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Ariile tematice ale revistei:

- glotodidactica ca știință pedagogică (concepții de bază în glotodidactică, istoria constituirii teoriilor glotodidacticii, rolul factorului uman în glotodidactică, didactica limbii, bazată pe interese și necesități, glotodidactica bazată pe particularitățile de vârstă ale elevilor);
- didactica înțelegerii unei limbi (didactica înțelegerii unui text, predarea lecturii; înțelegerea ortografiei, ortoepiei, lexicului și gramaticii textului; didactica înțelegerii unui discurs; înțelegerea laturilor sonoră, lexicală și gramaticală ale discursului; rolul mijloacelor audio-vizuale în didactica înțelegerii unui discurs);
- didactica exprimării într-o limbă (didactica exprimării scrise; didactica exprimării orale);
- didactica evaluării: pedagogia erorii.

Expedierea și publicarea materialelor:

Revista apare de două ori pe an.

Calendarul activităților:

- 1 ianuarie - 1 aprilie al anului în curs: expedierea, *prin posta electronică*, pe adresa acosciug@yahoo.com, a materialelor pentru volumul I;
- 2 aprilie - 15 mai al anului în curs: recenzarea materialelor și informarea autorilor despre recomandările făcute pe marginea acestora;
- 16 mai - 30 mai al anului în curs: introducerea recomandărilor în cauză în materiale;
- luna iunie a anului în curs: apariția volumului 1 al revistei;
- 1 iulie - 1 octombrie al anului în curs: expedierea, *prin posta electronică*, pe aceeași adresă, a materialelor pentru volumul II;
- 2 octombrie - 15 noiembrie al anului în curs: recenzarea materialelor și informarea autorilor despre recomandările făcute pe marginea acestora;
- 16 noiembrie - 30 noiembrie al anului în curs: introducerea recomandărilor în cauză în materiale;
- luna decembrie a anului în curs: apariția volumului 2 al revistei.

Detalii:

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- În scrisoarea de bază, autorul indică:
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 - gradul didactic și științific;
 - instituția în care activează;
 - aria tematică în care se înscrie materialul propus.
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- Preferință se va da materialelor în limbi de circulație internațională, mai cu seamă, celor în engleză.
- Revista „Glodidactica” apare în format electronic. Persoanele ce doresc să intre în posesia volumelor revistei în format de carte, suportă cheltuielile legate de publicarea și expedierea acestora.

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- Materialele vor fi redactate în Windows, format A 5, font Book Antigua, 11, single, justify.
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- Prima pagina va conține:
 - titlul lucrării (Book Antigua, 11, bold, Center) în două limbi (una dintre care e engleza).
 - prenumele și numele autorului, la 6 pt distanță de titlu (Book Antigua, 11, bold, Center);
 - gradul didactic și științific, sub prenume și nume (în Book Antigua, 11, Center);
 - afilierea, sub gradele didactic și științific ale autorului (Book Antigua, 11, Center); model: Universitatea „Ștefan cel Mare” din Suceava, România;
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- Se vor folosi note de subsol pentru referințe. Model: Sheils, 1993, p. 45.
- Exemplele folosite se vor scrie la distanța de 6 pt de textul lucrării (Book Antigua, 10).
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CUQ, J.-P. *Cours de didactique du français, langue étrangère et seconde*, Grenoble : Presses Universitaires de Grenoble, 2003 [=Cuq, 2003].
OXFORD, R. L. *Teaching Culture in the Language Classroom: Towards a New Philosophy //Round Table on Language and Linguistics*. Georgetown: Georgetown University Press, 1994. P. 26-45 [=Oxford, 1994].
Aici, între paranteze pătrate, se va indica felul în care lucrarea este citată în notele de subsol.
- Paginile nu se vor numerota.
- Textul se va ortografia cu „â”; se vor folosi formele „sunt”, „suntem” și „sunteți”.

Journal topics:

Glotodidactica publishes articles that focus on the mediation between expertise about language and experience of language. The journal seeks to develop an awareness of the way language works, how it affects peoples' lives, and what interventions are desirable and feasible to make in differing domains of language use and learning. Articles in *Glotodidactica* should explicitly address the 'So what?' question: How do ideas, observations, results, suggestions presented in a paper relate to actual 'real world' problems involving language? How could or should what is discussed in a paper be followed up, or followed through, to practical proposals? Is there a convincing explicit connection between the disciplinary areas the author draws on and the domains where people engage with language? The journal thus conceives of applied linguistics as essentially being a process which seeks a negotiated settlement of language problems through the reconciliation of different and sometimes conflicting perspectives.

Submission of papers:

Glotodidactica is published in two issues.

Calendar:

- Papers for *volume 1* should be sent *by email* to the Editors at the following address: *acosciug@yahoo.com*, from *January 1* till *April 1*;
- The Editors consider the papers from *April 2* till *May 15* and the authors are informed by email about their decision;
- Proofs will be sent to the author for correction, and should be returned to the Editors by *May 30*;
- *Volume 1* is published in *June*.
- Papers for *volume 2* should be sent *by email* to the Editors at the following address: *acosciug@yahoo.com*, from *July 1* till *October 1*;
- The Editors consider the papers from *October 2* till *November 15* and the authors are informed by email about their decision;
- Proofs will be sent to the author for correction, and should be returned to the Editors by *November 30*;
- *Volume 2* is published in *December*.

Details:

• Do not attach your paper to a message without a personalized letter to the Editor. Please write on the subject line: Paper for *Glotodidactica*;

• The personalized letter should include:

- *full name*;
- *professional title*;
- *institutional affiliation*;
- *research topic*.

- Authors should supply an autobiography of *50-100 words* in *Romanian* and *English*;
- Submitted papers are sent for external review and are reviewed according to unified criteria;
- Papers accepted for publication must respect the *Notes for Contributors* required by the journal;
- *Glotodidactica* publishes papers written only in *Romanian*, *French*, *English* and *Russian*;
- Preference is given to papers published in languages of international use, especially in *English*;
- *Glotodidactica* can be made available *online*;
- All the expenses connected with the publication of papers and delivery are covered by the authors.

Notes for Contributors:

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- The paper should not exceed *10 pages* (including footnotes and references). The first page contains:
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 - *institutional affiliation* (*Book Antigua*, *11*, *Center*);
 - *abstract of the paper* in *English* and *Romanian* (*Book Antigua*, *10*, *Italic*);
- Quotations should be displayed in the text with quotation marks;
- Footnotes should read: Sheils, 1993, p. 45.
- Examples in the text should be written: *6 pt*, *Book Antigua*, *10*;
- References are listed alphabetically after the text, as follows:

Books:

CUQ, J.-P. *Cours de didactique du français, langue étrangère et seconde*, Grenoble: Presses Universitaires de Grenoble, 2003 [=Cuq, 2003].

Articles:

OXFORD, R. L. *Teaching Culture in the Language Classroom: Towards a New Philosophy / Round Table on Language and Linguistics*. Georgetown: Georgetown University Press, 1994. P. 26-45 [=Oxford, 1994].

- Pages are not numbered.

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Prezentare

Marina Tunițchi ne propune o analiză a specificului predării și învățării limbii ucrainene în instituțiile preuniversitare din Republica Moldova.

Angela Coșciug abordează unele aspecte psiho-pedagogice ale predării și învățării limbii franceze în clasa a II-a, în Republica Moldova.

Natalia Botezat supune analizei noțiunile de psihologie educațională și didactică din perspectiva aplicabilității lor în procesul didactic.

Irina Sitailo ne propune o serie de activități care au drept scop cultivarea valorilor civilizatorii britanice și americane la elevii din Republica Moldova care studiază limba engleză ca limbă străină.

Stella Gorbani și Roxolana Galiț prezintă o serie de activități care au drept scop predarea temeinică a verbelor iregulate din limba engleză.

Ecaterina Niculcea propune un scenariu de seminar la știința „Literatura universală”, axat pe interferențele dintre operele literare și ecranizările lor.

Presentation

Marina Tunițchi studies the features of teaching and learning Ukrainian in the schools of the Republic of Moldova.

Angela Coșciug analyzes several psychological and pedagogical aspects of teaching and learning French to the second-form pupils in the Republic of Moldova.

Natalia Botezat studies educational psychology and didactics from the point of view of their use in the didactic process.

Irina Sitailo proposes a set of activities for Moldovan students aiming at studying British and American Cultural Values during the English lessons.

Stella Gorbani and Roxolana Galiț suggest a set of activities which deal with irregular verbs in EFL classes.

Ecaterina Niculcea proposes a scenario of a seminar on the interferences of the literary works and their screen versions.

**СПЕЦИФІКА ЗМІСТУ
ЯК СКЛАДОВА МЕТОДИКИ НАВЧАННЯ УКРАЇНСЬКОЇ МОВИ
В ПОЧАТКОВІЙ ЛАНЦІ ШКІЛ МОЛДОВИ
(на основі аналізу курикулуму і підручника)**

Марина ТУНИЦЬКА,
конференціар, доктор педагогічних наук,
Бельцький державний університет, Молдова

Abstract

The article deals with several aspects of teaching and learning Ukrainian in the Republic of Moldova.

Rezumat

În articol, autoarea abordează problema didacticii limbii ucrainene în Republica Moldova, din diferite perspective.

Українська мова вивчається в місцях компактного проживання українців майже два десятиліття. Адже українська діаспора найбільша в Молдові. Щоб вивчати мову на належному рівні, авторським колективом науковців та вчителів Молдови було розроблено комплексну програму з української мови і літератури – курикулум. Його мета – визначити цілі, завдання, зміст, технології навчання на основі сучасних наукових підходів, враховуючи специфіку вивчення предмета в умовах Молдови.

Мета навчання рідної мови полягає у вихованні творчої особистості.

У курикулумі перевага надається комунікативно-діяльнісному, функціонально-стилістичному, культурологічному та особистісному підходам до навчання рідної мови. Курикулум містить:

- 1) *концепцію предмета*, в якій розглядаються педагогічна функція рідної мови, характеристика предмета, етапи мовної освіти;
- 2) базові цілі навчання мови;
- 3) *стрижневі цілі* (по класах);
- 4) види навчальної діяльності для забезпечення мовленнєвої і мовної компетенції (по класах);
- 5) зміст предмета;
- 6) методологічні засади вивчення мови і літератури;
- 7) методичні рекомендації щодо оцінювання результатів навчання;
- 8) список рекомендованої літератури.

Відповідно до вимог курикулуму мовленнєвий розвиток учнів висувається на перший план, досягненню цієї мети підпорядковується вся система вивчення української мови.

Розвиток мовлення або мовленнєвий розвиток школярів як ширші порівняно з розвитком зв'язного мовлення поняття, становлячи єдине ціле, включають у себе:

- а) розвиток мовленнєвої компетенції учнів, оволодіння понятійним апаратом роботи з мовленнєвого розвитку школярів;
- б) засвоєння учнями властивостей правильного, стилістично адекватного і багатого мовлення;
- в) збагачення словника та граматичних конструкцій;
- г) оволодіння мовними нормами літературної мови;
- г) формування в учнів умінь і навичок сприймати і продукувати текст, тобто слухати, читати, говорити і писати.

Увесь обсяг знань, пов'язаних з розвитком мовлення, передбачено в змісті навчання.

На базі курикулуму розроблені підручники з української мови і літератури для 1-9 класів колективом фахівців Молдови. Особливу увагу ми приділили аналізу підручника 4 кл. у зв'язку з тим, що ним закінчується початкова ланка навчання.

Створюючи підручник IV класу, автори намагалися:

- додержувати концептуальних настанов курикулуму;
- забезпечити формування мовної особистості учня;
- зберегти те цінне, що нагромаджено досвідом підручникотворення й залучити досягнення сучасної дидактики;

- передбачати систему духовного й естетичного розвитку особистості на основі змісту та ілюстративного матеріалу (низку уроків подано за принципом тематичного об'єднання, про це свідчать заголовки: *Все – із доброго чи злого – починається з малого; Хліб – усьому голова; Дивний голос природи змалку слухаю я*. Малюнки та заставки до текстів також мають естетичне призначення. Малюнки яскраві, здебільшого сюжетні, в них відбито національну специфіку української вдачі з відповідною атрибутикою.

Важливим принципом, який реалізовано в аналізованому підручнику авторів Кожухар К. С., Люшнівської А. О. IV класу, є усвідомлення ролі мови, мовлення й мовленнєвої діяльності у вихованні і самовихованні мовної особистості. Учень четвертого класу, вивчаючи рідну українську мову, яку він, на жаль, не мав змоги вивчати, хоча родинне спілкування здійснюється рідною мовою, яка функціонує як діалект в компактних місцях проживання українців та теренах Молдови. Вивчаючи рідну мову, четверокласник засвоює не тільки систему мовних знаків, структурні особливості мови, користування виражальними засобами мови, він усвідомлює себе носієм цієї мови, за допомогою якої зростає його інтелект і духовний розвиток.

У підручнику втілено ідею когнітивно-комунікативного навчання мови, тобто поєднано комунікативну і когнітивну методику. Це позначає, що в підручнику містяться такі тексти і завдання до них, які сприяють опануванню мовних одиниць як основи пізнання і формування концептуальної та мовної картини світу. Вони і постають основою для створення образу світу в уяві кожного учня. Такий підхід посилюватиме практичний аспект формування мовленнєвих умінь і навичок школярів. Це насамперед організація пізнавальної роботи з підручником на основі текстів, де функціонують одиниці всіх рівнів мовної системи і закладаються підвалини мовної, мовленнєвої, соціокультурної та діяльнісної компетенцій. Наведемо приклади з підручника, підтверджуючи наші тези. Це текст про літери, вправа № 5 стор. 9, вправа № 7 стор. 10, № 8 (про кількість мов у світі) стор. 11, № 21 стор. 17. Текст про перекладання книг, вправа № 23 стор. 18, № 24, стор. 20, нарешті сам текст № 1 „Ти наше диво калинове” стор. 24.

Ми проаналізували тексти, які об'єднано темою „Ти наше диво калинове, кохана материнська мова”. Проте звертаємо увагу, що тексти всіх лексичних тем без винятку мають пізнавальний характер загальноінтелектуального плану, на їх підставі можливе удосконалення як соціокультурної компетенції школярів, так і діяльнісної.

Методика комунікативного навчання в підручнику представлена системою вправ і завдань, спрямованих на розвиток комунікативного мовлення, що передбачає поетапність у засвоєнні знань, формуванні частково мовленнєвих, мовленнєвих та комунікативних умінь і навичок.

Звертаємося до підручника. Уроки про частини мови, зокрема „Іменник”, об'єднані темою „Україно, земле мила!” Кожен параграф розпочинається із зв'язного тексту, що відповідає змістом загальній темі, який потрібно виразно прочитати, відповісти на питання стосовно його змісту, головної думки, теми, з'ясувати словник, якщо потрібно, а далі знайти в тексті іменники, встановити, на які питання вони відповідають, навести приклади з тексту вживання іменників у прямому і переносному значенні; в якому відмінку вжито виділені іменники; користувачись пам'яткою, дописати закінчення тощо. Зазначені завдання формуватимуть мовленнєві та частково мовленнєві уміння й навички. Комунікативні вміння й навички розвиватимуться на підставі таких завдань: розглянь малюнки. Пригадай казку і розкажи її молодшим братикові чи сестричці або приятелям (стор. 84). На основі власних спостережень напиши твір-опис „Рідна земля”. У творі використовуй подані словосполучення (стор. 87). Склади розповідь на тему „Рушники у народному побуті”. Використовуй слова і словосполучення у формі множини (стор. 106). Склади опис літнього вечора за малюнком (стор. 90) та інші.

У підручнику додержано комунікативно-діяльнісний та функціонально-стилістичний підходи до навчання мови. Робота з текстом, різноманітні види творчих завдань спрямовані на формування комунікативних умінь і навичок у процесі мовленнєвої діяльності. Тексти

різних функціонально-сміслових типів мовлення, різних жанрів та стилів забезпечують розуміння і засвоєння функцій мовних одиниць у зв'язному мовленні.

Автори аналізованого підручника включили в завдання та вправи порівняння, зіставлення, протиставлення, аналіз, синтез, ставлення, які сприятимуть розвитку логічного мислення четверокласників.

Наприклад, прочитай два тексти. Порівняй їх. Зверни увагу, що про одне й те саме можна сказати по-різному (стор. 20); склади власну розповідь на цю саму тему. Добери заголовок. Порівняй свій текст з заданим. Що у них спільного і чим вони відрізняються? (с. 23). Повернися до попередньої вправи. Із скількох частин складається текст? У якій частині тексту міститься твердження? Докази? Висновок? (с. 37). Підкресли дієслова. Постав їх у початковій формі. Запиши. Виділи закінчення (с. 123). Порівняй, якими засобами користується письменниця і художник? (с. 90). Добери свої приклади на вивчене правило. З 2-3 словами склади розповідні і спонукальні речення (с. 88) тощо.

Цінним в аналізованому підручнику є органічне поєднання індуктивного й дедуктивного підходів до розташування і характеру засвоєння як теоретичного, так і практичного матеріалу. Так, теоретичний матеріал подано індуктивно-дедуктивним способом – а саме, від аналізу мовних одиниць у тексті до зв'язного викладу теми в кінці параграфа. Причому виконання окремих вправ потребує опори на здобуті раніше знання або вивчення деяких теоретичних положень наперед. Дедуктивний метод забезпечує засвоєння мови в єдності форми і змісту. Багато теоретичних відомостей скомпресовано в таблицях. Це сприяє вихованню уваги до слова, пізнанню слова, збагаченню мовного запасу, формуванню активної мовної особистості.

Це дає змогу учневі, практично опановуючи лінгвістичне явище, постійно актуалізувати знання, здобуті в попередніх класах, чи заздалегідь ознайомлюватися з новою часткою лінгвістичної інформації за принципом перспективності.

Важливим у підручнику IV класу є дедуктивно-індуктивно-дедуктивний спосіб засвоєння мовленнєвого матеріалу і формування у такий спосіб комунікативних умінь і навичок. Будь-який параграф починається із зв'язного тексту як цілісної одиниці мовлення. До тексту даються завдання щодо його структури (зачин, головна частина, заключна частина або твердження, докази, висновок), змісту, стилю, функціонально-сміслового типу та жанру. Обов'язкові завдання на визначення функцій тих мовних одиниць, які зазначено в назві параграфа. Завершується параграф завданнями комунікативного характеру, а в кінці теми представлено тест, виконуючи завдання якого учні контролюють себе, систематизують здобуті знання, узагальнюють певні комунікативні уміння і навички. Така форма контролю має забезпечити диференційований підхід до кожного учня як креативної особистості.

У кожному параграфі підручника IV класу є опорно-узагальнювальні таблиці і схеми, що полегшують сприйняття мовного явища, розуміння його особливостей і місця у системі мови.

До дев'яти із десяти тем дібрано епіграф, який відповідає змістові дидактичного матеріалу. Отже, підручник побудовано на ситуативно-тематичному принципі. Такий принцип дозволяє організувати планомірне засвоєння тематично об'єднаної лексики, а також, що є основним, довести комунікативні уміння й навички до вищого рівня розвитку в межах кожної теми або ситуації.

Нарешті, в аналізованому підручнику цікаво представлено пізнавально-розважальний аспект: загадки, рубрики „Це цікаво знати”, читання в особах, або рольові ігри. Належно оформлений підручник IV класу і з художнього погляду: всі малюнки кольорові, досить експресивні, вони відбивають українську та молдовську специфіку різнопланово. У кінці подано орфографічно-орфоепічний та тлумачний словники, що є також виправданим в умовах Молдови, де бракує будь-якої лексикографічної продукції. Недоліком є лише поодинокі помилки типографського характеру.

Складовою мовленнєвого розвитку школярів є збагачення словника. Відповідно до курикулуму учні мають сформувати такі уміння й навички: вживати слова у властивому їм

значенні, користуватися лексичними синонімами, щоб точніше висловити думку, подолати невиправдане повторення, зробити мовлення більш емоційним та виразним. Синонімію, за висловленням проф. С. Г. Ільєнка, названо однією із опорних тем шкільного курсу мови.

Які знання про синоніми потрібні учням, щоб їх виправдано вживати в зв'язному мовленні?

Перший етап вивчення синонімів – це практичне ознайомлення зі словами, близькими за значенням. Ця ознака є головною. У підручниках початкових класів немає ні визначення синонімів, ні теоретичного обґрунтування їхніх ознак, й разом з тим аналізований підручник містить цікавий матеріал для серйозної роботи над синонімією під час вивчення будь-якої теми.

Завдання початкової школи – засвоїти основну ознаку синонімів – близькість значення. На уроках з української мови має лунаати питання: „Як сказати по-іншому?” або „Як сказати краще?”.

У IV класі учні усвідомлюють, чим відрізняються синоніми один від іншого. Так формується вміння вживати слова в мовленні, враховуючи смислові, а інколи й стилістичні особливості, а також закони сполучуваності.

Так, під час вивчення теми „Іменник” учні опрацьовують тексти, які містяться в підручнику. Кожен з них – це джерело збагачення словника. Вправа № 130 „Замки України”. До зазначених на стор. 70 післятекстових завдань доцільно додати завдання щодо добору синонімів:

замок – міцна будівля, фортеця;
нападник – ворог, супротивник;
захищати – боронити, обороняти;
споруджувати – будувати, ставити, мурувати (про фундамент);
рідна земля – рідний край, Батьківщина, Вітчизна.

Вправа № 133, стор. 71-72:

Вал – насип, шанець;
димар – бовдур; комин, вивід;
лавка – ослін;
полонина – долина, рівнина, пасовище;
поляють (співаночки) – помчать, полинуть.

Вправа № 137 стор. 73 цікава тим, що вимагає від учнів максимально зосередитися на відгадуванні імені, а далі проводиться робота пізнавального характеру про дитячі роки Л. Українки.

Можна дібрати синоніми до слів цього тексту:

стілі (вишеньки-черешеньки) – стиглі, достиглі, дозрілі;
невмируща – безсмертна, вічна;
писала (вірші) – складала, створювала.

Вправа № 139 на стор. 74 потребує роботи над доббором синонімів до таких слів поданого тексту.

труд – робота, праця, заняття, діло;
прекрасне (слово) – прегарне, чудове.

До вправи № 144 на стор. 76 добираємо такі синоніми:

доля – щастя-доля;
воля – свобода, незалежність;
честь – шана, пошана, шаноба.
слава – повага, прославлення, величання.

Із вправи № 149 на стор. 78 добору синонімів потребують слова:

охайність – чистота, чепурність;
працьовитість – працелюбність, запасливість;

приповідка – примівка, приказка;
криниця – колодязь, копанка;
господар – хазяїн, газда.

Із вправи № 155 на стор. 81 добираються синоніми до слів:

прихильна – доброзичлива, приязна;
коровай – круглий весільний хліб;
частка – пай, частина, пайка;
людяність – доброзичливість, чуйність, гуманність, щирість, добросердечність.

Вправа № 176 на стор. 90 дає можливість дібрати синоніми до слів тексту:

снігопад – хуртовина, завірюха, заметіль, віхола, метелиця;
заєць – біляк (зимою, про сірого – русак (влітку)).

Вправа № 198 стор. 99 містить лексеми, до яких добираються такі синоніми:

сіло (сонечко) – сховалося, зайшло;
лунає (крик – звучить, бринить, далеко поширюється, розкочується);
табун (лебедів) – табунець (гусей), косяк (риби), череда (корів), отара (овець), зграя (птахів), зграя (вовків), табун (коней), група (підлітків);
заграва – відсвічування, відблиск, проміння.

Працюючи над текстом вправи № 228 на стор. 113, поповнюємо словник учнів синонімами до слів:

хащі – чагарник, гущавина, густий, непрохідний ліс, глушина, нетрі;
скеля – стрімчак, бескид, кам'яна брила;
барліг – лігво, лігвище (вовка), нора (лисиці).

Ми розглянули тексти діючого підручника для IV класу з теми „Іменник”. Жодного завдання з ними не передбачено на поповнення словника синонімами. Проте самі тексти містять багаті можливості для збагачення мовлення синонімами, автори дають можливість вчителю для креативного підходу до проведення уроків.

Спостереження за тим, чим відрізняються слова, що належать до одного синонімічного ряду, сприяють удосконаленню мовного чуття, а також мовленнєвому розвитку учнів.

Дуже важливим є те, щоб ознайомлення з основними ознаками тексту – тематичною єдністю – пов'язувалося з аналізом лексичних засобів, використаних в тексті. Виписавши з тексту слова, що повторюються, синоніми (у тому числі й контекстуальні), антоніми, слова однієї тематичної групи, учні дістають уявлення про тему тексту, а інколи й про його основну думку.

Пропонуємо за вправою № 228 стор. 113 завдання: виписати синоніми з тексту, встановити їх роль:

Найглухіші куточки – хащі – густий молодняк; влаштовує (барліг), вистеляє, закриває, нахиляє, обламає (верхівки дерев).
Під вивернутим деревом – поваленим стовбуром, старим пнем, під скелею.

Отже, в цьому тексті синоніми можна назвати ключовими словами. Схарактеризувавши синоніми поданого тексту, можна сказати, якою є основна його тема. Учні переконуються, аналізуючи у такий спосіб текст, як залежить використання лексичних засобів від змісту, теми та основної думки тексту.

Здійснивши докладний аналіз курикулуму і підручника для IV класу, можна стверджувати, що їх зміст сприяє ефективному формуванню мовної особистості. В них передбачено систему духовного і естетичного розвитку кожного школяра.

Уривки художніх текстів підручника в силу своєї образності і емоційності мають значний виховний вплив на учнів. Робота з ними сприятиме успішному поєднанню навчання і виховання. Мовна форма текстів слугує навчальній меті, а змістове їх наповнення впливає на моральні і естетичні погляди школярів.

Вважаємо, що підручник сприяє не тільки вмінням користуватися виражальними засобами мови, але й допомагає четверокласникам усвідомлювати себе носіями цієї мови, ідентифікувати себе українцями Молдови.

Вдало створений підручник спрямований не на заучування теоретичних відомостей, а на використання їх для творення власного мовлення.

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ASPECTE PSIHO-PEDAGOGICE ALE PREDĂRII ȘI ÎNVĂȚĂRII LIMBII FRANCEZE ÎN CLASA A II-A, ÎN REPUBLICA MOLDOVA

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Abstract

The article focuses on several psychological and pedagogical aspects of teaching and learning French to second-form pupils.

Rezumat

Autoarea propune câteva reflecții asupra aspectului psiho-pedagogic al predării și învățării limbii franceze în clasa a II-a.

De peste douăzeci de ani, procesul didactic, în instituțiile de învățământ preuniversitar din Republica Moldova, prevede predarea și învățarea unei limbi străine, începând cu clasa a II-a, deoarece, de peste douăzeci de ani, Republica Moldova a căpătat independență și a început să facă pași importanți pentru a-și racorda sistemul de învățământ la standardele educaționale europene și mondiale.

Cu referire la limbile străine¹ (diferite de limba a doua, a treia etc.), aceste standarde prevăd predarea și învățarea lor precoce, chiar de la vârsta de 3-5 ani, fapt care se anunță posibil în Europa și în lumea întreagă datorită informării în masă a populației, „mobilității” civilizatorii și culturale a elevului, dinamismului lui cognitiv² etc.

La ora actuală, predarea și învățarea unei limbi străine de la o vârstă precoce, în Republica Moldova, nu au caracter de masă. Caracter de masă au însă predarea și învățarea limbilor străine de la vârsta de șapte ani, adică din clasa a II-a. În Republica Moldova, decizia cu privire la predarea și învățarea în masă a unei limbi străine, anume de la vârsta de șapte ani și nu de la o vârstă precoce și chiar foarte precoce, vine în acord cu rezultatele cercetărilor neuro-psihologice și neuro-psihice³, care au demonstrat că, la majoritatea copiilor, conceptualizarea deplină a unor categorii – loc, spațiu, calitate, timp, modalitate, cantitate etc. – se produce la diferite vârste și în ritm diferit. Astfel, s-a demonstrat că, abia la vârsta de șapte ani, se produce conceptualizarea deplină a categoriei de cantitate, fără de care, după cum s-a dovedit mai apoi, nu este posibilă asimilarea eficientă a unei limbi străine, care se face, întotdeauna, prin dualitatea semnului (iar dualitatea înseamnă deja cantitate!), în sensul că conceptul (iar cunoașterea realității se face prin concepte și numai prin ele) se formează cu concursul „expresiv” al unei limbi (conceptul nu poate exista în sine, adică fără mijloace de exprimare verbală sau non-verbală!), de regulă, „verbală” și maternă (în acest sens, cercetătorii susțin că cunoașterea realității se face, mai întâi de toate, prin limba maternă⁴), iar învățarea unei limbi străine la o vârstă oarecare (care este o nouă formă de exprimare verbală a conceptelor) impune întotdeauna o dualitate expresivă a semnului. Astfel, în cazul conceptului de ‘frumos’ la un copil român, adică de ‘ceva ce produce o emoție estetică, ori, pur și simplu, place ochiului’⁵, exprimarea primară este în română și se face prin complexul de sunete [fʁuˈmos] și grafeme „frumos” (în cazul în care copilul știe să scrie), iar cea secundară, într-o limbă străină, de exemplu, în franceză – prin complexul de sunete [ˈbo] și grafeme „beau” (dacă, iarăși, copilul poate scrie în limba franceză). În acest caz, se observă ușor dualitatea expresivă orală ([fʁuˈmos]/[ˈbo]) și scrisă („frumos”/„beau”) a conceptului de frumos la un copil român care vorbește și scrie în română și franceză:

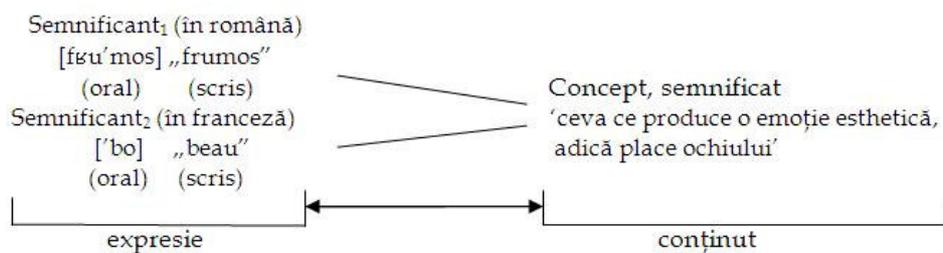
¹Limbile în cauză sunt străine față de individul luat aparte și nu față de societatea în ansamblu.

²Cuq, 2002.

³Costermans, 1980.

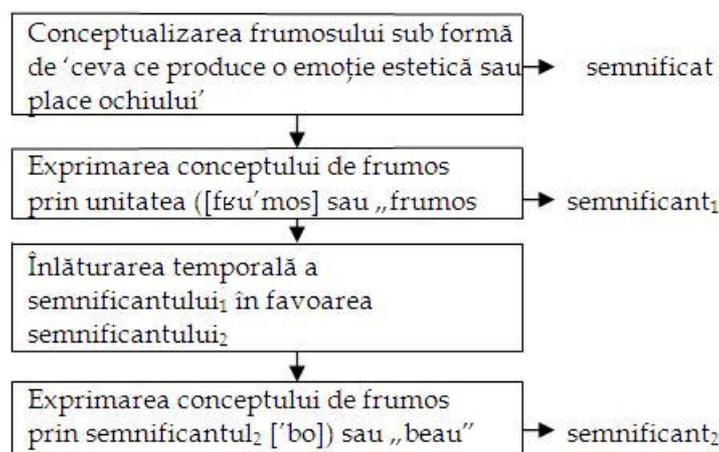
⁴*ibidem*.

⁵DEX, p. 230.



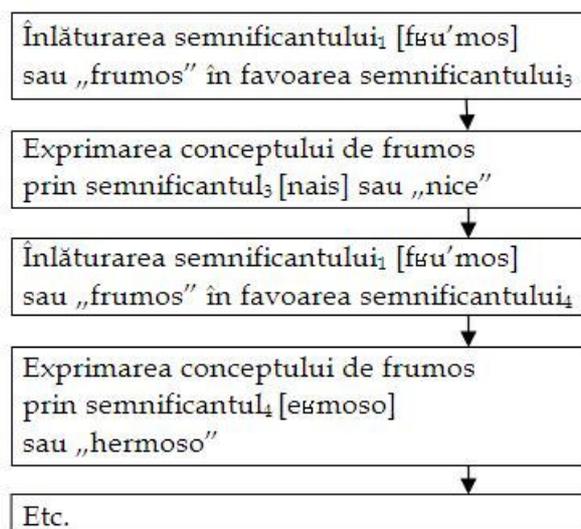
Sch.1: *Exprimarea conceptului de frumos în română și franceză*

Pentru ca dualitatea expresivă în cauză să fie însă pe deplin conceptualizată de copilul român care vrea să învețe franceza, el trebuie, mai întâi de toate, să conceptualizeze pe deplin cantitatea, ca să poată efectua, la nivelul gândirii, următoarele operațiuni:



Sch.2: *Operațiunile care stau la baza exprimării conceptului de frumos în română și franceză*

În cazul când se optează pentru o asimilare a mai multor limbi străine, operațiunile de mai sus sunt completate prin următoarele:



Sch. 3: *Operațiunile care stau la baza exprimării conceptului de frumos prin unitățile altor limbi*

Aceste operațiuni presupun stockarea semnificanților în memorie. Stockarea în cauză este de natură corelativă sau asociativă⁶ și se prezintă în felul următor:

⁶În cercetările științifice, termenii în cauză sunt introduși de J. Costermans și psiholingviști.

[fʁu'mos]-[bo], „frumos” - „beau”;
[fʁu'mos]-[nais], „frumos” - „nice”;
[fʁu'mos]-[eʁ'moso], „frumos” - „hermoso”;
etc.

Cu cât mai multe limbi își propune să cunoască individul, cu atât șirul corelativ al semnificanților este mai lung, ceea ce impune, din partea individului, un efort de memorare mai mare și o capacitate de distingere a semnificanților mai bine formată.

E cunoscut însă faptul că capacitatea de memorare și distingere a semnificanților este diferită la diferite vârste, cu atât mai mult cu cât și memorările sunt de diferit tip. Astfel, la vârsta de șapte ani, memorarea de scurtă durată este, în bună parte, mai rapidă, în timp ce cea de lungă durată este mai lentă. La adolescenți, tineri și persoanele în vârstă însă, situația se prezintă, în bună parte, invers. Prin urmare, asimilarea mai multor limbi străine ar fi o strategie didactică ce ia în vizor atât memorarea rapidă și de lungă durată, cât și distingerea temeinică a semnificanților. Aceste fenomene și stau la baza unui mecanism sau chiar automatism, pe care se bazează orice activitate de limbaj, promovată cu succes.

Reiese că asimilarea mai multor limbi străine a ar fi posibilă la o vârstă mai mare decât cea de șapte ani.

Asimilarea unei limbi străine este, în bună parte, un proces îndelungat, care, după cum ne-o demonstrează schema 1 din acest articol, are drept scop formarea, apoi automatizarea mecanismului de corelare a unui concept cu doi semnificanți: unul primar și altul – secundar. Cum se desfășoară acest proces de asimilare? Dat fiind dualitatea semnului despre care am vorbit deja, acest proces are la bază, mai întâi de toate, *discriminarea*, termen definit de Cuq drept facultate de a deosebi ceva de ceva⁷. Dacă se mizează pe o învățare cu succes a unei limbi străine, deosebirea în cauză se cere a fi ușor de efectuat.

Dacă analizăm manualul de limbă franceză pentru clasa a II-a, pe care se bazează, la ora actuală, procesul didactic în Republica Moldova (e vorba de manualul întocmit de Zinaida Vârla, Eugenia Onufrei și Maria Scobioală), observăm cu ușurință că discriminarea informativă ocupă, în el, un loc important. Ea se realizează atât verbal, cât și iconic, prin unități:

- (1) *verbale uncodale*, de tipul „Regarde, écoute et répète” (ex. 1, p. 14), „Regarde l’image et choisis” (ex. 4, p. 15), „Choisis la bonne case” (ex. 5, p. 15), „Dis” (ex. 2, p. 16), „Dis ce que tu vois” (ex. 3, p. 17), „Retiens” (ex. 2, p. 18) etc.;
- (2) *iconice* de tipul culorilor (astfel, în condiția exercițiului 1 de la pagina 22 „Ecoute, répète et lis”, literele nesonorizate sunt marcate în roșu), dimensiunilor (astfel, în exercițiul 1 de la pagina 18 cu condiția „Ecoute, observe et répète”, persoanele și obiectele reprezentate sunt de diferite dimensiuni), poziției și amplasării (vezi, în acest sens, ex. 4 de la pagina 21).

S-ar impune și discriminarea verbală *bicodală*, în baza limbii materne și limbii franceze (ex.: *mare - grand*), care, în manualul în cauză, nu este deloc prezentă, ceea ce, în viziunea noastră, este un neajuns al lui, deoarece nu este exploatată direct dualitatea verbală *unitate în română – unitate în franceză*. Acest fapt crează o piedică serioasă în asimilarea cu succes a limbii franceze la această vârstă. Din punct de vedere didactic, asimilarea în cauză are loc prin reproducerea artificială, într-un nou cod lingual, a mecanismului natural de asimilare a limbii materne. Doar în acest caz, asimilarea se va produce cu succes.

Discriminarea, adică observarea și distingerea unor fenomene de limbă, este strâns legată de competențele și aptitudinile elevului.

O altă etapă, în asimilarea limbii străine, este cea de *întrebuințare* sau *utilizare* a unităților noului cod lingual. În acest sens, manualul supus analizei oferă activități interesante de tipul: „Regarde et répète” (ex.1, p. 8), „Réponds” (ex.2, p. 8) etc. La această etapă, utilizarea trebuie să se facă în baza câtorva principii clare:

⁷Cuq, 2002.

- (1) alegerea unităților care vor fi întrebuințate, mai apoi, de elev se face în acord cu principiul *tezaurului* lui (intelectului și capacităților lui), *accesibilității* realilor, *dozării* informației, *fidelității* (culturale, linguale etc.; în acest sens, ex.1 de la p. 8 a manualului analizat nu răspunde deloc acestui principiu, deoarece face o deplasare în mediul socio-cultural românesc, prin antrenarea în jocul propus a persoanei cu prenumele „Nicu”), *necesității* (astfel, pentru a începe să vorbească franceza, elevul are nevoie, în primul rând, de cele trei verbe „être”, „avoir” și „aller”, care sunt cele mai întrebuințate în limba dată) etc.;
- (2) întrebuințarea primară, repetată, sumativă, rezumativă, prin imbricare totală, apoi parțială a acestor unități etc. pentru formarea graduată a unui mecanism, apoi a unui automatism operațional verbal;
- (3) atunci când mecanismul, dar, mai cu seamă, automatismul este format, utilizarea unităților noului cod lingual și a realilor noii civilizații își schimbă esența. Ea urmărește deja scopuri mai complexe: formarea performanțelor care, la un copil de șapte ani, sunt încă în număr redus (vezi ultimele lecții ale manualului supus analizei).

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EDUCATIONAL PSYCHOLOGY VS DIDACTICS

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Abstract

Didactics, meaning the systematic study of the instructional process, has a long tradition in many European countries. In Anglo-American literature, however, didactics is largely absent. Instead, it is often dealt with under the heading of educational psychology, curriculum theory or some other heading. In this article the authors clarify the distinction between educational psychology and didactics, and argue that didactics is a valuable concept whose absence in the Anglo-American tradition of educational studies is a disadvantage.

Rezumat

Ca știință a procesului instructiv, didactica are o istorie lungă în majoritatea țărilor europene. În Marea Britanie și S.U.A. însă, termenul „didactică” lipsește cu desăvârșire din cercetările științifice, fiind înlocuit, de cele mai dese ori, cu cel de „psihologie educațională” sau „teorie curriculară”. În articol, autoarea analizează diferența dintre psihologia educațională și didactică, și încearcă să demonstreze faptul că ultima este, cu adevărat, o știință care ar trebui să-i preocupe serios și pe savanții britanici și americani.

1.1. Different interpretations of the term “didactics” in the scientific works

During the past fifteen to twenty years we have witnessed a shift of research in psychology to the cognitive approach. This development has brought with it some interesting but unexpected consequences which can be seen particularly in the area of research on teaching that we in Europe call didactics. We have always found it difficult to communicate with Anglo-American colleagues, because writing on the subject of didactics involves difficult problems of translation. The subject of didactics research is the instructional process. The ideal approach to such research would be to look at that process as a totality, taking all possible factors into consideration. It is certainly not possible to include all empirical viewpoints in the same design in the same study. But the research framework is totally different when the process is looked at as a whole, as against the alternative approach where the focus rests on some particular component and the totality is not even discussed. The instructional process as a totality has usually been examined in such a way that the various parts of the process were constantly considered in relation to each other and in terms of their interaction. This kind of approach required empirical methods, and the most convenient method was direct observation. Research initiatives tried to discover how the participants (teachers and students) interact in various ways. In the long run, however, the results of this approach turned out to be too one-sided and external. Nonetheless we can ask whether the withdrawal from this approach has perhaps been excessively hasty and exaggerated. It is quite easy to see how the instructional process has two different parts: the teacher on the one side and the students on the other. The researcher is interested in their cognitive processes, that is how they report and interpret their experiences. Because these cognitive processes are of great importance, it is understandable that what actually takes place concretely between the teacher and the students tends to be neglected. What is of interest is what the participants have to say about what has taken place. The common arena of the teacher and the students, namely, the instructional process, has gradually been set aside, and the two parts have drifted further and further apart. Thus the sphere of action of the teacher is examined in terms of his or her planning, decision-making, reflection and the like – in short, all of the activities that may be characterized as teaching. The students, on the other hand, are studied as learners who take increasing responsibility for their own actions and decisions. It is also of interest that the concept of “learning” is distinguished from the concept of “studying” (defined as the activity leading to learning), although in textbooks of psychology, learning is still the end result of something that has been done in some way. Towards the end of the instructional⁸ process it is possible to move away from the role of the student to the end state of a learner, but the activity leading to this learning is studying. If we really mean to consider studying to be synonymous with learning we should say so clearly. Summarizing this

⁸cf. Uljens, 1997.

development, it can be said that research on teaching has changed so much that it is difficult to find reports which treat the process of instruction as a totality. On the other hand, it is easy to find research reports dealing only with learning and others dealing only with teaching. The earlier research program called process-product research has been almost totally rejected for various reasons. The program was criticized as being too behaviorist and non-theoretical⁹. Apparently the program has gradually lost its attractiveness and credibility. But another possibility would have been to transform and adapt it to new challenges, such as increasing its content-relevance, clarifying its intentional aspects, and broadening its conception of evaluation. In any case, it has waned or been fragmented into projects with narrower problems, or into interview studies. Yet the criticisms presented in the literature do not entirely explain its weakening. That may have been due in large part to the decrease in financial support of educational research in the U.S.; that decrease greatly affected process-product research, which requires relatively generous resources in personnel and technical expertise.

Nonetheless there is still a need for the kind of results that this program could produce. Gage and Needels (1989) presented a thorough response to the various criticisms. But that response seems not to have achieved any strengthening of such research. The same can be said of an elaboration in the form of a cognitive-meditational paradigm by Winne (1987). Chambers (1992) thoroughly discussed the criticism of non-theoretical aspects of the process product design. He distinguished between empirical and empiricist research and claimed that "what has normally been called 'empirical research' on teaching is, in my view, empiricist. Both empiricist research and scientific research are empirical, [...] nevertheless they deal with that empirical world in radically different ways"¹⁰. This criticism could have been taken into consideration in subsequent research, but so far it has not had that kind of effect. Attention to theory has increased but in totally different contexts.

Gage¹¹ criticized Chambers' way of distinguishing between empiricism and science, a distinction which would result in the exclusion from scientific status of the biological and behavioral sciences.

It is apparently unrealistic to think of returning to old practices; this introduction is mainly necessary in order to define the place of didactics in the field of education. The area of didactics

The term "didactics" is a direct translation from the German *die Didaktik*. My purpose is not to explain its etymology or conceptual history¹²; contemporary usage creates difficulties enough; e.g., presents 30 different conceptions of didactics¹³. When we speak of didactics in the languages of European countries, its meaning comes from the German tradition.

But that one word (*opetus*, *undervisning*, *Unterricht*) has a lot more to do with teaching than with learning. The definitions of these terms are not, of course, unambiguous, but their content and meaning indicate, in any case, the direction of thinking and possible restrictions in the conclusions based on them.

From non-English-speaking perspectives, because we translate our texts into English so that they will become more widely known, this is not an unimportant problem. Research on didactics in its broadest definition refers to all kinds of research on teaching, according to the European terminology, or research on the teaching-studying-learning process in Anglo-American terms. It must be added that didactics also means pedagogy in this area. In English they must use such a clumsy expression as "pedagogy in the area of the teaching-studying-learning process" or perhaps "the art of teaching".

In addition, didactics always is connected with some context in the society, with some institution, and it is here that curriculum comes into the picture. A curriculum restricts the degree of freedom to act in this context, and the teacher-student interaction consequently becomes

⁹Kansanen, 1995.

¹⁰Kron, 1993.

¹¹Gage, 1994a; Gage, 1994b.

¹²Kansanen, 1995.

¹³ Kron, 1993.

normative in nature. It is pedagogy as a totality that guides the instructional process according to the aims and goals stated in the curriculum. Thus, research on didactics has two faces: descriptive and normative.

Although it would be easy to keep them apart, doing so would not meet the requirements of the classroom. Only the researcher who conducts a descriptive inquiry and looks at the teaching-studying-learning process from the outside is able to leave the normative side out. Because the teacher and the practitioner-researcher are involved in this process, they must take both sides (descriptive and normative) into consideration.

Students, on the other hand, come to this process with their own intentions and usually must be persuaded to accept the curriculum. On this basis it may be understood that the well-known European didactic models are both pedagogical and research models. Values play a certain role in their building. In principle, the concept of didactics does not determine the angle from which we should approach the teaching-studying-learning process. It is often seen as starting with goal definitions, then coming to the actual process later. Approaching the instructional process in that way makes it easily too teacher centered and too inattentive to the activities of students and their learning. For example Anderson and Burns (1989) concentrate on teachers, teaching, and instruction, and their book may be characterized as a good and typical treatment of research on teaching. On the other hand, starting from the student side may lead to the overemphasis on learning, not leaving enough room for the idea of teacher-student interaction and the context provided by the curriculum. Somehow or other, a balance must be attained, and that is the task of general didactics. Anglo-American literature rarely uses the concept "didactics". It appears only in texts translated from another language. Its use in the writing of North-American researchers seems to be out of the question. If they use it, they do so with a contemptuous nuance. Europeans can notice this subtlety not only in novels but also in professional literature¹⁴ write "didaktics" with a small "d" and they do not try to translate it. In any case, it is vital that we have the means to discuss the problems of didactics. It is unrealistic to proceed as if the concept of didactics does not exist. Didactics is, in a certain sense, also in use in southern European countries and also in many eastern European countries, as it was in Soviet pedagogy and still is in Russian pedagogy. Although we can understand how the European and Anglo- American research traditions long ago separated¹⁵, the problem of mutual communication still remains. The most promising area of education in which to look for the solution to that problem is educational psychology.

1.2. The area of educational psychology

Educational psychology is most commonly defined as the intersection of education and psychology. In that intersection we can find an area where the aspects common to didactics and educational psychology are found. In countries where both educational psychology and didactics are subdisciplines of education (European countries), educational psychology considers mainly the areas of learning, development, intelligence, and motivation. If the viewpoint of social psychology is added, the area is often called the social psychology of education. In the U. S., the viewpoint of teaching is usually not central, if it is considered at all, but we can find examples where it is¹⁶. We can quickly conclude that educational psychology deals with problems that are mainly without any specific context, such as an institution or a school or a subject matter. The more we specify the problems with the help of a context, the more the questions that we consider in didactics come to the fore. This context-free to- context-dependent dimension is important to our efforts to differentiate between educational psychology and didactics. It is characteristic of those who come to educational psychology from the direction of education to say that educational psychology is a sub discipline of education, and of those who come from the direction of psychology to say that it is a sub discipline of psychology. This state of affairs only emphasizes the common area of both disciplines, that is, the place where they intersect. In the European literature, educational

¹⁴Joyce *et alii*, 1992, p. 13; Jackson, 1992, p. 66; Shuell, 1996, p. 735; Hopmann *et alii*, 1995.

¹⁵Kansanen, 1995.

¹⁶Gage *et alii*, 1998, Chapters 9-12; Slavin, 1994, p. 2-11.

psychology has its place as a sub discipline of education, but it is hard to say whether most of the researchers have their roots in education or psychology. It depends a good deal on the actual themes they are working on. If we look at the intersection from the perspective of each of two large American organizations, the American Psychological Association (APA) and the American Educational Research Association (AERA), we can see some interesting differences. The APA has a Journal of Educational Psychology, and its division of Educational Psychology has its own journal, Educational Psychologist. The AERA has no such division, nor is there any special interest group (SIG) called educational psychology. On the other hand, AERA has some divisions on topics closely related to educational psychology, particularly Division B on "Curriculum Studies", Division C on "Learning and Instruction", and Division K on "Teaching and Teacher Education". Although it is not possible to draw far-reaching conclusions on the basis of this classification, some interesting interpretations may give food for thought. APA's Division of Educational Psychology is intended to enable "psychologists with interest in research, teaching, or practice in educational settings at all levels to present and publish papers about their work. Division members' work is concerned with theory, methodology and applications to a broad spectrum of teaching, training and learning issues". First of all, the members are identified as psychologists, and the journal of the division is also directed to educational psychologists. According to APA information, "the main purpose of the Journal of Educational Psychology is to publish original, primary psychological research pertaining to education at every educational level", and the program of the journal may be characterized as basically research-centered. In AERA, on the other hand, the questions related to the teaching-studying-learning process are embraced in several divisions, and the themes of the divisions are more content-related. Some inferences can be drawn from this structure. AERA seems to lack a division devoted to the totality of the teaching-studying-learning process. If we interpret this situation from the viewpoint of continental didactics, questions of curriculum, teaching, and learning are separated from each other. Characteristic of the discussion in American educational psychology in the late 1980s was the claim that the content – the subject matter – in the research problems published in the area of educational psychology was missing¹⁷, and the leading principle in research was "the empirical imperative"¹⁸. From the viewpoint of didactics, on the other hand, content has always been an essential part of the discussion, and there is a special branch, die Fachdidaktik (subject-matter didactics), for concern with content. When Shulman discusses the problem of substance as a "missing paradigm", he refers to the remark of Hugh Sockett that it was not knowledge or content that was missing but "the centrality of character"¹⁹. This is quite near to what we traditionally have understood as belonging to didactics, and this point of view is of fundamental importance in the research on the teaching-studying-learning process. One more point is also exposed: where is philosophy of education or – to be logical in our use of terminology – educational philosophy? Even in the articles in the journals specializing in educational psychology, we can see that any philosophical background or any philosophizing is scarce or almost lacking. Traditionally, educational philosophy has always been included in German didactics. We can say that philosophical contemplation is an essential part of didactics²⁰.

In normative didactics, it belongs at the very heart of any critical conception of better education, and in descriptive didactics it forms the justification and the basis for the arguments to be investigated. In the divisions of AERA we can see a connection to a broader context and a link to the society in which education takes place. That means awareness of value questions and the purposes of education, of its institutions, and of the professionals working in them. Interestingly enough, the role of educational philosophy has emerged in the Swedish discussion, where didactics was revived in the early 1980s. Kroksmark and Bengtsson²¹ have started to use the subarea of philosophical didactics in the same way as educational philosophy is used. This

¹⁷Shulman, 1992.

¹⁸Shulman, 1995.

¹⁹Shulman, 1992, p. 24.

²⁰Glockel, 1990; Jank *et alii*, 199; Klafki, 1985.

²¹Kroksmark, 1995.

approach seems logical, and it can be explained as a positive contribution to any discussion where educational philosophy is a separate subarea and can be linked to any main area of education. This feature may enable philosophical didactics to be distinguished from educational psychology. What is worth considering here is that, in German *Padagogik*, educational philosophy does not exist at all, although, as was noted earlier, it is an essential part of every area or sub discipline of education. We can see that transferring concepts from a different culture brings along local interpretations. From this discussion it is possible to revise further the context-dependent to-context-free dimension as a means of distinguishing between didactics and educational psychology. Context-dependency means that the teaching studying- learning process is intentional, that actions are based on values and purposes, and that the process is located in some institution in the society.

Context-dependency also involves professional teachers with institutional teacher education, and it assumes that the outcomes of studying, with learning as the most important part of them, are achieved within the framework of a systematic curriculum. The more the teaching is considered context-dependent, the closer its problems are to didactics. Some reflections After these characterizations of didactics and educational psychology, we pose the question: Where can we find didactics in Anglo-American research on the teaching-studying-learning process? It is clear that there is no corresponding Anglo-American field of study; instead the array of questions considered in didactics is dealt with in several problem areas. Although this Brian Simon's question: "Why no pedagogy in England?"²². Even though Woods has no definitive answer he at least indicates an awareness of the problem. Anglo-American studies related to curriculum, teaching, and policy questions probably provide the most common links to didactics. It is also clear that learning and the problems belonging to its scope are included, but left in the background, although it is self-evident that the outcomes of education are always central to its purposes. To some extent it can also be said that learning is left in the background in the European didactics, although there the totality of the teaching-studying-learning process is more frequently sought. Similarly, some components of the teaching-studying-learning process are left out if we approach the process from the learning point of view. This kind of approach is clearly seen in the APA Handbook of Educational Psychology²³, which leaves the area of curriculum and teaching more in the background. This fact has led to some new trends in the area of educational psychology. The pressure to expand the role and the meaning of learning can be seen in the broader use of the term "learning".

Learning is being used more and more in the sense of studying, and in educational programs the old idea of child-centered education is being pursued with new zeal with the aid of constructivist conceptions of learning. This trend has also, perhaps, opened our eyes to broader perspectives on research questions and brought educational researchers and educational psychologists closer to each other in designing studies. Didactics in Europe and educational psychology in the U. S., have both been used as part of the basis of teacher education. Educational psychology has been characterized as a "master science" in education, even though gradually that quality seems to be receding²⁴. Grinder identifies withdrawal, fractionation, and irrelevance as some explanations of this recession²⁵. Withdrawal refers here to moving from the general problems of education into more limited fields of experimental psychology. This movement is obviously related to the increasing lack of subjectmatter content and character. Fractionation refers to the many areas where the problems of the educational process are examined. Irrelevance is related to the disposition of laboratory research as against research in real-life settings. Grinder²⁶ suggests a two-step reform: educational psychology should be presented as "the integrative discipline", and historical, theoretical, and social issues should be given more attention in its publications. These

²²Woods, 1996, p. 16-17.

²³Berliner *et alii*, 1996.

²⁴Grinder, 1989, p. 14-15.

²⁵*ibidem*.

²⁶Grinder, 1989, p. 16.

two points remind us very much of what we understand by the term “didactics.” The integration of teaching and learning has also been suggested by Shuell (1993). The logical question is: Can we find a more integrative conception on the part of AERA research? If we look into the third “Handbook of Research on Teaching”²⁷, we see that teaching is considered with much attention to context. The social and institutional contexts of teaching and the teaching of specific subject matters have their own chapters, and the mental processes of students also have a chapter of their own. In the Handbook of Research on Curriculum²⁸, the societal context of curriculum and teaching is emphasized even more. On the other hand little space in these handbooks is devoted to learning, and this fact corresponds for the most part to the conception of European didactics as well. It must be remarked that the next generation of handbooks will probably deal more extensively with learning than before. One good example is the book “Models of Teaching” by Joyce²⁹, where the instructional process is looked at through various models, which “[...] are really models of learning”. The older model of Dunkin and Biddle (1974), based on Mitzel’s research, is also a representation of the totality and contains all of the formal factors (presage, context, process, and product) needed in the teaching-studying-learning process. The latest well-known model of Shulman³⁰ contains all possible factors in some way, and it contains a new element compared to the older models: the societal/organizational transactions are seen as central in the process of teaching. Maybe this feature is implicit in all models, but this has not been said aloud so clearly until now. With these additions the approach comes quite close to the European didactics, but only to the descriptive conception of didactics. The models presented by Dunkin and Biddle and Shulman may be interpreted as research models. The models of German didactics, based on human sciences, are moreover ideological constructions about how the teaching-studying-learning process should be organized in the society and in the school. According to Shulman, however, the focus on totality seems to be receding again.

The European didactics uses the term more in the sense of descriptive didactics that may be characterized as curriculum theory and educational psychology. Empirical research is not carried out in the traditional didactics; it is practically impossible to find any empirical research reports in the European didactics. On the other hand, in descriptive didactics or in educational psychology empirical didactic research reports are self-evident.

The models of didactics are based on curricular context; that is why the models are context-bound. Although they may look quite universal, the models have a certain value background and usually the contents are determined by some curriculum. Therefore, the content usually relates to some subject matter. Theoretically at least, the reflections and conclusions concerning the teaching-studying-learning process are limited to the predetermined curricular context, in spite of the fact that the curricular context may be fairly general. It may be said that the models of didactics are in a certain way ideological and they are planned for carrying out “good teaching” and for achieving the aims and goals defined in the curriculum. Naturally, new knowledge and empirical results are taken into consideration when the models are improved. The models, however, are not research models and not tested or examined like these. Hopmann and Riquarts (1995) give a historical explanation by referring to the centralized school system in Germany and the Nordic countries that made the State curriculum-making possible and a generally accepted rule. In countries where the educational system has been more decentralized, the need for general models has not been of much current interest.

The research approach to the problems of the teaching-studying-learning process takes its starting-point from practical circumstances, but it is not restricted to some educational system or curriculum. In this sense it is more field-independent or context-free. The research models are made for some research program or to test some idea. Implicitly at least, these models are also normative because they try to find out e.g. the teaching or teacher effectiveness, good textbooks or

²⁷Wittrock, 1986.

²⁸Jackson, 1992.

²⁹Joyce *et alii*, 1992, p. 1.

³⁰Shulman, 1986; see also Burns, 1995.

harmonious interaction. This kind of normative value background, however, is characteristic of education in general. Without aims and goals there is no education.

Conclusions

In spite of different terminology there are many common elements in the didactics and educational psychology. Instead of emphasizing differences the joint components in a common conceptual system may indicate their distinct characteristics and also indicate where the differences may be found. In both Anglo-American and European education an area of educational psychology can be identified. In addition to this, the area of didactics is generally employed in the European education. It deals with the totality of the teaching-studying-learning process, mainly with the questions of educational policy, curriculum theory and instructional process. It may be seen as a parallel of education in general, concentrating on the institutional part of schooling.

Didactics in its traditional meaning is thus a sub-area of education which concentrates on all questions related to the teaching-studying-learning process. It has emphasized the basic problems of curriculum planning and selecting content valuable enough to be transmitted to the rising generation. The other side of this totality is naturally evaluation and the criteria of learning and other outcomes. The teaching-studying-learning process, where the curriculum is realized, has become more and more the main concern of didactics, with learning as its central focus. This is especially the case in all European countries, but for different reasons. Didactics was brought into the middle of an empirically oriented research approach that has been dominant in various forms since the Second World War.

Didactics is part of a greater system, which refers to a conception of being human and living in a constructed human culture. It refers to a world of pedagogy with its curriculum, defined aims and goals, schools, classrooms, teachers, and students. The whole is clearly a bounded system; it is context-dependent. The activities, the values, and the knowledge are, in principle, restricted to the context of the curriculum. Educational psychology, on the other hand, has always been understood to be more descriptive and more context-free. The criticism directed against too generally formulated problems has led to a revised conception of ecological validity and to an effort to study more context-dependent problems. The context, however, is still understood as situational; thus situated learning reflects the trend in this area. Values and knowledge are in principle free, and the society at large is the locus of control corresponding to the curriculum. In the literature of educational psychology, there is a clear pressure to extend its scope in the direction of increased attention to context³¹. Teaching as a topic is not a sufficient solution to these efforts. Without being placed inside the boundaries of the curriculum, teaching is as context-free as learning. Combining teaching with learning into a common teaching-studying-learning process brings in, almost necessarily, the content, i.e. the subject-matter. This process belongs to a greater system in the society and is guided by the societal educational policy. Didactics is a means to guide it in practice, and the concrete means for it is the curriculum. Research carried out within this system may be called didactic research. Research on teaching may also be done outside the curriculum, as descriptive basic research. In that case it is difficult to call it didactic research; it is more general by nature and has more qualities typical of educational psychology.

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³¹e.g., Anderson *et alii*, 1995; Salomon, 1995; Olssen, 1993; Special Issues of *Educational Psychologist*, 1992, 1994, 1996.

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DEVELOPING CULTURAL VALUES THROUGH EXTRA-CURRICULAR ACTIVITIES AT ALL LEVELS

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Abstract

Culture consists not only of behaviors and practices, but also of deeply held beliefs about what is right, appropriate, and acceptable and what is wrong, inappropriate and unacceptable. It is important to recognize that culture is learned – it is neither something we are born with nor something that we create on our own. Culture is passed from generation to generation, in the words and actions of parents, teachers, and fellow community members. It is so deeply rooted inside our minds and hearts that we often cannot imagine a world in which our values, the way we define right and wrong, could possibly be thought of any other way. Conflict arises when two cultures with very different, or sometimes just mildly different, worldviews interact.

Rezumat

Cultura nu se compune doar din comportament și practici ale acestuia. Ea înglobează anumite stereotipuri ale binelui, acceptabilului și, invers, ale răului și non-acceptabilului. Cultura este ceva ce se învață de la persoanele mai în vârstă: părinți, dascăli, dar și de la societatea în ansamblu. Conflictul cultural apare atunci când, cel puțin, două culturi opuse vin în contact.

The connection between culture and language has been noted as far back as the classical period and probably long before. The ancient Greeks, for example, distinguished between civilized people and *bárbaros* "those who babble", i.e. those who speak unintelligible languages. [1] The fact that different groups speak different, unintelligible languages is often considered more tangible evidence for cultural differences than other less obvious cultural traits. The German romanticists of the 19th century such as Herder, Wundt and Humbolt often saw language not just as one cultural trait among many but rather as the direct expression of a people's national character, and as such as culture in a kind of condensed form. Herder for example suggests, "Denn jedes Volk ist Volk; es hat seine National Bildung wie seine Sprache" (Since every people is a People, it has its own national culture expressed through its own language)³².

As a rule, a lot of definitions of culture refer to particular values and beliefs. It is worth mentioning that all aspects of culture influence our worldviews and the ways in which we view our relationships with the Earth and each other. It's not a secret that language, communication and culture are in close relationships. From my point of view, teaching and learning language is impossible without knowing its culture.³³ Culture and communication are inseparable because language is a part of the culture and culture is a part of the language. As Samuel Taylor Coleridge mentioned, "Language is the armory of the human mind and at once contains the trophies of its past and the weapons of its future conquests". So, it means that teaching language and communication are really important and certainly are connected with the culture of the language we are studying.

Culture is not only an integrated pattern of human knowledge, belief, and behavior that depends upon the capacity for symbolic thought and social learning. It is also an important concept in education for a sustainable future. That is why, teaching culture is based on the assertion that language and culture study are best brought together when the teacher is effective in the affective, cognitive and skills domains.³⁴ At the same time teaching strategies and activities are presented that combine specific teaching techniques and ideas with other human and cultural resources in and out of the classroom.

Teaching culture provides some practical strategies for integrating language and culture study. Different activities, cultural mini-dramas and student performance objectives help teachers illustrate how the cultural context of communication is vital to understanding the message. There

³²apud Anderson, 1983.

³³Bonvillain, 2007.

³⁴Blum, 2008.

many ways of teaching culture, but first of all we should remember that our students need to recognize and understand how people in a given culture typically behave in common, everyday situations. In such a way organizing diverse extracurricular activities involving students of different ages is the best way to teach them language, communication and culture as well.

Finally, I would like to present you the scenario of one of the extra-curricular activities that I have already organized with my pupils. During such extra-curricular activities I always try to involve not only high level students, but also beginners those who have already begun to study English. To my mind, it is a good possibility to show them traditions and customs of the country whose language they are learning:

“Thanksgiving Day”

The melody sounds.

Throughout the party Power Point presentations are used.

A group of pupils comes to the scene with letters in their hands. They recite the poem:

T is for the trust the pilgrims had so many years ago
H is for the harvest the settlers learnt to grow
A is for America, the land in which we live
N is for nature and beauty which she gives
K is for kindness, gentle words, thoughtful deeds
S is for smiles, the sunshine everyone needs
G is for gratitude... our blessings big and small
I is for ideas, letting wisdom grow tall
V is for voices, singing, laughing, always caring
I is for Indians, who taught them about sharing
N is for neighbours, across the street, over the sea
G is for giving of myself to make a better me.

The girls sing the song “Waving Flag”.

Two leading pupils, a girl and a boy begin to tell about Thanksgiving Day:

The girl says: There is one day a year when all Americans stay home with their families and eat a big dinner. This is Thanksgiving Day.

The girl recites the poem “Thanksgiving”:

The year has turned its circle
The seasons come and go.
The harvest all is gathered in
And chilly north winds blow.
Orchards have shared their treasures
The fields, their yellow grain,
So open wide the doorway –
Thanksgiving comes again!

The boy says:

The pilgrims celebrated the first Thanksgiving Day in the fall of 1621. The pilgrims sailed to America from Plymouth, England, in September, 1620. They came to America for religious freedom. They were among the first European settlers in America. The name of their ship was the "Mayflower." They landed at Plymouth Rock, in what is now the state of Massachusetts, in December, 1620. So, today is 390 years from the day when first English people came to America.

The pupils recite the poems “The Pilgrims” and “The Pilgrims Came”:

“The Pilgrims”

In the year of 1620
on a cold December day
a hundred and two pilgrims

sailed into Plymouth Bay.
Still wary from their voyage -
still suffering winter's chill -
they kept their sights on freedom
with courage, work, and will.
Pilgrims did not stop to think
of riches, fame, or glory
while bravely playing starring roles
in our new nation's story.

"The Pilgrims Came"

The Pilgrims came across the sea
And never thought of you and me;
And yet it's very strange the way
We think of them Thanksgiving Day.
We tell their story old and true
Of how they sailed across the blue
And found a new land to be free
And built their homes quite near the sea.
The people think that they were sad
And grave; I'm sure that they were glad -
They made Thanksgiving Day - that's fun -
We thank the Pilgrims everyone!

The girl says:

There were people living in America before the pilgrims arrived. These people were the Native American Indians. The Indians began settling in America about 25,000 years ago. They hunted, fished, and farmed to survive. There were many groups, or tribes, and each had its own customs and beliefs.

The boy says:

The pilgrims' first winter in the New World was difficult. They had arrived too late to grow many crops. Without fresh food, half of the pilgrims died. The following spring the Indians taught the pilgrims how to hunt, fish, plant, and survive in America. The crops did well, and in the fall of 1621 the pilgrims had a great harvest.

The girl says:

They were thankful and decided to celebrate with a Thanksgiving feast. They prepared a dinner of turkey, corn, beans, and pumpkins. They invited their Indian friends to share this feast. The Indians brought food to the feast, too (they even brought popcorn!). Americans still celebrate Thanksgiving Day in the fall. It is celebrated on the fourth Thursday in November. Turkey is still the main dish and pumpkin pie is the most popular dessert.

A short role-play:

Three boys come to the scene (There are necessary decorations on the stage).

The first boy says:

- Oh, thanks God, we have gathered a rich harvest. Nobody will be hungry this winter.

The second boy says:

- Our first winter was really very difficult here. We had arrived too late to grow many crops.

The third boy says:

- Without fresh food half of our friends died.

The first boy says:

- There is plenty of food for our feast now: cucumbers, carrots, cabbage, turnips, onions and beets.

The second boy says:

- We hunted wild turkeys, geese and ducks.

The third boy says:

- We went fishing and now we have a lot of fish.

The first boy says:

- Let's organize a big holiday.

The second boy says:

- It's a wonderful idea. Let's invite our Indian friends. They helped us a lot.

The third boy says:

- We'll really have a nice feast.

The first boy says:

- We will celebrate Thanksgiving Day!

The second boy says:

- Thanksgiving Day is a holiday to give thanks for the food collected at the end of the harvest season.

The third boy says:

- Thanksgiving Day is an opportunity for us to express our sincerest gratitude to people who love and care for us.

Pupils sing the song "Thanksgiving Medley".

The leading boy says:

Thanksgiving Day is a communal celebration marked as a sense of gratitude people feel for all the good things in life. This is done by offering prayers, gifting your near and dear ones. And here are some Thanksgiving Day Traditions.

The leading girl says:

Family feast is an important tradition during Thanksgiving. The entire family sits at the table during dinner. It is also a time for relatives living in different places to come together and celebrate.

The pupils recite the poem "It's Happy Thanksgiving":

"It's Happy Thanksgiving"

It's happy Thanksgiving,
Thanksgiving! Horray!
We're going to dinner
at Grandma's today.
I love it at Grandma's
It's cosy and snug,
I love giving Grandma
a Thanksgiving hug.
I help make the gravy.
I pour and stir,

it smells so delicious
I love helping her.
We laugh and we talk,
oh! She makes such a fuss
as she bustles about
cooking dinner for us.
When we sit at the table
and Daddy says grace,
there's a beautiful smile
on my grandmother's face.
Though the weather is windy
and chilly and gray,
our family is happy
this Thanksgiving day.

The girl sings the song "When I was young".

The dance in the country-style.

The leading boy says:

The traditional stuffed turkey adorns every dinner table during the feast. Pumpkin pie, Cranberry sauce, Corns are some of the dishes cooked everywhere to mark the day. Though historians don't have an evidence to prove that turkey was eaten during the first Thanksgiving dinner, but the thanksgiving celebration will be incomplete without it.

The pupil recites the poem "The Turkey Song":

"The Turkey Song"

I'm a little turkey
Short and Fat
Thanksgiving Day is coming.
Now what do you think of that?
I had better run as fast as I can
Oh, your mommy will roast me in a pan!

Pupils sing the song "The Turkey Song".

The leading girl says:

The traditional Thanksgiving parade probably started with President Lincoln proclaiming it an official day. The full-dress parade is a way to display the country's military strength and discipline. The main aim of such parades is to lift the spirits of the spectators, provide them with wholesome entertainment. In the present day, parades are accompanied with musical shows and celebrities.

The pupil recites the poem "The Thanksgiving Day Parade":

"The Thanksgiving Day Parade"

Thanksgiving Day is here today,
the great parade is under way,
and though it's drizzling quite a bit,
I'm sure that I'll see all of it.
Great ballons are floating by,
cartoon creatures stories high,
Mickey Mouse and Mother Goose,
Snoopy and mammoth moose.

The band are marching, here they come,
pipers pipe and drummers drum,
hear the tubas and the flutes,
see the clowns in silly suits.
It's pouring now, but not on me,
I'm just as dry as I can be,
I watch and watch, but don't get wet,
I'm watching on our TV set.

The leading boy says:

Watching football during Thanksgiving is a popular tradition. The traditional game between the Detroit Lions and the Green Bay Packers continues. One of the most memorable games had been played on this day.

The pupil recites the poem below:

Our turkey dinner's hardly gone
when Daddy says, "The game is on."
He tunes it in, takes off his shoes,
and turns to watch his heroes lose.
He sits and screams, we sit and grin,
he gets so mad when they don't win.
Thanksgiving wouldn't be the same
without my father's football game.

The dance

The leadin girl says:

Thanksgiving Day in the United States is traditionally a holiday to give thanks for the food collected at the end of the harvest season.

The pupils recite the poem below (They hold fruits and vegetables in their hands):

Thank You
For all my hands can hold
Apples red
And melons gold
Yellow corn
Both ripe and sweet
Peas and beans
So good to eat!

Thank You
For all my eyes can see
Lovely sunlight
Field and tree
White cloud-boats
In sea-deep sky
Soaring bird
And butterfly.

Thank You
For all my ears can hear -
Birds' song echoing
Far and near.
Songs of little
Stream, big sea

Cricket, bullfrog
Duck and bee!

T for time to be together, turkey, talk, and tangy weather
H for harvest stored away, home, and hearth, and holiday
A for autumn's frosty art, and abundance in the heart
N for neighbors, and November, nice things, new things to remember
K for kitchen, kettles' croon, kith and kin expected soon
S for sizzles, sights, and sounds, and something special that abounds
That spells «**THANKS**» for joy in living and a jolly good Thanksgiving!

The leading boy says:

Thanksgiving Day is an opportunity for us to express our sincerest gratitude to people who love and care for us. One of the most preferred and appreciated way of expressing gratitude is to say it through a beautiful Thanksgiving Day Card. While there are lot of Thanksgiving cards available in cards shop, you may also make the card yourself. The recipient will be touched to receive a handmade card and will be thankful to you!

The leading girl says:

A Thanksgiving Card should be sent to everyone who has helped you in some way. Also remember to thank all people who love you and care for you. You should go ahead and send a Thanksgiving Greeting to your parents, grandparents and other members of the family. In your workplace you may present Thanksgiving card to your business partners and colleagues.

The leadin boy says:

Besides, Thanksgiving Greetings could also be given to neighbours, teachers, doctors or any other social acquaintance who helped you in improving the quality of your life. Remember Thanksgiving Card is all about bringing a smile on each of these people face with a genuine expression of your admiration for them.

The leading girl says:

Thanksgiving Greeting Cards are usually adorned with traditional Thanksgiving Day symbols like wreath, turkey, pumpkin etc. Images of fruits and flowers are also used to symbolize happiness and prosperity associated with harvest festival. Sometimes a simple "Thank You" is printed to depict the feeling of gratitude felt by the sender.

The pupils come to the scene. They express their sincerest gratitude to people who are sitting in the assembly hall .Then they give the guests special cards.

The leading girl says:

It's Thanksgiving Time...
It's giving thanks time,
And here's a hug to say...
I'm thankful to you for
Making me how I am today.
Happy Thanksgiving Day!!!

The boy says:

Rich with happiness...
Filled with warmth...
Is the season!
So my heart ...
Blessed with the precious gift of your friendship!
Happy Thanksgiving Day!!!

The girl says:

Wishing this Thanksgiving
Finds you with
Plenty of reasons to give thanks!
Happy Thanksgiving Day!!!

The boy says:

The moments you held my hand...
You touched my heart
Thanks for loving me the way you do!
Happy Thanksgiving Day!!!

The girl says:

A special gift for our dear guests - a beautiful song.

The song.

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WAYS OF TEACHING IRREGULAR VERBS AT THE LESSON OF ENGLISH

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Abstract

The present article is devoted to the practical activities for the reinforcement of irregular verbs at the lesson of English. It contains various types of exercises for training the usage of problematic verbs for students at different levels of language acquisition. Among the exercises we have included: odd-man-out, fill in the gaps, matching exercises, multiple choice, puzzles and a special attention is given to ways of using songs and poems in teaching the irregular verbs.

Rezumat

Articolul ia în vizor un șir de activități de consolidare a cunoștințelor despre verbele neregulate din limba engleză. Aceste activități pot fi propuse elevilor cu un diferit nivel de cunoaștere a limbii în cauză. Ele înglobează exerciții de completare, de sortare, de alegere multiplă, pazluri etc. O atenție deosebită e acordată utilizării cântecelor și poeziilor în predarea acestor verbe.

The acquisition of irregular verbs is a very difficult process for the English language learners. It is connected with several problems which EFL learners are facing. They are: the number of irregular verbs. There are 160 the most used irregular verbs in English. Each verb has two different forms although in some cases they occur to be the same in the forms of Past Simple and Past Participle. Spelling of irregular verbs can be frustrating - many verbs do not follow the general rule of forming Past and Participle I. There are verbs which have the same vowels in the roots of the infinitive form but they can undergo different changes in the forms of the Past and Past Participle I:

to hear – heard – heard;
to tear – tore- torn;
to bring – brought – brought;
to cling – clung – clung;
to ring – rang – rung.

Another category of problematic verbs are the verbs *pay* and *say*. These verbs have the same combination of vowels as in the verb *to stay*, which is a regular verb, while the second and third form of these verbs are: Say-said-said; pay-paid-paid. But *pay* and *say* have other ways of formation the Past forms and the Past Participles: *to pay – paid – paid; to stay – stayed – stayed;* or the difficult Verb Pairs. There are groups of homophones among irregular verbs, such as: *find – found – found; found – founded – founded* (to establish). Some verbs have two Past Participle forms and there is usually no difference between them: *learned/learnt, sawed/sawn*. In some cases the two forms are used for two different applications of the verb:

bear – bore – born (to give birth to)
borne (to carry; to endure)

We would like to present a number of exercises that might be helpful for the reinforcement of the two forms of irregular verbs. We shall begin with the last category of difficulty, and namely two different applications for the same form of the verb. The first type of exercise that we chose is fill in the gap exercise:

Exercise 1: Chose the correct form of the verb to fill in the gaps:

Forms: *fall – fell – fallen, fell – felled – felled (to cut down)*

Prices for computers have _____ since last year.

Old trees should be _____ because they are dangerous.

A small child _____ heavily.

Forms: find – found – found, found – founded – founded (to establish)

My father _____ his company in 1999.

While checking my notes, I _____ this odd address.

The United Nations Organization was _____ in 1945.

Forms: bind – bound – bound (to tie up), bound – bounded – bounded (to jump; to border)

The USA is _____ by Canada and Mexico.

The dog _____ forward.

The young man was _____ hand and foot by the thieves.

Forms: see – saw – seen, saw – sawed – sawed/sawn (to cut with a saw)

I suddenly _____ a man at the window.

He _____ an old tree in the yard.

Two prisoners _____ through the bars of their cell window and escaped.

Forms: grind – ground – ground (to crush into powder), ground – grounded – grounded (to compel; to remain on the ground)

The ship went too near the coast and was _____ on rocks.

The beans are _____ in this machine.

The airline has decided to _____ one of its planes until all the luggage was checked.

Forms: wind – wound [waund] – wound (to twist), wound [wu:nd] – wounded – wounded (to injure)

The train _____ its way up the hillside and stopped just below the top.

The police opened fire and _____ six of the robbers.

Just a minute and I will _____ a bandage round your leg.

Forms: lie – lay – lain (to be or put oneself in a horizontal position, intransitive), lay – laid – laid (to put, transitive)

He _____ the heavy box on the ground and waited for his friends.

In each school emphasis is _____ on discipline and hard work.

I'm tired. I think I will _____ down for a while.

Forms: bear – bore – born (to give birth to), borne (to carry; to endure)

He was _____ in Tokyo in 1906.

The winner was _____ through the streets on the shoulders of his supporters.

No one else could have _____ the terrible accident she went through.

Forms: cost – cost – cost (to be of certain price), cost – costed – costed (calculate the cost of)

The headmaster has _____ a new heating system for the school.

Apartments have never _____ more than they do today.

The proposed new road system has been _____ by experts at 3.000.000 lei.

Forms: hang – hung – hung (to suspend), hang – hanged – hanged (to kill by hanging)

Come and _____ your coat up.

Before the abolition of the death penalty, convicted killers were sometimes _____.

This picture has been badly _____.

Forms: strike – struck – stricken (to attack, e.g. with fear, doubt, disease), struck (hit)

Thousands of people have been _____ by this terrible illness.

I have never _____ anyone in my life.

Panic – _____ and they rushed through the flames to the exits.

Exercise 2: Find the regular verb in each line and fill in the gaps.

Example: to see, to talk, to make, to do – to talk

- 1) to take, to come, to wash, to have - _____
- 2) to run, to play, to buy, to begin - _____
- 3) to sit, to tell, to work, to hear - _____
- 4) to swim, to feed, to cook, to ride - _____

Multiple choice exercises provide pupils with opportunities to think again about the forms of the verbs. The following activity, named *Fist Names Only*, is an appropriate exercise for senior pupils for checking their knowledge of irregular verbs and not only. These exercises give opportunities to revise some topics, such as: propositions, adjectives, and adverbs.

Exercise 3: Select one form of the two suggested out. If you do it correctly, write each letter you chose and you will get 2 names of 2 famous men and 2 names of famous women. The consecutive correct letters, chosen by you will spell out these four famous first names.

1. The operator had (*P begun, Q began*) to place the call.
2. One of the bells (*E rang F rung*) last night at midnight.
3. Each of her children had (*K swam L swum*) in that meet.
4. I had (*D saw E seen*) how they make glass containers at the museum.
5. Had you (*M known N knew*) that bit of information?
6. When did the shirt (*A shrink B shrunk*) so badly?
7. Some musicians had (*C took D taken*) their instruments back to the bus.
8. (*O Mike and he N/Mike and him*) were chosen to represent this county.
9. Neither of the players (*M were N was*) on the ballot.
10. (*N We/O Us*) drivers need to have better working conditions.
11. Yogi was (*Z more short A shorter*) than his older brother.
12. The program started off (*E well F good*).
13. My dad felt (*K uncertainly L uncertain*) about the decision they made.
14. The ministers speak (*U clear V clearly*) during their sermons.
15. Most of the wires were (*H lain I laid*) by those workers yesterday.
16. All of the pictures had (*S fallen T fell*) because of yesterday's humidity.
17. When did the ship (*B sank C sink*)?
18. Every one of the rules (*G were H was*) followed well by the students.
19. "The Three Musketeers" (*D were E was*) written many years ago.
20. The comedy team of Burns and Allen (*Q were R was*) popular in the 1950s.

*Answer: the four famous first names are PELE (the soccer player), MADONNA, ELVIS, and CHER (all singer-entertainers)*³⁵

The type of activity called "Suffix dilemmas" is based on the formation of Past Participles of the irregular verbs. Pupils have to choose correct suffix for each verb:

Exercise 4: Match suffixes from Column B to form the Past Participles of the verbs from the Column A? Write the answers in the Column A:

Column A	Column B
<i>to write</i>	Suffixes:
<i>to shake</i>	-en
<i>to spell</i>	-ed
<i>to eat</i>	
<i>to ride</i>	

³⁵Umstatter, 2002, p. 23.

to hide
 to take
 to give
 to bite

The usage of songs during the lessons of English has a special effect upon the pupils. Firstly they help to develop various skills: listening, speaking, and reading. Secondly songs change the atmosphere in the classroom, motivating students, building cultural awareness along with its didactic functions. Songs are good for teaching the prosodic features of English, especially stress and rhythm. Mark Hancock in his book "Singing Grammar"³⁶ suggests a funny song, entitled "What a crazy day!" which is abounding in action irregular verbs:

What a crazy day

I woke up this morning and I got into bed.
 Then I ate a cup of tea and drank a slice of bread.
 Oh, what a crazy day! Oh, what a crazy day!
 I went to the bus stop, and caught the train to school.
 Then I rode my bicycle in the swimming pool.
 Oh, what a crazy day! Oh, what a crazy day!
 Someone broke the telephone. So then I rang my friend.
 We went to the football field, and swam from end to end.
 Oh, what a crazy day! Oh, what a crazy day!
 I came home this evening, and watched the radio.
 I lay down on the ceiling, and read a video.
 Oh, what a crazy day! Oh, what a crazy day!

Instructions for working with this song:

1. Give pupils the title of the song. Play the song and ask them to listen and explain why it was a crazy day.
2. Ask pupils to underline all verbs
3. Ask pupils to underline irregular verbs and give the three forms of the verbs.
4. Take the verbs out of the song, making a list of them at the end of the song. Ask the pupil to replace the verbs.
5. Ask the pupils to chose one funny episode and draw a picture of it.
6. Ask pupils to focus on the vowel sound in *bed*. Ask them to find eight more words in the song with this sound. (Answers: ate, bread, went, then, telephone, friend, end, read) Point out that *ate* may be pronounced like the number *eight* or as /et/. The past tense of *read* is spelt the same but pronounced like the colour *red*³⁷.
7. Mix up the pictures of the pupils and play the song again, asking the pupils to arrange the pictures in the right sequence.
8. Arrange the lines of the song in the correct order. Then listen to the song again to check:

Then I rode my bicycle in the swimming pool
I came home this evening and watched the radio
Then I ate a cup of tea and drank a slice of bread
Someone broke the telephone so then I rang my friend
I woke up this morning and I got into bed
I lay down on the ceiling and read a video
I went to the bus stop
And caught the train to school
We went to the football field and swam from end to end
Then I rode my bicycle in the swimming pool
I came home this evening and watched the radio

³⁶Hancock, 1998, p. 34.

³⁷Hancock, 1998, p. 35.

Then I ate a cup of tea and drank a slice of bread
 Someone broke the telephone so then I rang my friend
 I woke up this morning and I got into bed
 I lay down on the ceiling and read a video
 I went to the bus stop
 And caught the train to school
 We went to the football field and swam from end to end.

9. Find the Past Tense of the following verbs in the chart that follows:
 swim, go, ring, break, come, watch, lie, read, catch, ride, drink, wake, get, eat.

a	t	e	d	r	a	n	к	b	c
g	o	t	r	c	a	m	e	r	a
s	w	l	a	r	e	a	d	o	u
w	e	a	n	r	o	d	e	к	g
a	n	y	g	w	o	к	e	e	h
m	t	w	a	t	c	h	e	d	t

10. Complete these sentences with the verbs you found in the previous exercise:

1. You didn't _____ into bed, you _____ out of bed!
2. You didn't _____ a slice of bread, you _____ a cup of tea!
3. You didn't _____ a cup of tea, you _____ a slice of bread!
4. You didn't _____ the train to school, you _____ the bus to school!
5. You didn't _____ your bike in the swimming pool, you _____ park!

11. Write two more similar sentences to complete the song.

The use of poems during the lessons of English has approximately the same value as songs. They have not only cultural linguistic value as well. The advantage of using the poems is the opportunity it has in teaching the rhythm, rhyme, word stress and sentence stress. Short poems are good as warming-up exercises. We would like to introduce you to the following poem, provided by the teacher of English from Russia, Deviatkina Tatiana³⁸. It is a nice combination of the three forms of the verbs which are nicely rhyming with funny statements in Russian, containing the same verb in the Russian part. It provides the students the opportunity to remember the meaning of the English verbs and to make some associations for better acquisition of the forms of Irregular verbs at the early stages of learning these forms. Here they go:

- (1) To go - went - gone: Все пошли мы на приём.
 To have - had - had: Съели вкусный там обед.
 To get - got - got: Удовольствия на год.
 To come - came - come: Приходите в гости к нам.
 To do - did - done: Очень рады будем вам.
- (2) Забияки - fight - fought - fought - Их никто не разведёт.
 Уже оба - weep - wept - wept, - Воспитатель- sleep - slept - slept.
 Я в буфете - buy - bought - bought - Первокласный бутерброд.
 За него я - pay - paid - paid - В классе в парту - lay - laid - laid,
 И совсем не - think - thought - thought - Что сосед его умнёт.
- (3) Я кирпичик - throw - threw - thrown.

³⁸<http://www.probelov.net/lesson/1926-v-pomoshh-v-zubrezhke-nepravilnykh-glagolov.html>

Он в окошко fly - flew - flown.
Меня дядя - catch - caught - caught.
К маме с папой - bring - brought - brought.

- (4) I've found a kitten: To - write - wrote - written.
I've seen a bird: To hear - heard - heard.
I've made my bed: To read - read - read.
I've eaten a bun: To run - ran - run.

Another good material for teaching irregular verbs for advanced students are the quotations and proverbs. We have selected a number of quotations that contain irregular verbs and its forms after which follow exercises for their use:

Quotations:

1. Houses are built to live in, and not to look on. (F. Bacon)
2. A successful marriage is an edifice that must be *rebuilt* every day. (A. Maurois)
3. Difficulties are *meant* to rouse, not to discourage. (W. Channing)
4. If many men *knew* what many men knew,
If many men *went* where many men go,
If many men *did* what many men do,
The world would be better - I think so, don't you? (Unknown)
5. A distinctive feature of a good school is to make the student learn more than he is *taught*, even more than the teacher himself knows. (M. Eminescu)
6. The world was *made* to be inhabited by beasts, but studied and contemplated by man. (Sir Thomas Browne)
7. The creation *was* an act of mercy. (W. Blake)
8. No-one shall be *held* in slavery; slavery and the slave trade in all their forms shall be prohibited. (Article 8. *Vienna declaration*)
9. All that we do is *done* with an eye to something else. (Aristotle)
10. Man has *gone* long enough, or even too long, without being man enough to face the simple truth that the trouble with man is Man. (J. Thurber).

Proverbs:

1. To be *born* with a silver spoon in one's mouth. (*Родиться в рубашке (сорочке).*)
2. A *broken* friendship may be soldered, but will never be sound. (*Замирённый друг ненадежен.*)
3. The mountain has *brought* forth a mouse. (*Мучилась гора родами, да родила мышшь. Из пустяков да много шуму.*)
4. Rome *was* not *built* in a day. (*Москва не сразу строилась.*)
5. Well begun is half *done*. (*Хорошее начало полдела откачало.*)
6. What is *done* by night appears by day. (*Шила в мешке не утаишь.*)
7. What is *done* cannot be undone. (*Сделанного не воротишь.*)
8. Do as you would be *done* by. (*Поступай с другими так, как ты бы хотел, чтобы они поступали с тобой.*)
9. Self *done* is soon *done*. (*Скоро делается то, что делается своими руками.*)
10. If you want a thing well *done*, do it yourself. (*Свой глаз - алмаз.*)
11. Lost time is never *found* again. (*Потерянного времени никогда не воротишь.*)
12. If God had meant us to fly he'd have *given* us wings. (*Рождённый ползать летать не может.*)
13. Ill-*gotten*, ill-*spent*. (*Чужое добро впрок не идет.*)
14. A man is *known* by the company he keeps. (*Скажи мне, кто твой друг, и я скажу тебе, кто ты. С кем хлеб-соль водишь, на того и походишь.*)
15. A bird may be *known* by its song. (*Видна птица по полёту.*)
16. A friend is never *known* till needed. (*Неиспытанный друг ненадежен. Без беды друга не узнаешь.*)
17. Soon *learnt*, soon *forgotten*. (*Выученное наспех быстро забывается.*)
18. A good deed is never *lost*. (*Доброе дело без награды не остается. Добро всегда вспомнется. За доброе дело жди похвалы смело. Доброе добром поминают.*)
19. A good name is sooner *lost* than won. (*Слава приходит золотниками, а уходит пудами.*)
20. We know not what is good until we have *lost* it. (*Цену вещи узнаешь, когда потеряешь. Что имеем, не храним, потерявши, плачем.*)

Exercise 1: Read the proverbs (quotations) and select the irregular verbs in the forms they are presented in each statement.

Exercises 2: Comment on: What grammatical structure does it belong to? How is it formed?

Exercise 3: Make up similar sentences using the same structure.

The variety of techniques will promote interest and motivate the learners to revise again and again the three forms of irregular verbs at the lesson of English.

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<http://www.probelov.net/lesson/1926-v-pomoshh-v-zubrezhke-nepravilnykh-glagolov.html>

PROIECTE DIDACTICE / DIDACTIC PROJECTS

МЕТОДИЧЕСКАЯ РАЗРАБОТКА СЕМИНАРА «ХУДОЖЕСТВЕННЫЕ ПРОИЗВЕДЕНИЯ И ИХ ЭКРАНИЗАЦИЯ» (КУРС «ЗАРУБЕЖНАЯ ЛИТЕРАТУРА»)

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Abstract

In the article, the author proposes a scenario of a seminar on the comparative and contrastive study of the literary works and their screen versions.

Rezumat

În articol, autoarea propune un scenariu de seminar, axat pe studiul comparat și contrastiv al operelor literare și ecranizărilor acestora.

Вступление

При подготовке к лекционным и семинарским занятиям по курсу «История зарубежной литературы», а так же при изучении национальных литератур студенты неоднократно обращаются не к текстам первоисточников, а выбирают более легкий путь: они предпочитают смотреть экранизации произведений, указанных/предложенных им преподавателем в списке для обязательного прочтения.

Подобная подмена одного вида искусства – литературы, другим – кинематографом, лишь отдаляет студентов от понимания произведения, эстетических идеалов автора, от проникновения в его поэтику, в следствии чего у обучающихся проявляется абсолютное неприятие пройденного материала.

Формирования неверного отношения к литературному тексту можно избежать при подготовке литературного семинара на тему «Художественные произведения и их экранизация». Открытое занятие по предлагаемой проблеме позволяет рассматривать и литературное творение и его экранизацию, как два отличных произведения искусства, со сходной или идентичной сюжетной канвой.

Материал изучения:

избранные художественные произведения и их экранизации: «Библия» – «Страсти Христовы» Мэла Гибсона, «Хоэфоры» Эсхила – «Электра» Михалиса Какояниса, «Гамлет» Шекспира – «Гамлет» Франко Дзеффирелли, «Гордость и предубеждение» Дж. Остин – «Гордость и предубеждение» Саймона Лэнгтона, «Капитанская дочка» А.С.Пушкина – «Капитанская дочка» Владимира Кашлуновкого, «Белый клык» Дж. Лондона – «Белый клык» Рэндла Клайзера, «Безымянная звезда» М. Себастьяна – «Безымянная звезда» Михаила Козакова, «Номо Faber» М. Фриша – «Номо Faber» Фолькера Шлэндорффа.

Цели семинара:

Практическая – формирование умений и навыков по отбору информации, ее систематизации, основанной на анализе данных, а также по подготовке доклада, включающей умение правильно разделить его на вступление, основную часть и заключение.

Образовательная – ознакомление с наиболее известными произведениями выдающихся представителей национальных литератур Европы и Америки, начиная от истоков художественного творчества и включая современный период, и их современными экранизациями.

Развивающая – развитие способности подмечать различия в

	<p>трактовке одной и той же фабулы и развитие умений оценивать достоинства и недостатки как литературного произведения, так и кинематографической постановки.</p> <p><i>Воспитательная</i> – воспитание уважения к взглядам, убеждениям и мнению авторов и режиссеров, даже если они более не кажутся актуальными и противоречат собственному суждению.</p>
Оснащение семинара:	фрагменты видеозаписей кинофильмов «Страсти Христовы», «Электра», «Гамлет», «Гордость и предубеждение», «Капитанская дочка», «Белый клык», «Безымянная звезда», «Homo Faber».
Опорные языки:	Румынский, русский, английский, немецкий.
Семинар рассчитан	на студентов 1-го и 2-го курсов филологических факультетов.
Продолжительность семинара:	80 минут
Ход семинара:	<p>1. <i>Начало семинара.</i> (5 минут)</p> <p>1.1. Приветствие.</p> <p>1.2. Сообщение темы и основной цели семинара.</p> <p>2. <i>Основной этап семинара.</i> (65 минуты)</p> <p>2.1. Общая характеристика специфических особенностей кинематографа. (5 минут)</p> <p>2.2. Детализация при описании страданий Иисуса в экранизации библейских мифов. (8 минут)</p> <p>2.3. «Сладость» и бремя мести в трагедии Эсхила «Хоэфоры» и фильме «Электра». (7 минут)</p> <p>2.4. Противоречивость толкования образа Гамлета в трагедии Шекспира и американской экранизации 1999 г. (8 минут)</p> <p>2.5. Монотонность существования и приземленность интересов провинциального общества в романе Дж. Остин «Гордость и предубеждение» и его экранизации. (8 минут)</p> <p>2.6. Верность долгу и соблюдение законов чести в романе и художественном фильме «Капитанская дочка». (7 минут)</p> <p>2.7. Близость к природе – лейтмотив повести и фильма «Белый клык». (7 минут)</p> <p>2.8. Скоротечность счастья и безрадостное существование периферийного/заштатного городишки в драме «Безымянная звезда» М. Себастьяна и ее экранизации. (7 минут)</p> <p>2.9. Бессмысленность существования, полностью подчиненного рассудку, в романе Макса Фриша «Homo Faber» и одноименной экранизации. (8 минут)</p> <p>3. <i>Заключительный этап семинара.</i> (10 минут)</p> <p>3.1. Проведение викторины.</p> <p>3.2. Подведение итогов. Выводы.</p>

1. Начало семинара.

Преподаватель: Тема нашего литературного семинара называется: **«ХУДОЖЕСТВЕННЫЕ ПРОИЗВЕДЕНИЯ И ИХ ЭКРАНИЗАЦИЯ»**. **Цель занятия** заключается в сравнительном анализе художественных произведений и их наиболее известных экранизаций. При этом особенное внимание обращается на те модификации, которые происходят в художественном произведении, так как кинематограф обладает особым набором изобразительных средств отличным от

стилистических приемов литературных текстов. Для этого мы обратимся не только к произведениям, в основу которых легли события, происходившие тысячелетия тому назад и несмотря на это продолжающие волновать нас, но и к текстам современных авторов, а так же к их экранизациям американскими, греческими, английскими, русскими и немецкими режиссерами. Итак, в центре нашего семинара: «Библия», «Хоэфоры» Эсхила, «Гамлет» Шекспира, «Гордость и предубеждение» Дж. Остин, «Капитанская дочка» А.С.Пушкина, «Белый клык» Дж. Лондона, «Безымянная звезда» М. Себастьяна, «Homo Faber» М. Фриша. Каждое из этих произведений было экранизировано, некоторые из них многократно.

2. Основной этап семинара.

Преподаватель: В чем же заключается специфика киноискусства, его возможности и его пределы в сравнении с художественными произведениями?

1-ый студент: Киноискусство, род искусства, произведения которого создаются с помощью киносъёмки реальных, специально инсценированных или воссозданных средствами мультипликации событий действительности. В киноискусстве синтезируются эстетические свойства литературы, театрального и изобразительного искусств, музыки на основе собственно лишь ему присущих, выразительных средств, из которых главными являются фотографическая природа изображения, позволяющая с предельной достоверностью воссоздавать любые картины действительности, и монтаж. Наглядность воплощаемых на экране образов и доступность фильмов широким массам в совокупности со всеми другими возможностями киноискусства определяют значение киноискусства как важнейшего из всех искусств в современном обществе. Обращенное к огромной массовой аудитории, создающее иллюзию реальности воплощаемых в фильмах событий, киноискусство является важным средством формирования зрительских представлений о действительности, этических взглядов, эстетических вкусов. Подвижность киноаппарата и разнообразие применяемой при съёмке оптики дают возможность представить в кадре огромные пространства и большие массы людей (общий план), небольшие группы людей в их взаимоотношениях (средний план), человеческий портрет или отдельную деталь (крупный план). Благодаря этому в границах кадра могут быть выделены наиболее существенные, эстетически значимые стороны изображаемого объекта. Соединение кадров в монтаже служит выражением мысли автора, создаёт непрерывность развития действия, организует зрительное повествование, позволяет путём сопоставления отд. планов метафорически истолковывать действие, формирует ритм фильма. Создание произведения киноискусства, как правило, сложный творческий и производственный процесс, в котором объединяется работа деятелей искусства разных специальностей: кинодраматурга (автора сценария); режиссёра, определяющего истолкование и реализацию замысла и руководящего работой остальных участников постановки; актёров, воплощающих образы действующих лиц; оператора, характеризующего действие средствами композиционной, светотональной и цветовой трактовки кадров; художника, находящего изобразительную характеристику среды действия и костюмов действующих лиц (а в мультипликации и внешнюю характеристику

персонажей); композитора и др.

За время развития киноискусства сформировались 4 основных его вида: **художественная** (игровая) кинематография, воплощающая средствами исполнительского творчества произведений кинодраматургии или адаптированные произведения прозы, драматургии, поэзии; **документальная** кинематография, являющаяся особым видом образной публицистики, основывающаяся по преимуществу на непосредственной фиксации на плёнку реальной действительности; **мультипликационная** кинематография, «одушевляющая» графические или кукольные персонажи; **научно-популярная** кинематография, использующая средства этих 3 видов для пропаганды научных знаний.

Отметим, что художественной кинематографии доступны возможности эпоса, лирики и драмы, но в кинопроизведениях, имеющих повествовательный характер, всегда присутствуют черты, сближающие их с драмой, в частности драматический конфликт.

Новаторские устремления деятелей кино обуславливают сочетание в одном произведении черт, характерных для прозы, драмы, лирики. Проблема чистоты или смешения жанров связана также с творческой индивидуальностью, эстетическими воззрениями режиссёра, кинодраматурга и др. создателей фильма.

Преподаватель: Режиссеров и постановщиков, костюмеров и не в последнюю очередь актеров привлекают не только фильмы, основывающиеся на реальных событиях из современной действительности, но и сюжеты, берущие начало в глубокой древности и допускающие вследствие этого неоднозначное толкование. Такой книгой была и остается «Библия».

2-ой студент: Ni se propune spre vizionare una dintre ultimele ecranizări ale miturilor biblice. Biblia este una dintre cele mai străvechi cărți, ale cărei rădăcini rămân încă o taină pentru toți.

Încercarea de a aduce pe ecran, în detalii, ultimele douăsprezece ore din viața lui Hristos constituie tema filmului care ni se propune spre vizionare. Acțiunea începe în grădina Ghetsimani, unde Iisus a mers să se roage după cina cea de taină. Iisus rezistă ispitelor, cărora îl expun forțele răului. Vândut de Iuda Iscarioteanul fariseilor, Iisus este arestat. El este adus înapoi în Ierusalim și acuzat de blasfemie. Judecata fariseică îl condamnă la moarte. Iisus este adus la Pilat, care ascultă acuzațiile fariseilor cu privire la Fiul lui Dumnezeu. Înțelegând bine că motivul arestării lui Iisus nu este decât unul politic, Pilat transmite cazul spre examinare regelui Irod. Irod îl trimite pe Iisus înapoi la Pilat și acesta propune mulțimii să facă o alegere între Iisus și tâlharul Baraba. Mulțimea îl grațiază pe Baraba și îl condamnă la moarte pe Iisus. Iisus este dat pe mâna soldaților romani pentru a fi biciuit. Mutilat într-un hal fără de hal, Acesta este adus din nou la Pilat, care, arătându-l mulțimii, o întrebă: „Oare asta nu este de ajuns?” La care mulțimea răspunde că nu. Pilat poruncește să se procedeze așa cum dorește mulțimea. Lui Iisus i se pune în spate o cruce grea și i se ordonă să o ducă pe străzile Ierusalimului până la Golgota. Acolo, Iisus este răstignit. Dar înainte de aceasta, trece prin ultima sa ispită, strigând: „Dumnezeul Meu, Dumnezeul Meu, de ce M-ai părăsit” (Marc, 15: 34). El înfruntă teama morții, privind la mama sa Maria (vezi și la Ioan, 19: 25).

Unii teologi menționează că filmul „Patimile lui Iisus” se deosebește esențial de textul evanghelic. Astfel, în filmul în cauză, Iisus este ispitit de forțele răului în livada Hefsimanului. În Evanghelia după Luca însă, „un înger din cer s-a arătat Lui și-L întărea” în această livadă (Luca, 22: 43). În film, împăratul

Irod Antip este prezentat ca homosexual, pe când în Evanghelii, nu se menționează nimic cu privire la acest fapt. În film, la întrebarea lui Pilat: „Ce voi face deci cu Cel despre Care ziceți că este Regele Iudeilor?” (Marc, 15: 12), răspunde Caiafa. În Biblie, la această întrebare răspunde mulțimea. În film, Iisus este lovit de un ostaș pe Golgota. În Evanghelii, acest episod lipsește. Despre corbul care îi scoate, în film, un ochi hoțului care râde de Iisus, în textele evanghelice, nu se spune nimic. Reprezentantul forțelor răului care merge, în film, împreună cu Iisus pe drumul patimilor și stă alături de El la locul de execuție, nici nu este pomenit în textul Bibliei.

În continuare, vă propunem spre vizionare un fragment din acest film. E vorba de scena în care Iisus se adresează ucenicilor săi, învățându-i să-și păstreze sufletul curat și mărinimos, deschis spre iertare și dragoste pentru apropiații lor.

3-ий студент:

Filmul „Patimile lui Iisus” este produs în S.U.A., în 2004, de către actorul și regizorul american Mel Gibson. El aparține genului dramatic.

Filmul înglobează scene impresionante, legate de trădarea lui Iisus, drumul crucii și crucificarea Acestuia. Dialogul din film este purtat doar în limbile originale: aramaică, latina și ebraică. Un aspect deosebit și, totodată, controversat al acestui film este violența șocantă care îl face, probabil, unul dintre cele mai violente filme din istoria cinematografului mondial. Astfel, criticul de film Roger Ebert de la „Chicago Sun-Times” susține: „Acesta este cel mai violent film pe care l-am văzut vreodată”. Durerea capătă dimensiuni suprarealiste în acest film: carnea este sfâșiată cu biciul de metal de pe corpul omenesc, sângele curge șuvoaie, omul suportă o durere infernală, care însă produce o plăcere patologică soldaților-călăi romani. Crucificarea este arătată în detalii (deși cuiele, în film, se bat la încheietura brațului și nu în palme, cum scriu evangheliștii).

La prima vedere, în film, totul pare hiperbolizat, chiar și violența. În realitate însă, chinurile Mântuitorului au fost mult mai groaznice, decât cele prezentate în film.

Преподаватель:

До сих пор поражают трагизмом ситуаций, монолитностью, цельностью характеров произведения Эсхила, признанного еще при жизни одним из величайших драматургов античности, названного «отцом трагедии». Не случайно Диоскорид писал о нем: «О, поистине был ты// Кем-то из полубогов, все превозмогший певец!»

4-ый студент:

«Хоэфоры» — это вторая трагедия из трилогии «Орестея», написанная Эсхилом в 459 году до н. э. Ее второе название — «Жертва у гроба». Главные действующие герои трагедии — Электра, дочь царя Агамемнона, ее брат Орест, их мать, царица Клитемнестра, и ее любовник Эгисф. Значимую роль в трагедии играет хор плакальщиц, который везде следует за Электрой.

Сюжет трагедии незамысловат: Клитемнестра и Эгисф убивают царя Агамемнона с целью захвата трона и власти в след за чем следует изгнание Электры из дворца.

(Эпизод, в котором Электра покидает со своим мужем дворец)

В трагедии автор не останавливается на этих событиях, но в фильме показана вся драматичность происходящего. В экранизации короткие волосы становятся символом позора, которому царица-мать подвергает свою дочь, и в то же время знаком траура по убитому отцу. Электру выдают замуж за простого пастуха, и она, дочь царя, уходит жить в его бедную хижину. Лишь одно чувство живет в ее сердце, лишь одна мысль

не дает ей покоя. Месть.

Ореста, наследника трона, после убийства отца приютил скромный пастух, спасая его тем самым от смерти. Спустя годы Орест находит Электру. Момент их встречи в трагедии и в кинофильме показан по-разному. В трагедии она происходит на могиле отца, где Орест сразу же признается Электре, что он ее брат. В фильме события представлены иначе.

(Эпизод, в котором Орест беседует с сестрой после долгой разлуки).

Из диалога брата с сестрой следует, что Орест намерено скрывает свое имя. Он испытывает Электру. Он хочет узнать ее истинные чувства, мотивы, желания, стремления. И только убедившись в искренности и правдивости ее слов, Орест открывает Электре свое имя, и они вместе обдумывают план мести – убийство Клитемнестры и Эгисфа. Но и в этих сценах мы находим расхождения между трагедией и фильмом. В трагедии Орест прибывает во дворец, как путник, и говорит о том, что принес весть об Оресте, сыне Агамемнона, изгнанного из дворца. Во время доклада Эгисфу Орест осуществляет свой чудовищный замысел. После расправы с подлым и жестоким царем, Орест убивает и свою мать.

Но и в литературном произведении, и в экранизации переданы сомнения Ореста: прав ли он, приняв это страшное решение. Орест не хочет убивать женщину, вскормившую его. Любовь к отцу оказывается сильнее и молодой царевич приходит к выводу, что предательницу-мать, повинную в смерти его отца, должна постичь законная кара. В кинофильме эти сцены происходят не во дворце, а под открытым небом. Орест убивает Эгисфа на сельском празднике, а Электра заманивает царицу к себе в хижину, сообщив ей о рождении сына. Мать не могла не поздравить дочь с таким событием.

(Эпизод, в котором царица приезжает к дочери).

Сочетание трагизма ситуации с удовлетворением от содеянного подчеркивает значимость этой сцены. Плач хора, кружащие вороны, опустевшая колесница придают сцене напряженность. Женщины хора сопровождают Электру и всячески поддерживают ее. Они облачены в черные одежды – знак траура, но вместе с тем это и традиционная одежда актеров греческой трагедии. Плакальщицы жалеют Электру, они, как и молодая царевна надеются на торжество справедливости.

И в трагедии и в экранизации неоднократно обнаруживается боль Электры, ее переживания, душевное беспокойство, страдания из-за потери отца, предательства матери и тоска по брату. Развитие действия в фильме построено таким образом, что события, сменяющие друг друга, создают не менее сильный накал, чем в литературном произведении.

На эту особенность трагедий Эсхила указывает античный поэт Диоскорид:

*Не были тонкой ручною работой стихи его,
Но как лесные ручьи, бурно стремились они.*

Преподаватель: Интерес к личности, стоящей на пороге решающих событий не только для личной судьбы, но и для государства в целом, характерен и для зрелого творчества Шекспира: «пьесы Шекспира изображают людей деятельных, могучих, непокорных, не боящихся никаких опасностей. Каждый из них хочет полностью проявить себя, измерить все возможности жизни. В любви, в науке, на государственном поприще они не знают пределов своим стремлениям» (А. Аникст). Таков Гамлет, принц

датский, главное действующее лицо трагедии, впервые поставленной на сцене в 1601 году.

*й студент:

«Первая же страница Шекспира, которую я прочитал, покорила меня на всю жизнь, а одолев первую его вещь, я стоял как слепорожденный, которому чудотворная рука вдруг даровала зрение! Я познавал, я живо чувствовал, что мое существование умножилось на бесконечность; все было мне ново, неведомо, и непривычной свет причинял боль моим глазам. Час за часом я научался видеть». Таким воспринял творчество английского драматурга эпохи Возрождения немецкий поэт, прозаик, драматург Иоганн Вольфганг Гёте.

Самой таинственной из всех трагедий Шекспира критики ... признают трагедию «Гамлет», повествующую о злой судьбе наследника датского престола. Почему образ Гамлета так привлекателен для актеров и режиссеров? Шекспир – король театра. «Гамлет» – его главная пьеса. Сыграть Гамлета – приобщиться к великому.

1990 год. Итальянский режиссер, непревзойденный мастер классических экранизаций пьес Уильяма Шекспира («Укрощение строптивой», «Ромео и Джульетта», «Отелло»), обладатель двух номинаций на премию «Оскар» Франко Дзеффирелли представил свою версию бессмертного «Гамлета».

Маэстро обыграл именно первооснову «Гамлета». Он удалил действие примерно в XI век и решил тем самым ряд проблем, встающих перед режиссером. Дзеффирелли остался далек от спецэффектов: призрак в замке XI века очень естественен. Он появляется с непринужденностью званого гостя.

Режиссер чувствует и знает стиль эпохи. Он воссоздал средневековую Европу века с ее приземистыми замками, хмурыми аркадами, гобеленами на стенах.

Количество интерпретаций трагедии и особенно характера ее главного героя огромно. Исходной точкой для непрекращающейся и по сей день полемики, стало суждение, высказанное героями И.В. Гете в ... «Годы учения Вильгельма Мейстера», где прозвучала мысль о том, что Шекспир хотел показать «великое деяние, тяготеющее над душой, которой порой такое деяние не по силам... здесь дуб посажен в драгоценный сосуд, которому назначение было лелеять в своем лоне только нежные цветы».

(248)

Дзеффирелли представляет Гамлета мужчиной, скорее хитрецом, чем воином. Он почти антиинтеллектуал. В раздражении он выдирает пучками страницы из книг, где одни лишь «слова, слова, слова». По режиссерской задумке прочтение монологов должно сломать стену между современным зрителем и текстом Шекспира.

(Эпизод, когда Гамлет читает монолог после встречи с актерами)

Но Гамлет, в исполнении Мэла Гибсона, слишком ретив и «безумен». В Гамлете кипит яростная жажда мести, гнев, отчаяние, ненависть, но он вынужден сдерживать себя. Но что же видит зритель на экране? Рыдания, яростный ор, припадочный смех, рык.

Колоритно подан образ принца: засаленная неряшливая одежда, мешки под глазами, резкие морщины, неухоженная борода. Это все свидетельствует о том, что ему нет дела до своей внешности, его полностью поглотили жажда мести и скорбь: «Я мог бы замкнуться в ореховой скорлупе и считать себя царем бесконечного пространства, если бы мне не снились дурные сны.»

Хочется подчеркнуть: колорит эпохи, эмоциональный надрыв и гнетущее желание отомстить, злость подчиняющая разум доминирует в экранизации, оставляя колебания, раздумья и первоначальную неуверенность Гамлета без внимания.

Гамлет погиб, но погиб он физически, духовно же он будет жить. И жив он будет ровно до тех пор, пока человек находится в поиске истины, решая вечный вопрос: «Быть или не быть?».

Преподаватель: Жизненная правда, не сглаженная авторским вмешательством, а наоборот подчеркиваемая эксплицитным авторским комментарием/присутствием, комизм, граничащий с гротеском: таковы основные черты романов английской писательницы Джейн Остин.

***й студент:** Jane Austen is a well-known and much-loved English author. Her prose is focused on common people, describing the subtlest work of human mind and emotions in everyday life. She herself said that her writing was like carving on small ivory plaques. Her plots are very simple, formed upon the most rigid view of probabilities, excluding everything romantic or surprising, or calculated to produce a very powerful emotion, and including only such events as occur in everyday life. No novelist perhaps ever employed more unpromising materials, and by none have those materials been more admirably treated. In 1795 she had started writing the book we now know as "Pride and Prejudice".

"It is a truth universally acknowledged, that a single man of a good fortune must be in want of a wife"³⁹. This is the first sentence of the book, a very modest-looking statement that sums up the chief conflicting forces in the book. What we read is the opposite – a single woman must be in want of a man with a good fortune – and at once we are inducted into Austen language, the ironical Austen attack, and the energy, peculiar to an Austen novel. Her blend of ironic wit and drama may be seen in its simplest form in the first chapter of the novel, in the dialogue between Mr. and Mrs. Bennet on the topic of Mr. Bingley's leasing Netherfield Park.

Instead of the whole interest of the tale hanging upon one or two characters, as is generally the case in novels, the fair author of this novel introduces us, at once, to a whole family, every individual of which excites the interest, and very agreeably divides the attention of the reader. Mr. Bennet, the father of the family, is represented as a man of abilities, but of a sarcastic humour, and combining a good deal of caprice and reserve in his composition. Mrs. Bennet is "a woman of mean understanding, little information, and uncertain temper. When she is discontented, she fancied herself nervous. The business of her life was to get her daughters married, its solace was visiting and news."

Since the advent of motion pictures, her novels have been turned into films. Transforming Jane Austen's intricate, subtly satiric novels into suitable screen fare is not an easy accomplishment, but the five-hour BBC version of her most-loved work makes the transition from page to screen brilliantly. Jennifer Ehle perfectly captures Elisabeth's lively sense of humour and keen intelligence, while Colin Firth (as Mr. Darcy) persuasively portrays a man whose surface reserve masks violent emotions. It is rare to find a Jane Austen dramatisation that comes so near to being perfect on every level and that stays so true to the original novel. It is its faithfulness to the original that makes this drama so good. Its series of climaxes make the novel difficult to put down; just as one plot-line reaches its climactic conclusion, another is building. The greater part

³⁹Austen, 1998.

of the dialogue in the series is Jane Austen's own and every scene is included and follows the same chronological order.

The drama departs from the novel in only two instances. In order to extend our knowledge of the characters of Darcy (Colin Firth), and Mr. Collins (David Bamber), two scenes are added; to demonstrate that Darcy is not just an effete aristocrat but a real man worthy of Elizabeth's love we are shown him indulging in manly pursuits; fencing, and swimming in his private lake and to demonstrate that Mr. Collins is an idiotic, narrow-minded prude we are shown him trembling with embarrassment and horror when he happens to come across Lydia.

And the duel of wits and sharp dialogue between Darcy and Elizabeth (Jennifer Ehle) as they get to know each other is entrancing. And then comes that moment. She is at the piano befriending Darcy's sister, Georgiana (Emilia Fox), when he holds her gaze with a silent declaration of his love and admiration. This involved a fine piece of editor-timing; a split second either way, either too long or too short, and the poignancy of that moment would have been lost. Worth noticing is that one of the most common verbs in the novel is "observe". It means both "to gaze attentively" and "to make a verbal pronouncement". The text is hypersensitive to the gaze or the averting of the gaze, to the inadvertent movement of the eyes or the deliberate stare. These moments of visual perception are remarkably well showed in the film.

There is also another version: the 2005 Knightley version, but it felt like a drama, while Jane Austen's writing is meant to be light, humorous and satirical, with a dose of excellently handled complex themes woven in. The main female character seemed to be silly and teenagerish next to the Ehle's deeper performance. Moreover she did not behave in an extremely "ladylike" manner, which is of course one of the traits of Elisabeth in the novel. This version is a much condensed one and a lot of details and scenes are left out. The 1995 version released by BBC is the best one to watch. Since it's a miniseries, not a movie, it is much longer.

Some notes concerning the differences and similitudes between the book and the film:

- The dialogues, in which Jane Austen excelled, are wonderfully represented in the film. Her spirited conversations are never bookish – they are just what might have been said, and they are eminently characteristic. Every thing that is said, however short and simple, belongs peculiarly to the person by whom it is uttered, and it is indicative of their situation, or turn of mind.
- The movie portrays Elizabeth as being musically deficient. She says she plays very poorly, refuses to play for Lady Catherine, etc. In the book, she plays and sings towards the beginning. She's not amazing, but she's not "poor" either. That's one minor difference.
- The Wickham-Elizabeth-Darcy triangle has a lot more focus in the book.
- Mary plays a bit of a bigger role in the book, but not by much. She's basically just a plot device to show the moral implications of the situation. She doesn't really do that in the movie, but the movie does do a good job of showing the juxtaposition between Mary's personality and the personalities of Lydia and Kitty.
- The movie didn't show the gardens of Netherfield where most of the talking took place, or the gardens of Langbourn.
- Near the end of "Pride and Prejudice", Elisabeth discusses with Darcy an important document in their shared history: his letter to her, in which he finally unmasked Wickham's treachery and suggested some painful truths

about her family. This part is missing from the film, that ends with the marriage of the two sisters. In this way the ending of the film in particular creates a sense of graceful ease and lightness which tempts one, as comedy so often does, to believe that all is unproblematically resolved.

But *Pride and Prejudice* is not an unproblematical novel, in spite of its superficially glittering surface. It opens up questions of great complexity, it was even interpreted as a Bildungsroman.

I recommend to all of you to enjoy both the novel and the ecranization. I hope you'll be lured into its magic.

Преподаватель: Исторические события легли в основу произведения А.С. Пушкина «Капитанская дочка». На их фоне развиваются характеры главных героев, они совершенствуются или становятся носителями разрушительного начала. В романе показано влияние исторической действительности на судьбы людей, в особенности оказавшихся вовлеченными в них как по своей воле так и вопреки ей. Взаимодействие исторических процессов и личной/частной судьбы и связанных с ними нравственных вопросов решается писателем-реалистом в пользу законов совести, а не государственного долга.

***й студент:** Русские писатели всегда обращались в своих произведениях таких как «Война и мир», «Тихий дон», «Судьба человека», «Последний день Ивана Денисовича», «А зори здесь тихие» и др. к проблеме чести и морали. Можно пережить многие беды и невзгоды, но, пожалуй, ни один народ на земле не смирится с разложением нравственности. Об этом свидетельствует роман Александра Сергеевича Пушкина «Капитанская дочка».

В напутствии сыну Гринёв-старший особенно подчёркивает необходимость соблюдения чести: «Служи верно, кому присягаешь, слушайся начальников; за их лаской не гоняйся; на службу не напрашивайся; от службы не отговаривайся и помни пословицу: береги платье снову, а честь смолоду». Следует подчеркнуть, что режиссер опустил момент прощания отца с сыном, который показывает какое воспитание получил Пётр в отчем доме, кто его родители, а в частности отец, который сыграл решающую роль в формировании взглядов сына. Это напутствие отца Гринёв запоминает на всю жизнь и оно помогает ему не сбиться с правильного пути. Так, отец Гринёва и его верный слуга Савельич, воспитали в Пётре дворянина, не считающего для себя возможным изменить присяге и перейти на сторону врага, ради своего блага.

Первый раз Пётр Гринёв поступил согласно законам чести, вернув карточный долг, хотя Савельич уговаривает его уклониться от расчёта. Но благородство взяло верх. Казалось бы, ничем не примечательный случай, но именно такие моменты особенно важны для формирования характера и убеждений личности. Человек чести всегда добр и бескорыстен в своих начинаниях. Так, Пётр Гринёв, несмотря на недовольство Савельича, отблагодарил бродягу за услугу, подарив ему заячий тулуп. Этот поступок в будущем спас им обоим жизни. (*Эпизод, в котором Пётр отдаёт тулуп незнакомцу*).

Однополчанин Гринёва Швабрин — его полная противоположность. Он — человек корыстный и неблагодарный. Ради личных целей Швабрин готов совершить любой бесчестный поступок. Это проявляется во всём. Так, во время поединка он не погнушался воспользоваться ситуацией и

наносит противнику подлый удар.

(Эпизод, в котором Петр сражается со Швабриным на шпагах).

В конце романа, когда главного героя осуждают, Швабрин говорит, что он служил Пугачеву и был его шпионом, глядя ему в глаза, раскрывая тем самым всю низость своей натуры.

(Эпизод, в котором Петр со Швабриным в камере).

Следовательно, внешняя культура мало говорит о личности и характере человека. Ведь Швабрин был образованнее Гринёва: он читал французские романы, слыл умным собеседником. Именно Швабрин пристрастил Гринёва к чтению. Очевидно, что важное значение имеет и тот факт, в какой семье воспитывался человек.

В решающий момент перед героями стоит выбор: «С честью пойдешь по жизни — умрёшь. Против чести пойдешь — жив будешь». Решение именно этой задачи автор предоставляет обитателям крепости, в том числе Гринёву и Швабрину. Во время Пугачёвского бунта особенно ярко проявились высокие нравственные качества одних героев романа и низость других. Капитан Миронов и его жена предпочли смерть, но не сдались на милость восставших. Швабрин перешёл на сторону Пугачёва, но сделал это не по идейным убеждениям: он рассчитывал сохранить свою жизнь, надеялся в случае успеха Пугачёва сделать при нём карьеру. Гринёв, в отличие от своего бывшего друга, предпочел смерть. Такое решение героя обусловлено его возвышенными моральными идеалами. Гринёв не мог преступить правил кодекса чести и довольствоваться участью предателя.

Пугачёв в равной степени оценил в Гринёве его благородство и верность долгу. Ведь и сам предводитель народного восстания ставил перед собой благородные цели — освобождение крепостных крестьян и борьбу за их личную независимость. Поэтому приходим к выводу, что Пугачёв не был чужд понятиям чести. Вот что он думает о Гринёве: «А ведь он прав! Он человек чести. Не важно, что он ещё молод, а главное, он не по детски оценивает жизнь!» Существенным доказательством верности Гринёва долгу представляется его беседа с Пугачевым. Когда «царь» бунтовщиков предлагает Петру Андреевичу служить под его началом, так как тот человек достойнейший, человек со стержнем и человек чести, Гринёв отказывает предводителю народного восстания, рискуя своей жизнью.

(Эпизод, в котором Петр беседует с Пугачевым о долге дворянина).

В фильме не показано продолжение данного диалога. Прежде чем отпустить Гринёва Пугачев спрашивает его следующее: «А коли отпущу так обещаешься ли по крайней мере против меня не служить?» «А как могу тебе обещаться? Сам знаешь, не моя воля: велят идти против тебя — пойду, делать нечего». Этот момент в очередной раз показывает насколько сильно у Гринёва развито чувство чести и долга.

Экранизация повести 19... как нельзя лучше передает содержание, а самое главное идею и настроение произведения А.С. Пушкина. Конечно же, хотелось бы видеть и те несколько моментов, которые были опущены режиссером фильма, но все же нужно отдать должное тому, что актеры не просто сыграли, а прожили и прочувствовали все невзгоды и радости своих героев. Не зря этот фильм удостоен первой премии «Золотой парус» на XII Международном кинофестивале в Локарно (Швейцария, 1959) и дипломов на III Международном кинофестивале в Ванкувере и IV Международном кинофестивале в Монреале (Канада, 1960).

Преподаватель: Описания красот дикой природы Севера, а вместе с тем и опасностей

таящихся в этом крае поражают своей конкретностью в повести американского писателя Дж. Лондона «Белый клык». Но не только поэтичность описания природы, но и «очеловечивание» животных, обитающих среди скал и льда, волнует читателя и зрителя фильма, появившегося впервые на экране в 1991 году.

*й студент:

«Белый Клык» – повесть, в которой рассказывается о судьбе прирученного волка-полукровки. При этом довольно большая часть повести показана глазами животных и в частности самого Белого клыка, которому пришлось пройти через многое, как через любовь и материнскую ласку, так и через боль, причиненную людьми, и подчинение им.

Повесть была множество раз экранизирована. Для сопоставления повести и экранизации, обратимся к экранизации 1991 года, которая была снята в США режиссером Рэдлием Клайзером.

«Белый Клык» – не блокбастер, не боевик, не фильм ужасов, но фильм с душой. Он переносит зрителя туда, где он ощущает себя беспомощным перед жестоким законом природы – в Аляску, край необъятных снежных пустынь, безмолвных гор и дремучих лесов. Здесь, в этом смертельно опасном месте, люди сумели приспособиться к жизни, чтобы добывать золото – источник многих человеческих радостей и несчастий. Многие из них, движимые стремлением накопить как можно больше ценного металла, теряют человеческие качества и становятся рабами золота. Но, к счастью, в мире встречаются и хорошие люди. И среди них герой фильма – юный золотоискатель Джек Конрой и друг его покойного отца Алекс Парсон, мужественный, но несколько угрюмый человек.

Популярность фильма свидетельствует о великолепной режиссерской работе, хотя можно проследить множество расхождений с текстом повести Джека Лондона. С первых минут просмотра картины замечаем, как различно представлено начало действия в фильме и в книге.

Книга: „Dark spruce forest frowned on either side the frozen waterway. The trees had been stripped by a recent wind of their white covering of frost, and they seemed to tean toward each other, black and ominous, in the fading light. A vast silence reigned over land. The land itself was a desolation, lifeless, without movement, so lone and cold that the spirit of it was not even that of sadness. There was a hint in it of laughter more terrible than any sadness – a laughter that was mirthless as the smile of the Sphinx, a laughter cold as the frost and partaking of the grimness of infallibility. It was the masterfull and incommunicable wisdom of eternity laughing at the futility of life and the efford of life. It was the Wild, the savage, frozen-hearted Northland Wild.

But there *was* life, abroad in the land and defiant.“ [London, 99]

(Эпизод: пейзаж и появление главного героя)

В представленной сцене выведены главные герои фильма: человек Джек Конрой и животное Белый Клык.

В книге в качестве главного героя выведен Белый Клык. Постепенное возмужание волка-полукровки в Северной глуши с первых дней его жизни

В книге в качестве главного героя выступает Белый Клык. Так же в произведении показано, как происходит взросление и развитие волка-полукровки в Северной глуши с первых дней его жизни. В начале он – щенок, незащитный, не приспособленный к жизни, но жестокие условия обитания диктуют свои суровые законы и, повзрослев, волк-полукровка

приобретает навыки необходимые для выживания.

Главным законом для Белого Клыка стал закон добычи: «Цель жизни — добыча. Суть жизни — добыча. Жизнь питается жизнью. Все в мире делиться на тех, кто ест, и тех, кого едят. И закон этот говорил: ешь или съедят тебя самого».

Этот момент является одним из наиболее важных в повести. Но в фильме режиссер опускает его и не акцентирует внимание зрителя на периоде усвоения законов выживания в дикой природе.

Перечислим еще несколько формальных различий между экранизацией и художественным произведением:

- Не сходятся имена героев. Исключения составляют имена вождя индейского племени Серого Бобра и главного героя Белого Клыка.
- В произведении мать Белого Клыка — Кичи, появляется в своре собак до его рождения, а в фильме целью этих походов является еда для волчонка.
- В фильме главный герой Джек появляется в первых кадрах, а в произведении автор представляет его нам в середине повести.
- Мать Белого Клыка Кичи умирает от руки человека, а в повести у Кичи после Белого Клыка рождается еще несколько выводков.
- В книге Белый Клык пришел к людям сам, а в фильме его поймали в капкан.

Важным эпизодом в повести и в экранизации является знакомство Джека с Белым Клыком. Но и в здесь прослеживаются расхождения:

Во-первых, в книге Скотт или в фильме Джек спасает Белого Клыка от смерти в бое с бульдогом, а в фильме Джек знакомится с Белым Клыком, когда тот был еще щенком.

Во-вторых, Джек и Белый Клык спасают друг другу жизни, но в книге и в фильме эти сцены воспроизведены/представлены по-разному.

Связь человека и природы является важнейшей темой произведения. Это утверждение подтверждает жизнь Кичи и Белого Клыка в индейском племени, их повиновение людям, которые были для них «богами» несмотря на их внутренний зов, зов природы. В фильме же режиссер перечеркнул эту связь, когда была убита Кичи. Этим он показал, что человек властен над природой.

Все же в конце фильма связь человека и природы, которая воплотилась в дружбе Джека и Белого Клыка, возобновляется. Джек не может расстаться с природой, в частности с Белым Клыком, и все стремления к богатству становятся для него ничтожными по сравнению с притягательной силой природой.

(Эпизод, в котором Белый клык возвращается к Джеку)

Но режиссер не развивает сюжетную линию Белого Клыка, он ставит на этом точку. В то время, как для Джека Лондона важно показать привязанность, благородство, верность волка-полукровки, которые зарождаются в сердце животного под влиянием доброты его хозяина, и вновь пробуждающуюся ненависть, при виде преступника, замышляющего недоброе.

Преподаватель: Жизненно верно передан колорит маленького провинциального румынского городка в пьесе «Steaua fără nume» («Безымянная звезда»). Маленькие радости, ограниченные интересы, неизменная, ставшая невыносимой монотонность и установившаяся размеренность жизни захолустья пронизывают атмосферу города, расположенного на пути следования поезда «Бухарест — Синая». Невозможность сохранить

счастье и любовь надолго предвещает драматическую развязку.

*й студент:

Stingându-se din viață la numai 38 de ani, Mihail Sebastian a dat literaturii române o operă publicistică masivă, proze valoroase și lucrări dramatice.

Piesele lui M. Sebastian sunt niște „farse intelectualizate”, de o implicație socială și morală profundă, în care evadarea din realitatea plată într-o lume iluzorie, a imaginației, devine soluția – chiar numai vremelnică – pentru salvarea condiției umane individuale.

„Steaua fără nume” este cea mai solidă lucrare din teatrul lui M. Sebastian – o construcție clasică simplă și sobră, care propune totdeauna un spectacol ușor și grațios. Inteligența subtilă, spiritul ascuțit și calitățile poetice ale scriitorului au creat o comedie spirituală, în care nu se recurge, nici pentru un moment, la lucruri și locuri comune, la frivolități sau vulgarități – cum le cere, uneori, genul de comedie-farsă.

Piesa se impune prin atmosfera de lirism pastelat, umor cu sclipiri ironice, înscenări cuceritoare și jocuri cu măști ale iluziei, în care realul tern este contrazis printr-un ideal poetic, cotidianul este travestit oniric, iar salvarea din prizonieratul existenței telurice se împlinește prin aventuri ale gândirii.

În piesa lui M. Sebastian, apar și alte personaje cu existențe ciuntite într-o lume prozaică fără orizont: ratatul profesor de muzică Udrea, domnișoara Cucu, bătrână și rea, care are – mai ales către final – momente de umanizare, de efuziune tragică, apoi – o eleva „de-a șasea”, mereu terorizată de rigoriile școlii – existențe mărunte, care nu îndrăznesc să ridice ochii spre cerul înstelat al vreunui vis frumos.

Filmul pe care Mihail Kozacov l-a produs în acord cu piesa lui M. Sebastian, este o operă deosebit de sensibilă, lipsită de orice artificialitate, și străină de orice exagerare. Preocupat de respectarea tonului piesei, M. Kozacov a preferat dialogul viu și tactul unei flecăreli distractive și unor șiretlicuri de punere în scenă.

Drama profesorului de matematică Miroiu (jucat de actorul Igor Kostolevschi) se consumă în decorul cenușiu și apăsător al unui târg din zona „locurilor unde nu se întâmplă nimic”. Această scânteie de frumusețe umană – profesorul visător și mistuit de năzuința nobilă a cunoașterii – este amenințată permanent să aibă soarta comună a concetățenilor săi: afundarea în malul banalității și deznădejzii, proprii unei lumi populate de automatisme, ridicolă și tragică incompatibilitate cu adevărul, frumosul și aventura imaginației. Miroiu este urmărit, suspectat, bârfit și chiar dușmănit pentru inadaptilitatea sa la o existență comună, pentru spiritul de dăruire frumosului și ideilor înalte.

Privirile șpioane din dosul perdelelor, atacurile domnișoarei Cucu, reproșurile moralizatoare ale șefului de gară nu-l pot împiedica, totuși, să se avânte, iremediabil, în fiecare noapte, în cutezătoare și emoționante călătorii ale gândului în spații, comunicând cu stelele, înălțându-și cugetul deasupra lumii searbede din jurul său. În această insulă de puritate și gândire, sosește, pe neașteptate, Mona (jucată de Anastasia Vertinscaia), „naufragiată” din marea stătută și fără limanuri a înaltelor cercuri aristocratice bucureștene.

(Epizodul: Mona este coborâtă din tren)

Aspirând la puritate, Mona este adversara declarată a suficienței și a vidului întenor al universului saturat și insipid al Capitalei. Astfel, ea se lasă cucerită și amețită de farmecul fantasticei evaziuni în lumea de miracole a profesorului Miroiu. Cei doi evadați se întâlnesc în Ursa Mare, pentru că ambele lumi – a târgului sordid și a Capitalei insipide – agresează egal existențele lor, înfruntând tentativele încrâncenatei domnișoare Cucu și ale ușuratecului

seducător Grig de a se opune încercărilor lor de a sfărâma gratiile sufocante ale unei existențe lipsite de frumusețe și idealuri. Cei doi trăiesc, fascinați, o noapte de vis și de dragoste, dar lumina zilei aduce destrămarea magiei, prin sosirea lui Grig. Căzută ca o stea în banalul imens al vieții lui Miroiu, al grădinii sale cu flori de pastârnac, „steaua fără nume” îi luminează o singură noapte, dar nu are curajul să se desprindă pentru totdeauna de „galaxia” unei lumi fără ieșire și optează pentru continuarea legăturii cu mondenul Grig, poetizând acest deznodământ: „Nici o stea nu se abate din drumul ei”.

Finalul lasă perspectiva întreținerii iluziei în suflete, ca o luminiță tainică sau un fir de balsam existențial.

(Epizodul: *Mona își ia bun rămas de la Miroiu*)

Astfel, poezia este spulberată, sublimul este sacrificat, evadarea este descoperită și sancționată ca atare, impunând concluzia că ea este, totdeauna, imposibilă. Visul de o noapte al astronomului amator Miroiu nu se concretizează, pentru că traiectoriile stelelor și ale oamenilor nu pot fi modificate niciodată.

Преподаватель: Неестественно-неправдоподобной кажется читателю цепь трагических событий, описанных швейцарским писателем Максом Фришем в романе «Homo Faber». Но глубоко прочувствованными героями восхищение перед прекрасным, созданным руками человека, утрата близкого, нестираемое чувство вины и неспособность повернуть время в спять.

***й студент:** Max Frisch, romancier, dramaturg și arhitect elvețian, unul dintre cei mai reprezentativi scriitori de limbă germană, a dezvoltat, în opera sa, criza spirituală a societății contemporane, nesiguranța și lipsa de sens ale existenței umane.

Ceea ce i-a adus lui Max Frisch un renume mondial, sunt cele trei romane ale sale: *Eu nu sunt Stiller* (1954), *Homo faber* (1957) și *Numele meu fie Gantenbein* (1964).

Romanul „Homo Faber” aduce, în prim plan, eroul rațional, a cărui viziune tehnicistă a lumii îl împiedică să vadă că viața se compune din întâmplări care scapă, deseori, legilor logicii. Personajul principal Walter Faber, un arhitect elvețian de vreo 50 de ani, consideră că „epoca romantică demult s-a terminat”, iată de ce „homo faber”-ul, adică omul creator, devine idealul său. Walter Faber se descrie în felul următor: „Sunt inginer și m-am deprins să văd lucrurile așa cum sunt”. Însă după un accident de avion, o întâlnire incredibilă cu fratele celui mai bun prieten al său, câteva săptămâni în Mexico și îndrăgostirea târzie, Faber realizează că lucrurile se prezintă în alt mod, mai cu seamă, după ce călătoria planificată în detalii își schimbă mersul, iar fata de care se îndrăgostește nu este altcineva decât fiica lui, despre care nu știe nimic. Evenimentele enumerate mai sus, care par să țină de domeniul romanului de aventuri, arată cum Walter Faber încearcă să trăiască astfel, cum viața lui se eliberează de logică, în timp ce succesiunea de întâmplări incredibile lasă impresia de un „așa i-a fost soarta”: “Ich glaube nicht an Fügung und Schicksal, als Techniker bin ich gewohnt mit den Formeln der Wahrscheinlichkeit zu rechnen. Wieso Fügung? Ich gebe zu: Ohne die Notlandung in Tamaulipas (26. III.) wäre alles anders gekommen; ich hätte diesen jungen Hencke nicht kennen gelernt, ich hätte vielleicht nie wieder von Hanna gehört, ich wüsste heute noch nicht, dass ich Vater bin. Es ist nicht auszudenken, wie anders alles gekommen wäre ohne diese Notlandung in Tamaulipas. Vielleicht würde Sabeth noch leben. Ich bestreite nicht: Es war mehr als ein Zufall, dass alles so gekommen ist, es war eine ganze Kette von

Zufällen. Aber wieso Fügung? Ich brauche, um das Unwahrscheinliche als Erfahrungstatsache gelten zu lassen, keinerlei Mystik; Mathematik genügt mir“.

Deși personajul lui M. Frisch pare se fie un cinic rațional, care devine un om al slăbiciunii, o victimă, cinismul său nu e autentic de la început, tot așa cum evenimentele prin care trece nu îl schimbă radical. Aceste metamorfoze le putem urmări chiar și în filmul „Homo Faber”, produs, cu fidelitate, după lucrarea cu același nume, avându-l drept regizor pe Volker Schlöndorff.

Din filmul „Homo Faber” și din lucrarea literară cu același nume, reiese că omul creator nu este nimic mai mult decât o înduioșată ironie. Creator de circumstanțe, de obiecte, mai mult sau mai puțin necesare, creator de context sau creator de lumi, omul eșuează în a controla toate acestea.

Преподаватель: Для обобщения представленного материала предлагаем ответить на наши вопросы. Они помогут синтезировать знания, полученные на нашем занятии.

- *й студент:**
1. Мотивируйте сознательный отход режиссера от текста оригинала при постановке фильма по избранному произведению!
 2. Назовите в нескольких предложениях события, легшие в основу текстов евангелий!
 3. Укажите на ключевые моменты фильма «Страсти Христовы»!
 4. Назовите причину, побудившую Электру и ее брата Ореста к мести!
 5. Проанализируйте на примерах основные качества Гамлета, принца датского в трагедии Шекспира!
 6. Докажите на примерах, что в романе А.С. Пушкина исторический план обуславливает частную судьбу!
 7. Охарактеризуйте стиль писательницы Джейн Остин!
 8. Назовите один из главнейших принципов описания животных, использованного Джеком Лондоном в повести «Белый клык»!
 9. Назовите основные темы произведения «Безымянная звезда»!
 10. Обоснуйте несостоятельность личности Вальтера Фабера в произведении Макса Фриша «Homo Faber»!

Преподаватель: Наш семинар подошел к концу. В заключение хочу процитировать слова Дж. Лондона о кинематографе и сценаристах: «По мере того как кинематограф становился наиболее популярной формой развлечения во всем мире, запас фабул и интриг, накопленный мировой беллетристикой, стал быстро истощаться. ... поскольку на свете сотни кинокомпаний, нетрудно сообразить, как скоро они могут столкнуться с нехваткой сырья, из которого фабрикуют кинокартины.

... десятки тысяч сценаристов рыщут по литературе (как охраняемой авторскими правом, так и не охраняемой) и хватают журналы чуть ли не из машины, в надежде поживиться какой-нибудь новой сценкой, фабулой или историей, придуманной их собратьями по перу».

Сегодня мы убеждаемся в справедливости суждений американского писателя, но в тоже время приходим к выводу, что экранизации могут и становятся художественными шедеврами, если в них лейтмотивом прослеживается глубокая, общечеловеческая мысль, если им присущи единство формы и содержания, а также композиционная целостность и конечно же если в них проявляется высокое актерское мастерство.

Рекомендации:

- в рамках занятия целесообразно проанализировать также произведения французских писателей и режиссеров;

- при подборе фактического материала можно ограничиться художественными текстами и экранизациями одного временного плана/отрезка или произведениями литературными или режиссерскими, иллюстрирующими особенности одной национальной культуры.

Материалы подготовили: Гуменюк Ирина, Гуцу Дойна, Гуцу Кэтэлина, Драб Михаил, Енчу Николета, Кених Алина, Маркочь Эльвира, Паланча Анастасия, Скорпан Михаела, Урсу Мария, Чебан Ксения, Ярошенко Мария.

На семинаре присутствовали: д-р конф. В.П. Скиба, старший преподаватель О.В. Симак, преподаватель И.В. Черная, преподаватель Т.И. Гречка и преподаватель Т.Б. Кононова.

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