*Vagisan* für „einen gesunden Intimbereich" (https://www.slogans.de/slogans.php?GInput=intimbereich&filter=1, angesehen am 22.03.2023)

b. die unerkennbaren Euphemismen sowie „Protefix für die dritten Zähne" (www.slogans.de); *Pre-milch oder Pre-Nahrung* für „Muttermilchersatz" etc.

Es ist bemerkenswert, dass eine Verschleierung zu der Verfälschung im Bereich der Medizin oder Körperpflege manchmal führen kann.

Zusammenfassend lässt sich noch betonen, dass in den angeführten Belegen mit einem hohem manipulativ-persuasivem Charakter eine und dieselbe Formulierung oft eine doppelte euphemistische Funktion verhüllende Funktion und die verschleiernde Funktion erfüllt. Die Wiederholung in TV und Radio soll beim Merken des Slogans auch helfen. Eine Studie von Slogans.de, zitiert mehrmals in dieser Studie, zeigt die sprachliche Tendenz der Slogans auf. Demnach liegen Einfachheit, Natürlichkeit und Direktheit im Trend. Marken und Unternehmen scheinen sich noch mehr auf die Kernaussagen reduzieren zu müssen und ihre Slogans wortarm und ideenreich darzustellen. Aus den angeführten Beispielen wird es deutlich, dass die Untersuchungsergebnisse neuer Tabuwörter in der Werbung der deutschen Sprache, die Umgehungsstrategien der Tabudiskurse sowie die Enttabuisierung dazu genutzt werden können, verschiedene Textinterpretationen, Kurse, wissenschaftliche Arbeiten verschiedener Art usw. zu überprüfen, zu bearbeiten oder zu erstellen.

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# METODE DE ACȚIUNE SIMULATĂ ALE ARTEI DRAMATICE ÎN PROCESUL DE PREDARE/ÎNVĂȚARE A LIMBII FRANCEZE CA LIMBĂ STRĂINĂ ÎN CONTEXT UNIVERSITAR

**Mariana CHIRIȚA,**
Universitatea de Stat „Alecu Russo" din Bălți,
Republica Moldova
marianachirita83@gmail.com

**Abstract**: The article explores several scenarios of using effective methods of the dramatic art and their effectiveness while teaching/learning French as a foreign language in an academic context. The suggested activities are designed to help beginner students (B2 level of language proficiency) understand a piece of theatre. As drama is a form of art involving action, the use of drama methods at the French lesson will give the students the possibility to learn the language through action.
**Keywords:** methods of the dramatic art, interaction, teaching/learning French as a foreign language.

**Rezumat:** Articolul prezintă câteva metode ale artei dramatice, posibilitățile de utilizare ale acestora și eficacitatea lor în procesul de predare/învățare a limbii franceze ca limbă străină în context universitar. Activitățile propuse, concepute în baza unei piese de teatru, sânt destinate studenților cu nivelul B2 de cunoaștere a limbii. Dat fiind faptul că teatrul reprezintă o formă a artei bazată pe acțiune, întrebuințarea metodelor artei dramatice la ora de limbă franceză le va oferi studenților posibilitatea de a învăța limba acționând.
**Cuvinte cheie:** metode ale artei dramatice, interacțiune, predarea⁄învățarea limbii franceze ca limbă străină.

Abordarea axată pe acțiune în predarea limbilor străine presupune faptul că „elevul și utilizatorul unei limbi sunt considerați, în primul rând, drept actori sociali (membri ai societății), care au de îndeplinit anumite sarcini (acestea nu sunt exclusiv de natură comunicativă) într-o serie de circumstanțe date, într-un mediu specific, în cadrul unui domeniu particular de activitate." (CECR, 2003, p.15) Actele de vorbire, căpătând sens doar în contextele sociale obligă, deci,

utilizatorul unei limbi străine să comunice și să acționeze, în același timp.

V. A. Razumnîi afirma: „Arta vorbirii și acțiunii, drama trebuie să-l învețe (pe copil) să-și exprime sentimentele, viața sa internă prin cuvânt și acțiune..." (Razumnîi, 1971, p. 17) Prin teatru, în cazul nostru, studentul va învăța să se exprime corect, să conștientizeze spațiul și timpul când are loc acțiunea, să-și controleze mișcările în timpul actului de vorbire.

În acest articol ne propunem să prezentăm următoarele metode ale artei dramatice ce pot fi utilizate la ora de limbă franceză:

1. Simularea;
2. Jocul de rol;
3. Dramatizarea/ Dramatizarea creativă (Ion-Ovidiu Pânișoara);
4. Jocul teatral (Claude Grosset-Bureau)/ tehnica teatrului (Ion-Ovidiu Pânișoara);
5. Scheciul.

Observăm faptul că actorul până a ajunge să joace pe scenă, parcurge mai multe etape. El trebuie să acorde atenție mișcării corpului, limbajului său (verbal, nonverbal și paraverbal), coordonării acțiunilor cu discursul său, precum și introducerea unei note de personalizare prin improvizare. La fel și cei implicați în oricare alt tip de joc, urmează un anumit algoritm. Ion-Ovidiu Pânișoară distinge trei etape generale în desfășurarea jocului:

- „instructajul sau stabilirea situației;
- jocul de rol propriu-zis;
- discuțiile de concluzionare." (Pânișoară, 2008, p. 369)

Ioan Cerghit identifică **simularea** cu *jocul de rol* (Cerghit, 2006, p. 265). Noi vom merge, însă, pe divizarea propusă de A. de Peretti et al. (2001, p. 331), care vorbesc despre metode pedagogice, axate pe simularea unei situații, divizate în:

1. situație de simulare;
2. joc de rol;
3. studiu de caz.

Aceiași autori țin să menționeze faptul că diferența nu este una desăvârșită. Cu toate acestea „simularea implică operații practice, în timp ce celelalte două formule sânt aplicabile preponderent prin dialog și reprezentare teatrală sau chiar prin unele schimburi tehnice." (Peretti, 2001, p. 333) În opinia noastră, simulările s-ar raporta la situațiile reale, pe când jocul de rol ar putea porni de la real spre imaginar și invers.

Simularea reprezintă „reproducerea voluntară de comportamente de rol [...] în numeroase situații, în funcție de caracteristicile și efectele lor." (Șchiopu, U. et al., 1997: 640) Avem o situație, adică, un context în care se desfășoară acțiunea și care impune adoptarea unor anumite comportamente ale participanților. Scopul simulării, după I.-O. Pânișoară, „este acela de a pune cursantul în fața unei situații de învățare decât a reproduce pas cu pas realitatea." (2008, p. 376) Autorul avansează precizând faptul că poate fi simulat „un fenomen din lumea fizică sau din aria psihosocială" (Pânișoară, 2008, p. 369)

Acest autor (2008, p. 378) mai evidențiază următoarele *etape* și *funcții* ale simulării:

*Etapele simulării*:
1. Decizia
2. Pregătirea
3. Colectarea
4. Proiectarea
5. Dezvoltarea
6. Execuția
7. Evaluarea

*Funcțiile simulării*:
- stimularea interesului participanților;
- oferirea informației acestora;
- intensificarea dezvoltării anumitor abilități;
- producerea schimbării în atitudini și comportamente;
- pregătirea studenților de a-și asuma noi roluri în viitor și a înțelege rolurile dezvoltate până în prezent;

- extinderea capacității studenților de a pune în aplicare cunoștințele dobândite și reflecția în mod analitic situațiile complexe;

- evaluarea performanței obținute de studenți prin definirea unor standarde etc.

*De exemplu:*

1. Decizia: simulare de tip psihosocial.
2. Obiective:

   - clarificarea principiilor și conținuturilor unei acțiuni de formare;

   - reliefarea dificultăților în procesul de pregătire.

3. Pregătirea: *Un étudiant en II-ème année désire suivre un stage à l'étranger. Il demande l'avis de ses collègues sur les avantages et les inconvénients d'un stage à l'étranger. Il s'adresse à son doyen afin de pouvoir démarrer les préparatifs.*

4. Colectarea datelor: studenții din grupă; decanul; determinarea datelor de contact: telefon, e-mail;

5. Proiectarea: identificarea actorilor:

- decanul are funcția de a monitoriza activitatea facultății;

- studentul care pleacă în mobilitate discuta cu colegii despre avantajele și riscurile unei mobilități în străinătate face pregătirile pentru plecare;

- colegii de grupă susțin colegul, prezintă argumente pro și contra plecării;

- pregătirea sălii de curs și a biroului decanului.

6. Dezvoltarea: redactarea scenariului și pregătirea recuzitei.
7. Execuția
8. Evaluarea

Alte exemple de simulare pot servi jocurile : formularea unei secvențe dintr-un proces de învățământ și negocierea sa, simularea unui proces de învățământ, satul, ziarul, consiliul local.

**Jocul de rol** se impune prin caracterul său ludic, instructiv, dar și prin doza de motivare ce o oferă studenților. La originea sa se află teoriile psihodramei (inspirată din arta dramatică), inițiate de doctorul J. Moréno, cu scop terapeutic.

În general, orice joc creează proiectarea personalității – iar prin starea de participare ușor exaltată realizează o profundă integrare și adaptare a copilului (dar și a adultului) făcându-l să uite și să accepte ca atare toate micile supărări, insuccese, dorințe nerealizate etc." (Șchiopu, U. et al., 1997: 398) Caracterul ludic al jocului contribuie, deci, la crearea stării de degajare, de libertate în acțiune. Autoarea continuă precizând că jocul creează „interiorizarea de modele, aspirații, atitudini, tendințe." (Ibidem). Iată de ce rolul profesorului rămâne a fi unul de o importanță indiscutabilă. Cu toate că el nu este încadrat în joc, este responsabil de conținutul propus, modelele furnizate și valorile pe care le achiziționează elevii/studenții în consecință.

Peretti et al. (2001: 352) propun patru etape de desfășurare a jocului de rol:

1. Descrierea situației;
2. Repartizarea rolurilor;
3. Jucarea situației;
4. Analiza modului în care s-a derulat jocul de rol.

De exemplu:

- *Le fils annonce ses parents qu'il veut quitter ses études pour aller travailler à l'étranger.*

În opinia U. Șchiopu, „jocul de rol, ca cel de-a ***dramatizarea*** pune în evidență rădăcinile comune dintre joc și artă." (Șchiopu, 1997, p. 400) Astfel, dramatizarea conține unele elemente ale artei dramatice, ca de exemplu, actori, regizor, scenariu etc.

*DEX* ne oferă următoarea definiție a dramatizării: „1. Acțiunea de a dramatiza și rezultatul ei. 2 (concr.) Piesă de teatru creată prin prelucrarea unei opere literare (cu caracter epic)." (DEX, 2009, p. 330) De aici, rezultă și diferența dintre dramatizare și jocul teatral, pe care îl vom analiza în continuare: dramatizarea poate avea ca suport un text epic sau poetic adaptat la rigorile teatrului, jocul teatral folosește, însă, ca suport un text dramatic. I.-O. Pânișoară califică metoda dramatizării drept una „mai puțin formală". (Pânișoară, 2008, p. 371)

De exemplu:

- *Dramatisez la fable „La cigale et la fourmi".*

- *Choisissez le fragment préféré du roman „Eugénie Grandet"* *de H. de Balzac.*

I.-O. Pânișoară afirmă că scopul **jocului teatral** (*jocul teatral* (Claude Grosset-Bureau)/ *tehnica teatrului* (Ion-Ovidiu Pânișoara) este de a găsi modalități de colaborare între membrii unui grup. Sarcinile sunt divizate individual (regizorul, actorii, costumierii, responsabilii de coloana sonoră etc.) apoi sunt conjugate toate elementele într-un tot întreg. Jocul teatral este o metodă, care constă în utilizarea regulilor, convențiilor, tehnicilor artei dramatice și a suporturilor acesteia, textele dramatice, în procesul de predare/învățare/evaluare a unei materii (*cf* C. Grosset-Bureau et S. Christophe), în cazul nostru, a limbii franceze.

*Elementele jocului teatral:*
- textul;
- personajul;
- tehnicile artei dramatice;
- spectacolul;
- evaluarea.

*Tehnicile artei dramatice:*
1. antrenarea respirației;
2. relaxarea organismului;
3. mimarea;
4. improvizarea dramatică;
5. dicția;
6. montarea spectacolului;
7. evaluarea.

De exemplu: ***Huit jours à la campagne*** de J. Renard (scena 1)
1. **antrenarea respirației**:
*Inspirez, maintenez et expirez en trois fois.*
Studentul își va recăpăta calmul, reușind să se stăpânească și să-și controleze nervozitatea.
2. **relaxarea organismului:**
*Repérez le lieu où se passe l'action de la scène.* (la cour d'une petite maison de campagne)

*Figurez-vous que vous êtes étendus là-bas.*

*Rêvez de vos vacances passer à la campagne chez vos grands-parents.*

3. **mimarea**:

Par exemple : *Mimez les actions, qui se rapportent au vocabulaire des vacances, indiquées par vos collègues.*

4. **improvizarea dramatică:**

*Vous admirez la beauté de la campagne.*

Studenții își vor exprima emoțiile și senzațiile pe marginea subiectului propus.

5. **dicția:**

Par exemple : *Articulez les actions des personnages en chantant, en riant, en criant.*

6. **montarea spectacolului:**

*Mettez en scène le texte proposé.*

7.Evaluarea jocului (prezentarea actorilor, analiza dicției, a decorului etc).

**Scheciul**, la fel, poate fi utilizat ca metodă dramatică la ora de limbă franceză. Cu toate că în teatru scheciul constituie o formă de reprezentare, în didactica limbii franceze, François Weiss îl examinează în context cu metoda dramatizării și a jocului de rol. Metoda constă în „redactarea unui dialog în funcție de o situație de comunicare." (Weiss, 2002, p. 69) În opinia autorului, scheciul oferă posibilitatea debutanților, de a prelucra aspectul fonetic (accentul și ritmul frazei), a înregistra dialogurile și a reveni ulterior asupra erorilor în pronunțare, constituind, în același timp, o etapă premergătoare jocului de rol. Printre avantaje, putem enumera următoarele :

- forma scurtă,
- numărul mic de participanți,
- redactarea dialogurilor de către studenți.

De exemplu :

- ✓ *chez le médecin;*
- ✓ *à l'aéroport;*
- ✓ *acheter un livre pour un ami.*

În concluzie, putem afirma faptul că utilizarea metodelor dramatice la ora de limbă franceză are numeroase avantaje. Cadrul teatral creează condiții de comunicare și interacțiune asemănătoare cu cel real. Prin urmare, folosirea metodelor dramatice la ora de limbă franceză va permite studenților :

- să lucreze în echipe și să interacționeze cu colegii;
- să fie liberi în exprimare și să devină autonomi;
- să exploreze limbajul verbal, nonverbal și paraverbal;
- să dezvolte gândirea critică și creativitatea;
- să achiziționeze limba într-o formă ludică, respectiv să fie mai motivați.

Aplicarea metodelor prezentate în articol, va constitui, în opinia noastră, un factor important nu numai în educația lingvistică, dar și cea estetică a studenților, prin crearea unor anumite atitudini și valori.

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# AN OVERVIEW OF CURRENT LEARNING STRATEGIES FROM ESP PERSPECTIVE

**Liliana COȘULEAN**, MA
Alecu Russo Balti State University
Republic of Moldova
*liliana.cosulean@usarb.md*

**Abstract:** In the present article we aim to make an overview of learning strategies that have received little attention in ESP learning context but play a key role applied to grammar teaching in ESP context in order to have better learning outcomes. It is acknowledged that grammar teaching has been the most distinctive feature in the history of teaching methodology with most teaching controversies that have always existed. There are pros and cons as far as the role of grammar in teaching is concerned.
**Keywords**: metacognition, cognitive, meta-cognitive, social, affective strategies, inductive and deductive learning, ESP learners, form-based, content-based, task-based learning.

The redefining of the competencies and the various skills to be developed within the framework of the educational reform of the Moldovan educational system has led us to reflect on the notion of grammar and its place and role in the process of learning English for Specific Purposes (ESP) which is becoming increasingly important in the modern world.

It is acknowledged that one of the main benefits of learning ESP is that it provides learners with the necessary language skills to communicate effectively in their specific field or profession. The key role of learning ESP in the modern world is that it can increase career opportunities and employability. As English has become the global language of business, learning English for specific purposes can help individuals to communicate with clients, colleagues, and partners from around the world, giving them advantage in the job market.

Furthermore, learning ESP can also help learners to engage with international research and academic communities. Many scientific journals and academic publications are written in English;

consequently, being able to understand and communicate in English can help to access a wider range of research and collaborate with colleagues from different countries. Besides, learning English for specific purposes plays a critical role in the modern world, as it provides learners with the necessary language skills, increases career opportunities, and facilitates international communication and collaboration.

According to Dudley-Evans &St. John, (1998, p.4-5), one of the main features of ESP is that it is revolving around the language appropriate to these activities in terms of grammar, vocabulary, register, study skills, discourse and genre.

Yet, such linguists like Alderson, (2000), argued that EFL learners do not need grammar knowledge for effective learning.

There are some other clamorous voices belonging to scholars who also assumed that learning grammar was not important claiming the following reasons:

✓ **Natural language acquisition**: They argue that language is acquired naturally through exposure and immersion in the language, rather than through explicit grammar instruction. Therefore, they believe that learners can develop their language skills through communication and practice without necessarily studying grammar. However, to unveil any criticism, we should make clear that Noam Chomsky (1965) does not believe that learning grammar is not a primary goal. In fact, his theory of natural language acquisition suggests that grammar is an innate part of the human language acquisition process. According to Chomsky, the LAD (language acquisition device) enables children to learn the rules of grammar without explicit instruction. He argues that children are born with a universal grammar, which contains the fundamental principles and rules that underlie all human languages. As children are exposed to language, their innate language faculty helps them to infer the grammar of the language and to create mental representations of the language they hear. Therefore, grammar is a crucial aspect of language acquisition according to Chomsky's theory.

✓ **Focus on communication:** A number of well-known linguists prioritize communication and the ability to convey meaning over the rules of grammar. They believe that language learners should focus on developing their ability to communicate effectively in real-life situations rather than on memorizing rules and structures.

✓ **Changing language use:** Some argue that language is constantly changing and that formal grammar rules may not reflect the current usage of a language. Therefore, they believe that it is more important to focus on current language use rather than outdated rules.

✓ **Task-based learning:** Some linguists such as David Nunan (1998), believe that learners can develop their language skills by engaging in tasks that require communication rather than through traditional grammar instruction. This approach emphasizes the use of language in real-life situations and the development of practical language skills.

It's worth noting, however, that while some scholars may downplay the importance of grammar, others believe that grammar instruction is a necessary component of language learning. Moreover, with the advent of the **post-method pedagogy**, new dimensions have been added to grammar that is not just a plain amalgamation of the previous concepts. Hence, post-method condition refers to the qualities of the modern age in English language teaching in which previously well-trusted methods are seriously scrutinized and in which a body of methods and techniques collected from all previous methods and approaches are used pragmatically with a belief that such an eclectic practice leads to success.

In the post-method era, many voices claim that grammar teaching should be student-centered and focus on meaningful communication. This means that grammar instruction should be meaningful and contextualized, with activities that help learners identify and use grammar in real-world communication. This can be done through activities such as using authentic texts, role-playing, problem-solving, and simulations to help learners understand and use grammar in context.

Among the most prominent researchers who considered teaching grammar in the post-method are through language acquisition are Stephen Krashen, 2003, David Nunan 1998, Marysia Johnson (2011), Robert O'Neill and Rebecca Oxford 2017 etc. They focused on the use of communicative language teaching, task-based language teaching, and content-based instruction in the post-method era, and have explored the ways in which these approaches can be used to help learners understand and use grammar in meaningful contexts.

Another cohort of scholars such as John Truscott, Diane Larsen-Freeman and Suresh Canagarajah (2003) have studied the effects of grammar instruction on language learning, as well as pedagogies for effective teaching of grammar. The list could be continued by experts in language teaching such as Jim Cummins, Robert De Keyser and Rod Ellis(2015). They have done extensive research on the various ways of teaching grammar and have highlighted the importance of grammar in language learning.

To begin with, Stephen Krashen believes that grammar should be taught as part of a larger approach to language instruction. He suggests that grammar should be taught in a communicative context, in a meaningful and interactive way. He also recommends the use of error correction and real-world examples in order to help the student better understand the language. By interactive way, Stephen Krashen means teaching grammar in a way that encourages the active participation of the student.

Above and beyond, in his books, "Explorations in Language Acquisition and Use" (2003) and "Second Language Acquisition and Language Learning" Stephen Krashen (1986) covers a range of topics related to the teaching of grammar. He also suggests that grammar should be taught in a communicative context and that activities should be designed to promote meaningful communication. He recommends that teachers incorporate pair and group work into their lessons to help students interact with one another while learning grammar. Furthermore, he advises teachers to focus on form-focused instruction, which entails explicitly teaching the rules of language. According to

Krashen, form-focused instruction is a method in which teachers explicitly teach and explain the rules of the language. This method involves visuals and explicit explanations; as well as drills and exercises to help students internalize the rules.

Another renowned scholar, David Nunan (1998), who also believes that grammar should be taught in a meaningful and interactive way, suggests activities such as problem-solving tasks, role plays, discussion groups, and conversation circles to help students understand the material better. He as well recommends using visuals such as diagrams, charts, and tables to explain grammar rules, as well as providing real-world examples. His overall approach promotes communication and encourages active participation from students.

Furthermore, the well-known researcher Diane Larsen-Freeman (2003) believes that grammar should be taught in a communicative, interactive, and meaningful way. She suggests using activities such as role plays, student-led discussions, and problem-solving tasks to help students better understand the material. She also encourages teachers to use visuals such as diagrams, charts, and tables to explain grammar rules.

While David Nunan and Diane Larsen-Freeman both advocate for a communicative and interactive approach to teaching grammar, they have slightly different views on how this should be carried out. For example, while David Nunan recommends problem-solving tasks and conversation circles, Diane Larsen-Freeman suggests role plays and student-led discussions. Additionally, David Nunan recommends visuals such as diagrams, charts, and tables, while Diane Larsen-Freeman recommends visuals such as photos, videos, and illustrations. Yet, there are a few more differences between the teaching philosophies of David Nunan and Diane Larsen-Freeman. For example, while Nunan emphasizes the importance of visuals to explain grammar rules, Diane Larsen-Freeman suggests using real-world examples as teaching aids. Additionally, Nunan suggests that teachers focus on form-focused instruction, while Diane Larsen-Freeman advocates for

an integrated approach of grammar instruction that also includes meaning and use.

In Marysia Johnson's book (2011), "Grammar in the Second Language Classroom: Integrating Form, Meaning, and Use" we find useful insights into second language grammar instruction and issues such as integrating form, meaning, and use in the language classroom.

Additionally, the author dwells on designing effective **grammar instruction**, which involves selecting appropriate tasks and activities that focus on meaningful communication. Also, she claims that grammar instruction should be tailored to the learners' level of proficiency and focus on communication. Finally, she emphasizes that teachers should provide meaningful feedback and encourages learners to use grammar in communicative activities.

It is agreed that grammar knowledge plays a principal role in cultivating grammar competence. Though, learning grammar, especially in English for specific purposes (ESP) context, can be very challenging due to learners' low grammatical competence, as many would say. However, this is not the only reason. Below, a list of major triggers in learning grammar in ESP context is provided:

*Specificity***:** In ESP, learners must learn and use specific terminology and language structures that are specific to their field or profession. This can make learning grammar more challenging as the language structures may be more complex and less commonly used in everyday English.

*Technicality*: Grammar in ESP may also be more technical, with complex rules and structures that require a higher level of understanding. This can make it more difficult for learners to grasp and apply the grammar rules.

*Contextualization***:** Another challenge is that grammar in ESP must be learned in context. Learners need to understand how grammar structures are used in different situations, such as in academic writing, business communication, or medical reports. This requires a deep understanding of the context in which the grammar is being used.

***Time Constraints*:** In ESP, learners often have limited time to learn the necessary grammar structures, as they need to focus on the practical skills and language required for their field. This can make it challenging for learners to fully master the grammar rules and structures in the limited time available.

***Motivation:*** Finally, learners may also lack motivation to learn grammar in ESP, as they may see it as a tedious or irrelevant aspect of their language learning. This can make it more challenging for them to engage with the grammar structures and learn them effectively.

Furthermore, we will reveal the strong connection between **grammar** and **learning strategies**. Below we are making a diachronic overview of learning strategies, as well as various classifications so as to associate them to grammar learning.

O'Malley and Chamot's model of cognitive strategies for second language learning (1990) identifies three categories of strategies: metacognitive, cognitive, and social/affective. Within these categories, there are more than a few strategies that can be used to learn grammar.

1. **Metacognitive strategies:** These are strategies that involve planning, monitoring, and evaluating the learning process. Within the metacognitive category, O'Malley and Chamot (1990) emphasize the following strategies for learning grammar:

− Setting goals: This involves setting specific goals for learning grammar, such as mastering a particular grammar rule or improving overall grammar proficiency.

− Planning: This involves developing a plan for learning grammar, such as choosing appropriate materials and resources and scheduling time for practice.

− Self-monitoring: This involves monitoring one's own progress in learning grammar, such as keeping track of errors and areas of weakness.

− Self-evaluation: This involves evaluating one's own performance in learning grammar, such as reflecting on progress made and areas for improvement.

2. **Cognitive strategies:** These are strategies that involve manipulating the language to enhance learning. Within the cognitive category, O'Malley and Chamot (1990) emphasize the following strategies for learning grammar:

 – Practicing: This involves practicing using grammar in context, such as through exercises or writing activities.

 – Receiving and sending messages: This involves receiving and sending messages that use the target grammar, such as through listening or speaking activities.

 – Analyzing and reasoning: This involves analyzing the rules of grammar and reasoning through how they apply in different contexts.

3. **Social/affective strategies:** These are strategies that involve interacting with others to enhance learning. Within the social/affective category, O'Malley and Chamot emphasize the following strategies for learning grammar:

 – Asking for clarification: This involves asking others for help in understanding grammar rules or concepts.

 – Cooperating: This involves working with others to practice using grammar in context, such as through group discussions or peer review activities.

 – Lowering anxiety: This involves reducing anxiety related to learning grammar, such as through relaxation techniques or positive self-talk.

Largely, O'Malley and Chamot's model emphasizes the importance of metacognitive strategies, such as setting goals and monitoring progress, for effective grammar learning. Additionally, the model emphasizes the importance of cognitive strategies, such as practicing and analyzing grammar rules, and social/affective strategies, such as interacting with others and reducing anxiety, in promoting successful grammar learning.

Vicenta's classification (2003) is based on three main categories: planning, monitoring, and evaluation. Planning strategies focus on setting goals and creating a plan to achieve those goals, monitoring strategies involve keeping track of progress and making adjustments as

needed, and evaluation strategies involve assessing one's own performance and making changes to improve learning outcomes.

In contrast, Rebecca Oxford (2017) suggests a classification which includes five categories: ***metacognitive knowledge, metacognitive control, cognitive strategy use, social/affective strategy use,*** and ***resource management.*** Metacognitive knowledge involves understanding one's own cognitive processes and learning strategies, metacognitive control involves using that knowledge to plan, monitor, and evaluate learning, cognitive strategy use involves using specific cognitive strategies to learn, social/affective strategy use involves using social and emotional strategies to learn, and resource management involves managing resources such as time, materials, and support.

While both classifications focus on metacognitive strategies, Vicenta's classification (2003) is more focused on the specific strategies that learners can use to plan, monitor, and evaluate their own learning, while Oxford's classification is broader and includes a wider range of strategies related to different aspects of the learning process. Additionally, Oxford's classification includes more emphasis on social and affective strategies.

Social and affective strategies can likewise be applied to ESP (English for Specific Purposes) grammar learning to improve learning outcomes. Some of the social and affective strategies that can we singled out with the suggestion to be applied to ESP grammar learning are:

1. **Cooperation:** This involves working with others to practice using grammar in context, such as through group discussions or peer review activities. In an ESP context, learners can work in groups to analyze and discuss grammar rules and their application in specific situations related to their field of study.

2. **Questioning:** Asking questions of others or oneself to clarify understanding can help learners to identify areas of confusion and seek further explanation or examples. In an ESP context, learners can ask questions related to their field of study, such as asking for clarification

on a specific grammar rule used in a technical report or academic paper.

3. **Using support systems**: Seeking help from others, such as tutors or classmates, when needed can help learners to overcome challenges and improve their understanding of grammar. In an ESP context, learners can seek support from language tutors or subject matter experts to gain a deeper understanding of technical grammar concepts.

4. **Managing emotions:** Regulating emotions to create a positive learning environment can help learners to reduce stress and anxiety related to grammar learning. In an ESP context, learners can engage in relaxation techniques, positive self-talk, and other stress management strategies to create a more positive learning environment.

Nonetheless, studies on metacognitive and cognitive learning strategies show that the effectiveness of strategy training for new tasks can be enhanced only by combining appropriate cognitive strategies with metacognitive strategies (Brown et al., 1983). Learners who lack metacognitive approaches cannot plan, monitor their progress, review their achievements or set future learning goals. Yet, the question of whether the combination of these strategies can be successfully transferred to other contexts is still a matter of discussion, which will be further explored.

On the other hand, social and affective strategies can help learners to improve their motivation, engagement, and understanding of grammar concepts in an ESP context. By working collaboratively, seeking support, and managing emotions, learners can enhance their grammar learning outcomes and achieve greater success in their field of study.

To conclude, language instructors should provide strategy-based learning and help learners select most appropriate learning strategies in order to become proficient in using these strategies.

We also put forward the following pedagogical recommendations for using learning strategies in grammar instruction in the ESP context:

- ***Teachers should raise awareness of learning strategies:*** They

should introduce learners to various learning strategies and raise their awareness of the benefits of using them. This can be done through explicit instruction, modeling, and guided practice.

- *Teachers should provide strategy instruction:* Teachers should provide explicit instruction on how to use specific learning strategies, and provide opportunities for learners to practice using them in context. This can involve teaching learners how to plan their learning, monitor their progress, and reflect on their learning achievements.

- *Teachers should foster autonomy:* Teachers should encourage learners to take responsibility for their own learning by providing opportunities for them to use learning strategies independently. This can involve encouraging learners to set goals, plan their learning, and seek feedback on their progress.

- *Teachers themselves should use a variety of didactic strategies* to cater to the diverse needs and preferences of their learners. This can involve using visual aids, mnemonic devices, peer teaching, and other strategies that are appropriate for the learners' level and learning style.

- *Teachers should provide feedback:* Teachers should provide learners with feedback on their use of learning strategies to help them improve their effectiveness. Feedback can be provided through self-reflection, peer review, or teacher feedback

Ultimately, we reiterate that learning grammar in ESP context can be more challenging than learning EFL grammar due to the specificity, technicality, contextualization, time constraints, and motivation issues that learners may face. However, with effective teaching methods, contextualized materials, and a focus on practical language skills, learners can overcome these challenges and master the grammar structures needed for their field or profession.

As a final touch, we should admit that grammar is essential for communicating effectively in any language. It helps to build a strong foundation in each language, as it focuses on the structure and rules of the language. Without having a solid understanding of grammar, it is

difficult to be able to confidently converse in a language. Therefore, it should not be overlooked when learning the language.

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# DIFFERENTIATED TEACHING FOR AN INCLUSIVE EFL CLASSROOM

**Oxana CREANGA,** PhD
Moldova State University
Chișinău, Republic of Moldova
creangaoxana@gmail.com

**Abstract:** The article addresses the complex problem of learning difficulties and integrating students with special educational needs into the mainstream English language classroom. It starts with the general overview of SEN, highlighting the main learning needs specific for each category of neurodiverse learners with a view to providing teachers with practical strategies to promote inclusion and address common areas of difficulties. The study focuses on differentiated teaching principles and techniques, classroom management, multisensory and multimodal learning, and learning strategies for accommodating English language learners with their individual levels and abilities and helping them engage with the curriculum.
**Keywords:** SEN students, learning difficulties, neurodiversity, inclusive principles, equity, differentiated teaching.

Differentiated instruction is an effective teaching approach that recognizes and accommodates individual differences in student's learning styles, interests, and abilities. In an inclusive EFL (English as a Foreign Language) classroom, differentiated instruction can help students with diverse backgrounds and special learning needs to engage with the curriculum, develop their language skills, and improve academic attainment. The term *'special educational needs'* (SEN), first introduced by H. M. Warnock in her significant 1978 report, is generally used in educational policy and institutions (Warnock, 1978). According to M. Delaney, SEN refers to students who "have significantly greater difficulty in learning than the majority of students of the same age and special educational provision has to be made for them" (Delaney, 2017, p. 12). Delaney emphasizes the importance of understanding students' individual strengths and challenges and using that knowledge to adopt and implement specific strategies to create an

inclusive learning environment that would help the learners to actively participate in and interact with the learning materials, activities, and assessment that are part of an educational program.

In the context of SEN, the concept of *neurodiversity* has gained increasing attention in recent years. Proponents of neurodiversity argue that learners with SEN have unique strengths and differences that should be recognized and catered for. Thus, the emphasis is shifted from the 'problems' of the learner to barriers in the learning environment and the interaction between the two (Smith et al., 2018, p. 11). This concept challenges the traditional *medical model* of viewing these conditions as disorders that need to be cured or treated. Instead, the *social model of thinking* welcomes and encourages diversity and difference through the acceptance of individual differences, fully integrated services towards inclusion and barrier removal, and providing resources towards the achievement for all.

The OECD classified different types of special educational needs into the following three categories:

A. disabilities: sensory, motor, and neurological impairments;

B. learning difficulties: students with behavioural or emotional disorders, or specific difficulties in learning, such as dyslexia, dyspraxia, SEBD, ADHD, etc.;

C. disadvantages: difficulties that arise from socio-economic, cultural, and/or linguistic factors (OECD, 2007, p. 12).

In the OUP focus paper *Inclusive Practices in English Language Teaching,* Category B learners are referred to as *neurodiverse learners* (Smith et al., 2018, p. 11)*,* for instance, 'high-functioning' autism (also known as Asperger's Syndrome).

M. Delaney's classification of SEN students includes five categories:

▪ cognition and learning needs which include general and specific learning difficulties

▪ communication and interaction difficulties

▪ social, emotional, and behavioral difficulties

▪ sensory impairments

- medical conditions (Delaney, 2017, p. 12).

She lists the following general indicators of learning difficulties:

- having problems understanding and following instructions
- finding it difficult to concentrate and being easily distracted
- having difficulty with tasks that require fine or gross motor skills
- being able to speak much more fluently than they can write
- finding it difficult to start tasks or never managing to finish them
- avoiding doing tasks, e.g. by arguing with the teacher
- having problems participating in whole-class or group activities
- appearing not to listen, or not responding to questions or instructions
- having problems making friends and maintaining relationships (Delaney, 2017, p. 22).

The author warns that some of these difficulties can be experienced by most students now and then. Hence, it is important to be aware of the frequency and seriousness of these manifestations. In most cases, a specialist's professional assessment is required in order to confirm a SEN diagnosis.

M. Delaney suggests a number of practices to support students with general learning difficulties and specific learning difficulties. Students belonging to the former category (e.g. Down's syndrome) have problems in many subjects and are behind their peers in many learning areas, including difficulties with generalizing or with understanding abstract ideas, problems with motor skills, speech and language, working memory and communication (Delaney, 2017, p. 18).

*Creating Checklists* that would help students with longer tasks. The author advises using pictures and words to guide the students, and using the same order of tasks so that the checklists can be reused. This is thought to help the students to develop good habits.

*Using Start/Stop signals* for starting and stopping an activity, for example, a bell, a rattle, some music, or showing a road sign.

*Peer learning* consists in encouraging students to copy students who behave appropriately, and comment on students who are following the rules.

Students with specific learning difficulties (e.g. dyslexia and dyspraxia), in M. Delaney's classification, might have problems with a specific area of learning but are not necessarily behind their peers in other areas. These learning difficulties generally affect students' motor skills, ability to process information, and memory (Delaney, 2017, p. 18-19).

*Positive marking* refers to a marking system that values good ideas and understanding, not the correct grammar and spelling.

*Walk my word* is a technique to help learners remember words they find difficult. It consists in writing the word on a large piece of card, cutting up the letters, putting them on the floor and walking through the word, and stepping on each letter in the right order.

*Little and often* is a structured teaching approach which presents material little by little and often. It relies on repeated practice and review to consolidate learning. Praising students for any progress they make is imperative (Delaney, 2017, p. 19).

The second group of learners in Delaney's classification presents *communication and interaction difficulties* and covers a wide range of problems such as disordered and delayed language skills, sensory impairments, severe speech and language disorders, autism spectrum conditions (ASC), such as Asperger's syndrome, etc. According to M. Delaney, these students need more thinking time to understand the information in class, to process the teacher's language, and to formulate their answers (*Ibidem*). These students need help knowing when they should speak or listen in class, e.g. showing a picture of an ear or pointing to your ear, using gestures for classroom instructions, and saying the student's name before asking them a question.

Social, emotional, and behavioural difficulties (SEBD) is another category in Delaney's typology characterized by emotional problems, challenging behaviour, or severe psychological difficulties. These students can be challenging towards the teacher, withdrawn, impulsive,

or hyperactive (Delaney, 2017, p. 20). It is important that teachers create a positive learning environment with clear behaviour guidelines and a focus on learning rather than negative behaviour, to encourage and value all students (*Ibidem*).

Learners with sensory impairment can include hearing, visual, or physical disabilities, but it does not necessarily affect a student's ability to learn a language. With this category of learners, teachers may need to make environmental adjustments and consider health and safety issues (Delaney, 2017, p. 21).

Medical conditions such as asthma, diabetes, and epilepsy may require ongoing management and treatment, but they do not typically affect language learning. Schools should maintain a medical register and teachers should be aware of emergency procedures (*Ibidem*).

Experts of the OUP paper *Inclusive Practices in English Language Teaching* maintain that *inclusion* values individual differences among students and emphasizes *equity* over *equality* in education, i.e. providing each learner with what they need to succeed, rather than treating everyone the same. By prioritizing equity, inclusive practice ensures that each learner is viewed and valued as an individual within the larger group (Smith et al., 2018, p. 11). The authors promote a two-level approach to inclusion: the general level, where the teacher has to identify and cater to the most common difficulties experienced by neurodiverse students in a classroom, and the individual level, where the teacher identifies and addresses individual barriers by implementing specific accommodating and differentiated teaching (Smith et al., 2018, p. 13).

According to Leanne Atherton, inclusion means developing strategies to support quality learning and participation for all students by attending to differences and diversity, encouraging students to learn in their own way, and continuously evaluating and refining systems and outcomes (Atherton, 2022). Differentiated teaching is a way of ensuring equity in a mixed-ability classroom. M. Delaney defines differentiation as the process of designing lessons "to take into account all students in the class, whatever their individual level and abilities"

(Delaney, 2017, p. 32). She lists the following ways of differentiating practices in a mixes-ability class (Delaney, 2017, p. 33):

- task
- content
- student response
- self-access materials
- extra one-to one support from a teaching assistant
- assessment.

*Differentiating by tasks* involves setting tasks of different levels to match the abilities of students without preparing different content, such as producing worksheets at varying levels or gradually increasing difficulty within one worksheet (Delaney, 2017, p. 33).

Dictation: Dictating a short text to the whole class, but vary the task for different groups. The first group listens and writes down the whole text. The second group completes a gapped text. The third group completes the same gapped text choosing answers from multiple-choice options.

Vocabulary: Giving the whole class the same word search, but giving different instructions to different groups. Tell some students how many words to find. Support others by giving pictures for each word. For more support, provide a full list of the target wards for some students (*Ibidem*).

Questions: Some students will need simple questions and some students will be able to cope with more complex questions. Factual (closed) questions are generally easier for students to answer than abstract (open-ended) questions, which require imagination, analysis, and inference (Delaney, 2017, p. 34).

*Differentiating by content* consists in adapting the content of a task, e.g. a reading text can be simplified and/or reorganized, with less information on the page. Students can be given different texts with varying levels of difficulty, but with the same information to find. This approach allows students to work at their own pace and complete the task successfully. The text can be simplified with short sentences or made more complex with longer sentences and sub-clauses, and

students can select the text they prefer to read (*Ibidem*). In addition, if coursebooks are visually overburdening for some learners with attention difficulties, dyslexia, and high-functioning autism, teachers can differentiate their materials by introducing modifications such as text windows or colored paper. Digital solutions such as specially formatted reading exercises or audio files can also be implemented (Smith et al., 2018, p. 26).

*Differentiating by student response* means allowing students to respond to activities and tasks in different ways and according to their level of ability (Delaney, 2017, p. 35). Some activities, such as 'listen and do' with linguistic output, can be challenging for neurodiverse learners who may struggle with working memory. However, these activities can be made more accessible by incorporating non-linguistic output in order to prove their understanding, such as colouring in, completing a map, or choosing a picture (Smith et al., 2018, p. 26). The technique *take your pick* allows students to choose which workbook exercises they want to complete within a given time frame and which answer to provide, thus reducing their anxiety and making them feel less rushed. This approach, according to E. Dudley provides students with a sense of control over their learning and encourages active participation in the classroom (Dudley, 2021, p. 4).

*Differentiating by self-access activities* involves working independently on self-access materials, such as graded readers on similar topics, but with varying levels of difficulty, graded comprehension cards based on the class reader enabling all students to participate in discussions on the same topic at their own comprehension level, or extension activities, such as changing the ending of stories, further online research to find out some facts on the studied topics the class doesn't know (Delaney, 2017, p. 37-38).

*Differentiating by assessment* involves a shift from the traditional *assessment of learning* (AoL) with teacher-designed tests that evaluate performance at the end of a period to the *assessment for learning* (AfL) that presupposes ongoing self-assessment by students, with teachers assisting in setting targets, assessing progress, and providing clear

criteria for improvement. The approach allows students to measure their own progress and focus on achievable goals (*Ibidem*, p. 38). AfL also means framing weaknesses as areas of improvement. In this regard, K. Derkach suggests implementing the *two-step testing procedure. Step I* includes the first attempt when students work independently, after which the correct answers are marked only followed by collaborative work to find errors and encouraging them to use any suitable resources, dictionaries, the Internet, or the coursebook. *Step II* continues with the second attempt, which can be delayed, with the knowledge of the correct answers they already have (Derkach, 2023). As E. Dudley states, "This not only encourages self-correction but also takes some of the pressure off students getting everything right the first time…and it instills the habit of perseverance, which is so often the key to improvement" (Dudley, 2021, p. 3).

In his book *Mixed-Ability Teaching* E. Dudley details a number of AfL methods, amongst which *the text box* allows learners to focus on smaller and more manageable bits of language they have studied in a personalized way and to reflect on their progress. Moreover, it boosts their self-confidence and provides opportunities for in-between learning (Dudley and Osvath, 2016, p. 89). It consists in copying the end-of-unit and end-of-term tests in multiple sets and cutting them up so that each exercise is on a separate piece of paper placed in a test box in the classroom. They are informed beforehand when there will be lessons devoted to these tests. Students can complete the tests gradually over several lessons, one exercise at a time, thus finishing a specified amount of the tests by the end of the term (Dudley and Osvath, 2016, p. 89).

Other AfL learning practices and techniques include allowing SEN students more time to write answers in exams, helping them in reading the questions and using task-specific success criteria with examples of successful work that can help students to focus on improving their skills and areas of weakness before starting a task and recognizing strengths in areas such as effort, teamwork, or improvement (Dudley, 2021, p. 2).

In addition to the aforementioned inclusive practices based on differentiated teaching, the following principles are listed in the Oxford expert paper *Inclusive Practices in English Language Teaching* to support the learning experience for neurodiverse students (Smith et al., 2018, p. 26-28)*:*

▪ *Managing the classroom inclusively* through collaborative learning opportunities offered by such activities as peer tutoring, transactional dialogues, project work, or task adaptation to create collaborative pair work or groupwork formats, for example using a *Think–Pair–Share* activity.

▪ *Creating multisensory and multimodal learning opportunities* through multisensory activities and resources (for instance providing the audio version of a reading text to help the learner decode it), *visual organizers,* such as mind maps, flow charts, diagrams, and timelines to illustrate relationships between ideas or summarize concepts and facts, *physical interaction with learning resources*, and songs and chats.

▪ *Helping students develop learning strategies* through thinking about thinking or developing strategies for tackling new challenges with a view to identifying the most effective ways of learning and managing their behaviour.

In conclusion, a successful inclusive practice begins with the acknowledgment of student diversity and willingness to accommodate the methodology, resources, and support according to student's individual needs to ensure their learning and growth. Following the basic guidelines on differentiated teaching, classroom management, multisensory and multimodal learning, and learning strategies, teachers can make informed decisions about the teaching strategies to create an inclusive environment and provide a variety of learning options to cater to students' diverse learning styles and abilities.

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# СОНЕТ №66 ВІЛЬЯМА ШЕКСПІРА НА ТРАНСДИСЦИПЛІНАРНОМУ ПЕРЕХРЕСТІ

**Людмила ФЕДОРЯКА**
кандидат філологічних наук,
доцент кафедри перекладу і слов'янської філології КДПУ
Ukraine
fedoryaka.lyudmila@gmail.com

**Abstract:** This paper is dedicated to transdisciplinarity in teaching Theory and Practice of Fiction Translation to Master's students. On the example of sonnet № 66 by W. Shakespeare, the teacher can actualize knowledge and develop skills from many university subjects: Foreign Literature, History of Language, Literary Studies, Translation Studies, Translation Practice. In the author's opinion, to effectively compare sonnet № 66 and its Ukrainian texts, students should be keenly conscious of the Elizabethan literature particular features, the origin of this poetic form and its key qualities, specificity of the Late Renaissance language, peculiarities of W. Shakespeare's style of writing, difference between Ukrainian variants of this sonnet, types of translation transformations used by interpreters, etc. Taking into account the possibility of such harmonious interaction between subjects, students are able to achieve good results in comparing Shakespeare's sonnet with its Ukrainian translations. Strategy of transdisciplinarity therefore is constructive and perspective in teaching TPFT.
**Keywords:** transdisciplinarity, translation studies, sonnet №66, William Shakespeare, Dmytro Pavlychko, stylistic balance.

**Анотація:** Стаття присвячена особливостям використання трансдисциплінарного підходу у викладанні курсу теорії та практики перекладу художньої літератури для студентів магістратури. На прикладі сонета № 66 В. Шекспіра викладач може систематизувати знання та розвинути вміння з багатьох предметів: зарубіжної літератури, історії мови, літературознавства, перекладознавства, практики перекладу. На думку автора статті, для ефективного порівняння сонета № 66 та його українських версій студенти мають чітко усвідомлювати особливості єлизаветинської літератури, походження сонету як поетичної форми та її ключові риси, специфіку англійської мови пізнього Відродження, особливості творчості і манери письма Вільяма Шекспіра, відмінності між українськими варіантами сонета, типи перекладацьких трансформацій, що використовуються перекладачами та ін. Враховуючи

можливість такої гармонійної і тісної міжпредметної взаємодії, можна отримати нові філологічні (літературознавчі, мовознавчі і перекладознавчі) висновки про специфіку перекладу Шекспірового сонету Д. Павличком. Тож стратегія трансдисциплінарності є конструктивною і перспективною у викладанні ТПХТ.

**Ключові слова:** трансдициплінарний підхід, переклад, сонет №66, Вільям Шекспір, Дмитро Павличко, стилістичний баланс.

Трансдисциплінарний підхід – тип інтегрованого навчання, сутність якого полягає у злитті навчальних дисциплін з метою повноцінного розуміння і успішного розв'язання певної академічної проблеми. Предмети під час застосування трансдисциплінарного формату не діляться на частини і не сприймаються поодинці – вони становлять цілісну систему, і їхня комплексна навчально-методична рецепція дозволяє отримати результат нової якості. Трансдисциплінарність починається із чіткого усвідомлення проблеми, на вирішення якої працює кожна дисципліна.

Трансдисциплінарний підхід є навдивовижу продуктивним у викладанні дисциплін гуманітарного циклу. На наше переконання, саме трансдисциплінарний підхід може бути більш результативним, ніж інші типи інтегрованого навчання (приміром, міждисциплінарний). Коли в поле зору дослідника потрапляє така всеосяжна і завжди актуальна тема як Шеспірівський сонетарій, найефективнішими шляхами її дослідження є ті, що вибудовуються на перетині декількох дисциплін або систем наукових знань. Предметом вивчення у цій статті є використання трансдисциплінарного підходу у процесі компаративного аналізу оригіналу сонета №66 Вільяма Шекспіра і його перекладу визначним українським поетом-перекладачем Дмитром Павличком.

Існує чимала кількість розвідок про специфіку перекладу Шекспірових сонетів українською. Справжній сплеск наукового інтересу до сонетарію великого англійського поета припадає на перше десятиліття XXI ст., коли з'явився цілий ряд наукових праць, центром уваги яких постали особливості творчості

українських поетів-перекладачів. Слід назвати, передусім, розвідки А. Пермінової, М. Стріхи, М. Габлевич, Н. Ануфрієвої, Л. Череватенка, Л. Коломієць; сонети Шекспіра у своїх дослідженнях згадують відомі літературознавці Д. Наливайко і М. Москаленко. Вартою особливої уваги є стаття відомої української шекспірознавиці Н. Торкут «Інтерпретація сонетів В.Шекспіра в методологічному просторі міждисциплінарного діалогу» (Торкут, 2006), у якій авторка репрезентує метод стереоскопічного читання, що полягає у паралельному прочитанні тексту оригіналу і тексту перекладу, і який може сприяти появі нових перекладознавчих висновків. Про вивчення сонетарію Шекспіра у трансдисциплінарному розрізі, у межах якого взаємодіють принципи двох або більше культурних чи освітніх компонентів, у вітчизняному методологічному просторі згадок немає.

Як і поетичний спадок Вільяма Шекспіра, перекладацький доробок Дмитра Павличка теж уже ставав об'єктом ретельного фахового аналізу (в літературно-критичному нарисі М. Ільницького і в одному з розділів, написаному М. Стріхою до навчального посібника з історії української літератури XX – початку XXI століття). Нові висновки про творчий метод Павличка-перекладача можна отримати і у процесі компаративного аналізу Шекспірового оригіналу і його перекладу, виконаного цим україномовним майстром поетичного слова.

Безпосередньому порівняльному аналізу двох версій сонету має передувати *підготовча* стадія, що дозволить актуалізувати матеріал багатьох філологічних дисциплін, які для зручності можна об'єднати у великі блоки: **література, мова, теорія перекладу**. На *операційному* етапі необхідно спиратися на інформацію з цих наукових царин, а також додати відомості з курсу **порівняльного літературознавства**. У такому контексті **практика перекладу** як головна навчальна арена для компаративної процедури видається більш продуктивною і результативною, а залучення конструктивної **методики викладання** дозволяє вибудувати правильну логічну схему

порівняльного дослідження. Взаємодія цих навчальних компонентів крізь горнило трансдисциплінарності уможливлює на підготовчій стадії (до компаративного аналізу) сформувати банк важливих знань, а під час самого аналізу дійти обґрунтованих фахових висновків.

Прослідкуємо, як працює *трансдисциплінарна оптика у процесі порівняльного аналізу* оригіналу і перекладу Шекспірового сонету №66, який можна виконати під час вивчення курсу «Теорія і практика художнього перекладу».

As, to behold desert a beggar born,
And needy nothing trimm'd in jollity,
And purest faith unhappily forsworn,
And gilded honour shamefully misplac'd,
And mained virtue rudely strumpeted,
And right perfection wrongfully disgrac'd,
And strength by limping sway disabled,
And art made tongue-tied by authority,
And folly, doctor-like, controlling skill,
And simple truth miscall'd simplicity,
And captive good attending captain ill:
Tired with all these, from these would I be gone,
Save that, to die, I leave my love alone (Shakespeare, 2005, с.136)

**1**. До блоку «**Література**» входять такі дисципліни як *«Історія зарубіжної літератури. Доба Відродження»* і *«Вступ до літературознавства».* Використовуючи матеріал цих дисциплін, можна реконструювати необхідні для подальшої аналітики біографічні відомості про Вільяма Шекспіра, повторити жанрові і тематичні особливості Шекспірового сонету, його походження, існування інших англійських моделей сонету. Ці знання дозволять виокремити традиції і новаторство сонетарію, його роль і місце у творчості Шекспіра і на теренах єлизаветинської літератури. Дуже важливо для майбутньої компаративістики чітко усвідомлювати смисл поняття

«Шекспірівський сонет». Наукова інформація з царин історії зарубіжної літератури і літературознавства на підготовчій стадії допомагає встановити різнопланову специфіку і концептуальне навантаження сонетів Шекспіра, що у процесі компаративного аналізу допоможе зробити чіткі висновки щодо збереження перекладачем цих характеристик поетичного твору в українському варіанті.

**2**. До блоку **«Мова»** входить кілька лінгвістичних дисциплін. На так званій передкомпаративній стадії варто повторити ключові положення *історії англійської мови* періоду Відродження і з'ясувати, як саме вони відображені у сонетах Великого Барда. Але пильнішу увагу потрібно приділити *стилістиці* тогочасної *англійської мови*, у лоні якої виокремлюється ідіостиль Шекспіра і стилістичний малюнок його сонетів (лексика, синтаксис, тропіка). Аби зрозуміти, чи у сонеті №66 Шекспір застосовує традиційні для себе прийоми і засоби всіх рівнів, чи, навпаки, цей сонет вирізняється з-поміж решти, потрібно прочитати декілька інших сонетів дотичної тематики, виявити і узагальнити їхні стильові прикмети. Актуалізація основних положень історії мови і стилістики у тісному симбіозі є корисною як на підготовчій, так і на операційній стадії компаративного аналізу, де потрібно буде встановити, чи зберігається у перекладному варіанті індивідуальний стиль автора оригіналу.

**3**. До блоку **«Переклад»** теж входять кілька дисциплін. На нашу думку, безпосередньому компаративному аналізу має передувати репрезентація основних положень з *теорії перекладу*. Варто загострити увагу на понятті «множинність перекладів», адже існує більше десяти варіантів перекладу сонету №66 В. Шекспіра (авторства Івана Франка, Павла Загребельного, Дмитра Паламарчука, Ігоря Костецького, Остапа Тарнавського, Юрія Клена, Тараса Шевченка-Задунайського, Дмитра Павличка та ін.). Було би чудово з методичної точки зору у підготовці до заняття ознайомитися і з іншими, крім Павличкового, перекладами

Шекспірового сонету №66, усвідомити відмінності між ними, зрозуміти специфіку авторського стилю поетів-перекладачів.

**Практика перекладу** – навчальна дисципліна і процес – центральний етап компаративного аналізу. На цій стадії *за допомогою трансдисциплінарного підходу вирішуємо проблему: у чому полягає специфіка відтворення Дмитром Павличком фонетичного, лексичного, синтаксичного і семасіологічного рівнів Шекспірівського сонету №66, чи збережено українським перекладачем форму і зміст, і чи можна говорити про стилістичний баланс між оригіналом і перекладом.* Треба зауважити, що у світлі практики перекладу необхідною буде актуалізація знань і практичних навичок з *порівняльної стилістики* англійської і української мов, а також обов'язкового «перекладацького» арсеналу (різних трансформацій), що вивчається на заняттях з *практики перекладу*. На цій стадії генералізація означених положень ефективніша і корисніша, ніж на підготовчій (у руслі основних положень перекладознавства), оскільки, не маючи під рукою конкретного білінгвального матеріалу для порівняння, складно сфокусуватися на потрібних трансформаціях, а узагальнений підхід у цьому випадку не буде результативним, і не прискорить, а, навпаки, пригальмує процес аналізу.

**4.** У розрізі **порівняльного літературознавства** необхідно зупинитися на таких моментах: порівняння особливостей жанру, версифікації, концептуальних засад, емоційного регістру, стилістики у оригінальному тексті Вільяма Шекспіра і перекладі Дмитра Павличка. У цьому контексті напрочуд важливою буде інформація з *історії української літератури* про загальну специфіку діяльності Павличка-перекладача, про його збірки сонетів, а також про причини звернення українського поета до Шекспірового сонет арію. Ця інформація сприятиме кращому розумінню ідейного змісту саме україномовної версії, а це у свою чергу уможливить у порівняльному процесі дійти точних

висновків про відтворення магістрального ідейно-тематичного стержня українським поетом:

Я кличу смерть – дивитися набридло

На жебри і приниження чеснот,

На безтурботне і вельможне бидло,

На правоту, що їй затисли рот,

На честь фальшиву, на дівочу вроду

Поганьблену, на зраду в пишноті,

На правду, що підлоті навдогоду

В бруд обертає почуття святі,

І на мистецтво під п'ятою влади,

І на талант під наглядом шпика,

І на порядність, що безбожно краде,

І на добро, що в зла за служника!

Я від всього цього помер би нині,

Та як тебе лишити в самотині? (Павличко, 1998, с. 80)

**5.** Під **методикою викладання** розуміється не стільки власне методика викладання перекладу, скільки найбільш ефективна логіка залучення дисциплін для вирішення проблеми. Найприйнятнішим алгоритмом постає представлений вище: від літератури через мову і перекладознавчі аспекти до безпосереднього компаративного аналізу.

Спираючись на теоретичні відомості, застосовуючи уміння і навички літературознавчого і лінгвістичного аналізу художнього тексту, набуті під час вивчення представленого блоку освітніх компонентів, можна виконувати компаративний аналіз оригіналу сонета №66 Вільяма Шекспіра і його перекладу Дмитром Павличком. У такому методологічному просторі, який об'єднує матеріал декількох навчальних дисциплін, операційна процедура відбувається значно якісніше і сприяє появі більш аргументованих фахових висновків. Результати порівняльного аналізу такі:

Передусім, щодо формальних ознак: у «своєму» сонеті поет-перекладач Д. Павличко зберігає Шекспірові форму і систему

римування. Цю подібність можна виявити навіть візуально ще на підготовчій стадії компаративного аналізу.

У перекладній версії Павличка збережено концептуальні підвалини англомовного оригінального твору. Центром уваги в ньому Вільям Шекспір обрав соціальні проблеми, до яких його ліричний герой не може бути байдужим, але і змінити нічого не може і тому волів би померти, аби не кохана людина. Лише любов і турбота про кохану тримають його в цьому світі. У оригіналі автор використовує контекстуальну антитезу, яку повторює і україномовний поет, зберігаючи тим самим основні акценти оригіналу. Концептуальне осердя твору єлизаветинця чітко відтворено сучасним українським поетом – ключовими для нього теж є кохання, смерть, честь.

Утім, треба визнати, що у перекладі Дмитра Павличка опис соціального середовища більше персоналізований, що відчутно проступає на лексичному рівні поезії (про це свідчать вислови «мистецтво під п'ятою влади» («честь фальшиву», «мистецтво під п'ятою влади», «талант під наглядом шпика»). Дослідник М. Ільницький так висловився про лексичний рівень індивідуального стилю українського перекладача: «В його інтерпретації зовсім інша лексика – конкретна, емоційно забарвлена, перенесена із високих сфер книжності до побутової бесіди чи радше прокльону» (Ільницький, 1985, с.148). Тож Павличко зберігає концептуальну основу оригінального вірша, але вербалізує її по-своєму. Саме на рівні лексики відчувається Павличкова реакція на події *українські, а не англійські,* і його апеляції до української влади звучать голосніше, ніж Шекспірові звернення до англійських вінценосних осіб. Як зауважує М. Стріха, в україномовні версії «акцент робиться на відвертому перенесенні власних переживань перекладача на текст перекладного сонету» (Стріха, 2003, 121).

Цьому є біографічне пояснення. Д. Павличко почав перекладати сонетарій визначного англійського поета саме із 66-го сонета у 1978 р., коли його звільнили з посади головного редактора журналу «Всесвіт»: Сам він згадує про це так: «Я був

пригноблений, світ видавався мені могилою, а письменницьке оточення – зборищем фарисеїв. Життя втратило сенс. Тут сам собою пригадався 66-й сонет, оригінал якого я ще раніше порівнював з перекладами І. Франка, Д. Паламарчука, С. Маршака. Головна думка того вірша: все навкруг фальшиве, влада наступила чоботом на уста поетам, нема просвітку, хочеться вмерти» (Павличко, 1998, с.12). У процесі подальшої перекладацької праці вийшло так, що, зберігаючи «Шекспірові» ознаки тогочасної соціальної дійсності, Павличко плавно і, на перший погляд, непомітно у третьому катрені «перемикає» увагу читача на українські реалії, свідком яких виступив *він, а не пізньоренесансний ліричний герой.* Тож, як бачимо, український автор, який переймається проблемами, що хвилювали свого часу і Великого Барда, під час перекладу відчуває водночас і професійну легкість – завдяки духовній і ментальній єдності з видатним попередником. Обом авторам притаманні негативна рецепція соціуму і викликаний нею душевний біль, тож емоційний регістр і тематичний спектр англомовного оригіналу повністю витримані в україномовній поезії.

У сонетах яскраво проявляється ідіостиль В. Шекспіра. Безсумнівно, Д. Павличкові вдалося передати загальний «дух» Шекспірового твору на мовному рівні, але як поет (а не лише перекладач), наш автор у деяких фрагментах тексту продемонстрував *власний поетичний стиль.*

Приналежністю англійської і української мов до різних мовних систем пояснюється складність відтворення версифікації і поетичного синтаксису в перекладних творах. На загал, ці два аспекти – фонетичний і синтаксичний – вважаються найскладнішими для перекладу іншою мовою поетичного твору. Труднощі подвоюються, коли мова йде про давній твір, яким є сонет №66 В. Шекспіра. Між тим, Д. Павличко майстерно підходить до вирішення і цієї перекладацької проблеми. Передусім, у своєму сонеті він зберігає Шекспірову систему римування (п'ятистопний ямб). Помітна Шекспірова анафора у

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версії нашого поета трансформується – замість *і* він частіше використовує *на*, але при цьому тримає читача на близькій відстані від оригіналу. Така синтаксична трансформація дає можливість урізноманітнити і зробити милозвучним україномовний варіант, в якому автор вирішив дібрати й інших слів, аби зберегти значення, яке у англомовну версію заклав Шекспір. На цю синтаксичну трансформацію слід звернути увагу: стильовий прийом для відтворення постійного невдоволення ліричного героя навколишнім світом мав би обов'язково передаватися в українському перекладі на рівні аналогічного мовного засобу оригіналу, і це був би найлегший вихід у контексті складного поетичного синтаксису англомовного твору. Але за допомогою іншої анафоричної конфігурації і неперевершеного поетичного дару Павличко зміг втримати в рідномовній версії той ефект, на який очікував і Шекспір від застосування абсолютної анафори у своєму сонеті.

Образність у сонеті Шекспіра створюється за допомогою епітетів, які Павличко намагається почасти відтворити, але частіше замінює номінативами, модулює. Від цього в українському варіанті відбуваються очевидні зміни, що стосуються, передусім, синтаксичного малюнку всередині рядків, але їхній лаконізм і зміст лишається незмінним.

Визначний український поет-перекладач Дмитро Павличко, таким чином, виконав прекрасний переклад, залишивши змістовний аспект і стилістичну парадигму сонету Вільяма Шекспіра, отже, ***між оригіналом і перекладом зберігається стилістичний баланс.*** Павличко відтворив Шекспірів задум на всіх рівнях, підібрав найточніші еквіваленти і тим самим створив шедевр, читаючи який, здається, що Шекспір – сучасний поет і від початку творив українською. Цей поетичний витвір Павличка постає вагомим аргументом на захист тези про те, що специфічною рисою його перекладацької манери є «глибоко особистісна й одночасно соціально точна рецепція часу», «переплетіння власного і запозиченого досвіду», «духовна

спорідненість перекладача з автором оригіналу» (Кузьменко, 206, с.184). Ці характеристики притаманні всій перекладацькій творчості Дмитра Павличка, але її ключовою рисою, на нашу думку, є *адекватність* перекладу, що є запорукою успіху серед читачів.

Як бачимо, ***трансдисциплінарний формат компаративного аналізу*** оригіналу сонету №66 В. Шекспіра і його перекладу Д. Павличком дозволяє повторити різноплановий матеріал на підготовчому етапі, а у процесі прямого компаративного аналізу уможливлює фундаментально заглибитися у складний поетичний текст, побачити всі ті художні і стильові нюанси, які часто вислизають з поля зору. «Літературні» відомості, приміром, допомагають визначити ті ідейні концепти сонету, які потрібно віднайти у перекладній версії в першу чергу, тобто можна спрогнозувати, які саме концепти мають бути у адекватному перекладі, і коли є помітні невідповідності, то слід замислитися про причини і механізми мовного вираження цих концептуально-змістовних зміщень. Відомості з літературознавства допомагають одразу сфокусуватися на формі україномовного сонета і з'ясувати, чи зберіг її Павличко, і якщо так, то чи використав він, як і його славетний попередник, п'ятистопний ямб. Матеріал із практики перекладу, який залучено у розрізі трансдисциплінарного полілогу, дає можливість зосередитися навколо того, які саме трансформації використовує український автор і наскільки точно вони відтворюють англомовний оригінал.

Взаємодія двох потужних потоків – літературного і мовного – сприяє різнобічному і глибокому порівняльному аналізу. Результати цієї розвідки переконливо доводять, що, послуговуючись трандисциплінарним ракурсом як ключовим методичним каркасом, на який нанизані об'єднані однією проблемою різні філологічні системи, компаративна процедура може стати не лише ***різнобічною,*** а і ***всебічною,*** а тому більш продуктивною і успішною, ніж це буває при застосуванні інших

типів інтегрованого навчання. Тож, підсумовуючи, варто репрезентувати переваги трансдисциплінарного підходу:

1) популяризація шедеврів світової поетичної класики;

2) систематизація і актуалізація різнопланової філологічної інформації;

3) прогнозування і запобігання складнощам як необхідний інтелектуальний і психологічний майданчик для проведення порівняльного аналізу;

4) фундаментальний компаративний аналіз;

5) стимул і ментальна готовність до власної спроби перекладу поетичного твору.

Застосування різних методичних формул (міждисциплінарна, трансдисциплінарна) до аналізу оригіналу і перекладу сонету № 66 Вільяма Шекспіра, а також отримані результати укотре підтверджують, що його доробок є невичерпним джерелом перекладацького натхнення. Мало сказати, що трансдисциплінарність у контексті творчості Шекспіра важлива і корисна. Вона абсолютно *необхідна*, адже відкриває перед перекладачем і перекладознавцем можливість не розкладати сонетарій Шекспіра на художні елементи, а відтворювати і досліджувати його як цілісний філологічний і мистецький продукт. Така рецепція виступає продуктивною як для літературознавчого аналізу, так і для мовного і порівняльного, а це значить, що методика «всі дисципліни у дії водночас» максимально сприяє реалізації головної мети.

Саме такий підхід, як нам видається, спроможний не лише долучити студентів до участі у компаративних студіях, але і мотивувати їх до виконання власних перекладів поезій Великого Барда. Слова відомої української перекладачки Шекспірових творів Марії Габлевич можуть бути для них дороговказом: «Сонети Шекспіра для перекладача – як Біблія; їх треба читати почастинно і багато разів, бо вони безмежні у своєму змісті. Тут головною постаттю є людина у трьох її найголовніших вимірах. «Краса, і правда, й доброта…» (Габлевич, 1998, с.13). Реалізувати

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сповна ці виміри дозволяє трансдисциплінарний підхід, що організовує в одне ціле літературу, мову, переклад, методологію. Лише у такій взаємодії і можна передати українською незбагненну магію Шекспірового слова.

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## ALGUNAS NOTAS SOBRE LOS NEOLOGISMOS EN LA DERIVATOLOGÍA DEL ESPAÑOL

**Tatiana GOREA**,
Universidad Estatal Alecu Russo Balti,
República de Moldova

**Abstract:** This article examines issues of modern derivation, such as the status of the science of word formation, the demarcation of synchrony, and diachrony in the field of word formation. The formation of recent neologisms formed with the suffix -ear in Spanish is also investigated. Neologisms come from the English language. Most derivatives are from the language of sports and computing. The study is based on dictionaries of the Spanish language.
**Keywords:** derivatology, synchrony, diachrony, neologisms, suffixation, word formation.

**Resumen:** Este artículo examina cuestiones de la derivación moderna, como el estatuto de la ciencia de la formación de palabras, la demarcación de la sincronía y la diacronía en el campo de la formación de palabras. También se investiga la formación de neologismos recientes formados con el sufijo -*ear* en lengua española, provenientes del idioma inglés. La mayoría de los derivados son del lenguaje de los deportes y la informática. El estudio se basa en diccionarios de la lengua española.
**Palabras clave**: derivatología, sincronía, diacronía, neologismos, sufijación, formación de palabras.

La formación de las palabras o derivatología ha sido durante muchos años, como menciona F. Monge "la Cenicienta" en los estudios sobre lingüística española. España estuvo muchos años casi a la cola de las lenguas romances en lo que al estudio de la formación léxica. (F. Monge, 1996, p.43). Se puede mencionar unas obras famosas relacionadas con la formación léxica:

- Manual de gramática histórica española de Menéndez Pidal
- "Noción, emoción, acción y fantasía de los diminutivos","El artículo y el diminutivo" de Dámaso Alonso donde estudia sistemáticamente los valores actuales del diminutivo en español
- Breve diccionario etimológico de la lengua española de Joan Corominas

- Diccionario crítico etimológico castellano e hispánico de J. Corominas y J. A. Pascual donde se describen muchos derivados

- Diccionario histórico de la lengua española de la Real Academia Española.

Más tarde en los años noventa del siglo pasado aparece un interés renovado por la formación léxica entre los lingüistas españoles como Ignacio Bosque, Lázaro Mora, Hernán Hurrutia, Félix Monge, Soledad Varela, Almela Pérez.

Los numerosos estudios sobre la formación de palabras en diferentes idiomas, por desgracia, no revelan todas las particularidades de este proceso, pero ponen de manifiesto la divergencia de opiniones. Los estudios dados, en su mayoría unilaterales, transponen teorías más o menos sugerentes, que no registran universalidad (Almela Pérez, 1999). Según M. Lang (Lang, 1992), la teoría morfológica explican insuficientemente las particularidades del léxico contemporáneo de las lenguas, tanto más cuanto que dicha teoría se encuentra, en la actualidad, en una situación de modificación permanente, que atestiguan enfoques morfológicos, sintácticos e incluso fonológicos muy diferentes. Como atestigua R. Almela Pérez (1999), si alguna vez la formación de nuevas unidades se hizo de acuerdo con la naturaleza léxico-gramatical de las unidades que ya existían en una lengua, en el sentido de que se sabía qué estas unidades presentan, cuáles fueron las particularidades de sus fundamentos, hoy día, la formación de nuevas palabras parte de otros principios que muchas veces plantean preguntas a los que no se pueden dar respuestas claras.

En general, se acepta que la formación de palabras condiciona siempre la aparición de estructuras complejas, pero no hay unanimidad en cuanto a la delimitación de la ciencia lingüística que debe ocuparse del estudio de este proceso. Así, para los lingüistas, la formación de nuevas palabras debería ser el objetivo de la lexicología, o el de la morfología, o incluso el de varios departamentos lingüísticos: lexicología, gramática, fonología, etc. En este sentido, el investigador Ion Dumbrăveanu señala, en su monografía "Estudio de los derivados románicos y generales", que "entre los problemas más discutibles y

menos investigados se pueden enumerar, en primer lugar, los relacionados con el estatuto del compartimento de formación de palabras y su especificidad, por un lado, y el nivel o internivel de formación de palabras, por el otro" (Dumbrăveanu, 2008: 3).

Así, para S. Ullmann, la lexicología debe declararse como el único departamento de la lingüística que estudia la formación de las palabras, porque una parte de la lexicología pertenece a la morfología y se llama lexicología morfológica (estudia la forma de las palabras y sus componentes), y otra parte pertenece a la morfología y a la semántica y es lo que se llama lexicología semántica. Este último estudia el significado de las palabras de nueva creación (Ullmann, 1980). Por lo tanto, la formación de palabras debe identificarse no como un objetivo interdisciplinario, sino solo como unidisciplinario.

El investigador F. Marcos Marin sigue el mismo camino e incluye entre los objetivos de la lexicología la investigación sobre la formación de palabras: "Es lógico que la derivación tenga una importancia morfosintáctica y semántica, pero esto se debe a que, previamente, hubo un cambio en la estructura léxica de la lengua y, por tanto, éste es ante todo un fenómeno lexicológico" (Marcos Marín, 1980: 428).

Sin embargo, Ramón Almela considera la formación de nuevas unidades como el objetivo tanto de la morfología como de la lexicología, porque "es imposible separar las restricciones morfológicas de las léxicas cuando se trata de la formación de palabras [...]" (Almela, 1999: 24).

Todo lo anterior demuestra claramente que la formación de palabras como proceso y procedimiento crea, en primer lugar, especiales problemas gnoseológicos, por lo que los científicos proponen, especialmente en las últimas décadas, una reconceptualización de la misma. Los lingüistas que investigan la formación de palabras en diferentes lenguas a nivel comparativo insisten en la reconceptualización de la cuestión. También están a favor de la autonomía disciplinaria de la formación de palabras, porque esto "representa una de las esferas más complejas y multifacéticas de la

investigación del lenguaje... y se requiere un enfoque multinivel y multilateral" (I. Dumbrăveanu 2008: p.14).

Otro problema de la derivación moderna, también mencionado por el investigador Ion Dumbrăveanu en la monografía "Estudio del romance y la derivación general", es el de la posibilidad de un enfoque sincrónico e, implícitamente, sistémico de la formación de palabras. "La necesidad tanto del estudio sincrónico como del estudio diacrónico no lleva necesariamente a fundirlos; al contrario, el hecho de que sus puntos de vista sean diferentes permite mantenerlos como parcelas de estudio autónoma" (R.Almela 1999: p.42).

La delimitación de la sincronía de la diacronía en el campo de la formación de palabras representa hoy uno de los problemas más complicados y discutibles. La dificultad y, al mismo tiempo, la utilidad de delinear la sincronía de la diacronía en la esfera de la formación de palabras sigue siendo un problema de investigación abierto. El famoso lingüísta Eugenio Coserio menciona que "un sistema lingüístico en uso es siempre sincrónico en dos sentidos:en el sentido de que, en todo momento, cada uno de sus elementos se halla en relación con otros, y en el sentido de que el sistema mismo se halla sincronizado con sus usuarios. Pero, precisamente por esta, última razón, no es estático sino dinámico. Además, a pesar de la aparente paradoja, no es un hecho sincrónico sino diacrónico: para comprobarla hay que moverse en la línea del tiempo" (Coseriu p.255)

Por su esencia, la formación de palabras, así como el sistema léxico en su conjunto, representa uno de los compartimentos más móviles del lenguaje a lo largo del tiempo. Y esto es lo más natural posible, si tenemos en cuenta que el léxico, concebido como sistema, y los medios de formación de palabras, que sirven para completarlo continuamente, son los subsistemas más sensibles de la lengua, que reaccionan directamente a los cambios, procesos y fenómenos sociales que ocurren en el mundo contemporáneo.

Unos ejemplos, en este sentido, podría ser las unidades léxicas españolas formadas con el sufijo –ear. La sufijación es el mecanismo

de formación de palabras más complejo y más productivo en la lengua española.

El sufijo *–ear* es uno de los más activos en la derivación verbal actual. Este sufijo viene del latín vulgar *–idiāre* , latín culto *-izāre*. Y forma verbos de sustantivos, adjetivos y algunos pronombres.

Este sufijo lo han adoptado una serie de verbos derivados de sustantivos de otras lenguas, sobre todo del inglés. El idioma inglés se ha vuelto muy dominante en los últimos  años por unos razones  del crecimiento económico de los Estados Unidos y las innovaciones tecnológicas en las comunicaciones.

Se puede traer algunos ejemplos de recientes derivados de diferentes áreas especialmente como del lenguaje del deporte y del lenguaje de la informática:

**I.  en el lenguaje del deporte**

- *golear* está formada de *gol* más el sufijo *–ear*;

la palabra gol ha llegado al español del inglés *goal* que significa "meta, objetivo"

- *batear* está formada de *bate* añadiendo el sufijo  *–ear* y significa dar un golpe con un bate (palo con el que se golpea la pelota de beísbol). Bate viene del inglés *bat*

- *esprintar* El Diccionario de la Real Academia Española (DRAE) sólo menciona el significado de este verbo como realizar un esprint. A su vez esprint es "correr o ir al maxímo de velocidad en una corta dstancia" y viene del inglés *sprint*

- *noquear* El Diccionario de la Real Academia Española menciona el significado

1. tr. Dep. En el boxeo, dejar al adversario fuera de combate.

2. tr. Dejar sin sentido a alguien con un golpe.

3. tr. Derrotar, imponerse sobre alguien rápida o notablemente.

Y viene de inglés *to knock (out) y el sufijo -ear*. También está aceptada por el Diccionario de la Real Academia Española y la palabra *nocaut* que significa: Golpe que deja fuera de combate.

En el español moderno hay muchos ejemplos de los neologismos recientes relacionados o formados del lenguaje de nuevos medios de comunicación o de la informática.

## II. en el lenguaje de nuevos medios de comunicación.

- La palabra *chatear* El Diccionario de la Real Academia Española  menciona la etimología y el significado

1.  intr. Mantener una conversación mediante chats.

Viene de inglés *to chat que significa propiamente "charlar" añadiendo el sufijo -ear*

La palabra *chat* también está registrada en el DRAE y tiene el significado

1.m. Intercambio de

mensajes electrónicos a través de internet que permite establecer una conversación entre dos o más personas.

2. m. Servicio que permite mantener conversaciones mediante c hats.

A esta lista de palabras se añade también el neologismo *escanear*.

- *Escanear*  tiene el significado de pasar por el escáner A su vez *el escáner* según el DRAE es

1. m. Electr. Dispositivo que explora un espacio o imagen y los t raduce en señales eléctricas

para su procesamiento. *He comprado un escáner para mi compu tadora.*

2. m. Med. Aparato que, por medio de ultrasonidos, resonancia magnética, radiaciones ionizantes o rayos X, proporciona una imagen de órganos o partes internas del cuerpo.

La voz  *faxear* que significa enviar por fax. Se forma añadiendo a la palabra *fax* el sufijo –*ear*. A su vez fax viene del inglés y es abreviatura de *facsimile*. Facsimile viene del latín formada de *fac simile* o sea "haz similar". *Fac* es la forma imperativa del verbo facĕre (hacer) y *simile* viene de simĭlis, o sea similar. El Diccionario de La Real Academia denota los significados:

1. m. Sistema que permite transmitir a distancia por la línea telef ónica escritos o gráficos.

2. m. Documento recibido por fax.

No obstante presenta interés y la voz *cliquear* o *clicar* que viene del inglés *to click* y tiene el significado de hacer *clic* en una zona interactiva de la pantalla como por ejemplo "clicar en la opción de "pagar", "cliquear este icono". A su vez la palabra *clic* según el diccionario es onomatopeya para reproducir ciertos sonidos, como el que se produce al apretar el gatillo de un arma, `pulsar un interruptor o pulsación que se hace mediante un ratón de una computadora.

Otro ejemplo del neologismo reciente es la voz *trolear* que está aceptada por DRAE. Según el diccionario tiene dos significados. El primer significado viene del idioma norüego que significa en la mitología escandinava "ser sobrenatural" que habita en bosques o grutas. El segundo significado está formado del ingléss *to troll* "merodear" y el sufijo –*ear*. Tiene el significado:

1. tr. En foros de internet y redes sociales, publicar mensajes pro vocativos, ofensivos o fuera de lugar con el fin de boicotear algo o a alguien, o entorpecer la conversación.

2. tr. Burlarse de alguien gastándole una broma, generalmente p esada.

No menos interés presenta otro verbo formado con el sufijo –*ear* como *hakear*. En DRAE se escribe como jáquer. Se forma mediante el anglicismo *to hack* más el sufijo –*ear* y tiene el significado:

1. tr. Inform. Introducirse de forma no autorizada en un sistema i nformático.

Hoy día se encuentran algunas palabras que todavía no están registradas en el Diccionario de la Real Academia Española, pero están usadas en el habla. Hay que mencionar que existe junto a DRAE el "Observatorio de las palabras". El "Observatorio de las palabras" ofrece información sobre palabras (o acepciones de palabras) y expresiones que no aparecen en el Diccionario de la Real Academia Española , pero que han generado dudas: neologismos recientes, extranjerismos, tecnicismos, regionalismos, etc. Esta información es

provisional, pues no está contemplada en las obras académicas, por lo que puede verse modificada en el futuro. La presencia de un término en este observatorio no implica que la Real Academia Española acepte su uso.[2]

Se puede mencionar algunas palabras usadas en el habla y mencionadas en el "Observatorio de las palabras" como por ejemplo:

La palabra *Googlear*. Esta unidad léxica está formada del anglicismo google más el sufijo *–ear*. Para la lengua española es preferible usar la adaptación gráfica *guglear*. Aun así, hoy sigue siendo más normal la construcción *buscar en Google*. ¿Cuál es el origen de la palabra Google? Existe en la sciencia el término matemático "gúgol", que es el número 10 elevado a la potencia de 100. Es decir, una enorme cantidad de ceros. Dado que el lenguaje informático utiliza ceros y unos, los scientíficos y fundadores de Google Larry Page y Sergey Brin querían hacer referencia a su objetivo de organizar la inmensa información que puede encontrarse en la red.

Otro neologismo que aparece no hace mucho tiempo es whatsappear. La forma *wasapear*, ya documentada en los textos en alternancia con *guasapear*, presenta una grafía adecuada en español para el derivado formado a partir de *WhatsApp* y el sufijo *-ear* que se usa con el significado de 'enviar un mensaje de texto a través de WhatsApp', así se menciona en El "Observatorio de las palabras".

La denominación de **WhatsApp** procede de un juego de palabras de la lengua inglesa. En dicho idioma, se emplea la expresión *"What»s up?"*, que puede traducirse como **"¿Qué hay de nuevo?"** o **"¿Cómo andas?".** Además, se utiliza la palabra *"app"* para referirse a una *"application"*, es decir, a una **aplicación.** La combinación de *"What's up?"* y *"app"* derivó en **WhatsApp**, una aplicación informática que sirve para estar en contacto con otras personas.

A partir de nombres propios de aplicaciones es frecuente la creación de verbos derivados, como es el caso de *tuitear* (de Twitter), *instagramear* (de Instagram), *feisbuquear* (de Facebook), *zumear* (Zoom ) y ahora *tiktokear* (de TikTok).

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[2] https://www.rae.es/portal-linguistico/observatorio-de-palabras

La palabra tuitear está formada del anglicismo *tweet* y significa según el DRAE

1. m. Mensaje digital que se envía a través de la red social Twitter®.

El verbo *tuitear* tiene el significado comunicarse por medio de tuits.

Otro neologismo *zumear* no se encuentra en DRAE. Viene de la voz inglesa *zoom* que tiene muchos significados como enfocar, zumbar, espinar.También es válido su uso de la plataforma Zoom.

Los verbos *instagramear, feisbuquear, tiktokear* no están registradas en el Diccionario de la Real Academia Española.

Como se puede observar que "la lengua cambia justamente porque no *está hecha* sino que *se hace* continuamente por la actividad lingüística. En otros términos, cambia porque se habla: porque sólo existe como técnica y modalidad del hablar." (Coseriu p.69). Se puede concluir que la formación de los neologismos recientes en la lengua española nos muestra que el léxico y la formación de palabras son los compartimentos más socializados y cambiantes del lenguaje. Si, por ejemplo, los elementos fonológicos y morfológicos de la estructura del lenguaje pueden permanecer intactos, es decir, sin cambios durante mucho tiempo, lo que no podemos mencionar de las "estructuras" léxicas y derivativas del lenguaje. En un período de tiempo relativamente corto, pueden sufrir cambios considerables o incluso totales. Tal movilidad en el tiempo de la composición léxica de la lengua presenta a los lexicólogos, en general, y a los derivacionistas, en particular, tareas y problemas adicionales, relacionados con los principios y métodos de investigación del material léxico, en general, y de los procesos derivativos, en particular.

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# WERKZEUGE ZUR ARBEIT AN LITERARISCHER GATTUNG KURZGESCHICHTE (AM BEISPIEL DER MODERNEN KURZGESCHICHTE VON JULIA FRANCK „DIE STREUSELSCHNECKE")

**Tatiana KONONOVA**, Dr. phil.
Staatliche Aleku-Russo-Universität aus Bălți
Republik Moldau
tatiana.kononova@usarb.md

**Zusammenfassung:** Der vorliegende Artikel veranschaulicht die Werkzeuge zur Arbeit an literarischer Gattung Kurzgeschichte am Beispiel der modernen Kurzgeschichte von Julia Franck „Die Streuselschnecke". Der erstellte Didaktisierungsvorschlag berücksichtigt die Arbeitsphasen (Hinführungsphase, Erarbeitungsphase und Anschlussphase) sowie die zu jeder Arbeitsphase relevanten Lesestrategien (orientierendes Lesen, globales Lesen, selektives Lesen und detalliertes Lesen) und realisiert die angestrebten Endziele der Arbeit an der jeweiligen literarischen Gattung: knüpft an die persönlichen, alters- und kulturspezifischen Interessen, Bedürfnisse, Erfahrungen und Weltwissen der Studierenden an; vermittelt erzieherische und ästhetische Werte; weist relevante sprachliche bzw. inhaltliche Angemessenheit (Schwierigkeitsgrad) auf.
**Schlüsselwörter:** Kurzgeschichte, didaktische Werkzeuge, Übungsgeschehen, Verfahrensweisen, Lesestrategien, sprachlich-inhaltliche Übungsaktivitäten, Endziele

**Abstract:** This article illustrates the tools for working on the literary genre of short stories using the example of the modern short story by Julia Franck "Die Streuselschnecke". The created didactic proposal takes into account the work phases (introductory phase, development phase and follow-up phase) as well as the reading strategies relevant to each work phase (orientation reading, global reading, selective reading and detailed reading) and realizes the desired end goals of the work on the respective literary genre: connects to the students' personal, age- and culture-specific interests, needs, experiences and knowledge of the world; transmits educational and aesthetic values; shows relevant linguistic or content appropriateness (degree of difficulty).
**Keywords:** short story, didactic tools, practice events, procedures, reading strategies, linguistic practice activities, final goals

Der Fokus des jeweiligen wissenschaftlichen Beitrags richtet sich auf die eingehende Beschreibung der didaktischen Werkzeuge, denen Prinzipien der Arbeit an literarischen Texten, selbst Übungsgeschehen (Verfahrensweisen sowie Lesestrategien), sprachlich-inhaltliche Übungsaktivitäten sowie die angestrebten Endziele der Arbeit an Kurzgeschichten zugrunde liegen und in enger Reziprozität und Interdependenz fundieren. (Artels, 2007), (SchmölzerEibinger, 2011), (Stiefenhöfer,1991).

Prinzipien der Arbeit an literarischen Texten:
- *Das Prinzip des verstehenden, kritischen und reflexiven Lesens*
- *Das Prinzip der Motivation*
- *Das Prinzip der Kenntnis von Text (sorten) merkmalen*
- *Das Prinzip der inhalts- und sprachbezogenen Aktivitäten*
- *Das Prinzip der Kompetenzenförderung*
- *Prinzip der Rezeptionsästhetik*

Übungsgeschehen:

Verfahrensweisen der Arbeit an Kurzgeschichten:
- *Hinführungsphase*
- *Erarbeitungsphase*
- *Anschlussphase*

Lesestrategien:
*Orientierendes Lesen*
*kursorischen / globalen Lesen*
*Selektives / selegierendes Lesen*
*Intensives / detalliertes / totales Lesen*

Sprachlich-inhaltliche Übungsaktivitäten

Endziele der Arbeit an Kurzgeschichten: Förderung der Kompetenzen, Rezeptionsästhetik, Empathie, Motivation

Fig. 1. Werkzeuge der Arbeit an Kurzgeschichten

Im folgenden veranschaulichen wir am Beispiel der Kurzgeschichte von Julia Franck „Die Streuselschnecke" (2000) die Funktionsweise der erarbeiteten didaktischen Werkzeuge. (SchmölzerEibinger, 2011, p.191–193).

1. *Hinführungsphase*- schafft eine Wissens- und Verstehensgrundlage, um das Textverständnis zu erleichtern. Dabei werden die Vorkenntnisse der Schüler aktiviert, eventuelle Hintergrundinformationen gegeben und der historische oder kulturelle Kontext verdeutlicht. Die auf dieser Arbeitsetappe eingesetzte Lesestrategie ist *orientierendes Lesen* zum Aufbau der Leserwartung:

- Übung 1. Sich über das Leben und Schaffen der modernen Schriftstellerin Julia Franck informieren.

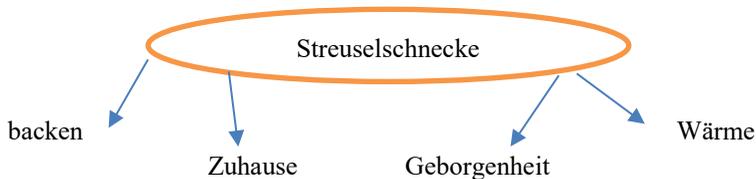- Übung 2. Assoziationen zum Titel der Kurzgeschichte „Die Streuselschnecke" von Julia Franck anstellen.



Fig. 2. Assoziogramm zum Titel der Kurzgeschichte von Julia Franck „Die Streuseschnecke"

- Übung 3. Anhand der Überschrift vermuten, wie das Thema der Kurzgeschichte ist und worum es sich in der Kurzgeschichte handeln könnte.

- Übung 4. Die Schüler formulieren Fragen zum vermutlichen Inhalt der Kurzgeschichte, indem sie ihre Leserwartung aufbauen.

- Übung 5. Der Lehrer lässt die Schüler ihre Assoziationen zum Bild/zur Zeichnung der Streuselschnecke äußern.



Fig.3. Abbildung zur Veranschaulichung der Streuselschnecke

- Übung 6. Vorentlastung des neuen unbekannten Wortschatzes zur Kurzgeschichte. Die Schüler können: a) die Bedeutung der unbekannten Wörter im Lexikon nachschlagen; b) die unbekannten Wörter in die Muttersprache übersetzen; c) mit unbekannten Wörtern kurze Situationen schildern, um sie sich besser einzuprägen und das Textverstehen zu erleichtern d) sich mit den neuen Wörtern bekannt machen und vermutlich sagen, worum es sich in der Kurzgeschichte handelt.

*Unbehagen/ Unruhe, Beklommenheit*
*schüchtern- befangen, schamhaft*
*ahnen- annehmen, vermuten*
*sich auskennen – vertraut sein*
*das Blech*

- Übung 7. Die Schüler lesen den ersten Absatz der Kurzgeschichte und vermuten, worum es weiter gehen könnte.

2. *Erarbeitungsphase*- zielt auf sprachlich-inhaltliches Erfassen des gelesenen Textes ab, wo vor allem didaktisch-produktive, praktische Übungen eingesetzt werden: Übungen zum Textverständnis auf der sprachlich-inhaltlicher Ebene, Übungen zum Erzählen, Meinungsäußerungen. Die auf dieser Arbeitsetappe eingesetzten Lesestrategien sind *kursorisches/globales Lesen, selektives/ selegierendes Lesen/ suchendes Lesen und intensives/detailliertes/totales Lesen*.

- Übung 1. Gezielte inhaltsbezogene Fragen zum globalen und / oder detaillierten Verstehen beantworten.

*Was erfahren wir über die Protagonistin?*
*Wie ist die Situation am Anfang der Kurzgeschichte beschrieben?*
*Wie verläuft ihr erstes Treffen?*
*Was erfahren wir über ihn? Was macht er beruflich?*
*Warum fragt sie sich, ob sie von ihm etwas verlangen darf?*
*Was passiert 2 Jahre später?*
*Wie endet die Kurzgeschichte?*

*Warum kann man sagen, dass die Kurzgeschichte ungewöhnlich endet?*

- Übung 2. Multiple-Choice-Übungen und oder Richtig/Falsch-Übungen zum detaillierten Verstehen der Kurzgeschichte.

- Übung 3. Die Schüler erfüllen eine Aufgabe zum suchenden Lesen: Finden Sie Sätze, die die Hauptfiguren charakterisieren und tragen Sie sie in das Raster ein:

| sie | er |
|-----|-----|
|     |     |

- Übung 4. Die Schüler stellen den Handlungsablauf der Kurzgeschichte mit Hilfe eines Flussdiagramms oder nach ihrer hierarchischen, argumentativen Ordnung in einem Strukturdiagramm dar. Z.B.:

*der Anruf - das erste Treffen - im Krankenhaus nach 2 Jahren - Streuselschnecken - seine Beerdigung*

- Übung 5. Die Sätze der Kurzgeschichte in die richtige Reihenfolge bringen.

*Einige Male durfte ich ihn bei seiner Arbeit besuchen.*

*Wir verabredeten uns.*

*Kurz nach meinem siebzehnten Geburtstag war er tot.*

*Er führte mich ins Café Richter am Hindemithplatz, und wir gingen ins Kino, ein Film von Rohmer.*

*Er starb ein Jahr lang, ich besuchte ihn im Krankenhaus und fragte, was er sich wünsche.*

*Außerdem konnte ich für mich selbst sorgen, ich ging zur Schule und putzen und arbeitete als Kindermädchen.*

*Der Anruf kam, als ich vierzehn war.*

*Ich ging nach Hause und buk Streuselschnecken, zwei Bleche voll.*

- Übung 6. Die Schüler markieren zu jedem Textabschnitt die Kernaussage.

- Übung 7. Die Schüler formulieren die Zwischenüberschriften zu den Textabschnitten.

- Übung 8. Die Schüler erfüllen eine Aufgabe zum suchenden Lesen.

Gruppieren Sie die Verben im Raster nach der Zeitform:

| Präteritum | Plusquamperfekt | Präsens |
|---|---|---|
| kam war wohnte meldete sich nannte sagte fragte zögerte empfand verabredeten uns | hatte … gehört und mir … vorgestellt; hatte mich geschminkt hatte … gekannt | nehme …an; isst |

- Übung 9. Die Schüler führen die vorgeschlagenen Wörter und Wendungen auf ihre synonymen Varianten in der Kurzgeschichte zurück:

*Man rief mich an*, als ich vierzehn war.

Ich *vermute*, …

…, ob die im Krankenhaus *erfahren* wollten und würden, …

… wolle es so schnell wie möglich *loswerden*.

Außerdem konnte ich *mich um* mich selbst *kümmern*. usw.

- Übung 10. Der Lehrer lässt die Schüler die Entwicklung der Beziehung des Mädchens zum Mann beschreiben und die sprachlichen Mittel untersuchen, die das Verhältnis der Protagonistin zum Mann verdeutlichen.

| Am Anfang | dann | Am Ende |
|---|---|---|
| eine fremde Stimme; der Mann fragte, … ich ihn kennenlernen wollte…; solche Treffen; ein Unbehagen empfinden; ich zögerte | unsympatisch war er nicht; noch immer etwas fremd | ich fragte, was er sich wünschte…; wusste, wie gern er Torten isst; mein Vater |

3. Anführungsphase- beinhaltet vor allem kreative Schreib-, Sprech- und Spielaufgaben zum Inhalt des Textes, dient zur sprachlichen sowie inhaltlichen Weiterbearbeitung der Textsorte

Kurzgeschichte, regt zur Textinterpretation und zum interkulturellen Vergleich an.

- Übung 1. Die Schüler geben den Inhalt der Kurzgeschichte wieder.

- Übung 2. Der Lehrer lässt die Schüler eine komprimierte Zusammenfassung zur Kurzgeschichte schreiben:

*Ein vierzehnjähriges Mädchen, das bei ihrer Mutter ausgezogen ist, seit einem Jahr bei Freunden in Berlin wohnt und sich selbst versorgt, bekommt einen Anruf von einem Mann und verabredet sich mit ihm zwar zögernd zu einem Treffen. Die beiden unternehmen seitdem gemeinsame Aktivitäten: sie gehen zusammen ins Cafe Richter am Hindemithplatz, ins Kino, in ein Restaurant, wo sie der Mann seinen Freunden vorstellt, einige Male darf sie den Mann bei seiner Arbeit besuchen, der Drehbücher schrieb und Regie führte. Zwei Jahre später, wenn die beiden sich immer noch ein bisschen fremd sind, erfährt das Mädchen von der Krankheit des Mannes, von seiner Angst vor dem Tod, wobei er sie um Morphium bittet. Statt Morphium bringt sie ihm Blumen und selbst gebackene Streuselschnecken, da sie weiß, wie gerne er Torte aß. Der Mann stirbt kurz nach ihrem siebzehnten Geburtstag und erst am Ende deutet die Autorin an, dass der Mann ihr Vater gewesen ist, das zu seiner Beerdigung ihre kleine Schwester kommt, die Mutter sei wohl mit etwas anderem beschäftigt gewesen.*

- Übung 3. Die Schüler deuten/kommentieren die unterschiedlichen Beziehungen der im Text vorkommenden Personen. Dabei muss auf explizite und implizite Deutung des Textinhalts eingegangen werden.

| Vater ↔ Tochter | Tochter ↔ Mutter | Mutter ↔ Vater |
|---|---|---|
| | | wenig gekannt, nicht geliebt |

- Übung 4. Die Schüler beschreiben die Hauptfiguren der Kurzgeschichte unter der Anleitung des Lehrers explizit und implizit.

| Ich-Erzählerin | | Vater der Ich-Erzählerin | |
|---|---|---|---|
| explizit | **implizit** | **explizit** | **implizit** |

| | | | |
|---|---|---|---|
| zieht mit dreizehn von zuhause aus; ihren Vater lernt sie erst mit vierzehn kennen | kommt aus schwierigen Familienverhältnissen | stellt sie seinen Freunden vor, nimmt sie mit zur Arbeit | bekennt sich zu ihr |
| geht nach der Schule putzen und babysitten | ist gewöhnt für sich selbst zu sorgen | will sich mit Morphium aus dem Leben stehlen | schüchtern, wenig Mut |
| und vielleicht würde ja auch noch eines Tages etwas Richtiges aus mir | hat Selbstvertrauen und die Hoffnung, ihren Platz im Leben zu finden | schränkt den Wunsch nach gemeinsamem Leben mit seiner Tochter ein: hätte es „zumindest gern versucht" | wenig Selbstvertrauen |
| wagt nicht, ihren Vater um Geld zu bitten | hütet sich vor falschen Erwartungen und neuen Enttäuschungen | auch wenn er nicht gestorben wäre, war der Zeitpunkt vermutlich verpasst – die Siebzehnjährige ist selbständig und fast erwachsen | hat die Chance versäumt, mit seiner Tochter zu leben |
| kann sein feines ironisches Lächeln deuten, weiß um seine Schwäche für Torten | beobachtet ihren Vater genau, macht ihn sich vertraut, versteht ihn | Der Anruf kam, als ich vierzehn war. | nimmt erst vierzehn Jahre nach der Geburt seiner Tochter Kontakt zu ihr auf |

- Übung 5. Die Schüler bestimmen am Beispiel der Kurzgeschichte alle Merkmale, die der jeweiligen Textsorte typisch sind:

Der Text beginnt unvermittelt *„Der Anruf kam, als ich vierzehn war"* und hat ein offenes Ende *„...außerdem hatte sie meinen Vater zu wenig gekannt und nicht geliebt"*. Die dargestellte Handlung ist auf nur einen Konflikt, eine Auseinandersetzung mit einem Thema konzentriert. Die Situation wird verallgemeinert (*Personalpronomen er, sie, ich*) und kann jedem zustoßen.

Das Ende ist, wie textarttypisch, offen.

- Übung 6. Die Schüler erschließen unter der Anleitung des Lehrers (z. B. über Fragen) das Thema der Geschichte, die Darstellungsform und bestimmen, worauf der Autor den Leser damit aufmerksam machen möchte.

z.B.: Das Thema der Kurzgeschichte: *das gestörte Vater-Tochter-Verhältnis*

Die Autorin will mit ihrer Geschichte auf *das zentrale gesellschaftliche Problem hinweisen, dass Kinder oft mit einem Elternteil aufwachsen und das andere erst spät kennen lernen.*

- Übung 7. Die Schüler bestimmen den Zusammenhang zwischen dem Titel der Kurzgeschichte und dem Textinhalt:

*Die Streuselschnecken treten in der Kurzgeschichte als ein Symbol von Zuhause, Zuwendung, Liebe und Geborgenheit auf, etwas, was den Hauptfiguren fehlt.*

- Übung 8. Diskussion zum Thema der Kurzgeschichte „Kinder-Eltern-Beziehungen" mit Hilfe der Gesprächsstrategien/ohne Gesprächsstrategien führen.

- Übung 9. a) Ein Beispielinterview zum Thema der Kurzgeschichte bearbeiten: „Eltern und Kinder- beste Freunde?" https://www.goethe.de/resources/files/pdf140/2_erwachsen-werden ab.pdf

b) Ein didaktisches Produkt, ein Video zum Thema der Kurzgeschichte erstellen: Die Schüler interviewen ihre Freunde zum Thema: „Eltern und Kinder- beste Freunde?" und präsentieren ihre Ergebnisse in der Klasse.

- Übung 10. Die Schüler erstellen ein Rollenspiel zum Thema der Kurzgeschichte: Vater-Tochter, Mutter-Sohn, Eltern-Tochter/Sohn usw.

- Übung 11. Die Schüler äußern sich zu einem der Zitate, die das Thema der Kurzgeschichte beleuchten:

*„Kinder sind Gäste, die nach dem Weg fragen."* (Maria Montessori)

*„Das erste Glück eines Kindes ist das Bewusstsein, geliebt zu werden."* (Don Bosco)

*"Familie ist wie ein Baum. Die Zweige mögen in unterschiedliche Richtungen wachsen, doch die Wurzeln halten alles zusammen."* (Unbekannt)

*„Das Leben der Eltern ist das Buch, in dem die Kinder lesen."* (Augustinus)

- Übung 12. Fortsetzung der Kurzgeschichte schreiben: Z.B.: *Ob etwas Richtiges aus der Ich-Erzählerin nach 10 Jahren geworden ist?*

- Übung 13. Die Schüler bewerten schriftlich die Handlungen der Figuren, indem sie ihre Einstellungen zum Ausdruck bringen.

- Übung 14. Infografiken/Berichte/Reportagen/Aussagen zum Thema der Kurzgeschichte kommentieren, interkulturellen Vergleich vornehmen. (Kononova, 2023).

Die erstellten didaktischen Werkzeuge zur Arbeit an Kurzgeschichten, die am Beispiel der Kurzgeschichte „Die Streuselschnecke" von Julia Franck angewandt und denen zugrunde *Prinzipien der Arbeit an Kurzgeschichten, Verfahrensweisen, Lesestrategien sowie Übungsaktivitäten* gelegt sind, werden vom multidimensionalen Fähigkeitskonstrukt der Lesekompetenz abgeleitet. Vielschichtig angelegte sprachlich-inhaltliche Übungsaktivitäten zielen darauf ab, komplexe, aufeinander abgestimmte Teilkompetenzen im sprach-, inhalts- und textsortenbezogenen Zusammenspiel mitzufördern. Aus diesem Grunde sei nachdrücklich betont, dass erstellte didaktische Werkzeuge zur Arbeit an Kurzgeschichten die erforderliche Grundlage für das Unterrichtsparadigma zum Erlernen von Deutsch als Fremdsprache und für eine neue kompetenzorientierte Qualität der Fremdsprachenausbildung bilden.

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**CZU 378**

# CREATING A STUDENT-CENTERED EDUCATIONAL ENVIRONMENT IN CRITICAL CONDITIONS

**Tetiana KONOVALENKO,** PhD
Bogdan Khmelnitsky Melitopol State Pedagogical University,
Ukraine
konovalenko_tetiana@mspu.edu.ua
**Yuliia NADOLSKA,** PhD
Bogdan Khmelnitsky Melitopol State Pedagogical University,
Ukraine
yuliya.nadolskay@ukr.net

**Abstract:** The authors share the experience of Bogdan Khmelnitsky Melitopol State Pedagogical University's functioning and viability in the wartime. The article deals with the notion of student-centered educational environment, the conditions of its creation, the reforming of Ukrainian higher education and the continuity of this process even during the war. There are revealed the challenges the university is facing and the solutions made for the non-stop educational process. The results of students' small-scale survey conducted among students after a half-year period after the beginning of the war are presented. The ways of creating conditions for students' staying the active participants of learning process, professional activities, extracurricular events, civic actions are also described in the article. There are the practical cases of the reform influencing the university viability in the wartime, including university administration actions, quick reaction to everyday challenges and issues, university community previous experience and flexibility, technical basis, information and communication technological skills of the staff.
**Keywords:** student-centered educational environment, student-centered learning, educational process in the wartime, the achievement of learning outcomes, distance mode.

Development of higher education system in Ukraine before the wartime was one of the key objectives within the programs of its reformation led by the Ministry of education and Science of Ukraine. According to the "Strategy for the Development of Higher Education in Ukraine for 2022-2032" and the Law of Ukraine "On Higher Education", the main objectives of the sphere of higher education are as

follows: management efficiency in the higher education system; trust of citizens; the state and business in the educational, scientific, and innovative activities of higher education institutions; provision of high-quality educational and scientific activities; competitive higher education, which is accessible to various population groups; internationalization of higher education of Ukraine; attractiveness of higher education institutions for study and academic career. The expected outcomes of the specified objectives reflect the creation of a modern effective system of higher education, competitive in the domestic and global market of educational services, with active implementation of the competence approach, ensuring the achievement of learning outcomes, improving the quality and assessment of learning, ensuring the stability and flexibility of higher education in critical conditions (Strategy, 2022).

In spite of all today's challenges and risks which the war bought to Ukraine, non-stop development of higher education aims at the formation of relevant professional competences of students and achieving by them the learning outcomes of their study programs. It is student-centeredness that can be considered as a resource for the successful implementation of these tasks, the essence of which is the creation of such a model of education development, according to which the students within the higher education system are the partners with the equal rights, responsibilities and opportunities as their university teachers, that is, they are active participants in the scientific, educational and cultural-artistic process. The educational environment is a process in which the values of a teacher and a student of higher education interact with each other, in which conditions are created for the free choice and development of the personality of each student in accordance with their abilities, interests, opportunities; the creative activity of the participants of the educational process, a sufficient level of their emotional, intellectual tension and psychological comfort is supported.

The implementation of a student-centered approach in higher education is impossible without understanding the essence of a student-

centered educational environment, new vectors of interaction in the "student-teacher" system, and the features of student-centeredness as an innovative approach to the organization of the educational process in higher education (Заблоцька, Ніколаєва, 2021), that is currently extremely relevant in the critical situation occurring in Ukraine now.

Student-centrism is the basic principle of organizing the educational process in modern higher education, in which an important condition which is taken into account are the individual characteristics of each university student, the ability to form individual educational trajectories and the profile of competencies, problematics of learning (Сінельнікова, 2015).

Student-centered education is aimed at expanding the rights and opportunities of students, focusing on their independence, motivation, professional orientation and constant professional growth. Based on the above, student-centered learning includes the following elements, namely:

- reliance on active rather than passive learning;
- emphasis on deep study and understanding of educational material;
- increasing responsibility and accountability on the part of a student;
- increasing the level of student autonomy;
- interdependence between a teacher and a student;
- mutual respect of a teacher and a student;
- a reflective approach to the educational process from both the teacher and the student (Сбруєва, 2021, р.103).

The key features of student-centered learning are:

1) innovative teaching, aimed at forming students' readiness for effective educational activities; the use of methods that contribute to achieving the best educational results (technologies of active, interactive, cooperative (team learning), self-regulated, problem-based, project-based learning, etc.), development of critical thinking of students, formation of the qualities of an "independent lifelong learner";

2) focus on the students' achievement of educational results (knowledge, abilities, skills, readiness for professional activity, readiness and ability for employment);

3) the use of the system of transfer and accumulation of educational credits, i.e. the European Credit Transfer and Accumulation System (ECTS), which allows the crediting of educational courses and their modules learnt by students not only in the system of traditional formal higher education, but also in various forms of non-formal education, in various higher education institutions of their country and abroad. The application of ECTS aims to pay attention to the individual educational needs and capabilities of each consumer of educational services. ECTS serves as an important factor in the further development of continuous education, as it makes it possible to take into account both the educational results of students' learning and the laboriousness of the process of their achievement;

4) flexible curriculum and individual educational trajectories, which are closely related to the possibility of transfer and accumulation of educational credits by students. The introduction of individual educational trajectories provides an opportunity to involve students in their determination, and, therefore, to increase the level of responsibility for the results of their own education. Such an approach is especially relevant in the conditions of distance education, as it allows students to be prepared for lifelong education. It is important to note that the specified approach requires competent counseling of students in determining the content of education and ways (trajectories) of its assimilation (Сбруєва, 2021, p. 104-105).

Thus, since 2015 in Ukraine a lot of attention has been paid to the process of reforming higher education, making it student-centered, flexible and competitive. Through the hardships of the pandemic and the war it goes on its way and proves to be resilient. There are a lot of cases demonstrating the viability of modern Ukrainian universities among which there is the case of Bogdan Khmelnitsky Melitopol State Pedagogical University.

The university was relocated in May 2022, as since the very beginning of Russian-Ukrainian war Melitopol has been occupied by Russian soldiers. The university buildings were occupied in May 2022. Relocation of a university does not mean evacuation, as there are no measures to move the documents, equipment and any other university property to the location controlled by Ukraine. It stands for finding a partner university to the address of which is the factual address of a relocated university transferred. There are some supportive events as finding several rooms for the staff work and places in the hostels to live. The educational process has been organized in distance mode since the very beginning of the war. In the conditions of occupation, it was almost impossible to move all university property to a safer place as even humanitarian columns were shelled by Russian army.

The university community faced new challenges: the occupation of the university by Russian soldiers and those who started collaboration with them, mobile and internet disconnection. The official site of the university and social media (Facebook, Instagram, Telegram) helped to inform students, though there was the 'dead period' when there was neither electricity, nor Internet connection. During the first months of the war in Melitopol some students didn't have internet connection at all, so they came to the university until that became too dangerous.

Staying in the occupied territory, the representatives of the university community tried to protest and resist occupation. That was a real challenge not to undergo the provocations, stay nationally conscience and stay free (as the occupiers began to kidnap those who demonstrated that their Ukrainian spirit and mentality). There was a real threat to those who participated in protest marches and who were the volunteers in humanitarian centers and supported Ukrainian army.

After the occupation of the university buildings in Melitopol by Russian soldiers the university administration forecasted the massive internet blackout and changed the terms and the conditions of the summer examination session. It was assessed according to the accumulated during the semester points, management's flexibility

helped to avoid serious risks as the occupiers created the pseudo-university in Melitopol and tried to gather students there, preparing the 'live shield' and 'zombie-mass' as all students who agreed to go there immersed in the world of Russian propaganda.

For more than a year the educational process at Bogdan Khmelnitsky Melitopol State Pedagogical University has been organized distantly. Before the beginning of 2022-2023 academic year the students were asked about their learning and difficulties they had been experienced since the start of the war in a small-scale survey.

The number of respondents was 200. They had the experience of synchronous (42%) and asynchronous learning (58%). The ways of communication between students and teachers and getting the information were social media, university site of distant learning, messengers, audio-messages, through group's monitor, Zoom, Big Blue Button, Google Meet, e-mail, on the phone. 2 % of respondents didn't have any communication, 86 % used several ways.

The ways of getting psychological, consultative, information and other kinds of support were represented by social media, university site of distant learning, messengers, video conferences, e-mail, the mobile connection.

The difficulties which were experienced by students are as follows: absence of electricity, mobile and Internet connection, overload, not quite clear instructions, lack of information, feeling depressed, health problems, problems of concentration, shelling, time-management, air alarms.

The survey also helped to get to know about such students' needs: humanitarian, psychological and financial support, compassion, information (e.g. entrance to master's study programs), return home, setting free from occupation, stable Internet/mobile connection, victory over the occupiers.

The survey helped the university administration to have quite clear understanding what help and support students needed to be more responsive and improve the learning environment.

Student-centered environment required not just giving the students an opportunity for participating in the choice of methods of their learning, assessing their learning, the ways of presenting their results, but also special attention to their social and emotional learning, working with trauma.

Learning and teaching were mostly realized on the Moodle platform, on the site of the Centre of distance educational technologies. The modes of teaching and learning were combined within both synchronous and asynchronous modes. Flipped learning was used then and is used now. It is based on students' responsibility, time management and systemic thinking.

The teachers made maximum efforts to organize high quality content and creative design of the courses. They reconceptualised their courses and created the new ones on the basis of their project activity, researches, continuing professional development with the special focus on students' overall safety including the information space and not only avoiding armoured people but also resisting fakes, distorted information, Russian propaganda.

University students and teachers have the freedom of choice as for combining the software and tools for learning and teaching – Moodle platform with built in Big Blue Button, Zoom, Microsoft Teams, Google Meet, Wonder.me. They also use such opportunities as Altspace VR, EdPuzzle, Kialo, Topia, Jamboard and many other useful resources and software.

Thus, the main features of student-centered classes at Bogdan Khmelnitsky Melitopol State Pedagogical University are: active methods, skills-oriented content, involvement students in choosing timing/materials/methods of learning/presenting results/being assessed/etc., flipped format of learning, self-study, tutorless groups, self-management and active participation in the system of quality assurance.

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# COURSE SYLLABUS IN TRANSLATOR'S TRAINING: A MULTI-FACETED FUNCTION

**Tetiana KOROL**, PhD
National University "Yuri Kondratyuk Poltava Polytechnic",
Ukraine
tetianakoroluimp@gmail.com

**Abstract:** A course syllabus as a compulsory document has been recently introduced into Ukrainian university practice. Its structure, content, and volume vary from one educational establishment to another reflecting their overall vision of its role in the educational process. In general, the syllabus should provide a brief representation of the course aims, its training and assessment policy as well as an insight into the covered aspects, activities and reference materials involved. Syllabus quality appears to be crucial for the prospective translators training efficiency, since their professionally oriented courses stipulate the use of different sources and practical assignments to be submitted within the set deadlines. Our research was aimed at the investigation of subjective translation teachers' and students' attitude to syllabus role and functions in translation training as well as at the objective analysis of translation course syllabi available on the websites of 18 Ukrainian universities. According to the received results, all the categories of the respondents are not satisfied with the syllabi quality. The conducted analysis of the translation course syllabi allowed us to define their main features. Having summed up the findings of both employed research methods we managed to list potential functions of a powerful translation course syllabus.
**Keywords:** translators' training, translation course syllabus, syllabus functions, online survey, syllabus analysis

A course syllabus as a compulsory document has been recently introduced into Ukrainian university practice in the attempt to meet the requirements of European Higher Educational Area, which involve students' autonomy, freedom of choice and maximum open access to the information on the delivered courses. In case of translator's training the need for efficient, well-designed and thoroughly developed course syllabi appears to be obvious. Since their professionally oriented translation practice courses often comprise many different sources to be studied, involve versatile types of assignments to be performed on the

basis of varied source texts with the help of multiple paper and online resources and tools within clearly set deadlines. In spite of the fact that course syllabus structure and content are regulated by relevant frameworks developed by each university, they still require some kind of revision and refinement in the context of translation training. Course syllabus should be primarily treated as the tool to improve and promote students' learning and independence.

Traditionally course syllabus contains three main interrelated blocks, namely course structure description, its content delivery and learning expectations outline (see Figure 1).
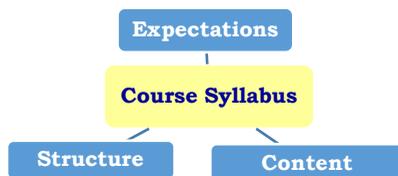


Figure 1. Course syllabus blocks

To our mind, each of the abovementioned blocks should be detailed enough to promote students' autonomy and direct learning, serving a specific checklist for achieving course aims and objectives. Moreover, course expectations should provide space for some kind of personalisation when each student has an opportunity to define his or her priorities, developing their self-efficacy beliefs.

The main declared features of any course syllabus, including one for translation courses, are as follows:

1) it is a compulsory document to be prepared by the teacher to be able to deliver a particular course;

2) it delivers a list of knowledge, skills and abilities to be acquired by the students;

3) it gives a brief course outline covering the list of the topics under consideration addressed to and prepared for the students;

4) it singles out the assessment criteria for the evaluation of the course learning outcomes and students' progress;

5) it provides the list of relevant references to be used for the facilitation of teaching and learning.

In order to study the efficiency of course syllabi use in contemporary translation classroom in Ukraine we developed and carried out an online survey. It involved 29 teachers of translation practice and other translation related courses representing 12 Ukrainian universities. The conducted survey was completely anonymous, all the survey participants gave their voluntary consent to answer six suggested questions concerning actual role and functions performed by course syllabi in their teaching practice.

The first question was 'What is more true about your translation course syllabus?' a) it has a high practical value; b) it is a formal requirement to be met by the teacher. Only two respondents (6.9%) saw practical value in current course syllable, while 93.1% of the surveyed (27 teachers) treated it as a formal requirement.

The second question was 'Do you discuss with your students how to use your course syllabus for the sake of their learning and training?'. It turned out that translation teachers do not discuss the ways of syllabus application with their students. The received data actually correlate with the responses received for the first question.

The third question was 'How often do you refer to your course syllabus in the process of teaching?'. Only one teacher did it often, one more practiced it sometimes, while the majority of 93.1% never did so. This information supports the results obtained for the first and second questions.

The fourth question, 'What is the most functional component of the course syllabus to your mind?', was aimed at the definition of the most and least functional component of translation course syllabus. Its results are represented with the help of a pie chart in Fig. 2.
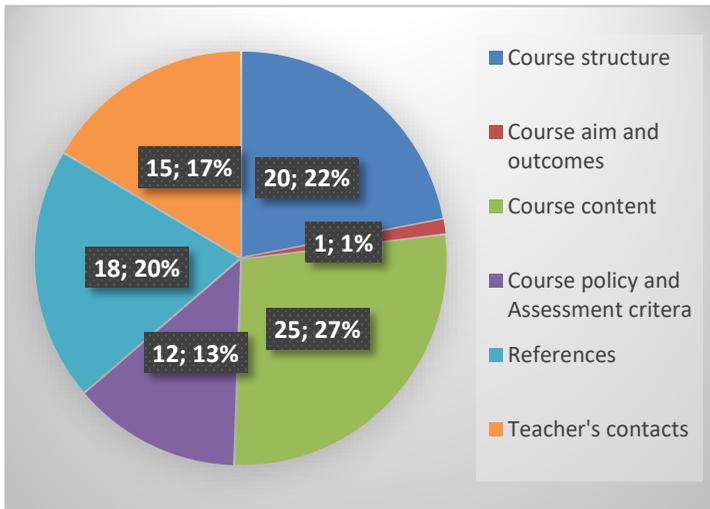
Figure 2. Course component functionality

As we can see, Course content was named as the most functional component of translation course syllabus by 25 respondents that is 86.2%. The second position was occupied by Course structure. According to 20 teachers this component could be useful for the students. References with 18 votes took the third position. Teacher's contacts were important for more than a half of the surveyed. The least functional appeared to Course policy and assessment criteria (12 respondents) and Course aim and outcomes (1 person). In the last few aspects we see the most dangerous pitfall, since these components directly relate to the issues of assessment which serves as a link between teaching and learning and provide their transparency and openness. The received answers also prove the fact that the teachers are quite aware of some benefits of syllabi use but still do not involve them to promote their teaching.

The fifth question was: 'In what way can we convert a course syllabus into an efficient and helpful training tool?'. The received results are summarised in Fig. 3.
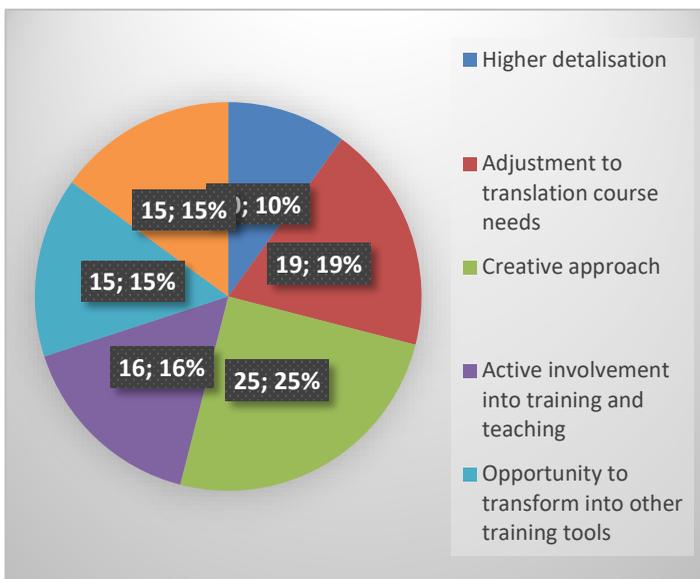
Figure 3. Prospects for syllabus improvement

As we can see, 86.2% of the respondents insisted on the application of more creative approach to syllabus design, development and application. To our mind, it can be seen in the development of graphical or digital syllabi, involvement of creative writing to deliver the course structure and content, development of creative assignments stipulated by the course syllabi, resourceful use of syllabus for some new functions. Some more 65.5% of the surveyed wanted course syllabus structure to be adjusted to translation course needs. This idea can be implemented with more detailed description of the translation assignments and projects stipulated by the course syllabus as well as with the presentation of style guide for each assignment and lists of relevant sources and tools, with the definition of the clear performance deadlines and transparent assessment criteria and grades. Still only 55% of the teachers were ready to try to involve actively their course syllabi into training process. Even less (51.7% of the respondents) appreciated their potential to be transformed into some other training or teaching tool. However, in order to engage students into syllabus studying we

can use it as the source material for some secondary material for self-efficacy, self-assessment and what not. The same number of the respondents (51.7%) suggested the enhancement of the syllabus interactive nature. We can implement this idea in several ways: 1) provide lots of selective options for our students in terms of what assignment to perform, what kind of tools to use, what kind of assessment to apply; 2) employ interactive format of syllabus design and presentation, when the student can tick particular tasks as performed or knowledge already acquired as well as highlight the most valuable tasks and expected learning outcomes. Only 34.4% of the surveyed were ready to develop and use more detailed information on the course to be delivered.

The last question we were interested in was 'What are the main obstacles to develop more efficient course syllabi?' The received results are summarised in Fig. 4.
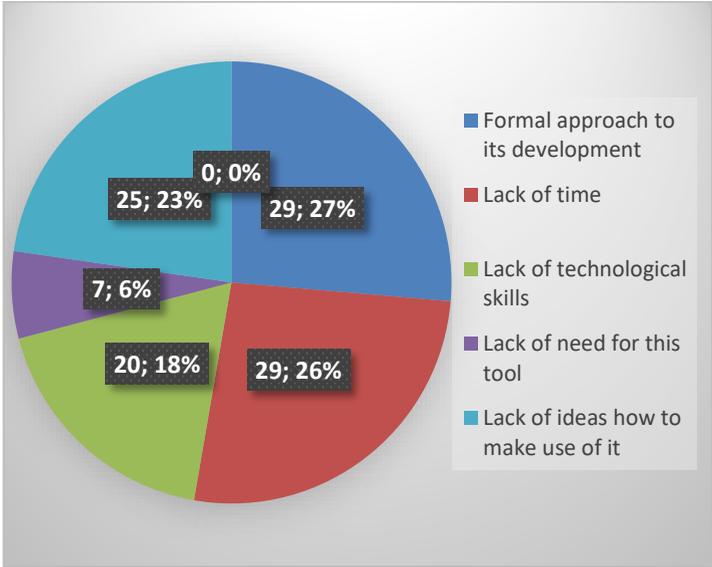


Fig. 4. Obstacles to the development of more efficient training techniques

All the respondents agreed the main obstacle is the formal approach to syllabi development adopted by the majority of higher educational establishment and objective lack of time to demonstrate

some kind of initiative. Again 86.2% of the surveyed teachers had no idea how to improve the efficiency of translation course syllabi. Almost 69% of teachers lack the technological skills to prepare and present the relevant syllabus. Finally, 14.3% of the test participants did not feel any need for this tool in their translation teaching.

In order to study students' attitude to translation course syllabus we developed an anonymous online show and asked 39 undergraduates of National University "Yuri Kondratyuk Poltava Polytechnic" majoring in Translation.

The first question 'Are the course syllabi you are provided with this term helpful?'. It should be noted that this question is interrelated with the first one developed for translation teachers. Almost 69% of the respondents answered 'rather no' and 25% were completely sure as for its usefulness.

The next question dealt with the frequency of course syllabus use by the students. The received information completely correlated with the results obtained from teachers' survey. 89.7% of the surveyed students never used their translation course syllabus and only 4 respondents out of 39 did sometimes.

The third question concerned the possible ways to improve the content and structure of the translation course syllabi. The received results are visualised in Fig.5.
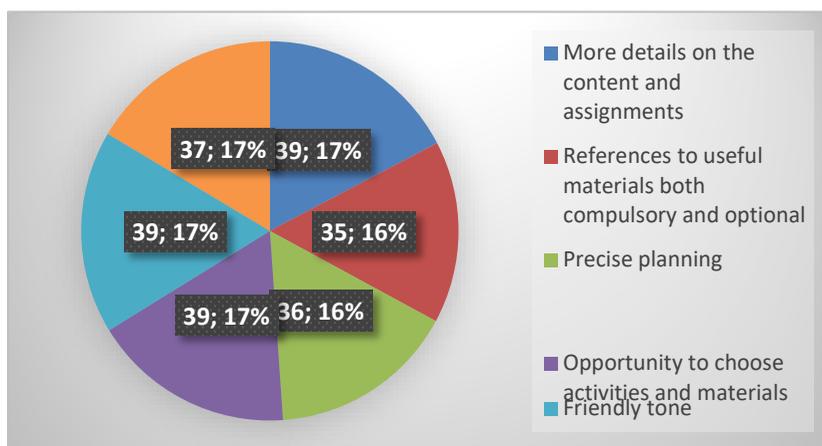


Fig. 5. Ways to improve course syllabus in the translator's training

All the surveyed students wanted to get more details on the course content and comments for the assignments to be performed. All the students again wanted to add some friendliness to this official paper. Again all the students insisted on the opportunity to choose the activities and materials. About 94.9% of the survey participants wanted to add some flexibility to course syllabus structure and content. 92.3% wanted to get clear and precise plan of course unfolding. Finally, 89.7% of the surveyed wanted to get an expanded course reference list containing both compulsory and optional sources.

As we can see from the comparison of the results received from two surveys, students are more enthusiastic as for syllabus improvement.

In order to obtain some objective information on translation course syllabus, we analysed 18 syllabi of 18 Ukrainian universities. The quantitative distribution of typical features is presented in Fig. 6.
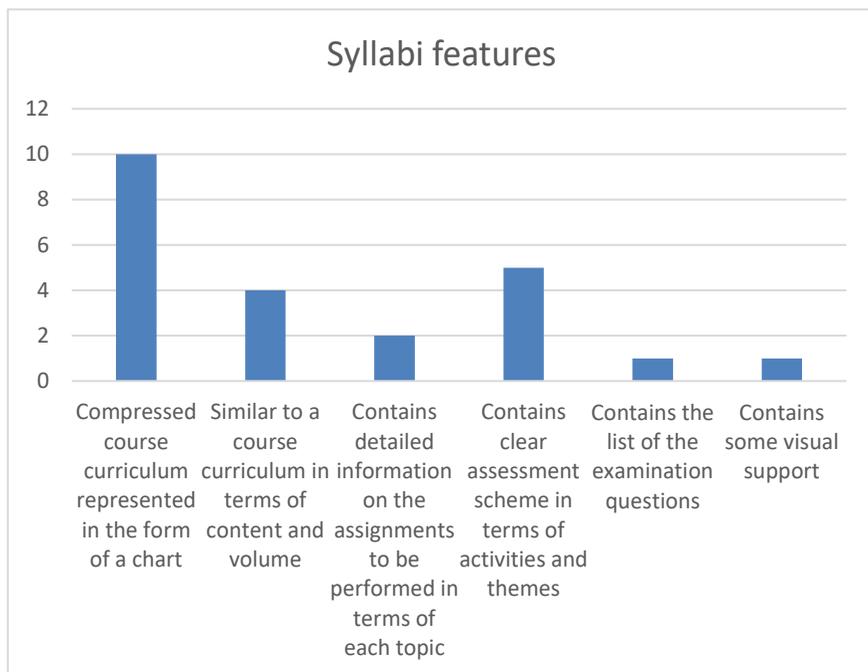


Fig. 6 Features of analysed syllabi

As it turned out only 2 syllabi analysed out of 18 (11.11%) contained detailed information on the assignments to be performed in terms of each topic. One syllabus provided the list of examination questions for the course. And one more provided light visual support, i.e. photos of the instructors. 10 syllabi had compressed course curriculum represented in the form of a chart.

Having summed up all the received data, we outlined the main functions to be performed by the efficient syllabus in translation training. They include such functions as: 1) to structure, manage and direct the course unfolding (the students must know how and where they are going); 2) to represent the content in as detailed manner as possible; 3) to inform, communicate, motivate, interact; 4) to assess, reflect, and improve.

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# LE CONCEPT D'APPRENTISSAGE AUTONOME DANS L'ENSEIGNEMENT DES LANGUES VIVANTES - UNE APPROCHE HOLISTIQUE

**Maria MALEAVSCHI,**
ASEM, Chişinău**,** République de Moldavie
maria.maleavschi@ase.md

**Abstract:** The didactic concept of "student autonomy" developed in the 80's of the last century continues to be a buzzword in scientific discussions in Europe being present in theoretical debates, new school textbooks, curricula. etc. However, the concept under discussion is rather abstruse and therefore it is often used erroneously. In the Republic of Moldova, the use of this concept has not been widely spread yet, and the first attempts to put autonomous learning to practice in the process of teaching/learning modern languages are barely making their way. The purpose of this paper is to define with greater clarity and precision the concept of autonomy in the context of teaching/learning modern languages through the existing approaches of this phenomenon within different disciplines such as pedagogy, cognitive psychology, psycholinguistics, motivation psychology and constructivist theory. The investigative approach undertaken in the paper allows the elimination of erroneous interpretations by explaining enlightening the following characteristics of autonomous education: autonomy is not a learning method, it is a skill to be developed; autonomy is gradual, the degree of autonomy is constantly changing; autonomy does not mean self-training or individual work (without a teacher); autonomy does not mean anarchy (laisser-faire, laisser-aller); autonomy is not necessarily interchangeable with the student's behavior.
**Keywords**: ability to learn. autonomy — centered education, exercise of leaner responsibility. independence, learner autonomy. language learning, learning to lean, motivation. self-directed learning. self-assessment. teaching/learning material.

**Résumé:** Le concept didactique "autonomie de l'élève", développé dans les années 80 du siècle dernier, continue d'être un mot à la mode dans les discussions scientifiques en Europe, étant présent dans les débats théoriques, les nouveaux manuels scolaires, les programmes d'études, etc. Cependant, le concept en question est plutôt abscons et, par conséquent, il est souvent utilisé de manière erronée. En République de Moldavie, l'utilisation de ce concept n'est pas encore très répandue et les premières tentatives de mise en pratique de l'apprentissage autonome dans le processus d'enseignement/apprentissage

des langues vivantes font à peine leur chemin. L'objectif de cet article est de définir avec plus de clarté et de précision le concept d'autonomie dans le contexte de l'enseignement/apprentissage des langues vivantes à travers les approches existantes de ce phénomène dans différentes disciplines telles que la pédagogie, la psychologie cognitive, la psycholinguistique, la psychologie de la motivation et la théorie constructiviste. La démarche d'investigation entreprise dans le document permet d'éliminer les interprétations erronées en expliquant de manière éclairante les caractéristiques suivantes de l'enseignement autonome: L'autonomie n'est pas une méthode d'apprentissage, c'est une compétence à développer; L'autonomie est progressive, le degré d'autonomie est en constante évolution; L'autonomie ne signifie pas l'auto-formation ou le travail individuel (sans professeur); L'autonomie ne signifie pas l'anarchie (laisser-faire, laisser-aller); L'autonomie n'est pas nécessairement interchangeable avec le comportement de l'élève.

**Mots clés**: capacité d'apprentissage, autonomie - éducation centrée, exercice de la responsabilité de l'apprenant, indépendance, autonomie de l'apprenant, apprentissage des langues, apprentissage de l'apprentissage, motivation, apprentissage autodirigé, auto-évaluation, matériel d'enseignement /apprentissage.

## 1. Introduire

Le concept pédagogique d'"autonomie de l'apprenant" a été développé à l'initiative du Conseil de l'Europe dans les années 1980 dans le but d'améliorer la qualité de l'enseignement des langues dans les États membres. Depuis lors, le concept s'est imposé de plus en plus et est présent dans les débats théoriques, les nouveaux manuels scolaires, les programmes d'études, etc.

Cependant, le terme et le concept en question restent assez vagues, ce qui explique qu'ils soient souvent mal utilisés. Dans la littérature, le terme "autonomie dans l'apprentissage" est utilisé dans une variété de sens, se référant à la fois à la description des situations et des méthodes d'apprentissage, au développement des compétences d'apprentissage et même aux compétences ou aux droits légaux de l'apprenant. L'autonomie dans l'apprentissage peut être interprétée de plusieurs manières. Même si, dans une approche plus générale, l'autonomie dans l'apprentissage se réfère à la capacité de l'individu à "...exercer un contrôle sur sa propre activité d'apprentissage", l'apprenant manifeste : 1) la capacité à déterminer individuellement l'orientation générale de l'activité d'apprentissage, 2) une implication active dans l'organisation

de l'apprentissage, 3) la liberté de prendre ses propres décisions, de choisir les ressources et les stratégies grâce auxquelles il peut réaliser ses tâches d'apprentissage.

En République de Moldavie, l'utilisation du concept d'apprentissage autonome n'a pas encore pris de l'ampleur et les premières tentatives de mise en œuvre de ce phénomène dans le processus d'enseignement/apprentissage des langues n'en sont qu'à leurs débuts, même si l'expérience des pays scandinaves nous fournit de nombreux exemples positifs.

L'objectif de l'enseignement des langues n'étant pas seulement de développer la compétence communicative des étudiants dans ces langues, mais surtout de développer leur capacité d'auto-apprentissage continu, il est important de leur fournir des outils concrets qu'ils pourront utiliser tout au long de leur vie afin de renforcer et d'améliorer leur compétence communicative de manière continue et autonome.

L'objectif de cet article est d'identifier les fondements théoriques du concept d'apprentissage autonome dans le contexte de l'enseignement/apprentissage des langues, en s'appuyant sur les approches existantes dans diverses disciplines convexes, telles que la pédagogie, la psychologie cognitive, la psychologie de la motivation, la théorie constructiviste et la psycholinguistique.

Nous sommes conscients que toute théorie de l'autonomie de l'apprenant est inutile sans son application dans la pratique. D'autre part, l'absence de théorie peut diminuer, voire fausser l'efficacité de certaines formes d'apprentissage. Partant de cette hypothèse, nous avons jugé utile et nécessaire de définir plus clairement et plus précisément le concept d'apprentissage autonome dans ce document, en apportant des arguments éclairants et complémentaires en faveur de l'autonomie de l'apprenant.

Dans un article séparé, nous présentons les résultats d'une étude sur la mise en œuvre pratique du concept d'apprentissage autonome dans l'enseignement/apprentissage des langues à l'Académie des Etudes Economiques de Moldavie. En attendant, nous nous contenterons de mentionner que, bien que nos observations préliminaires et les résultats

obtenus soient de nature limitée, ils nous permettent d'affirmer que l'apprentissage autonome favorise la motivation intrinsèque des étudiants pour l'apprentissage des langues et renforce leur confiance dans leur capacité à développer des compétences linguistiques. En outre, l'autonomie contribue à modifier le comportement communicatif des étudiants, les préparant à mieux faire face aux situations de communication de la vie réelle.

## 2. Le concept d'autonomie et ses implications fondamentales pour l'enseignement/ apprentissage des langues

Dans son évolution, le concept d'autonomie a suivi plusieurs voies différentes. L'analyse des pratiques pédagogiques existantes, qui prétendent être une mise en œuvre pratique de l'approche autonome, peut être divisée en au moins trois grandes catégories, en fonction de l'interprétation du terme "autonomie" par les initiateurs de ces pratiques.

Ainsi, pour certains praticiens, "autonomie" signifie indépendance, cette dernière étant interprétée comme la liberté totale de l'élève de consommer à sa guise un enseignement préfabriqué mis à sa disposition par un enseignant sous la forme de divers matériels pédagogiques, que l'élève peut utiliser à sa guise, où et quand il le souhaite, même sans la présence physique de l'enseignant.

Une telle interprétation du concept d'autonomie renvoie en fait aux traditionnels devoirs proposés par l'enseignant ou, plus récemment, à l'apprentissage assisté par ordinateur, version plus en vogue mais aussi plus coûteuse de l'apprentissage préconstruit. Cette catégorie comprend également certaines activités d'apprentissage dans des centres de ressources, où certains cours sont disponibles sur différents supports techniques (cassettes audio et vidéo, etc.).

Pour d'autres praticiens, l'autonomie signifie l'exercice actif de la responsabilité de l'apprenant. Selon ce point de vue, l'élève n'est plus considéré comme un sujet passif et docile qui suit un programme d'études particulier proposé par l'enseignant. Au contraire, l'élève se voit attribuer un rôle actif dans cette perspective, étant capable de prendre certaines décisions d'apprentissage par lui-même ou en

coopération avec un enseignant et/ou d'autres collègues. Comme le dit H. Holec, "Il ne s' agit ici plus de l'indépendance du consommateur, mais de l'indépendance du producteur, ou producteur associé, qui est aussi utilisateur de ses propres produits". (Holec 1993, p. 8)

La troisième catégorie comprend les spécialistes qui pensent que l'autonomie n'est rien d'autre que la capacité de l'apprenant à apprendre, en d'autres termes, l'autonomie ne se réfère pas à la manière dont l'apprentissage est organisé, mais décrit plutôt une caractéristique spécifique de l'apprenant. De ce point de vue, un apprenant qui sait apprendre est considéré comme autonome.

Mais savoir apprendre ne consiste pas seulement à être capable d'assumer la responsabilité de la mise en pratique d'un programme d'apprentissage (quand et où apprendre). L'autonomie signifie également être capable de définir le contenu du processus d'apprentissage en fonction des besoins personnels et des compétences précédemment acquises. L'autonomie implique également d'identifier comment apprendre et comment évaluer les résultats obtenus, ainsi que la pertinence des décisions prises sur le QUOI et le COMMENT apprendre.

Il est clair qu'une telle capacité donne à l'apprenant la COMPÉTENCE de réaliser concrètement un processus d'apprentissage dans des conditions de totale indépendance, condition sine qua non de l'apprentissage autonome. Mais l'indépendance n'implique pas automatiquement un tel apprentissage. L'apprenant autonome n'est pas nécessairement obligé de gérer seul tout ou partie du processus d'apprentissage. Il n'exploitera sa capacité d'autogestion que lorsqu'il le souhaitera et que les contraintes sociales, matérielles et psychologiques le lui permettront.

Il ressort clairement de ce qui précède que sur les trois catégories de pratiques existantes dans l'enseignement/apprentissage des langues, seules les deux dernières font référence à l'approche autonome de l'apprentissage, à l'exercice actif de la responsabilité de l'apprenant (catégorie 2) et à la capacité d'apprendre à apprendre (catégorie 3).

En effet, les partisans de l'apprentissage individuel (indépendant) proposent diverses situations d'apprentissage qui permettent à l'apprenant d'apprendre sans la présence de l'enseignant. Ces supports développent la capacité de l'apprenant à réaliser une tâche personnelle particulière de manière autonome, même si le risque de renforcer la croyance de l'apprenant dans l'impossibilité de réaliser la tâche sans préparation préalable des supports linguistiques par l'enseignant est très élevé.

Le théoricien H. Holec a apporté une contribution importante à la définition du concept d'autonomie dans l'apprentissage des langues. Selon lui, l'autonomie est "la capacité de prendre en charge son apprentissage" :

" Prendre en charge son apprentissage, c'est avoir et garder la responsabilité de toutes les décisions concernant tous les aspects de cet apprentissage, à savoir :

- Déterminer les objectifs;
- Définir les contenus et les progressions;
- Sélection des méthodes et des techniques à utiliser;
- Suivi de la procédure d'acquisition proprement dite (rime, temps, lieu, etc.);
- Évaluer ce qui a été acquis". (Ibidem, Siebert 2001)

Il découle de cette définition que l'autonomie ne signifie pas un comportement autonome, mais plutôt le développement de la capacité de l'apprenant à assumer la responsabilité du processus d'apprentissage à tous les stades de l'apprentissage. Cette prise de responsabilité permet à l'apprenant d'autodiriger le processus d'apprentissage, c'est-à-dire d'agir de manière autonome pour apprendre. Pour ce faire, l'enseignant doit laisser une certaine marge de liberté à l'apprenant, c'est-à-dire lui offrir un espace d'autonomie. Bien entendu, cela n'élimine pas complètement tout cadre d'apprentissage. L'espace d'autonomie permet à l'élève de choisir librement la voie qu'il souhaite suivre, de construire un plan d'apprentissage individuel sur la base du cadre général de l'apprentissage autonome.

Le degré d'autonomie dont fait preuve un individu au cours de son apprentissage dépend implicitement aussi du degré de structuration du cadre d'apprentissage sur la base duquel ce programme individuel a été développé. Dans ce contexte, nous pouvons affirmer qu'une première condition pour la formation et le développement permanent de l'autonomie est l'existence d'un espace d'autonomie qui contribue au développement de la maîtrise de soi.

Bien que la notion d'espace d'autonomie ait de multiples interprétations, ses différents aspects pourraient être généralisés comme suit: l'espace fait référence aux opportunités offertes par l'environnement (social, physique, émotionnel, etc.) au sujet pour se manifester de manière autonome. Dans un environnement éducatif formel, les opportunités sont principalement créées par l'enseignant ou, plus précisément, ce serait l'une des principales tâches de l'enseignant, si l'on accepte l'idée que la formation des étudiants devrait être axée sur l'apprentissage autonome. Un enseignant restrictif, qui dirige le travail de l'élève dans tous les aspects, donnera à l'élève peu de chances de découvrir de nouvelles possibilités d'aborder les sujets.

L'espace d'apprentissage autonome ne doit cependant pas être confondu avec l'indiscipline. Comme mentionné plus haut, il s'agit de fournir un cadre structuré pour l'apprentissage, ce qui inclut également le contrôle et l'évaluation des résultats. L'attitude positive de l'enseignant face aux manifestations autonomes des élèves n'est pas synonyme de passivité de sa part.

Il est important de noter qu'il existe différents degrés d'autonomie en fonction du degré d'autodirection de l'apprenant. Et inversement, plus l'apprenant est autonome, plus il est capable d'autogérer son apprentissage.

Cependant, l'apprentissage autodirigé et l'autonomie ne sont pas parfaitement identiques. Comme le dit D. Little, "nous avons trouvé utile d'utiliser le terme d'autodirection pour faire référence à l'organisation de l'apprentissage et le terme d'autonomie pour faire référence à l'état d'indépendance dans lequel l'apprenant est capable et

désireux d'assumer l'entière responsabilité de son apprentissage". (Little 1993, p.79)

D. Little a adapté et étendu la définition proposée par H. Holec, en l'extrapolant au contexte scolaire. Contrairement à l'éducation des adultes, dans le contexte de laquelle le concept d'apprentissage autonome a été développé, l'objectif principal de l'éducation scolaire est le développement de l'autonomie de l'apprenant, qu'il définit comme suit : "Essentiellement, l'autonomie est une capacité - de détachement, de réflexion critique, de prise de décision et d'action indépendante. Elle présuppose, mais implique aussi, que l'apprenant développe un type particulier de relation psychologique avec le processus et le contenu de son apprentissage. La capacité d'autonomie se manifestera à la fois dans la manière dont l'apprenant apprend et dans la manière dont il transfère ce qu'il a appris dans des contextes plus larges". (Little 1991, p. 4)

Les théories existantes en psychologie de la motivation démontrent en effet que cette relation est d'une importance capitale pour l'apprentissage des langues. Si l'apprenant n'est pas en mesure d'établir une relation permanente entre sa personnalité, dotée de toutes les connaissances qu'il a acquises précédemment, et les connaissances qu'il vise à acquérir, le processus d'apprentissage ne peut avoir lieu et l'apprentissage autodirigé est voué à l'échec dès le départ.

Ainsi, les promoteurs de l'apprentissage autodirigé (deuxième et troisième catégorie) en termes de définition du concept d'autonomie, cette dernière capacité. Cependant, la capacité en question est interprétée comme la "responsabilité de l'apprenant" en tant que "capacité d'apprendre".

La première approche découle de la théorie constructiviste et du mouvement de réforme de la pédagogie qui place l'apprenant au centre de tout processus d'apprentissage. [Selon le chercheur, "l'apprentissage devrait être considéré davantage comme un processus actif, créatif et socialement interactif et la connaissance comme quelque chose que les enfants doivent construire et moins comme quelque chose qui peut être transféré". Comme le souligne D. Wolff, le constructivisme radical

suppose également que l'apprenant peut et doit assumer la responsabilité de l'acte d'apprentissage comme condition préalable à sa réussite : "L'homme, en tant que système fermé, s'organise lui-même et organise ainsi le monde pour lui-même. L'apprentissage en tant que construction de connaissances est une auto-organisation et sert à maintenir le système en tant que système auto poïétique (auto-entretenu). Si le résultat de l'apprentissage n'est pas une réalité objective, mais la construction subjective du monde, l'auto-organisation est également liée à la responsabilité personnelle. L'homme est responsable de son propre apprentissage, car il assure ainsi sa survie en tant que système auto poïétique". (Wolf 1994, p. 415)

La seconde approche se fonde théoriquement sur les recherches menées en psychologie cognitive et psycholinguistique (Piaget 1964, Norman 1982), orientées vers le développement de stratégies pour un apprentissage autonome efficace (stratégies cognitives, métacognitives et socio-affectives), en mettant l'accent sur l'apprentissage à apprendre et la formation des apprenants.

En effet, comme le souligne H. Holec, dans le premier cas, "...on a amené chaque individu a organiser sa propre expérience...", et dans le second - "...on a amené chaque individu a (savoir organiser) sa propre expérience". (Holec 1993, p. 9)

### Conclusions

Afin de donner plus de clarté et de précision au concept d'apprentissage autonome et d'éviter ainsi toute confusion dans la compréhension du phénomène en question, il est nécessaire de garder à l'esprit que l'apprentissage autonome n'est pas une fin en soi, mais qu'il s'agit plutôt d'une fin en soi. Les aspects suivants doivent être pris en compte :

1. "Autonomie" n'est ni l'autodidaxie, ni l'apprentissage sans professeur.

Contrairement à l'apprentissage à distance ou assisté par ordinateur, dans lequel le contenu et la manière d'apprendre sont méticuleusement prescrits, laissant à l'apprenant très peu de liberté pour

prendre ses propres décisions, l'apprentissage autodirigé ne peut se concevoir sans un enseignant, dont le rôle est décisif.

2. "Autonomie" ne signifie pas "laisser-faire, laisser-aller".

L'enseignant ne doit pas renoncer complètement au contrôle des activités d'apprentissage. Il fixera les limites et les repères à l'intérieur et au-delà desquels l'apprenant peut se développer de manière autonome. Plus l'apprenant devient autonome, moins l'enseignant aura de contrôle.

3. "Autonomie" n'est pas une méthode.

L'autonomie ne peut être enseignée par l'enseignant. Il s'agit d'une capacité à développer chez l'apprenant. Le rôle de l'enseignant est donc de favoriser et d'encourager cette capacité.

4. "Autonomie" n'est pas un comportement facilement déchiffrable de l'élève.

L'autonomie se retrouve dans le comportement de l'élève, dans sa façon d'apprendre, mais elle n'est pas la même chose que le comportement. De plus, le comportement change en fonction d'un certain nombre de facteurs, tels que l'âge, les objectifs et la motivation de l'individu.

5. "Autonomie" ne reflète pas un état stable mais progressif.

Il est impossible d'établir une dichotomie claire entre le caractère autonome et non autonome de l'apprenant. L'autonomie ne s'acquiert pas une fois pour toutes. L'autonomie n'est pas un état stable mais progressif : un apprenant peut atteindre un niveau très élevé dans la définition des objectifs d'apprentissage sans atteindre le même niveau dans le domaine de l'évaluation. En d'autres termes, l'autonomie est toujours en évolution, en augmentation ou même en diminution.

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# A PROCESS APPROACH TO TEACHING ACADEMIC WRITING

**Ana MUNTEAN,**
Alecu Russo Balti State University,
Republic of Moldova
anamunt@gamil.com

**Abstract:** The article reports on the personal experience of the author in designing an Academic Writing course for undergraduate students based on the process approach to teaching. Instead of concentrating on students' final written product and making critical comments on it, teachers can help students write better by aiding them in the actual process of writing, by finding the source of their problems in creating good written texts and enabling them to overcome those difficulties. The article provides recommendations on how to integrate a process-based approach to teaching writing.
**Keywords:** academic writing, process approach, active learning, student-centered learning setting.

Though all the skills are important for language learning, the writing skill is probably the most needed in academic and professional communities. It constitutes an important means of communication to express ideas, arguments, and points of view. Therefore, improving the quality of students' writing is not merely a goal of any Foreign Language Program. Quality writing has become a crucial requisite to facilitate our graduates' access to the globalized and competitive labour market.

Writing in English has always been a challenge in the EFL classroom. Nunan D. (1999) claims that writing is 'probably the most difficult thing to do in language' as it is not a spontaneous skill or a skill that can be acquired easily (Nunan, 271). The expert points out that writing is a 'complex, cognitive process that requires sustained intellectual effort over a considerable period of time' (Nunan, 273).

Academic writing is different from general writing and its challenges cause many misunderstandings among students. Academic writing is writing which communicates ideas, information and research to

members of an academic community. It focuses on evidence-based arguments and logical reasoning to guide a reader's understanding of a subject. Therefore, it requires discipline and precision. As student academic writing is mainly used as a form of assessment at university, students need academic writing skills to demonstrate their understanding of University course content by producing a well-structured written text based on a central *thesis*, which is the main idea the student intends to communicate.

Developing academic writing skills seems to be a great challenge for EFL students. They find academic writing quite painful as it requires following a set of established criteria, such as structure, evidence, critical thinking, accuracy, objectivity, and formality. Students have to make a shift from the type of writing they produced at school to a different type of writing. They have to learn to write with a focus and purpose, formulate a thesis statement, structure content to support thesis, integrate academic sources using paraphrasing and summarizing. All these pertain to higher order thinking skills and require active student participation in learning.

Fortunately, the students who enroll in Foreign Language Programs at Alecu Russo Balti State University may take an Academic Writing course since 2016. The change in the Program has been made to align Curricula to the standards of the contemporary educational world and train specialists who will be able to communicate effectively both orally and in writing.

My experience of teaching academic writing started in 2012, when I got an Erasmus Exchange Staff mobility scholarship and had a unique chance to teach Italian students at the University of Lecce. It was an exceptional experience and it was then that I began to design a process-focused Academic Writing course.

Back at home, I continued to carry research and implement the same process approach to teaching Academic Writing. My choice has been determined by the belief that writing should be used not only as a form of assessment but also as a learning tool. I also advocate for the value of formative assessment, and the process approach to writing offers

more opportunities to offer positive and constructive feedback that contributes to authentic learning.

As mentioned above, in the EFL classroom, the teaching and learning of writing has always been a tough issue among both teachers and students. Studies that have been conducted in this area can be categorized according to three major theoretical approaches. Three main approaches have been recognized: the traditional product oriented approach, the process oriented approach and the genre oriented approach to teaching and learning of writing. The Product Approach dominated the teaching of writing until the 1980s. This approach focuses on grammatical accuracy, which was in line with the predominant Audiolingual or the Grammar Translation teaching methods of the time. With the rise of the Communicative Approach in TEFL there have been promoted a different approach to teaching writing as well.

The process approach to teaching writing is not a new issue. Donald M. Murray, a Pulitzer Prize winning journalist and educator, wrote his short but outstanding article, "Teach Writing as a Process Not Product," in 1972. In his article, which may be viewed as a brief manifesto on teaching writing, he criticizes writing instructors' tendency to view student writing as "literature", that is final product or 'masterpiece' and to focus our attention on this "product" (the finished essay) while grading.

Murray explains why writing is an ongoing process:

*What is the process we [writing instructors] should teach? It is the process of discovery through language. It is the process of exploration of what we know and what we feel about what we know through language. It is the process of using language to learn about our world, to evaluate what we learn about our world, to communicate what we learn about our world. Instead of teaching finished writing, we should teach unfinished writing, and glory in its unfinishedness.* (4)

Similarly, Brown (2001, p. 336) states that writing is a thinking process, a writer produces a final written product based on their thinking after the writer goes through the thinking process.

Liz Hamp-Lyons acknowledges that process-centered approach promotes students' involvement and increases student' motivation, which is a significant gain.

"Few teachers who have made the conversion in their teaching from a product-centered approach to a process-centered one have failed to see its superiority in terms of student involvement and interaction and therefore of motivation. Similarly, the treatment of error and the approaches to feedback are appealing to teachers and learners alike, who have been swimming (or drowning) in a sea of red ink for years". (Liz Hamp-Lyons, 790)

The process approach shifts the focus from WHAT to write towards HOW to write. It is meant to transform students in active writers and help them discover their creative potential as writers. It requires teachers to invest much time and learn to provide constructive feedback to every individual student. In process writing, the teacher is not the one who sets students a writing topic and receives the finished product for correction and grading. He/She is the one who participates with the students in the writing process, making interventions, clarifying, helping with ideas and language. In addition, this approach creates a student-centered learning setting and empowers students by encouraging them to understand and enhance their writing strategies and techniques.

With all the benefits that the process approach to teaching academic writing may seem to yield, we should be aware of out roles as instructors to guide our students through this process. The teacher should give careful instruction and help students by providing the necessary learning strategies. Going through every stage of the writing process, the students should have a clear understanding of its purpose and how they can improve their writing skills by pausing at every stage of the process.

It is not enough to tell the students that during the *invention* stage they should take time to brainstorm and generate ideas for their writing. Students should clearly understand the purpose of this stage, and namely that during this stage they should determine the communicative

purpose of their writing and for this they need to make sure that they understand their writing assignment. So, the teacher may draw students' attention to the key verb in their assignment – *define, describe, explain, compare, argue*, which, in fact, announces the task. In addition, teachers should remind students to look at the rubrics to see the assessment criteria set by the teacher. Teachers should also provide students with useful strategies for brainstorming, such as freewriting, listing ideas, generating questions, clustering, mapping, creating an outline. These are good strategies for group activities as well as individual work.

During the *drafting* stage, students should take time to develop the ideas they formulated during the Invention stage and use support to add credibility to their ideas. At this stage, students should be reminded that they are to follow an outline. Visually, it may be represented as follows:

**Topic sentence / Thesis**
*a. Main idea 1*
  ▪ Supporting detail 1
  ▪ Supporting detail 2
*b. Main idea 2*
  ▪ Supporting detail 1
  ▪ Supporting detail 2

The revising stage is set for students to look at the global issues, that is the meaning, the content and the organization of their writing. Students often neglect this stage mainly because they donʈt quite understand what they shgould review. Therefore, teachers should prepare a checklist to direct students to concrete popints, such as (1) verify if the topic sentences and supporting ideas connect to the announced thesis statement, delete / re-write sentences that do not support the thesis; (2) verify if the support is adequate: add more specific details, delete ideas that are repeated; (3) verify if the language is precise and formal, replace words like *good, bad, nice* with more specific vocabulary, check the syntax of sentences, paraphrase to make

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the meaning clearer; (4) Check for source use. Students should clearly understand the difference between the reviewing stage and the editing stage, that is about proofreading for spelling, grammar, and punctiation.

Student-centered learning implies that the role of the teacher changes and he/she should act as facilitator, coach, advisor. In a process approach to teaching academic writing, teachers may easily adopt the role of facilitators by developing clear prompts for writing assignements. Every prompt should remind the students about all the stages of the writing process. In addition, it should be made clear to students that their final grade will include their work on various stages of the process. For example, the student's work in the Planning stage, when he/she generates ideas and creates an outline, may be assessed with 15% from the final grade, the first draft may count 35% and the final draft – 50%. In such a way, the students will be encouraged to reflect on their writing by reviewing and improving it, following the teacher's feedback. The teachers, in their turn, will have clear evidence of the students' involvement in writing and will be able to prevent attempts of plagiarism. The evaluation criteria should be clearly described in the prompt, so that the students understand the teacher's policy. An example of such description may be:

**Evaluation criteria**

Reminder: The average mark for this assignment is made of: (1) your outline and drafting thesis during the planning stage (15%), (2) your first draft version (35%) and the final draft (50%). The following rubrics will be applied to assess your first and final drafts.

Obviously, adopting a process approach to teaching writing requires teachers to review their teaching philosophy and accept the idea it requires a significant investment of class time to be successful. We should understand there is no perfect method or approach in teaching and very often we need to combine or adjust methods to make them work in our educational settings. In addition, some students may be resilient to following all the stages and rewriting several drafts. However, a survey of undergraduate students, who took the course of Academic Writing in the autumn term of 2022, highlights how this

process-based approach helped them get a new perspective on writing and it reports what helped them get better learning outcomes:

"Brainstorming helps in writing". (S9)

"Before the course, I didn't know that brainstorming can make the task easier". (S16)

"The most valuable thing I took from Academic Writing is the ability to think differently and try to get the reader interested". (S4)

"I learned how to share my thoughts for people to understand me". (S5)

Thus, having observed several generations of students taking the course, I may now make a claim that this approach definitely helps them better understand the writing process as well as improve the quality of their writing. Students often treat writing as a boring task they have to do to indulge their teachers. However, I am inclined to believe that when they are engaged in writing as process, in which they all work, step by step, to create something of their own, very individual and purposeful, their attitude towards writing changes.

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# POETIC WINE DESCRIPTIONS

**Nicolina MUNTEAN,** PhD Student
Alecu Russo Balti State University,
Republic of Moldova
muntean.nicolina@gmail.com

**Abstract:** This article provides an overview of poetic wine descriptions used to communicate sensory experiences, particularly in the tasting note genre. Our research focuses on the metaphor "Wines are People", which is the most widespread in tasting notes and reflects a variety of wine dimensions, including physical and visual appearance, traits of character, age, life cycle, etc. In this article we are mainly concerned with the wine lexicon, with identification, grouping and analysis of conceptual metaphors related to the description of wine based on 35 examples of tasting notes published in well-known British and American magazines and leading wine websites. The analysis reveals the fact that wine critics and sommeliers very often use subjective poetic wine descriptions, some of them are too general: *"fine" or "yummy"* and others are conveying the same meaning as in human description: "beautiful", "elegant", "charming".
**Keywords:** wine, figurative language, metaphor, tasting notes, wines are people.

### Introduction

You can talk about wine as if it were a bunch of flowers (fragrant, heavily perfumed); a packet of razor blades (steely); a navy (robust, powerful); a troupe of acrobats (elegant and well-balanced); a successful industrialist (distinguished and rich); a virgin in a bordello (immature and giving promise of pleasure to come); Brighton beach (clean and pebbly); even a potato (earthy) or a Christmas pudding (plump, sweet and round) (Cooper D., 1986).

This article deals with conceptual metaphors which represent a mapping between two conceptual domains, where properties from one domain (the source) are transferred onto another domain (the target) (Caballero R., and Ibarretxe I., 2013, p. 268). Metaphor is seen as "understanding and experiencing one kind of thing in terms of another"

(Lakoff J., Johnson M., 1980, p. 5). Caballero and Ibarretxe extend this idea by saying that "the conceptual associations between source and target have usually been considered universal in that they are based on experience shared by all human beings". In this case the target domain is usually abstract and it is understood by means of information mapped from the usually physical or more concrete source domain, but not vice versa (Caballero R., and Suárez T., 2008, p. 250). They have identified five metaphors in the language of wine tasting in the English language:

- Wines are living beings (people, animals, plants): *intellectual, ambitious, feline, fragrant*
- Wines are clothes: *silky, velvety smooth*
- Wines are three-dimensional objects: *square, angular, round*
- Wines are buildings: *fortified*
- Wines are shapeable wood or metal building material: *rough, molten.*

The present article focuses on the metaphor "Wines are People" and describes the wine lexicon, identifies, groups and analyses the conceptual metaphors relating to wine description based on 35 examples of tasting notes (presented in Appendices) published in well-known magazines and leading wine websites such as *Wine Enthusiast, Wine Anorak, The Wine Cellar Insider, Wine Pages*, *etc.,* specialized in wines, spirits, food and travel. The tasting notes became extremely useful consumption guides in today's growing and developing wine market. As the vocabulary choice of winemakers is considered more technical, consumers' choice is oriented towards wine critics and sommeliers who tease them "metaphorically" to find and taste the described notes and promote wine for a general audience.

## 1. WINE LEXICON

Drinking wine is considered a social activity and therefore it is important to build appropriate vocabulary to describe your experience while tasting it. One of the ways to share your impressions of a wine is through language. And in the language of taste there are few primarily words to describe it (Lehrer A., 2009, p. 4), for example *"sweet, salty,*

*sour, bitter"*. All the other descriptives, for instance *"fresh, meaty, spicy, fruity"* are being borrowed from the other senses, as Johnson and Robinson (Johnson H., Robinson J., 2007, p. 71) mentioned in The World Atlas of Wine, a well-known wine encyclopaedia.

Sometimes, people tend to use weak adjectives which, in fact, don't tell anything of a specific wine, like *"fine", "young", "yummy"* or *"delish"* (Lehrer A, 2009, p. 4). In other cases, people use descriptors that are taken from different semantic domains and characterize wine as being *"aggressive", "charming", "honest", "feminine"* or *"masculine".*

The example of the tasting note: (25) "In this vintage, peach, green banana, talcum powder and bath soap aromas are *feminine* and *elegant.*", partially explains that when people try to assess wine figuratively, they usually make connotations with other words in the lexicon. Lehrer adds that in order to understand how a wine can taste *"feminine"* or *"aggressive"*, we rely on intra-linguistic associations. Since *"feminine"* is semantically related to words like *"sweet", "perfumed", "light",* and *"delicate"*, which can be related to the smell, taste, and "feel" of wines in the mouth, we can understand how a wine might be described as *"feminine"* (Lehrer A., 1992, p. 13)*.*

One model to describe the lexical structure is the semantic field, which is a conceptual sphere, "a group of words that bear certain specific relationships to one another" (Lehrer A., 1975, p. 4). For example, the word *"sharp"* conventionally means "causes intense sensation", and *"flat"* expresses "lacking sensation". Therefore, a natural extension to foods and beverages that produce this sensation occurs, and we can describe a flat wine as "a wine that lacks balance in its structure", whereas a sharp wine "usually has a biting sensation of excessive acidity" (Retrieved April 5, 2023, from https://winefolly.com/).

## 2. Wines are people

Very often wine is characterized with a bunch of words as it is considered a living organism, it grows, evolves, gets older, gets better with time in some cases and dies. Courtney Cochran, a world known

sommelier claims that wine, with its clear ties to the lifecycle of plants, its ability to evolve and change (to grow) and its delicate fragility in the face of danger (oxygen, light), fairly screams "alive". In today's overly automated world, could our wine be more alive – perhaps even more "human" - than us? (Furrow D. cited in Lehrer A., 2009)

## 2.1. Wines are people (life cycle)

Lehrer continues this idea by stating that "wine is a living organism" and it has different stages of development which can be associated with the human life's stages: new-born, young, junior, well-aged, venerable or dead. We can also predict at what stage is a particular wine based on the state or health-related vocabulary, like *"weak", "tired", "malnourished", "vigour"* (Lehrer A., 1975, p. 915).

The following examples: (8) "this *young*, firm wine", (20) "Huge, massive, unctuously textured, and *extraordinarily youthful,* this *impressive* wine is a candidate for perfection", (1) "a very *grown-up* wine", (10) "The *palate* is also very earthy, although a tad *weak*, with smoke-laced black currant and peppery spices", (33) "The latter feels a little musty, and the fruit is somewhat *tired* for such a relatively *young* wine.", (19) "*Powerful* and *energetic*, the wine is enjoyable in its *youth* or cellar through 2028 or a bit longer", etc. express the idea that wine goes through the same life cycle as a human being.

## 2.2. Wines are people (physically)

The metaphor "Wines are People" finds structural property associated with such terms as *"fleshy", "backbone", "muscular", "light-, full-, big-, medium-bodied", "broad-shouldered" or "fat", "plump"*, etc.

The following examples illustrate the idea that "wines are people" focusing on anatomical and physiological aspect: (21) "... it has a nicely buried *backbone* of acidity and tannin", (8) "This *muscular* wine wraps vivid black fruits", (The plum-and-spice-filled palate is *full bodied*, with a bit of alcohol heat and *muscular*, somewhat drying tannins*"***, (21) "...leaving an ultimate impression of both *muscle* and *flesh", (6) "*A note of green olive opens the door to a *light-bodied,*

fresh experience", (14) "This *medium-* to *full-bodied* wine maintains a lightness and brightness about it", (3) "The palate is weightier than one might expect, although it's still in the *light-to medium-bodied* spectrum", (19) "This is a *flashy* blend of 60% Grenache and 40% Syrah", (5) "It's a *big, smooth* and concentrated wine", (31) "Juicy, brambly berry fruit, chocolate, graphite and toasty oak spice open on this lucid, *broad-shouldered* Shiraz", etc. In the above mentioned examples, we can deduce that while being perceived in the mouth, the alcohol, acids and tannins of a red wine are labelled as its "body", and the tannins that support it as its "backbone".

Some other wine components refer to as its "*nose*" (a metonymy referring to its aroma), "*palate" or "mouth"* (a metonymy referring to flavour and mouth feel, sensation of wine in the mouth), or "*legs"* (sometimes also named "*tears"* refer to the high alcohol content and sweetness) as Winespectator describes (http://www.winespectator.com).

Some vivid examples in which human anatomy is transferred to wine, and some body parts are similar to the humas are: (1)" The *palate* of this wine has a good weight", (2) "The *palate* is complex and intense", (2) "This has a sweet and savoury *nose,* with pears, herbs and Chenin damp straw notes", (23) "Full expressive *nose* of sweet fruit and herbs, with a rich menthol edge", (3) "... gentle warm spice *nose*", (34) "A flat *palate* with almost no lift could use more pop, while odd flavours of pumpkin pie, nutmeg and allspice wind down on a finish with low energy and thick *legs*", (4) "In the *mouth*, this wine is round and smooth, with pleasing weight on the tongue", etc.

## 2.3. Wines are people (appearance and personality traits)

Wine gets also personality traits of character like *"expressive", "aimable", "shy", "sexy", "sincere", "generous"* or *"sensitive"*, here are some examples: (23) "Full *expressive* nose of sweet fruit and herbs", (14) "...*engaging* from start to lingering finish", *(11) "*creates a *charming* profile that will keep you enticed until the bottle is empty", *(16) "Generous* black-fruit flavours are more than complemented by spicy", (17) "This is an *outgoing* and crowd-pleasing Sauvignon", (18)

"it tastes like a cool climate Shiraz with a European-like *delicacy* and *elegance*", (19) "*Powerful* and *energetic,* the wine is *enjoyable* in its *youth"*, (26) This is elegant, *sincere* and snappy wine...", (27) "This big but *agreeable* wine offers good balance and satisfying flavours", (14) "It not only *approachable* but *engaging* from start to lingering finish", (24) "A *fun* and *approachable*, albeit big, red wine", etc.

The personifying adjectives tend to emphasize the human being's appearance as *"beautiful", "handsome", "elegant", "charming"*, etc as in examples: (11) "Crunchy texture of this Riesling … creates a *charming* profile that will keep you enticed until the bottle is empty", (28) "The bright flavours of red and black fruits come with a hint of clove and *voluptuous* mouthfeel. The *elegant* finish goes on for days", (13) "Like *a seductress* whose essence haunts the room long after she has made her exit, this wine offers a heady and unforgettable bouquet of blackberry, dark cherry and cocoa", (7) "*This is a beauty*. This wine possesses ample depth and intensity, setting a new standard of quality for Beychevelle", etc.

The concept of wine is assigned a particular value via the "anthropomorphic metaphors" which, according to Lakoff and Johnson, set wine in the area of love, seduction, and sensuality (Lakoff, G., Johnson M., 1980, p. 15). These metaphors represent wine positively as *"open", "forward", "energetic", "bold"* or *"vibrant"* and, respectively, as *"voluptuous", "charming", "sexy" and "attractive"* enough to arouse the drinker to a state of elation that may make him/her lose control (Pungă L., 2016, p. 73). These metaphors transfer human attitude and personality traits to wine and are used much more frequently than others.

### 3. Tasting notes and figurative language

Conscious perceptions elicited by colours, flavours and wine taste are added to our memory and usually create connotations. "Wine folks use metaphors all the time" says Suarez-Toste. Indeed, once in the mouth, wine starts the journey and delights the audience with an abundance of figurative language which is used to conceptualize and

communicate. Otherwise wine would be simply undiscussable (Lehrer A., 1975, 1992).

For one thing we personify wine most of the time. Not simply by saying it has a nose instead of a smell. It has character, it's endowed with human virtues and vices. It can be generous, sexy, voluptuous, whimsical, shy, demure, bold or aggressive. We almost cannot conceive wine without personifying it.

Sommeliers and wine critics tend to characterize wine by using figurative language because of the lack of vocabulary to describe smell and taste. "Because there is no single lexicon with the expressive potential to cover all the range of sensorial impressions, the intellectualization of sensorial experience is inextricably linked to the figurative uses of language". (Suarez-Toste, 2007, p. 53)

| No | Wine descriptor | Example (People) | Meaning | Example (Wine) | Meaning |
|----|-----------------|------------------|---------|----------------|---------|
| 1. | Young/ youthful (Life Cycle) | "*Young* children should not be left alone at home". (https://dictionary.cambridge.org/) | at an early stage of development or existence; not old | (8) "This *young*, firm and muscular wine wraps vivid black fruits …", (20) "Huge, massive, unctuously textured, and extraordinarily *youthful*" | an immature wine that is usually bottled and sold within a year of its vintage (https://www.vinology.com/wine-terms/) |
| 2. | Tired (Life Cycle) | "I'm so *tired*, I need a nap" https://dictionary.cambridge.org/ | in need of rest or sleep | (33) "The latter feels a little musty, and the fruit is somewhat *tired* for such a relatively young wine" | the wine lost all of its qualities (https://en.mimi.hu/wine/tired.html) |

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|---|---|---|---|---|---|
| 3. | Broad-shouldered (Physically) | "He was a *broad-shouldered*, bluff man, his hair cropped short and curly above his weathered face". https://www.collinsdictionary.com/ | having broad shoulders | (31) "Juicy, brambly berry fruit, chocolate, graphite and toasty oak spice open on this lucid, *broad-shouldered* Shiraz" | The flavours are ample. A full-bodied wine, not sharp or angular, and not light and delicate (https://www.winespectator.com/) |
| 4. | Muscular (Physically) | "Dark tall and with the most tanned, *muscular* body he's into triathlons". https://www.collinsdictionary.com/ | having well-developed muscles; brawny | (31) "...palate is full bodied, with a bit of alcohol heat and *muscular*, somewhat drying tannins" | powerfully chalky tannins; generally associated with young wine (https://jackyblisson.com//) |
| 5. | Beautiful/ beauty (Appearance) | "There are lots of *beautiful* people with perfect teeth looking chiselled and determined". (https://www.collinsdictionary.com/) | very attractive or pleasing | (9) "A classic *beauty*, fresh-faced and focused" | an excellent example of its type (https://www.oxfordlearnersdictionaries.com/) |
| 6. | Elegant | "We met a | graceful | (22) "...this | a wine that |

| | | | | | |
|---|---|---|---|---|---|
| | (Appearance) | young businesswoman, *elegant* in a black suit". (https://dictionary.cambridge.org/) | and attractive in appearance or behaviour | *elegant*, silky wine glides across the palate, expressing red and black cherries, subtle baking spices and savoury, woodsy accents". | possesses finesse with subtle flavours that are in balance (http://www.experiencemendoza.com/) |
| 7. | Sweet (Personality Traits) | "What a *sweet* baby!" (https://dictionary.cambridge.org/) | pleasant and attractive | Taste: (23) "Spicy tannins and a *sweet* vanilla edge add complexity"<br><br>Smell: (23) "Full expressive nose of *sweet* fruit and herbs" | a sweet nose of earth, smoke cassis, and cherries<br><br>sweet fruit underlying the wine's structure; (http://www.experiencemendoza.com/) |
| 8. | Generous (Personality Traits) | "They were quite *generous*, donating to several charities". (https://dictionary.cambridge.org/) | willing to give help or support, esp. more than is usual or expected | (16) "*Generous* black-fruit flavours..." | the wine is rich, generally high in alcohol and has a full body. (https://www.edenwines.co.uk/) |
| 9. | Charming (Personality Traits) | "We had dinner with our director and his *charming* wife". (https://dictionary.cam ionary.cam | pleasant and attractive | (11) "creates a *charming* profile that will keep you enticed until the bottle is empty" | wine with a range pleasing properties but nothing that stands out in an obvious |

| | | | | fashion (http://www.experiencemendoza.com/) |
|---|---|---|---|---|
| 10. | Tempting/intriguing/flirting (Personality Traits) | "There was something *tempting* about the way he smiled at her". (https://www.oxfordlearnersdictionaries.com/) | having an appeal, enticing | (32) "*Tempting* to drink now...", (20) "A wine that *flirts* with perfection", (4) "*intriguing* hint of vanilla" | highly attractive and able to arouse hope or desire (https://www.thefreedictionary.com/) |

The vocabulary used points to various figurative phenomena (metonymy, personification, metaphor), all of which are indispensable tools for articulating what is an intrinsically sensorial experience. Therefore, wine is described physically as a living creature as *"young"*, or *"tired"*, *"broad-shouldered"* and *"muscular"*. Some metaphors like *"young"* or *"old"* are generally neutral but may take on evaluative force in certain contexts: (20) "Huge, massive, unctuously textured, and extraordinarily *youthful*" may express that the wine is too good for its age (young). Another case is related to the word *"tired"* (33) "The latter feels a little musty, and the fruit is somewhat *tired* for such a relatively *young* wine", which characterize the wine as not being fresh.

The domains of personality and behaviour contribute a lot with an abundance of expressions that enrich the wine lexis. Their nature is very often evaluative and it has a correlation to the aspect of human being, for example "sweet", "beautiful", "elegant". On the one hand, "sweet" refers to the wine taste: (23) "Spicy tannins and a *sweet* vanilla edge add complexity", and on the other hand it refers to the wine smell: (23) "Full expressive nose of *sweet* fruit and herbs". Whereas, a "sweet person" is a pleasant and attractive one. The adjectives "beautiful" and

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"elegant" may characterize the appearance of both wine and a person as being attractive, delicate, and well bred.

Lehrer discusses a number of personality related expressions which have recently entered the wine jargon, and which, for example, portray wine as *approachable, generous, charming, intelligent*, but also *tempting*. In addition, as we can see from the example (32), the nature of the source domain allows for a number of creative extensions of the metaphor, with wine being conceptualized in terms of different personality aspects, such as flirting or intriguing (Lehrer A., 2009, p. 33–41)

## 4. Conclusions

The present article provides an insight into the wine lexicon and the metaphors relating to wine description based on 35 examples of tasting notes, accounting around to 1400 words, published in well-known magazines and websites. The analysis reveals the fact that poetic wine descriptions are very often used by wine critics and sommeliers, these are related to people, clothes, objects, buildings, food, etc. Corpus data suggest that the metaphor "Wines are people" is the most widespread in tasting notes, and it reflects a variety of wine dimensions, including physical and visual appearance, traits of character, age, life cycle, etc.

## Appendices:

1. Passionfruit and citrus aromas, with a little sherbet-lemon and a sense of minerality. The *palate* of this wine has a good weight of citrus fruit, perhaps lacking a touch of lushness that would improve the mouthfeel, but really *lovely poise* and length. A very *grown-up* wine. (https://wine-pages.com/tasting-notes/jordan-sauvignon-blanc-2001-stellenbosch-south-africa-dry-white/)

2. This has a sweet and *savoury* nose, with pears, herbs and Chenin damp straw notes. It's quite complex. It smells a bit sweet. The *palate* is complex and *intense,* with an unusual texture: it is a little *soft* and *flat* in the middle but then there's an acid kick giving it life and definition. It almost has a cidery character.    There's amazing length and real separation of flavours. There's a bit of marmalade, citrus sweetness that

suggests a bit of botrytis. It's a wine that is hard to pin down; it's continually changing and showing different facets. Excellent. (http://www.wineanorak.com/coulee_sixdays.htm)

3. There are oodles of crowd-pleasing floral and fruit aromas on this Semillon-Sauvignon blend. Honeysuckle, lime blossom, peach and lemon drops are underpinned by gingery spice. The *palate* is weightier than one might expect, although it's still in the *light-to medium-bodied* spectrum. Flavours are *delicate* but *persistent***.** There's freshness and a pretty, summer-sipping vibe. Drink now. (https://www.winemag. com/ buying-guide/bec-hardy-2021-semillon-sauvignon-blanc-adelaide/)

4. An *intense* but *sophisticated nose* has restrained notes of pear, lychee and vanilla. In the *mouth*, this wine is *round* and *smooth,* with pleasing weight on the tongue. Sweet lychee notes are met with refreshing lemon acidity. An off-dry finish has wonderful reed notes that support that *intriguing hint* of vanilla. This wine could go just as well with duck breast as with an apple tart. Keep it on hand for dinner parties. (https://www.winemag.com/buying-guide/domaine-marcel-deiss-2017-schoenenbourg-grand-cru-white-alsace/)

5. A *full body* and *rich* texture carry ripe, fruity and savory flavours from honeydew melon to golden apple and hints of straw and almond. It's a *big, smooth* and concentrated wine. (https://www.winemag.com/buying -guide/tribute-2021-sauvignon-blanc-california/)

6. A note of green olive opens the door to a *light-bodied, fresh* experience of structure and complexity in this white vineyard-designate. Hints of richness shine in the form of vanilla and crème brûlée, which remain *subtle* amidst the enduring freshness.(https: //www.winemag.com/buying-guide/shelf-talkers/wide/the-calling -2018 searby-vineyard-chardonnay-russian-river-valley)

*7. This is a beauty.* This wine possesses ample depth and intensity, setting a new standard of quality for Beychevelle. (https: //www . the winecellarinsider.com/bordeaux-wine-producer-profiles /bordeaux/st-julien/beychevelle/)

8. This *young, firm* and *muscular* wine wraps vivid black fruits in significant, sandy tannins that will need time to resolve for full appreciation of its potent blackberry, blueberry and black-pepper flavours. (https://www.winemag.com/buying-guide/kunde-2019-reserve-cabernet-sauvignon-sonoma-valley/)

*9. A classic beauty, fresh-faced* and focused today but with *a harmonious grace* of form suggesting a long career ahead. There's a

creamy, viscous quality to the mousse that swathes the palate, carrying finely detailed flavours of poached quince, Mandarin orange preserves, toasted almond and oickled ginger. *Mouthwatering* throughout, with a pleasing, soft zestiness to the mineral-laced finish. (https://www. thedatai.com/media/2478/master-wine-list-updated-1907 2022.pdf)

10. Aromas of gravelly earth, dark black cherry, wet wood and smoke show on the *nose* of this bottling. The *palate* is also very *earthy,* although a tad *weak,* with smoke-laced black currant and peppery spices. (https://www.winemag.com/buying-guide/robert-hall-2015-cabernet-sauvignon-paso-robles-301226/)

11. Crunchy texture of this Riesling combined with focused aromas and flavours of clementine, rosemary and sea salt, creates a *charming* profile that will keep you enticed until the bottle is empty. (https://www.winemag.com/buying-guide/shelf-talkers/tall/johannes-zillinger-2021-jz-velue-2-0-riesling-niederosterreich)

12. The nose, very *open and expressive*, delivers aromas of fruit and brioche. It also gives off the fragrance of peach, white flowers (hawthorn, acacia) and vanilla pod. The entry onto the palate is *lively, fresh* and in total harmony. (https://www.thedatai.com/media/ 2478/ master-wine-list-updated-1907 2022.pdf)

13. Like *a seductress* whose essence haunts the room long after she has made her exit, this wine offers a heady and unforgettable bouquet of blackberry, dark cherry and cocoa. *(*ihttps://www.thewinecellarinsider. com/2015/04/2014-st-julien-vintage-report-tasting-notes-ratings-revews/)

14. This *medium- to full-bodied* wine maintains a lightness and brightness about it, with its elevated acidity and texturally friendly tannins, making it not only *approachable* but *engaging* from start to lingering finish. The aroma and *palate* are beautifully integrated with notes of smoke, dusty earth, strawberry, cinnamon, licorice, a hint cacao and toasted wood. (https://www.winemag.com/buying-guide/wood-family-vineyards-2020-g-s-m-livermore-valley/)

15. *Intriguing* sweet liquoricey nose is very rich and full with a menthol edge. The palate is rich and *chunky* with a spicy edge to the fruit and quite a lot of oak. *Modern,* but there's balance even though it is a huge, intense wine. Very good/excellent. (http://www.wineanorak.com/ contino.htm)

16. *Generous* black-fruit flavours are more than complemented by spicy, charred and peppery oak notes in this firmly tannic, *full-bodied* wine. Its *assertive* texture and smoky, grilled character give it a *robust*

impression. (https://www.winemag.com/buying-guide/earthshine-2018-cabernet-sauvignon-atlas-peak/)

17. This is an *outgoing* and *crowd-pleasing* Sauvignon with a firecracker of lime, guava, passionfruit, tomato leaf and bell pepper aromas. A big dollop of crunchy acidity is counterbalanced by subtle textural weight and a *juicy* stone fruit refreshment flows through to the finish. (https://www.winemag.com/buying-guide/crowded-house-2021-sauvignon-blanc-marlborough/)

18. The 1999 Shiraz Magill Estate reveals complex aromatics of subtle oak, new saddle leather, blackberry jam, and smoke. *Medium to full-bodied,* with *a measured, elegant, restrained personality,* it tastes like a cool climate Shiraz with a European-like *delicacy* and *elegance.* (https://www.winewatch.com/previous-offers-list/penfolds-grange-dinner-at-cafe-max-20-off-taste-of-the-nation-miami-tickets-with-promo-code-winewatchsfl-po1383/)

19. This is a *flashy* blend of 60% Grenache and 40% Syrah. The *palate* starts with blackberry-mint compote fused with green peppercorn, bringing harmony to this intensely *savory and meaty* wine. *Powerful* and *energetic,* the wine is enjoyable in its *youth* or cellar through 2028 or a bit longer. (https://www.winemag.com/buying-guide/domaine-de-la-presidente-2020-vieilles-vignes-red-cairanne/)

20. *A wine that flirts* with perfection, and should rival the 1986 as one of the legendary Granges produced, the 1998 has one of the highest alcohol contents (nearly 15%) as well as one of the highest percentages of Shiraz in the blend (97%). Its *stunning* purple colour is accompanied by exceptionally sweet aromas of blackberry liqueur intermixed with barbecue spices, an endearing, smoky earthiness, pepper, roasted meats, and coffee. Huge, massive, unctuously textured, and *extraordinarily youthful, this impressive* wine is a candidate for perfection. It should continue to evolve over the next three decades. (https://www.winewatch.com/previous-offers-list/penfolds-grange-dinner-at-cafe-max-20-off-taste-of-the-nation-miami-tickets-with-promo-code-winewatchsfl-po1383/)

21. A beguiling combination of rich, almost decadent flavours on an upright frame that has a nicely buried *backbone* of acidity and tannin. Nothing is obstrusive, everything is in *graceful* balance, leaving an ultimate impression of both *muscle and flesh.* (https://www.winewatch.com/previous-offers-list/penfolds-grange-dinner-at-cafe-max-20-off-taste-of-the-nation-miami-tickets-with-promo-code-winewatchsfl-po1383/)

22. *Smooth* and *harmonious,* this *elegant, silky* wine glides across the palate, expressing red and black cherries, subtle baking spices and savory, woodsy accents. It is *medium-bodied, lightly* tannic and *well-built* to drink through 2030. (https://www.winemag.com/buying-guide/kosta-browne-2020-giusti-ranch-pinot-noir-russian-river-valley/)

23. Deep coloured. Full expressive *nose* of sweet fruit and herbs, with a rich menthol edge. Lovely concentrated *palate* has great acidity and dense herby fruit. Spicy tannins and a sweet vanilla edge add complexity. A big wine with great potential. Very good/excellent. (http://www.wineanorak.com/contino.htm)

24. A *fun* and *approachable,* albeit big, red wine. Find notes of ripe blackberry, black cherry, vanilla, chocolate, black pepper spice, tarragon, boysenberry coulee, toasted wood and just a hint of smoke. Tannins are fine-grained and there's just enough acid to add that needed balance of freshness. (https://www.winemag.com/buying-guide/helwig-2020-zinfandel-sierra-foothills/)

25. Bágoa do Miño is one of the more reliably excellent Albariños from Rías Baixas. In this vintage, peach, green banana, talcum powder and bath soap aromas are *feminine* and *elegant.* A comfortable palate balances acid and pulp, while tropical fruit flavours benefit from a touch of wet stone. A chiseled finish tastes ever so slightly briny. Drink now. (https://www.winemag.com/buying-guide/bagoa-do-mino-2017-lagrima -albarino-rias-baixas/)

26. Extremely dark in the glass, lavish aromas of black currant, black pepper, lilac, violet and blooming chaparral show on this bottling from a remote vineyard north of the Santa Maria Valley. It's a *smooth* sip at first, with ripe elderberry and black fruit, but the tannins stiffen quickly to reveal a *masculine* wine, with peppery spice, *rounded* vanilla and a strong acidic slice cutting through the density. (https://www.winemag.com/buying-guide/barbieri-2014-colson-canyon-vineyard-syrah-santa-barbara-county/)

27. This big but *agreeable* wine offers good balance and satisfying flavours of black cherries and black currants accompanied by light baking-spice notes and moderate tannins. (https://www.winemag.com/buying-guide/ryer-estate-2020-cabernet-sauvignon-california/)

28. *Deep* ruby to the eye, this wine has aromas of black cherry and red raspberry. On the *palate,* bright flavours of red and black fruits come with a hint of clove and *voluptuous mouthfeel.* The *elegant* finish goes on for days. (https://www.winemag.com/buying-guide/shelf-talkers/square/ familia-chavarri-2008-izarbe-gran-reserva-rioja)

29. This *versatile, well-balanced* and *attractive* wine can be enjoyed now for its *elegant,* moderately tannic texture and fresh red and black cherry flavours, or saved for a future dinner party. ([https://www.winemag.com/buying-guide/kosta-browne-2020-gaps-crown-vineyard-pinot-noir-sonoma-coast/](https://www.winemag.com/buying-guide/kosta-browne-2020-gaps-crown-vineyard-pinot-noir-sonoma-coast/))

30. Concentrated but polished, deep but silky, this quietly *powerful* wine integrates velvety tannins and *gorgeous* black-fruit flavours. Made from old vines on a three-acre plot, the wine offers an inviting blend of black cherries and black currant, spearmint, cedar and dark chocolate that are delicious now, but will gain complexity and expand with time. ([https://www.winemag.com/buying-guide/shelf-talkers/tall/goldschmidt-2019-yoeman-cabernet-sauvignon-alexander-valley](https://www.winemag.com/buying-guide/shelf-talkers/tall/goldschmidt-2019-yoeman-cabernet-sauvignon-alexander-valley))

31. Juicy, brambly berry fruit, chocolate, graphite and toasty oak spice open on this *lucid, broad-shouldered* Shiraz. The plum-and-spice-filled palate is *full bodied,* with a bit of alcohol heat and *muscular,* somewhat drying tannins. Drinkable now through 2030. ([https://www.winemag.com/buying-guide/mitolo-2019-savitar-shiraz-mclaren-vale/](https://www.winemag.com/buying-guide/mitolo-2019-savitar-shiraz-mclaren-vale/))

32*. Suave and delicious*, this velvety textured and richly flavoured wine aged in all-new barrels overflows with ripe black plums and black cherries wrapped in fine-grained tannins. *Tempting* to drink now but the wine will become more complex and smooth from 2028-2038. ([https://www.winemag.com/buying-guide/anthem-winery-2019-cabernet -sauvignon-mount-veeder/](https://www.winemag.com/buying-guide/anthem-winery-2019-cabernet-sauvignon-mount-veeder/))

33. This Merlot-led Bordeaux blend offers raisiny black and red currant fruit, tobacco leaf, an herbal edge and plenty of cola-like oak. The latter feels a little musty, and the fruit is somewhat *tired* for such a relatively *young wine. Elevated* acidity on the palate adds a tartness to the currant fruit, which is juicy and *appealing*. But the tannins—chalky, spicy and *austere*—dominate. ([https://www.winemag.com/buying-guide/heron-hill-2019-eclipse-red-finger-lakes/](https://www.winemag.com/buying-guide/heron-hill-2019-eclipse-red-finger-lakes/))

34. This orange, no-sulfur Garnacha Blanca is a *funky* wine, no doubt. Aromas of apricot, spiced pumpkin and cheese are unusual to say the least. A *flat palate* with almost no lift could use more pop, while odd flavours of pumpkin pie, nutmeg and allspice wind down on a finish with low energy and *thick legs.* Nothing about this is conventional, so subtract a point or two if going off-road is not your thing. ([https://www.winemag.com/buying-guide/castell-dage-2019-100-orange -0-so2-added-garnatxa-blanca-penedes/](https://www.winemag.com/buying-guide/castell-dage-2019-100-orange-0-so2-added-garnatxa-blanca-penedes/))

35. This *gorgeous, grand* wine made in a tiny quantity is one for the cellar, as its firm tannins and *powerful* flavours promise more complexity and interest over time. The seriously deep black-fruit flavours and *handsome*, smoky oak nuances are *tempting,* but only hint at the wine's promise for the future. Made from certified organically grown grapes. (https://www.winemag.com/buying-guide/diogenes-2017-cabernet-sauvignon-howell-mountain/)

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## ESP/EMI TEACHING DURING WARTIME: UKRAINIAN EXPERIENCE

**Serhii PETRENKO**, PhD
Taras Shevchenko National University of Kyiv,
Ukraine
serge.v.petrenko@gmail.com

**Abstract:** The article deals with the challenges of teaching ESP and EMI at Ukrainian universities, particularly during wartime. It highlights the reasons for the increased popularity of ESP and EMI, the differences between them, the importance of cross-departmental collaboration, and the challenges the instructors face. The author has proposed a four-step approach to planning an ESP/EMI lesson based on backward design, i.e. identifying learning outcomes, planning the actual lesson, identifying assessments, and reflection. The language instructors can incorporate content knowledge and skills, focus on academic language skills and students' emergent language, and use the components of Project-based learning and Dogme approach. In addition, various models for organizing ESP/EMI classes have been suggested, particularly the following elements of a lesson: flipped learning, warming-up, mini-lecture (video lecture or reading), in-class interactive activities, and summarizing. Ukrainian teachers have to adapt to new challenges, thus restructuring the teaching process due to new wartime realia and challenges.
**Keywords:** backward design, Dogme, EMI, ESP, lesson planning, Project-based learning, wartime challenges

### Introduction

Due to the globalization of higher education, there has been a rapid increase in the use of English for specific purposes (ESP) and English as a medium of instruction (EMI) worldwide, which has sparked significant interest among scholars, and triggered discussions among educators and policymakers.

The reasons for increased EMI popularity can be attributed to various factors: globalization and spreading the English language in all spheres of life, especially in the scientific one, and thus becoming a lingua franca; the universities' desire to be competitive in today's globalized higher education, i.e. get higher scores in the QS World

University Rankings; local university campuses have been transforming into international ones (Tsou & Kao, 2017, p. 4). ESP can be intended to enhance the language required to learn the content, whereas EMI prioritizes the content (Kırkgöz & Dikilitaş, 2018, p. 4-5).

When teaching EMI, collaboration is crucial. Although subject teachers and language teachers work in different university departments, and even building, cross-departmental cooperation can combine language instruction outcomes and content communication outcomes (Dearden, 2018, p. 330). It is a common misconception that only subject teachers can teach EMI as they are better equipped to provide students with the necessary knowledge and skills in a professional environment. However, language teachers after analyzing the content of disciplines students learn in their specialization, can incorporate the content into their ESP classes, and minimize language systems (grammar, lexis, and phonology), and focus on academic language skills (listening, reading, speaking and writing), and 21st-century skills (collaboration, communication, critical thinking, creativity, problem-solving, media literacy, digital literacy, etc.)

The challenges ESP teachers face can be as follows: identifying the students' specific needs; developing specialized materials; managing the balance between language and content; and meeting the expectations of the students and their future employers. The EMI challenges, on the other hand, can include: maintaining academic standards, the necessary language proficiency level of students and instructors; teaching students from diverse cultural backgrounds; and developing both language and content knowledge and skills. In addition to these challenges, ESP/EMI teachers in Ukraine are experiencing the following groups of wartime challenges: emotional and psychological (stress, being temporarily displaced, etc.); technical (power outages in fall/winter 2022/2023, low-speed Internet, absence of gadgets and necessary software); and constant air raid alerts. Therefore, ESP/EMI instructors in Ukraine had to adapt to new challenges, and restructure the teaching process.

**Planning ESP/EMI lesson**

Backward design has been recommended to plan interactive classes. This process consists of three stages: identifying the desired results, determining accepted evidence, and planning learning experiences and teaching (Richards, 2023; Wiggins & McTighe, 2005).

As for ESP/EMI lessons, four lesson planning steps can be suggested:

1. Defining learning outcomes;
2. Planning the actual lesson;
3. Identifying assessments; and
4. Reflection.

The first step, i.e., defining learning outcomes, is necessary to determine what students will be able to do at the end of the lesson, module, and course. Needs analysis questionnaires, and the curriculum expectations can determine the learning objectives and outcomes, and whether they should include the use of language, communication skills, or be content-related. Such learning outcomes should be SMART (specific, measurable, achievable/ attainable, relevant/ realistic/ results-focused, and time-bound/ time-focused/ timely) (Doran, 1981). The verbs for creating the outcomes can be taken from Bloom's taxonomy (revised) and higher-order critical thinking skills. These outcomes should be used to create formative and summative assessments.

For example, the learning outcomes for political science students in an EMI lesson on the concept of a state can be as follows:

*- By the end of the lesson, the students will be able to define the concept of a state and its qualities: population, legitimacy, territory, and sovereignty.*

*- By the end of the lesson, the students will be able to relate the recognized qualities of a state to modern countries that lack one of those qualities.*

The second step, i.e. planning the actual lesson, can include identifying any challenges that students might have with the content, language (key terms), teamwork, problem-solving, or technical issues

(power outages, poor Internet connection), or interrupted lesson due to the air raid alert.

The ESP/EMI class can be organized in various ways. The author suggests the following models:

- Flipped learning, when 'that which is traditionally done in class is now done at home, and that which is traditionally done as homework is now completed in the classroom' (Bergmann & Sams, 2012, p. 13). The students can study the material (video lectures, readings, etc.) at their own pace and time. During the lesson, they discuss, do collaborative activities, and apply the knowledge and skills acquired by fulfilling home assignments.

- First, warming up to activate students' schemata (discussing the photo/ picture or the breaking news/ recent events, or meetings with politicians, or creating a word cloud in *Mentimeter*), and pre-teach key vocabulary necessary to understand the content of the lesson. Second, the teacher can do a mini-lecture on the topic, or demonstrate a video lecture by famous professors at e.g., American or British universities, or give them a reading. Then students do in-class interactive activities to develop both language and content knowledge and skills. Finally, the students can reflect on the activities done, and whether they have met the learning outcomes, and the teacher summarizes the lesson.

- Alternatively, the teacher can begin directly with the content (mini-lecture, video lecture, reading), and pause to explain key vocabulary and/or ideas in case of emergent language.

The third step in the ESP/EMI lesson planning is to identify assessments needed for the class. The formative assessment can be done in form of quizzes, or group problem-solving activities. The students can also be provided with a chart or a card with some concepts (which will be discussed in the lesson). They can be completed during the lesson. At the end of the class or after it, the instructor can analyze how well students have learned the content. The purpose of the summative assessment, on the other hand, is to grade students at the end of the module, and/or the course.

Table 1 demonstrates an example of an assignment for political science students, and how it can be assessed. It is a formative assessment. For each of the following criteria, the students will demonstrate their performance level (Expert, Proficient or Novice).

Task: *Choose a country, and analyze their mass media (news TV channels, Youtube videos, newspapers, expert and/or political scientist opinions, bloggers) on how they present the image of Ukraine during the large-scale war on its territory. Prepare a presentation on the portrayal strategies of the image of Ukraine in world mass media.*

Table 1. ESP/EMI Assessment Rubrics

| Criteria | Expert 3 points | Proficient 2 points | Novice 1 point |
|---|---|---|---|
| **Information** | All information presented was clear, accurate and thorough. | Most information presented was clear, accurate and thorough. | Most information presented was clear and accurate, but was not usually thorough. |
| **Organization** | All arguments were clearly tied to an idea, and organized in a tight, logical fashion. | Most arguments were clearly tied to an idea, and organized in a tight, logical fashion. | All arguments were clearly tied to an idea, but the organization was sometimes not clear and logical. |
| **Understanding of the topic** | The presenter clearly understood the topic in-depth, and presented their information forcefully and convincingly. | The presenter clearly understood the topic in-depth, and presented their information with ease. | The presenter seemed to understand the main points of the topic, and presented those with ease. |
| **Use of facts, statistics** | Every major point was well supported with several relevant facts, statistics and/or examples. | Every major point was adequately supported with relevant facts, statistics and/or examples. | Every major point was supported with facts, statistics and/or examples, but the relevance of some was |

| | | | questionable. |
|---|---|---|---|
| **Presentation style** | The presenter consistently used gestures, eye contact, tone of voice, and a level of enthusiasm in a way that kept the attention of the audience 90-100% of the time. | The presenter usually used gestures, eye contact, tone of voice, and a level of enthusiasm in a way that kept the attention of the audience 60-90% of the time. | The presenter sometimes used gestures, eye contact, tone of voice, and a level of enthusiasm in a way that kept the attention of the audience up to 60% of the time. |

Reflection, which is the final step in ESP/EMI lesson planning, helps students consolidate their learning, develop their language proficiency, analyze their learning experiences, identify areas to improve, develop self-awareness, and become more autonomous learners. Furthermore, the teacher can plan the next lessons accordingly.

### Other methods

Other language teaching methods and approaches can be incorporated into the ESP/EMI classroom. To cope with the challenges faced by Ukrainian university teachers and students during wartime, such as power outages and air raid alerts, Project-based learning (PBL) and Dogme Approach have proven to be beneficial.

In PBL, students work on a project for some period to solve real problems, or find answers to specific questions (Bytyqi, 2021, p. 776). Examples of projects can be as follows: create a political party or a volunteering activity to address and solve the challenges Ukraine has faced. The students can prepare reports, presentations, or record videos (the latter can help when a student could not participate in the class due to power outages and other technical problems), and collaborate, communicate with each other, develop 21st-century skills, and reflect.

The Dogme focuses on communication while minimizing the use of materials. The teachers should be guides to assist and support the students, rather than relying on textbooks (Meddings & Thornbury,

2009). The ESP/EMI lesson can begin with breaking news, or recent volunteering activities students have been involved in, or their meeting with politicians who recently visited the university (e.g. Volodymyr Zelenskyi, the President of Ukraine, Boris Johnson, the Prime Minister of the U.K., and Sauli Niinistö, the President of Finland, etc.). The teacher then can prioritize areas of difficulty in language systems, skills, and/or content.

### Conclusion

Teaching ESP/EMI requires a collaborative effort between language and content instructors, especially in today's globalized higher education system. Incorporating backward design, Project-based learning and learning can help plan interactive ESP/EMI lessons that cater to the professional needs of students and their future employers. However, ESP/EMI teaching in Ukraine is facing wartime challenges that require teachers to adapt to new realia.

Further research might explore the efficiency of various ESP/EMI teaching models in developing both language and content knowledge and skills. In addition, the role of technology and/or other teaching methods in supporting ESP/EMI instruction in times of emergency can also be investigated.

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# IM/POLITENESS IN EXCHANGES ON SOCIAL MEDIA

**Galina PETREA, MH**
Free International University,
Chișinău, Republic of Moldova
gpetrea@ulim.md

**Abstract:** Advances in Politeness Theory indicate that politeness is not only inferred appearing in an implicated form, it can also be anticipated when arising in culture-specific and situation sensitive social norms. The concept of Privileged Interactional Interpretation introduced by researcher Mira Ariel referring to the meaning to which the speaker is committed and judged as being truthful and sincere; represents also the meaning containing the message that the addressee should perceive as relevant and take it as the pertinent contribution by the speaker. The scalable intentionality is developed by a group of Jewish researchers into a discourse-oriented gradation of strength. Regarding the SN linguistic behavior, it is described under the concept of non-committal frame. Politeness is put into practice to overcome some restrictions and to express partial commitment, friendliness and closeness among participants. A second component of this frame is the participants' relative anonymity. The absence of an excuse is neither polite nor impolite but characteristic of the speed of the information exchange within the chat. (Im)politeness should be considered as a marked communicative behavior, including potential sarcasm.
**Keywords:** Inferred politeness, Privileged Interactional Interpretation (PII), social networks - SN; Computer-Mediated Communication (CMC), Face-Saving theory, Face Threatening Acts (FTA).

The present article focuses on the linguistic, semantic and pragmatic phenomena observed in the virtual environment on social media interactions, although the consulted theoretical sources include studies made by social psychology research. The communication in the modern era on the web is characterized with anonymity, speed, and brevity, laconicism and ephemeral. Exchanges limited to 140 Twitter characters to express oneself are compensated with emoticons, gifs, photos, videos, graphic images to help users convey the message. The concept of Computer-Mediated Communication (CMC) refers to all the

different kinds of interpersonal human communication carried out on the internet, for example by email, instant messaging, web discussion boards, and chat channels.

The sources consulted present the study of politeness phenomena perceived and enacted on chat communication, which presumes the presence of a more or less stable, structured medium of a certain number of members who have a common reason, interest to be a member and collaborate, contribute on issues brought to their attention. Even under the cloak of anonymity they all know almost any member behind a certain profile picture, bearing a certain alias or pseudo-name, his patterns of virtual behavior and chat communication. The object of my research is not the chat communication but a case study of so-called ultra-viral posts by modern day celebrities and influencers and the almost instantaneous synchronous reaction of SN users of all walks of life. The virtual medium sort of avalanche activity is not only prolific regarding the interpersonal exchanges but also attracts more publicity and monetization of incentives. General consensus is divided on the richness of computer-mediated speak; many early studies considered computer-mediated interactions as a "*lean language*" and used for purely practical means of communication, without any tone or deeper meaning. CMC provides a fertile environment for language play that falls victim to misinterpretations in multiparticipant communities.

Social media have encouraged new forms of communication and participation. These communicative forms take on the conventions of internet culture, which include wit, parody, sarcasm, and playful memification as "*economies of laughter have become inextricably entangled with ... civic processes*". Hartley (2010) calls this style of interaction "*silly citizenship*". Humor is derived from three sources: relief, incongruity, and superiority. Relief cuts through an otherwise heavy moment, incongruity makes the familiar strange, and superiority is an expression of triumph through pointed deprecation of an "*other*". These humor origins can serve two broad ends: division and unification. The research questions for the present study are:

1. The manifestations of im/politeness in social media exchanges, namely as comments for different types of content.

2. Comparison of the dynamics in serious topics from breaking news such as politics, war, crime vs sensationalism or "*silly citizenship*" manifestations.

The updated Politeness Theory elaborated initially by Penelope Brown and Stephen Levinson in 1978 asserts that politeness can not only be inferred by the addressees being in an implicated form but it can also be anticipated when it involves expected behavior and compliance with the norms. Bruce Fraser in 1990 argued about "*anticipated politeness*" and both aspects of politeness arise in situation-specific social norms. "*Politeness is the expected state of affairs, where what constitutes politeness is dictated by the relevant socio-cultural norm for that interaction. Participants note not when someone is being polite but rather when the speaker is violating this norm*" (Fraser, 1990). Bruce Fraser, completing a review of politeness theories in pragmatics for the social view norm emphasizes that politeness corresponds to a positive evaluation which arises when an action is in congruence with the social norms, while the negative evaluation (impoliteness = rudeness) - when the action is to the contrary (Fraser, 1990).

Many researchers mention the decentralized participation in online communication in which people formerly known as the audience shape and create the content they access. Kiesler (1984) examined the process of "*deindividuation*" in CMC communications, in which the physical anonymity between users leads to a loss of self-awareness and consequently to lesser inhibition. Impoliteness is not necessarily opposite pragmatically to politeness.

Sperber Dan and Wilson Deirdre (1995) allege that as a result of meaning derivation processes the interlocutors in the communication process deduce the *explicature* of the utterance, which is a combination of the information linguistically encoded in the utterance with contextual information that the hearer has to infer. Then the more contextual information the hearer has to use in order to obtain the

explicature of an utterance, the *weaker* that explicature is and, the other way around, the less contextual information the hearer has to use to obtain its explicature, the *stronger* its explicature is.

The concept of **Privileged Interactional Interpretation** was first introduced by Mira Ariel in 2002 as: ''. . . *the meaning which the speaker is seen as minimally and necessarily committed to, the one by which s/he is judged as telling the truth or being sincere. It is also the meaning which contains the message that the addressee should take to be the relevant contribution made by the speaker*'' (Sternau, 2015). What is defined as a Privileged Interactional Interpretation or a Primary Meaning is heavily context dependent and equivalent to relevance-theory explicature. Speakers' intentions determine the degree of strength of an interpretation. Mira Ariel (Idem) suggests that there are different degrees to which the speaker is committed to an interpretation as PII. The concept of PII makes the distinction between bare linguistic meaning, explicature, strong implicature, and weak implicature. The scale reflecting a graded distinction between strongly communicated and weakly communicated messages is represented as follows:

**Linguistic meaning > Explicature > Implicature[strong] > Implicature[weak]**

I am going to provide some examples selected from the case-studies under consideration:

**Ex. 1.** *Jack20 January, 2023. It was his responsibility to carefully examine the gun before firing it, making sure it was safe and not loaded with real rounds. That's what he would have done if the movie scene being filmed called for him to put the gun to his own head and "shoot" himself. Case closed.*

This comment is selected from the Yahoo article about Alec Baldwin's trial and probable verdict of guilty beyond reasonable doubt for murder in the second degree. On the explicature → implicature scale this comment is clearly explicit of supporting the guilty verdict. The politeness strategy of bold without redressive action applies here and means that the person is not being cynically polite but is bluntly, directly unapologetically bringing a strong argument that the famous

actor is guilty of lethal negligence. He insinuates, brings the hypothesis that if the cowboy movie scenario required from him to shoot himself in the head, most probably that A. Baldwin would have taken the much needed precaution to check once more the gun and the type of bullets in it.

**Ex. 2.** *Just Tubing. You're missing the forest for all the trees by focusing on his white light. Nothing about the story, just light.*

*Frey Jepson. Well, I hope the International Cricket Council catches him.*

Both comments provided from the breaking news about the decision of ICC to declare V. Putin war criminal and issue an arrest warrant for him valid in 130 countries of the world. Taken out of the context of the ABCNEWS report and the augmented context of the participating internauts in the discussion section it is obvious that the degree of explicature is lower, - implicature strong and weak in the second, the opinion is camouflaged by figurative language and sarcasm in the second. "*Missing the forest*" idiom refers to the fact that the internauts started to comment about the possible significance of the white light from the correspondent's lantern that he was using during a night attempt of launching the drone Punisher for reconnaissance in the Crimea zone, where V. Putin was expected to visit. The denomination of the drone is also evocative. Thus, the author of the comment engages in discussion with another commenter pointing to him that such an insignificant detail as the colour of the lantern light is less relevant than the event they are discussing, he was deviating, digressing from the main fact under discussion. The second comment contains a PUN, instead of the International Criminal Court the internaut wrote the "*International Cricket Council*", implying that he doubted that the institution was going to enforce their decision and do justice, that their decision could be like a game.

❑ The case studies include 8 highly viral posts on different types of social media: An article on yahoo.com on the announced sentence for famous actor Alec Baldwin who made a negligent use of firearm on

the set of the cowboy movie "*Rust*", lead to the tragic death of a young and promising filming staff.

❏ Breaking news report from ABCNews on youtube, on the ICC's announcement that V. Putin is considered a war criminal and wanted for arrest.

❏ 6 very popular and much discussed posts on Instagram.

Evidently the popularity of the posts was appreciated according to the steadily growing metrics: the statistics of the view numbers, likes/dislikes, comments, and redistributions, shares, or quotes. The major topics are:

❏ Breaking news (war politics, high profile crime);

❏ Response to disaster: Madonna and Chef Salt Bae's charitable actions for the victims of the Turkey / Syria's devastating earthquake from the 6th February 2023, which resulted in the death of 54 000 people from both countries.

❏ Mundane events: The controversial appearance of Kim Kardashian wearing the famous Marylin Monroe's dress; a Lady Gaga's dubious incident at Oscars 2023

❏ A viral post from the Instagram profile of a pedigree cat – a Bengal and her loving owner a young boy who created a gym for his cat (more than 9 million likes).

The corpus of analysis is based on 109 textoids – comments selected from the above-mentioned posts.

Adapted from Erving Goffman the concept of "*face*" is universal, a culturally elaborated public self-image that every member of the society wants to claim for himself (Goffman, 1967). Brown (Brown, 1995) proposes 5 strategies for performing FTA ordered from the most to the least threatening. Further on the strategies are provided with examples where the layers, gradation of explicature – implicature are analyzed.

❏ **Bold on record (Direct):** implies carrying out a SA in the most direct, clear, unambiguous and concise way, where there are other two possibilities.

*pierre_vautrin "Influencers" are gonna be mad and I love it* 😂
*848 likes, 18rep.*

This comment from the breaking news about introducing the paid for verified status symbol for Instagram accounts. The astounding number of likes that the sarcastic comment collected denotes agreement on the point. He placed influencers between quotation marks, manifesting his attitude towards the dubious capacity to influence from a lot of Instagram famous ones. The explicit mocking comment reinforced with an emoticon, is not actually mean, but an honest attitude expressed directly, and bold.

❑ **Without redressive action",** baldly in the most direct, clear and unambiguous way possible

**Ex. 3. *just_a_queer_gxy_I wonder whether an AI also wrote the text: 6 fingers in the picture, 2 too many 'there' in the text. Madonna was definitely abducted by aliens.***

The comment contains strong implicature to the ugly blunder of editing the photo of the Greek rescuer holding the Turkish baby, so much that he had 6 fingers and so looked irreal, as well as casting doubts regarding all the rest, the hidden intention or possible motives of the singer for her declared charitable donation. The donation was made on the 14 February on Valentine's Day. In her text accompanying the slider of photos she makes a connection between her donation and generosity towards the victims of the natural disaster and love as an abstract. In the second sentence of the comment the internaut points to her empathic disconnection from the donation, and another one mentioned the belatedneness of her generous act – after a week from the tragedy, so not to tie her donation with the lovers' day.

**Ex. 4.** *linno_andrew And charging 1000 dollars a meal because he put gold in it.* The comment is for the Chef Salt Bae's post about him having cooked 5000 meals per day for the Turkish people victims of the earthquake. On the scale of implicitation it is strong, PUN, bold on record, use of sarcasm. The commenter alludes to the much-promoted brand gesture of the Chef skillfully, masterfully playing with salt. The allusion is valid in this case too as the chef does indeed

dissipate gold proper by making the generous empathic donation and figuratively his contribution, help costs real money. However, the commenter doubts the moral aspect, or if indeed he donated the cooked food, whether he did not charge them. Because in the latter case he is not generous but without ethical scruples.

❑ **Done with redressive action**, through positive politeness.
**Ex. 5.** *Ronnie Navarro*

💜🙏😊

The comment is explicit, positively polite. It refers to the awkward situation from the Oscars 2023 when Lady Gaga was arriving for the photo call and she helped a photographer who seemed to have fallen down. We cannot know whether that incident was real or staged, as all the discussion to the story was divided, between those who believed it was genuine and those who believed it was not. The problem is not the fact that Gaga rushed to check on him, but the fact that he jumped on his feet and placed his hand on her heap. Given the fact that she had all the back covered by a transparent opening, that touch by the photographer was considered indecent, or even harassing not respecting the social distance and personal space, choice, consent from the singer. However, some of the commenters were simply kind to her, bringing tribute and praising her for the prompt reaction, caring and ignoring the offensive part of the photographer's gesture.

**Off record (Indirect):** indirect way of doing the communicative act, with more than one unambiguously attributable intention so that the speaker removes himself from any imposition whatsoever. For ex., using metaphor and irony, rhetorical questions, understatement, hints, tautologies.

**Ex. 7.** *heath_fitz@amanda.machin this is the dream.*
This example is from the fantastic popularity of a viral post on a cat's account, more exactly, most probable the young man in the video is the owner of his Bengal cat and he created the account for it. This is weakest implicature os all as the comment is an allusion to William Shakespeare's play A Midsummer's Night Dream. The boy reminds the

character from that play Puck, and the comment plays on this resemblance, already elucidated and agreed upon by the commenters. So, that gym for the cat in a large room would be a dream not only for a cat but for many humans too. The comment is positive, humouristic and imaginative.

The chat linguistic behavior peculiarities of the medium are described by under the concept of *non-committal frame*. Politeness is put into practice to overcome some restrictions and to express partial commitment, friendliness and closeness among participants. A second component of this frame is the participants' *relative anonymity*. The absence of an excuse is neither polite nor impolite but characteristic of the speed of the information exchange within the chat's noncommittal frame.

Table 1. Politeness strategies in the analyzed case studies.

| THEMES | POLITENESS STRATEGIES | | |
|---|---|---|---|
| | BOLD ON RECORD without redressive action | BOLD ON RECORD with redressive action | OFF RECORD |
| Breaking news: fact-based | 29 | 15 | 17 |
| Sensational: gossip, „*silly citizenship*" | 30 | 8 | 8 |

The processed information from the 109 textoid examples of comments gleaned from the selected cases show that in the theme of fact-driven posts the internauts even under the cloak of anonymity prefer to comment on sensitive issues openly, they express directly, boldly their opinion, be it in support or condemnation. They choose their camp, or more exactly they come already to comment as clearly belonging to an inside group positioned against the others of the

oposite opinion or those who are undecided, uniformed or holding other opinions. The commenters to such types of content on SN are as rule educated, use correct language, even if aggressively support one cause or the other. The language used, as we can, see abounds also in more indirect expression, through rhetorical questions, idioms, stylistic tropes.

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# LA LANGUE FRANÇAISE COMME VECTEUR D'ACCUEIL ET D'INTÉGRATION DES RESSORTISSANTS MOLDAVES ET UKRAINIENS : QUELLES SONT LES PRATIQUES DE CLASSE ET LES RESSOURCES PÉDAGOGIQUES UTILISÉES EN MILIEU SCOLAIRE ET ASSOCIATIF EN FRANCE ?

**Irina POSTOLACHI-JOSAN,** Docteure en Sciences du Langage
/Didactique des Langues et des Cultures,
Académie de Créteil, France
ipostolachi@yahoo.com

**Abstract:** This article focuses on classroom situations and practices in French schools and associations. The experiment presented was carried out in five classes of different levels (in primary and secondary school) as well as within the framework of several cultural associations established in the Paris region which welcome an audience of migrant children and adolescents, originally of the Republic of Moldova and Ukraine. Faced with the complexity of this study, we wondered how to identify the problems encountered as a teacher and trainer of modern languages, including French as a Foreign Language (now FFL). In this regard, we have positioned ourselves in relation to the Didactics of French as a Foreign Language, taking into consideration the different methodologies used, the class techniques, the materials and the teaching resources implemented. In this sense, we wondered, initially, about the didactic answers to be brought to try to solve the questioning related to the multifaceted heterogeneity observed on the field of investigation, basing ourselves on the studies made by researchers and didacticians such as Perrenoud, 1997; Cuq and Gruca, 2005; Blanchet et al., 2008; Cicurel, 2011), in the areas of language acquisition and sociolinguistics as well as cultural integration in its reciprocal relationship between the immigrant and society of reception.
**Keywords:** immigration, integration, language, culture, French as a Foreign Language, teaching, France, Moldova, Ukraine.

**Résumé:** Cet article porte sur les situations et les pratiques de classe en milieu scolaire et associatif français. L'expérience présentée a été menée dans cinq classes de différents niveaux (à l'école primaire et secondaire) ainsi que dans le cadre de plusieurs associations culturelles implantées dans la région parisienne qui accueillent un public d'enfants et d'adolescents migrants, originaires de la République de Moldova et de l'Ukraine. Face à la complexité

de cette étude, nous nous sommes demandée comment identifier les problèmes rencontrés en tant qu'enseignante et formatrice de langues vivantes, y compris le Français Langue Étrangère (qu'on désignera désormais par FLE). Ă cet égard, nous nous sommes située par rapport à la Didactique du Français Langue Étrangère, en prenant en considération les différentes méthodologies utilisées, aux techniques de classe, aux matériels et aux ressources pédagogiques mis en œuvre. En ce sens, nous nous sommes interrogée, dans un premier temps, sur les réponses didactiques à apporter pour tenter de résoudre le questionnement lié à l'hétérogénéité à multiples facettes observée sur le terrain d'investigation, en nous basant sur les études faites par des chercheurs et didacticiens tels que Perrenoud, 1997 ; Cuq et Gruca, 2005 ; Blanchet et al., 2008; Cicurel, 2011), dans les domaines de l'acquisition du langage et de la sociolinguistique ainsi que sur l'intégration culturelle dans sa relation de réciprocité entre l'immigrant et la société d'accueil.

**Mots clés:** immigration, intégration, langue, culture, Français Langue Étrangère, enseignement, France, Moldavie, Ukraine.

### Introduction et contexte

L'immigration et les expériences liées à l'intégration sont une réalité vécue par un nombre de plus en plus important de personnes dans le monde. Dans le cadre de cette recherche, nous posons un regard précis sur le processus d'intégration et nous nous intéressons au rôle de l'apprentissage de la langue française dans le processus d'intégration des immigrants moldaves et ukrainiens à la société française. Le corpus sur lequel nous nous appuyons dans cette recherche-action est composé d'une part d'un fascicule regroupant l'ensemble des réponses aux questionnaires de notre enquête distribués en 2022 intitules: « À la découverte des langues étrangères: j'apprends le français parce que… » (questionnaires qui ont été rédigés en langue française et par la suite traduits en roumain et en ukrainien, selon les besoins, adressés aux primo-arrivants dans les classes françaises. Nous les avons nous-même conçus en collaboration avec un groupe d'enseignants de langues et distribués ensuite aux cinq enseignants afin qu'ils les présentent dans leurs classes de niveaux CE1-CM2 (en école élémentaire), pour la période de septembre 2022 à décembre 2022, ainsi qu'à un groupe d'adolescents âgés de 12 à 15 ans qui fréquentent plusieurs associations linguistiques et culturelles en région parisienne pour apprendre la langue française en tant que langue étrangère. D'autre part, le second point de vue adopté dans cette recherche a été celui d'une praticienne-observatrice travaillant sur le terrain, interpellée par les difficultés et les spécificités propres à cet enseignement.

Face à la complexité rencontrée sur ce terrain, nous présenterons d'abord un état des lieux des composants spécifiques à ces apprenants, dans leurs classes d'accueil, associations et centres sociaux. Ensuite, nous nous interrogerons sur les activités et les ressources pédagogiques utilisées, celles que l'on a proposées après consultation, dans notre enseignement et celui-ci de nos collègues impliqués dans cette tâche.

### I. État des lieux et présentation des apprenants avec leurs différents besoins en **scolarisation : quel soutien à l'apprentissage du français ?**

En France, aller à l'école est un droit pour tous les enfants français et étrangers qui vivent ou arrivent sur ce territoire : l'école publique est gratuite et l'instruction est obligatoire pour les filles et les garçons âgés de 3 à 16 ans. Tout jeune de 16 à 18 ans sans école, ni formation, ni emploi est accompagné pour trouver des solutions de retour à l'école ou d'accès à la qualification ou à l'emploi.

La maîtrise du français constitue un enjeu déterminant pour la réussite des élèves allophones. Notons ici que les unités pédagogiques pour élèves allophones arrivants (les classes UPE2A) permettent aux élèves concernés d'être inscrits dans une classe de type classique tout en bénéficiant d'un enseignement renforcé en FLE et FLS, en fonction de leurs besoins et de leurs acquis linguistiques et langagiers (Ministère de l'Éducation Nationale et de la Jeunesse). À titre complémentaire, le CNED (Centre national d'enseignement à distance) met à disposition, sa formation « Français langue étrangère » qui peut être mobilisée, y compris sur temps scolaire, pour les élèves des collèges et des lycées qui disposent de premières notions de français, l'inscription étant gérée au niveau académique. Ce temps d'apprentissage en autonomie est sollicité par le professeur intervenant en UPE2A au regard des besoins et des compétences de chacun de ses élèves. En fait, il accompagne les élèves dans le choix des modules proposés dans le catalogue du CNED étant mené en partenariat avec la direction de l'accueil, de l'accompagnement des étrangers et de la nationalité (Ministère de l'Intérieur). En outre, cette dynamique est développée dans les territoires où les arrivants non francophones sont les plus nombreux, et significativement en éducation prioritaire, pour aider les parents dans

l'acquisition de la langue française, la connaissance des valeurs de la République Française et la compréhension du fonctionnement et des attentes de l'École. Il est important de souligner que complémentairement aux cours dispensés par les professeurs de français, des ressources proposées par le Ministère de l'Éducation et de la Science ukrainien et l'Ambassade de l'Ukraine en France sont mises à disposition des professeurs et des animateurs interculturels pour permettre aux apprenants souhaitant conserver un lien avec leur langue, leur culture et le système scolaire ukrainien, de bénéficier d'une continuité des apprentissages dans leur langue maternelle. Quant aux ressortissants moldaves, l'Ambassade de Moldavie en France, en collaboration avec plusieurs associations franco-moldaves s'implique fortement dans l'organisation de divers évènements socioculturels, afin de maintenir, de promouvoir et d'affirmer l'identité linguistique et culturelle roumaine.

Confrontés à la difficulté liée aux va-et-vient permanents dont la gestion présente à tous les formateurs, une problématique délicate à résoudre se pose inévitablement parmi les enseignants de français liée à la question de la mise en place des méthodes d'enseignement. Faisant le point sur notre dernière recherche dans ce domaine, qui date de 2022, afin de répertorier les différents besoins et les outils de soutien nécessaires à l'apprentissage du français pour un groupe d'apprenants primo-arrivants, nous leurs avons demandé, lors de plusieurs ateliers d'apprentissage du FLE mis en œuvre par nos collègues et nous-même, de remplir le questionnaire mentionné plus haut dans cet article, avec l'aide de leur enseignant, le responsable de formation et/ou de leurs proches, pour vérifier leurs besoins en langue française. L'analyse de leurs réponses nous ont permis de comprendre leurs besoins en français oral et/ou écrit afin de comprendre s'il fallait travailler plutôt sur la compréhension ou bien la production. Dans la plupart des cas, ils insistaient davantage sur la production écrite ou orale, même si leurs problèmes de compréhension pouvaient persister les premiers mois de formation.

## II. Les formateurs et les praticiens impliqués dans la classe de FLE/FLS: enjeux et défis pédagogiques

En abordant la question de l'intégration des immigrants à la société française, nous devons nous questionner sur ce que représente, dans le cadre de notre objet de recherche, le terme « milieu associatif ». Il s'agit des associations françaises régies par la loi 1901 et qui sont subventionnées par le FASILD (Fonds d'Action et de Soutien pour l'Intégration et la Lutte contre les Discriminations). En outre, la politique d'insertion présentée par ces organismes comprend un volet visant à favoriser la réussite sociale et professionnelle pour renforcer la mission d'insertion de l'école. Ces ressources proposent notamment d'améliorer le suivi des élèves en difficultés scolaires et de constituer des conseils d'orientation dans ce sens. Il est très important de souligner ici que presque tous les formateurs qui interviennent dans ces activités sont bénévoles puisque la plupart des associations ne sont pas en mesure de payer les intervenants, ni d'assurer de coordination ou d'encadrement pédagogique. En ce qui concerne les associations concernées (linguistiques, culturelles et artistiques) implantées en région parisienne, les dirigeants de ces associations et centres sociaux d'accueil font souvent appel à des personnes de bonne volonté. Il ne s'agit pas de centres de formation linguistique employant des enseignants rémunérés, mais d'associations dans lesquelles des bénévoles assurent les cours de FLE et d'alphabétisation. Leur formation et leur métier n'ont donc souvent aucun rapport avec l'enseignement des langues vivantes y compris le FLE et l'alphabétisation, à de rares exceptions. Toutefois, il se peut que leurs professions soient extrêmement variées et souvent proches de l'enseignement : instituteurs, professeurs des écoles, professeurs universitaires vacataires, animateurs de loisirs auprès d'enfants ou d'adolescents, acteurs, praticiens d'art dramatique, collégiens et lycéens natifs de langue française, retraités, etc.

En ce qui concerne les écoles primaires et élémentaires, les mairies des villes, que ce soit en           Ile-de-France ou sur l'ensemble du territoire français, ne sont en mesure de proposer qu'un nombre

insuffisant de formateurs certifiés en FLE. Notons toutefois que, pour une meilleure prise en charge des apprenants en difficultés d'apprentissage, très souvent les dirigeants du secteur éducatif font appel à des enseignants et formateurs qui ont un rapport étroit avec l'enseignement du FLE et l'alphabétisation.

### III. Quelles pratiques de classe et ressources pédagogiques sont utilisées en milieu scolaire et associatif en France pour ces apprenants ?

Contrairement aux objectifs de cours qui voudraient fonctionner selon le modèle communicatif et fonctionnel, le déroulement des cours semble davantage traditionnel. Quant à la méthodologie utilisée en classe de FLE (Beacco, 2010), étant donné le matériel utilisé, elle peut aller de la méthode traditionnelle à la méthode communicative, sachant que seules des observations de classe, répétées pourraient nous permettre d'être au plus proche de la réalité des pratiques de classe (Cicurel, 2011). Mais bien souvent c'est le manuel de grammaire adapté pour chaque niveau ou « une méthode personnelle » qui reste le fil conducteur de ces cours, tenant compte également du fait qu'assez souvent les formateurs impliqués dans cette tâche pédagogique ont une vision assez traditionnelle de l'enseignement et insistent souvent sur les compétences linguistiques pures, apparemment détachées des situations de communication interculturelle, en proposant des séquences de grammaire, de conjugaison, d'orthographe, de vocabulaire, etc.

Rappelons au lecteur que le conflit militaire déclenché sur le territoire Ukrainien, à la frontière de la République de Moldova - auquel la société ukrainienne est confrontée depuis le printemps 2022, a eu pour conséquence de faire face au défi du maintien de la relation pédagogique avec les élèves ukrainiens et moldaves primo-arrivants. Une fois arrivés sur le territoire français, ceux-ci restent une certaine période dans l'attente d'une place dans les écoles françaises, créant des tensions pour les familles de ces élèves. Ainsi, dans ce bouleversement, c'est l'utilisation des outils numériques qui a permis d'éviter une interruption complète d'une dynamique pédagogique, qui aurait eu des conséquences difficilement réversibles sur les apprentissages,

particulièrement pour les élèves les plus fragiles ou les moins favorisés socialement. En effet, dans la grande majorité des cas, ces outils ont pu être mis en œuvre grâce aux efforts considérables de tous les acteurs impliqués, qui se sont massivement mobilisés pour assurer la continuité pédagogique: enseignants, formateurs, inspecteurs des services académiques et centraux, collectivités locales, centres sociaux, associations linguistiques et culturelles, élèves et parents visés, etc. À cet égard, tous les moyens de communication disponibles ont été mis à contribution à cette fin. De ce point de vue, l'enseignement (y compris le FLE), pratiqué pendant cette période a fondamentalement différé de l'enseignement classique « planifié » pratiqué en temps normal. Cependant, que ce soit en milieu scolaire ou associatif, il est important de souligner qu'une des priorités pour les enseignants concernés a été de maintenir le contact social et pédagogique avec l'ensemble de leurs élèves, ce qui est particulièrement saillant dans la voie professionnelle, en éducation prioritaire et en maternelle. Soulignant ces effets positifs, les enseignants expriment avoir découvert ou redécouvert des pratiques qu'ils souhaiteraient poursuivre dans leur enseignement habituel. Il est intéressant de noter ici que durant notre enquête, après avoir interrogés quelques acteurs impliqués dans cette tâche en octobre et novembre 2022, des enseignants de tous niveaux et directeurs des écoles élémentaires en région parisienne, ils ont souligné quasi unanimement que cette période leur a permis de personnaliser et d'intensifier les relations qu'ils entretiennent avec les parents de leurs élèves, particulièrement en éducation prioritaire. La mise à disposition de ressources et d'outils répondant aux besoins des enseignants reste un enjeu essentiel dans cette situation dite « de crise ». De plus, plusieurs enquêtes menées par les missions locales éducatives ont pu identifier des manques que l'institution devrait combler (elle a d'ailleurs commencé à le faire): leurs demandes ont essentiellement porté sur des outils pour la production et la mise en ligne de vidéos pédagogiques ou pour la création de questionnaires à choix multiples personnalisés pour les cours de FLE. Là aussi, l'ensemble des acteurs met aujourd'hui l'accent sur la nécessité d'un accompagnement pédagogique et

solidaire en complément de l'accompagnement matériel, même si celui-ci reste évidemment indispensable.

Après avoir tenté de cerner les problématiques soulevées par ce situations exceptionnelles, après avoir dressé un rapide état des lieux, nous allons aborder les ressources pédagogiques culturelles utilisées, par les enseignants de langues vivantes et formateurs interculturels afin d'apporter des réponses à cette hétérogénéité au niveau de la didactique des langues. Pour ce qui est des ressources pédagogiques culturelles et scientifiques pour les enseignants et formateurs de langues vivantes, Le portail *Éduthèque* (*Lumni enseignement*), la plateforme *Eduscol* (en accès libre) et le parcours de formation *Magistère* fournissent aux enseignants et à leurs élèves, du premier et du second degré, un accès gratuit et sécurisé à des ressources numériques pédagogiques. Celles-ci sont proposées par de grands établissements à caractère culturel et scientifique et par des médias avec lesquels le ministère de l'Éducation nationale, de la Jeunesse et des Sports a conclu un partenariat.

Voyons donc quelques ressources numériques utilisées par nous-même et nos collègue (enseignants de FLE) au cours de l'année 2022, lors de nos ateliers sociolinguistiques et interculturels, en lien avec la pratique des quatre compétences en situation de communication, de manière régulière et diversifiée (voir le Tableau 1):

| |
|---|
| - TV5 Monde (ressources et fiches pédagogiques qui contient des exercices conçus pour les personnes (enfants et adultes) qui s'installent dans un pays francophone;<br>- France Education international (site du Label Qualité FLE pour la carte des centres labellisés (115 centres labellisés);<br>- Bibliothèque nationale de France (BNF);<br>- Bibliothèque nationale de France (BNF);<br>- Centre Pompidou (avec podcasts);<br>- Institut national de l'audiovisuel (INA;<br>- Centre des monuments nationaux;<br>- Cité de l'architecture et du patrimoine;<br>- Panorama de l'art: images d'œuvres d'art;<br>- Théâtre en acte: enseignement du théâtre classique et contemporain;<br>- Histoire par l'image (HPI); |

| | |
|---|---|
| - | Fovéa : parcours pédagogiques mis à disposition des élèves, porteurs de handicaps ou non, par Arte; |
| - | Lumni enseignement; |
| - | Lumni cinéma; |
| - | Agence France Presse (AFP); |
| - | BBC Learning. |

Tableau 1: **Liste des ressources numériques pour la classe de FLE/FLS**

Aussi, précisons que les missions locales éducatives notent également une grande hétérogénéité territoriale de la fréquence de réunions virtuelles ou en présentiel entre les inspecteurs et les enseignants. Les chefs d'établissements rencontrés par ces missions considèrent pourtant de façon unanime qu'une telle coordination est indispensable pour éviter une dispersion des méthodes et des outils, laquelle complique considérablement le suivi des activités par les élèves.

**Conclusion**

Cette recherche nous a permis d'explorer les processus caractérisant l'intégration des immigrants à la société française et à travers notre démarche, nous avons pu répondre à des questionnements pertinents de considérations théoriques, mais aussi d'aspects personnels de notre propre expérience professionnelle. En fait, nous nous sommes rendue compte, par cette investigation que le travail à fournir pour tenter de résoudre certaines des difficultés rencontrées, consisterait à travailler sur le niveau de la formation des enseignants impliqués (Cicurel, 2011). Véritable lieu de vie sociale, ces associations et centres sociaux éducatifs, culturels et artistiques jouent un rôle d'accompagnement important et indispensable. Ils constituent des espaces ressources qui permettent aux nouveaux arrivants de trouver un fils conducteur pour s'insérer en France. Cette démarche permet de favoriser l'intégration de chacun, en lui donnant les clés pour mieux comprendre le monde qui l'entoure, de vivre dans la paix, de s'insérer dans la vie scolaire puis dans la carrière professionnelle et d'évoluer socialement sur le territoire français. Quant à l'acquisition de la langue française, cé qu'il est intéressant de noter ici, c'est que même si la prononciation en français

est encore un peu hésitante, force est de constater que la volonté d'apprendre est partagée en groupe et que la progression se fait dans le temps.

À ce propos, notons qu'une société est composée de plusieurs cultures et qu'elle doit mettre à profit cette multiculturalité (Pretceille, 2011), comme une chance et une richesse en accordant à chacun la place qui lui revient. En ce sens, l'école, les cadres du milieu associatif ainsi que les formateurs qui interviennent dans cette démarche doivent tenir compte de cette diversité. Que ce soit en temps scolaire ou après l'école, ces cours permettent finalement aux apprenants de reprendre confiance en eux-mêmes ainsi que de développer leur goût pour le français et de manière plus générale l'envie d'apprendre. Personnellement, nous avons pu observer des progrès importants, sachant qu'une étude plus systématique et plus importante mériterait d'être conduite dans nos prochains travaux de recherche afin de vérifier toutes ces hypothèses. Au préalable, nous aimerions revenir sur la difficulté d'établir une progression linéaire dans ce type de classes. Quant aux formateurs de langues vivantes (y compris le FLE), les décalages observés entre objectifs et démarches et entre représentations et pratiques nous semblent révélateurs d'une interrogation plus vaste. Ainsi, les enseignants et les formateurs concernés devront faire l'objet d'une étude plus approfondie dans les travaux de recherche des spécialistes qui exercent dans ce domaine, tenant compte que la qualité de la relation entre l'immigrant et les membres de la société d'accueil reste incontournable dans une société pluraliste et richement diversifiée qu'on construit ensemble.

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## SENSURI POETICE ALE CROMONIMULUI *NEGRU* ÎN OPERA POETICA A MAGDEI CÂRNECI

**Lilia RĂCIULA,** conf. univ.,dr**.**
Universitatea de Stat „Alecu Russo" din Bălți,
Republica Moldova,
liliaraciula75@gmail.com

**Abstract:** The present article deals with the area of stylistics and poetics, investigating the poetic meanings of the chromonym *black* and the lexemes circumscribed to its lexical-semantic field in the poetic work of Magda Cârneci, whose poetry is conceptually dense. In her poems, the shades of *black* (darkness) are grave. *Black/dark* in Magda Cârneci's poetry is an expression of the search/problematization/reflection/meditation on the spiritual essences of life/universe. The poet seeks the essence of existence/transcendent, traces initiatory paths, scrutinizes transcendental horizons, questions the microcosm/macrocosm relationship, capitalizing on the stylistic-poetic resources of *black/darkness*, which is considered a non-color in art, but which also proves in literature to be "the perfect background against which color shows itself' (Gombos), i.e. 'a force', 'a latency rich in possibilities' (Matisse).
**Keywords:** chromonym, black, darkness, poetic meaning, poetry.

**Rezumat:** Prezentul articol se înscrie în aria preocupărilor stilisticii și poeticii, propunându-și investigarea sensurilor poetice ale cromonimului *negru* și a lexemelor circumscrise câmpului lexico-semantic al acestuia în opera poetică a Magdei Cârneci. Avem a face în opera Magdei Cârneci cu o poezie densă conceptual, o poezie de esență în care și acordurile *negrului* (*întunericului*) sunt grave. *Negru/întuneric* în poezia Magdei Cârneci reprezintă o expresie a căutării/problematizării/reflecției/meditației asupra esențelor spirituale ale vieții/ universului. Poeta caută esența existenței/transcendentului, trasează căi inițiatice, scrutează orizonturi transcedentale, chestionează raportul microcosmos/macrocosmos, valorificând resursele stilistico-poetice ale *negrului/întunericului*, care este considerată non-culoare în artă, dar care se dovedește și în literatură a fi „fundalul perfect pe care se arăta culoarea" (Gombos), adică „o forță", „o latență bogată în posibilități" (Matisse).
**Cuvinte cheie:** cromonim, negru, întuneric, sens poetic, poezie.

Motto „Acest negru este ca o dinamită pentru lumea artei"
(Christian Furr)

În planul existenței obiective, „problema culorii este întâi de toate o problemă de societate" (Pastoureau, 2012, p.12], altfel spus, „societatea este cea care „face" culoarea, cea care-i dă definițiile și semnificațiile, care-i construiește codurile și valorile, care-i organizează practicile și-i determină mizele. Nu artistul și nici savantul; cu atât mai mult nu aparatul biologic sau spectacolul naturii" (*idem*, p. 20). M. Pastoureau subliniază că „ele (culorile –ad. n.) nu pot fi studiate în afara timpului și a spațiului, făcând abstracție de contextul cultural precis. Din acest motiv, orice istorie a culorilor trebuie să fie înainte de toate o istorie socială. Pentru istoric – ca de altfel și pentru sociolog și pentru antropolog -, culoarea se definește în primul rând drept un fapt de societate" (*ibidem*). În legătură cu aspectul în discuție, M. Pastoureau argumentează că „ceea ce-i adevărat în privința imaginilor este la fel adevărat și în cazul textelor. Orice document scris constituie o mărturie specifică și infidelă a realității. Nu de aceea că un cronicar din Evul Mediu ne spune că mantoul cutărui sau cutărui rege era negru, acest mantou era într-adevăr negru. Dar problemele nu se pun în felul acesta. Orice descriere, orice notație a culorii este culturală și ideologică, chiar dacă este vorba de cel mai anodin inventar sau de cel mai stereotip document norarial. Însuși faptul de a menționa culoarea unui obiect constituie o alegere marcant semnificativă, reflectând mize economice, politice, sociale sau simbolice ce se înscriu într-un context precis. La fel cum este semnificativă alegerea cuvântului care, anume el și nu altul, servește pentru a anunța natura, calitatea și funcția acestei culori. Uneori distanța dintre culoarea reală și culoarea numită poate fi considerabilă sau să constituie o simplă etichetă: astfel spunem zilnic, și încă foarte demult, „vin alb" pentru a califica un lichid ce nu are nimic alb în el" (*idem*, p. 16-17).

În acest context, specialiștii recunosc că „din punct de vedere istoric a existat întotdeauna întrebarea: unde se află negrul în raport cu culoarea? Negrul nu este o culoare în spectrul vizibil: nu poate fi, deoarece culorile spectrale sunt făcute din lumină. Pe de altă parte, Aristotel a crezut - și mai târziu, Goethe a ajuns să creadă - că strălucirea este dată de cât de mult negru și alb avem într-un amestec.

Ambiguitatea legată de culoarea neagră – dacă este o forță sau nimic, o culoare sau întuneric? – i-a oferit acesteia valori opuse: sol fertil sau cenușă; veșmintele legiuitorilor sau ale doliului; misterele ascunse ale nopții sau ale morții, culoarea depresiei și a durerii" (Gombos, 2021, p. 155).

G. Durand, în *Structurile antropologice ale imaginarului*, notează: „Psiho-diagnosticienii care utilizează testul Rorschach cunosc bine „șocul negru" provocat de prezentarea planșei a IV-a: „Perturbare bruscă a proceselor raționale", care produce o impresie disforică generală. Subiectul se simte „copleșit" de negreala planșei și nu poate decât să repete: „impresia mea dominantă e întunericul... și un fel de tristețe" încetinirea depresivă a interpretărilor însoțește acest sentiment de descurajare. Rorschach atribuie aceste răspunsuri „șoc negru" tipului depresiv, indolent și stereotip" (Durand, 1997, p.88). Așadar, negru și ipostaza acestuia întunericul decupează un fundal de tristețe, deznădejde în mentalul colectiv. Întunericul evocând tenebrele, simbol nictomorf (Durand) și fiind legat de spaima omului primordial (avem a face cu o spaimă „comună oamenilor civilizați, sălbaticilor, chiar și animalelor") la apropierea asfințitului/nopții reprezintă „un dat inițial, paralel cu imaginația luminii și a zilei" (*idem*, p.87).

În literatura de specialitate, i se atribuie negrului „valoarea simptomatică foarte generală de „angoasă a angoasei" *(ibidem)*, altfel spus „esența pură a fenomenului de angoasă" (*ibidem),* care se explică psihologic „prin teama infantilă de negru, simbol al unei frici fundamentale de riscul natural, însoțită de-un sentiment de vinovăție. Valorificarea negativă a culorii negre ar însemna, după Mohr; păcat, angoasă, revoltă și judecată, în experiențele de visare în stare de veghe se notează de asemenea că peisajele nocturne sunt caracteristice stărilor depresive" (*ibidem*).

Atestăm și o anume „negreală" a răului[3]" (*idem*, p. 90), or „negreala e întotdeauna valorificată negativ. Diavolul e aproape

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[3]În acest context, se menționeză că: „Teatrul occidental îmbracă totdeauna în negru personajele negative sau antipatice: Tartuffe, Basilio, Bartholo, ca și Mefisto sau Alcesta. Ferocitatea lui Othello se apropie de

întotdeauna negru sau conține ceva negricios. Antisemitismul s-ar putea să n-aibă altă sursă în afară de aceasta ostilitate naturală față de tipurile etnice mai închise la culoare. „Negrii din America își asumă deopotrivă o atare funcție de fixație a agresivității populațiilor gazdă, afirmă Otto Fenichel, cum se întâmplă printre noi cu țiganii... cărora pe drept sau pe nedrept li se atribuie tot felul de fapte reprobabile." Trebuie să apropiem de aceste observații faptul că Hitler îi confunda, în ura și disprețul lui, pe evrei cu popoarele „negroide". Vom adăuga că așa se explică în Europa ura străveche față de maur, care se manifestă în zilele noastre prin segregația spontană a nordafricanilor stabiliți în Franța" (*idem*, p. 88).

Considerată încă insuficient examinată, percepția negrului, în imaginarul istoric, social, religios, lingvistic, literar etc. este polarizată.

În studiul său, *Analiză critică a evoluției negrului în artele plastice*, Atila Gombos realizează o incursiune în istoricul negrului în artă, jalonând câteva repere cu privire la percepția acestuia de către marii artiști ai lumii. Astfel, sinteza perspectivei artistice realizată în studiul respectiv se prezintă în felul următor: „Negrul nu este o culoare" la Leonardo da Vinci; la Matissse - „o forță"; „o latență bogată în posibilități" (Matisse (apud. Gombos, 2021, p.155 ); la Renoir - „regina culorilor"; laTintoretto – „cea mai frumoasă culoare este cea neagră"; la  pictorul francez Odilon Redon (1840-1916) - „cea mai esențială culoare", generator de forme infinite; „temă recurentă a nemărginitului, a infinitului"; la Kandinsky,  negru: - „o tăcere total moartă... armonia interioară a negrului are o tăcere fără posibilități. În muzică este reprezentat de una dintre acele pauze profunde și finale, după care orice continuare a melodiei pare răsăritul unei alte lumi. Negrul este ars, precum cenușa unui pir funerar, ceva nemișcat ca un cadavru. Tăcerea negrului este tăcerea morții. Negrul este culoarea cu cea mai mică armonie dintre toate, un fel de fundal neutru pe care

perfidia lui Basilio. Tocmai aceste elemente engramatice explică în mare parte succesul demențial al apologiei rasiste a lui Siegfried cel alb, uriaș și blond, biruitor al răului și al oamenilor negri" (Durand, 1977, p .90).

nuanțele minuscule ale altor culori se evidențiează clar. De asemenea, diferă de alb și din acest punct de vedere, deoarece, pe un fundal alb aproape fiecare culoare este în discordie sau chiar se anulează unele pe altele."; la Pierre Soulages - „Negrul nu este niciodată la fel, deoarece lumina îl modifică. Sunt mai multe nuanțe de negru. Pictez cu negru dar lucrez cu lumina. Lucrez mai mult cu lumina decât cu vopseaua". Așadar, în imaginarul artelor, culoarea e un fapt de sensibilitate estetică, de imaginație, de viziune/concepție asupra lumii.

E de reținut și faptul că din punct de vedere optic, *negrului* și *întunericului* i se atribuie „o percepție comparabilă cu cea a luminii și culorii", motiv pentru care negrul are „o importanță mai puternică decât albul" (*idem*, p. 156).

În același timp, Atila Gombos, concluzionează că: „Niciunei alte culori nu i-au fost identificate valențe atât de opuse și absolute. Negrul obișnuia să marcheze, în principal, tărâmurile terifiante care se aflau în afara vieții umane, dar de-a lungul timpului am adus negrul aproape de noi: l-am căutat în corpurile noastre și chiar în sufletele noastre. Pe etape, această culoare a morții, terorii și negației a ajuns să ocupe un loc fruntaș în credința, arta și viețile noastre sociale. Văzută în această perspectivă, istoria negrului este de fapt o istorie a acomodării noastre cu terifiantul" (*idem*, p.155).

Dincolo de corelația negrului cu terifiantul cu infiltrații ancestrale, semnificativă este corelația acestuia cu conștiința:„Cu toate că negrul nu există din punct de vedere științific (nefiind o culoare) acesta și-a dovedit importanța în toate domeniile actuale; avem și paradoxul faptului că vedem ceva ce nu există. Toate acestea, pentru un cercetător, nu fac altceva, decât să confere negrului o dizerabilitate aproape mistică, la care contribuie, desigur, și caracterul său contradictoriu, unic de altfel. Această aparentă problematică a negrului ne conduce la un mister al filosofiei și psihologiei: conștiința. Motivul principal constă în nevoia de a găsi un ceva  pentru orice proprietate calitativă sau lipsă a acesteia, a-i asocia o senzație imaterială într-o lume concepută ca fundamental materială. Principul bazic al unei alte științe, de această dată logica, face posibilă o relație remarcabilă între

lumea fizică și cea metafizică: dacă culoarea (sau absența ei) ține de sfera perceptivului, atunci filtrul prin care percepția este obligată să treacă este conștiința și imaginația, izvoarele expresiei artistice" (*idem*, p. 163-164).

Și dacă în artele plastice vedem negru ca pe o „contradicție", „un paradox" – „negrul se spune că nu are lumină[4]", în textul literar orice e posibil - negrul are lumină; soarele poate fi negru, lumina poate fi neagră, aici, în această arie, se observă „alchimizarea" negrului. Asocierea acestuia cu lumina se bazează pe afinitatea reciprocă – „cosangvinitatea", întunericul sugerează universul (Marele Tot), este o expresie a distilării, a esenței (negrul – avatarul perfect al tuturor culorilor imperfecte).

După această incursiune în negru vizual (din artele vizuale) ne vom referi la *negru*/ la sensurile poetice ale *negrului* în opera poetică a Magdei Cârneci.

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[4] În acest sens, se observă, pe bună dreptate: „Totuși, negrul diferă de alte culori prin faptul că nu putem aprinde o lumină neagră, în timp ce putem aprinde una roșie sau albă" (*ibidem*). Atila Gombos, mai notează că: „ În același timp, nimic nu este complet negru: până și cea mai neagră catifea, chiar dacă este umbrită, reflectă fotoni. În laboratoare există un tărâm de „meta-materiale", de nanotuburi de carbon, mai mici decât lungimea de undă a luminii, care poate reflecta mai puțin de 0,01% din lumină; aplicațiile lor variind de la panouri solare la camuflarea avioanelor militare. Lumina reflectată, în acest caz, are un nivel atât de scăzut încât nu putem distinge detalii. Acest lucru ridică întrebarea: ce vedem când vedem negru? Și la fel ca întrebarea dacă negrul este lumină sau absența luminii, există și întrebarea: a vedea negrul este o senzație sau absența senzației? În același timp, simțim că „vedem" un lucru negru; nu că am avea o „gaură" în vederea noastră. Hermann von Helmholtz, om de știință în domeniul opticii, era de părere că negrul este o senzație reală, chiar dacă este produs de absența luminii, senzația de negru fiind în mod distinct diferită de lipsa tuturor senzațiilor. Studii recente au conturat intuiției sa, demonstrând că dacă vedem ceva, vedem datorită luminii, și nu lipsei acesteia. Profesorul Sir Alan Hodgkin a observat, despre celulele din retină, că întunericul, mai degrabă decât lumina, face ca interiorul celulelor fotoreceptoare să fie pozitive din punct de vedere electric, ele eliberând un transmițător chimic pentru a excita următorul strat de celule. Este ca și cum nevoia primară de lumină a ochiului ar fi pentru a vedea unde erau locurile întunecate (*idem*, p.155-156).

Așa cum afirmă criticul Ion Bogdan Lefter, într-un impunător studiu de prefață la *Opera poetică* de Magda Cârneci, „o particularitate ciudată a poeziei sale" reprezintă faptul că: „îi lipsește cu desăvârșire voluptatea culorilor ori a vizualului în general, ceea ce n-ar conta dacă nu i-am ști cealaltă specializare, plastică. Firesc ar fi fost ca ea să se vadă în poezie!" (Lefter, *apud.* Cârneci, 2017 p.13).

Magda Cârneci este o autoare care de-a lungul activității sale creatoare s-a situat într-o „dinamică interioară" „de conținut", „tematică și vizionară" (Ioan Bogdan Lefter), prin urmare și valențele *negrului* (obiectul interesului nostru) urmează aceeași dinamică interioară – de la *negrul* banal valorificat denotativ, ornamental, plasticizant la *negrul-întuneric*, ca expresie a „sensurilor mari ale vieții și ale lumii, ale universului. Astfel, volumul său de debut, *Hipermateria* (1980), semnat Magdalena Ghica, relevă o retorică de tip factualist - cotidienist și respectiv cromonimul *negru* apare în contexte prozaice, fiind asociat cu disforicul, sordidul:

*și fără rușine își ține*
*sânii uscați în palmele crăpate și **negre** când*
*nu te aștepți când ți-e foame dinaintea ochilor tuturor (Nike)*
sau
*Cu sudoarea ei **neagră** și cu bătăturile ei dureroase*
*Câștigate cu greu din cine știe ce moarte*
*Care nu mai dispare*
*e câștigată pe veci (Mâna)*
sau
*aruncat în mijlocul străzii, îl ocolesc cauciucurile*
***negre** ale mașinilor, pantofii lați ai bărbaților (Materia exotică)*
sau
*Dă să ne mestece, să ne înghită, în brațe ne strânge*
*Parca ar fi o sărutare de dragoste, contopirea cu cosmosul,*
     *epifanie:*
*Muște **negre** și verzi cântăm imnuri în beatitudine pe lipicioasa și*
*otrăvitoarea hârtie (Să privim realitatea în față)*

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Deși valențele cromonimului sunt preponderent banale, în volumul *Hipermateria* deja se observă infiltrări vizionariste, metafizice etc. În acest context, sunt extrem de prețioase pentru înțelegerea imaginarului poetei, mărturiile pe care le face poeta însăși într-unul din interviurile sale: „*Hipermateria* este titlul primului meu volum de poezie, cu care am debutat în 1980. Titlul acesta voia să sintetizeze o postură estetică a celor care frecventam Cenaclul de Luni și care, sub influența poeziei Beat americane, voiam să asumăm cât mai multă realitate imediată, cât mai multă „materie brută" în poemele de atunci. Hipermateria e o formulă mai elegantă pentru un fel de „materialism poetic" pe care-l teoretizam pe atunci cu ardoarea tinereții și a dorinței de a ne delimita de o poezie mai abstractă, evanescentă, practicată până atunci cu succes în mediul literar românesc. Mi se părea o formă de a experimenta un anume curaj ontologic să introduc în poezie bucăți crude din recuzita cotidianului, dar fără a uita că poezia e un eșafodaj verbal mai complex, mai subtil, în care și alte dimensiuni ale spiritului nostru – memoria, livrescul, himericul, spiritualul – își au rolul și rostul lor, cum spuneți. Am fost cumva uimită că tocmai această dimensiune prozaică, terre-à-terre, a fost cea îmbrățișată absolutist de generațiile de poeți ulterioare, uneori până la caricatură. Dar Hipermateria e un concept care conține prefixul hiper, care poate să însemne și o intensificare până la depășire a materiei – la fel cum hiperspațiul înseamnă în literatura SF o ieșire din spațiul concret spre spații alternative din universul nostru terestru folosind câmpuri de energie specială. Am folosit conceptul de Hipermaterie cu gândul la această ambivalență de sens, în care se ascunde, în opinia și speranța mea, posibilitatea deschiderii poeziei spre niveluri de percepție și înțelegere alternative, subtile și non-materiale, plecând chiar de la materialitatea lumii în care trăim". Prin urmare, avem de a face în opera Magdei Cârneci cu o poezie conceptuală, distilată, o poezie de esență în care și acordurile negrului sunt grave:

*Această piele cu o mie de simțuri*

*Matcă **neagră** și roșie, marele ochi hămesit (viața totală)*

Viața însăși (viața totală) cu complexitatea ei multistratificată și pluridimensională e percepută ca fiind alcătuită din pure contradicții -

un mix oximoronic de mari categorii și sensuri. Calificativul neagră din structura metaforică cu un grad de ambiguitate foarte înalt – „*Matcă neagră*" prefigurează ideea necunoscutului, simbolizând necunoscutul începutului vieții, originii *(negru=necunoscut, viața totală =matca neagră care stă sub semnul începutului necunoscut)*.

Marile sensuri și categorii/concepte ale vieții și universului apar la Magda Cârneci însoțite de calificativul *negru*. De exemplu, în poemul *Pregătește-te*, paradigma poetică a sensurilor vieții este una foarte eterogenă, incluzând și structura metaforică *gaura neagră* extrapolată la microcosmos:

*Revelațiile și enigmele, iluminările și misterele*
     *Sensul găurii **negre** din pieptul mortului tânăr*
Și
     *Sensul găurii **negre** stelare (Pregătește-te)*

„*Gaura neagră*", comportând indicii conceptuali precum: „iminență"- „fatum" – „condamnare" – „evitare imposibilă" – „forță colosală" – „super- putere" – „acaparator" – „invaziv" – „nu reflectă lumina deloc ca un corp negru", proiectează imaginea unei tensiuni interioare uimitoare și colosale la scara microcosmosului care înclină să repete, să imite ritmurile și registrele macrocosmosului.

Condiția omului (cu multiplele și complexele planuri și dimensiuni) în univers în pofida cunoașterii enorme existente, rămâne în definitiv, o necunoscută, pe care Magda Cârneci o sugerează recurgând la un lexem circumscris câmpului lexico-semantic al *negrului* și anume – „*întuneric*". Astfel, în poemul *Meci de fotbal*, universul, fiind imaginat „ca o cladire solidă fără acoperiș fără podele fără pereți" – o metaforă ce sugerează „dezmărginirea", infinitul, continua expandare, este dominat de *întuneric-necunoscut*: **Întuneric** *e deasupra* **întuneric** *e dedesubt* **întuneric** *de jur împrejur* – dominanta „*întuneric*" sugerează omniprezența acestuia (trăim într-o necunoscută, în definitiv). Mai mult decât atât, *întunericul* la Magda Cârneci nu este doar un factor extern, ci are corespondent interior „*de aici, din pântec, din furnicăturile tale de extaz și de teamă din* **întuneric** *îți trimit o scrisoare de dragoste*" Aici întunericul sugerează necunoscutul ca sediu al eternului divin, de

fapt, versurile în însăși economia poemului reprezintă vocea omniprezentă și ubicuă a divinității care vorbește omului de pretutindeni:

*vă vorbesc de oriunde*
*din tubul de pastă de dinți din care*
*chiar mai înainte s-a terminat*
*rozul parfumatul dumnezeu;*
*din eprubetele golite de sânge, din tratatele universale,*
*din depărtare, din cel mai absent minereu,*
*din fotografia cu miss univers, ultima*
 *imagine a lumii*
*pe anul în curs*
*tânără proaspătă nefalsificată.*

*Vă vorbesc de oriunde, cum mă vreți, cum vă place,*
*Sunt bunul părinte, sunt mama răniților, sunt*
*Sistemul solar și porumbelul de pace*
*Mă găsiți pretutindeni, ușor și ieftin; un medicament ideal :*
*dacă v-a părăsit toată lumea  sunt substitutul universal*

Poemul developează pe un plan secund și ideea că spiritul divin, spiritul lumii omniprezent și ubicuu atunci când întră într-un lucru, devine acel lucru.

Dacă în volumul de debut *Hypermateria*, dominanta este cromonimul *negru*, atunci în volumul  *O tăcere asurzitoare (*1984), publicat tot sub pseudonimul Magdalena Ghica, dominanta care se impune ține de nucleul secundar al cromonimului *negru* și anume *întuneric*:

*Există un ocean de* **întuneric**/*În spatele tău gol și îngust* (milioane de mări) – *întunericul*, de fapt aici prefigurează ideea potențialităților încă nerelevate, necunoscute, impenetrabile ale universului. E de observat aici simetria structurilor poetice și opoziția *întuneric - lumină* echivalentă opoziției *impenetrabil - inteligibil:*

Strofa I-a
Strofa a IV-a

Există un ocean de **întuneric**
Există un ocean de **lumină**
În spatele tău gol și îngust
În spatele tău gol și îngust
Cu care abia mai acoperi
Cu care abia mai acoperi
Ușa închisă dinspre
ușa deschisă înspre
Impenetrabil inteligibil

Observăm aici forța expresivă a antitezei pentru care Magda Cârneci manifestă predilecție deosebită, acestea erijându-se într-o marcă stilistică. Chintesența de factură vizionaristă a poemului situează între aceste borne ontologice (*întunericul și lumina*, „două abisuri") trupul*: trupul tău peliculă crudă/suspendată între două abisuri*, iar „ecuația întunericului" doar suferința, sacrificiul și uimirea o pot „rezolva" (*doar suferința -sacrificiul – uimirea mai pot/incendia întunericul*).

Aparent contrare, *întunericul* și *lumina* se potențează reciproc (orice lucru se revelă cu mai puternică intensitate prin raportare la opusul său). Poemul *Erai transparent,* de exemplu, pune într-un raport oximoronic aceste elemente în cadrul imaginii „lumină neagră" și, totodată, configurează prin antiteză ideea unei dinamici, unei „evoluții":

Strofa I-a
Strofa a IV-a
*Erai transparent*
*Erai transparent*
*Lumina **neagră** trecea prin tine tăcând*
*Lumina **albă** trecea prin tine cântând*
*Ca printr-o fereastră îngustă tăiată*
*Ca printr-o fereastră îngustă deschisă*
*în **întunecimea** universală în inima cosmică*
*...... neagră → .... albă*
*.................tăcând → ........cântând*
*...........tăiată → deschisă*

*...întunecime universală → inimă cosmică*

„Transparența" sugerează „subțierea materiei", starea de accedere la zona imaterialului adică a spiritului, și, totodată, o stare de „expunere", în lipsa unei materialități opace protectoare. La început „*lumina neagră*" „trece tăcând ca spre final să treacă cântând" – o „alchimizare" a planurilor, „*lumina neagră*", oximoron sugerând cunoașterea/adevărul/ esența încă nerevelată, plutind într-o nebuloasă („*în întunecimea universală*") care redevine albă – „se decojește de întunecime" – universul, macrocosmosul cu tot necunoscutul și tainele sale invadează, te copleșește, trece prin tine: „*Ca printr-o fereastră îngustă tăiată*", *fereastră* este aici emblema conștiinței care echivalează cu o fereastră îngustă tăiată, sugerând vectorul direcției unilaterale – *lumina neagra* are vectorul unidirecțional al intrării, al invadării; în strofa a IV-a, *fereastra* - conștiință e deschisă, îngustă, dar deschisă totuși, iar *lumina neagră* „se convertește" în *lumina albă* (în firescul esențial al elementului), necunoscutul – „emisar" al *întunericului/negrului* se revelează în planul conștiinței - lumina devine albă.

Volumul *Haosmos* (1992), la rândul său, valorifică cromonimul *negru* denotativ, ornamental, configurând, în general, un cadru disforic, apăsător: *Și la condiția mea de femeie/ femeie/Printre frunzele* **înnegrite** *și putrede în umezeală (sora mea siameză);Pe banca veche și verde acolo am stat încercând să-mi/Reamintesc între arborii parcului* **negri** *și umezi (Sora mea siameză); peste stația de benzină, printre urme de/motorină și brumă, frunze* **negre** *și putrede (În lumina finală)* - „*frunzele negre*", „*arborii parcului negri*" funcționează aici ca „un adevărat contrapunct tenebros și provocând un șoc emoțional care poate ajunge până la o criză de nervi" (Durand, 1997, p. 88).

*Negru* în ipostaza *întunericului* se profilează în poezia Magdei Cârneci cu sensul de substanță a vieții, a timpului: *Ascensiune frenetică nețărmurită într-un* **întuneric** *numit/Iubire un sânge de imagini un jet celest de imagini (*Călătorie în cosmos) - iubirea este izomorfă cu *sângele,* cu „*jet celest de imagini*" – deci cu viața sau *Un punct luminos crescând, crescând explodând/și* **întunericul** *învârtoșindu-se în celule*

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*(Creație); **Întunericul** era dens, ca o materie moale şi moartă ce trebuia frământată  (Urcarea); Nu știu cum ajunsesem acolo; căzusem; împrejur era un dens, /pământos* **întuneric** *(Urcarea)* - întunericul capătă soliditate, „se convertește" dintr-o stare difuză „abstractă" într-o stare concretă, solidă, materială – viața  trece în forma materială (coboară la vibrația materiei).

Să nu omitem şi faptul că atunci când vorbim despre *întuneric, beznă* etc., avem a face cu   „spaţiul însuşi al întregii dinamizări paroxistice, al întregii agitaţii. Negreala e „activitatea" însăşi, şi o întreagă infinitate de mişcări e declanşată de nemărginirea beznei în care spiritul caută orbeşte acel „nigrum, nigrius nigro" (*idem*, p. 89). Astfel, „călătoria în cosmos" nu e altceva decât activitate, acţiune, procese subsumate devenirii - *Ascensiune frenetică neţărmurită într-un* **întuneric...,** **or** această devenire sugerată de stratul ideatic de factură spiritual-vizionară a întregii opere poetice a Magdei Cârneci poate fi rezumată într-o afirmaţie a lui Anique de Souzenelle: „suntem programaţi cu finalitate precisă – a face din noi oameni, apoi zei" (Souzenelle, 1999, p.411).

Valenţele *întunericului* la Magda Cârneci sunt variate echivalând: cu originile vieţii (*Omule, dinăuntru te văd venind din adânc, de departe, din* **întunecimi** *îngheţate pustii*, (*Omul lăuntric); Zăceam undeva în adânc, era* **întuneric**; *simţeam deasupra/ un lung culoar rece de aer; voiam să scap de jos, din închisoare* (*Omul lăuntric*); cu condiţia umană situată într-un registru limitativ, care: *Dar distanţa mea rece, înfricoşată, te respinge năprasnic, /Ca un gheţar de* **întuneric**, *o invizibilă baricadă (Omul lăuntric)*; cu viaţa însăşi, cu spiritul, fiind un element localizat înăuntru și în afară şi pretutindeni: *Ceva moare, ceva se naşte în mine: E o* **întunecime** *scrâşnită, /o nebuloasă de dorinţe enorme (Omul lăuntric)*; cu esenţa divină a lumii*: Să fiu* **întuneric** *fără început, fără limite Să mă întorc la mine, la Tine/  În sfârşit să mă nasc. Şi din mine alte lumi să se nască. (eu şi lumea)*; *Înfăşurată în* **întuneric**, *în lichidul lui amniotic, în giulgiu. (în pupila uriaşului ochi)*; *Când nu e nimeni în preajmă, doar vântul/şi* **întunericul**, *devastând goale întinderile (în pupila uriaşului ochi)*;cu inconștientul, care, de

altfel, „întotdeauna reprezentat sub un aspect tenebros, zbanghiu sau orb": *Inconștientul meu tânăr visează în mine/ Sălbătăciuni fosforescente traversând fluvii **negre** adânci sau Suntem în pădure, în labirint, traversăm străzi **negre** adânci (Inconștient fără imaginație)* etc.

În concluzie, cromonimul *negru* urmează o dinamică interioară – de la *negrul* banal valorificat denotativ, ornamental, plasticizant la *negrul - întuneric*, ca expresie a „sensurilor mari ale vieții și ale lumii, ale universului". *Negru/întuneric* în poezia Magdei Cârneci reprezintă o expresie a căutării/problematizării/reflecției/meditației asupra esențelor spirituale ale vieții/ universului. Poeta caută esența existenței/transcendentului, trasează căi inițiatice, scrutează orizonturi transcedentale, chestionează raportul microcosmos/macrocosmos, valorificând resursele stilistico-poetice ale *negrului/întunericului*, care este considerată non-culoare în artă, dar care se dovedește și în literatură a fi „ fundalul perfect pe care se arăta culoarea" (Gombos), adică „o forță", „o latență bogată în posibilități" (Matisse).

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# RETHINK YOUR LESSON PLANNING AND EMPOWER LEARNERS WITH THE 5E INSTRUCTIONAL MODEL AND HYPERDOCS

**Lilit SAHAKYAN,** PhD
Yerevan Gladzor University*,*
lilit.s.sahakyan@gmail.com

**Abstract:** When teaching, whether using a course book or designing a lesson from scratches, teachers and educators need a thorough plan of where they wish to go and how they intend to reach their destination which is more or less similar to planning a journey. The article takes a closer look at how to rethink lesson planning and how to empower our target audience with the 5E instructional model and hyperdocs. The article sheds light on comprehending the significance of adequate planning and apprehending the importance of planning stages (with special reference to ALAP INTESOL Worldwide, UK and Trinity College London CertTESOL lesson planning criteria) and teacher-student interaction types within a lesson. This study aims at deciphering the 5E Instructional Model and incorporating with hyperdoc templates as useful resources and pledges of success in writing an adequate and dynamic lesson plan that meets international criteria, as well promotes learner agency and student empowerment.
**Keywords:** lesson planning, 5E instructional model, hyperdocs, lesson plan, empower learners, learner agency, TESOL

A course of lessons is similar to planning a journey. Before going on holiday, we ask ourselves some questions: *What is our destination? How long do we have? What would we like to do? How are we going to travel around and what do we need to take with us?* Consequently, we need to determine what to pack, which route to take, as well as we are required to anticipate some of the problems we may encounter along the way. Effective lesson planning is one of the essential elements in successful teaching. The details required to consider in lesson planning enables teachers to think carefully through every step, considering the timing, balance of activities, along with many other important factors. However, as in the case of a meticulously preplanned holiday, we may have emergencies during a lesson. Sometimes we cannot do what is

planned to do because of unpredictable issues, so we must be flexible. In this article, we will take a closer look at the keys to an adequate lesson planning, its stages, and afterwards move on to empowering learners with 5E instructional model incorporated with hyperdocs.

In many ways, the lesson plan (LP) represents a mental picture of the thought and preparation that teachers/educators have put into the lesson, and how they envisage it unfolding. So, *why do we need to write LPs*? Initially, careful pre-planning and preparation will help teacher think logically through the stages in relation to the time available, ensure the lesson is balanced and appropriate for the target audience, give confidence to teacher, give learners confidence in teacher, and help teacher focus on further teaching areas needed to be improved.  Hence, here are some reasons why teachers need to write a finalized LP.

- *LP helps to organize and structure the lesson roadmap;*
- *LP increases time-management efficiency (to break down the lesson into manageable parts, to allocate time for each activity, etc.);*
- *LP ensures alignment with learning objectives;*
- *LP provides a record of teaching aimed at evaluating the effectiveness of the lesson, and documenting what, how was it taught and how well students learned the material.*

Secondly**,** *what is the key to adequate lesson planning*? In accordance with international criteria, LP should include details about *learners, learning objectives, context, anticipated problems and solutions, materials and aids, procedure* (including *1. stage, 2. aim, 3. teacher activity, 4. student activity, 5. interaction types* (T=teacher; S=an individual student; T→C=the teacher working with the whole class; S,S,S=students working on their own; S←→S=students working in pairs; SS←→SS=students in discussion with other pairs; GG=students working in groups, and so on). Below an overview of those key indicators of adequate lesson planning is given.

✓ **Learners:** The better teacher knows learners, their language level, age, educational and cultural background, motivation, strengths,

weaknesses, learning styles, the more lesson content can be personalized.

✓ **Objectives:** Established SMART (**s**pecific, **m**easurable, **a**chievable, **r**ealistic and **t**imely) objectives for the lesson should pinpoint exactly what language items and skills we expect our target learners to be able to use by the end of the lesson, and how to measure the success of both theirs and ours. Moreover, objectives should be stated from the learners' perspective, rather than focused on what we intend to do. The **main aim**/s of the lesson should be introduced to students at the beginning of the class. It can be **language aims (**e.g., to revise vocabulary on the topic *respiratory system*); **skills aims (**e.g., to improve the skills of skimming and scanning), or **study skills aim** (e.g., to investigate field-specific dictionaries and how to use them efficiently). There can be secondary or **'subsidiary' aims** which can be related not only to language, skills and study skills. Also, there can be 1) **personal aims for individual students or groups of students** (e.g., to *fix Ashika's pronunciation of /w/ and /v/),* and 2) **personal development aims for the teacher** (e.g., *to cut teacher-talk time, to test new seating arrangement in multicultural settings).*

✓ **Context:** To make it meaningful to learners, language should be encountered in context, maintaining the situation relevant to learners, considering *how* the language naturally occurs, *who* uses it, *about what*, *where*, *when*, *why*, and *how*.

✓ **Variety:** Diversity in activities keeps the learners motivated and engaged as much as possible, and helps teacher provide different learning styles and various teaching techniques, materials and interactions.

✓ **Learner involvement:** Learners' agency can be ensured by such ways as implementation of student-centered activities, targeting maximum student-talk time, eliciting language and concepts from the learners rather than telling them, personalizing work, and trying to base activities around their needs and interests.

✓ **Flexibility:** LP is not set in stone as it is never possible to predict exactly what will happen, and teacher sometimes needs to adapt plan to suit the circumstances.

And thirdly, *what are the main stages of a lesson*? For learners to benefit from classroom language learning, they need to be motivated, exposed to the language, and given opportunities to use it. There are different ways of approaching and describing the staging of lessons. One such way called **C.A.P**. is set out in the CertTESOL Companion (Anderson J. 2017), where Jason Anderson suggests the 3 stages of *Context, Analysis and Practice*. Accordingly: **1. C**ontext: The new language is established. This may involve the use of a text (e.g., listening, reading, video), a situation (in the classroom, on the board using pictures, etc.), or the learners (e.g., through a conversation). **2. A**nalysis: Learners notice the new language in the context, and they analyse its features (e.g., meaning, form, pronunciation, use, text structure). This may involve teacher-led elicitation, guided discovery, text reconstruction, etc. **3. P**ractice: Learners practise using the new language. This may include controlled practice (e.g., a drill or a gap-fill) and free practice (e.g., a role-play or a discussion) of the new language, using either speaking or writing activities.

Meanwhile, ALAP INTESOL Worldwide[1] puts forward the ***Presentation-Practice-Production (PPP)* stages of a lesson**. The sequence of stages to be explained below works best in a lesson where a new *language point* is being introduced, for instance a *grammatical structure*, a set of *vocabulary* or a language *function*. *Picture 1.* depicts the PPP stages of a lesson in accordance with ALAP INTESOL criteria.

Picture 1. ALAP INTESOL PPP stages of a lesson

**Presentation-Practice-Production (PPP)**

1) *INTRODUCTION: warmer, revision* and a *lead-in*

2) *PRESENTATION:* the new language point OR the *meaning, form* and *pronunciation* of the *target language* of the lesson presented *in context.* It must be *teacher-led* but with *active involvement* of the target audience.

3) *PRACTICE* (Contextualised Controlled Practice): *for instance, guided dialogues or role plays, information-gap activities, etc..*

4) *PRODUCTION* (Free practice): in the form of a **group solution** to a problem – oral or written, a story or description using a particular language item, a **loosely guided or unguided role-play** using the language item, a discussion or letter-writing.

5) *PLENARY (refers to whole-class review* of what has been learnt in the lesson).

6) *WARM DOWN:* this will not necessarily have to do with what has been learnt in this class. It may be a fun ritual that the teacher and the students have created and that they like to end the lesson on a relaxed and pleasant note.

To sum up the above-demonstrated models of staging a lesson, broadly speaking, a lesson should consist of the following stages:

1. *Introduction* (greeting, warm-up/lead-in, review, class management, presentation of objectives (up to 5-10 min.));

2. *Introduction* (the most learner-centered part, where activities present the subject matter in clear and coherent way and provide learners opportunities to participate and practice);

3. *Consolidation* (gives learners the opportunities to use their newly learned knowledge and skills and practise independently);

4. *Conclusion* (overview (checking understanding, evaluation of goals), and closure step (learner feedback on performance).

To gear lesson planning towards students' learning, to focus on active learning and increase in learner agency (i.e., moving students from passively responding to acting with purpose to reach a desired goal or outcome), teachers should consider how to empower the target audience. We suggest several strategies aimed at empowering learners at the university level.

- *Foster a growth mindset:* Encourage students to adopt a growth mindset, where they believe that their abilities can be developed

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through persistence and dedication. This can help students embrace challenges, learn from failures and thrive.

- *Provide opportunities for active learning:* Incorporate active learning strategies into teaching, thus creating a more engaging and interactive learning experience for students, which can improve their retention of course material. Active learning strategies include *group discussions*, *case studies* and *real-world scenarios,* h*ands-on activities* through experiments, simulations, or fieldwork, r*ole-playing*, f*lipped classroom.* This can help students take ownership of their learning and develop independent learning skills, foster analytical and critical thinking, as well develop problem-solving and public speaking skills.

- *Create a supportive learning environment:* Foster a positive and supportive learning environment by encouraging collaboration, providing feedback, and recognizing students' achievements. This can help students feel valued and motivated to learn.

- *Offer personalized learning experiences via tailoring the content and methods to their individual needs and preferences:* Tailor learning experiences to individual students' needs / interests by offering a variety of assignments, allowing students to choose topics for projects, providing opportunities for independent study. Offering students personalized learning experiences can have several benefits, including: *1. Increased motivation and likelihood of feeling invested in the learning process*; 2. *Improved learning outcomes* 3. *Enhanced student engagement*; 4. *Greater student independence*; 5. *Better retention of material.* When students are able to learn in a way that suits their learning style and pace, they are more likely to remember and apply what they have learned. Overall, personalized learning experiences can help students improve their academic performance.

- *Provide opportunities for reflection:* Encourage students to reflect on their learning experiences by asking them to write about what they have learned, what challenges they faced, and what they would

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do differently next time. This can help students develop self-awareness and improve their learning strategies.

One efficient teaching tool to use while rethinking lesson planning and empowering learners is the creation and usage of a hyperdoc in language classrooms. *"Hyperdoc"* is a term used to describe a digital document or multimedia resource that contains links to other documents, videos, images, and other web resources that are relevant to a particular topic or subject. Hyperdocs can take many different forms, but they usually include hyperlinks, multimedia elements, and interactive features, such as discussion boards, quizzes, and surveys. It is a kind of interactive and flexible document that can be used in various learning environments. Hyperdocs are designed to promote active and collaborative learning by providing students with access to a range of resources that help them explore and understand a particular topic in depth. A hyperdoc scaffolds student communication, heightens inquiry, and structures student exploration of a topic. It creates a system that scaffolds teachers' instructional design embedded in contextual learning, well-resourced, and aligned to the needs of learners. The purpose of hyperdocs is to bring all types of multimedia resources under one roof and to provide students with a more engaging and personalized learning experience by allowing them to access a wide range of tools tailored to their individual needs.

Another tool to empower learners is the implementation of the **5E instructional model**[2] in language classrooms. The model represents 5 stages of a sequence for teaching and learning. *Figure 1.* depicts key elements/phases of the Instructional Learning Cycle (ILC) as cognitive stages of learning.

Figure 1. 5E Instructional Learning Cycle[3]

The model is based upon cognitive psychology, constructivist-learning theory, and best practices in science teaching, and it is often used in STEM education. It has a growing research base and can be used within integration, Problem-based Learning (PBL), Project-based Learning (PjBL), and Universal Design for Learning (UDL). Moreover, its 5-stage teaching sequence can be adapted for use in any subject area, including languages. This teaching framework is designed to promote student-centered learning, critical thinking, problem-solving, and encourages students to take ownership of their learning by engaging in inquiry-based activities and collaborative discussions.

We suggest that educators season their LPs with 5E-based hyperdocs, thus ensuring 5E-centered LPs aimed at empowering learners. Each phase of the 5E ILC incorporated with a hyperdoc template is displayed in *Table 1. 5E Instructional Model-Based Hyperdoc.* It combines elements of the 5E model with technology, making it easier for teachers to craft engaging learning opportunities for students. Consequently, learner's agency and active learning are built in, both prerequisites for this instructional approach.

Table 1.  5E Instructional Model-Based Hyperdoc

| Learning Cycle Phases | Conceptual Targets and Software Tools or Online Platforms |
|---|---|
| E N G A G E | **Purpose**: to focus on capturing students' interest, creating a context for learning, and helping students connect prior knowledge to new concepts.<br>**Means**: Video, Podcast, Image, Meme, Quote, Polls, Quizzes.<br>***Possible Medium****: Google Docs, Google Forms, Padlet, AnswerGarden, Google Classroom Question, Mindomo, Meme Generator, Breakout EDU, Kahoot, PollEverywhere, StoryMap, Mentimeter, Quizziz Goose Chase, Class Hook* |
| E X P L O R E | **Purpose**: to give students the opportunity to investigate and explore new ideas, concepts, and materials in a hands-on and collaborative manner prior to formal instruction stage.<br>**Means**: Text set, YouTube playlist, Map, Infographic.<br>***Possible Medium****: Google Classroom, Google Docs, Google Forms, ThingLink, Google Cardboard, Visuwords, Virtual Field Trip, Blendspace, Piktochart, Venngage, Google Expeditions, Google Arts & Culture, Tour Builder, Aurasma, Ted-Ed, YouTube (How Stuff Works, Smarter Everyday), Quizlet, Lensoo, Flipboard, Common Lit, All Sides, Wonderopolis, StoryMap Pocket* |
| E X P L | **Purpose**: for the teacher to provide explanations, clarifications, and examples, to help students make connections between their observations and the underlying concepts, i.e., lesson objectives through direct instructions.<br>**Means**: Video Instruction, YouTube Playlist, PPts, Infographic.<br>***Possible Medium****: Google Docs, Google Forms, Google Classroom, Mentimeter Assi, GSlides, Edpuzzle, TED, TedEd,* |

| | |
|---|---|
| **A**<br>**I**<br>**N** | *Aurasma*, *Whiteboarding*, *Podcast*, *Adobe Spark*, *Visuwords*, *Pixton*, *Emaze*, *Nearpod*, *Pear Deck*, *Virtual Field Trip*, *Blendspace*, *iTunes U*, *Educreations*, *Explain Everything*, *Sutori*, *Twiddla, Doceri*, *Piktochart*, *All Sides, Venngage*, *DocentEdu*, *Sketchboard*, *StoryMap*, *Breakout EDU*, *Powtoon*, *Movenote*, *Play Postit*, *AWW* |
| **E**<br>**L**<br>**A**<br>**B**<br>**O**<br>**R**<br>**A**<br>**T**<br>**E** | **Purpose**: to extend students' understanding of the concepts through further exploration and application.<br>**Means**: Story Writing, Storyboarding, Digital Portfolio, Google Forms with Spreadsheet, Mindmap, Infographic.<br>*Possible Medium*: *Educreations*, *Mindomo*, *Piktochart*, *Storybird*, *Powtoon*, *Whiteboarding*, *Quizlet*, *Flipgrid*, *Aurasma*, *Whiteboarding*, *Podcast* (*Sound Cloud*), *Spark*, *Pixton*, *AWW*, *Emaze*, *Blog*, *Sketchnoting*, *SeeSaw*, *Explain Everything*, *Doceri*, *Soundtrap*, *Venngage*, *Tinkercad*, *Phoster*, *Bloxel*, *Canva*, *Slides Carnival*, *Tour Builder*, *Flipboard*, *Global Audience Project*, *Smore*, *Elink*, *Book Creator, Mindmeister Collabrify*, *Powtoon*, *Movenote*, *Pixlr*, *Lensoo*, *Simple Mind*, *Work Flowy*, *Biteable*, *Elink*, *Lunapic*, *Sketchboard*, *StoryMap*, *Bitable*, *Chatterpix*, *Sutori* , *Book Creator* |
| **E**<br>**V**<br>**A**<br>**L**<br>**U**<br>**A**<br>**T**<br>**E** | **Purpose:** to assess student learning and understanding, providing feedback and identifying areas for further development.<br>**How**: Discussion Table in Docs, Slide Deck, Word Cloud.<br>*Possible Medium*: Video and audio feedback tools like *Flipgrid*, Vocaroo, or *Screencastify*, others: Rubistar, *Kahoot*, *Quizlet*, *Google Forms, Wonderopolis*, Turnitin, Google Analytics, *Google Feud*, *Smarty Pins*, *StoryMap*, *Goose Chase*, *Book Creator* |

To sum up, effective lesson planning as a roadmap ensures that students are engaged in meaningful learning experiences that build on their prior knowledge, skills, and interests. By carefully planning and sequencing instructional activities, teachers can help students connect new concepts to what they already know and scaffold their learning so that they can achieve success by active engagement and collaboration in the learning process. The 5E ILC incorporated with hyperdocs serves as a flexible learning cycle that assists curriculum developers and classroom teachers create meaningful lessons that illustrate constructivist, reform-based and best teaching practices. As a final touch, it should be mentioned that the choice of a specific digital tool depends on the specific learning and teaching objectives, and students' needs. Henceforth, by combining the 5E ILC with Hyperdocs, teachers can create more dynamic and effective LPs that promote active learning, critical thinking, and student empowerment.

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**Notes:**

[1] ALAP (Awarding Language Acquisition for Professionals) is a specialist ESL awarding international organization based in the UK.

[2] Some of the early proponents of the 5E instructional model include Rodger Bybee (Bybee et al., 1990), and Robert Karplus, who developed the "Learning Cycle" model (Atkin, J. M., & Karplus, R., 1962).

[3] The image is retrieved on 10 April 10, 2023, from https://nasaeclips.arc.nasa.gov/teachertoolbox/the5e

# CARACTERISTICILE STILULUI ART NOUVEAU ÎN PIESA *URSUL* DE A. P. CEHOV

**Laura SAJTER,** PhD

Ministerul Afacerilor Externe și Comerțului al Ungariei, Departamentul pentru Studii de Hungarologie, Budapesta, Ungaria

laurasajter@gmail.com

**Abstract**: The comedic play *The Bear* (1888) by A. P. Chekhov is analyzed from the point of view of modernism, of the literary Art Nouveau Style. The organizing principles of Art Nouveau dramatic work are stylization, decorativeness, and meandering, which manifest themselves both at the textual level and at the global level. After a brief review of the Art Nouveau characteristics in the dramatic text, the analysis of Chekhov's text follows based on the previously presented model. The conclusion is that both the components of the textual level (especially the literary genre - one-act comedy - and the monologues) as well as the two main characters (global level) suggest an ambivalent world in which the petty games of the protagonists are revealed and the pure truth emerges, the law that dominates the woman-man relationship. By revealing the extremes in this farce, the inevitable contradictions of human life are presented, revealing serious questions about the meaning of human existence.
**Keywords:** Art Nouveau style, components of the textual level, literary genre.

**Rezumat:** Farsa *Ursul* (1888) de A. P. Cehov este analizată din punctul de vedere al modernismului, al stilului literar Art Nouveau. Principiile de organizare ale operei dramatice Art Nouveau sunt stilizarea, decorativitatea și șerpuirea, care se manifestă atât la nivel textual, cât și la nivel global. După o scurtă trecere în revistă a caracteristicilor Art Nouveau din textul dramatic, urmează analiza textului lui Cehov pe baza modelului prezentat anterior. Concluzia este că atât componentele nivelului textual (mai ales specia literară - piesă într-un act - și monologurile) cât și cele două personaje principale (nivel global) sugereză o lume ambivalentă în care sunt dezvăluite jocurile meschine ale protagoniștilor și iese în evidență adevărul pur, legea care domină relația femeie-bărbat. Prin dezvăluirea și scurtcircuitarea extremelor în această farsă sunt prezentate contradicțiile inevitabile ale vieții umane, dezvăluind întrebări serioase despre sensul existenței umane.
**Cuvinte cheie:** stil Art Nouveau, componente ale nivelului textual, gen literar.

Piesa *Ursul* scrisă în 1888, tipărită și jucată cu mici modificări, iar mai apoi inclusă în culegerea de Opere, vol. VII din anii 1901 și 1902, este considerată de mulți critici literari o comedie cu structură tradițională, în care „Lupta dintre Popova și Smirnov se transformă într-un final fericit întocmai după rețeta comediilor vechi" (Kardos 1960, p. 1300). În realitate însă aceasta este o interpretare simplistă a piesei lui Cehov.

Dacă luăm în considerare că Cehov a dezvoltat în lumea sa scenică „nenumărate  momente fundamentale ale sensibilității absurdului și ale viziunii grotești care devin limbă maternă pe scenele noastre și în noile noastre piese dramatice"(Elbert 1978, p. 629), merită să examinăm cu atenție farsa și din punct de vedere al modernismului. Alți analiști vorbesc chiar despre ambiguitatea, plurivalența spațiului cehovian (Almási 1992, p. 741). În farsa *Ursul* această ambiguitate, plurivalență rezultă din prevalarea reprezentării lingvistice, a nivelului textual asupra celui global. Toate cele menționate mai sus, precum și anul apariției piesei (1888) ne îndeamnă să analizăm piesa din punctul de vedere al stilului literar Art Nouveau (Jugendstil sau Sezession) (Stamaĉ, 2005).

### 1. Criteriile operei dramatice Art Nouveau

Principiile de organizare ale operei dramatice Art Nouveau strâns legate între ele sunt stilizarea, decorativitatea (Angyalosi, 2019) și șerpuirea care se manifestă atât la nivelul textual al operei, cât și la cel global (Pfister, 1977).

**Stilizarea** este principiul organizator al operelor literare Art Nouveau. La nivelul global al operei principiul de organizare al elementelor de formă se manifestă ca „principiul limitării și al nelimitării (detașării) (Prinzip der Begrenzung und Entgrenzung)" (Dencker, 1971), care organizează elementele de formă ale operei în opoziții contrastive și subliniază convergența, unitatea și apartenența armonioasă a acestor poli ( întocmai ca fiind sensul întregii opere).

Principiul nelimitării, îndepărtării se manifestă atunci când autorul înfățișează doar „Marele Întreg" fără definiții de spațiu și timp,

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deschide obiectul reprezentat spre conținuturi de basm, religioase și lasă loc exprimării spiritualului.

Tendința limitării, a apropierii este inversul celei dintâi: a apropia distanța, a face perceptibil incomensurabilul, inexprimabilul. Scopul artistului Art Nouveau este de a crea o unitate armonioasă dintre „departe" și „aproape" (Dencker, 1971). Literatura Art Nouveau studiază multe astfel de contraste (Juhász, 1969), de exemplu femme fatale, figura feminină a stilului Art Nouveau.

În dramele lui Maeterlinck putem observa de asemenea confruntarea extremelor: „realitatea faptică cu misteriosul, sigurul cu incertul, raționalul cu irațional, materialul cu spiritualul, trupul cu sufletul, fizicul cu metafizicul, realitatea cu adevărul și viața cu moartea se confruntă mai extrem decât oricând înainte de dramaturgia care a luat calea simbolismului" (Egri 1983, p. 122).

**Decorativitatea** la nivelul global al operei se manifestă astfel: relațiile cauzale ale evenimentelor își pierd semnificația, iese în evidență viziunea totalizatoare a spectaculosului care capătă o existență l'art pour l'art, iar această existență este existența deschisă ideală abordabilă doar prin decorativitatea artistică. În același timp, cu scopul de a intensifica impresia decorativă generală, decorativitatea se manifestă și la nivelul textual prin folosirea expresiilor decorative.

**Șerpuirea** nu înseamnă doar structura specifică a propoziției și a textului care poate fi asemănată cu o linie neliniștitoare, serpentină, care creează un ritm specific intensificând muzicalitatea prozei. György Eisemann numește șerpuirea variativitate, ornamentație variabilă, în transformare continuă. Consecința variabilității este opoziția, când transformarea ajunge la polul opus, iar la întâlnirea opozițiilor ies în evidență conexiunile extremelor (Eisemann, 1987). Întocmai infinitul variabil și fluxul contradictoriu al existenței este idealul de frumusețe al stilului literar Art Nouveau. Frumusețea Art Nouveau este momentul în care ceva se stinge și ceva se naște. Acest gen de frumusețe trăiește într-o neliniște veșnică, așa putem explica capriciile ei, șerpuirile debordante, care nu cunosc dorința maniacă de finalizare (Eisemann 1987, p. 788).

Idealul Art Nouveau este același atât la nivelul textual, cât și la cel global al operei literare: reprezentarea existenței deschise, neîngrădite, decorativitate, varietate, opoziție, infinit.

În drama Art Nouveau, nivelul textual (cadrul dramatic și textul principal) capătă o importanță primordială. Textul este cel care crează forma și semnificația operei. Textul și unitățiile sale îmbracă diferite forme de manifestare ale stilizării, decorativității și șerpuirii, funcționează ca semne deictice în sensul că indică, fac referire la semnele de ordin superior ale personajului, întâmplării, structurii și ghidează, orientează procesul de recepție al receptorului. Pe parcursul acestui proces semnele nivelului textual și cele ale nivelului global se întrepătrund și se amplifică reciproc pentru a crea structura vastă a semnificațiilor.

**2. Nivelul textual, nivelul reprezentării lingvistice: cadrul și textul principal**

**2. 1. Cadrul dramatic**. Cadrul dramatic include titlul, clasificarea genului și a speciei literare, lista personajelor și uneori o scurtă descriere a acestora. În al doilea rând, din acest cadru fac parte și numele prezente în întregul corpus al textului dramatic (înainte de replici) și instrucțiunile autorului.

**Titlul** este un nume de animal fără articol: Urs. Traducerile în limba română si maghiară folosesc deseori articolul hotărât: Ursul, A medve. Aparent nesemnificativ. Nu stârnește așteptările cititorului nici prin particularitatea sa, nici prin caracterul său decorativ sau șerpuitor. Nu are nici valoare sugestivă, nici predictivă. Și totuși: cuvântul „urs" are o conotație specifică pentru un receptor familiarizat cu cultura și literatura rusă. O vedem pe Tatyana îndrăgostită căzând inconștientă pe un câmp înzăpezit în poala unui urs uriaș, care o duce în coliba lui, unde-l întâlnește pe Oneghin înconjurat de monștri. Potrivit credinței populare, a visa cu un urs înseamnă căsătorie.

În textul principal al dramei, cuvântul „urs" apare în mod repetat la apogeul unei izbucniri de furie, cu sinonimele „un mojic," „urs necioplit," „brută," „monstru," „un mitocan" ca fiind antonimul femeii („făptură gingașă, ființă poetică"). În acest context, „ursul" este

reducerea stilizată la semnificația esențială scontată semnificând bărbatul. Eficacitatea cuvântului este dublă: după prima rostire, destinatarul (bărbatul) îl percepe ca pe o insultă și provoacă femeia la duel. După ce femeia acceptă invitația la duel, cuvântul „urs" și izbucnirea de furie feminină care o însoțește calmează furia bărbatului și transformă ofensa în dragoste. Cuvântul (și emoțiile elementare ascunse) nu numai că au valoare de acțiune, dar au și puterea de a schimba soarta. În acest sens, titlul prezice linia principală a sensului: victoria grosolăniei (ca formă de exprimare a existenței autentice) și a legilor specifice bărbaților.

**Ursul este o farsă într-un act** și, ca atare, este o formă dramatică populară a stilului Art Nouveau (Sájter 1999, p. 20). În situația limită, pre-catastrofă în care sunt așezate personajele piesei lupta tragică a omului împotriva destinului său nu poate avea loc. Astfel, piesa într-un act se dovedește a fi drama omului privat de libertate (Szondi 2002, p. 96-97).

Cehov promite o glumă într-o situație precatastrofală, o glumă când personajele sunt nevoite să urmeze legile spațiului existențial.

Receptorul (cititorul sau publicul teatral) se pregătește pentru farsă, asistând în schimb la întâlnirea unui bărbat și a unei femei care sunt deciși să renunțe la plăcerile vieții și chiar la viață. Cauza principală a controversei este una cotidiană: o datorie care transformă povestea într-un conflict dintre un creditor și o datornică. Pe de altă parte, personajele aflate în rolurile cotidiene de creditor și debitor sunt în mod repetat abstrase din timpul prezent și spațiul concret al confruntării. Popova, care și-a pierdut soțul, meditează despre metodele loialității eterne, iar Smirnov deziluzionat de femei, împins la disperare de „dispoziția" și insolvența văduvei Popova, ia în calcul metodele de sinucidere. În momentul confruntării revine cu insistență trecutul (pierderea soțului și insolvența debitorilor), și indică calea spre catastrofă în viitor. Cei doi protagoniști încearcă să se opună destinului lor afirmându-și libertatea personală: Popova menționează idealul abstract al sacrificiului de sine prin negarea bucuriilor vieții, iar

Smirnov brutalitatea renunțării voluntare la viață. Cele două alegeri extreme sunt pe cât de inutile, pe atât de ridicole.

Oglinda, cu ajutorul căreia se dezvăluie inutilitatea și ridicolul deciziilor personajelor este întâlnirea. În acest sens, întâlnirea este o situație limită, în care confruntarea celor doi poli îndepărtează vălul de pe extremele distorsionate, eronate.

Această glumă demascatoare este serioasă: acțiunile protagoniștilor menite a fi sublime și spectaculoase sunt demascate drept acțiuni false ale unei pseudoexistențe, a cărei falsitate devine vizibilă - privită dintr-o altă perspectivă. Devine vizibil jocul cu care se compensează lipsa existenței autentice. Sacrificiul de sine ca un joc, moartea ca un joc.

În **dramatis personae** protagoniștii figurează - conform precizării tipice dramelor clasice - cu numele de familie și prenumele (Jelena Ivanovna Popova și Grigori Stepanovici Smirnov), și se face referire și la statutul lor social: văduvioară moșieriță, respectiv moșier. Statutul nobil nu este accidental. Acesta este mediul social în care forma este primară, manierele bune, jocurile de rol sunt sine qua non-ul vieții sociale. Pe lângă numele și statutul de familie (văduvă), personajul feminin este individualizat și prin referirea la aspectul ei („durdulie, cu gropițe în obraji"), iar despre Smirnov aflăm că este încă tînăr (нестарый помещик). Aceste precizări sunt sugestive în sensul că prefigurează confruntarea bărbat-femeie. Instrucțiunile autorului simplifică personajele, le reduc la două trei trăsături esențiale (o văduvioară moșieriță cu gropițe și un moșier încă tânăr) și astfel li se restrânge aria de mișcare. Această reducere nu este altceva decât individualizarea care înlocuiește prezentarea și dezvoltarea caracterului. Nu vom fi martori la interacțiunea unor persoane unice, indivizi reali, ci mai degrabă a unor modele de comportament ce ilustrează anumite legi întotdeauna valabile. Așadar, farsa care prezintă povestea dintre moșierul încă tânăr și văduvioara cu gropițe nu poate fi decât una de natură sexuală.

**2.2. Textul principal al dramei** este organizat în dialoguri și monologuri. În *Ursul* putem constata predominanța monologurilor și a

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dialogurilor monologice. Unii analiști vorbesc despre „monologuri deghizate în replici" (Szondi 2002, p. 38) care se evidențiază ca pete colorate pe culoarea de bază pală a dialogului, pentru că „în aceste monologuri, este condensat sensul întregii piese." Analiza acestor monologuri reprezintă încă o dovadă că textul cehovian poartă amprenta stilului literar Art Nouveau. Vom ilustra acest lucru cu analiza monologului lui Smirnov.

Scena a opta este marea scenă a ciocnirii. Două monologuri ies în evidență ca „pete colorate" din palidul dialogului:  monologul lui Smirnov despre femei și monologul văduvei Popova despre bărbați. Subiectul este: opoziția ireconciliabilă dintre bărbat și femeie, opoziție creată de perspectivele diferite. Smirnov își nuanțează și mai mult viziunea despre femei prezentată în monologurile anterioare. În structurile șerpuitoare tipice Art Nouveau-ului acumulează verbele tânjirii în iubirie („Mă risipeam în vorbe dulci, în drăgălășenii, în complimente... Făceam reverențe...Iubeam nebunește"! Oftam la lumina lunii, sufeream, mă topeam... înghețam... ardeam ca flacăra..."). Comparațiile folosite servesc descrierii pasiunii. Urmează o listă de structuri adjectiv-substantiv pentru descrierea farmecului feminin: „Ochi negri, ochi pătimași, buze roșii, gropițe în obraji (...) suspine, șoapte drăgăstoase...". Toate acestea aparțin nechibzuinței trecutului, pe care o respinge cu o exclamație și față de această nebunie ca contrapunct  își articulează viziunea matură despre femei, enumerând noi adjective:

„toate femeile, toate, fără nici o excepție, sunt niște izmenite, niște prefăcute, invidioase și mincinoase până-n măduva oaselor... Sunt superficiale, meschine, fără suflet, fără pic de logică..." Este o viziune conform căreia lumea și femeile sunt categorii antagonice, viziune care devine tot mai nuanțată de-a lungul monologului.

Afirmația dezvăluitoare și devalorizantă a structurii „filozof în fustă" este urmată de variații contrastante care caracterizează femeia „din exterior" și „din interior," variații menite să evidențieze contrastul izbitor dintre exteriorul fermecător asemănător zeițelor și „crocodilul" banal al sufletului, incapabil pentru sentimente sincere și loiale.

Expresiile subtile sunt urmate de expresii grosolane, banale, pentru argumentarea fățărniciei înșelătoare a femeii: „o ființă poetică: e vaporoasă, încântătoare, semizeiță... numai extaz!" și „La naiba! Spânzurați-mă cu capul în jos de cuiul ăsta dacă femeia știe să iubească pe altcineva decât cățelușul ei..."

### 3. Nivelul global (personajul, întâmplarea, structura dramatică) al reprezentării

Personajul dramei Art Nouveau condensează toate trăsăturile distinctive care diferențiază drama tradițională de drama Art Nouveau. În cazul farsei *Ursul*, demonstrez acest lucru analizând personajul feminin.

**Popova**

Numele complet al personajului principal este Elena Ivanovna Popova. Luka, servitorul i se adresează cu „coniță." Smirnov o numește respectuos: „doamnă, (сударыня)" Prenumele Elena (Елена) provine din limba greacă (Ἑλένη, Elene, Helene), și înseamnă „cea solară, cea strălucită, cea luminoasă." În mitologia greacă, Elena era cea mai frumoasă femeie din lume. Potrivit referirilor din textul principal, protagonista dramei este „tânără, frumoasă, albă și rumenă". Numele evocă și conotații suplimentare: datorită frumuseții ei, este victimă îndrăgostită, victimă a iubirii sau răpită de dragoste. Pe parcursul autocaracterizării personajului, se subliniază întocmai opusul acestui sens: ea se autodefinește ca fiind „înmormântată între patru pereți" care jură fidelitate veșnică soțului ei decedat. La finalul piesei, în schimb, se subliniază conotația de răpire, jaf, când Smirnov, apostrofat „ursul", apucă de mijloc și dezarmează cu un sărut femeia seducătoare. Destinul înscris în numele ei s-a împlinit.

Potențialul semantic al reflectărilor și descrierilor directe este semnificativ mai mare ceea ce privește precizia și claritatea decât cel al descrierilor indirecte. Însă caracterul Art Nouveau al personajului este cu atât mai puternic, cu cât mai multe descrieri indirecte sunt folosite (de el sau de alții) pentru a-l caracteriza. Descrierile indirecte sunt doar expresii (Expressionen) sau simptome (Symptome) ale personajului:

„Expresiile sau simptomele folosite sunt foarte indefinite, pot reprezenta situația doar sub forma unei nuanțe ambigue. (...) Prin urmare, pentru a defini situația în modul dorit cu ajutorul expresiilor sau simptomelor, de regulă, este necesar să se reprezinte mai multe nuanțe diferite una după alta, care apoi se definesc reciproc" (Veltrusky 1975, p. 121). Monologul lui Smirnov o caracterizează indirect pe Popova, pentru că moșierul – sub influența remarcii Popovei din scena anterioară („Nu mă simt deloc dispusă să mă ocup de chestiuni financiare.") – nu poate scăpa de cuvântul „dispoziție" și își conturează propria situație ca o contrareacție la aceasta. Forța și pasiunea acestei autoevaluări este asigurată tocmai de opoziția ei față de expresia „dispoziție."

Monologurile lui Smirnov o înfățișează indirect pe Popova ilustrând pe de o parte, efectul provocat de afirmația ei (furia din ce în ce mai copleșitoare), iar pe de altă parte, formulează expresii care în scenele ulterioare apar repetat și caracterizează (reducere la trăsături de bază prin stilizare) genul feminin în general: „proasta dispoziție," „logică femeiască... fusta asta" (настоящая женская, турнюрная логика), „o ființă poetică" (поэтическое создание) „rochia de doliu" (траурный шлейф с настроением), „gropițele din obraji,"(ямочки на щеках) „fusta asta în doliu."

Analiza personajului Art Nouveau axată pe trei puncte de sprijin (interpersonalitate, timp prezent, întâmplare) dovedește în mod repetat caracterul Art Nouveau al personajului și al piesei.

Interpersonalitate. Protagonista piesei trăiește în lumea iluzorică a trecutului, esența ființei sale este relația cu soțul ei decedat. Reducerea unilaterală în text a personajului la un concept general, abstract, nu este altceva decât principiul organizator al stilului literar Art Nouveau, stilizarea. Femeia este simplificată la paradigma: frumusețe, poezie, dispoziție, pasivitate și joc de rol. Jocul ei principal este sacrificiul de sine.

Timpul prezent. Deși Popova este prezentă fizic în lumea textului dramatic, declarațiile și acțiunile sale dovedesc că trăiește într-o lume de vis proprie cu legi morale diferite de cele ale lumii prezente. Lumea

de care se agață se dovedește a fi o existență contrafăcută, pe care un invadator extern o poate demonta cu ușurință: așa cum, conform folclorului, a visa urs înseamnă căsătorie, și văduvei Popova i se promite cu o întorsătură neașteptată căsătoria în prezent.

Întâmplarea. Pentru Popova, viața nu este activitate, nici acțiune, nici faptă, nici voință. Are o singură intenție: să-și protejeze pacea, singurătatea și integritatea, astfel încât să poată juca nestingherit jocul sacrificiului de sine. În final nu își poate proteja singurătatea, deoarece legea atracției sexuale se dovedește a fi mai puternică și pune capăt duelului dintre cei doi. Sfârșitul luptei este marcat de sărutul lung, care este mai mult un simbol al armistițiului scurt și forțat al duelului sexelor decât al emoțiilor cu adevărat sincere.

### 4. Concluzie

Scurta dramă a lui Cehov *Ursul* este în aparență un joc amoros ușor în care conflictul dintre cei doi protagoniști ia un deznodământ fericit. S-a dovedit, însă, că farsa într-un act este spectacolul confruntării principiilor antagonice într-o lume ambivalentă în care sunt demascate jocurile de rol ale protagoniștilor aflați în situații limită. Cu ocazia întâlnirii-limită, nu este vorba despre ceea ce se vorbește în mod direct, ci sunt prezentate diferitele nuanțe ale duelului dintre sexe: respingerea celuilalt sex (și a vieții cotidiene), duelarea disperată, înverșunarea gata să nimicească adversarul și pe sine, apoi scurtul moment al reconcilierii.

Publicul este șocat: unde este locul nostru în lume? Sus, în culmile patosului, unde încercăm să atribuim un sens - care se dovedește a fi ridicol - vieții umane (cultivarea loialității până la moarte față de soțul infidel) sau jos, unde domnesc instinctele. Sus, unde există un scop, dar edificiul este fals, sau jos, unde predomină legile instinctelor?

Prin confruntarea extremelor și prezentarea contradicțiilor inevitabile ale spațiului uman, această piesă scurtă sugerează întrebări inevitabile despre sensul existenței umane.

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## USING GIFS AND EMOJI IN TEACHING ENGLISH IN BLENDED-LEARNING FORMAT

**Nataliia SKRYPNYK,** PhD
Kharkiv National Automobile and Highway University, Ukraine
skrypnykns@gmail.com

**Abstract**: The paper covers some methods of using GIF-animation and emoji in the context of teaching English in blended or distance learning format. Their purpose is to keep the attention of students, enhance their motivation to learn a foreign language, brighten up the course of the lesson, avoid monotony, and provoke student response to the material studied at the emotional level. The use of GIF-animation and emoji is considered as one of the ways to update the emotional component of learning and introduce modern elements of gamification in teaching English. The author summarizes and systematizes ways and methods of using GIF-animation and emoji in the context of blended learning of the English language, and divides them into groups. These include the use of GIF-animation and emoji during the presentation of educational material; in online communication with students; as a basis for exercises or tasks with "emotional" vocabulary; as an independent learning object in the lesson; for writing assignments; using for speaking activities; creating GIF animations and emoji by students; as illustrations and visual reminders. The content of each group of methods is revealed, examples of ways of their application are given.
**Keywords:** GIF-animation, emoji, gamification, blended learning, emotions, English.

The barest necessity to switch from usual offline lessons to teaching in blended or distance format has recently posed many challenges to educators in general and ESL teachers in particular. This is also the need to master new information and computer technologies quickly, the impossibility of using some time-tested forms of work during classes and extracurricular activities or their ineffectiveness in new conditions, searching and testing various Internet platforms and online services, etc. The search for new forms and methods of work during classes in

the conditions of blended or distance learning is of great importance for teachers now. Those forms, methods and tools should help teachers to hold the attention of students, support their motivation to learn a foreign language, enliven the course of the class, establish the interaction of the participants, avoid monotony, involve everyone present, and evoke students' response to the studied material on an emotional level. In this context, such interactive technologies, elements and tools that ensure the actualization of the emotional component of learning in the educational process as a whole and in the process of learning foreign languages in particular become relevant.

The analysis of recent researches and publications proved that the issue of using such technologies and tools has recently attracted the attention of many scientists. Thus, they studied the application of interactive technologies in teaching foreign languages in non-linguistic departments (Яременко, 2020); considered the technology of gamification and the application of its elements regarding its implementation in the educational process of higher educational institutions (Крюкова et al., Крицак, 2019); investigated it as a teaching method (Зеленська et al., 2019).

At the same time, emotional stimulation is one of the most relevant methods of intensifying the student's learning activity. According to modern teachers and scientists, emotionality of learning creates a favourable psychological climate in the group, ensures students' sustained interest in a foreign language, and stimulates their motivation. Thus, applying affective intervention in the form of positive emotional stimuli in teaching is in line with the current trends in foreign language pedagogy (Kráľová et al., 2021). Activating positive emotions such as pride and hope are able to improve learners' attentiveness, employ excitement, utilize profound learning strategies and increase personal regulation during academical settings. (Mokhtar et al., 2021).

Nowadays, the methodology of teaching a foreign language is in constant search of ways to improve the effectiveness of learning in the conditions of instability of the format of the educational process (full-time, distance, blended) and the amount of hours for learning a foreign

language. The involvement of the emotional component in the educational process and the use of modern technologies becomes vital under such conditions.

One of the ways to actualize the emotional component and introduce modern elements of gamification at the same time in the modern conditions of blended learning of foreign languages, in our opinion, is the use of GIF-animation, emoji, stickers. We believe that revealing the possibilities of using these tools for learning English would be useful for foreign language teachers.

GIF animations have become widely used all over the world with the expansion of smartphones and the widespread use of mobile technologies for instant messaging (so-called instant messengers). The most common animated GIFs and emoji are images of strong emotions or intense emotional reactions, often with one or more word captions. Many mobile users use GIFs and emoji in their daily online communication, so they are an example of contemporary, live language. In addition, many GIFs have captions in a foreign language, most often in English. Such a resource is available online and is a means of supporting learning by presenting authentic and current piece of culture. This has the great advantage of being in line with the social and linguistic reality (Bourdenet et al., 2019).

Using GIF animation and emoji is a great way to add emotional colour, freshness and humour to your lessons, to introduce new or revise existing vocabulary and grammatical structures, and to activate students' speech. Given the large number of GIF-images and emoji, ways and possibilities of their use, we consider it expedient to systematize them. Therefore, based on the analysis of scientific and methodological literature and our own pedagogical experience, we can divide the use of GIF-images and emoji in blended foreign language teaching in higher education institutions into several groups.

1) First, GIF-images and emoji are often used during the presentation of educational material for the purpose of emotional enrichment. For example, to add humour, to evoke surprise, to make an emotionally coloured accent.

2) GIF images and emoji can be a basis for activities or tasks related to the study and use of "emotional" vocabulary, as they are good at conveying people's reactions and emotions through the display of facial expressions, gestures, postures (body language). For example, the task can be to match gifs and emoji with emotions, describe the emotions of the gif character or give synonyms, show the reaction, etc.

3) GIF-images can also be an independent object of study in the classroom, similar to the use of ordinary images (photos, pictures, illustrations for text tasks) in the practice of teaching foreign languages. The advantages of GIF-animation in this case are the mobility of the image in comparison with a static picture, as well as a short duration (1-4 seconds) in comparison with the educational video. Choosing a popular GIF image will provide an emotional response of students to the task (for example, to come up with and tell a story-explanation to the image).

4) Next is using GIF animation and emoji for written tasks. For example, "Create an interesting caption, comment on the moving image or provide a story in writing". For students of different levels, the task can be adapted or specified (it is necessary to use certain vocabulary, grammatical structure or the provided beginning of the story, etc.)
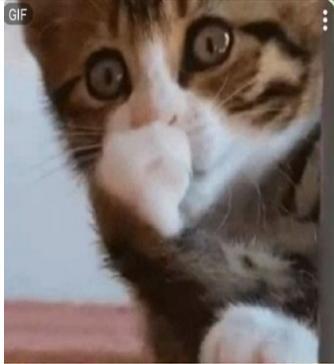
5) Creation of GIF images by students. For example, you can give students a certain sentence and the task of illustrating it with self-made gifs. Another option is to give a short text or ask students to write a short story (3-5 sentences) and illustrate each sentence with an animation.

6) Use of GIF images and emoji for speaking tasks. A teacher can give some gifs or emoji as prompts for speaking activity or we can offer students to make their own story with emoji for other students to interpret it. For example (Pic.1), "Look at these emoji and tell me your ideas for how I spent last weekend":



Picture 1. Emoji prompts for speaking activity

7) GIF images and emoji can be used as illustrations or visual reminders when teaching idioms and collocations or certain grammar structures. The teacher can select images that best reflect the essence of the idioms being studied or encountered in texts over a period of time or a unit. Then he or she can use them to help students understand and remember these expressions better through emotional response to GIFs. Picture 2 shows the example of such an activity.

| *Match the pictures with the idioms.* | |
|---|---|
|  |  |
|  |  |
| Go down in flames | Turn a blind eye |
| It's raining cats and dogs! | Cat got your tongue? |

Picture 2. GIF-based activity for idioms

8) Gifs can also serve as explanation of using certain grammar structures in spoken language. Such examples can be used as prompts for students' own sentences and situations. Picture 3 shows the idea of using gifs for Modals + Perfect Infinitive.
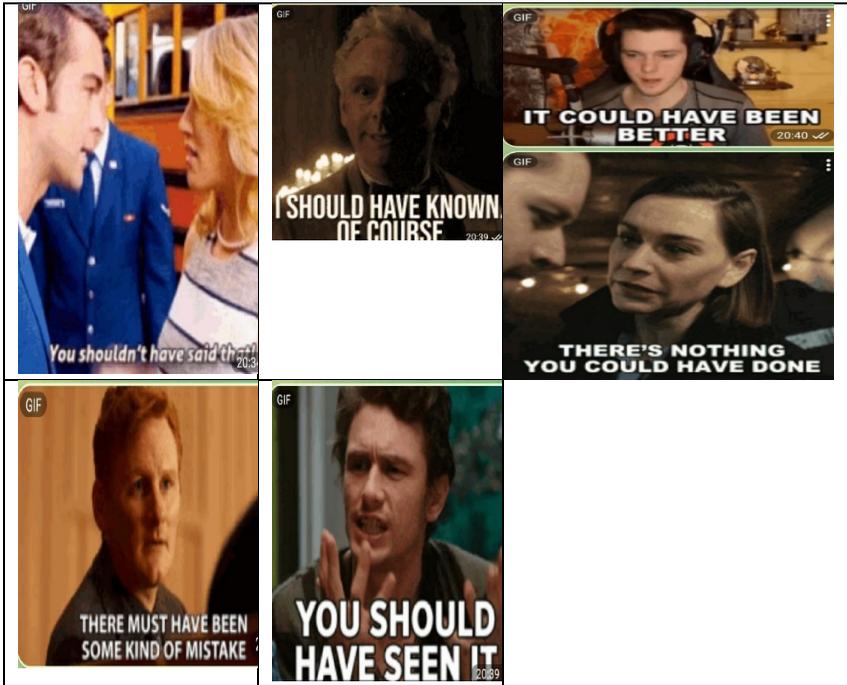


Picture 2. GIF-based illustrations for Modals + Perfect Infinitive

To search for individual GIF animations, you can use special sites (for example, giphy.com, giflingua.com), the comment function on Facebook and Instagram or the usual search for images in Google (you should add the word "gif" to the search phrase for this), as well as search in messengers (Viber, Telegram).

9) Use of GIF sets (GIF-books). Such sets usually combine images on a specific topic (a character in the images, a vocabulary topic, a grammatical structure, a phrase, a film or cartoon, etc.) or are based on

a well-known game (Quiz, Top 5, Jeopardy, etc.), which can be used in a game format as an element of gamification.

A large collection of such collections (more than 50,000 GIFs) is available, for example, on the book.giflingua.com platform. They are divided into levels of difficulty (from the easiest 1 to the most difficult 6) and categories (grammar, alphabet, writing, pronunciation, music, news, business, history, geography, culture, etc.) When using a book, you can turn on or off the audio (British or American English, female or male voice). A book collection can contain from 9 to 26 "pages" and is presented in different formats. For example, a book is a set of vocabulary or a story, and each page contains a GIF image and a written explanation. Or in a book, the odd page is a question and the even page is the answer. At the end of each book, the user is offered several options for further work: read the "book" again, rate it, play a game on Quizlet platform, watch the video explaining the related topic on YouTube, Thus, the platform's functionality is broad and there are many options for using such sets.

Obviously, GIF-images and emoji can also be used in communication with students during an online class (chat or forum) or outside it (conversation in a messenger group). This way of using this tool is quite natural, because a large number of students and teachers use gifs and emoji every day. This can enliven communication largely. However, it is important not to overuse them there to avoid spam and flood in your chat.

In conclusion, we consider the use of GIF-animation and emoji as one of the contemporary, effective ways to actualize the emotional component of learning and introduce modern elements of gamification in the current conditions of blended learning of foreign languages in educational institutions. This will make it possible to take advantage of such a tool, to make the process of learning a foreign language emotionally coloured, diverse and more up-to-date.

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# THE EDUCATIONAL USE OF SUBTITLED VIDEO MATERIALS IN FOREIGN LANGUAGE INSTRUCTION

**Elena VARZARI**,
Alecu Russo Balti State University,
Republic of Moldova
elena.varzari@usarb.md
**Oxana STANȚIERU**, MA,
Alecu Russo Balti State University,
Republic of Moldova
oxana.stantieru@usarb.md

**Abstract:** Being regarded as a highly specific means enabling the acquisition of the receptive skills, subtitling is gaining acceptance among educators and learners. Accordingly, teachers consider that it plays a significant role in shaping students' success, irrespective of their language capacity. Extensive arguments can be put forward to prove that Subtitled Video Materials (SVMs) are key instruments that influence positively the FL learning process, motivating the students and language instructors to diversify their repertoire. The purpose of the present article is to clarify the assumption that using SVMs enhance students' language skills leading to substantial progress. Whereas today there are many tools that assist educators in designing SVMs, only a few have become popular. Given the great diversity of educational IT platforms, it is of paramount importance to examine what approaches in the English language teaching are most appropriate and effective nowadays. Hence, it is imperative to examine what changes occur in the developing and using SVMs and how they eventually affect the final outcomes.
**Keywords:** video materials, video subtitled materials (SVMs), intralingual subtitles, interlingual subtitles, FL classes.

   In the last few decades the field of foreign language (FL) teaching has moved towards a more communicative methodology. It has become evident that within the communicative approach to language teaching/learning teachers should use the authentic target language, give preference to listening comprehension activities, as well as encourage student interaction and reshape meaningful classroom activities.

In order to reach these goals a number of educators try to restructure their lessons using specific language resources (e.g. real-life situations and dialogues) via introducing video materials (VMs), with or without subtitles, into their lesson projects, as using videos in the language classroom may undoubtedly bring advantages to the FL acquisition process.

This topic has been thoroughly studied by Rubin (1990), Vanderplank (1990), Feyten (1991), Herron and Hanley (1992), Secules et al. (1992), Herron and Morris (1995), Kovačič (1995), Nord (1998), Guillory (1998), Williams and Thorne (2000), Baldry (2002), Danan (2004), Díaz Cintas & Fernández Cruz (2008), Pavesi and Perego (2008) and many other researchers.

In this article we intend to focus on the efficiency of using interlingual and/or intralingual subtitles in the EFL class and we will talk over some key issues that might influence the quality and pace of the FL acquisition processes, along with some ideas to be considered while developing subtitled video materials (SVMs).

First of all, well-selected SVMs can be put to use in various ways aiming at improving the FL skills. Moreover, if smartly chosen, SVMs can become an additional asset that comes together with the textbooks, workbooks, and other teaching materials. Secondly, SVMs definitely give learners the opportunity to comprehend better the way native speakers interrelate with each other in daily discussions. Besides, SVMs provide learners with such up-to-date *linguistic hints* as local accents (e.g. British, American, Australian, the accents from the Midlands, Scotland, Wales, etc.), the use of certain registers, vocabulary, and appropriate grammatical structures. Furthermore, attention should be also paid to the *paralinguistic hints* (e.g., body language), thus the learners can easily retain how language is used in a specific situation and cultural environment.

Even though lots of FL teachers admit that using SVMs has got many benefits, they (teachers), nevertheless, do not risk to use them on a permanent basis claiming that the students who overuse video-based learning materials might not acquire the essential reading and writing

skills properly. They explain this point of view by the fact that learners will mostly focus on their listening skills disregarding the other ones.

For the purpose of clarifying whether using SVMs while learning a FL has got any impact (positive or negative) on the quality of language acquisition we have explored the available data, as quite a lot of research on this topic has been carried out by scholars. We presume that the use of SVMs should significantly improve all four language skills (listening, speaking, reading and writing), not only listening. For instance, Jorge Díaz Cintas & Marco Fernández Cruz (2008) refer to J. Rubin's (1990), Herron and Hanley's (1992), T. Secules, C. Herron and M. Tomasello's (1992) data on the beneficial influence of SVMs resulting in students' considerably ameliorated listening comprehension skills, enhanced "retention of cultural information" that subsequently led to higher scores as opposed to those "who had received no video support". Furthermore, Secules et al. found out that those learners who got access to SVMs showed better results "on questions regarding main ideas, details and inferences" (Secules et al., 1992, p. 483) than the control groups. At the same time no noteworthy "difference was found in the tests that were conducted with the aim of comparing the different groups' reading comprehension and writing abilities, suggesting that these skills can also be taught successfully through videos" (ibidem, p. 483).

Considering the idea that SVMs facilitate the development of all four language skills, Herron and Morris's (1995) research results are presented. They have investigated whether there is a "direct developmental relationship among the various learning skills" and concluded that for certain reasons students' speaking skills, for instance, both in the experimental and in the control group, were very much alike. As for the reading skill, C. Herron and M. Morris claim, even if the experimental and control groups spent a different amount of time on reading, the results were again pretty much the same. They assumed that SVMs gave students a "supportive context for reading, possibly by increasing comprehension of language and vocabulary" (Herron and Morris, 1995, p. 790). It should be mentioned that any big

dissimilarity between the test results performed by the above-mentioned groups in terms of grammar accuracy has not been identified. However, the research outcomes showed that their initial supposition that the writing skills of the learners from the control group would be better than in the experimental group was not demonstrated, more than that, there was an opposite tendency (ibidem).

C. Feyten (1991) affirms that the students who have got extensive exposure to SVMs in a SL (in our case in a FL) have visibly and more rapidly increased their listening comprehension skills than those who have not been instructed by means of SVMs, and it is thought that there is a direct interdependence between students' listening ability and general FL acquisition (Feyten, 1991, p. 180). It is fairly certain that the progress in learning occurs without influencing the advancement of other language skills.

We would like to highlight the issue of subtitling, as it is evident that most language teachers underestimate its value and outcomes. Subtitling itself is a specific type of translation that should be explained. According to Diaz Cintas and Aline Remael (2007), subtitles are a "translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image and the information that is contained on the soundtrack" (Cintas, Remael, 2007, p. 8). Another scholar, H. Gottlieb (1992), considers subtitling "a 1) written, 2) additive (e.g., new verbal material is added in the form of subtitles), 3) immediate, 4) synchronous, and 5) polymedial (e.g., at least two channels are employed) form of translation" (Gotlieb, 1992, p.162). As for Shuttleworth and Cowie's *Dictionary of Translation Studies* (1997) subtitling is defined as "the process of providing synchronized captions for film and television dialogue" (Shuttleworth, Cowie, 1997, p. 161).

Consequently, the concept of *subtitling* and *written translation* might seem similar and yet they generally differ from each other. Analyzing the main differences, we have concluded that *inter-textual translation* requires the translation of a written text into another written

text, while *subtitling* requires the transferring of the spoken language into its written form. It should be mentioned that a written translation is not limited in space and can give any additional information and clarifications to make a text understandable for the foreign speakers aiming at avoiding cultural misunderstandings. Generally, it is more accurate than subtitling, because the meaning in subtitles is more important than the form of the utterance. It can mainly be observed in subtitling for commercials. Therefore, some of the language or cultural peculiarities, specific for interlingual subtitling, in most cases, must be omitted or condensed, so as to fit in the time of a dialogue and to achieve an adequate reading speed.

If we consider the linguistic dimension of the subtitles, they can be *intralingual* (within the same language), *interlingual* (from one language into another) and *bilingual* (from one language into two other languages simultaneously). This variety of possibilities could be explored by the teachers in different combinations, depending on the necessities and goals.

The use of a subtitled audiovisual material has several advantages, such as:

• it provides simultaneous exposure to spoken language, printed text and visual information all conveying the same message (Baltova, 1999, p. 33);

• it promotes content and vocabulary learning even in relatively inexperienced learners (ibidem);

• subtitles may bridge the gap between reading and listening skills (Borrás & Lafayette, 1994, p. 63).

As technology development never stops and improves really fast, new kinds of opportunities appear on the market. We consider that teachers can profit from the available modern technologies in order to design appropriate subtitled videos.

To understand whether our students watch educational videos in English we have carried out a survey with the students from Alecu Russo Bălți State University and Ion Creangă Pedagogical College. The results of the survey have proved that nearly half of our students

(45,1%) watch videos in English on a daily basis, 19,7% watch them twice a week, 21,1% do it once a week, and 14,1% of respondents selected the option *other*.

1. How often do you watch videos in English?
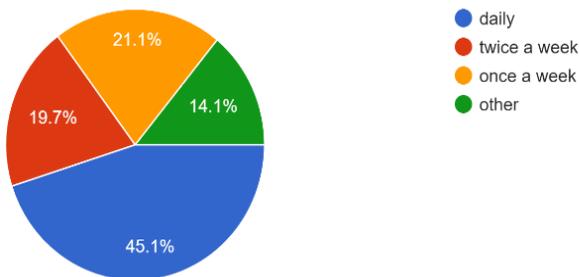71 responses



Chart 1. Frequency of watching videos in English

Being asked if they use subtitles while watching videos, 80,3% of the respondents answered affirmatively, and only 19,7% claimed they do not switch on the subtitling option.
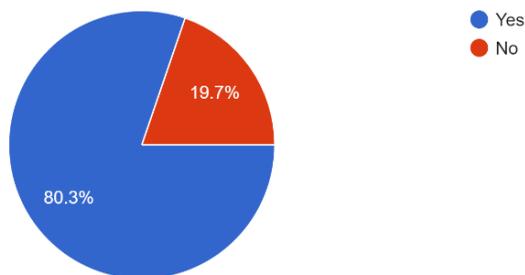
2. Do you use subtitles?
71 responses



Chart 2. The use of subtitles

Answering the next question, aimed at identifying the preferred language of the subtitles, 60,6% of the participants opted for the

intralingual (English) subtitles, while 33,8% gave preference to interlingual subtitles (18,3% - Romanian, 15,5% - Russian). It should be noted that 5,6% of the respondents chose the option *other*. We assume their first language is one of the other languages spoken in Moldova (Ukrainian, Bulgarian, etc.).
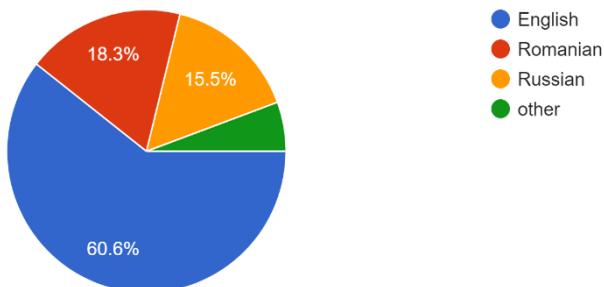
3. What subtitles do you use?

71 responses



Chart 3. The language of the subtitles

One of the most valuable parts of the survey were the answers to the question *Why do you use subtitles?* Depending on the type of the chosen subtitles (*intralingual* or *interlingual*) the answers were quite varied. Those students who gave preference to the *intralingual subtitling* mostly affirm subtitles are useful for the following reasons:

• They can see the spelling of the words.

• English subtitles make it possible to write down unfamiliar words and then look up in the Oxford Dictionary.

• They can hear the words / phrases pronounced in real life contexts.

• It is easier to tell one word from another (in cases of homophones).

• The oral and written content can be compared.

• English subtitles allow learners to improve their reading skills.

• For better concentration and it makes understanding easier.

• Some students need time to get used to English, then they usually switch off the subtitles.

• Some use English subtitles now and then, when they cannot catch the accent of the speaker.

• Students want to listen to how the native speakers talk, but sometimes, as they speak very fast, some words seem incomprehensible, and / or due to their accent.

• The students who have chosen *the interlingual subtitling* option claim subtitles are beneficial for the next motives:

• Some students do not know the translation of certain words and they want to make sure they have grasped the meaning properly.

• To understand better what the video is about, even the smallest details.

• It facilitates the perception of the material.

• To practice simultaneous translation.

• To see the correct translation (not to guess the translation).

All in all, subtitles give accessibility. They are essential for people with hearing impairment, as they provide a way to follow the dialogue and understand the content without relying on the audio. They also help to overcome language barriers when used to translate the videos into another language, making its content accessible to a wider audience. Subtitling is helpful when the quality of the video / audio is rather poor, particularly if there is background noise or if the speakers have strong accents. In these cases, subtitles can aid to clarify what is being said and improve comprehension. Besides, it is much easier to perceive information from subtitled videos, no matter what subtitling option has been chosen, as it helps to comprehend better. It is thought that subtitles improve comprehension of the VMs, develop students' attention and listening skills, enrich students' vocabulary making it easier to understand and memorize words. Occasionally, subtitles contain extra information about what is happening on the screen, e.g., comments, slang, description of sounds, noises, etc.

On the whole, the results of the survey show the effectiveness of subtitling and students' eagerness to use this option on a regular basis.

The importance and potential of SVMs in the field of linguistic education have been highly appreciated by the European Commission, thus several research projects have been carried out so far. The most known are Learning via Subtitling (LeViS) (2006–2008;

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http://levis.cti.gr/) and ClipFlair (2011–2014; http://clipflair.net/).

The LeViS project (http://levis.cti.gr) aimed at developing the "educational material and tools for active foreign language learning based on video subtitling" (Socoli, 2011, p. 224). So, the members of the project satisfied the need for "active learning through task-based activities, cultural elements become authentic and motivating, and learners are exposed to highly contextualized language input" (ibidem). In such a way, the members of the LeViS project managed to design very attractive software, as well as tasks and activities aimed at learning languages. The final assessment of the project showed that practically all students find the subtitling tasks motivating and facilitating the development of various language competences. Likewise, the majority of respondents stated they would like such tasks to be used regularly (Socoli, 2011, p. 239-240).

Another project, ClipFlair, based on LeViS, was launched in 2011 and it offered an inspiring, accessible online platform to learn a foreign language through revoicing (e.g., dubbing) and captioning (e.g., subtitling) (http://social.clipflair.net/) This project aimed at offering a maximum of interactivity while working with audio-visual material. So, ClipFlair became a web platform that united learners, teachers and even designers to cooperate (http://social.clipflair.net/).

The platform provides a Gallery that offers more than 350 activities to be used to help the learner to advance in writing, speaking, listening and reading. In addition, most of these activities develop both learners' audiovisual speaking and audiovisual writing (http://gallery.clipflair.net/).

Another valuable section of the platform is the Studio that allows the teachers to create and use FLL activities to increase students' interest by presenting inventive activities. The developers of the application made ClipFlair Studio very flexible and easy to use, providing a large variety of indispensable components. FL teachers can either easily adapt a ready-made activity, transforming it according to their needs or create their own (http://social.clipflair.net/).

Unfortunately, after the completion of the LeViS and ClipFlair

projects, research in this area is gradually coming to naught. Nevertheless, these examples consolidated and paved the way for new research, projects and applications to come.

During the pandemic, teachers discovered a large variety of featured websites for editing videos online. Some of them had existed before, but their utility was highly perceived in the period when other tools seemed not very effective. Though some of the most popular are Veed, Wofox and Flixier, other platforms as Canva, also have video editing features incorporated, that can be explored by the teachers while planning their lessons. All these websites permit not only to trim, place various sound effects and subtitles into the videos, but also to edit the subtitles in the most appropriate way to get the teachers' desired goal. Consequently, teachers should make use of this interest for the achievement of their educational goals. They could ask their students not only simply to add subtitles, but also to change them in a large variety of options. So, they can be asked to re-arrange the subtitles, to fill in the missing words, to find the mistakes in the subtitles, etc.

All things considered we can resume that SVMs are gaining popularity among FL teachers, as this tool has already proved its positive impact on students' motivation to study, due to its diminishing stress factor, as they watch videos at their own pace, checking comprehension while reading subtitles.

We are convinced that FL teachers should make use of the existing platforms, develop their own SVMs together with their students. It will contribute to the promotion and implementation of the modern technologies in the EFL class. We support Jorge Díaz Cintas and Marco Fernández Cruz's belief that "In a society ruled by the power of the image and flooded by audiovisual programmes, it seems only natural that audiovisual subtitled material should play a more prominent role in foreign (and native) language instruction, and we hope that this chapter contributes to promoting the use of these materials in the classroom as well as to encouraging more research into the field" (Díaz Cintas, Fernández Cruz, 2008, p. 214).

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**Websites**

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