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

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IN LANGUAGE EDUCATION**

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## RESPONDING TO COVID-19: FINDING SOLUTIONS TO MAJOR CHALLENGES OF LECTURING ONLINE



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**Abstract** The COVID-19 pandemic is believed to have had multifaceted effects on education systems across the globe. While it is claimed to have caused considerable disruption of education systems due to reducing the learning opportunities for the vulnerable, it has fostered innovation within education at large and in higher education in particular. Universities across Ukraine are steadily changing traditional modes of delivering quality education implementing digital learning and teaching technologies. However, the shift to online teaching and learning environment is far from being smooth: both instructors and students face a wide range of pitfalls that hinder achieving desired learning outcomes. The present study aims at exploring and defining the main issues the academic staff and students face in respect to the lecture delivery options and discuss the possible ways to solve them. This research was conducted using the combination of quantitative and qualitative methodologies. The present paper reports on responses to short survey on teachers' experiences of online teaching at the faculty of Foreign Philology at Uzhhorod National University. To clarify some of the issues one-on-one post-survey interviews were conducted. Research findings show that the academic staff are facing a number of challenges ranging from professional and personal factors (e.g. low technological competence, unawareness of online education options, lack of time, etc.) to the issues directly associated with the university administration, e.g. sustainable policies and strategies relating to online education. Serious efforts need to be taken by all the stakeholders in order to maintain and develop the quality of higher education in the online modality.

**Keywords:** online teaching, online learning, online lecturing, synchronous teaching, asynchronous teaching

**Introduction** Academic staff are becoming increasingly aware of the need to diversify the delivery modes in order to provide multiple opportunities for those who seek higher education. In professional literature, different delivery modes within a higher education sector have been described within three groups: traditional face-to-face, online and mixed (blended) modes (Gillett-Swan: 20). Universities around the world have been displaying a consistent trend towards moving to blended or even online teaching modes since 2000. This trend has been viewed as an effective competitive strategy to attract a greater number of high school graduates for a long time. The growing popularity of online

education has resulted in the development of its different format options that are grouped into two broad categories: synchronous and asynchronous. Both concepts have been around in the educational theory and practice for decades. However, the introduction and increasing popularity of online teaching and learning have reshaped their original meaning. Synchronous teaching, which was originally associated with the traditional classroom, is described as “real-time” online instruction (e.g. via Google Meet), while asynchronous options are referred to “not-at-the-same-time” delivery that allows learners to work on their own time and schedule. However, due to technological advances the modes of delivery of both synchronous and asynchronous teaching have evolved so much that it is no longer right to identify one’s teaching or learning experience as either synchronous or asynchronous: there is a spectrum in between (Glass 2020). In other words, teaching or learning experience can be part synchronous and part asynchronous to various degrees.

The Coronavirus has had its say in the education industry having made remote learning the only possible option for every single university in lockdown. The virus is making students and teachers adapt to the realities of remote work. Most academic staff find themselves scrambling to transfer their teaching online as best as possible.

The purpose of this study is to conduct preliminary research into the state-of-the-art of online lecturing at the Faculty of Foreign Philology at Uzhhorod National University after moving to a remote teaching mode due to lockdown. In particular, the study focuses on the delivery options the teachers employ within courses that have lecture hours. Based on the survey, the research aims to analyse and define the main issues the academic staff and students face in respect to the lecture delivery options and discuss the possible ways to solve them.

**Methodology** This research was conducted using the combination of quantitative and qualitative methodologies. The present paper reports on responses to short survey on teachers’ experiences of online teaching at the faculty of Foreign Philology at Uzhhorod National University. One set of survey questions were developed based on the *UAlbany Faculty Survey on Online Teaching and Learning* (UAlbany Faculty Survey) conducted by the Provost’s Task Force on Online Teaching and Learning. The questions addressed various issues relating to online lecturing options and features the teachers employed and are employing in lockdown in the spring and autumn of the year 2020. Data were collected via electronic questionnaires. Responses were received from 11 lecturers.

To clarify some of the issues one-on-one post-survey interviews were conducted.

**Finding** The questionnaire included 6 questions which focused on various issues relating to the teachers' experiences and evaluation of their online lecturing.

In Question 1 the respondents were asked about their experience in delivering online classes prior to the lockdown. They were asked to choose from two options: either having no prior experience or having some experience. All the respondents (100%) had not taught classes that were online before the lockdown.

In Question 2 the teachers were asked to evaluate how effective they considered their online lectures as compared to traditional classroom. The respondents were asked to choose one of the three options ranging from being not satisfied with their online lectures at all to being completely satisfied. Most of the lecturers (81,8%) reported that they were not completely satisfied and needed more information and training on online lecturing. The same percentage of lecturers were either completely satisfied (9,1%) or not satisfied at all with their teaching (9,1%).

Question 3 deals with the features of online lecturing the academic staff have employed so far. The respondents were asked to tick the options that named the features they have used in their online lecturing and/or suggest their options in the *Other* section. They could choose the following features: synchronous online lecturing, lecture capture (recording, storing and distributing videos of lectures), online discussions, homework assignment and submission, dividing a course into learning modules (units of course content, chapters, topics, etc.), class calendars and scheduling, uploading course materials and making them available to students (presentations, syllabus, etc.), and online testing. According to the results of the survey, the respondents defined synchronous online lecturing, dividing courses into learning modules and online testing as the most prevalent features. All three features have been employed by all the respondents (100%). These were followed by online testing (81,8%) and uploading course materials and making them available to students (63,6%). A small percentage of the lecturers (27,3%) reported that they had employed class calendars and scheduling, homework assignment (27,3%) and submission as well as online discussions (9,1%). None of the respondents reported the use of lecture capture or suggested any other options in the *Other* section.



In Question 4 the respondents were asked to answer the question whether they had received adequate technical support for planning online courses. The prevailing majority of the lecturers (90,9%) gave a negative answer. A smaller percentage of lecturers (72,7%) reported that they had not received adequate technical support for delivering online courses either when answering Question 5.

Question 6 deals with the lecturers' evaluation of their online lecturing experience as a whole. All the respondents (100%) consider the current remote mode of teaching beneficial in terms of their professional development and future teaching practices.

### **Online Lecturing: Format Options Key Issues and Solutions.**

Although Uzhhorod National University had been displaying an increasing interest in distance learning for quite some time, online teaching was fully implemented only following the lockdown in the spring semester of 2020. Before that, some elements of online teaching (mainly Moodle, learning management system) had been employed only by individual lecturers as an additional feature to supplement traditional classroom instruction. Under lockdown, most faculty ventured into a novel teaching environment forced to translate their teaching expertise and practices into a different teaching and learning modality.

The survey into the state-of-the-art of online lecturing at the Faculty of Foreign Philology at Uzhhorod National University and follow-up interviews aimed at defining its key issues. The findings of the present study are indicative of some of the tendencies displayed by higher education institutions in relation to moving to the online teaching and learning modality. To start with, the exploration of the lecturers' opinions and experiences contributed some valuable ideas for discussion.

According to Glass (2020), there are four types of training on the synchronous to asynchronous spectrum:

1. In-person synchronous or face-to-face training which is delivered by one instructor to a number of learners in the same room.
2. Synchronous remote that is an online modification of the in-person synchronous training delivered with the help of web conferencing technology.
3. Pure asynchronous that takes place with an instructor uploading course materials and learners mastering them at their own pace. It is characterized by the absence of synchronous interaction between an instructor and learners.
4. The hybrid asynchronous model which combines asynchronous training with a synchronous twist in the form of synchronous virtual

meetings organized to solve the issues learners face while mastering course materials by themselves.

As results demonstrate, overall, the lecturers tend to use the synchronous remote mode of teaching irrespective of the course content, course design and number of students enrolled. All the respondents reported that they use the video conferencing application Google Meet. This displays the tendency towards employing the so-called “one-size-fits-all” approach (Gillett-Swan 2017: 20) that fails to take into account the diversity of learners, content, syllabuses, course design, etc. Orlando and Attard (Orlando & Attard: 119) argue that both content and curriculum should be taken into account when teaching with technology in order to avoid using the so-called ‘one-size fits all approach’.

The lecturers reported that most courses they are currently delivering were adjusted to the online delivery mode almost without any changes in terms of their main components (syllabus, modules, units, assessment tools, etc.). This is consistent with the results demonstrated by the lecturers when answering to Question 3 that focused on the features of online lecturing. More specifically, the lecturers reported that they also employed online testing and uploaded course materials to make them available to students. Most of them uploaded presentations of their lectures. Many lecturers are also in favour of using homework assignment and class calendars. Dividing courses into learning modules is a mandatory requirement of the credit module system that is implemented in all Ukrainian universities. All these features were transferred from the traditional face-to-face delivery mode. In contrast, such online features as online discussion and lecture capture are either hardly ever used or are not used at all.

As the results of the post-survey interviews show, the present state of the art can be accounted for by the lecturers’ unawareness of other options of delivering their courses online and their inherent features, the lecturers’ inadequate technological competence or/and their lack of time. More specifically, the development of online courses and their delivery are time consuming and require a considerable amount of time, which places a heavy burden on the lecturers in addition to their regular academic workload. Responding to individual learner’s needs and engaging learners also involve additional workload pressure, technological competence and awareness of available tools.

The quality of online teaching or the extent to which online classes – lectures inclusive – are effective depends on many factors. Some of the most important include the lecturers’ technological competency and

fluency, effective and functional university units that provide support for online education, the proper university educational policies involving guidance and support, real-time advice, adequate training, cooperation, etc.

According to the results of the survey and the post-survey interviews, the lecturers feel that their online lectures are not as effective as those conducted in the physical classroom environment. They attribute this mainly to their inadequate technological competency and lack of respective training that focuses on online course development and delivery issues. Many lecturers experimented and are still experimenting with teaching outside the traditional physical classroom environment for the first time. Hence, their online teaching experience seems to be a process of trial and error rather than well-designed and elaborate instruction. In addition, university units that are responsible for supporting online education faced the Coronavirus lockdown underresourced. Moreover, the university lacks a deliberate policy to provide adequate technical and training support for both planning and delivery of online courses. In such a situation, the lecturers could rely only on their time, professional expertise and energy.

In spite of all the difficulties, the lecturers evaluate their online teaching experience as beneficial in terms of both students and teachers. Providing pre-service teacher education online enhances students' knowledge of the new ways and technology tools they will be able to use in their future teaching practice. The lecturers also identified the additional opportunities for extramural students to participate in online lectures on a more regular basis as one of the benefits of online lecturing. Moreover, in an online teaching and learning environment both teachers and students take on new roles. These go in line with ideas communicated in the professional literature. In particular, scholars argue that new types of learners and teachers emerge who are more digitally competent and fluent due to their digital native status (Orlando & Attard 2015; Gillett-Swan 2017: 22). In Lederman's opinion the Coronavirus has served as a catalyst for online education and proved to be both enormously disruptive, and paradigm changing (Lederman 2020).

The maintenance and development of quality of the online option of higher education as a whole and enhancing quality of online lecturing in particular require some serious efforts and actions on the part of all the stakeholders: teachers, university administrations, students, etc. First of all, university administrations should undertake the task of developing sustainable online education policies which will involve all the

stakeholders, on the one hand, and the provision of the necessary technical support and resources, on the other. Some of the effective solutions may be the provision of just-in-time training and real-time advice for the academic staff and the promotion of cooperation and sharing experience in online teaching between faculty members. It is important that university administrations should recognize the heavy professional burden imposed on faculty and encourage them to complete professional development programs with a focus on online education planning and delivery.

**Conclusion** The present paper presents an attempt to explore the state-of-the art of online lecturing in one of Ukrainian universities (Uzhhorod National University). Research findings show that the academic staff are facing a number of challenges ranging from professional and personal factors to the issues directly associated with the university administration policies and strategies relating to online education. Serious efforts need to be taken by all the stakeholders in order to maintain and develop the quality of higher education in the online modality.

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# THE DEPICTION OF MASS MEDIA IN “NOTES ON A SCANDAL”

BY ZOE HELLER



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**Abstract:** The current study is based on the British novel «Notes on a Scandal» in the spotlight of which there is an affair between Bathsheba Hart, a pottery teacher and Steven Connolly, an underage male pupil. In this paper an endeavour has been made to determine the representation of media in «Notes on a Scandal» which is a 2003 novel featuring the involvement of mass media. The paper touches the interaction of the reader and the fictional media. P. Lyndon’s vision related to mass media as society’s psychic regulator and literature as the psychic unregulator is argued. It is shown how ethical matters are covered by mass media and the way it impacts the novel characters. The study also elucidates the mass media as a tool of producing alienation that is connected with the specific language employed by them. The interpretation of the outlined points is supported by a close reading of the text fragments. The work on the topic involves the consideration of the phenomenon of imaginative resistance. It becomes quite evident that society is weakened if empathic imagination is excluded due to the mistake-determinant approach towards its members.

**Keywords:** novel character, reader, mass media, the language of alienation, imaginative resistance

## Introduction

The press and TV as an important segment of the media inspire socio-political processes, actively promoting and cultivating the ideals of mass culture, influence the reassessment of values, norms, concepts, conventions in politics, economics, law, etcetera. Literary texts have been discussed in different types of mass media, namely on the pages of either journals, magazines, newspapers or on TV screens. However, media in novels have scarcely been studied. The study focuses on three main points: a) revealing media’s impact on the novel characters; b) explicating the interaction of the reader and the fictional media; c) presenting media as the tool of producing alienation.

Media are ways information can be communicated. In fact, any medium contains a message which is initially created by a person and then brought to the public attention via different channels. In the novel

there are distinguished two main sources of originating messages connected with the scandalous affair: the media (newspapers, TV) where the information is presented by unknown journalists and reporters and Barbara Covett, a history teacher who considers herself Bathsheba's friend. Interestingly, history is occasionally viewed as pseudoscience. History is not always seriously perceived because of not being quite accurate in terms of facts. Just as the statement of existing the absolute truth is a lie, the same is with history. It does not seem accidental that no particular name with regard to media has been mentioned in the text itself and it can be interpreted as a sign of fakeness.

The title of the novel involuntarily urges to think about newspapers and magazines which are associated with scandals. Besides, the word «notes» can be defined as a record of impressions, reflections, etc., especially as a literary form (Enotes) which means subjectivism expressed in those media can be overwhelming. Thus, the question rises to what extent the produced information is reliable.

The understanding of media in society is considered by many experts in different ways. “A medium is a happening. It creates an environment (McLuhan). It does create a totally new environment for the human senses. It creates a totally new world and a totally new outlook for populations.” All media are environments. Any technology gradually creates a totally new human environment that is itself regarded as corrupt and degrading. The Canadian communication theorist Marshall McLuhan coined and introduced the phrase “the medium is the message” in his work “Understanding Media: The Extensions of Man” (McLuhan: 1). This utterance is constantly distorted since it is perceived literally and, as a consequence, the focus is on the content. However, if one wants to understand a medium, attention should be paid not to its content. The medium is the message because the environment transforms our perceptions governing the areas of attention and neglect alike. «The message or meaning of a medium is nothing more or less than how it changes us» (Walter). The idea M. McLuhan intends to convey is that «we shape our tools – this is the inception of a new medium – and then our tools shape us – this is the “message” of the medium» (Walter). It turns out that journalists and reporters, representatives of the media, as well as Barbara Covett, who keeps a diary in which she records the scandalous story, cover Bathsheba's case in a similar judgemental way. Both of these parties contribute to the development of the surrounding deprived of empathy.

Another expert P. Lyndon states that mass media are society's psychic regulator. They shape up reality. The media simplify and reduce reality influencing the position, opinion and behaviour of the individual (Lyndon: 7). This happens because people expose themselves to mass media voluntarily. Mass media provide individuals with "protection" against the terrors, threats, and insecurity of reality by presenting the demonstrations of life in a simplified form. If mass media give a verdict, the audience is unlikely to question it. In contrast to mass media «literature is the psychic unregulator. The artist is charged by society to extend the area of man's psychic security by disorienting him, by threatening him, and by constantly changing pace... Instead of helping to control reality, he flings it at us. Instead of solutions he gives problems, and instead of resolution, suspension» (Lyndon: 8). Therefore, when readers interact with the literary text they face the so-called imaginative reordering. It can be easily explicated: from the position of the mass media things are determined and already labelled, there is barely any space for details, only for generalizations and criticism. The value of each person's experience does not matter much. So, the media narrow our perception whereas a literary text expands it. For instance, the novel «Notes on a Scandal» provides us with an opportunity to look at the situation from the perspectives of the characters or even imagine that we can be in their place. This enables us to see and feel what is happening to Bathsheba Hart, the main character in the novel, in a way that gives sympathy because a superficial vision transforms into a profound vision, the moment when the fossilized perception patterns are undermined and the reordering of moral imagination occurs.

M. Johnson speaks about moral imagination as a contradictory term because it is barely thought that imagination can be moral. It is associated with relativism and immorality. J. Dewey believes that the search for a moral solution is neither a deductive process, nor an application of a norm to a specific situation, it is a dynamic integration of different possibilities, which involves the work of imagination and in this sense is akin to the process of creating the world. Empathic imagination is another term for moral imagination and a true basis of humane relations between people. Empathy plays an exceptional role in the formation of the structures of moral consciousness since it is the ability to "feel together", at least sharing someone else's emotional state as much as being aware of its causes. Each person's experience is unique and it does not exclude errors, we may have struggles in our ethical lives.

However, many wrongly think that a mistake poisons a person's life forever due to the phenomenon of imaginative resistance which penetrates the spheres of life with the help of the media. K. Miyazono and L. Senji scrutinize this phenomenon in their article "The Cognitive Architecture of Imaginative Resistance". It is necessary to answer the question why it is difficult or even close to impossible to imagine certain things. As a rule, the difficulty lies in identifying with something that is morally, emotionally or aesthetically unacceptable, incompatible with the system of interiorized norms (Venediktova). Yet, it is also linked to the fact that we are too sure to assume that some extraordinary situations, which are forbidden within the framework of our imagination, may appear in our lives.

### **The interaction of the reader and the fictional media**

Dealing with the topic under study we realize that there is interaction between the real reader and the fictional reader. Each of us is a real reader who reads the novel "Notes on a Scandal" and Barbara as well as other characters are fictional readers who read newspapers and watch TV in the novel. We familiarize ourselves with Barbara's speculations about mass media:

There was a time when I placed a certain amount of trust in the integrity of this country's news organization, but, now that I have seen at close hand the way in which reporters go about their business, I recognize how sadly misplaced that trust was. Over the last fortnight, I must have spotted twenty errors of fact about Sheba's case, in the newspaper alone (Heller: 5)

These words prove that media distort the information which is presented to the readership. It is quite possible that she exaggerates but the number of mistakes shocks her and this generates resentment. The reader also comes across the text fragment where Barbara witnesses some men producing humiliating comments on Sheba's personality:

...Sheba's face appeared on the television screen for a second; immediately a great roar of salacious laughter went up around the bar. 'Dirty girl', I heard one man say to his friend. 'Wouldn't mind a bit of that myself' (Heller: 85).



What causes the readers' confusion is that being Sheba's friend, as Barbara claims it, she does not make an attempt to defend her against the insulting remarks produced by strangers. When she shares her conclusion concerning mass media, based on the case with Sheba, readers might realize how they are deceived daily consuming tons of information. It seems quite probable that it would have never occurred to Barbara to assume that she is provided with information presented in the wrong light to the extent she faced if she had not been involved somehow in the case. It should also be emphasized that when people stay in the same environment they get accustomed to it and this already means not noticing where the truth or lie is. The illusion is to believe that our perception remains unchanged but in fact it has been shaped for a long time by the environment created by media.

### **The media's impact on the novel characters**

The positive or negative influence of mass media has been heatedly discussed, especially in the times of globalization. However, ordinary people can scarcely trace it as their influence is veiled. Whenever readers interact with the text they are provided with an opportunity to see this influence vividly and, consequently, this raises their awareness of being involved in a similar game called "realit".

The novel centers around the events related to the married teacher's affair with her pupil. The internal and external factors finally lead to the destruction of the Hearts family. The role of mass media in it is significant:

It was the papers that finally did Sheba and Richard in, I believe. After she was given bail the two of them tries to soldier on for a while. But it was too much – too much for any couple – to bear (Heller: 6).

Barbara accuses mass media of the situation with the family breakup, however, yet on the very first pages the reader finds out that Barbara claims she is the one who is the most suitable to keep the record of the course of Sheba's case and she does the recording, 'contributing' to the consequences because she was the first to spread the information about Sheba. Using this hyperbole the authoress of the novel makes us somehow think that it is barely possible that the case can be clearly interpreted by one person from outside as well as inside the story.

Moreover, such overconfidence arouses alertness. Barbara naturally provides us with her understanding of this scandal. Barbara states:

I am presumptuous enough to believe that I am the person best qualified to write this small history. I would go so far as to hazard that I am the only person (Heller: 8).

My contributions... Either they have been cruelly and deliberately distorted, or gone unnoticed in a torrent of lies propagated by people who have never met Sheba and would, very likely, not have understood her even if they had (Heller: 7).

Barbara reproaches mass media for producing fake information. She is convinced that what is done by her can be helpful but as it is shown, the effect is the opposite. Her involvement only worsens the situation: Barbara enters Sheba's world as a friend but acts there as an enemy. It is evidently observed that media interfere with a person's private life, in particular, Sheba's and does affect it. The following text fragments shed light on this interference:

Since it first came to light, Sheba's case has received high on unstinting media coverage. ... It is a pretty depressing task (Heller: 5).

...some bright spark at the Daily Mirror described Sheba as a 'buxom bombshell'. (Anyone who has ever so much as glanced at her knows that she is as flat as the Fens...) And..., the Sun ran an 'expose' on Sheba's husband, in which it was claimed that Richard, who lectures in Communication Theory..., is a 'trendy prof who gives sexy seminars on how to read dirty magazines' (Heller: 5).

When you think of reporters camped outside their house, the awful headlines every day – 'Sex Teacher Passes Her Orals With Flying Colours', 'Teacher Takes Keen Interest in the Student Passes and so on' – it's a wonder that they lasted as long as they did (Heller: 5).

Having analyzed these three text fragments it has to be admitted that when one hears such pieces of information on a regular basis, he / she is likely to believe in them despite the fact that they might be false.

Highlighting that mass media distort the details of Sheba's case, Barbara parallelly uses offensive similes to describe her friend, e. g. "...as flat as the Fens".

### **The media as a tool of causing alienation**

The theme of alienation is objectified in characters' emotional conflict as well as in their detestation of social establishments, which are not only oppressive in nature but also ethically ambiguous. Such experiences result from characters' having to deal with a reality that belies their true identity (Enotes). This understanding of alienation is somewhat abstract. In «Notes on a Scandal» the representation of alienation is different, it is more specific and is directly manifested through the language employed by the characters and mass media. Here is what Barbara Covett has recorded in her diary:

Damn her. Damn her. Lady Muck. Skinny bloody cow. She always made the big point of downplaying her advantages, behaving as if we were just two middle aged ladies confronting life from equal positions. Oh Barbara don't put yourself down like that! And the moment I take her word, presume on our equality, rather than waiting for her to magnanimously assure me of it, she is beside herself. Outraged. Ha! Her, who can't boil a bloody egg without me. Ungrateful bitch (Heller: 238).

The reader can detect the way alienation is expressed in the novel studying the next text fragments: «I did not expect Sheba to receive sympathy» (Heller: 5).

'Despicable' is one of their big words. 'Unhealthy' is another. Sheba's attraction to the boy was 'unhealthy'. Her marriage was 'unhealthy' too. The boy had an 'unhealthy' interest too» (Heller: 5).

I should acknowledge straightaway that, from a moral point of view, Sheba's testimony regarding her conduct is not always entirely reliable. Even now, she is inclined to romanticize the relationship and to underestimate the irresponsibility – the wrongness – of her actions» (Heller: 8).

Attention should be paid particularly to the adjectives used in the newspapers: despicable, unhealthy (the word repeated several times) and

by Barbara, for example, adjectives: skinny, bloody, ungrateful, outraged and nouns: muck, irresponsibility, wrongness and the litote: «Her, who can't boil a bloody egg without me». This language is the Jackal language or the language of alienation (Rosenberg: 49). All of these words are evaluative. They express moralistic judgements which presuppose wrongness and badness of those who do not correspond to our values. Barbara believes that Sheba should not be sympathized with because she adheres to comparisons which block empathy. These words are full of accusations and criticism.

The words readers employ in personal and professional spheres daily at first glance do not cause any concern unless it becomes clear that these words amplify the level of alienation.

**Conclusion** Zoe Heller in her novel «Notes on a Scandal» presents the mass media. The chief character Bathsheba Hart's case is interpreted by the mass media and Barbara Covett, Sheba's alleged friend. Based on the studied theoretical material and text fragments, we draw the conclusion that the mass media are so powerful that they are able to switch the focus of our attention and mainly, as practice shows, to the dark side of a human being but not with the purpose of improving and transforming it, quite the opposite – with the purpose of deforming.

The reader gets familiar with the role of mass media in the novel already from the very first pages. The explicit context opens our eyes to the interaction of mass media and the fictional reader, i. e. Barbara and similarly realize that the same interaction takes place in reality when we read news or watch TV, with the only difference that we start noticing the scope of disruptive influence on our relations. Observably, concerns emerge not only in view of mass media (no names of the authors who commented on Sheba's case are mentioned) as something abstract and evil but also in view of an individual (Barbara) who is initially a generator of messages that are malicious as well.

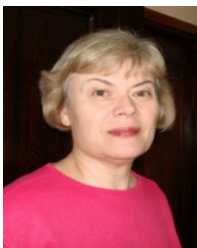
The value of exploring the topic lies in the fact that it identifies how mass media as well as an individual exploit the Jackal language, i.e. the language of alienation (M. Rosenberg) affecting people, exposed to it on a regular basis. These people are likely to absorb these alienation patterns further implementing them into their relations and communication. It is seen that a sense of human spaciousness cannot be preserved if a person's judgement is based on a blind principle and does not include empathy. The immersion with the novel enables readers to become aware of imaginative resistance and to reorder their imagination

with the help of extending the frame of perception. Admittedly, this leads to the birth of empathic imagination.

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## THE EXPANDING ROLE OF THE EFL TEACHER

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**Abstract:** The article follows the expansion of the EFL teacher’s role from the traditional one of simple conduit of discipline content from the experts to the students, to that of reflective practitioner, cognizant of the teaching – learning process, the learners and the setting, and, more recently, to that of a sociopolitically conscious educator able to stretch their role outside the classroom. It also reviews some of the most significant bibliography dedicated to the teacher’s role.

**Keywords:** teacher’s role, technician, reflective teaching, sociopolitical awareness, video production

This paper was inspired by a few lessons I observed last year in the town of Barlad. A younger colleague initiated a one-semester English class project called “Students talk media” for the 11<sup>th</sup> graders at the local Pedagogical High School. She asked the class to divide into teams and each of the team members to produce a video that would fit the project title. Throughout the semester, in every lesson she allotted some time to discuss their progress and encouraged them to share what they had found or done. By the end of December, she collected 23 video clips, from weather forecasts to commercials to fiction films (witty horror and crime pastiches), and organised a film festival for everybody to show their videos – spoken, silent or dubbed.

The diversity and seriousness of topics and concepts were astonishing, hinting at the authors’ attentiveness, openness, tolerance and sociopolitical commitment. The majority of the videos were consciousness raising and problem posing, carrying civilised and responsible messages of social involvement by addressing various forms of inequality and injustice and suggesting ways of redressing them. They

were mainly either self-reflective or focused on building relationships and featured scenes of teenager anxiousness, alienation, abuse, bullying, carelessness, drunkenness, lost balance, superficiality, irresponsibility, neglect, stupidity or cruelty, and even suicide.

Another striking feature was the neatness of the products, bespeaking the amount of effort put into the elaboration of the concepts and scripts, shooting, and capturing the details of the settings. The English language inaccuracies that were accidentally either heard or read passed largely unnoticed as the viewers focused on the message rather than on the language. All in all, the whole project and the final festival were greatly successful not only in terms of enthusiasm, eagerness, motivation and bonding, but also in terms of genuine language use.

This experience made me wonder whether it is a good idea for EFL teachers to turn film producers, and what is actually expected of an EFL teacher today. The teacher, in general, has been variously referred to as an artist, an actor, an architect, a scientist, a psychologist, a manager, a mentor, a controller, a counselor, a guide on the side or a sage on the stage, a.s.o. Some of these metaphors have become trite and commonplace, overused with inappropriateness. In real fact, the role of the teacher is quite demanding if not absolutely daunting, the more so today when there is little consensus on what the teacher is supposed to do in the classroom, with the expectations of the students, parents and administrators varying widely.

In the following, I'm going to look at how the role of the teacher has evolved over time, borrowing from a useful view of the historical roles and functions of the EFL classroom teacher due to B. Kumaravadivelu, who presented it in *Beyond Methods* (2003) [7]. This may help us understand how the concept of teacher's role has developed over time, shaping in this process the nature and scope of language education. The American applied linguist distinguished three approaches: (a) teachers as (passive) technicians, (b) teachers as reflective practitioners, and (c) teachers as transformative intellectuals.

### **a) Teachers as (Passive) Technicians**

The role of (passive) technician put the primary focus of teaching and teacher education on content knowledge, which, it was believed, consisted in verified or verifiable sets of facts and clear rules. As a result, for a long time, the teacher education programmes concentrated more on the content knowledge the future teachers were supposed to master than on how and how much of this content knowledge they were supposed

to transmit. Especially emphasised by the behavioural school of psychology, this approach to teaching involved a rather rigid role relationship between theorists (linguists and applied linguists) and practitioners, and between teacher educators and the teachers themselves. The theorists were seen as the conceivers and designers of knowledge, while the practising teachers as conduits. The materials designers – applied linguists, most of them, broke knowledge into manageable discrete items for the teachers to use in the classroom. In other words, the creation of new knowledge and innovation were not seen as the domains of the practitioners. The latter just used prescribed methods to transmit knowledge as effectively as they could. In fact, neither the practitioners nor their teaching methods were given much attention.

However, success in teaching cannot be measured only in terms of how much knowledge is transmitted to students, although this view can still be detected in the overloaded academic syllabi of the faculties of foreign languages in many countries, and Romania is no exception. Here the EFL student teachers spend semester after semester studying British, American, Canadian and other literatures (that they will never teach), to the detriment of learning *how to teach*. When the young graduates embark on a teaching career, they realise that what they have studied may have improved their general study skills and English language skills, but is of little use in the classroom. They find that their main role is to promote English language comprehension and use rather than content comprehension. Due to their education and training, many teachers feel constrained to operate passively from handed-down knowledge and assumptions and do not question the validity or relevance of what they teach and how they do it in the given specific context. On the other hand, this approach provides a safe and secure environment for those teachers who either lack the ability, the means, or the courage to explore self-initiated, innovative strategies.

The teacher as (passive) technician approach stresses the role of the teacher in maximising the students' exposure to content knowledge and the importance of prescribed activities, but confines their behaviour to the transmission of received knowledge to the detriment of a living teaching – learning experience. As a consequence, this approach is discrete, anchored in the discipline, and 'technicist', to use Kumaravadivelu's term. To use Canadian applied linguist Joe Kincheloe's words, it is "so passive, so unchallenging, so boring that teachers often lose their sense of wonder and excitement about learning to teach" [5, p. 204]. We could add that it is also socially inefficient as



the years spent by teachers in training, most of the input that guided their college studies, and the experts who created and/ or selected the content of the college syllabi are soon forgotten.

The next approach to teaching, the reflective one, evolved as a reaction to the technicist approach.

### **b) Teachers as Reflective Practitioners**

The practice of reflective teaching is not new either; it goes back to the early twentieth century, when the American educational philosopher John Dewey (*How We Think*, 1933, [1]) made the distinction between teaching that is routine and teaching that is reflective. Routine teaching is guided by tradition, obedience to authority and uncritical attitude, whereas reflective teaching is inspired by conscious and cautious “consideration of any belief or practice in light of the grounds that support it and the further consequences to which it leads” [1, p. 4]. Dewey saw teaching not as a sequence of predetermined and preordered procedures, but as a context-sensitive process grounded in intellectual and professional thought, and distinguished between ‘reflection-on-action’ and ‘reflection-in-action’. If we substitute ‘teaching’ for ‘action’, we can easily realise how teachers, through their mastery of classroom instruction, can become aware of the complexity of the teaching – learning process. Reflection-on-teaching takes place before and after the lesson, at the stages of lesson planning and evaluation. Reflection-in-teaching occurs during the lesson when the teachers monitor their ongoing performance, their execution of the lesson, identify problems and adjust their teaching on the spot. This kind of professional behaviour prepares them to identify and meet much better the challenges they face in the practice of teaching than reliance on experts.

Towards the end of the 20<sup>th</sup> century, Michael J. Wallace pleaded for applying the reflective approach to microteaching, classroom observation, teacher education and development in *Training Foreign Language Teachers: A Reflective Approach* (1991) [10]. Jack Richards and Charles Lockhart described ways of reflecting upon classroom experience using a structured approach to self-observation and self-evaluation (*Reflective Teaching in Second Language Classroom* (1994) [9]). Kenneth Zeichner and Daniel Liston in *Reflective Teaching: An Introduction* (1996) [11] cautioned that “not all thinking about teaching constitutes reflective teaching. If a teacher never questions the goals and the values that guide his or her work, the context in which he or she teaches, or never examines his or her assumptions, then it is our belief that this individual is not engaged in reflective teaching” [11, p. 1]. Their

summary of the duties of a reflective practitioner includes the following processes [11, p. 6]:

- “examines, frames, and attempts to solve the dilemmas of classroom practice;
- is aware of and questions the assumptions and values he or she brings to teaching;
- is attentive to the institutional and cultural contexts in which he or she teaches;
- takes part in curriculum development and is involved in school change efforts; and
- takes responsibility for his or her own professional development.”

These five duties suggest that learning to teach is a never-ending process, based on classroom-oriented action research and problem-solving activities.

The steps and skills that teachers need to use to transform classroom work into research were analysed by Donald in *Doing Teacher Research: From Inquiry to Understanding* (1998) [2]. Karen Johnson in her book *Understanding Language Teaching: Reasoning in Action* (1999) [4] examined how “reasoning teaching represents the complex ways in which teachers conceptualize, construct explanations for, and respond to the social interactions and shared meanings that exist within and among teachers, students, parents, and administrators, both inside and outside the classroom” [4, p. 1].

The role of teachers as reflective practitioners is therefore less limited, and limiting than that of teachers as technicians as this approach to teaching is both integrated and anchored in the classroom activities. However, it also has its shortcomings, and Kumaravadivelu [7, p 12-13] pointed out the following:

- Reflective teachers risk to concentrate, exclusively, on the introspective process, and on developing their own reflective capacity neglecting the interactive side of the process, and the other participants (learners, colleagues, planners, materials designers, parents and administrators).
- Reflective teachers may not pay enough attention to the socio-political factors that shape their reflective practice, as they concentrate almost, exclusively, on what they do in the classroom. It is difficult to say, how much reflection can and has changed the profession.

These shortcomings have inspired another teacher's role, that of 'transformative intellectual'.

### **c) Teachers as Transformative Intellectuals**

This concept was inspired by the works of critical pedagogists such as general educationists Henry Giroux, Peter McLaren, and Roger Simon, and language teaching professionals such as Elsa Auerbach, Sarah Benesh, and Alastair Pennycook, all influenced by the philosophy of the Brazilian pedagogue Paulo Freire, one of the most influential philosophers of education of the 20<sup>th</sup> century. Over the last quarter of the 20<sup>th</sup> century, Freire advocated a democratic education which implies transformative reflection and action, and stressed the importance of key epistemological, ethical, and educational principles, such as openness, humility, tolerance, attentiveness, rigour, and sociopolitical commitment.

Following Freire's philosophy, critical pedagogists believe now that pedagogy involves relations of power and dominance, and creates and perpetuates social inequalities. In McLaren's words, schools and colleges are "cultural arenas where heterogeneous ideological, discursive, and social forms collide in an unremitting struggle for dominance" [8, p. 30]. That is to say that, social and historical forces are present in the classroom context, of which both teachers and learners should be aware, and that education cannot ignore the life experiences brought to the classroom by teachers and learners alike. Teachers are viewed as "professionals who are able and willing to reflect upon the ideological principles that inform their practice, who connect pedagogical theory and practice to wider social issues, and who work together to share ideas, exercise power over the conditions of their labor, and embody in their teaching a vision of a better and more humane life" [3, p. xxiii). This kind of role makes teachers transformative intellectuals, i.e., educators able to develop counterhegemonic pedagogic strategies which empower their students for transformative action by giving them the knowledge and social skills needed to function as agents of change.

Teachers remain, in other words, experts in content knowledge and communicators of this knowledge, on the one hand, and stretch their role outside the classroom as sociopolitically conscious educators, on the other. This role obliges them to raise sociopolitical awareness among their students by organising activities that involve consciousness raising and problem posing. To play this role, they need to constantly educate both themselves and their students in identifying various forms of inequality and injustice, and in addressing them in order to redress them. Pedagogy thus becomes a means for transforming life inside and outside

the classroom. In brief, transformative intellectual teachers need to be (adapted after Joe Kincheloe, [5, p. 201-3]):

- inquiry oriented, developing research skills helping both themselves and students to explore real-life problems inside and outside the classroom;
- socially aware of the sociohistorical context and the power relationships that shape society and affect everybody;
- grounded in reality, eliciting and producing knowledge by interacting with the students;
- dedicated to improvisation by recognising the uncertainty and uniqueness of every lesson and adjusting their instructional procedures;
- dedicated to participation by situating the lesson in the words, concerns, needs and experience of the students;
- concerned with critical self- and social reflection, and using classroom techniques that encourage student introspection and self-reflection;
- committed to democratic self-directed education by using ways of helping themselves and their students gain a sense of ownership of their education;
- sensitive to the linguistic and cultural diversity of the students, and able to adopt multiple perspectives on issues that matter to them and their students;
- committed to action, seeing critical thinking as a first step to action;
- concerned with the affective dimension of the students, thinking in terms of developing both the emotional and logical sides of their students and themselves.

**In conclusion**, the three approaches to the teacher's role have a few overlapping characteristics regarding the source of knowledge, and the goal, orientation and contributors of teaching. As far as the source of knowledge is concerned, teachers relate to it differently. Those who play the role of passive technicians rely exclusively on expert knowledge, the reflective practitioners add to expert knowledge their own personal knowledge and action research, while the transformative intellectuals contribute their own self-exploratory research and take into account the learners' personal knowledge as well. As to the techniques, the passive technicians focus on transmitting as much as possible of the content knowledge through prescribed activities, the reflective practitioners add

problem-solving activities, and the transformative intellectuals focus on raising sociopolitical awareness through problem-posing activities. If the teaching of the passive technicians is discrete and anchored in the content, the reflective practitioners integrate their awareness of the progress of the classroom activities, and the transformative intellectuals adopt a holistic approach anchored in the society. Nevertheless, these three approaches point out to tendencies rather than hard lines, as teachers adopt one or the other role at different moments in their activity.

In brief, the roles and functions of the EFL teachers have expanded. From being simple conduits of the content transmitted from the experts to the students, the teacher's role expanded to including reflection on the teaching – learning process, the learners and the setting, to including the whole sociopolitical context in a holistic approach. However, changing roles cannot be done without a continual process of self-reflection and self-renewal, without the teachers' ability and willingness to go beyond professional theories and an effort to conceive and apply their own personal theory of teaching and their own roles and functions in it.

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## IS LINGUISTIC ANALYSIS OF FAKE NEWS FEASIBLE?

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**Abstract:** Fake news has been a buzz word for at least four years. It is timely, then, to consider whether linguistic research can be meaningfully carried out on fake news. The present article covers issues such as the definition of the term, the way in which fake news can be identified, and the visual component of fake news. Fake news as a term has been widely applied to a variety of phenomena, including conspiracy theories, propaganda, satire and advertising. In addition, it has been applied to different formats in which information is disseminated, including but not necessarily limited to, news articles and social media posts. In terms of how fake news is identified, several strategies are presented, such as evaluating the credibility of a source and checking whether a certain claim has been fact-checked by organisations dedicated to the endeavor. As to the visual aspect of fake news, this is exemplified by two instances where misleading information is communicated almost exclusively by visuals. The final part of the article attempts to tie in these various aspects of fake news and argue that linguistic analysis of fake news is practically impossible and that the attempt itself is highly unlikely to lead to meaningful results. This is because, first, the term fake news does not apply to a clearly identifiable discourse category. Second, it is a label that the researcher himself cannot apply and needs to rely on the work of others. Third, the linguistic of fake news when isolated, does not meaningfully contribute to the application of fake news.

**Keywords:** fake news, linguistics, fact checker, definition, corpus

### Introduction

Investigating the topic of fake news is like being drawn into a black hole. You enter the pitch black unknown with not even a flicker of light to guide you. Your brain quickly turns to mush and cannot cope with the chaos enveloping you. What is worse, the more you delve into the dark matter, the more your body resoils. Other than the constant lamentations regarding the proliferation of fake news, there is little consensus as to what it constitutes, how to define it, what its limitations are, and most importantly perhaps, what its characteristics are.

The term ‘fake news’ has gained traction since the US presidential election of 2016. As one story at the time shows, fake news can have very real consequences. In December 2016 a pizzeria in

Washington was purported to be the headquarters of a child sex ring run by Hillary Clinton. One man, believing this conspiracy to be true, opened fire at the restaurant (Hunt 2016).

### **What is fake news?**

There is no consensus as to what exactly is fake news. In one approach, fake news is made-up information packaged in such a way as to resemble credible journalism in order to attract attention and with it advertising revenue. Fake news of this sort may be hosted on Internet sites that look like legitimate news outlets and it is designed to travel on social media (Hunt 2016). Nevertheless, scholars belonging to different disciplines have operationalized the term in various ways, using it in relation to satire, parody, fabrication, manipulation, propaganda, and advertising (Tandoc et al 2018). Moreover, what has been termed fake news need not be complete fabrication, as it can encompass distorted, decontextualized, dubious or biased information. This makes the term incredibly generous to the point that one may argue that it has become useless.

### **On identifying fake news**

Investigating whether a piece of information is fabricated or not requires a skeptical mindset and a fair amount of effort. One may argue that the success of fake news is a consequence of the fact that consumers are not prepared or willing to evaluate what they are being presented with because it would take more of their time. Realistically speaking, people do not readily invest time and effort into checking a story. They rely on their already accumulated knowledge and beliefs and more often than not measure the validity of a story according to their already formulated worldview.

The elements that make up a piece of information can be roughly divided into external and internal ones, considering the larger and the more immediate context. External elements may refer to the design of the website and the author, while internal elements may include the actual words used, their effect on the reader and any information that is missing.

One of the reliable strategies of identifying fake news is to analyze the source of the information in terms of technical and design details as well as content. Zimdars (2016) provides helpful tips to do this for online news sources, but some of the given pieces of advice are outdated. For instance, one is cautioned to avoid websites with certain

domain names (such as com.co). A very long list of sites which were known at the time to publish fake news is also provided. Unfortunately, the online world changes very quickly and most sites are no longer active. This caveat applies to all endeavours which purport to put together lists of fake news websites. Nevertheless, it remains true that odd domain names may equal odd and untruthful news.

It is also a good idea to check the “About Us” section on websites to see how the creators of the site characterise themselves. This may be surprisingly revealing. Similarly to Zimdars (2016), FactCheck.org (2018) put together a list of sites publishing fake news. For almost each site a snippet from their “About Us” page is also given. Here are some examples:

- “Everything on this website is fiction.”  
(Americaslastlineofdefense.org)
- “News & opinion on politics without the PC [politically correct] BS [bullshit] from typical mainstream media.”  
(Theamericanews.co)
- “Empire News is intended for entertainment purposes only.”  
(empirenews.net)

It is therefore always a good idea to check the “About Us” or equivalent page on a news site in order to gauge whether it publishes fake news or not. I have applied this strategy to ro.sputnik.md and found that they “say what others will not” and that they “offer alternative information” which are red flags for falsehood. Sites which do not provide any information about their mission, staff members or physical location definitely do not belong to a legitimate news organization.

Bad web design, such as screens cluttered with text, photo shopped images and use of all caps are other signs external to the story itself indicating that you are dealing with fake news sites. In addition, lack of author attribution may mean that the news story is suspect. When an author is mentioned, it pays to check his/her credentials and affiliation.

The date of the story should also be checked because some stories are distortions of real events whereby an old true piece of news is related to current events.

Triangulation is always a good strategy. If a story is reported by multiple media outlets, then it is more likely to be true. Moreover, the support which is cited needs to be further investigated. Often, false stories will cite official sounding sources which, when verified, do not support the claim.



Content-wise, language used to create emotional response is suspect. For example, evidently hyperbolic word choices such as “wow”, “slaughter”, “insane” or “destroy” should put the reader on guard. In the same vein, superlatives and modal verbs are used more by fake news (Rashkin et al 2017). Nevertheless, there are subtler signs as well. Fake news has a significantly lower noun-to-verb ratio than real news. In addition, sentences tend to be a lot shorter. Fake news is also quantifiably easier to read. Moreover, with fake news there is sometimes a mismatch in the sentiments expressed in the headline and those expressed in the body of the story (Marquardt 2019). Other studies indicate that first and second person personal pronouns are more frequent in fake news.

However, it is hard to imagine anyone starting to count the number of verbs and nouns in a piece. A fake news story can be worded in such a way as to be indistinguishable from a real one and anyone can be fooled. You can try to see how adept you are at identifying fake news based on content alone at [factitious.ugamestudio.com](http://factitious.ugamestudio.com). In this researcher’s experience, it is surprisingly hard to spot fake news without recourse to external elements.

### **Fake news is already old news**

Lists of fake news sites and pieces of advice on how to spot false stories are to some extent already dated. Not only can you not find any updated list of fake news websites dated later than 2018, but the fake has moved almost entirely on social media. The latter is apparently the source of news for most people nowadays. Posts on Facebook, Twitter and Instagram are completely different from news stories and they do not have any of the identification signs of real news stories.

Trustworthy media channels now dedicate a significant part of their efforts to debunking fake news and their source material is mainly social media posts. One quick look at FactCheck.org reveals that it is now debunking viral social media posts rather than news sites. Here are some examples of debunked posts from BBC’s Reality Check:

- “Check out the reported EXPORT of thousands and thousands of COVID 19 test kits shipped 2015, 2016, 2017 and 2018. Indeed the “fix” was in. Scamdemic for certain.” (<https://www.bbc.com/news/54116326>)
- “Bill Gates admits the vaccine will no doubt kill 700000 people. The virus so far has killed circa 300000 globally. Can anyone explain to me why you would take a vaccine that kills

more people than the virus it's designed to cure?"

(<https://www.bbc.com/news/52847648>)

- “Would you look at that. Not only is chlorine dioxide (aka “MMS”) an effective cancer cell killer, it can wipe out coronavirus too. No wonder YouTube has been censoring basically every single video where I discuss it over the last year. Big Pharma wants you ignorant.”

(<https://www.bbc.com/news/world-51735367>)

This complicates matters immensely in terms of the research that could be done. News is, overall, an identifiable type of discourse. There are elements which make a text a recognizable journalistic endeavor which means that to some extent one can measure how much a fake news story only mimics a real one but otherwise gives itself away as fake. But can one say the same about posts on social media?

The very few examples given above suggest that posts which endorse conspiracy theories are formulated in such a way as to give the impression that there is a conversation going on between the person posting and the reader. But are they measurably different from other users' posts, perhaps in the same way that fake news texts are? As far as I have been able to ascertain, there is no research on this topic to date. In addition, there are no guidelines as to how critically approach social media posts that endorse fake information.

### **Image rather than text**

The textual component of fake news is often accompanied by images that increase its potential to attract attention and influence readers' and viewers' interpretation of what they are reading or watching. Pictures and video footage can easily be copied or retrieved and re-contextualized so as to make them seem relevant to a story, making it more compelling. One relatively recent example is the usage of video footage in the production *Plandemic* (2020), which has been labelled as a documentary. In *Last Week Tonight with John Oliver*, episode Coronavirus: Conspiracy Theories, it is revealed that some of the video footage used in *Plandemic* (2020) was not original, but rather taken from a stock footage website, and that it is not related in any way to the events which *Plandemic* (2020) covers. Nevertheless, the footage functions as a means to enhance the credibility of the claims and of the people making them.

In some cases, a series of images where language is virtually inexistent or secondary are enough to mislead or lead the viewer to false conclusions. Videos which seem to show the process of doing or making something, such as following a recipe, may be made up of several segments cut together in such a way as to make it appear that the final product is indeed the result of the steps that are shown. Ann Reardon on the *How to Cook That* YouTube channel debunks videos usually related to cooking. In one of the episodes, she describes the videos which she exposes as “the fake news of the baking world” and adds that the creators of the videos are “making up recipes that don’t work or can’t work just to make a viral video”.

### **Final thoughts**

Arguably, the main problem with fake news is the term itself. In order to conduct meaningful research, one needs a relatively stable, strict definition of what fake news is so as to be able to identify and analyze it. In this regard, there does not seem to be a useful consensus on the matter possibly because the term is commonly used to refer to anything misleading or false. Satire, hoaxes, rumours, conspiracy theories, certain social media posts, memes, propaganda and more have all been labelled fake news at some point or another. The broad and unfettered circulation of the term *fake news* means that it has expanded and contracted as much as each individual has used it within a particular context.

It might be worth considering how this definitional crisis has practical effects. Suppose that you wanted to conduct linguistic analysis on fake news in terms of how it differs from non-fake news. We’ll leave out the problem of defining what exactly one means by linguistic analysis and suppose it has to do with counting words and grammatical patterns so that, for example, one would be able to arrive at the conclusion that for example, overall, fake news contains more active verb phrases than passives. Given this premise, on what criteria can one build a corpus of fake news language and a corpus of non-fake news language in order to compare them?

One dimension which needs to be considered is the visual component. If the source of the text you want to include in the corpus of fake news has visuals then by necessity they are eliminated. However, in most cases it was the visuals themselves that contributed to the interpretation of the source material as fake news. If a core understanding of fake news is that it is essentially misleading information, then one has to acknowledge the fact that information is not constructed by the text alone, but also by its interplay with the visual elements that accompany

it. A sentence like “This is my mother” is not misleading on its own unless I also show you a photograph of a woman who on verification turns out not to be my mother. When fake news is debunked, it is the claim which is proven to be false, a claim often not made by the text itself, but by the text in relation to its context, a context which is often visual in nature. Since this relation is lost when one focuses on the language alone, it is doubtful whether anything significant can be determined.

Another dimension which needs to be considered is whether the source of the text has been labelled fake news. Arguably, something is not fake news unless somebody deems it to be so. The researcher cannot honestly take it upon himself or herself to put an article or a social media post in the fake news category. This is relegated to third parties, such as fact checker sites. The latter, however, generally do not show or link to the original source material whose claim(s) they disprove. This is understandable, since, again, the claim itself is debunked, and the claim can be made and usually had been made in many different ways by the time the fact-checkers formulate their piece. As a corollary, since one also needs a database for non-fake news for comparison purposes, one would need access to source materials which are not considered fake news. But because fake news labelling only goes one way, one could argue that whatever is not labelled fake news is non-fake news. That, in principle, leaves everything else open to be labelled non-fake news. For example, if a site such as [ro.sputnik.md](http://ro.sputnik.md) publishes two articles, only one of which is labelled fake news by a fact checker, by necessity the other one falls in the non-fake news category. Even if the researcher knows from experience that the source publishing the material is disreputable, if the material makes claims that have not been labelled fake news, then arguably it cannot be added to the corpus of fake news.

Finally, one could argue that a central part of the fake news concept at a very general and vague level is the material’s compliance to a known recognizable format. In other words, this looks like a documentary, but it makes false claims, so it is fake news; this looks like a news article, but it makes false claims, so it is fake news; this looks like a social media post, but it makes false claims, so it is fake news. But again, the textual component by itself is not responsible for the falsity on its own as it operates within the given format. So, the expectation that the language on its own in fake news will be markedly different from language in non-fake news is ill based. To drive this point forward, consider the following variation on an old Communist joke:

Radio Yerevan was asked: "Is it correct that Grigori Grigorievich Grigoriev was awarded a luxury car at the All-Union Championship in Moscow?"

Radio Yerevan answered: "In principle, yes. But first of all it was not Grigori Grigorievich Grigoriev, but Vassili Vassilievich Vassiliev; second, it was not at the All-Union Championship in Moscow, but at a Collective Farm Sports Festival in Smolensk; third, it was not a car, but a bicycle; and fourth he wasn't awarded, but rather he was robbed."

Here, we have a statement. It looks like a statement: it has a subject in the form of a proper noun, a predicate in the form of a passive verb phrase, a direct object in the form of a noun phrase, and two prepositional phrases which deal with location. But the veracity of the statement is not predicated on the grammatical categories themselves since what you need to replace so as to arrive at the truth is not the grammatical categories, but the words which carry meaning and reference.

To conclude, a purely corpus-driven linguistic analysis of fake news is practically impossible and fraught with philosophical angst. Moreover, the expectation that such research may reveal significant, quantifiable differences between fake news and non-fake news, whatever those terms might mean, is, in my estimation, baseless.

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## MEHRSPRACHIGKEIT UND UNTERRICHTSIDEEN FÜR SPRACHKONTRASTIVES ARBEITEN

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**Abstract:** The article focuses on the description of one of the main features of current multilingualism and its complexity through a selection of issues related to its role in L2 acquisition, seen as a social and multidimensional phenomenon. Nowadays, multilingualism is one of the most relevant social phenomena, and therefore, it is an issue of utmost interest both for study and research, given the large amount of studies from different fields and disciplines. Learning a second or any other additional language might occur in any learning environment and it is always bound to external and internal factors, however, very little is still known about their influence on the language acquisition process. Bilingual or multilingual children acquire and learn languages at a very early age and they gain unprecedented experiences, which might be considered a valuable treasure and heritage for the future of the society.

**Keywords:** foreign language acquisition, multilingualism, bilingualism, multidimensionality, multilingual contexts

Sprache bewegt uns und unsere Art zu sprechen verrät viel über uns, macht uns transparent und öffnet unsere Ideen. In diesem Beitrag machen wir deutlich, dass Mehrsprachigkeit, nicht Einsprachigkeit der Normalfall in menschlichen Gesellschaften ist. Wir zeigen in dieser kurzen Forschung, wie wichtig die Wertschätzung mehrsprachiger Menschen und die Anerkennung ihres sprachlichen Repertoires ist. In dieser Analogie muss man betonen, dass das mittelalterliche Europa bereits mehrsprachig geprägt war. Die Verwendung verschiedener Sprachen gehörte zum Alltag. Die Menschen nutzten die Sprachen, die sie durch Zuwanderung erworben hatten. Die Studenten verbrachten oft längere Zeit zur Ausbildung im Ausland und erweiterten auf diese Weise neben der fachlichen auch ihr sprachlichen Fähigkeit. So kombinierten beispielweise Mihai Eminescu das Studium in Österreich und Deutschland oder später Eugen Coseriu in Italien. Die Sprache ist gleichzeitig ein Medium der Kommunikation sowie Gegenstand und Mittel der Instruktion in Bildungseinrichtungen.

Die Forschung über Mehrsprachigkeit und Interkulturalität für Gesellschaft, insbesondere mit dem Bezug auf Bildung und Erziehung, hat sich also bis zum Ende des 20. Jahrhunderts inhaltlich ausdifferenziert. Die Mehrsprachigkeit ist weltweit und besonders in diesem Jahrhundert in unseren Schulen die Regel. Als mehrsprachig wird eine Person bezeichnet, die ohne größere Schwierigkeiten in mindestens zwei Sprachen mündlich und schriftlich kommunizieren kann. Das Konzept „Mehrsprachigkeit“ umfasst zweifelsohne den Terminus Zweisprachigkeit bzw. Bilingualität und wird in der wissenschaftlichen Forschung oft synonym mit diesem Terminus gebraucht. Man kann ein Individuum als vielsprachig bezeichnen, das eine oder mehrere weitere Sprachen einst während seines Lebens erlernt hat und es wenigstens soweit verwendet hat, dass es ohne Weiteres von der einen in die andere Sprache umschalten kann.

Innerhalb eines Landes herrschen verschiedene Sprachen bzw. verschiedene Sprachen werden gesprochen. z. B. Die Schweiz ist mit ihren vier Landessprachen Deutsch, Französisch, Italienisch und Rätoromanisch, ein mehrsprachiges Land. Gesellschaftliche Mehrsprachigkeit war früher schon normal, und heute ist die Mehrheit der Weltbevölkerung mehrsprachig. In Deutschland wird die deutsche Sprache z. B. mit Türkisch, Kurdisch, Englisch oder Arabisch kombiniert, trotzdem beunruhigt die Tendenz der Diskriminierung oft.

Die Diskriminierung von Sprachen ist ein Vorgang, der sich in der Gesellschaft relativ unsichtbar vollzieht, nicht selten funktioniert und dennoch wenig wahrgenommen, auch infrage gestellt wird. Dabei sind nicht alle Sprachen wie z. B. Englisch, Französisch, Spanisch in gleichem Maße vom Linguizismus betroffen. Laut Inci Dirims „ist Linguizismus eine spezielle Form von Rassismus“ (Dirim, S. 91). Warum steht es mit Rumänisch anders in Deutschland? Wird die Muttersprache eines Schülers oder einer Schülerin unterdrückt und nicht anerkannt sowie seine Sprachentwicklung? Hat das negative Auswirkungen auf seinen persönlichen Entwicklungsprozess und Identität nicht nur in der Schule, sondern auch in der Gesellschaft?

Mehrsprachigkeit zu Forschungs- und didaktischen Zwecken ist zweigeteilt: Welche Vorteile bringt die Mehrsprachigkeit einem Schüler oder einer Schülerin?

Die Migrationssprachen sind oft stigmatisiert und werden von vielen als Hindernis beim Erlernen des Deutschen erachtet. Es wäre zum Nutzen der Schüler wünschenswert, dass man sich mit mehr Engagement um die Mehrsprachigkeit kümmert. Dafür muss die Migrationssprache an Bildungseinrichtungen einen gebührenden Stellenwert bekommen. Ignorieren einer Sprache, Verbot oder Diskriminierung kann nicht der richtige Weg in einer Bildungsinstituion sein. Die Mehrsprachigkeit kann von Lehrerinnen und Lehrern im Unterricht genutzt und die Sprachen auf verschiedene Weisen verglichen sein. In den meisten Fällen lernen die Schüler leichter und individueller die deutsche Sprache mit Hilfe der anderen Sprachen in der Richtung Sprachbewusstsein, Typologie und Interkomprehension oder Assoziationsprache. Die Mehrsprachigkeit lebt täglich vom Eltern- und Lehrerengagement. Dank Ihnen ist die Wertschätzung der Mehrsprachigkeit im Unterricht unverzichtbar geworden. Das Kommunizieren in verschiedenen Sprachen ist eine interkulturelle Herausforderung, die viel mehr als die in der Schule auswendig gelernten Wörter bedeutet. Die Erstsprache Rumänisch und die Zweitsprache Deutsch sind Sprachen, die nicht zwangsläufig in einem Verwandtschaftsverhältnis stehen müssen, sondern neben Gemeinsamkeiten auch Unterschiede aufweisen, die im Unterricht berücksichtigt werden müssen.

Das folgende Zitat war für uns ein Anstoß, die Zweisprachigkeit gründlich und tief zu untersuchen und zu forschen: „Wer im Kontext von Deutsch als Zweitsprache arbeitet, wird beständig mit Fragen konfrontiert, die weit über den Zusammenhang der Deutschaneignung hinausgehen. Es handelt sich um Fragen (oder gar Vorwürfe), die



gesellschaftspolitischen Ordnungen und Ereignisse betreffen, die in einem Zusammenhang mit Migration stehen. Dabei ist relevant, dass wir innerhalb nationalstaatlicher Ordnungen arbeiten, zu deren Reproduktion gerade das Bildungssystem und seine amtlich vorgegebene Einsprachigkeit beitragen sollen“ (Knappik, S. 7). In vielen Studien wurde bewiesen, dass die Kinder, die aufgrund von später Migration ihre Erstsprache zunächst im Herkunftsland erwerben, weniger Schwierigkeiten beim Erwerb der Zweitsprache haben als Migranten der zweiten Generation, die im Zielland die Schule besuchen und dort keine Förderung der Erstsprache erhalten.

Für Lehrkräfte ist es ein gewinnbringender Vorteil, grundlegende Einblicke in die natürlichen Sprachen bekommen zu können, die bekanntlich auch die Kulturen mitprägen. Ein wichtiger Aspekt des Deutschunterrichts mit mehrsprachigen Lerngruppen kann z. B. die Betrachtung der Übertragung von Strukturen der Erstsprache auf die Zweitsprache sein, die zu Fehlern führen kann. Ein Sprachvergleich des Charakters und der Strukturen der deutschen Sprache mit der Erstsprache Rumänisch kann Ähnlichkeiten/Unterschiede, sowie vergleichbare Schwierigkeiten entdecken. Wir bestreiten die Idee, dass eine Förderung der Sprachen, die von der Unterrichts- oder Herkunftssprache abweichen, auf die aber die Kinder einen biografischen Bezug haben, keinen Nutzen brächte oder gar schädlich wäre.

Ein erheblicher Teil der SchülerInnen erhält ein Angebot an HSU (Herkunftssprachlicher Unterricht) in der Schule. Regional unterschiedlich ist die Zahl derjenigen, in deren Elternhaus andere Sprachen als Deutsch vertreten sind. Zum Beispiel: Rumänisch wird nur in NRW wird Rumänisch von 0,64% von Schülern und Schülerinnen gesprochen. Hier ist Deutsch oft eine, aber nicht die einzige Verständigungssprache im Unterricht. Ein Vorteil der Mehrsprachigkeit tritt als Zusammentreffen von Herkunftssprache Rumänisch und Deutsch mit allen sozialen Sprachvarianten auf. Mehrsprachigkeit in diesem Verständnis ist also eine Bildungsbedingung in beinahe allen Schulen in Deutschland und nicht nur in NRW.

Ingrid Gogolin stellt sich die Frage, ob „Sprachbildungskonzepte, die auf einer Tradition der Monolingualität aufbauen, noch zeitgemäß sind – und zwar nicht nur mit Blick auf Heranwachsende, die selbst mehrsprachig leben, sondern mit Bezug auf alle Kinder und Jugendlichen im deutschen Bildungssystem“ (Gogolin, S. 107). Mit den kulturellen und sozialen Ressourcen und der pädagogischen Professionalität stellen die Lehrer eine Bereicherung für

jede Schule dar. Zudem sind ihre über die rein professionellen Fähigkeiten hinausgehenden Kompetenzen von enormer Bedeutung für die interkulturelle Schul- und Unterrichtsentwicklung. In den fachlichen Gebieten der Inklusion, Mehrsprachigkeit, Sprachbildung und interkultureller Sensibilisierung ist ihre Expertise unentbehrlich für eine Schule in der Migrationsgesellschaft.

Beim Lernen einer Fremdsprache kommen wir an der Muttersprache nicht vorbei. Die Rumänische Sprache wird von ungefähr 28 Millionen Menschen als Muttersprache gesprochen und ist die Amtssprache in der Republik Moldau und in Rumänien. Rumänisch ist eine Sprache aus dem romanischen Zweig der indogermanischen Sprachen. Das macht durchaus Sinn, geschieht aber auf Kosten der Fähigkeit, Lautkontraste wahrzunehmen, die für die Herkunftssprache nicht relevant sind (Reinisch, S. 12). Das heißt jedoch nicht, dass wir Fremdsprachen nicht später lernen könnten, aber wir müssen dann deren Lautkontraste erst wieder lernen. Dabei überprüfen Fremdsprachenlerner unbewusst, wo der neue Laut ins System der muttersprachlichen Laute hineinpasst. Häufig ist es jedoch so, dass der gefundene Laut nur ähnlich, aber nicht identisch ist. Es gibt Kinder, die sehr früh eine zweite Sprache lernen und trotzdem einen Akzent haben, und es gibt Menschen, die erst mit 30 eine Sprache lernen und sie quasi akzentfrei sprechen. Im Mittel gilt aber tatsächlich, dass man eine Sprache umso besser lernt, je früher man damit beginnt. Es hängt jedoch viel davon ab, wie gut der Input ist. Es nützt nichts, wenn Eltern mit starkem deutschem Akzent mit ihrem Kind Deutsch sprechen, dann wird das Kind später tendenziell genauso sprechen.

Einige praktische Aufgaben der Mehrsprachigkeit werden in diesem Beitrag vorgestellt:

**Aufgabe 1.** Versucht zu zweit, die Lücken in der Tabelle auszufüllen. Ihr könnt auch noch zwei weitere Sprachen ergänzen. Wer oder was kann euch dabei helfen?

| Rumänisch       | Deutsch       | Englisch        | Russisch      | Ukrainisch    |
|-----------------|---------------|-----------------|---------------|---------------|
| Bună dimineața. | Guten Morgen. |                 | Доброе утро.  |               |
| Bună ziua.      |               | Good afternoon. |               | Доброго дня.  |
|                 | Guten Abend.  | Good evening.   | Добрый вечер. | Добрий вечір. |

| Türkisch      | Bulgarisch  | Italienisch | Französisch | Romani             |
|---------------|-------------|-------------|-------------|--------------------|
| Günaydın!     | Добро утро. | Buongiorno. |             | Laci tumari tehari |
|               | Добър ден.  |             | Bonjour.    |                    |
| İyi akşamlar! |             | Buona sera. | Bonsoir.    | Laci tumari reat.  |

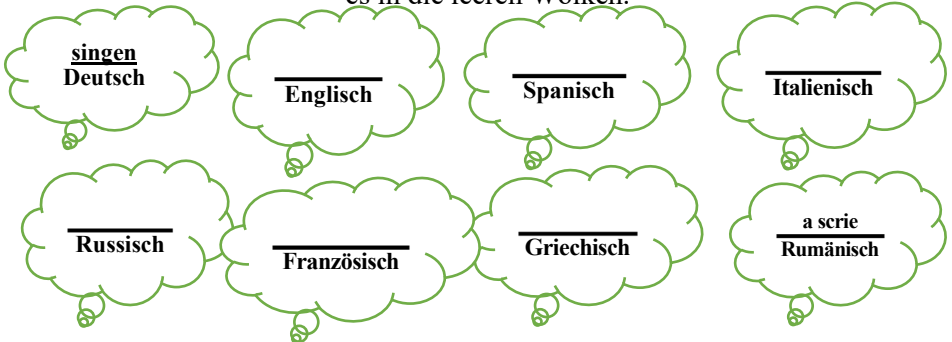
**Aufgabe 2.** Wie viele Sprachen man schon kann, wird einem manchmal erst richtig klar, wenn man darüber schreibt und spricht. Bildet Gruppen und erstellt eine Wortwolke mit 13 bis 15 Wörtern zum Thema „Begrüßung und Abschied“ in mehreren Sprachen.



**Aufgabe 3.** Welche Bedeutung haben Sprachen für dich? Ergänze die Tabelle:

| In dieser/<br>Sprache/diese<br>n<br>Sprachen<br>spreche ich | Diese<br>Sprache(n<br>) würde<br>ich noch<br>lernen | Diese<br>Sprache<br>spricht mein<br>bester<br>Freund/mein<br>e beste<br>Freundin | Diese<br>Sprache<br>scheint<br>schwierig<br>für<br>mich | An<br>dieser<br>Sprache<br>gefällt<br>mir... | Diese<br>Sprache<br>fällt<br>mir<br>leicht |
|---|---|--|---|--|--|
|   |   |  |   |  |  |

**Aufgabe 4.** Kennt ihr das Verb „singen“ in anderen Sprachen? Schreibt es in die leeren Wolken.



**Aufgabe 5.** Spielt zusammen Bingo. Finde für jedes Kästchen eine Person, auf die die Aussage zutrifft, und schreibe den Namen in das Kästchen. Geh in der Klasse herum und befrage deine Kollegen und Kolleginnen. Wer zuerst vier Kästchen in einer Reihe (waagrecht, senkrecht oder diagonal) ausgefüllt hat, ruft „Bingo!“ und hat gewonnen. Erstellt nach dem Muster oben ein eigenes Bingo. Tauscht das Spiel mit einer anderen Gruppe und spielt es.

|  |  |  |
|--|--|--|
| kann Rumänisch sprechen                    | will Chinesisch lernen   | hat Freunde, die Ukrainisch sprechen   |
| Italienisch ist die Sprache der Großeltern | mit den Eltern spricht Rumänisch                                 | lernt schnell neue Wörter und Wendungen  |
| lernt jetzt Spanisch                       | träumt auf Deutsch   | übersetzt gerne für die Eltern im Urlaub   |
| liest gerne französische Romane            | in den Ferien spricht nur Spanisch                               | ist zweisprachig   |
| hört türkische Musik                       | spricht Französisch  | hat Verwandten in Griechenland, mit denen Griechisch spricht                         |
| spricht mit den Eltern Russisch            | kann Geschichten in einer anderen Sprache als Rumänisch erfinden | ist dreisprachig   |
| sieht Filme auf Englisch an                | singt italienische Lieder  | spielt Computerspiele in mehreren Sprachen mit Mitspielern aus verschiedenen Ländern |

### Aufgabe 6.

Die Sprachen aus der Tabelle gehören alle zur germanischen Sprachfamilie. Das heißt, sie haben einen gemeinsamen Ursprung und deshalb viele Gemeinsamkeiten. Welche Gemeinsamkeiten findest du? Sprich mit deiner Partnerin oder deinem Partner über die Gemeinsamkeiten und Unterschiede bei Sprachen. In der Tabelle findest du Wörter für die Wochentage in sechs verschiedenen Sprachen. Einige der Wochentage fehlen.

Frage deine Sitznachbarin oder deinen Sitznachbarn nach den fehlenden Wochentagen und trage sie in deine Tabelle ein.

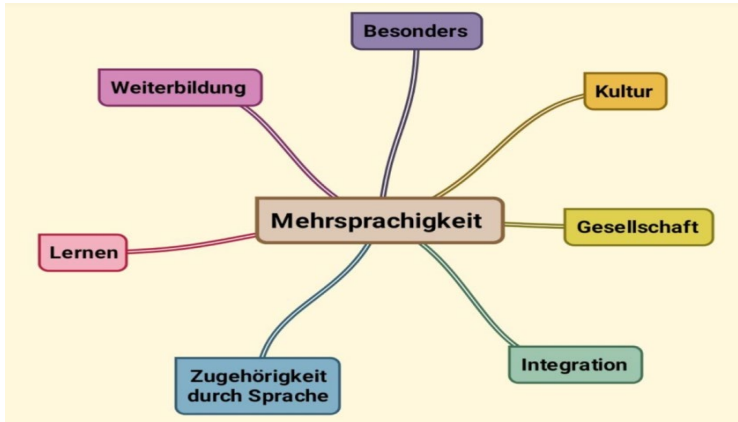
| Deutsch    | Englisch  | Dänisch | Niederländisch | Schwedisch | Afrikaans |
|------------|-----------|---------|----------------|------------|-----------|
| Montag     | Monday    | mandag  | Maandag        | måndag     | Maandag   |
| Dienstag   |           |         |                |            | Dinsdag   |
| Mittwoch   | Wednesday |         | Woensdag       | onsdag     |           |
| Donnerstag |           | torsdag | Donderdag      |            | Donderdag |
| Freitag    | Friday    |         |                | fredag     |           |
| Samstag    | Saturday  | lørdag  | Zaterdag       |            | Saterdag  |
| Sonntag    |           | søndag  |                | söndag     |           |

**Aufgabe 7.** Das ist ein Notizzettel einer Kollegin. Erkennst du die Sprachen? Schreibe sie auf. Finde in ihrem Notizzettel die Zahlenwörter und unterstreiche sie. Sprachen:

*Il primo gennaio* – il compleanno Marina – il biglietto d’auguri  
*Седьмого января* – Иван и Ольга празднуют – Рождество  
*Le dix janvier* – rendez-vous chez le dentiste – Dr. med. Monsieur Marchal  
*Il nuovo gennaio* – il parrucchiere – la pettinatura  
*El once de enero* – al teatro – reservar el boleto  
*С тринадцатого по четырнадцатое января* – Новый год по старому стилю – приглашены к Галине и Дмитрию  
*Le quatorze janvier* – l’anniversaire d’Annette – le bouquet de fleur  
*On the nineteenth of January* – at the downtown church – liturgy  
*În data de douăzeci și opt aprilie* – zi de naștere – bilet la avion  
*On the twenty-second of January* – mother-in-law’s birthday – to call my mother-in-law in London  
*Le vingt-sixième janvier* – une table ronde avec les amis de l’école – en Strasbourg

**Aufgabe 8.** Lade über den App-Store die App Simple Mind (IOS, Android) herunter.

Erstelle mithilfe der App Simple Mind (IOS, Android) auf deinem mobilen Gerät eine MindMap zum Thema Mehrsprachigkeit und sammle dort 5-8 Assoziationswörter (Adjektive, Substantive oder Verben). Mache ein Bildschirmfoto mit der fertigen Mindmap und zeige deinen Kolleginnen und Kollegen. Speichere das Foto auf deinem Smartphone oder auf deinem Computer.



z.B.

Wir verwenden viele Webplattformen im Unterricht, um die Sprachen zu lernen. Einige davon sind: Learningapps, Padlet, Kahoot Mindmap, Vocaroo, Zumpad etc. Dadurch könnte man nur profitieren und mehrere Sprachen gleichzeitig lernen.

Zusammenfassend lässt sich noch einmal betonen, dass unsere Gesellschaft in der Republik Moldau mehrsprachig ist und unsere Bildung auch sich darauf konzentrieren muss. Wir sind nach unserer Forschung davon überzeugt, dass es mehrsprachigen Schülern und Studenten leichter neue Sprachen zu erlernen fällt, da sie unterschiedliche sprachliche Strategien zum Erlernen der neuen Sprache anwenden können. Werden die Sprachen früh geübt, wird die Sprachprozessierungsstrategie der Erstsprache für die Zweitsprache beibehalten. Unsere Studie hat bewiesen, dass das Vorhandensein der sprachtypologischen Ähnlichkeiten, des Sprachbewusstseins und einer offenen Einstellung zum Sprachenlernen Vorteile sind, von denen Mehrsprachige beim Spracherwerb gebraucht machen können. Die

Sprachmischungen sind oft selbstverständlich und „es ist erstaunlich und faszinierend, zweisprachige Kinder oder Jugendliche zu beobachten, wie sie mitten in einer Unterhaltung mit anderen Zweisprachigen ihre Sprachen wechseln, wenn sie von einem Thema zum anderen gehen, oder wenn sie mit einsprachigen Menschen interagieren, die eine Sprache sprechen, die sie können. Das geschieht automatisch, mehr oder weniger bewusst“ (Reichert- Garschhammer, S. 39).

Die Mehrsprachigkeit ist in den letzten Jahrzehnten die Regel in unserer globalisierten Gesellschaft geworden. Der monolinguale Habitus ist ein historisch begründetes Individuum, das seine Wurzeln in der Geschichte hat. Eine Ursache eine fremde Sprache in der Republik Moldau zu erlernen ist die Migration. Als sprachliche Minderheit ist es oftmals unausweichlich notwendig, die Sprache des Gastlandes zu erlernen. Die Europäische Union war schon immer darauf ausgerichtet, die kulturelle und sprachliche Vielfalt zu achten und die kulturelle Erbschaft zu beschützen. Das Wichtigste dabei ist, dass die Variationen und Wandel der Sprachen menschliche Kulturen kennzeichnen. Es ist fast selbstverständlich, dass die Mehrsprachigkeit Dynamik und Mobilität der Gesellschaft zeigt.

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## FORMATION DES COMPÉTENCES DE LECTURE EN FRANÇAIS – CAS DE LA LETTRE ‘I’

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**Abstract:** The article deals with the reading rules in French of ‘i’ letter. We pay attention to the particular using and reading of this letter. Our interest is to present a complet list of ‘i’ usings too, all that through six dictionaries of French.  
**Keywords:** peculiarity, articulation, rule, grapheme, letter

### 1. Généralités

En français, ce graphème [1], [2], [3] peut être employé sans accent (*i/I*), avec un accent circonflexe (*î/Î*), avec un accent tréma (*ï*).

Le graphème *i/I* peut former seul un glossème abrégé (*I*. – abréviation des prénoms, commençant par *I*-), être employé dans des énumérations (*(point) i)/(i)/i.*, *I*), (*I*), *I*.) ou figurer dans des glossèmes non-abrégés (simples, complexes ou composés), des abréviations et des sigles où il peut former seul une syllabe (*ibis*, *ici*, *icône*, *Irène*, *Ives*, *kaléidoscope* etc.) ; introduire une syllabe, même unique (*ib*. (=ibidem), *id*. (=idem), *ictère*, *il*, *important*, *intéressant*, *irréel* etc.) ; achever une syllabe, souvent unique (*ci*, *couci-couça*, *muni*, *ni*, *ovni* (=objet volant non identifié), *philo* (=philosophie), *possibilité*, *puni*, *quasi-certitude*, (*il a*) *ri*, *si*, *sida* (=syndrome d’immuno-déficience acquise) etc.), ou un élément monosyllabique dans un glossème composé (*ci-annexé*, *ci-dessous*) ; être placé à l’intérieur d’une syllabe, souvent unique (*bis*, *biscotte*, *compère-loriot*, *pistolet*, *porte-avions*, *sis*, *skiff*, *vis*), d’un élément monosyllabique, faisant partie d’un glossème composé (*big-bang*, *dix-neuf*) ou être un constituant intermédiaire d’une abréviation : *C<sup>ie</sup>* (=compagnie), *S.M.I.C.* (=salaire minimum interprofessionnel de croissance), *Viet* (=Vietnamien) etc.

Le graphème *î/Î* peut être employé dans des glossèmes non-abrégés (simples ou complexes) où il peut former seul la première syllabe du glossème : *île*, *ilien(ne)* ; *Île de Corse* ; achever une syllabe :



*apparaître, disparaître, huitre, paraître, presque île*, etc. ; être placé à l'intérieur de la syllabe unique : (*qu'il*) *fit*.

Le graphème *i* peut être employé dans des glossèmes non-abrégés (simples, complexes ou composés) où il peut former seul une syllabe : *aï*, *Azerbaïdjan*, *dalai-lama*, *Haïtien* ; introduire une syllabe : *aïeul*, *baïonnette*, *iambe* (orthographié avec *Ï*- en tête de phrase), *naïf* etc. ; être placé à l'intérieur de la syllabe unique : *aïe*.

Par conséquent, l'apprentissage de la lecture en français, surtout comme langue étrangère, doit se faire compte tenu des spécificités de cette langue.

## 2. Prononciations

**Le graphème *i/I*, comme unité de l'alphabet français**, est lu [i], même dans les énumérations : (*point*) *i*)/(*i*)/*i.*, *I*, (*I*), *I*.

**Le graphème *i/I*, dans des abréviations**, est lu :

- [i] : *C<sup>ie</sup>* (lu en entier [kôpa'ni]), *ib.* (lu en entier [ibi'dem]), *id.* (lu en entier [i'dem]), *ovni* (lu en entier [o'vni]), *philo* (lu en entier [fi'lo]), *sida* (lu en entier [si'da]), *S.M.I.C.* (lu en entier [smik]) ;
- [j] grâce à une voyelle qui le suit : *Viet* (lu en entier [vjet]) ;
- [i'ʁɛn] : *I.* (=Irène) ;
- [i'iv] : *I.* (=Ives)<sup>1</sup>.

**Le graphème *i/I* dans des unités non-abrégées**

**Le graphème *i/I*, formant seul une syllabe**, est lu [i] : *ibis*, *ici*, *icône*, *imam*<sup>2</sup>, *Irène*, *Ives* etc.

### Cas particulier :

- [aj] : *iceberg*.

**Le graphème *i* avec des voyelles**

**Les graphèmes *ii*** appartiennent à des syllabes différentes, c'est pourquoi chacun d'eux est lu [i] : *chiite*.

**Le graphème *i*, précédé de *o***

Ces graphèmes sont lus ensemble [wa] : *moi*, *oiseau*, *soi*, *toi*, *soigner* etc.

### Cas particulier :

- [wɑ] : *trois*.

**Le graphème *i*, précédé de *u* ou de *ou***

Les graphèmes (-)oui(-) et -ui(-) sont lus [wi] : *couic*, *cuire*, *Louis*, *lui*, *luire*, *oui* etc.

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<sup>1</sup> Il y a d'autres prénoms, abrégés *I.*, et, par conséquent, lus d'autres façons.

<sup>2</sup> Le graphème *-i-* ne forme pas une syllabe avec *-m-* ou *-n-* postposés, si ces unités sont suivies d'une voyelle : *imam*, *inonder* etc.

### **Le graphème i entre deux voyelles**

Entre deux voyelles, ce graphème est lu [j] : *pléiade*.

### **Le graphème i/I avec des consonnes**

Ce graphème est lu :

- [i] : en syllabe ouverte, étant précédé d'une ou plusieurs consonnes : *ci, demi, fini, ni, priver, puni, rougi, si* etc.

#### **Cas particuliers :**

- [aj] : *drive* ;
- [-] : *business*.

-entre deux (ou plusieurs) consonnes, dont la deuxième n'est ni *-m-*, ni *-n-*, mais qui forment une syllabe avec cette voyelle : *bis, circuler, dix, flic, ictère, mil, lit, nid, six* ; *chenil, cil, fusil, persil* ; *ancillaire, bacille, capillaire, chinchilla, codicille, colibacille, Lille, lilliputien, mille, millénaire, millésime, millésimé(e), milliard, milliardaire, millibar, millième, millier, million, millionnaire, villa, village, villageois(e), ville, villégiature, villosité, villa, village, villageois, ville, villégiature, villosité* etc.

#### **Cas particuliers :**

- [ij] devant les graphèmes *-ll-*, dont le deuxième appartient à une autre syllabe graphique : *bastille, bille, billet, bousiller, briller, cabillaud, carillon, ciller* (et toutes ses formes temporelles et nominales), *écoutille, fille, millet, piller* (et toutes ses formes temporelles et nominales), *rillettes, sillage, sille, sillon, sillonner* etc. ;

- [aj] avec *-gh-*, dans des unités d'origine anglaise : *copyright*.
- devant *-mm-* ou *-nn-* : *cinnamome, immoral, inné, innocent* etc.
- [ɛ̃] : avec *-m-* ou *-n-* qui ferme la syllabe : *impossible, Ingres, intérêt, voisin* etc.

#### **Cas particuliers :**

- [im] : *passim* ;
- [in] : *in-douze, in-huit, in-quarto, in petto, in-seize, pin's* ;
- [ijn] avec *-n-* qui le suit dans les anglicismes du type *camping, dancing, dinghy*.

### **Le graphème i, avec des voyelles et des consonnes**

Ce graphème est lu :

- (1)[ɛ] : (a) avec *-a-* antéposé, si ces deux unités :

-constituent seuls ou finissent l'antépénultième syllabe graphique du glossème : *aiguiser, aigrefin, aigrette, aiguière, aimable, airelle, aisance, aisselle, arraisonner* etc.

### Cas particulier :

- [e] dans les unités graphiques *abaissement, aiguille, aiguiller, aiguillon, aiguiser*.

-constituent seuls ou finissent la pénultième syllabe graphique : *aigle, aigre* (et tous ses dérivés), *aile, aimant, aine, plaine, air, airain, aise, affaire, contrefaire, faire, maison, laine, plaine, plaie, plaisant, refaire*<sup>3</sup>, *aigue-marine* etc.

### Cas particuliers :

-[e] dans les unités graphiques *abaisser, aimer, aider, aigu(e), affaiblir* (même actualisée), *s'affairer, s'affaïsser, allaiter, amaigrir* (même actualisée), *apaiser, araignée, baigner, baisser, baisser, blaireau, blairer* ;

- [ɛ/aj] : *kaiser*;

- [°] : *bienfaisant, (en) faisant, (nous) faisons*.

-finissent la dernière ou l'unique syllabe graphique du glossème (*chai, balai, essai, étai* etc.) ou se placent, dans cette syllabe, devant une voyelle non-lue ((*que j'*) *aie*) ou une voyelle non-lue, suivie d'une consonne non-lue ((*que tu*) *aies*<sup>4</sup>) ou devant une consonne finale lue ou non, mais autre que *-m* ou *-n* : (*qu'il*) *ait, air, clair, frais, (je, tu) parlais, (je, tu) parlerais, (il) parlait, (il) parlerait*<sup>5</sup>.

### Cas particulier :

-[e] dans la forme du présent de l'indicatif (I<sup>re</sup> pers. sing.) du verbe *avoir* (*j'*) *ai*) ou dans les formes en *-ai* du passé simple ou du futur simple de l'indicatif : (*je*) *parlai, (je) parlerai* etc.

(b) avec *-e-* antéposé, si ces deux voyelles se situent devant toute consonne lue, fermant la syllabe ou introduisant la syllabe suivante (sauf *-l* finissant la syllabe ou le glossème, *-ll-* intermédiaire, *-m-* intermédiaire ou *-n* finissant la syllabe ou le glossème) : *cheik /scheik, eider, peine, pleine, Seine, veine* etc.

(2) [i] entre *-é-* et une consonne : *kaléidoscope, séisme* etc. ;

(3) [j] :

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<sup>3</sup> On ajoute à cette liste les formes actualisées des verbes où l'on trouve les graphèmes *-ai-* en pénultième syllabe graphique : (*j'*) *(e), tu, il, elle, on, ils, elles* *aime(s)(nt), aide(s)(nt), abaisse(s)(nt), s'affaire(s)(nt), s'affaïsse(s)(nt), baigne(s)(nt), baisse(s)(nt), blaire(s)(nt), apaise(s)(nt), baisse(s)(nt)*; (*j', tu, elle, elles*) *allaite(s)(nt)* etc.

<sup>4</sup> Les unités *aie* et *aies* sont monosyllabiques au côté graphique.

<sup>5</sup> A cette liste on peut ajouter les formes de l'imparfait et du futur simple dans le passé de l'indicatif, et du présent du conditionnel I (I<sup>re</sup>, II<sup>e</sup> et III<sup>e</sup> pers. sing.) de tous les verbes français.

- après une ou deux consonnes et devant une des voyelles *-a-*, *-e-*, *-o-* ou *-u-* (avec ou sans accent graphique), deux ou trois de ces voyelles, avec lesquelles ce graphème forme (cas d'une ou de deux voyelles postposées) ou non une syllabe (cas de trois voyelles postposées, quand seulement la première de ces unités appartient à la même syllabe que *-i-*) : *ancien*, *brimborion*, *biochimie*, *biopsie*, *calcium*, *canadien*, *cieux*, *dieu*, *diurne*, *écolier*, *fiable*, *fiel*, *fier*, *iambe*, *identifier*, *miasme*, *miaou*, *miauler*, *miaulement*, *miel*, *mioche*, *niable*, *nier*, *piano*, *pièce*, *pied*, *pieu*, *piocher*, *pion*, *premier* etc.

### Cas particuliers :

- [i] en position finale dans certains préfixes : *bioxyde* (lu en entier [bioksid]) ;  
- [-/j] : *a giorno* (lu en entier [adzɔʁno]/[azjɔʁno]) ;  
- [ij] : *cambrioter* (et tous ses dérivés).  
- entre *-a-/-e-/-eu-/-ou-* et *-l-* ou *-ll-* : *ail*, *ailleurs*, *ailloli*, *appareil*, *appareiller*, *bataille*, *batailler*, *batailleur*, *bataillon*, *caille*, *canaille*, *cisaille*, *deuil*, *émail*, *feuille*, *feuillage*, *feuillaison*, *feuillée*, *feuillés*, *feuillelet*, *feuilleleté*, *feuilleleter*, *feuilleton*, *feuilletoniste*, *feuillu*, *grenaille*, *maille*, *nouille*, *paille*, *pareil*, *seuil*, *souille*, *souiller* (et toutes ses formes temporelles et nominales), *souillon*, *souillure*, *soupirail*, *taille*, *tailler*, *tailleur*, *taillis*, *vermeil* etc.

### Cas particulier :

-[ɛ] avec la voyelle *-a-* antéposée : *cocktail*.

(4) [ij] :

- après *-u-* (précédé d'une consonne) et devant les graphèmes *-ll-* : *aiguille*, *aiguiller*, *aiguillette*, *aiguillage*, *aiguilleur*, *aiguillon*, *quille* etc.

### Cas particulier :

- [i] : *tranquille*, *tranquilliser*, *tranquillisant(e)*, *tranquillité*.  
- après deux consonnes et devant une des voyelles *-a-*, *-e-*, *-o-* ou *-u-* (sans ou avec accents graphiques) : *affriolant*, *a priori*, *bibliothèque*, *briard*, *brièvement*, *brièveté*, *brio*, *brioche*, *cabriole*, *cabriolet*, *calendrier*, *client*, *crier*, *prier*, *priorité*, *triage*, *trier*, *trière*, *trio*, *triolet*, *triomphe*, *triompher*, *triumvir* etc.;

(5) [œ] devant *-rl*, dans certains noms d'origine anglaise : *covergirl*.

(6) [ɛ̃] entre *-a-* et *-n(-)*, *-e-* et *-n(-)* ou *-e-* et *-m-*, si toutes ces unités appartiennent à une syllabe : *ainsi, plainte, américain, chanfrein, éteindre, plein, sein, seing, Reims* etc.

### Cas particulier :

- [ɛ̃] : *brain-trust*.

(7) [wɛ̃] entre *-o-* et *-n-* : *coin, foin, joindre, loin, point, pointure, soin* etc.

### ***Le graphème î, formant seul la syllabe***

Si ce graphème forme seul la syllabe, il est lu [i] : *île, îlien*.

### ***Le graphème î avec des voyelles***

Ce graphème est lu :

(1) [ɛ̃] avec *-a-* qui le précède : *apparaître, chaîne, disparaître, gaîté, gaîment, paraître* etc.

(3) [wa] avec *-o-* qui le précède : *croître* ;

(4) [wi] avec *-u-* qui le précède : *huitre*.

### ***Le graphème î avec des consonnes***

Entre deux consonnes, appartenant ou non à la même syllabe, ce graphème est lu [i] : (*qu'il*) *fît, gîte* etc.

### ***Le graphème ï***

En français, ce graphème apparaît toujours après une voyelle, avec laquelle il ne forme jamais, à la prononciation, un son unitaire. Il est lu :

- 1 [i], s'il forme seul une syllabe (*aï, Azerbaïdjan, caïman, caïque, Caraïbe, Moïse*) ou avec une consonne lue postposée : *caïd, caïman, caïque, celluloïd, maïs, naïf* etc.

### Cas particulier :

- [j] : *bonsaï, (langue d') oil*.

(2) [j] devant une ou deux voyelles lues ou non : *aïe, caïeu, baïonnette, caïeu, camaïeu* etc.

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## STRATEGIES FOR CREATING A REMOTE CLASSROOM

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**Abstract:** This article is aimed at presenting some effective tips on creating engaging synchronous and asynchronous scenarios of a remote classroom and at delivering an interactive lesson plan in the 9<sup>th</sup> form on the topic "To Plug In or Not to Plug In". Taking into consideration its absolutely virtual school environment, it is abundantly clear that distance education requires developing solutions that rely on technology. This is the reason why, we have chosen to reflect on some examples of web 2.0 tools and evaluate their applicability to the remote lesson, namely its learning objectives and didactic contents, and their ability to satisfy the prerequisites of a qualitative instructing, namely the creation of centralized online location for communication with students and their families, the encouragement of their collaboration and discourse, the providing with individualizing support and feedback, the enrichment and self-assessment opportunities. Moreover, with all the methodological recommendations for online education organization in mind, we take a comparative approach to and set clear boundaries between two different ways of holding a remote classroom, synchronous and asynchronous, state the complementarity of their aspects and the vital need to alternate these scenarios during the educational process to maintain the balance. Therefore, the article is mainly focused on putting forward the planning strategies and tech-related interactive didactic contents, embedded in a website, for all the stages of a distance foreign language classroom.

**Keywords:** Remote Learning, Web 2.0 tools, Synchronous, Asynchronous, Short-Term Didactic Project

For the last half a year we have been increasingly encountering in the media such prophetic statements as "Education will never be the same as before the pandemic" or cutting-edge questions such as "Covid-19: is this the crisis of the XXI century or the transition to a new configuration of the world?" (Luca). Whatever may be the formulation of such questions or opinions on the current situation, one thing remains certain: although we are apparently facing a medical problem, this virus is a "Molotov cocktail" with a huge impact on all the aspects of life and systems, including and especially education. Undoubtedly, sooner or later this pandemic will die out, but the transition mechanism is launched, and the process is no longer reversible. "Regardless of whether the

logistic formulas acquired on lockdown will remain only alternatives to the classical ones”, regardless of the scenario for which the educational institution have opted, classical or blended, “the educational system will remain more connected, more digital, more collaborative and more functional” (Mako).

Therefore, this article is aimed at emphasizing two scenarios of a remote lesson-synchronous and asynchronous. The idea of taking a comparative approach comes from the opinion that the need to alternate synchronous and asynchronous scenarios is a vital one. The reason lies in the fact, that there are various obstacles, which do not allow us to be together with our students only synchronously. It is extremely important to consider some restrictions such as *technical and social factors* (lack of a decent internet connection of one of the educational actors; insufficient number of electronic devices in a family with two or three students or even in a family of teachers, where both mother and children must be present at the same real time at two different live sessions). There is also a *physiological factor* (the child cannot, nor should he keep an eye on the monitor attending to six online conferences in a row). Within this framework it appears advisable “to resize the duration of a lesson in an online context and the categories of activities proposed to pupils; to rethink the timetables at the level of each school” (Albu: 4), as it is suggested in the recommendations for the beginning of the 2020-2021 academic year in Romania, while describing the so-called “red scenario” (when courses are organized exclusively online). Moreover, there are some *didactic reasons* that should be heard in mind. Depending on the objectives that a teacher proposes, it is possible to distinguish lessons that would require a mainly synchronous development, and others - definitely an asynchronous one. If, for instance, it is intended to introduce a new curricular content, and there is a need for explanations, ensuring immediate real-time mutual feedback, or if teacher’s consideration was being given to interact verbally with students, to train and/or evaluate oral production competence and interaction, then these things need to be organized *synchronously*. On the other hand, if the purpose of the lesson is to form the competence of consolidation / application / self-assessment of recently acquired knowledge, then the immediate presence of the teacher in real time is not imperative, and as a consequence, the asynchronous scenario is more suitable. There are a number of digital tools that create the illusion of teacher assistance, when the student is automatically checked by the application in which he/she works. Besides, the possibility to access such a lesson at any convenient time of the day

turns it into a flexible and irreplaceable source, which facilitates the integration of a greater number of students into the educational process.

In the subsequent paragraphs, two scenarios, synchronous and asynchronous, of the ninth-grade lesson with the topic "To Plug In or Not to Plug In" will be put into perspective. It appears obvious that both represent two opposites, whose aspects are found to the same extent, are complementary and together create a balance.

If synchronously the instructor might have the intention to discuss with the students, to train their oral production and written comprehension competences, performing for this such didactic activities as: dialogue, discussion, frontal surveys, collaborative brainstorming, analytical reading, self-assessment through exercises and quizzes; then asynchronously he/she can plan the formation of visual perception skills, listening, written production, promoting for this such didactic activities as dialogue simulation, watching, listening, working with video, self-assessment through exercises and quizzes. The points of convergence in this regard are found in the intention to form, synchronously and asynchronously, communicative skills, knowledge application, and of course, online interaction skills, through the use of self-assessment quizzes.

From the digital perspective, we have at our discretion a wide range of web applications that help us create and deliver interactive educational contents to students. Actually, for synchronous as well as for asynchronous modes, it may be possible to use about the same services and digital applications. Only that, if there is a chance to interact with students at the same time, it is preferable to use some collaborative tools such as interactive dashboards (any of them one prefers more – *Padlet*, *Linoit*, *Jamboard*, etc.), or tools to create polls with instant feedback (such as *Poll everywhere*, *Tricider*, *Mentimeter*, *Monkey Survey*, etc.). At the same time, the teacher should be aware that in a synchronous class, in addition to a pre-prepared support (whether he/she applies a presentation, pdf textbook, or browser tabs with online resources), he/she also needs a platform that provides the video conference online.

Asynchronously, to compensate for the distance in time and space between the teacher and the student, it is possible to use media applications with audio integration to make the student listen to the required message. It is indispensable to use formative assessment applications that immediately provide the score and solutions. The student goes through tasks and tries again as many times as he/she needs to achieve success. And last but not the least, it appears to be a need of



applications that allow to monitor the score obtained by students, so that teachers provide timely, specific, and instructionally focused feedback, give grades and elicit the evidence of learning.

A requirement found in both scenarios of remote learning is the organization of teaching materials in a single source. It is easier for the student to access the lesson through a single link. Experience shows that the amalgam of links disorientates them and, as a result, they only partially scroll through the proposed educational contents. In this sense, a classic *Power Point* presentation is great, if it is animated at a virtual conference or used to create a screencast or a video lesson with teacher's comments and explanations. But if the educational content is delivered asynchronously, then it would be preferable to use as a support either a digital book equipped with a voice recorder (like *Storyjumper*, for instance), or an interactive presentation like *H5P*, where the student can read, watch, listen, practice and receive immediately the score. In our exemplified lesson plan the choice for support was given to the interactive website, *Google Site*<sup>6</sup>, due to its greater complexity if compared to an interactive presentation. Definitely, it is more versatile, has the ability to integrate different digital contents, allows storage, structuring, internal navigation. It can be conceived as an organizer, a digital portfolio of the teacher, where he/she might store short-term didactic projects on modules. The advantages are many: it is free, the student accesses it directly through a single link, without having to log in and set the password.

As far as the technical needs of organizing online education are concerned, it might be trivial to list obvious things, like internet-connected device or internet itself. However, it seems suitable to note the fact that if the teacher looks for a truly interactive synchronous session, then the students will need two devices, the first being used to follow the conference events, and the second - to access the proposed digital contents for further interaction. Besides, it is important to note that technology should be used to enhance learning. "The goal is not to keep students busy for the sake of doing something. Only when technology enhances learning can it be considered an asset to students and instructors." (Lux: 416). Otherwise, there is no need to use it.

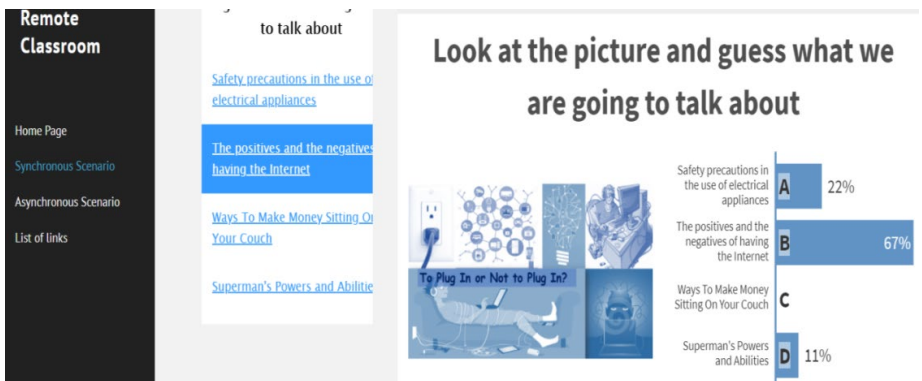
In what follows, a detailed description of a synchronous lesson plan will be emphasized, as it has been arranged in the above-mentioned site<sup>7</sup>.

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<sup>6</sup> <https://sites.google.com/view/remoteteachinglessonplans/home-page>

<sup>7</sup> <https://sites.google.com/view/remoteteachinglessonplans/synchronous-scenario?authuser=0>

At the *Evocation* stage, some organizational moments are set: the virtual conference connection, greeting, roll call, sending the website link to the students for further interaction, sharing the screen, announcement of the objectives and lesson topic. Because the polysemy of the verb “to plug in” requires contextual clarifications, the students are invited to participate in a live survey and to predict the discussion topic on the basis of a collage. Once they have responded, they can notice in real time their instant feedback on the screen. Thus, in a short time the whole class might be involved in the survey, which physically, without technologies, would not be possible to achieve. The advantage of this tool, *Poll everywhere*, is that it may be applied in class, by means of students’ phones, according to the “Bring Your Own Device Principle”, and teacher’s screen with synchronized results. Moreover, it is quite possible to download the *Poll Everywhere* app for *PowerPoint* or *Google Slides* and add polls to the existing presentation decks.



**Figure 1:** Live Poll Everywhere Question at Evocation Stage

An attractive and motivational moment for students is the possibility to participate together in a brainstorming using an interactive dashboard (the multipurpose electronic corkboard *Padlet* in our case). The displayed assignment is to suggest as many short answers as possible to the question “What do people use the Internet for?” Students do not need an account to post comments, and the owner of the *Padlet* retains full control to moderate or delete things. If the board has always been used by the same group of students, previously logged in, then they will appear on it under their own name. Otherwise, they will remain anonymous. So, this time too, students can observe live, synchronously, how the aspect of the board changes as a result of their interaction.



**Figure 2:** Collaborative Brainstorming Activity through Padlet Dashboard

A traditional ice-breaking technique of activating students is a question-based discussion. The *Wordwall* tool comes to our aid with an element of upgrading and creating a more immersive format of the activity. The student appointed by the teacher is supposed to name a number from 1 to 13, and to answer the hidden question in the chosen field.

At the *Realization of Meaning* stage, there is a series of exercises focused on vocabulary, which precede the reading stage. For this a well-known *LearningApps* tool is used, namely the content *Application Grid*, which includes the following assignments:

1. Correlate the word with its definition
2. Drag and drop the word to its definition (a content imported from *H5P* application).
3. Choose the appropriate word (one-choice exercise)
4. Match the puzzle pieces with the appropriate category "Internet Advantages / Disadvantages" (exercise with the subsequent opening of a hidden image)

**Figure 3:** Interactive Lexical Activities Created with LearningApps

As far as the matter of synchronous performance of these tasks is concerned, it is worthy to suggest the following tips. If the teacher is aware that students do not have the appropriate digital skills, then he can appoint a student from the list and make him verbally direct the teacher's steps. Obviously, such a procedure will take time. An alternative would be to divide the class into groups. For example, the first 3-4 students on the list perform the first task, the next 3 - the second one, and so on. The first to finish can share the screen, or send the screenshot in chat box. So, the smartest can do all the tasks, and the slowest - at least one.

The actual reading stage can become interactive through the *Genial.ly* application. The first of the 4 paragraphs of the text "Digital Natives" appears. A student reads it, after that he is supposed to choose a suitable title. If the student answers correctly, he/she gets a like and goes to another fragment of the text. Otherwise, he/she returns to the passage from which he started, to read it again.

At the *Reflective* stage the students are proposed to realize the task of choosing synonym pairs created with the *Quizlet* app. It can be performed by either one of the students, who will share the screen, or even all students on their personal devices, and finally observe, the list of participants ranked on places according to the accumulated score. The final *google form* is filled in by everyone individually and sent automatically to the teacher's Gmail drive.

As a homework assignment, the *H5P* voice recording tool is recommended for students to produce a one-minute oral speech on "The Benefits of Using the Internet". To provide feedback, the same polling tool, *Poll Everywhere*, is used. Students enter their name after which they mark the image that corresponds to their mood at the end of the lesson. Simultaneously, all the actors of the process can recognize their results in the labels attached on the displayed emoticons.

In the ensuing paragraphs, the *asynchronous* scenario will be provided in a way it was designed in the above-mentioned website<sup>8</sup>.

Experience shows that delivering asynchronously a video via URL is a useful practice. Students like to watch tutorials or short lessons recorded by their teacher, because it enhances the feeling of teacher's "presence", and engages students as if they were in the classroom, without having to enter the same virtual room at the same time. In this regard, it is noteworthy to recall some options for creating recordings such as: voiceover and recording functions in multimedia presentation

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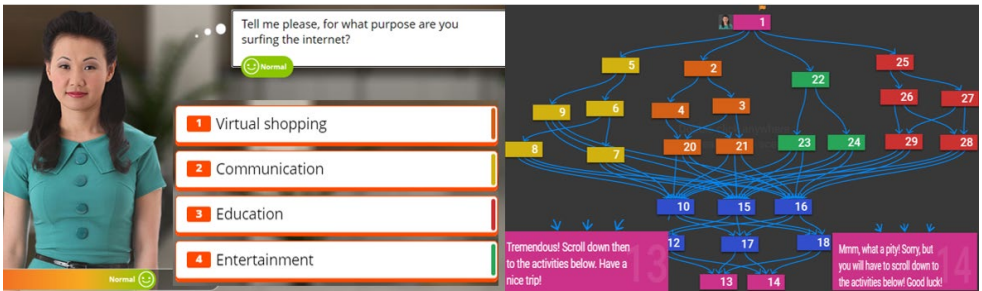
<sup>8</sup> <https://sites.google.com/view/remoteteachinglessonplans/asynchronous-scenario>

software like *VoiceThread*, *Thinglink*, *Flipgrid*; screen recording tools like *Loom* or *Screencast-o-Matic*; record functions in web-conferencing applications like *AdobeConnect*, *Zoom*, *Skype*, *Google Meet* with *Google Workspace* (formerly *G Suite*) account; smartphone video or computer webcam recording.

Regretfully, the majority of students watch these lessons passively. The video recording resonates in the house as a background sound while they might be concerned with their own activities. According to conventional wisdom and corroborating statistics, people's "attention spans are shrinking from 12 seconds in 2000 to 8 seconds in 2015." That is why Koivula's recommendation is to "look at the lesson as a whole and divide it into parts, maximum 10-15 minutes, ideally 6 minutes each." In our opinion, it is convenient to alternate things and offer students e-learning lessons, enabled with interactive activities created with web 2.0 tools, which seem to be more functional, because they give students the opportunity to walk autonomously through didactic contents and feel more confident during self-assessment.

In order to launch such a lesson, it is convenient to choose one of the speaking avatars from the *Voki* application collection, which will ensure the organizational moments: will greet the student, announce the subject and the operational objectives of the lesson and will emotionally predispose him/her to perform the subsequent assignments. To hook the student's attention, it is advisable to engage him/her in a simulation of a dialogue. Undoubtedly, the Oriental appearance of a virtual teacher on student's monitor, will arouse his/her curiosity and make him/her enter into discussion with this avatar. The four variants of the answer to the initial question initiate, in fact, the four scenarios of conversation on the topic of areas of internet use and risks of its overuse. It is notable that the teacher's emotions change in dependence on the student's response reaction.

Whatever the option chosen by the student, eventually he/she will reach a common message for all scenarios, namely the urge to scroll down and study in detail the topic "Internet Addiction". The tool that allows us to create such a branched dialogue simulation is called *BranchTrack*, an application from the category of conversation trainer, in which the designer can correlate a limitless number of scenes with each other, building real dialogue branches, which, at the editing level, remind a conceptual map.



**Figure 4:** Dialogue Simulation via

BranchTrackAt the *Realization of Meaning* stage, it seems appropriate to integrate an interactive *H5P* presentation, consisting of eleven slides, eight of which are interactive, fact signaled by the markers in the bottom fields.

As it is intended to promote watching comprehensive activities, it is natural to propose some pre-watching tasks. First students may find the dialogue cards appointed to be turned and used for learning a lexical family of words. To get acquainted with the topic, students are invited to read a short informative text from the info box. To ensure global understanding of the text, an alternative to traditional reading is suggested. The link in the bottom corner of the slide leads to the *Thinglink* application, which provides the cognitive sound reading service, with the setting of the speed and tone of the voice used, and translation into any language. Students can also find a video with the instruction to use the translation option.

Starting with the third slide interactive contents appear. The student is supposed to read statements that appeal to his/her general knowledge and identify their truthfulness, ticking the options true or false. Each time he/she clicks on "Check", the score is revealed and it is possible to continue browsing. The fifth slide displays the task of labeling images. The student matches the term with its picture, so what allows to discover the types of internet addiction. The sixth slide proposes the drag and drop activity, which helps students to identify the meaning of each internet addiction type. The students evaluate themselves, if there are mistakes they can look for and check the solutions. The same type of activity can be found in the next assignment, only that it has a grammatical content. The student has to join the halves of a sentence. There are some additional informative tags in the bottom corner: a rule related to the phrase "used to", an explanatory video and a link to an external educational resource on the British Council page.

The most complex digital content embedded in the eighth slide is the interactive video (also known as “IV”), that supports user interaction. This video plays like a regular video file, but includes clickable areas, or "hotspots," that perform an action when one clicks on them. Thus, while watching the recording, the student meets a set of different activities integrated inside, so what transforms his/her passive and static viewing into a more effective and active learning experience. The quiz built inside the video includes a number of different interactive exercises (multiple and single choice task, set of two tasks for choosing the correct statement, filling in the gaps with words, drag text, True/False), delivers an assessment and reveals a personalized result at the end.

The interactive video is followed by two reflexive tasks included in the ninth and tenth slides. If needed, the student can return to the video watching, this time delivered in its static, original version, without elements of interactivity. It should be noticed that the markers color immediately after the tasks’ achievement. At the end, there is a summary slide that highlights the accumulated score of the student in each slide of this interactive presentation.

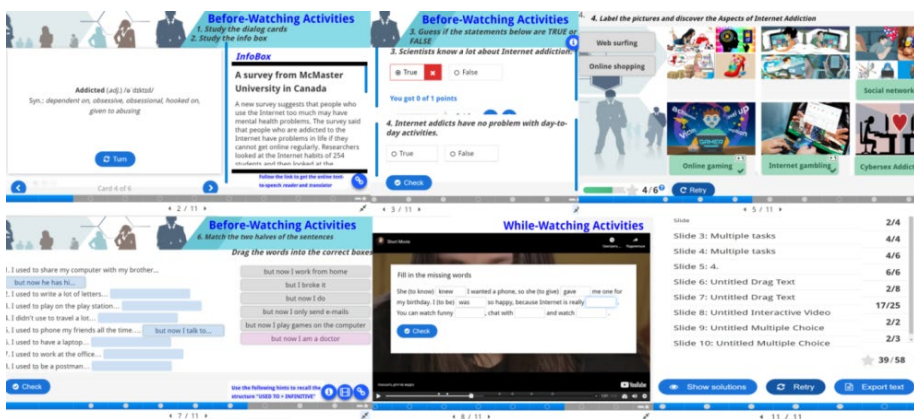


Figure 5: HSP Interactive Presentation

It is important to precise that the score of this presentation is not monitored by the teacher, if only it is not embedded in any compatible Learning Management Systems, like *Canvas*, *Brightspace*, *Blackboard*, *Moodle* and other systems that support the LTI standard. However, the student uses this teaching content as an individual training device. Nevertheless, the *google form* included in the *reflective* stage is already managed by the teacher. Therefore, the questions in the form are

elaborated in such a way that the student feels the need to come back to the previous stage of meaning realization and conscientiously fulfill the tasks. The presence of open-ended questions contributes to the formation of written production competence.

The homework is arranged in the *Thinglink* organizer. The students are invited to create a mind map on the topic "Internet addiction". Definitely, they can do it on a piece of paper, but because the teacher might want to promote their digital literacy, the assignment needs to be diversified. Thus, the suggestion to study a web tool will facilitate their necessity of structuring and writing the ideas. To get them inspired and convinced, it is advisable to offer some samples of finished products, and video tutorials. At the *extension*, a link to a psychological test is attached, which will allow students to assess themselves and specify their degree of internet addiction, and generally to understand whether they are addicted or not.

The illustrated samples of an EFL lesson designed for online education prove the opinion that Web 2.0 tools offer many advantages both for teachers and students. Even though there are some limitations of web apps usage, such as an absolute Internet reliance, a time-consuming process of digital content creation, incompatibility of particular tools with certain types of electronic devices, there is no shadow of doubt that, if applied judiciously and purposefully, learning with technology can enhance students' motivation, engagement and interest for education. Moreover, studies have shown that self-efficacy influences long term success even if it doesn't translate to short term success academic achievement measured by test scores. To draw conclusion, we highlight that, relatively easy to implement, Web 2.0 increases the chance at successful content learning, student involvement and confidence with material and the learning process.

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## ALTERNATIVMÖGLICHKEITEN DER ARBEIT AN KURZFILMEN IM DEUTSCH ALS FREMSPRACHENUNTERRICHT



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**Abstract:** The use of short films has gradually become an integral part of foreign language teaching in higher education. There are a lot of the short films that offer great potential for teaching at university. With the medium of short film, German lessons at the university can be made lively and varied. The following scientific article provides an overview of the alternative options for using short films in German as a foreign language lesson, which are indispensable in higher education. It also includes a didactic introduction and a detailed task typology with sample formulations.

**Keywords:** teaching at university, foreign language, short films, alternative options, task typology

Die Gestaltung eines traditionellen Deutsch als Fremdsprachenunterrichts im Hochschulbereich hat sich in der letzten Zeit deutlich verändert, sodass er heutzutage als studentenzentriert, kommunikationsorientiert und computerorientiert gilt und durch ein Mix von Formen und Methoden der sozialen Interaktion gekennzeichnet ist. Der moderne Deutsch als Fremdsprachenunterricht muss nicht nur leistungsorientiert und nicht passiv sein, sondern auch sich auf eigene Erfahrung der Studierenden orientieren und einen aktiven Charakter haben. Man studiert mit allem Sinne, wie Lütge Ch. behauptet, man verwendet viele audiovisuelle Marker der Gewinnung, Zusammenfassung und Präsentation von sprachlicher Information (Audiodateien, Computervideos, Internetressourcen, learning apps u.a.). (Lütge: 35).

Im folgenden wissenschaftlichen Beitrag wird ein Überblick über die Alternativmöglichkeiten des Kurzfilmeinsatzes im Deutsch als Fremdsprachenunterricht gegeben, die in der Hochschulbildung unentbehrlich sind. Der Einsatz von Kurzfilmen ist allmählich zu einem festen Teil des Fremdsprachenunterrichts im Hochschulbereich geworden. Es gibt eine Menge der Kurzfilme, die ein großes Potenzial für den Unterricht an der Uni bieten, wie zum Beispiel landeskundliches Potenzial, interkulturelles Potenzial, sprachliches Potenzial, emotionales

Potenzial, methodisches Potenzial, mediales Potenzial und Erziehungspotenzial.

Vor dem Einsatz des Filmes sollte das angestrebte Bildungs- und/oder Erziehungsziel festgestellt werden. Mögliche Bildungs- und Erziehungsziele laut Roche J. wären: bessere Sprachbeherrschung und interkulturelle landeskundliche Kenntnisse, Schulung des Hörverstehens authentischer Sprache und Erfassen globaler Zusammenhänge der deutschen Geschichte, Politik, des heutigen Lebens der Deutschen und deren Interpretation in Einzelereignissen, Schulung der Kreativität der Studierenden und kreativer Umgang mit aktuellen und literarischen Themen. (Roche: 17). Die Filmarbeit im DaF-Unterricht kann auf drei didaktische Grundzielsetzungen zurückgeführt werden: Vermittlung von Deutsch als Fremdsprache (sprachbezogenes Lernen), Vermittlung (inter-)kultureller Kenntnisse und Kompetenzen (kulturbezogenes Lernen) sowie Vermittlung der für das Filmverständnis erforderlichen Kompetenzen (medienbezogenes Lernen).

Mit dem Medium Film kann der Deutschunterricht lebendig und abwechslungsreich gestaltet werden. Es gibt bestimmte Kriterien für ein geeignetes Medium. Laut Etya L. sind das: Sinn und Zweck des Medieneinsatzes festlegen, Medium auswählen, Medium sichten, Sach- und situationsgerechte Präsentation vorbereiten. (Etya: 168).

Konkret heißt das, dass Kurzfilme zur Entwicklung der „5. Fertigkeit“: das Hör-Seh-Verstehens bei tragen, Kurzfilme zu persönlichen Reaktionen und Stellungnahmen heraus fordern und Emotionen wecken können wie Spannung, Freude, Traurigkeit, Mitleid aber auch Angst. Bestimmte Themen von Kurzfilmen können relevant für die Studierenden sein, woraus Motivation, Neugier und Aufmerksamkeit entstehen kann. Kurzfilme sind authentische Kulturprodukte und zeigen landeskundliche Realität, sie bieten authentische sprachliche Beispiele und Kommunikationssituationen. Aber Filme interpretieren auch die Wirklichkeit, sie ermöglichen interkulturelles Lernen und fördern interkulturellen Kompetenz und interkulturellen Handlungsfähigkeit (Sass: 7). Kurzfilme entwickeln die Medienkompetenz, rezeptiv und produktiv. Das Betrachten des Kurzfilms im Hochschulbereich soll nie passiv sein, das heißt, es sei stets mit konkreten Aufgaben und einer anschließenden Lernfortschrittskontrolle zu verbinden. Man muss aber darauf hinweisen, dass auch die Einteilung der Aufgaben nach Zielen und Funktionen sinnvoll ist, was die DaF/DaZ-Hochschullehrkräfte bei der Unterrichtsplanung berücksichtigen sollten.

Bevor die Studierenden mit einem Kurzfilm im Deutsch als Fremdspracheunterricht arbeiten empfiehlt Heyd einige nutzbare Erkenntnisse, die sie beachten sollen:

- gesprochene Sprache, Gestik, Mimik und Körperhaltung sind eine Einheit
- das Hör-Seh-Verstehen geht von den Zusammenhängen von Wahrnehmung, Kognition und Emotion aus (Faistauer, 36).

Weiter ist die Ideensammlung mit Aufgabenformulierungen vorgestellt, die man aus verschiedenen Filmdidaktisierungen von Tschudinowa E., Lütge Ch., Roche J., Sass A. und anderen entnommen wurden. Sie sind als Alternativmöglichkeiten der Arbeit an und mit dem Medium Kurzfilm im DaF-Unterricht im Hochschulbereich und als Hilfe für Lehrkräfte gedacht, weiter selbstständig von diesen Bausteinen andere eigene Alternativaufgaben zu erarbeiten. Für die folgenden Aufgabentypen wurde die klassische Einteilung „vor – während – nach“ der Präsentation des Films gewählt.

### ***VOR DEM ANSCHAUEN***

- *Antizipationsaufgaben:* Vermutungen anstellen anhand von Protagonisten, Handlung geschichtlich lokalisieren, offene Fragen formulieren, Fragen für das Plenum oder andere Gruppen formulieren, die dann beantwortet bzw. recherchiert werden, durch provokante Bilder und Zitate (auch andere Filme) zu Fragen motivieren usw. (*Was fällt dir alles zum Thema „XY“ ein? (Wortigel, Mindmap usw.). Tauscht euch in der Gruppe über die folgenden Aussagen aus: (Redewendungen zum Thema) Schau dir den Anfang des Films ohne Ton an und mache dir Notizen zu folgenden Fragen: -Wo und wann spielt der Film? -Wie ist die Atmosphäre? -Was könnte das Thema sein?*)
- *Bildbeschreibung:* einfache Beschreibungen (W-Fragen), Vermutungen und Hypothesen, Bildanalyse, Interpretation. (*Schaut euch die Fotos an, beschreibt die Personen und stellt eure Vermutungen an. (Hilfe W-Fragen). Die Standbilder zeigen einen Mann und eine Frau: Wie findet ihr diese Personen? Stellt euch vor, sie wären eure neuen Nachbarn. Würdet ihr euch über diese Nachbarn freuen? 2 Bilder, Partnerarbeit: Schau dir das Standbild an und beschreibe deiner Partnerin/deinem Partner, was du darauf siehst.*)

- *Filmmusik*: Beschreibungen, Gefühle, Assoziationen sammeln, Thema finden. (*Was hörst du? Woran denkst du, wenn du die Musik hörst? Um was könnte es im Film gehen? Wie fühlst du dich, wenn du die Musik hörst? Schau dir den Vorspann des Films an. Man sieht noch kein Bild, sondern hört nur die Filmmusik. Beantworte folgende Fragen ... -Welche Instrumente hörst du? -Wie wirkt die Musik? -In welche Stimmung versetzt die Musik den Zuschauer?)* *Hört euch den Ausschnitt aus der Tonspur an. Welche Geräusche hört ihr? Macht euch Notizen Was für Bilder stellt ihr euch zu den Geräuschen vor?)*
- *Mögliche Chronologie finden*: Wort- oder Bildkarten in eine vermutete Reihenfolge bringen, Bildausschnitte mit Sprechblasen ausfüllen.
- *Arbeit mit dem Transkript*: Schlüsselwörter suchen, Wortfeld erstellen, Dialoge lesen, inszenieren lassen oder Geschichten weiterschreiben lassen. (*Wo befinden sich die Personen? Wie sieht es dort aus? Zeit: (Wann spielt die Szene?) (Körperbewegungen, Mimik, Gestik, Beschreibung der Stimme)* „*Spielt anschließend den anderen Gruppen eure Inszenierung vor. Ihr könnt sie entweder als Pantomime zum Filmtone oder ganz ohne den Film als Theaterszene spielen.*“

#### **WÄHREND DES ANSCHAUENS:**

- *Beobachtungsaufgaben*: Personen beobachten, beschreiben, bewerten, Fragen zum Inhalt der Geschichte, MC-Fragen, Wahr/Falsch-Fragen beantworten (*Titel unbekannt*) *Wie könnte der Film heißen? Vergleiche eure Ergebnisse! Welchen Titel findest du besser? Begründe deine Entscheidung. Beantworte die folgenden Fragen: ..., Macht euch Notizen zu ..., Wie geht der Film vermutlich weiter? Diskutieren Sie ...)*
- *Übungen nach geplanten Kurzfilmstopps*: Vermutungen und Hypothesen überprüfen, selektive, detaillierte, globale Fragen zur Handlung (*Charakterisiere die Personen X und Y. Wer ist positiv besetzt und wer negativ? Nenne jeweils ein Beispiel für das Verhalten der Figur. Wie geht die Geschichte weiter?)*

- *Aufgaben zu Film-Ton-Beziehung:* ohne Ton die Handlung schildern, beschreiben, zeichnen und Dialoge schreiben (*Seht euch die ersten ... Minuten des Films ohne Ton an. Macht euch Notizen zu Komposition, Farben, Formen, Figuren, Figurenkonstellation. „Worum geht es bei dem folgenden Filmausschnitt?“ (Die Studenten sollen den Filmausschnitt ohne Ton ansehen und Hypothesen bilden, worum es in der Filmszene geht.*
- *Arbeit mit Musik:* Beurteilung und Beschreibung der Musik und der Wirkung, eventuell eine Filmsequenz mit einer anderen Musik unterlegen und die Wirkung vergleichen (*Wie gefällt dir die Musik? Welche Art Musik ist das? Wie würdest du sie beschreiben? Passen Text und Musik zueinander? Welchen Effekt hat es auf den Zuschauer, dass .... (Erwartungshaltung wird gebrochen, Spannung löst sich...)*
- *Aufgaben zum Kontextverstehen:* einen konkreten Begriff wählen, der in einer kurzen Sequenz bedeutend ist, aber auch erklärt wird, eine Sequenz mehrmals sehen und dann Erklärungen mit Hilfe des Films verbalisieren, beste Erklärung im Plenum auswählen, ein Glossar anfertigen, manchmal auch unbekannte Wörter ignorieren (*Wähle eines der Stichworte und achte beim Sehen auf (das jeweilige Verhalten). Schreibe deine Beobachtungen in ..., Schau dir den Film (Bild und Ton) von Anfang bis ... Minuten an und konzentriere dich beim Sehen auf Person xy. Beantworte anschließend die Fragen: (Wie sieht sie aus? ... )*
- *Inhaltliche Struktur des Kurzfilms visualisieren:* Struktur als Grafik vorgeben und ergänzen lassen oder selbst entwickeln lassen und dann vergleichen und ergänzen lassen, auf die wichtigsten Informationen achten, eventuell graphisch wiedergeben lassen (*Schau dir die erste Filmszene noch einmal an und achte auf das Verhältnis von ...*

### **NACH DEM ANSCHAUEN**

- *Klassische Aufgaben:* eine Kurzfilmkritik, einen Leserbrief, eine Filmfortsetzung schreiben und darauf reagieren, ein anderes Ende schreiben, Podiumsdiskussionen zum Thema vorbereiten, ein Interview schreiben oder vorspielen, eine fiktive Vor- und Nachgeschichte schreiben, einen Brief oder eine E-Mail aus Sicht

eines Protagonisten und an einen Protagonisten schreiben („Schauen Sie sich den Film bis zum Ende. Wie finden Sie das Ende des Films?“ (Bewertung, Überprüfung der Hypothesen), „Schauen Sie den Anfang des Films (Bild und Ton) an und beantworte die Fragen: Hast du dir die Szene so vorgestellt? Warum (nicht)? – Warum hat der Regisseur deiner Meinung nach ... .“

- *Weiterführende Aufgaben:* Arbeit mit Zitaten aus dem Film, Rollenspiel (Streitgespräche, Situationen aus dem Film ...), Filmausschnitte in ein anderes Theaterstück einarbeiten, Filmdialoge: Lesen der Dialogtexte in verteilten Rollen oder spielen, Filme selbst produzieren: Antwortfilm, Neue Entwicklungen (Ende) schreiben und filmen, Trailer produzieren, Werbeflyer, Filmplakat erstellen, aus verschiedenen Filmen einen neuen Film „mischen“, ein Comic-Buch aus Filmsequenzen und Sprechblasen, Web-Quests zum Film oder zum Filmthema erstellen, Aufgaben zu Wortschatz und Grammatik (Lückentexte, interaktive Übungen) lösen oder entwickeln, Arbeit mit Umgangssprache und Redewendungen, mit landeskundlichen Materialien, Filminterpretation, die sich an den W-Fragen orientiert: *Was? (Inhalt, Handlung). Wer? (Figuren) Wie? (Filmanalyse, Dramaturgie) Wozu? (Botschaft, Interpretation des Films, Recherchieren Sie die verschiedenen Bedeutungen von ..., Was würden Sie die Person XY fragen, wenn du ein Interview mit ihr machen könntest? Bereitet in einer kleinen Gruppe ein Rollenspiel vor: (Pressekonferenz, ...), Suche diese Redewendungen im Dialogtext und unterstreiche sie. Schreiben Sie selbst ein Drehbuch zu einer Szene ..., spielt die Szene und verfilmt sie im Stil des Reality-TV mit einer Flip-Kamera oder mit eurem Handy)*

Abschließend will man nochmals betonen, dass der Kurzfilm also als bedeutungsvolles Unterrichtslehrmittel genommen werden sollte. Der Kurzfilm ist authentisches, fiktionales, interessantes und motivierendes Material. Die Kurzfilme umfassen die Themen, die die Jugendlichen attraktiv finden, aber auch die Themen, die sie nur mit der „Welt der Erwachsenen“ verbinden. Zu weiteren Vorteilen der Arbeit an einem Kurzfilm gehört auch die Entwicklung von der kommunikativen und sozialen Kompetenz. Die Studierenden haben die Möglichkeit, miteinander oder mit der Lehrkraft über das Thema zu diskutieren. Sie entfalten die Eigenschaften wie Toleranz, Mithilfe oder Rücksichtnahme, vor allem in der Gruppenarbeit. Anhand der erworbenen Erkenntnisse

und der eigenen Erfahrungen ist den Fremdsprachenlehrern zu empfehlen, den Videoeinsatz in ihre Unterrichtsstunden einzugliedern.

Zusammenfassend lässt sich sagen, dass beinahe alle in der Fachliteratur genannten Argumente für den Einsatz von Kurzfilmen auch von Deutschstudierenden erwähnt worden sind. Demnach haben Kurzfilme einen besonderen Stellenwert: sie eignen sich im DaF-Unterricht im Hochschulbereich zur Schulung des Hörverstehens mit visueller Unterstützung, wobei die Stärkung der Lernmotivation, die sprachliche Authentizität, Förderung sprachlicher Fertigkeiten, insbesondere des Hör- und Hör-Sehverstehens sich als didaktische Mehrwerte bzw. Potenziale zeigen. Die Kurzfilme erweisen sich als hilfreich beim Deutschstudieren und als Lernmedium Akzeptanz finden. Man kann durch den sinnvollen Einsatz von Kurzfilmen die Studierenden motivieren und das Deutschlernen effektiv unterstützen. Die Ergebnisse der Untersuchung geben an, dass Kurzfilme sofern sie richtig ausgewählt und richtig aufbereitet werden, sehr wohl ihren Platz im Fremdsprachenunterricht haben sollten.

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## VIRTUE LITERACY BEYOND THE TIME

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**Abstract:** Among universal notions beyond the time, Virtue has been an important directive force in the development of human civilization. The idea of Virtue is located at the center of moral, philosophical, educational and religious discourses that marked the history of thought and determined the modern configuration of ethics. From Socrates and Aristotle to the French moralists, from Machiavelli to Elizabeth Anscombe and Alasdair McIntire, Virtue accumulated a rich spectrum of facets that constitute together the complex modern paradigm of this generic concept.

**Keywords:** virtue, virtue ethics, moral philosophy, virtue theory, history of thought

Although the word “virtue” in modern language has several senses, their use is clearly disproportional. The predominant meaning in English has become moral virtue (Encyclopedia of Ideas: 476). This word is a label attributing some kind of value to a person or to an action. A virtuous man is someone who lives in accord with certain moral standards; a virtuous action is also characterized by its conformity to some generally approved criteria.

Oxford Advanced Learner’s Dictionary defines the word “virtue” as behavior or attitudes that show high moral standards; or a particular good quality or habit. According to Webster’s New World College Dictionary, one should understand by “virtue” general moral excellence, right action and thinking, goodness or morality. The notion also expresses a specific moral quality regarded as good or meritorious. Still, as the bases on which we value other persons and their acts are quite relative, various and often subjective, the numerous dictionary definitions are not comprehensive in elucidating the concept of virtue.

Seeking to place “virtue” within a more precise system of axes, one can switch from the synchronic to the diachronic analysis plan. In order to see what happened to the idea of “virtue” along the time and to plainly understand how the conception of virtue evolved, we need to think about it more historically.

A concern for understanding and evaluating human nature and human actions arose in ancient times and gradually allowed to circumscribe a specific theory called “virtue ethics”. Virtue ethics began

with the ancient Greek philosophers Socrates, Plato and Aristotle. We owe to these founding fathers of the Western moral philosophy the delimitation of three basic concepts that became crucial for the interpretation of virtue ethics. These are *arête* (excellence or virtue), *phronesis* (practical or moral wisdom) and *eudaimonia* (usually translated as happiness or flourishing) (Hursthouse, Pettigrove : 2). One has to consider the interaction between these three interdependent components in order to realize the frames and the interpretation principles of the virtue ethics doctrine.

The virtue is a character trait, a disposition well entrenched in its possessor to do honest actions. The concept of virtue is the concept of something that makes its possessor good: a virtuous person is a morally good, excellent or admirable person who acts and feels well, rightly, as she should. It is concerned with emotions and emotional reactions, choices, values, desires, perceptions, attitudes, interests, expectations and sensibilities. Virtue ethicists draw a distinction between full or perfect virtue and “continence”, or strength of will. The fully virtuous persons do what they should without a struggle against contrary desires; the continent have to control a desire or temptation to do otherwise (Hursthouse, Pettigrove: 2).

Virtue is not just a habit. Constancy, consciousness and inner motivation are key elements in valuing true virtue. It is also characterized by a psychological maturity, and is not reduced to simple inclination to act well. Children can also act courageously for example, this disposition being what Aristotle calls “natural virtue”, but we would not say that they were morally virtuous or admirable people, as the natural virtue is a proto version of full virtue awaiting perfection by *phronesis* or practical wisdom. Both the virtuous adult and the nice child have good intentions, but the child is much more susceptible to mess things up because he is ignorant of what he needs to know in order to do what he intends.

Many deontologists stress the point that their action-guiding rules cannot, reliably, be applied correctly without practical wisdom, because correct application requires situational appreciation. So *phronesis* comes only with experience of life.

Only practically wise people are able to discern what is truly important, worthwhile and as a consequence really advantageous in life. This knowledge allows these persons to live well and to reach the state of true happiness, that is what is called *eudaimonia*. *This complex concept comprises a quite wide range of attributes and is defined as rational*

*flourishing, an absolute happiness not determined subjectively, sometimes also regarded as equal to thorough well-being.*

*As a traditional authoritative source of moral standards, the Church is an important instance in identifying virtue. In Christianity virtue has been defined as “conformity of life and conduct with the principles of morality.” (Encyclopædia Britannica). According to Christian ethics, a virtuous person has to adopt certain practical attitudes and habits that are in conformity with those principles. There are 7 basic Christian virtues, among which 4 natural virtues are distinguished and the other 3 are theological virtues. The natural virtues, also known as cardinal virtues, comprise prudence, temperance, fortitude and justice and are inherited from the ancient philosophers. The theological virtues are specifically Christian ones, represented by faith, hope, and love. These were enumerated by Apostle Paul, who singled out love as the chief of the three theological virtues (Encyclopædia Britannica).*

A separation between strict philosophical morality and some broader humanists ideals, marked the Renaissance period. The humanists were engaged in raising broad questions about the nature of moral virtue, and whether particular qualities should be accepted as virtues (Encyclopedia of Ideas: 478). Cicero, Petrarch, Machiavelli were seeking for some argumentation much more in accord with the notions of ordinary men than the Stoic ideal. The confrontation between traditional moral virtue and the non-moral sense of virtue sustained by the humanists, led to a new perception of the concept, envisioned as capacity for action. The use of the word virtù (the counterpart of “virtue”) in the sense of the power to do or accomplish something, occurs more and more often (Ibid.: 480).

Throughout the eighteenth century, the idea of virtue is omnipresent and a large variety of discourses on it are available. By the eighteenth century men’s attitudes towards virtue have continued to be shaped by changing political and social circumstances. The discourses on virtue treated some competing models of it, such as Christian virtue, noble virtue and monarchical virtue (Linton: 1). Still, the article on “Vertu” in the famous Encyclopédie of Diderot and d’Alembert described it as one, simple and unalterable in its essence, the same in all times, climes and governments (L’Encyclopédie, tome 17: 176). The moral sense of virtue as an eternal and unchanging value, an inner light, a sentiment given to all men by God, the foundation on which all human societies and all laws were built was predominant at that time.

From about the middle of the eighteenth century the concept of “man of virtue” had come to prominence. This notion was conceived as an ideal of masculine social and political conduct: he had to be independent, open, and incorruptible, both in public and in private life. He was a citizen, devoted to his *patrie*, and to his fellow citizens (Linton: 2). The influence of this model increased especially in the revolutionary period.

This time section is also characterized by differentiated virtue standards for women and for men. If schoolboys of the educated classes of the time could read about the courageous exploits of the ancient heroes, that were taken as models of behavior, their sisters were more familiar with the Christian tradition and were taught that feminine virtue can be primarily achieved through passive suffering, being a loving but submissive wife and mother, having the anguish of the Madonna as inspiration (Ibid.). Chastity was often cited as the main female virtue. Moralistic educational discourses of this epoch as well as the numerous fictional writings were built around the theme of the inner struggle of a person to maintain her virtue.

One of the better known conceptions of virtue that marked the nineteenth century is that of Friedrich Nietzsche. His ideas of virtue are based on the distinction he makes between master morality and slave morality (corresponding to higher and lower types of people). Master morality values pride and power, while slave morality values kindness, empathy, and sympathy.

In accord with the historical tendency to give a higher value to human personality and individuality, Nietzsche asserted that virtues are the most personal means of defense and most individual needs - the determining factors of precisely our existence and growth, which we recognize and acknowledge independently of the question whether others grow with us with the help of the same or of different principles (Encyclopedia of Ideas: 484). The individual character of virtue is put above others. The human being alone, not being constrained or guided by the state or by other centralized political forces, could find self-realization and develop real virtue.

Virtue ethics came to a revival stage in the twentieth century with the works of Elisabeth Anscombe and Alasdair MacIntyre. In 1958 Anscombe's paper titled “Modern Moral Philosophy” opened a new perspective of treating normative moral theories. This new approach criticized the dogma that ethics is a compilation of laws and that it deals exclusively with obligation and duty. The rigid moral code proclaimed

within the utilitarian and deontological theories, was declared incoherent by Anscombe: rigid moral rules are based on a notion of obligation that is meaningless in modern, secular society because they make no sense without assuming the existence of a lawgiver - an assumption we no longer make (Internet Encyclopedia of Philosophy). Simple terms such as "action", "intention", "pleasure", "wanting" are central notions of the philosophy of psychology that should replace ethics according to Anscombe (Chappell: 8).

In her reflections about the so called "philosophy of psychology", Anscombe suggests that the elementary study of ethics should begin with considering the concept "virtue" (Chappell: 8). For her, virtue is a mean of avoiding various artificial and essentially unclear terms as "right" or "ought" that are currently used when trying to explain what morality is. Virtues help rendering coherent our picture of morality, as they permit to understand ethics directly, without appeal to artificial notions and terms ( Hacker-Wright: 210). These theses were however submitted to criticism, as Anscombe's virtue ethics does not provide a criterion of morally right acts.

The modern moral philosophy is criticized for incoherence by Alasdair MacIntyre in his work "After Virtue" first published in 1981. He also points to the fact that there is no core conception of the virtue to be found in the many rival conceptions outlined from Aristotle to his contemporaries. Even in the relatively coherent tradition of thought there are too many different lists of the virtues, different virtues are given different rank order of importance and the various theories do not allow to get to a unitary explanation of the term. MacIntyre tries to formulate his own definition of virtue saying that: "A virtue is an acquired human quality the possession and exercise of which tends to enable us to achieve those goods which are internal to practices and the lack of which effectively prevents us from achieving any such goods" (MacIntyre: 191).

MacIntyre understands by "practice" any complex social activity ( for ex. medicine, architecture, mechanical engineering, football or chess). A practice involves standards of excellence and obedience to rules as well as the achievement of goods (MacIntyre: 190). Speaking about goods, the theoretician traces a clear difference between internal and external goods : an intelligent child learning to play chess, may do it for a candy – that is an external good for the practice, or if the child gains reasons to excel at the game of chess, getting particular skills and aptitudes – he gains the goods internal to the practice of playing chess. External goods, once achieved become an individual's property and thus

are subject of competition (fame, power, money etc.). The achievement of the internal goods benefits the whole of the community who participates in a practice (virtuosity in arts, sports, scientific achievements etc.).

Further on in his reflections, McIntyre assumes that “if in a particular society the pursuit of external goods were to become dominant, the concept of the virtues might suffer first attrition and then perhaps something near total effacement” (McIntyre: 196). If we consider that the possession of the virtues is declared as necessary to achieve the internal goods, it means that a society without virtues has no other future than stagnation and degradation.

Generally speaking, McIntyre as well as other key thinkers of the moral philosophy of the twentieth century, are clearly Aristotelian and operate with the same basic terms as he did circumscribing the frames of the virtue: there is true virtue or *arête*, *specific practices that require experience and consequentially phronesis* and the enjoyment brought by internal goods achieved that corresponds to *eudaimonia*. *This circular trajectory of the evolution of the idea of virtue does not mean that it has been thoroughly and exhaustively studied and that there are no new directions for virtue research. Such tasks as phenomenological study of particular virtues, the discernment of some superstructure ethical phenomena influencing the virtues and the explication of the relations between them are just some of the possible perspectives to be chosen in new attempts to complete or to amend virtue literacy.*

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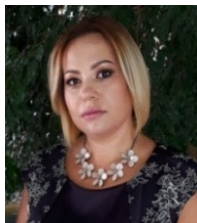
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## PROBLEMATISCHE BEREICHE DER WORTSCHATZARBEIT IM DAF-UNTERRICHT FÜR DOLMETSCHER/ÜBERSETZER



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**Abstract:** The article deals with the problem areas of vocabulary work in DaF lessons for interpreters/translators from the perspective of university teachers. Some special features are highlighted, which are related to the foreign language level achieved in each case, predominant learning type, background knowledge and experience with other foreign languages.

**Keywords:** vocabulary, DaF lessons, interpreters/translators, learning type, background knowledge

*Wofür ich keine Sprache habe,  
darüber kann ich nicht reden.*  
(Ingeborg Bachmann)

Die erfolgreiche Tätigkeit eines modernen Übersetzers/Dolmetschers beruht entscheidend auf seinen sprachlichen und interkulturellen Fähigkeiten und Fertigkeiten. Dementsprechend ist das Bestreben nach einem reichen aktiven Wortschatz der Absolventen (künftigen Dolmetscher/Übersetzer) während des Studiums der deutschen Sprache an der Universität von besonderer Wichtigkeit.

Auch der Ansatz der Wortschatzarbeit hat in den letzten Jahrzehnten eine komplexe Veränderung der Perspektive erlebt. Es handelt sich nicht mehr um eine bloße *Wortschatzvermittlung*, um die es in den 70er-80er Jahren die Rede war, sondern eher um *Wortschatzerwerb*, *Wortschatzarbeit*, *Wortschatzlernen*, *Aufbau eines „mentalen Lexikons“* etc. (vgl. Bohn 1999, Stork 2003). Traditionell bezog sich der Prozess der Wortschatzvermittlung auf die lehrerzentrierte Lernverfahren, wo die Wortschatzaneignung als Verantwortung der



Lehrkraft angesehen war. Heutzutage bedeutet dieser Perspektivenwechsel auch eine Umlagerung der Verantwortlichkeit beim Wortschatzerwerb vom Lehrer auf den Studierenden. In diesem Kontext ist die Meinung von Johann Aßbeck auch im Hinblick auf die Ausbildung von Dolmetschern/Übersetzern ganz relevant. Der Forscher betrachtet das Wortschatzlernen als „ein(en) höchst individuell(en) Prozess, der von Schüler zu Schüler verschieden ist, so dass letztlich auch der Schüler und nicht der Lehrer die Hauptverantwortung für den Lernprozess trägt“ (Aßbeck: 28).

Bevor wir auf die tatsächlichen Problembereiche der Wortschatzarbeit im universitären Milieu eingehen, sollte vor allem der verwendete Schlüsselbegriff verdeutlicht werden. In der Fachliteratur gibt es eine reiche Palette von Definitionen der *Wortschatzarbeit*. In Anlehnung an die Erörterungen von Inez De Florio-Hansen (De Florio-Hansen: 85) verstehen wir unter *Wortschatzarbeit* jede Art des Umgangs mit lexikalischen Einheiten der Zielsprache im und außerhalb des Unterrichts, wobei die sprachliche Kompetenz der Studierenden gezielt verbessert wird. Die Forscherin De Florio-Hansen unterstreicht den engen Zusammenhang zwischen dem innen- und außerunterrichtlichen Prozess des Wortschatzerlernens und widersetzt sich der Trennung dieser zwei Lerntätigkeiten. Aus diesem Blickwinkel betrachtet, bestehen wir darauf, dass die Wortschatzarbeit als Wechseltätigkeit zwischen fremdbestimmter und selbstbestimmter/inzidenteller Arbeit anzunehmen sei.

Die modernen Ansätze zur Wortschatzarbeit im Fremdsprachenunterricht sind nicht von den Ergebnissen der lern- und gedächtnispsychologischen Forschungen wegzudenken. Somit werden Studien unternommen, deren Ziel ist es zu bestimmen, wie der Lerner seine fremdsprachlichen Leistungen sichern und sogar automatisieren könnte. Die Anforderung der Automatisierung von lexikalischen Einheiten kommt aus dem Hintergrund der Verarbeitungskapazität des Gehirns, so Pilzecker (Pilzecker: 131). Der Forscher betont, dass „mit der Automatisierung von Lernhandlungen man Platz für andere Verarbeitungsvorgänge schafft“ (Pilzecker: 131). Demnach vertreten wir die Meinung, dass genau auf diese Fertigkeit (Automatisierung) im Fremdsprachenunterricht für Dolmetscher/Übersetzer Wert gelegt werden muss. Somit ist durch die aktive und sichere Verwendung der lexikalischen Einheiten in unterschiedlichen alltäglichen und fachbezogenen Kontexten, unter Einhaltung der landeskundlichen Besonderheiten der Ziel- und Ausgangssprache, das Hauptziel der

Wortschatzarbeit zu verstehen, das seinerseits aus mehreren Teilzielen besteht, worauf wir im Folgenden eingehen möchten:

- die lexikalischen Einheiten möglichst in Verwendungskontexten (nicht isoliert) zu verarbeiten und einzuprägen;
- durch das Erlernen des neuen Wortschatzes anhand der semantischen Felder die kulturellen Unterschiede zu identifizieren und zu verankern;
- den bereits vorhandenen Wortschatz durch das Verbinden und Integrieren des neuen Wortschatzes ins Alte rekonstruieren;
- die sichere zweisprachige Kommunikation durch den Einsatz der Sprachanalyse auszubauen;
- Interferenzen beim sprachlichen Handeln im Rahmen zweier Sprachen zu vermeiden;
- die eingepprägten lexikalischen Einheiten in relevanten Kommunikationssituationen spontan abzurufen und zu verwenden;
- einen differenzierten Fach- und Allgemeinwortschatz zu beherrschen.

Die Wortschatzarbeit im Dolmetscher-/Übersetzerunterricht weist einige Besonderheiten auf, die auf das jeweils erreichte Fremdsprachniveau, überwiegende Lerntyp, Hintergrundkenntnisse und Erfahrungen mit anderen Fremdsprachen zu beziehen seien. Die wichtigsten Beschaffenheiten, die in diesem Zusammenhang erwähnt werden können, sind:

- Der Dolmetscher-/Übersetzerunterricht setzt ständig auf das zweisprachige Handeln, denn die Entwicklung der Codeswitching-Fähigkeit bei den Studierenden grundlegend ist;
- hohe Aufmerksamkeit wird der Berücksichtigung und Erklärung interkultureller Merkmale beim Übersetzen beigemessen;
- die beim Codeswitching entstehenden Interferenzen werden nicht nur bloß vermieden, sondern auch erschlossen und verdeutlicht;
- die Fehlerquellen werden erwogen, manchmal werden Fehler sogar künstlich erstellt, damit die Studierenden auf eventuelle Missverständnisse aufmerksam werden;
- im Dolmetscher-/Übersetzerunterricht nimmt die Sprachanalyse einen besonderen Wert ein, um die Studierenden zu befähigen, die

neuen Wörter in unterschiedlichen Kontexten (auch ohne Wörterbuch) zu erschließen;

- die Erweiterung und Vertiefung des aktiven Wortschatzes der Übersetzer/Dolmetscher erfolgt hauptsächlich durch Differenzierung und Nuancierung im Gebrauch der erlernten lexikalischen Einheiten;
- die Aneignung des neuen Wortschatzes im Unterricht geschieht durch den Einsatz der fachbezogenen Wortfelder.

Um den Dolmetscher-/Übersetzerunterricht erfolgreich unter den genannten Besonderheiten zu gestalten, müssen beim Wortschatzerlernen die folgenden drei Wortschatzbestände interaktiv und zeitgleich aufgerufen werden (s. auch Tütken: 504-505):

1. Der *Verstehenswortschatz*, d. h. der rezeptive oder passive Wortschatz, der beim Lesen und Hören regelmäßig aktiviert wird;
2. Der *Mitteilungswortschatz*, d.h. der aktive Wortschatz, der beim Sprechen und Schreiben aufgerufen wird;
3. Der *Erschließungswortschatz*, d.h. der unbekannte Wortschatz, der vom Übersetzer/ Dolmetscher aufgrund seiner Kenntnisse der Wortbildungselemente (Affixe), Wortbildungsmodelle, der Decodierungstechniken auf Wort-, Satz- und Textebene erschlossen wird.

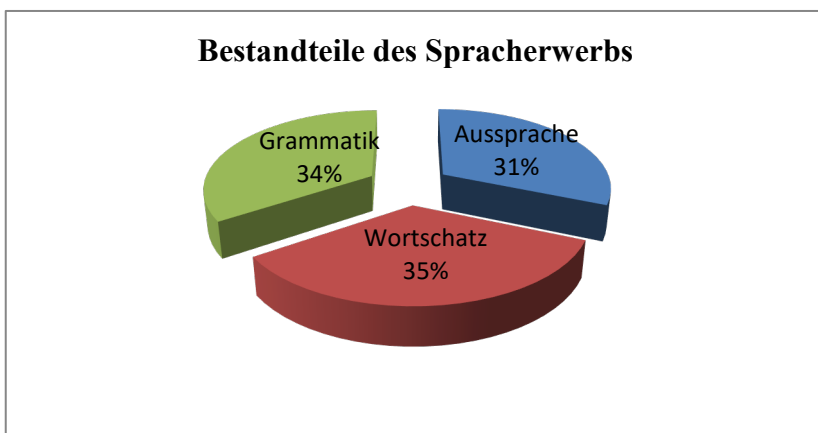
Beim Bearbeiten dieser Wortschatzbestände entstehen doch manche Schwierigkeiten. Auch wenn von der Lehrkraft versucht wird, auf alle Besonderheiten des Dolmetscher-/Übersetzerunterrichts zu achten, den Stundenplan deutlich zu strukturieren und ihm genau zu folgen, gibt es eine Reihe von Stolpersteinen, die das Wortschatzerlernen erschweren. Dazu zählen, zum Beispiel:

- a) Wenn die erlernte lexikalische Einheit lange Zeit nicht verwendet wird, gerät sie schnell in Vergessenheit;
- b) Große Mengen von Informationen (in unserem Fall von Wörtern und Wortverbindungen) lassen sich ganz schwer systematisieren und verarbeiten;
- c) Kollokationen, Phraseologismen, Streckformen, Idiome etc. lassen sich von einem unerfahrenen Lernenden nur mühsam behalten und im passenden Kontext verwenden;
- d) Die Differenzierung der lexikalischen Einheiten erfolgt nur im Kontext;

- e) Beim Erlernen des Wortschatzes wird nicht nur die Semantik aufgenommen, sondern auch die grammatisch-syntaktische Funktion, die Aussprache und die Schreibweise der jeweiligen lexikalischen Einheit erfasst;
- f) Interkulturelle Unterschiede treten als Interferenzfaktor und Fehlerquelle auf.

Die theoretischen Ansätze unserer Untersuchung müssen auch durch praktische Beweise unterstützt werden. Daher wurde beschlossen, unter den Studierenden unserer Universität, die Deutsch als Fremdsprache studieren, eine Umfrage durchzuführen, deren Ergebnisse unsere Annahmen entweder bekräftigen oder zurückweisen sollen.

Die erste Frage, auf die unsere Studierenden antworten sollten, war: „Auf einer Skala von 1 bis 5 schätzen Sie ein, was ist beim Deutschlernen das Wichtigste?“. Wie erwartet haben die Studierenden alle von uns aufgeführten Bestandteile des Spracherwerbs (Aussprache, Wortschatz, Grammatik) in der Ausbildung von Übersetzer/Dolmetscher als gleichwertig betrachtet, und nämlich



*Abb. 1. Der Wichtigkeitsgrad der Hauptbestandteile des Fremdsprachenerwerbs*

Die zweite Frage des Fragebogens erläutert das Schwierigkeitsniveau von Aussprache, Wortschatz und Grammatik nach dem Empfinden der Studierenden. Somit hat sich ergeben, dass das Erlernen der Grammatik und des Wortschatzes der deutschen Sprache die größten Schwierigkeiten den Studierenden anbietet. Dagegen fällt den Studierenden das Einüben der deutschen Aussprache einigermaßen leicht.

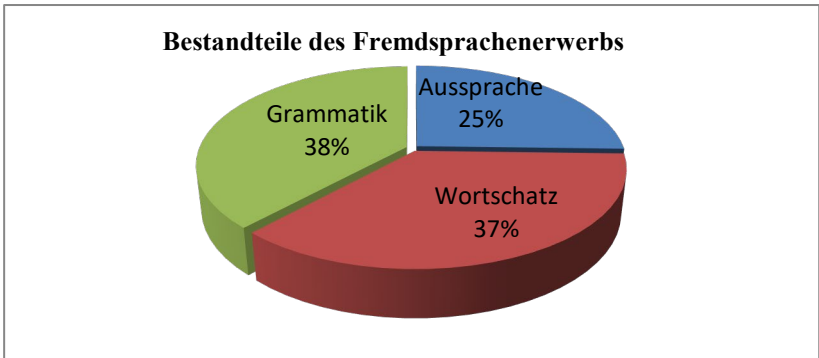


Abb. 2. Das Schwierigkeitsniveau beim Erlernen der Bestandteile der deutschen Sprache

Ziel unserer Recherche ist auch eine Reihe von Lösungsmöglichkeiten für die dargestellten Problembereiche des Fremdspracherwerbs vorzuführen. Dafür haben wir in der dritten Frage den Studierenden eine Reihe von möglichen Lernverfahren beim Erlernen des fremdsprachigen Wortschatzes angeboten, mit der Absicht die hilfreichsten Verfahren ihrer Meinung nach zu identifizieren. Unten stellen wir die Ergebnisse dar:



### Abb. 3. Effiziente Verfahren des Wortschatzerwerbs

Es liegt klar auf der Hand, dass die Studierenden folgende Lernverfahren am effizientesten finden:

- die neuen Wörter in die Muttersprache übersetzen;
- mit den neuen Wörtern Sätze bilden;
- Assoziationen mit bekannten Wörtern herstellen;
- die neuen Wörter mit Bildern verbinden;
- sich die Verwendungskontexte von neuen Wörtern mental vorstellen.

Weniger effizient sind ihrer Ansicht nach folgende Verfahren:

- Lyrik- und Prosastücke auswendig lernen;
- die neuen Wörter und Wendungen paraphrasieren;
- Regel entdecken.

Es muss erwähnt werden, dass eben diese Verfahren auch im praktischen Übersetzungsunterricht wiederzufinden sind. Obwohl die Studierenden das Paraphrasieren nicht als eine effiziente Methode markiert haben, ist sie in vielen Lehrbüchern zu finden, denn sie unterstützt in hohem Maße das Einprägen des neuen Wortschatzes.

Hohen Wert wird beim Erlernen des fremdsprachigen Wortschatzes dem autonomen Lernen beigemessen. Und in diesem Kontext hielten wir für zweckmäßig, die Studierenden nach den wirksamsten Strategien beim Einprägen neuen Wortschatzes bzw. Fachwortschatzes abzufragen.

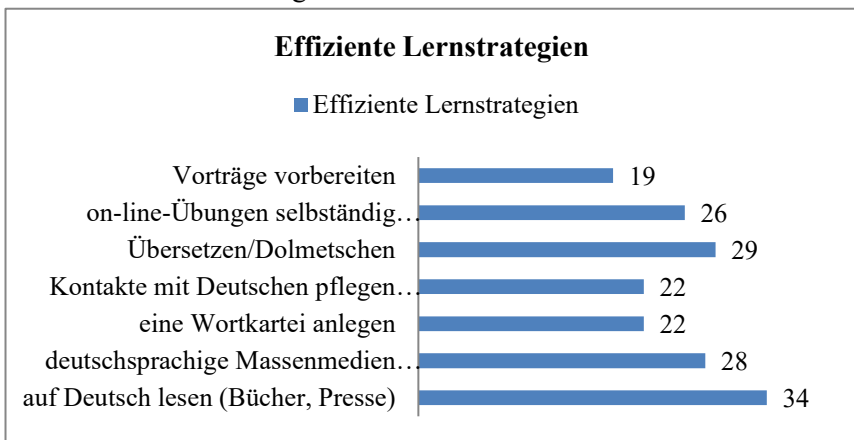


Abb. 4. Effiziente Strategien des autonomen Lernens

Aus der Liste von sieben angegebenen Strategien haben sich folgende als erfolgreich erwiesen:

- auf Deutsch lesen (Bücher, Presse);
- Übersetzen/Dolmetschen;
- deutschsprachige Massenmedien nutzen.

Größtenteils werden diese Strategien auf den praktischen Übersetzungs-/Dolmetschunterricht zu beziehen, da man dabei hauptsächlich mit schriftlichen oder mündlichen Texten aus deutschsprachigen Medien zu tun hat, die übersetzt oder gedolmetscht werden müssen.

Kurz möchten wir in diesem Zusammenhang auf die allgemeine Übungstypologie für den Wortschatzerwerb eingehen, die u.E. die Grundlage für einen effizienten Übersetzungs- und Dolmetschunterricht bilden kann. Nach dem Behalten des neuen Wortschatzes soll unbedingt eine Semantisierungsphase folgen. Für diese Phase eignen sich grundlegend folgende Übungsformen:

- Erschließen des Wortes bzw. Fachwortes aus dem Kontext;
- Übungen zur Worterklärung (Bestimmung der Wortbildung, zwischensprachlicher Vergleich, Arbeit mit Begriffsdefinitionen, Paraphrase und Übersetzung);
- Arbeit mit den unterschiedlichen allgemeinsprachlichen sowie fachsprachlichen Wörterbüchern.

Für die Automatisierungsphase nehmen wir an, sind vor allem folgende Übungen anwendbar:

- Bestimmung von Synonymen und Antonymen;
- Einüben von Kollokationen;
- Wortbildungsübungen;
- Bildung von Wortfamilien und Wortfeldern;
- Erklärungsübungen, wie Verbinden von Wörtern mit Definitionen;
- Ausfüllen von Lückentexten;
- Erschließen eines unbekanntes Wortes aus dem Kontext (beim Übersetzen).

### **Fazit:**

Schlussfolgernd lässt sich unterstreichen, dass die Problembereiche der Wortschatzarbeit im Fremdsprachenunterricht für Dolmetscher/Übersetzer ein komplexes Phänomen der didaktischen Forschung darstellen. Es wurde festgestellt, dass die Vielfalt der im Prozess der Wortschatzaneignung entstehenden Schwierigkeiten sich

durch eine Reihe von effizienten Lehr- und Lernstrategien beseitigen lässt. Die durchgeführte Umfrage gibt einen Überblick über die Lernverfahren, die sich als hocheffizient bekräftigt haben.

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## ФОРМИРОВАНИЕ МЕДИАГРАМОТНОСТИ СТУДЕНТОВ ЯЗЫКОВЫХ ВУЗОВ НА ОСНОВЕ МЕДИАТЕКСТОВ

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**Abstract:** The article studies media education as a pedagogical process of media literacy formation through perception and critical reflection, analysis / interpretation and assessment of the content of media texts in various forms and genres. The article also highlights the concept of a media text, which is the basis for the development of a methodology for the media literacy formation based on media texts. In the research, the methodology for media literacy formation based on media texts is built on the three categories and the description of the basic groups of skills for each category.



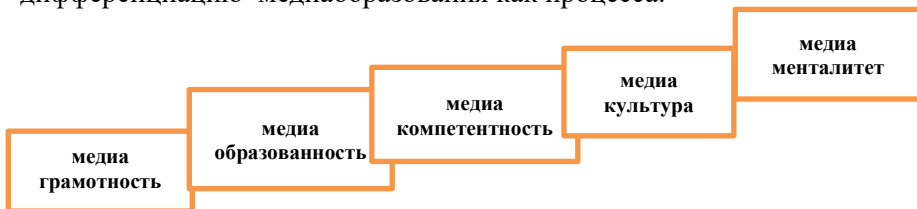
**Keywords:** media education, media literacy, media education, media culture of a personality, media competence, media text, forms and genres of media text, concept of media text, methodology for the formation of media literacy

В условиях перехода к информационному обществу XXI века формируется новый вид культуры – медиакультура как основополагающий фактор эффективного функционирования в современном информационном пространстве. В педагогической науке развивается новое направление – медиаобразование, основной задачей которого является подготовка нового поколения к жизни в современных информационных условиях, к восприятию различной информации, умение понимать ее, осознавать последствия ее воздействия на психику, овладевать способами общения на основе невербальных форм коммуникации с помощью технических средств и современных информационных технологий (*Психолого-педагогический словарь*: 241).

Изучение современных научных исследований показало, что в рамках различных теоретических концепций медиаобразование рассматривается с разных подходов, делается разный смысловой акцент, по сути выдвигаются разные цели: медиаграмотность (Н.В. Чичерина), медиаобразованность (Н.В. Змановская), медиакультура личности (Н.Б. Кириллова, Т.А. Стефановская), информационная компетентность / медиакомпетентность (У. Шлудерман, Дж. Поттер), медиакоммуникативная компетентность (А.В. Шариков и др.).

Другие ученые подчеркивают тождественность, либо идеографическую синонимию смежных понятий. Р. Кьюби использует, к примеру, термины «медиакомпетентность / медиаграмотность» (mediacompetence / medialiteracy) – способность использовать, анализировать, оценивать и передавать сообщения (messages) в различных формах (Р. Кьюби: 2).

Существуют также исследования, выделяющие уровневую дифференциацию медиаобразования как процесса:



Фиг. 1. Медиаобразование: от медиаграмотности к медиаменталитету (А.А. Немирич)

А.В. Федоров рассматривает медиаобразование как «...процесс развития личности с помощью и на материале средств массовой коммуникации (медиа) с целью формирования культуры общения с медиа, творческих, коммуникативных способностей, критического мышления, умений полноценного восприятия, интерпретации, анализа и оценки медиатекстов, обучения различным формам самовыражения при помощи медиатехники. Обретенная в результате этого процесса медиаграмотность помогает человеку активно использовать возможности информационного поля телевидения, радио, видео, кинематографа, прессы, Интернет» (А.В. Федоров: 6).

Н.В. Кодубец понимает под медиаобразованностью совокупность систематизированных медиа-знаний, умений, ценностного отношения к медиаобразованию в целом (Н.В. Кодубец : 9).

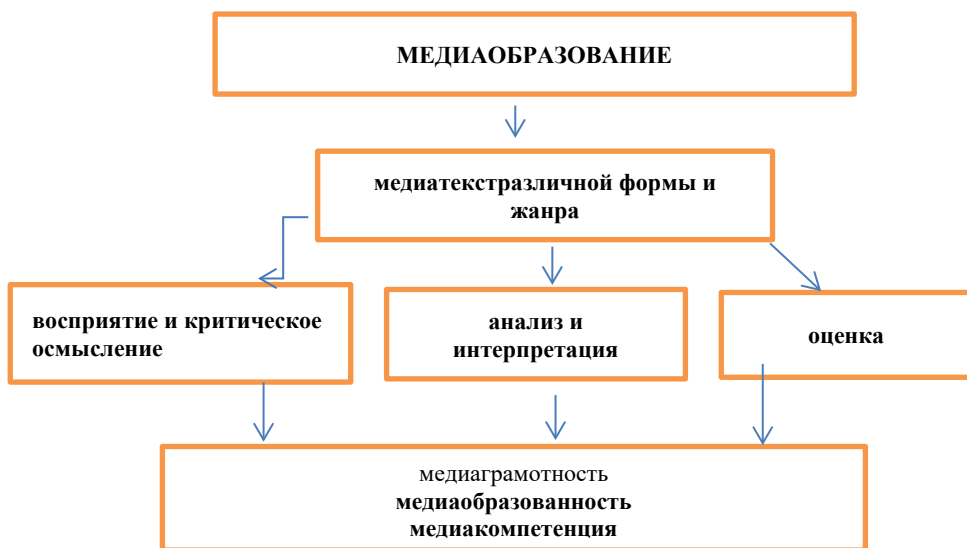
Н.Б. Кириллова определяет конечной целью медиаобразования формирование медиакультуры личности, т.е. «способности к активному, осмысленному усвоению медийного содержания, основанному на знаниях о сущности, специфике и целях массовых коммуникаций» (Н.Б. Кириллова: 40).

Так, А. В. Шариков целью медиаобразования предлагает считать медиакоммуникативную компетентность, при этом оговаривается, что ее следует понимать не как высший уровень знаний в данной области, а как «достаточный уровень знаний, умений и навыков для восприятия, понимания, создания и передачи сообщений с помощью коммуникационных средств» (А.В. Шариков: 5).

Опираясь на данные определения, медиаобразование рассматривается нами как педагогический процесс формирования медиаграмотности посредством восприятия и критического осмысления, анализа/интерпретации и оценки содержания медиатекстов в различных формах и жанрах. Таким образом, мы поддерживаем позицию медиапедагогов К. Ворснопа (Ch. Worsnop), В. Гура, В. Монастырского, А. Короченского, Дж. Пандженте (J.Pungente), С. Пензина, И. Розера (I.Rother), Д. Сюсса (D. Suess), Л. Усенко, Т. Шак, утверждающих, что медиаграмотность (Media Literacy) является результатом медиаобразования или изучения медиакультуры. Градационный подход к разграничению терминов «медиаграмотность», «медиаобразованность», «медиакомпетентность», «медиакультура, «медиаменталитет» и соотношение их с конкретными ступенями образовательной

системы, конечно же помогает, на наш взгляд, повысить эффективность медиаобразования, но вместе с тем данная градация жестко не детерминирована определенной возрастной аудиторией, т.к. согласно исследованиям Б.С. Гершунского различные уровни образования «взаимозависимы и взаимодополняемы». Кроме того, более низкий уровень результатов образовательной деятельности обязательно несет в эмбриональном виде элементы результатов более высокого уровня и, наоборот, сформированная ментальность личности включает в себя качественно иной уровень грамотности, образованности и компетентности (Б.С. Гершунский: 62).

Синтез нашего видения медиаобразования как педагогического процесса можно представить в виде фигуры



Фиг. 2. Медиаобразование как педагогический процесс

Большинство исследователей рассматривают медiateкст в контексте многомерности и разноплановости современных процессов массовой коммуникации (И.В. Рогозина, Г.Я. Солганик, Г.С. Мельник, В.В. Прозоров, Т.Г. Добросклонская, Я.Н. Засурский).

Я. Н. Засурский определяет медiateкст как «новый коммуникационный продукт», особенность которого заключается в

том, что он может быть включен в разные медийные структуры вербального, визуального, звучащего, мультимедийного планов, а также в разные медийные обстоятельства: газеты и журналы, радио и телевидение, Интернет и мобильная связь и т. п. (Я.Н. Засурский: б).

Многомерность и разноплановость медиатекста предполагает также возможность его типологизаций и классифиций с различных позиций. В рамках нашего исследования наиболее релевантной является классификация медиатекста по форме и по жанру.

Как по форме создания, так и по форме воспроизведения медиатексты являются «мультимодальными», т. е. комбинируют и интегрируют в едином смысловом пространстве разнородные компоненты (вербальные, визуальные, аудитивные, аудиовизуальные и др.). Так, например, телевизионные медиатексты сочетают в себе вербальные, визуальные и аудитивные компоненты, электронные тексты – вербальные, визуальные и пространственные. Даже обычную публикацию в прессе сегодня трудно обозначить как вид письменной речи, ибо помимо лингвистического / вербального компонента данный вид медиатекста трудно себе представить без визуального сопровождения (фотографий, диаграмм, графических средств выразительности и т. д.), отмечает Н.В. Чичерина (Н.В. Чичерина: 163).

Т. Г. Добросклонская по функционально-жанровой принадлежности выделяет четыре основных типа медиатекстов: новости, информационную аналитику и комментарий, текст-очерк (любые тематические материалы, обозначаемые английским термином *features*), рекламу, которые, по ее мнению, имеют почти универсальный характер, ибо построены с учетом функционально-стилистической дифференциации языка и отражают комбинаторику функций сообщения и воздействия в том или ином типе медиатекстов. Так, новостные тексты наиболее полно реализуют одну из главных функций языка – сообщение и одну из главных функций массовой коммуникации – информативную. Аналитические медиатексты сочетают реализацию функции сообщения с усилением компонента воздействия за счет выражения мнения и оценки. Тексты-очерки характеризуется дальнейшим усилением функции воздействия в ее художественно-эстетическом варианте. И, наконец, реклама совмещает в себе функцию

воздействия в двух аспектах: функцию языка, реализуемую с помощью богатого арсенала лингвостилистических средств выразительности, и функцию массовой коммуникации, реализуемую посредством специальных медиатехнологий (Т. Г. Добросклонская).

Мы считаем, что жанрово-функциональная классификация медиатекстов, предложенная Т. Г. Добросклонской, позволяет охарактеризовать практически любой медиатекст не только с точки зрения реализации в нем языковых и медийных функций, но и с точки зрения основных форматных признаков.

Исходя из всего вышеизложенного, мы выделяем концепт медиатекста, который ляжет в основу разработки методологии формирования медиаграмотности на основе медиатекстов.



Фиг.3. Концепт медиатекста

Методология формирования медиаграмотности на основе медиатекстов выстраивается в данном исследовании на 3 категориях и описании базовых групп умений к каждой категории:

| Характеристика категории                                | Деятельность студента |
|---|-----------------------|
| <b>Восприятие и критическое осмысление медиатекста:</b> |                       |

|   |   |
|---|---|
| Умение определить форму, жанр и тему медиатекста  | Студенты воспринимают медиатексты, определяют их жанровую, формовую и тематическую принадлежность, могут пересказать сюжет медиатекста.   |
| Умение определить и осмыслить структуру нарратива   | Студенты определяют специфику организации нарратива медиатекста (начало, развитие сюжета, концовку).  |
| Способность осуществлять иконографический анализ медиатекстов (инфодиаграмм, фотографий, иллюстраций, схем, таблиц и др.) | Ассоциативный анализ изображения в медиатексте предполагает антиципацию медиатекста, а также его осмысление, идентификацию в контексте социокультурного пространства изучаемого иностранного языка. Студенты объясняют значение изображенных явлений в жизни представителей изучаемого языка и т.д.   |
| Умение интерпретировать заголовки и подзаголовки медиатекстов   | Работа с заголовком как с ключом к пониманию медиатекста сопровождается заданиями (описать, прокомментировать, составить вопросы к ожидаемому содержанию медиатекста и др.).  |
| Умение распознавать/идентифицировать/вычленять основную идею/основные идеи (ключевые предложения) в медиатекстах          | Распознавание/идентификация основной идеи/основных идей медиатекста осуществляется через призму знаний, убеждений, моральных ценностей. Студенты выписывают опорные слова из медиатекста, описывающие события/ факты/ отношения кого-либо к чему-либо и т.д. Студенты находят в медиатексте информацию, соответствующую предложенным высказываниям. |
| <b>Анализ и интерпретация медиатекста</b>   |   |
| Способность описать смысловые ассоциации к определенным высказываниям, описаниям, фрагментам                              | Студенты описывают/комментируют первый (последний/выборочный) фрагмент медиатекста.   |
| Способность анализировать социокультурную информацию (в том числе и имплицитную) медиатекста                              | Студенты выделяют известных персонажей в медиатексте и определяют их отношение к явлениям социокультуры страны изучаемого языка.  |
| Умение анализировать медиатекст и выстраивать последовательность событий (хронографическую/сюжетную линию)                | Студенты восстанавливают правильную последовательность предложенных фрагментов медиатекста, иллюстрирующих социокультурные/общественно-политические явления.  |
| Способность определять основные функции медиатекста в контексте взаимодействия с целевой аудиторией                       | Студенты определяют и анализируют вербальные, аудитивные, визуальные, графические, мультимедийные средства и способы передачи значения и смысла (информационные, аналитические,   |

|   |   |
|---|---|
|   | художественно-публицистические и рекламные).  |
| Умение выявлять лингвистические и социокультурные характеристики в определенном типе медиатекста  | Студенты осуществляют лингвострановедческий анализ слов/словосочетаний, культурно-маркированных языковых единиц, безэквивалентных языковых единиц, реалий и др. Студенты проводят трансформации/перефразирования на грамматическом и синтаксическом уровне. |
| <b>Оценка медиатекста</b>   |   |
| <b>Характеристика категории</b>   |   |
| Умение интерпретировать содержание медиатекста через призму личного опыта, на основе сформированных ценностей, отношений, мировоззрения, приобретенных знаний |   |
| Способность анализировать социокультурные контексты, строить предположения о последующих событиях или логическом завершении ситуации медиатекста              |   |
| Умение оценивать значимость и ценность медиатекста для получателя на основе лингвистических и социокультурных характеристик                                   |   |

В заключении следует отметить, что подготовка медиаграмотных специалистов в условиях глобального развития информационного общества XXI века является одной из приоритетных задач высшего филологического образования. Широкий разброс терминов в области медиаобразования свидетельствует о научно-методологических поисках и различных подходах к трактовке медиаграмотной личности, рассматриваемых данный феномен с различных позиций, имеющих общую характеристику, которая отражает суть понятия «медиаграмотность».

Многомерность и разноплановость медиатекста как нового коммуникативного продукта, предполагающая возможность различных классификаций, заключается, на наш взгляд, прежде всего способности его классификации по форме и функционально-стилистическому жанру. Также важным фактором формирования медиаграмотности студентов языковых факультетов на материале медиатекста является выделение и обоснование его концепта, который является основой разработки методологии медиаграмотности, предполагающей целостность восприятия и критического осмысления, анализа/ интерпретации и оценки медиатекста, что означает глубокое раскрытие его лингводидактического потенциала.

Разработка уровней сформированности медиаграмотности на материале медиатекстов является перспективой дальнейшего исследования заявленной проблемы.

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## DEVELOPMENT OF FUTURE FOREIGN LANGUAGE TEACHERS' INFORMATION AND MEDIA SKILLS



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**Abstract:** The article presents the authors' experience of participation in IREX project "Learn to Discern: info-media literacy". It reveals the theoretical grounds and nowadays demand for future foreign languages teachers' information and media skills development as well as the practical issues of educational process. There is the description of authors' certified course "Integration of info-media literacy into professional activity" for students of the Faculty of Philology who study foreign languages. Besides of aim and structure of the course described there are the examples of effective activities to be used in foreign language classroom. The modes of interaction preferred in the classroom are pointed, too.

**Keywords:** information and media skills, information literacy, media literacy, future foreign languages teachers, education.

Media literacy is not just important, it's absolutely critical. It's going to make the difference between whether kids are a tool of the mass media or whether the mass media is a tool for kids to use.

Linda Ellerbee, producer/host, Nick News

In today's conditions, knowledge and information technology are the basis of social development and create new opportunities in the formation of the media educational space. Information and media education is a powerful and informative tool for influencing the further development of mankind and the country. For a modern person who is constantly under information pressure, it is obviously important to develop skills of conscious attitude to the media space, understand the nature of information and the role of media in its dissemination, distinguish facts from judgments, critically analyze information [3]. All this can provide

media education, designed to perform a unique function - the preparation of personality for life in the information society. Thus, the formation of a person with well-developed critical thinking should be one of the priorities of modern education, in particular through the integration of information and media (info-media) education with traditional disciplines, such as a foreign language

We consider info-media education a process of personal development through the prism of mass media in order to form a culture of interaction with it, development of creative, communicative abilities, critical thinking, skills of perception, interpretation, analysis and evaluation of media texts, learning various forms of self-expression through media technology. The skills and abilities formed in this way contribute to the analysis of information, the culture of its consumption, powerful communication, which is the basis of info-media literacy as a key point of media education of students in learning a foreign language.

Being info-media literate as for students means being able to find what they are looking for, to choose exactly what they need, and determine how reliable this information is. And along with mastering effective search strategies, students must be able to store, reuse, and disseminate information. One more important ability is to make optimal use of relevant information, storing it rationally, and to share it with others correctly" [1].

Media education and info-media literacy are especially important in the context of preparing students to interact with the information space. During the first decade of the 21st century, UNESCO pursued a path to combine the concepts of media literacy and information literacy as media and information literacy. Media and information literacy covers information, media, and technological competencies. It should be noted that in UNESCO publication "Media and Information Literacy in Journalism" key principles or laws are formulated:

Law 1. Information, communication, libraries, media, technology, the Internet should be used critically by society.

Law 2. Every citizen is the creator of information / knowledge. Everyone has the right to access to information / knowledge and the right to self-expression.

Law 3. Information, knowledge and communications are not always neutral, independent or impartial.

Law 4. Every citizen wants to receive and understand new information, knowledge and messages and be able to communicate with others, even if he does not express this desire.

Law 5. Media and information literacy is not acquired overnight. It is a constant and dynamic experience and process. It ... includes knowledge, skills and attitudes regarding the use, creation and transmission of information about media and technological content [2].

The level of the correct perception of information depends on the level of students' information and communication skills, aesthetic ideas about its presentation are formed, norms of ethics and morality are mastered. That is why we have had an urgent need to develop a certified course "Integration of info-media literacy into professional activity" for students of the Faculty of Philology who study foreign languages professionally. The program was developed as part of the Learn to Discern: Info-Media Literacy project, implemented by the Council for International Research and Exchanges (IREX) with the support of the US and British Embassies, in partnership with the Ministry of Education and Science of Ukraine and the Ukrainian Press Academy. The curriculum aims at developing the competencies of critical perception of information through the integration of information literacy in the learning process. The purpose of the program is to form in future teachers certain knowledge and skills based on the media education, media culture, media literacy; formation of critical thinking skills and the ability to find, prepare, transfer and receive the necessary information using various digital tools, motivate to further improvement of professional competence during foreign language classes.

The course covers three modules: "Media Education and Media Literacy"; "Media education as a means of developing critical thinking" "Information and visual literacy and digital security" and provides a method of conducting classes based on various productive forms of learning (discussions on the principle of "buzz-group", pyramid, training, group work, case study, motivational-interactive activities, creative tasks of research character, technology of quest-classes, web-quests, etc.), developing individual style the student's learning, critical thinking, stimulating their abilities to create new content, of perception, interpretation and analysis of authentic media texts and assimilation of knowledge of media culture.

For the teacher, this course, in our opinion, is a constant search for new forms, methods and techniques of working with student youth. The training modules address issues related to media types and their role in shaping the information space, journalism standards, the concept of completeness of information and manipulation, youth's media-education as a basic tool, media technology, critical thinking in the field of visual media products, information in professional activities (work of a teacher of languages), ethics of information use, digital literacy as an integral component of professional competence, etc. For the deeper understanding of these phenomena, there are also introductory online courses on media literacy on the Prometheus platform (courses: "Information Wars", "Critical Thinking for Educators", "Educational Critical Thinking Tools", "Media Literacy for Educators", "Media Literacy: Practical skills", etc. can be found on the link <https://prometheus.org.ua/>); EdEra (courses: "Very Verified", "Factchecking: trust-check", etc. can be found on the link <https://www.ed-era.com/>), IREX ("Media literacy for citizens" can be found on the link <https://www.irex.org/>).

Within the development of information skills, an important component is the individual creative process. Parameters of creativity, unusualness, direct approach to solving the tasks related to the higher order thinking skills and development of critical thinking. Based on this, we note that the theory should always be supported with specific practical activities aimed at developing relevant skills.

For example, "E-cards", "Slogan"; introduction of game technologies "Open questions from media", "Life in the world of attractive lies"; creative activities "Media and you and me", observation activities "Find and combine", "Direct time"; creative activity "Create a message", brainstorming "Fact and judgment", game "De-coding information through video and images", game-energizer "Create a web of information"; business game "Experienced teachers vs. beginners in the development of information and media literacy of students".

Practical classes include activities that allow to develop critical thinking, find, transmit, reproduce and receive the necessary information using various digital tools. It is very important the activities are creative and develop the competence of info-media literacy. For example, when studying the lexical topic "Vacation", "Travel" (Urlaub, Reise), we have

compiled information and cognitive activities that cover the elements of media literacy. Here is the description of one of such activities used in German language class:

### Activity "Association"

Aim: to develop critical thinking skills, to expand the worldview, to promote the creative abilities of students.

Assignment: What the words "Vacation", "Travel" are associated with? What do you think makes them close?

1. Wann reist man in Urlaub?
2. Wohin reist man oft?
3. Warum reisen Leute gern?
4. Was soll man vor einer Auslandsreise machen?
5. Wie kann man eine Reise organisieren?
6. Wo kann man Unterkunft finden?
7. Welche Aktivitäten gehören zum Urlaub?
8. Was kann auf Reise passieren?

Work progress: After the answers, students are split into groups and answer the questions received on the cards; justify and express their opinion, give reasons for their position.

The activity "Journalist Less than Five Minutes" helps to form the skills and abilities of media literacy, as well as to use censorship, analyze advertising material, the ability to present information of a foreign information nature, develop critical thinking, and track the digital footprint.

Assignment. Analyze two videos containing information about the new hotel according to the following scheme:

- to indicate the type of advertising material;
- to pay attention to its duration in time and its filling with information;
- to collect additional information for video materials (What, where, when);
- to analyze the source of information;
- to make a commentary on video clips (truthfulness);
- not to use personal positions and emotions while analyzing video materials.

As we can see, the skills formed in this way contribute not only to the analysis of information, but also to the culture of its use within the world of powerful communication, which is the basis of media literacy as a key

point in info-media education of students when studying a foreign language.

In our opinion, it is important for the development of creative abilities, intellectual development, and active life position not only to understand functions of information and its sources, as well as critically comprehend its content, make balanced decisions. And this applies not only to users, but also to producers of media content and information. An essential condition is the introduction of media components in the educational process.

The issues of media education, media literacy, and modern information technologies are gaining special importance today, because young people, including students, are quickly getting under the pressure of information coming from both social networks and the media. Thus, information and media literacy provides students with developed media literacy, critical thinking, social tolerance, fact-checking, information literacy, digital safety, visual literacy, creativity. Besides, the use of media education in the process of learning a foreign language contributes to the effective solution of basic problems, in-depth study of the content of academic disciplines, optimization of self-education and self-development.

Youth's info-media education is becoming increasingly important. It promotes the development of critical thinking, creativity, information competence, teamwork, the ability to find problems and solve them or even turn into new opportunities, the development of communication skills, public speaking and defense and self-study, self-organization, professional and personal self-development.

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## A BETTER PATH TO LEARNING THROUGH INQUIRY-BASED MODEL



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**Abstract:** The article touches upon inquiry-based learning as one of the models of experiential learning. It targets at presenting general ideas about inquiry-based model, prerequisites for the research and inquiry-based model implementation in the Moldovan schools in teaching English. The investigation is formed of two stages: (1) questionnaire for thirty respondents; (2) implementation of inquiry-based model at the classes of English by five teachers. The results prove that this model can be used to develop language skills, train soft skills and offer the students the possibility to cumulate experiences necessary to integrate successfully in the today's competitive society.

**Keywords:** inquiry, inquiry-based model, Moldovan schools, sample lessons, soft skills

### Introduction

The notion of inquiry should be traced back to the late 1800s and early 1900s. John Dewey who had a huge influence on education was sure that any language learning process should be connected to studying about science, history, geography, etc. The philosopher mentioned:

There is no wonder that after a while teachers yearn for the limitations of the good old-fashioned studies for English grammar, where the parts of speech may sink as low as seven but never rise above nine; for text -book geography, with its strictly inexpensive number of continents; even for the war campaigns and the lists of rulers in history since they cannot be stretched beyond a certain point (Dewey: 122).

He advocated that students needed to add to their philological knowledge that of science. Dewey felt that both teachers of languages and of exact sciences had to use inquiry as a teaching strategy to develop the student's inductive reasoning skills. The system proposed by Dewey targeted at students learning through active engagement in the process of inquiry itself, so as to apply inquiry to problems of social concern.

This approach started to be explored by many educators around the world. Today, we are referring to inquiry-based learning as an

experiential learning model. It has at the basis the process of asking questions. *Inquiry* in inquiry-based model implies possessing skills and attitudes, which allow a person to ask questions about new resolutions and issues while gaining new information. This model has at the basis the curiosity of the learners. This curiosity is together with the individuals from birth and it should guide them until they die. The fundamental concept in inquiry - based learning regards to a process of personal discovery by the learners. This model contributes to the gathering of the cumulative knowledge that is so important for the integration into any kind of society.

Moreover, there is a psychological explanation of the efficacy of the inquiry-based learning. If front-loaded well, it generates such excitement in students that neurons begin to fire, curiosity is triggered, and students cannot wait to become experts in answering their own questions. The linguists say that there are some elements that determine the efficacy of inquiry-based model. These are “the useful and structured knowledge about a field, practicability of knowledge and accessibility to a vast range of situations”. A good teacher's worksheet enables the student to increase the study skills by providing with different ways of viewing the world, communicating with it, and successfully introducing new questions and issues of daily life and finding answers to them. This model can be applied on all disciplines, a fact which has been confirmed through different researches (Noriah: 15).

### **Prerequisites for the present research**

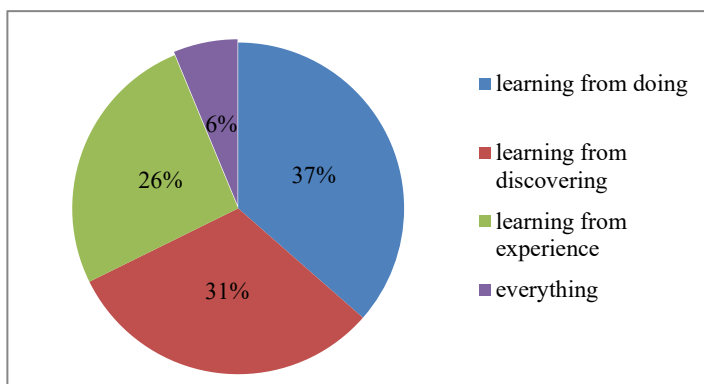
d) The Republic of Moldova is one of the countries that is trying to adjust the system of education to the European standards. This can be observed both on the management and content levels. Referring to the content level, a revised National Curriculum was issued in 2019. It offers greater freedom to teachers in choosing contents, but it targets at developing other skills, except the language skills at the classes of languages. Moreover, the introduction of products as one of the outcomes at the classes of foreign language makes us draw the conclusion that the education system in the Republic of Moldova aims at empowering pupils with experiences that they need to succeed in life. When starting the investigation one year ago, I was interested what the teachers think about experiential learning and its implementation in the Republic of Moldova. The target audience was represented by 35 teachers from different Moldovan lyceums. Their age range was



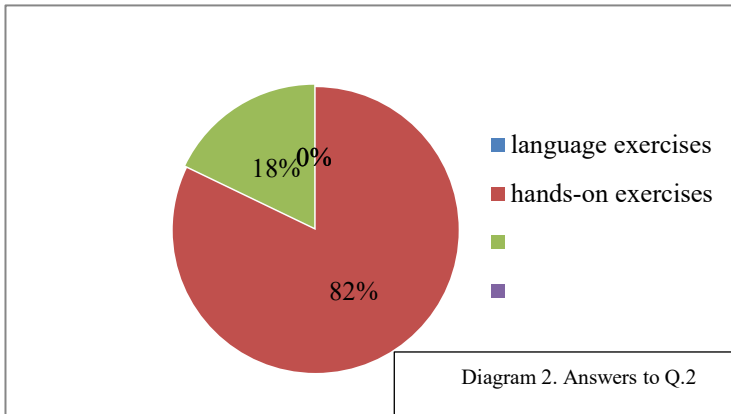
between 28 years through 48 years. The teachers had to provide with answers to 5 questions. Three types of questions were selected for this questionnaire: display, referential and situational. The display questions (or *known-information questions*) are types to put knowledge or information on public display. The referential questions (or *information-seeking questions*) are types posed when the answer is not known by the questioner at the time of inquiry. The situational questions are types that provide the interviewee with a situation that is to be analyzed. The questions that the 35 teachers from the Northern part of Moldova had to answer are as follows:

1. What do you understand by the term “experiential learning”?
2. How often do you encounter troubles when implementing experiential learning approach? Justify your answer with an experiential learning activity.
3. How were you taught a foreign language when you were a high school pupil?
4. Do you think that this approach should be implemented in teaching your discipline?
5. Have your students ever complained about the structure or contents chosen to teach your discipline? If you were in their place, what would you do?

The results that I have got are the following. All the teachers understand what experiential learning is (see Diagram 1.).



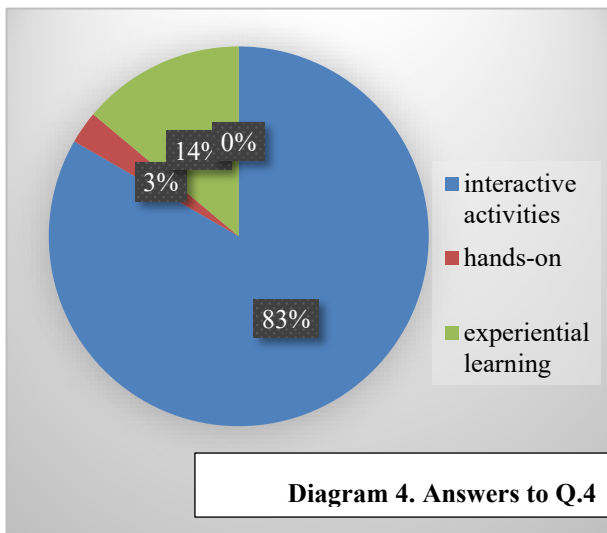
Their answers describe the essence of this approach (learn from experience, learn from doing, learn from discovering).



The answers to the second question were not exact (see Diagram 2). The greatest number of teachers (29 from the total number of teachers) answered that they never encounter troubles. Only 6 respondents could not provide with any answer. The justification entered into contrast with the answers to the first question. When the teachers were asked to provide with examples, the science teachers provided with more vivid experiential learning examples. The English teachers believe that the experiential learning patterns are question making, fill-in and matching exercises, etc.

The answers to the third question were unanimous. All the respondents mentioned that the process of teaching has changed. About 10 years ago, the input was only through reading texts and listening (we were taught in a traditional way, using the textbook and copybook, direct translation method). The output was similar to the input.

When analyzing the data that referred to the fourth question (see Diagram 4), it is worth concluding that the teachers of English believe that this approach should be implemented once in a while. These answers come into contradiction with the answers from question number



The answers to the last question were the most interesting. The interviewed teachers agree that more interactive activities should be used in motivating the pupils. All the answers were very general, no activity was mentioned; only one teacher mentioned the usage of experiential learning.

Thus, the conclusions to be drawn are as follows:

- Experiential learning approach is an alternative approach in teaching any discipline.
- The educators in Moldova do not know the essence of experiential learning, its models and principles of implementation.
- The educators are aware of the need for change.
- The Ministry of Education, Science and Research is striving to implement experiential learning in Moldova, but no trainings are delivered.
- Today, Moldova is ready for this approach, but the educators do not know how to implement it.

### **Inquiry-based Model Implementation**

As inquiry-based has at the basis a question, it can be implemented very easily and with minimum efforts at an English class. There have been presented two samples of lessons that 5 teachers had to use in designing their own lessons in two periods of time: (1) December, 2019

- February, 2019; (2) April, 2020-May, 2020. The samples were created in accordance with the general purpose and the changes in the learning environment. The target audience was represented by 75 tenth graders. The domains chosen were: social and cultural.

The first stage of inquiry implementation was the psychological test on curiosity (<https://hbr.org/2015/12/assessment-whats-your-curiosity-profile>) and motivation (<https://testyourself.psychtests.com/bin/transfer>). All the students had to take the two tests and the results are as follows:

Curiosity: 55 pupils have the third level of curiosity from 7 levels; 20 pupils have the fourth level of curiosity from 7 levels;

Motivation: 22 pupils proved to have a low level of motivation; 40 pupils showed a medium level of motivation; 13 pupils turned to be highly motivated.

The sample for the inquiry-based model implementation for the first time period explores the culture domain and was used before the pandemic. The content was chosen on britishcouncils.org site. As it was too long, I have abridged it.

*The first drawings on walls appeared in caves thousands of years ago. Later the Ancient Romans and Greeks wrote their names and protest poems on buildings. Modern graffiti seems to have appeared in Philadelphia in the early 1960s, and by the late sixties it had reached New York. The new art form really took off in the 1970s, when people began writing their names, or 'tags', on buildings all over the city. In the early days, the 'taggers' were part of street gangs who were concerned with marking their territory. They worked in groups called 'crews', and called what they did 'writing' – the term 'graffiti' was first used by The New York Times and the novelist Norman Mailer. The debate over whether graffiti is art or vandalism is still going on.*

*For decades graffiti has been a springboard to international fame for a few. Graffiti is now sometimes big business.*

**Stage 1.** The students read the abridged variant of the text. The teacher provides with some visual examples of graffiti masterpieces. 5 words or word combinations to be trained are underlined in the chosen text.

**Stage 2. (Question Stage)** The teacher asks the students to formulate a question to be answered. The question should be formulated on the basis of the selected vocabulary. It is advisable to write on the board as many questions as possible. Then, the teacher chooses for investigation only one (ex. *How is it possible to reach international fame through architectural units in Moldova?*)

**Stage 3. (Investigation Stage)** As the greatest majority of teachers do not have the necessary equipment to make the investigation in class, it is desirable that the teacher provides with some information about architecture / different styles. The students choose the style they want to investigate.

For example:

*Tudor architecture is the final style from the medieval period in England between the 1400s-1600s. While the Tudor Arch or the Four-Centred Arch is the distinguishing feature most people would recognise the timber-framed houses of the Tudor era.*

**Key features:** *Thatched roof, Casement windows (diamond-shaped glass panels with lead castings), masonry chimneys, elaborate doorways.*

**Materials: colored paper, glue, carbon, cotton pads, felt pens**

*The Victorian Era (mid to late 19th Century) saw a return of many architectural styles including Gothic Revival, Tudor and Romanesque as well as influences from Asia and the Middle East. During the industrial revolution, many homes were built in the Victorian style as part of the housing boom.*

**Key features:** *'Dollhouse' effect with elaborate trim, sash windows, bay windows, imposing 2-3 stories, asymmetrical shape, a steep Mansard roof, wrap-around porches, bright colours.*

**Materials: carbon, masking tape, sticks, colored paper**

The students are asked to answer the question by making an architectural unit that will represent a certain style they have chosen to research on.

**Stage 4. (Presentation Stage)** The students are asked to communicate the obtained results. The directions and connectors are offered:

*Our team investigated...*

*The question that we have formulated is ...*

*First, (we have done this) ...*

*Second, (we have done this) ...*

*Third, (we have done this) ...*

*The conclusions that we have come to are ...*

The second sample was used when the learning environment changed. The teachers were encouraged to work on google slides that facilitates the synchronous process of e-learning.

**Stage 1. (Question Stage)** The students are encouraged to guess the topic of the lesson by taking a genius test (<https://kids.nationalgeographic.com/games/personality-quizzes/what-kind-of-genius-are-you-/>) and brainstorming the word “arts” using [www.coggle.it](http://www.coggle.it). They have to formulate a question that is related to the brainstormed topic.

**UPLOAD THE PICTURE OF THE SELECTED PIECE OF WORK HERE**

**Information about the artist (4 facts):**

- 1.
- 2.
- 3.
- 4.

**Describe the selected work**

**Use the platform, create your own piece of art choosing one element and describe it**

**Picture 1. Worksheet #1.**

**Stage 2. (Investigation Stage)** The students are proposed to get informed about a piece of art and its creator. In order to simplify the investigation process, the teacher asks the students to access the link <https://www.baamboozle.com/game/141>.

**Name the selected work:**

**Qualify the selected facts about the artist:  
Ex. interesting, funny, etc.**

**Describe the team's created work:**

**Is there any necessity to improve it?**

**Picture 2. Worksheet #2.**

**Stage 3. (Reflection Stage)** Every team has to fill in the worksheet. It ends with a digital product created on the basis of the selected piece of work via <https://canvas.apps.chrome/>.

**Stage 4. (Improvement Stage)** Peer evaluation is proposed. Teams have to assess their peers' worksheet that is a part of the google slides shared by the teacher. They are given an evaluation peer worksheet.

The post inquiry-based model implementation was characterized by taking the curiosity and motivation tests by the tenth graders again. The results are as follows:

Curiosity: 25 pupils have the third level of curiosity from 7 levels; 40 pupils have the fourth level of curiosity from 7 levels; 10 pupils have the fourth level of curiosity from 7 levels.

Motivation: 16 pupils proved to have a low level of motivation; 40 pupils showed a medium level of motivation; 19 pupils turned to be highly motivated.

### **Conclusions**

Experience is important and stands at the basis of any achievement. In such a way, the lessons derived from experiential learning stimulate the process of drawing conclusions, making associations, and systematic satisfaction. The main aim of teaching is to create autonomous learners, who are able to take responsibility of their learning and are capable of individualizing their experiences to obtain maximum benefit to be competent users of the target language. In this respect, experiential learning is regarded as a wonderful way to teach a new generation of youth in the reframed society. It is believed that experiential learning in modern education is “the process whereby knowledge is created through the transformation of experience”.

The Ministry of Education, Science and Research of the Republic of Moldova recommends the usage of experiential learning models in teaching language skills, developing competences and train soft skills. Inquiry based model is the most appropriate to be used in teaching English as a foreign language, as it puts the pupils in charge with their own path, it triggers curiosity and brings authenticity to the learning environment.

The research is quite modest, but it contributes to the general understanding of principles and strategies to be used to boost students' curiosity and motivation. Although the teachers in Moldova do acknowledge the importance of experience accumulation at the lessons, they find it too difficult to put in action.

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## ASSESSMENT FOR LEARNING: WHY FORMATIVE ASSESSMENT MATTERS



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**Abstract:** The present research focuses on clarifying the concept of formative assessment as well as revealing its role in improving learning. Research evidence is provided to prove that assessment should not be viewed as a period of evaluating students' learning outcomes. It is rather an efficient tool, providing both the teacher and the learner feedback on the learning process and progress. This approach shaped the content of the Competence Based Tests, designed to complete the set of new textbooks in English for the primary school in Moldova.

**Keywords:** formative assessment, learning, language proficiency, learning for understanding

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### Introduction

Assessment is a significant component of the teaching-learning-evaluation process. Traditionally, however, educators spend more time and effort on planning the teaching process and less time on thinking about assessment. In language education, one major issue with assessment could be the fact that teachers focus more on understanding

the constantly changing trends in teaching and assume that assessment policies remain the same. In addition, until recently evaluation of students' achievement dominated the assessment process in EFL classes, which means placing the focus on mastery of isolated language items and on linguistic accuracy. In many classrooms and for most students evaluation time (tests) was the source of students' anxiety and fear, which according to Smith (1996) "affects their language learning as well as their self-image." Communicative teaching methodology brings with it a considerable emphasis on formative evaluation "with more use of descriptive records of learner development in language and learning which [track] language development along with other curricular abilities" (Rea-Dickins and Rixon:151). Recent studies point out more distinctly the role of assessment for learning and motivation. Formative assessment prioritizes the students and their needs, and focuses on changing teaching/learning strategies to benefit students' learning.

### **Understanding Formative Assessment**

The etymology of the word 'assessment' may help us understand the true meaning of it. 'Assessment' from the Latin root *assidere* means to sit beside another, which reveals the friendly feature of the assessment process. The notion of formative assessment, however, is relatively new.

In 1967, Michael Scriven wrote about two roles that evaluation might play: (1) "It may have a role in the on-going improvement of the curriculum" (Scriven: 41), and (2), "the evaluation process may serve to enable administrators to decide whether the entire finished curriculum refined by use of the evaluation process in its first role, represents a sufficiently significant advance on the available alternatives to justify the expense of adoption by a school system" (Scriven: 41-42). He suggested using the terms 'formative' and 'summative' evaluation "to qualify evaluation in these roles" (Scriven: 43). Therefore, Scriven proposed to use formative assessment to assess effectiveness of a curriculum and orient schools on how to improve them.

In 1969, Benjamin Bloom acknowledged the traditional role that tests played in judging and classifying students, but noted that there was another role for evaluation and pointed out that 'formative evaluation' is used to provide feedback and correctives at each stage in the teaching-learning process. He claims: "*Formative evaluation should be regarded as part of the learning process and should in no way be confused with the judgment of the capabilities of the students or used as a part of the grading process*" (Bloom: 48).

Bloom continued his theoretical work, examining several issues relating to formative assessment. He identified two essential elements of formative learning: feedback for students and corrective conditions for all important components of learning. He also argued that formative information could be used to divide the class into cooperative groups based on the corrections required. From this point, teachers could differentiate instruction to meet the needs of individual students through selected teaching strategies and corrective responses (Bloom, 1976). It is therefore explicit that both Scriven and Bloom emphasize the leading role of formative evaluation in making changes. From a teacher's perspective, formative assessment of a student should lead to shaping /changing the student's learning.

Based on scholars' opinions on formative assessment, the following definition can be derived: a planned, ongoing process used by all students and teachers during learning and teaching to elicit and use evidence of student learning to improve student understanding of intended disciplinary learning outcomes and support students to become self-directed learners. According to Thomas R. Guskey, for assessments to become an integral part of the instructional process, teachers need to change their approach in three important ways. They must "1) use assessments as sources of information for both students and teachers, 2) follow assessments with high-quality corrective instruction, and 3) give students second chances to demonstrate success" (Guskey: 11).

Traditionally, the teacher has been regarded as responsible for monitoring student's progress in learning. Formative assessment shifts the focus and highlights that it is also necessary to take account of the role of the learners themselves, and of their peers, in understanding and assessing their learning. Black and Wiliam (2006) emphasize that the teacher is responsible for designing and implementing an effective learning environment, and the learner is responsible for the learning within that environment.

Thus, the responsibility for learning rests with both the teacher and the learner. Therefore, it is mandatory they both do all they can to diminish the impact of any failures. Figure 1 (from Wiliam & Thompson, 2007), indicates that formative assessment can be conceptualized as consisting of five key strategies

1. Clarifying and sharing learning intentions and criteria for success;
2. Creating effective classroom discussions and other learning tasks that elicit evidence of student understanding;
3. Providing feedback that moves learners forward;

4. Activating students as instructional resources for one another;
5. Activating students as the owners of their own learning.

|         | Where the learner is going   | Where the learner is right now   | How to get there                                 |
|---------|--|--|--|
| Teacher | 1 Clarifying learning intentions and criteria for success              | 2 Engineering effective classroom discussions and other learning tasks that elicit evidence of student understanding | 3 Providing feedback that moves learners forward |
| Peer    | Understanding and sharing learning intentions and criteria for success | 4 Activating students as instructional resources for one another   |  |
| Learner | Understanding learning intentions and criteria for success             | 5 Activating students as the owners of their own learning  |  |

Figure 1: Aspects of formative assessment

Formative assessment, according to Dylan Wiliam (2006), is a process that “involves the gathering and analysis of assessment-elicited evidence for the purpose of determining when and how to adjust instructional activities or learning tactics in order to achieve learning goals” (Wiliam: 285). It is undertaken throughout the course and helps with reflecting on the results and what needs to be improved. Formative assessments may comprise quizzes, exit cards, journal prompts, and classroom discussions. Wiliam recommends that formative assessment should rarely be graded because grades might “imply a judgment of student competence that may not be appropriate until the end of the learning cycle or until key points in a learning sequence are reached” (Wiliam: 286).

According to Black and Wiliam (2009), formative assessment is assessment *for* learning. While benefitting teachers, formative assessment also provides advantages to students. They become more closely adjusted to learning goals and their progress toward achieving them. Black, Harrison, Lee, Marshall, and Wiliam identified four main types of formative assessment: (a) questioning, (b) feedback, (c) peer assessment, and (d) self-assessment.

Black and the other researchers concluded, “The overall message is that formative tests should become a positive part of the learning process. Through active involvement in the testing process students can see that they can be the beneficiaries rather than the victims of testing, because tests can help them improve their learning” (Black: 16).

### **Competence Based Tests as tools for formative assessment**

*Competence Based Tests*, levels A1.1, A1.2 and A1 are an effective teaching support in assessing and self-assessing students' school

progress in learning English. They were developed in accordance with the National Curriculum for Foreign Language 1 for primary classes (2018), the Common European Framework of Reference for Languages (2018), the Methodology for Assessing the Criterion by Descriptors (2019) and the English textbooks English A1.1, A1.2 and A1 (2019 edition). Given that formative assessment values and supports learning through immediate and interactive regulation by the teacher, the set contains items that help to reinforce what pupils learnt in class.

The number of tests in the collection corresponds to the number of lessons in each unit of the textbook and the decision was determined by research evidence on the focus and length of formative assessment.

In the initial conception of mastery learning proposed by Bloom (Bloom et al., 1971), an instructional unit is divided into several successive phases. First of all, teaching/learning activities are undertaken in relation with the objectives of the unit. Once these activities have been completed, a formative assessment, usually a paper-pencil test, is proposed to the students. The results of the test provide feedback to the teacher and students and are used to define appropriate corrective measures for students who have not yet mastered the instructional objectives. Correctives can take various forms: additional exercises, different types of instructional material, such as verbal vs. visual representations, small-group discussions, one-to-one tutoring, computer-based tasks. In all these cases, however, the aim remains the remediation of learning difficulties identified by formative assessment. William and Thompson proposed the typology of formative assessment including long-cycle, medium-cycle and short-cycle. According to the scholars, only short- and medium-cycle formative assessments improve student achievement. Moreover, in classrooms where medium- and short-cycle formative assessment was used, teachers reported greater professional satisfaction and increased student engagement in learning.

| <b>Type</b>  | <b>Focus</b>                | <b>Length</b>                  |
|--------------|-----------------------------|--------------------------------|
| Long-cycle   | between instructional units | four weeks to one year or more |
| Medium-cycle | between lessons             | one day to two weeks           |
| Short-cycle  | within a single lesson      | five seconds to one hour       |

Figure 2: Typology of Kinds of Formative Assessment

Considering this data, the items from the formative assessment tests are to be perceived by the teachers as models of flexible action; the

teachers are free to decide at what stage of the unit (medium-cycle type) or of the lesson (short-cycle type) they will intervene.

### **Assessment and Young Learners**

*Competence Based Tests*, levels A1.1, A1.2 and A1 address young learners; therefore they were developed to fit the cognitive and psychological characteristics of this age group.

Designing formative assessment procedures for young learners can be challenging and require knowledge of their specific features that need to be taken into account. McKay (2008) identifies three main characteristics of young learners: “growth, literacy and vulnerability” (McKay: 5). Relating to growth, young learners do not understand appropriately the notion of time and future; their metalanguage is not developed yet and their concentration span is shorter comparing to adults. Moreover, they learn through concrete experiences that involve the visual and tactile sense. It is important to mention that, in Moldovan schools young learners learn to read and to write in both their native and foreign languages almost simultaneously. Therefore, teachers should take into account their effort and choose wisely what is appropriate for them. With regard to their vulnerability, they seem to be more sensible to feedback or reactions that come from both teachers and classmates.

“Young learners are notoriously poor test taker.... [T]he younger the child being evaluated, assessed, or tested, the more errors are made...[and] the greater the risk of assigning false labels to them” (Katz: 1). Therefore, children need to learn and be evaluated in an anxiety-reduced, if not anxiety-free, environment. This can be achieved if children perceive assessment as an integral component of the learning/teaching process rather than an independent process whose purpose is to pass judgment on their abilities in relation to their classmates.

Thus, using formative assessment can help decrease the level of anxiety generated by concentration on linguistic accuracy and increase students' comfort zone and feeling of success by stressing communicative fluency. In order to allow pupils to demonstrate what they know and can do, assessment in the foreign language should be a natural outcome of what they do in the classroom setting. In this respect, the Tests contain familiar activities which ‘mirror’ the things they do regularly in class, which will make it easier for pupils to demonstrate their abilities.

In response to the growing interest in the teaching of English as a foreign language to young learners, Yael Bejarano has conducted studies to

design and EFL programme for them. The designed model takes into account the cognitive and affective need of the young learners as well as acknowledges the role of formative assessment specifically with this age group of learners. When assessing young learners, the following considerations should be kept in mind (Bejarano: 86-87):

1. Assessments should be an integral part of the teaching / learning process – each lesson is an opportunity for assessment.
2. Methods of assessment should recognize that young children need familiar contexts and familiar activities which ‘mirror’ the things they do regularly in class, in order to be able to demonstrate their abilities.
3. Information on all dimensions of learning should be monitored: affective and social as well as linguistic and cognitive.
4. The emphasis of assessment should be on “Can Do” – finding out what the pupils can do and what they still need help with.
5. Assessments should be appropriate to age level in terms of content and cognitive demands.
6. The teacher should find time to sit with each pupil individually to reflect on learning and allow the pupil to express his/her feelings about his/her learning.

*Competence Based Tests* respond to most of the listed considerations. They focus on formative assessment activities, providing information that will aid the learner as well as inform instruction. Each level contains as many tests as lessons in the textbook (1), they include tasks that are familiar to the pupils, for example *Listen and Tick; Read and draw lines* (2). Each test contains items that assess the formation of both linguistic competences (Listening, Speaking, Reading, Writing) and sociolinguistic, pragmatic and inter / pluricultural competences (3). Each assessment item is accompanied by three emoticons, which serve as symbols for students' self-esteem in solving that item. Self-assessment charts include “Can-do” descriptors, encouraging learners to reflect on their learning(4). Both language and visual support correspond to the learners’ age (5). Because the set contains activities designed for every lesson, the teacher may use them to ensure an on-going process of collecting information on the pupils’ abilities, difficulties and progress.

Examples of formative assessment in English A1.1:

### Lesson 3

#### LISTENING 1.1

Listen and circle the letters.

C F S H B O P R



#### SPEAKING 1.6 1.8 2.4


Introduce your friend.

Hello, this is ...  
He / She is my ...

Hello.

Hello.

Activate W



Linguistic competence (1.1): recognizing sounds or groups of sounds specific to the English language, pronounced in isolation and in words, while listening;

Linguistic competence (1.6): Using certain intonation patterns and other phenomena specific to the English language in simple and familiar communication contexts;

Linguistic competence (1.8): Using words and simple short sentences in simple and familiar communication contexts, following models;

#### WRITING 1.16



Look and complete the sentences.

The ball is \_\_\_\_\_

\_\_\_\_\_

The cat is \_\_\_\_\_

\_\_\_\_\_

Socio-linguistic competence (2.4): Reproducing simple sentences, the formulas of addressing, greeting people and other basic formulas of

politeness to establish social contact in simple communication situations.

### Conclusion

Formative assessment is currently viewed as a teaching tool rather than assessment tool. In the young learner classroom, the teacher should focus on formative assessment activities - to provide information which will benefit the pupils' learning as well as inform instruction. To this end, assessment should be viewed as an ongoing process of collecting information on the pupils' abilities, difficulties and progress. The most effective means of collecting this information is by observing pupils in the classroom setting, recording their performance as they are engaged in activities and reviewing samples of their work over time. In addition to on-going informal assessments, periodic summative assessment



procedures can be used to measure achievements and indicate what goals have been achieved after an extended period of instruction. *Competence Based Tests* will assist teachers in carrying formative assessment while teaching English in the primary schools of Moldova. The designed collection will enable teachers to get constructive feedback, which, on the one hand, will help to increase the efficiency of English language teaching and, on the other hand, will inform students and parents about the level of performance achieved.

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**THE ARTISTIC CONCEPT OF ‘UPROOTING’  
IN JEAN-MARIE GUSTAVE LE CLÉZIO’S NOVEL *POISSON  
D’OR***



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**Abstract:** This article responds to the current trends of modern linguistics (anthropocentric paradigm), namely to the area of cognitive linguistics that resize the role of metaphor, treating it as a mechanism of thought. Thus, the approach addresses the artistic concept of uprooting in J.M.G. Le Clézio's novel *Poisson d'or* investigating metaphors that build this artistic concept as mechanisms shaping the artistic/textual vision, as a means of conceptualization. The artistic concept of ‘uprooting’ in the novel is mainly configured by metaphors from the dysphoric/evil and inferiority/marginality sphere, signaling an index of suffering and pain.

**Keywords:** cognitive linguistics, conceptual index, concept, metaphor, uprooting.

Motto: “Being in a foreign country means walking a tightrope high above the ground without the net afforded a person by the country where he has his family, colleagues, and friends, and where he can easily say what he has to say in a language he has known from childhood.”

(Milan Kundera)

Our metaphors do not embrace us anymore and run like soft landscapes beyond the world we live in, the world in which we think, the world we no longer believe in.

**Introduction** This article responds to the current trends of modern linguistics (anthropocentric paradigm), namely to the area of cognitive linguistics whose “greatest merit (...) is that language is no longer examined in itself and for itself; language appears in a new paradigm from the position of its participation in the cognitive activity of man” (Maslova: 4). From the perspective of cognitivism, all the cognitive activity of man represents, in fact, his ability (an ability in permanent development) to orientate in the world, and this involves identifying and delimiting “objects”. In this context, it is the concepts that emerge to ensure these processes.

The main objective of the research is to identify and describe/analyze/interpret the images/metaphors that illustrate the textual concept of ‘uprooting’.

Finally, the study will provide a cognitive perspective on the artistic concept under study.

### **Theoretical framework**

Until recently linguists focused research on the study of phonetic, morpho-syntactic and lexico-grammatical peculiarities of language. Modern linguistics registers, in our opinion, a qualitative leap, by the fact that new generation linguists impose the study of language from a functional-cognitive perspective, language is seen as an instrument of world cognition, as a means of thinking and awareness (Samsitova: 220).

Cognitive linguistics<sup>9</sup> appeared in the 1970s in the United States, and emerges, as Jean-Michel Fortis mentions in *La linguistique cognitive: histoire et épistémologie*, in an “avatar” that will gradually impose/infiltrate the world of linguistic thinking („(...) *un avatar qui viendrait régulièrement s’incarner dans le monde de la pensée linguistique*” (Fortis: 5). In this context, cognitive linguistics is seen as an approach that supports the idea that mental representations and grammatical processes have a neurobiological nature, [*ibidem*] („*Enfin*

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<sup>9</sup> Fillmore (1968, 1969), Rosch (după 1971), Talmy (1972), Lakoff (1973), Langacker (1975), Fanconnier (1978), Lakoff & Johnson (1980) etc.- are just a few of the well-known personalities who generated a multitude of theoretical models within the paradigm of cognitive linguistics of American origin. The distinctive features of cognitive linguistics in the American paradigm, synthesized by Fortis, are: empiricism, anti-formalism, psychology / general cognitive mechanisms, almost total neglect of utterance, unsystemic and semasiological vision and the quasi-absence of chronology of thinking or kinetics that articulate meanings in micro-systems (idem, 6)

*on peut qualifier de linguistique cognitive l'approche qui considère que les représentations et les processus grammaticaux ont une réalité neurobiologique, (...)"[ibidem].*

The issue of the theoretical framework of the concept and its afferent is extremely wide and complex, the approach varying depending on the paradigm (the paradigm of cognitive linguistics of American, European, Russian origin, etc.), its elucidation exclusively, however, would necessitate a large space. Since the purpose of our research is different, we will limit ourselves only to the clarification of the vision which covers the notion of concept.

In this order of ideas, we should point out that the reference literature fervently argues the correlation of terms: notion - meaning/significance - concept<sup>10</sup>, concluding that “the term meaning/significance migrated to the periphery of linguistic research, giving way to the term ‘concept’, without clarifying their relations” (Maslova: 37).

In modern linguistics there is a wide variety of approaches to the notion of ‘concept’. As estimated in the reference literature, all the diversity of perspectives on the ‘concept’ is mainly due to factors such as: the interpretation of the concept in terms of multiculturalism; correlation with terms such as “notion”, “representation” and “meaning” / “significance”; capitalization / use of the term "concept" in different fields such as philosophy, psychology, culturology, sociology, etc.

Beyond the prolific nature of the approaches to the concept (which we do not intend to examine in this research), one aspect we want to highlight is that a large number of experts believe that it is somewhat broader than the lexical meaning<sup>11</sup> (Maslova: 40). In this order of ideas, we mention that “the concept is a cognitive imprint of the object in reality, relatively stable and resistant, as it is related to the universe in a more direct way than the notion. The word by its meaning represents only a part of the concept. And the access to the concept can be ensured best through linguistic means, through word, utterance, speech” (ibidem).

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<sup>10</sup> Correlation notion – concept (see Maslova, p.35-40)

<sup>11</sup> The Russian paradigm of cognitive linguistics conveys the idea that ‘concept’, ‘meaning’ and ‘notion’ are different terms. Thus, the linguist Maslova argues that ‘concept’ and ‘notion’ are different terms due to the fact that they belong to different disciplines: the term ‘notion’ is limited to logic and philosophy, and ‘concept’ relates to mathematical logic, culturology, linguoculturology, cognitive linguistics, despite the fact that they are similar from the point of view of the internal form (Maslova: 40)

A simple review of the three perspectives on approaching the concept of modern linguistics<sup>12</sup> can provide a complex picture of its approach. Thus, the first perspective is the linguistic-cultural approach to the concept: the concept represents “the basic element of culture in the mental universe of man<sup>13</sup>; the second perspective aims at the semantic approach of the concept: the concept is understood as a unit of cognitive semantics (the semantics of the linguistic sign as the only possibility of constituting the concept<sup>14</sup>; 3) the third perspective is limited to a “psychological” approach, the concept does not necessarily result from the meaning of the word; it is formed as a result of the “impact” between the meaning of the word and the individual and collective experience of man<sup>15</sup>, so the concept would be the interface between these two. In this regard, we note that our research aims, specifically, at the third approach and is based on the definition of the concept, which was postulated by E.S. Kubreakova: “operational-content unit of the mental lexicon memory, of the conceptual system of the brain (*lingva mentalis*), of the whole picture of the world reflected in the human psyche” (Kubreakova: 90).

### **Le Clézio’s concept of uprooting**

This section is dedicated to our main objective: the identification and description/ analysis/interpretation of images/metaphors that illustrate the textual concept of ‘uprooting’.

Le Clézio, a Nobel laureate, spoke in a contradictory way when he was nominated for the Nobel Prize. Radu Vancu, for example, trying to capture the quintessence of the Le Clézio case, mentioned that “[...] I am now convinced that, on the one hand, Le Clézio's detractors are not right to despise him (he is, however, the author of some of the best French novels after the war - at least *Le Procès-Verbal* and *Le Chercheur d'Or* deserve this title); as I know, on the other hand, Le Clézio's case is that of a failure. Yet, it is an exemplary failure, more eloquent than any lukewarm success. Not just because the starting point is somewhere very high, close to the plus pole, and not just because it's a Nobel prize failure.

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<sup>12</sup> The three perspectives on approaching the concept of modern linguistics, as presented, belong to the Russian School of Cognitive Linguistics.

<sup>13</sup> Fundamental perspective of the Russian School of Iu.S. Stepanov, V.H.Telia, which enhances the linguistic-cultural aspect, the culture here meaning a set of concepts and interconceptual relations.

<sup>14</sup> Perspective fortified by N.F. Aliferenco, N.D. Ariutunova, T.V. Bulîghina, A.D. Şmelev.

<sup>15</sup> This perspective is consolidated by E.S. Kubreakova, D.S. Lihacev and others

Rather, it's a great study case on how, when given the initiative, the ideologue always devours the artist. His work is, cynically speaking, the delicious record of such an exemplary failure" (Vancu:75).

In Le Clezio's novel *Poisson d'or*, the concept of uprooting is strongly shaped, connected with that of alienation/the alien, of the Other, of migration and search of one's inner self. The novel tells the story of an African girl from the hilal tribe named Laila kidnapped at the age of 6-7 and sold to Lala Asma, a Spanish Jew, who provides her with basic education. Alone in the world, partially deaf, Laila herself is the goldfish in the book's motto (Oh fish, little goldfish, take care! For there are so many lassos and nets stretched out for you in this world.) She learns life, going through borderline experiences, growing through knowledge, love, communication and rediscovering her origins / identity first through music.

The conceptual structure of the text is built on the oppositions generated by textual dyads: identity-otherness (I-the other); uprooting - self-discovery, etc.

In this sense, it is worth mentioning that a concept represents a stratified structure, having a core that contains the updated primary index and peripheral layers, respectively, additional indices (historical, cultural, connotative, associative, etc.).

The concept of uprooting penetrates through the forestry sector with reference to trees, plants: *to uproot* - to pull a tree, plant, etc. out of the ground.

Through the metaphorical field displayed, the novel *Poisson d'or* reflects the following indications of the investigated concept:

**Conceptual index of violence** - Uprooting involves a tinge of violence (psychological, emotional, sometimes physical)

Laila, whose name means "night", is brutally, violently and traumatically torn from that original matrix meant to give the human individual the feeling of existential identity. Laila's memories of that act of primitive barbarism, although very brief and diffuse, symbolically shape the inner geography of the drama of the character's uprooting, evoking the following spectrum of symbolic images: dream, nightmare, the sun-white and dusty street, blue sky, the heartbreaking cry of a black bird, a man's hands cramming her into a sack. Once the rupture occurs (of everything that means ethno-cultural matrix), Laila will seek throughout her existential trajectory to recover her identity, and by discovering her vocation for music she will try to repair the trauma of uprooting with a golden thread, in a psychological perspective.

Laila's abduction at an early age is a wound with consequences for her whole life, the trauma of violent uprooting being a trauma that affects her perception. Relevant in this sense, the metaphor of the "sack", consolidates the conceptual signs of violence, inhumanity, hostility, etc. of the investigated concept:

*„Pour moi, il n'y a rien eu avant, juste cette rue poussiéreuse, l'oiseau noir, et le sac”; „Quand j'avais six ou sept ans, j'ai été volée. Je ne m'en souviens pas vraiment, car j'étais trop jeune, et tout ce que j'ai vécu ensuite a effacé ce souvenir. C'est plutôt comme un rêve, un cauchemar lointain, terrible, qui revient certaines nuits, qui me trouble même dans le jour. Il y a cette rue blanche de soleil, poussiéreuse et vide, le ciel bleu, le cri déchirant d'un oiseau noir, et tout à coup des mains d'homme qui me jettent au fond d'un grand sac, et j'étouffe”.*

Let's focus more on the metaphor of the "sack". Trying to define her experience through the image of the sack that devours her identity, the narrator-character suggests in an authentic way all the drama of forced uprooting: the sack, an object made of canvas, resistant paper, plastic, etc., used in storage and transportation of products; bag of wheat, bag of sand, etc. (Romanian Explanatory Dictionary). Used with reference to the human person, it illustrates **the conceptual indices of uprooting such as: non-human, dehumanization, hostility, impairment of human dignity).**

The imagery of uprooting is imprinted by the black chrononym, for this color in the universal collective mind is mainly associated with suffering, grief, despair, death:

*„J'avais peur du noir, peur de la nuit. Je me souviens, je me réveillais quelquefois, je sentais la peur entrer en moi comme un serpent froid. Je n'osais plus respirer”; Je l'ai regardé bien en face, et fort, pour qu'il entende, j'ai récité Aimé Césaire : À moi mes danses/ mes danses de mauvais nègre/ à moi mes danses/ la danse brise-carcan/ la danse saute-prison/ la danse il-est-beau-et-bon-et-légitime-d'être nègre”.*

A subtle observation is required here: from the point of view of physics, black absorbs light of any frequency, i.e. all other colors of the spectrum (color is, first of all, light). This would explain the association of the affective-emotional register of 'uprooting' with the black colour that absorbs any other color related to joy, leaving room only for suffering (a suffering that absorbs/ affects / alters all other joys / manifestations of life).

The metaphors that build the artistic concept of uprooting in the novel are mainly from the sphere of dysphoric/signaling a dynamic of

suffering caused by the inhuman living conditions that led to health problems:

*„J'avais l'impression de deux animaux froids et secs qui s'étaient cachés sous mes vêtements.*

*J'avais si peur que je sentais mon coeur battre dans ma gorge. Tout d'un coup ça m'est revenu, la rue blanche, le sac, les coups sur la tête”; „Je faisais des cauchemars. Je ne savais plus si c'était la nuit ou le jour. Il me semblait que j'étais dans le ventre d'un très grand animal, qui me digérait lentement.”*

The conceptual index of violence doubled by the conceptual index of despair/suffering is amplified in the passage:

*„Je crois que j'ai crié, j'ai ouvert la porte de fer et j'ai crié dans le tunnel, un rugissement, pour que ça monte jusqu'en haut des tours, mais personne n'a entendu. Il y avait les moteurs des souffleries qui se déclenchaient, l'un après l'autre, avec une vibration d'avion. Ça couvrait tous les bruits. J'ai pensé à Simone. J'avais terriblement envie de la voir, d'être à côté d'elle, pendant qu'elle répétait une boucle musicale. Mais je savais que c'était impossible. Je crois que c'est cette nuit-là que je suis devenue adulte.”*

Uprooting is accompanied, as we see in the novel, by a series of moments and vulnerabilities involving psychological, emotional, sometimes physical violence (sad experiences, physical and mental abuse by people responsible for the protection and care of the character, which leads to avoidance behaviors, generalized anxiety, depression, sleep disorders, etc.) : *„Je ne regardais plus les gens dans les yeux”*.

Another **conceptual index** is that of **foreignness/marginalization** that we find in the fragments of the Paris scene:

*„Mais, à Paris, la nuit ne tombe jamais complètement. Il y avait une lueur rouge au-dessus de la ville, comme une cloque. Hakim et Nono sont venus nous rejoindre. On s'est installés sur **le gravier du toit**, près des bouches d'aération. Nono a commencé à jouer du tambour, et Hakim a fait grincer la sanza. On chantait, juste des sons, ah, ouh, eho, ehe, ahe, yaou, ya. Très doucement. On était jeunes. On n'avait pas d'argent, pas d'avenir. On fumait des joints. Mais tout cela, le toit, le ciel rouge, les grondements de la ville, le haschich, tout cela qui n'était à personne nous appartenait”*.

The roof, in fact, is a metaphor for the world, and, in the symbolic register of the center-periphery relationship, sitting at the edge of the roof



signifies a position at the edge of the world, at its peripheries impregnated with meanings of hostility, of unfriendly and discriminatory attitudes and behaviors in a world in which the symbolic center has the attributions of prestige and privilege. The dark, hopeless atmosphere, full of heavy emotions, which the uprooting releases, is also suggested by the image of the garbage man - a metaphor for uprooting. The dump - the morbid epicenter of the community with misery and desolate landscape - displays a grotesque picture whose symbolic dimension is linked to the meanings of misery in terms of the attitude of the center to the periphery - garbage (whether social, economic, etc.):

*„Les tonnes d'ordures étaient déversées, raclées, pilées, broyées, et la poussière âcre montait sur toute la vallée, montait jusqu'au centre du ciel, tissant une grande tache brune dans le bleu de la stratosphère. Comment ne le sentaient-ils pas dans le reste de la ville ? Ils jetaient leurs déchets, puis ils les oubliaient. Comme leurs déjections. Mais la poudre fine comme un pollen retombait sur eux, chaque jour, sur leurs cheveux, sur leurs mains, sur leurs parterres de roses.*

*J'avais déjà vu des dépotoirs, à Tabriket, mais je n'avais jamais rien vu de tel. L'air était saturé d'une poussière fine, âcre, qui piquait les yeux et la gorge, une odeur de moisi, de sciure, de mort”.*

The practice of garbage processing does not reflect a grotesque manifestation of the other; rather, it is a consequence / effect of relating to the life of the other, to the center-periphery relationship established between community members. Being often marginalized, minimized or accepted with great reluctance, the otherness unfolds in the novel in a metaphorical polyphony.

**The conceptual index hidden/fear/anxiety** is updated, par excellence, in Le Clezio's novel by the metaphor of the “beetle” (“cafard”), that suggests that uprooting dooms beings to survive in the “underground galleries of the world / existence”:

*Et puis on a fait cela chaque soir. C'était notre cinéma. Le jour, on restait cachés sous la terre, comme des cafards. Mais, la nuit, nous sortions des trous, nous allions partout. Dans les couloirs du métro, à la station Tolbiac, ou plus loin, jusqu'à la gare d'Austerlitz. Hakim, le copain de Nono, vendait des choses d'Afrique noire, des bijoux, des colliers, des colifichets. Lui s'en foutait. Il faisait cela pour payer ses études d'histoire à la fac, Paris VII, il habitait à la cité U d'Antony. Il me parlait de son grandpère Yamba El Hadj Mafoba, qui avait été tiraillleur dans l'armée française, et qui s'était battu contre les Allemands. Dans le couloir du*

*métro, le tam-tam résonnait chaque soir, à Place-d'Italie, à Austerlitz, à la Bastille, à Hôtel-de-Ville. Ça faisait un roulement dans les couloirs, tantôt menaçant comme un orage qui gronde, tantôt très doux et régulier comme un cœur qui bat.*

Underground identity ties, ethnic biographies erupt at the sound of drum music. The nebulous subterraneans of her ethnic identity are volcanic, erupting on the surface in the Paris Metro. The music of the drums points to the signs of finding one's own identity. The ethnic substance has not been affected by migration, by the hardships of destiny, in its deep layers the ethnic-cultural identity remains unaltered, latent. Laila felt the harsh, essentially labyrinthine prosaic existence as hostile (place), purified of joys, and the search for the center (self) / ancestral call is made through music - a thread of Ariadne *sui generis* ( *I had music in me, that's what I lived for.*)

The shipwrecked on an island (referring to the gypsy camp) is another metaphor that sustains the index of marginalization/ isolation: „*En sortant de l'immeuble, à la nuit tombée, j'ai vu pour la première fois le camp des Gitans, sur le terre-plein boueux, entre les voies de l'autoroute, pareils à des naufragés sur une île.*”

**The conceptual index of despair / lack of perspective / future** together with **the conceptual index of dispossession of everything** (of the soul, free expression of one's identity) transpires in the episode with the Museum of African Art. The reaction of Laila's friend Hakim to masks reinforces the idea that uprooting is perceived somewhat in a similar way. In fact, masks are also a metaphor for uprooting:

*“Regarde, les masques fon. Il parlait d'une voix un peu sourde, étranglée. Regarde, Laïla. Ils ont copié, tout volé. Ils ont volé les statues, les masques, et ils ont volé les âmes, ils les ont enfermées ici, dans ces murs, comme si tout ça n'était que des colifichets, des panoplies, comme si c'étaient les objets qu'on vend au métro Tolbiac, des caricatures, des ersatz. Je ne comprenais pas bien ce qu'il disait. Je sentais sa main qui serrait la mienne, comme s'il avait peur que je ne m'échappe. Regarde les masques, Laïla. Ils nous ressemblent. Ils sont prisonniers, et ils ne peuvent pas s'exprimer. Ils sont arrachés. Et en même temps, ils sont à l'origine de tout ce qui existe au monde. Ils sont enracinés très loin dans le temps, ils existaient déjà quand les hommes d'ici vivaient dans des trous sous la terre, le visage noirci par la suie, les dents brisées par les carences.”*

The above scene, although it functions as an epiphenomenon of uprooting, potentiates the idea that total, radical uprooting occurs when

your privacy is attacked (identity is a space of intimacy), when your beliefs that structure your being are dynamited. The metaphor of the masks is emblematic here, revealing the idea of authenticity - a certain awareness of the place and the inherent connection with sacredness. The dynamics of contemporary life imposes a rhythm of desecration of the being / world, an absolute detachment from the influence of a transcendental energy (especially, if we talk about the Parisian context). Masks in African culture are not objects of art as for Westerners who include them in art collections; they are sacred<sup>16</sup> / ritual objects in which the spirit and forces of the Divinity are found. The metaphor of the masks refers to cultural depths that develop beliefs, visions / cosmo genesis related to the energies of the sacred, able to ensure an intrinsic balance, security and continuity in this world. Laila and her friends are the uprooted beings (torn masks) deprived of this defining axis/organizing/constructing / articulatory principle. The uprooted are beings devoid of the "sacred".

In the novel, Laila obtains a passport as a gift (a name and an identity as a gift!) which is seen as a metaphor, equivalent to recovering her own identity /freedom:

*„Quand j'ai eu compris, j'ai senti mes yeux pleins de larmes, comme ça ne m'était pas arrivé depuis la mort de Lalla Asma. Jamais personne ne m'avait fait un cadeau pareil, un nom et une identité. C'était surtout de penser à lui, au vieil homme aveugle qui passait lentement le bout de ses doigts usés sur ma figure, sur mes paupières, sur mes joues”.*

**The conceptual index of freedom** is appears in metaphors: *sky, a window to infinity, so much blue:*

*„Ensuite, on est allés ensemble sur le toit de la tour, par le chemin secret, l'ascenseur jusqu'au trente et unième, puis la porte coupe-feu, l'escalier et l'échelle des pompiers. Le ciel découpait un carré bleu d'acier au-dessus de nous, comme une fenêtre sur l'infini. À ce moment-là, j'ai su que je devais partir. Sur le toit de la terre, le vent sifflait dans les haubans des mâts télé. C'était un bruit étrange, ici, au milieu de cette ville, si loin de la mer”.*

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<sup>16</sup> In African culture “Masks revive at regular intervals the myths that come to explain the origin of daily habits. According to the symbols, ethics is presented as a replica of cosmogenesis. Masks fulfill a social function: mask ceremonies are true cosmogonies that regenerate time and space; they thus seek to save man and the values he embodies of the degradation that has left its mark on everything in historical time. But they are true cathartic spectacles during which man acquires the consciousness of his place or in the universe and sees his life and death inscribed in a collective drama and thus acquiring a meaning.”<https://www.vocativ-plus.com/cultura-africana-mastile-intre-magie-si-adevarate-cai-spirituale/>

The textual metaphors that build the concept of uprooting are, in fact, part of the dialectic of psychological metaphors<sup>17</sup> (they are an extension of the psychic life of the character, or the psyche is “the invisible component of metaphor” (Avădanei: 99), which functions as a relationship between (a) an inner and (an) outer, as a transition from the unconscious to consciousness and language or as a means of establishing a personal human meaning in the universe (...))” (idem: 96). When we advance the idea that the textual metaphors of uprooting represent an extension of the psychic life<sup>18</sup> of the character, we project on the approach the vision of Robert D. Romanyshyn<sup>19</sup> (taken from St. Avădanei, according to which “the psychic/ psychological life is ‘a reality of reflection’ - a reality between material and mental, a metaphorical reality” (idem: 97).

As we have seen from the analysis of metaphors that build the artistic concept of uprooting in the novel, uprooting leads to profound negative consequences in the form of wounds/sequelae, emotional traumas that influence the perception of the world and the development of attitudes and behaviors. The metaphors constructed by Laila as personage become “visible vehicles of her behavior” as well as that of her entourage.

The artistic concept of uprooting in Le Clezio's novel *Poisson D'or* represents, as we could see from the analysis of metaphors, a multilayered and multilevel structure (palimpsest) that integrates multiple representations about this segment of reality, thus being a kaleidoscopic structure, in which various and multiple valences of meaning intersect.

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<sup>17</sup> In this context, we mention that “psychological life cannot be analyzed as thought, nor as an object, nor as an idea or as a fact, nor as a philosophical or empirical phenomenon, but as a metaphorical reality. (...) such a reality, no matter how much weight and depth it may have, therefore, it is embodied for the purposes of analysis as a story, in literary form,.” (Romanyshyn apud Avădanei, 98)

<sup>18</sup> Psychological life is a story, neither objective nor subjective, but with its own reality, a fairytale reality, in which the outer universe combines with the inner universe, but neither remains in the place of the other; both material and mental things become, in this symbiosis, psychological “things”, and the two worlds create a third world, of psychology (Avădanei, 97)

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## SELECTING VIDEOS FOR ENGLISH LESSONS: HOW TO MAKE THE RIGHT CHOICE



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**Abstract:** The article focuses on the issue of selecting video materials for English lessons. The first part describes some theoretical approaches. In the next part the author's personal experience of selecting video in language teaching

is briefly covered.

**Keywords:** foreign language teaching, communicative competence, video support, selecting video

We live in a world of visual storytelling. Video is everywhere. Over recent years, YouTube has become the second most popular site on the internet, beaten only by Google. Three hundred hours of video are uploaded to YouTube every minute, and almost five billion videos are watched every day.

Turning our full attention as educators to this fact requires harnessing the power of educational video for teaching and learning.

Using audio-visual materials in the classroom is nothing new. Since filmstrips were first studied during World War II as a training tool for soldiers, educators have recognized the power of audio-visual materials to capture the attention of learners, increase their motivation and enhance their learning experience. Both the content and the technology have developed considerably since that time, increasing the availability and the value of A/V materials in classrooms (Cruse, 1-2).

Content has developed from instructional television (ITV) of the 1950s and 1960s, which allowed replay of taped lectures, through educational television (ETV), intended to complement classroom instruction rather than compete with it to educational standards-based videos designed specifically as supplemental classroom tools. Delivery technologies have also advanced, from filmstrips to cable television, to the versatility of VCRs, DVDs and laserdiscs. Finally, with the advent of digital technology, the field is evolving to newer and ever-greater potentials of adaptability in delivery (Cruse, 2).

The use of educational video and television in classrooms has risen steadily over the past 20 to 30 years. Not only is this technology

widely used, but it is also highly valued as a means of teaching more effectively and creatively.

Recent rapid progress in educational technology has enabled language teachers to use visual aids very easily in the classroom. Video, which can provide both audio and visual components of the spoken language simultaneously or independently, offers countless possibilities for language teaching and learning. Many papers have been published concerning the advantages and disadvantages of video, techniques and materials for using video, and so forth (Willis, D.; Willis, J.; Mac William; Mac Knight; Clare; Apkon etc). According to them, educational television and video have some peculiarities that help make video as effective as a language learning tool:

- Access to English speaking culture
- Visual context
- Impact on cognition
- Active vs. passive learning
- Authenticity
- New language vs. language reinforcement
- Tolerance of ambiguity
- Discussion
- Ownership through creating videos
- Visual literacy
- Human connection and empathy
- Variety and flexibility

To use video material effectively, we need to know

- where in a teaching programme video is most useful and what particular skills it can foster;
- what techniques and methods are most efficient;
- which learners benefit most from video and what problems/advantages video presents for them;
- what demands video places on the teacher;
- whether groups taught through video show improvements that other groups do not.

These are basic questions and we need to find out the answers to these and many other questions if video is to become a valid, efficient component in ESP programmes.

The issue of *selecting the most effective video material* as an essential component of integrating this medium into practice and realizing the promise of multimedia in the classroom is also crucial.

## Selecting Videos

We all remember the old days of VCRs and VHS tapes. When I started teaching, my classroom video materials were well-worn, borrowed cassette tapes or ones I recorded at home. Finding a suitable video material was a real challenge. Next problem was to find an equipped room, set up a TV, plug in the video player and then hope to goodness that everything worked.

Now video is all around us — it positive defines our cultures and lifestyles. The language teacher's best friend, the Internet, has tremendous resources available. From Hollywood blockbusters to hilarious sitcoms, national geographic documentaries to reality TV, they have an astounding variety to choose from.

However, with the advent of the internet there is now a wealth of online resources for both language teachers and their students. With so many resources, it's sometimes difficult for teachers to see the wood for the trees.

Whether using authentic or instructional videos, there are criteria to be followed in their selection. Arcario and Stempleski (cited after Cruse) suggest that teachers ask themselves the following questions before choosing a video or video series:

**Inspiration/Motivation/Interest:** Will the video appeal to my students? Will it make them want to learn?

**Content:** Does the content match my instructional goals? Is it culturally appropriate for my learners?

**Clarity of message:** Is the instructional message clear to my students? Here the teacher is vital. Preparing the learners to understand what they are going to watch makes the difference between time wasted and time well spent.

**Pacing:** Is the rate of the language or instruction too fast for my students? Many authentic videos move at a pace difficult for a nonnative speaker to follow. Even an instructional video may be too fast paced and dense for adults new to English.

**Length of sequence:** Is the sequence to be shown short enough? With second language learners, segments that are less than five minutes are often sufficient. A two- to three-minute segment can easily furnish enough material for a one-hour lesson.

**Independence of sequence:** Can this segment be understood without lengthy explanations of the plot, setting, and character motivation



preceding and following it? Teachers need to decide whether it's worth investing the time and effort to prepare learners to understand the context of certain language and cultural nuances, or distinctions.

**Availability and quality of related materials:** What print materials accompany the video? With videos designed to be used for English language instruction, the accompanying textbooks, resource books, and workbooks need to be examined carefully to see if they meet the instructional needs of the learners. With authentic videos, transcripts may be available. If a movie has been adapted from a short story or novel, the text can be read before or after viewing the video.

**Use of videos:** How will I use the video? In the classroom, a teacher can help students tackle video presentations that are linguistically more complex and in which the story line and characters are more ambiguous. Videos of this type should probably be avoided when assigned for self study.

The choice of video materials should be determined and by the following practical aspects. Firstly, the movies should have already been divided into episodes so it makes the task of specifying the communicative situations easier; the movies are available in hard copies.

You'll also need to consider access issues for outside-of-class materials. For example, if you direct students to a website that contains streaming videos and interactive content, students with slow internet connections or a lack of computer access at home may be unable to view the content effectively.

If available, try to utilize a school computer lab so that all students can access online material under the same conditions. This type of situation will allow you to monitor student behavior and to have an opportunity to answer questions and provide in-person guidance.

A copyright issue has to be considered while working with such kind of materials. YouTube is now widely used, and this includes a lot of content which infringes the original copyright.

To avoid it, follow the recommendations:

- Checking the name of the uploader is the copyright holder – often this will be accompanied by a blue tick
- Exploring creative commons or public domain material
- Using a site where all copyright is guaranteed, such as the British Council's 'The English Channel' Cultural Content
- Presenting new or unusual ideas in a video is a definite bonus with video content

- Websites like The English Channel can present a wealth of diverse cultural-content to complement language-learning
- All contexts vary, but as a general rule of thumb: contemporary political content, and religious content in general, is probably best avoided.

Taking into consideration all the above mentioned, I make my choice of video materials.

I'd like to share my experience of selecting video for ESP – Legal English, which I am teaching at Law Faculty of the Academy of Economic Studies of Moldova.

I am going to focus not on selecting video material in general used at ELP lessons, but on *films* namely.

Why do I choose *films*?

Some researchers (Sherman; Lynch) believe that films are the best source for learners to acquire useful vocabulary. Just mention the heading of L. Lynch book “Throw Away the Course Book and Adapt Authentic Materials”.

Why films are perfect source?

First of all, they are *authentic*. Films bring "real" lives into the classroom, and have the same benefits as the use of other realia such as restaurant menus or bus timetables.

The second advantage of using films is that they motivate students to listen to the language. Films were originally made for entertainment, so they are interesting and enjoyable. They are made to impress audiences. They have stories. They are smooth and professional compared to many video materials made for teaching English. They can entertain students more and immerse them more without strain in a real situation where the target language is used, compared to video materials made with so many educational purposes that they become boring. Viewing films is an intellectually challenging and motivating experience for students and teachers alike.

Third, films offer visual contexts so that the students can understand by watching situations what the pronoun is indicating or what the speaker really wants to convey. Therefore, students are not exposed to the danger of listening to too explicit language that is often used in audio tapes.

Fourth, films offer socio-cultural information that underlies the communication taking place, and this information is much easier to teach using a visual medium. For example, students will be taught how to

respond not only verbally but also paralinguistically - how to let the speaker know that the listener is following a conversation, that he agrees or disagrees with the speaker, or that he wants to change the topic or leave the conversation -through body, spatial, and gestural movement, which are culture-and language-specific and difficult to teach without visual aids. .Last, another important advantage of the use of films is that they provide meaningful contexts and vocabulary with natural language spoken at natural speed.

The Internet supplies us with numerous lists of movies related to law to be watched (see <https://www.enjuris.com/students/movies-for-law-students>, <https://filmdaily.co/obsessions/movies-for-law-students>, <https://www.bustle.com/articles/147595-11-movies-every-law-student-should-see>, <https://lawschooli.com/best-law-school-movies> etc).

I've made up my personal list of "top 10 films law students must see"

1. "Silk". Silk is the series follows the daily goings on of Shoe Lane Chambers and its members in their personal and professional lives. A six-part series about life at the Bar, the dilemmas and problems that modern day barristers have to face, and what it means to become a silk.
2. "The Paper Chase", 1973. A first-year law student at Harvard Law School struggles with balancing his coursework and his relationship with the daughter of his sternest professor.
3. "The Firm", 1993. A young lawyer joins a prestigious law firm only to discover that it has a sinister dark side.
4. "To Kill a Mockingbird", 1962. Atticus Finch, a lawyer in the Depression-era South, defends a black man against an undeserved rape charge, and his children against prejudice.
5. "12 Angry Men", 1956. This courtroom drama tells the story of a jury of 12 men as they deliberate the conviction or acquittal of an 18-year old defendant on the basis of reasonable doubt, forcing the jurors to question their morals and values.
6. "Michael Clayton", 2007. Michael Clayton handles all of the dirty work for a major New York law firm, arranging top-flight legal services and skirting through loopholes for ethically questionable clients. But when a fellow "fixer" decides to turn on the very firm they were hired to clean up for, Clayton finds himself at the center of a conspiratorial maelstrom.
7. "Kramer vs. Kramer", 1979. It tells the story of a couple's divorce, its impact on their young son, and the subsequent

evolution of their relationship and views on parenting. The film explores the psychology and fallout of divorce and touches upon prevailing or emerging social issues such as gender roles, women's rights, fathers' rights, work-life balance, and single parents.

8. "Philadelphia", 1993. When a man with HIV is fired by his law firm because of his condition, he hires a homophobic small time lawyer as the only willing advocate for a wrongful dismissal suit.
9. "The Rainmaker", 1997. A broke, inexperienced law-school grad takes on a huge Insurance company to fight for a woman whose son has terminal leukemia. The insurance company won't pay for the life-saving operation, so it is up to lawyer Rudy to fight for the boy's life.
10. "The Verdict", 1982. In the story, a down-on-his-luck alcoholic lawyer accepts a medical malpractice case to improve his own situation, but discovers along the way that he is doing the right thing.
11. "Devil's Advocate", 1997. It is about an unusually successful young Florida lawyer invited to New York City to work for a major firm. As his wife becomes haunted by frightening visual phenomena, the lawyer slowly begins to realize the owner of the firm is not what he appears to be, and is in fact the Devil.

To conclude, we should say that despite its entertaining character, educational video seems to be effective didactic material that engages learners' interests. So we need to select video materials which can be used as a significant component of communicating in a foreign language and as a means of fostering students' communicative competence and creativity.

We can say that one of the most significant factors in the success or failure of an educational technology is the quality of the content, rather than the technology itself. Selecting video that has strong, visually-rich educational content is a critical element for maximizing the effectiveness of video.

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## CULTURE AND ELT - TO COMBINE OR NOT TO COMBINE?



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**Abstract:** Culture and Language are closely interrelated and intertwined. (Byram & Grundy, 2003 amongst others). Culture is frequently defined as the characteristics and knowledge of a particular group of people, encompassing language, religion, cuisine, social habits, music and arts. From this standpoint, language is considered to be one of the parts of culture and one of the carriers of culture.

The goals of this article are (1) to discuss the interrelationships between foreign language teaching and teaching culture through cultural codes; (2) to analyze the results of two small-scale studies conducted with two groups of English language teachers related to this problem and spaced 10 years apart at Tbilisi State University.

**Keywords:** Culture, ELT, Semiotics, Teaching

### **1 Introduction and theorizing why culture and language should be taught together**

As is known, culture and language are closely interrelated and intertwined (Byram & Grundy, 2003). Culture is frequently defined as the characteristics and knowledge of a particular group of people, encompassing language, religion, cuisine, social habits, music and the arts. From this standpoint, language is considered to be one of the parts and carriers of culture.

The integrated method to teaching language and culture maintains that culture is a part of language learning and also teaching a target language is impossible without teaching target culture. (Brooks, 1986; Byram, 1976; Byram & Grundy, 2003). It is also believed that human nature is inherently related to the culture; language learning is culture learning, language teaching is culture teaching (Gao, 2009).

As well as this, increasingly realizing the significance of learning culture and ELT it is now maintained that (1) cultural content should be represented in many L2 curricula designs and textbooks (Sysoyev & Donelson, 2002 ; Pulverness, 2003); (2) students learn L2 better if texts include cultural details which make the students more aware of the target culture (Genc & Bada, 2006); (3) teaching culture has a humanizing and a motivating effect on the learner and the learning process (Genc & Bada,

2006); (4) culture is becoming the fifth language skill (Tomalin, n.d. <https://www.teachingenglish.org.uk/article/culture-fifth-language-skill>). Moreover, to be culturally literate is becoming crucial as “most language learners, not exposed to cultural elements of the society in question, seem to encounter significant hardship in communicating meaning to native speakers.” (Bada, 2000: 101) Therefore, developing intercultural or pragmatic competence refers to the social skills which put the target language learners in a comfort zone, since through this competence, learners would be able to achieve communicative competence successfully. This category should be considered at all stages of learning a language. (Brock & Nagasaka, 2005)

On the other hand, given the fact that language is the carrier of the thought, in the context of ELT which I am concerned with in this article, cultural categories are taught through this medium. In terms of semiotics, language is a system of signs and its main task is to create, encode, transmit and study the specifics of both certain semiotic information (message) and its decoding. Levi-Strauss (Levi-Strauss 2005) and Geerts (Geerts 1978) believed that both, culture and language, are systems of signs and codes.

Therefore, while teaching a language, attention should also be paid to the study of codes defined by cultural norms. This is particularly significant concerning the study of the cultural experience of any society, as the semiotic sign acquires a certain significance in the process of identifying the individualizing terms and conditions of cultural codes. Being aware of such codes, following Chandler (2004) and using them correctly in context means mastering the rules of a particular culture and becoming a member of a community that shares the culture. Consequently, the study of verbal and nonverbal cultural-semiotic signs or codes is an essential component concerning mastering a foreign language at a high level. (Chandler, 2004).

From this point of view, it is evident that learning a new language requires precise coding of the target culture sign systems/codes in the learner's consciousness. Moreover, it is the study of the basic features of the target language culture through semiotic codes which include social codes (verbal language, codes of conduct), text codes (codes prevalent in certain discourses), interpretive codes (perceptual and ideological codes) and non-verbal codes.

As well as this, the study of cultural codes is also relevant in non-verbal communication. Specifically, the study of proxemic (protection of personal space), kinesthetics (semiotics of facial expressions and

gestures), haptic (touch semiotics), silence and paralinguistic categories are important for in-depth cognition and successful communication in a foreign language.

Based on the theoretical background outlined above, this paper makes an attempt to determine the ways culture can be incorporated into ELT. Following this, I will describe practical examples concerning how this is done at Ivane Javakhishvili Tbilisi State University (Georgia) and the results of research carried out at the same University among the teachers of English.

## **2. Culture and Programs of English Philology and English Studies at TSU**

The goals and learning outcomes of the BA program of English Philology at TSU include, together with the transfer of knowledge of language theory and English literature, developing a student's (inter)cultural and pragmatic competence.

The BA in English Philology and Master's program of English Studies employ an integrated approach to the learning of culture and language based on material which is delivered in several modes and includes cultural elements and active semiotic codes.

At the BA level (language + culture) texts and assignments tend to be selected based on the principle of cultural and linguistic integration and semiotic codes.

The MA program in English studies includes four modules: Language theory, English Literature, British Studies together with Language and Lexicography. All of the modules include culturally significant materials, especially the module of British Studies, which concentrates on teaching specifics of British society, culture, politics and general codes of culture. As well as this, in the academic course of intercultural communication which is a core course of the program for all the modules, the semiotic-cultural context and cultural codes in both (native and target) societies are taken into account, which, by the same classification, includes social codes (verbal language, codes of conduct), text codes (codes prevalent in certain discourses), interpretive codes (perceptual and ideological codes) and non-verbal codes.

## **3. Findings of small-scale qualitative studies conducted at TSU concerning the significance of teaching culture and language together**



In this part of the paper I will analyze the results of two studies which were conducted 10 years apart and were focused on the significance of teaching cultural elements to the students of English Philology at TSU.

The first study was conducted before the modernization of the TSU BA in English and Master of English Studies programs. (2010). 47 English teachers, all TSU graduates, participated in this survey.

The second survey was conducted in 2020 with English teachers (43 participants) who had graduated from TSU English BA and MA programs (in 2020).

Participants in both studies were asked to complete a questionnaire that addressed the importance of culture in the language learning process. The questionnaire started with a description of the participants' demographic data. In both cases, the number of female survey participants was dominant (95% in 2010 and 98% in 2020), which is easy to explain based on the demographics of the profession.

The answers to the important questions for the topic of the paper are given in Table 1.

Table 1

| Question  | Study 1  | Study 2   |
|---|--|---|
| 1. Do you believe that it is important to learn culture together with the language?             | Yes (100%)   | Yes (100%)  |
| 2. Are cultural elements paid attention to while learning and teaching a L2/FL?                 | Yes (51.3%)<br>No (48.7%)  | Yes (88.3 %)<br>No (11.5 %)   |
| 3. What cultural elements are taught at your University?  | Traditions (64.1 %)<br>Elements depicting everyday life (53%)<br>Other 0%  | Traditions (76.9 %)<br>Elements depicting everyday life (73.1 %)<br>Other 0   |
| 4. What additional elements/tasks do you use to introduce/explain cultural - specific material? | Pictures/photos (30%)<br>Relevant tasks (24.5%)<br>Presentations (PP oral) (8%)<br>Employment of additional sources (27%)<br>Videos, films, songs (1.3 %)<br>Other 0 | Pictures/photos (3.8 %)<br>Relevant tasks (46.2)<br>Presentations (PP oral) (84, 6%)<br>Employment of additional sources (19.2%)<br>Videos, films, songs 4 %<br>Other 0 |

|   |   |  |
|---|---|--|
| 5. Do you use semiotic codes (cultural, behavioural, textual) while learning/teaching L2/FL                                     | Yes (19.2 %)<br>No (81.8 %)   | Yes (88.3 %)<br>No (11.5 %)  |
| 6. Which semiotic code do you use when introducing new vocabulary?  | a. Verbal explanation, b. paraphrase 80%<br>c. Visual (picture/photos/) 15%<br>d. Textual (context, translation)-23%<br>e. a and b 12.4%<br>f. b and g 4.3 %<br>g. a and g 3 %<br>h. All of these 17% | a. Verbal explanation, b. paraphrase 26.9 %<br>c. Visual (picture/photos/) 23.1%<br>d. Textual (context, translation) 23.1%<br>e. a and b 11.5%<br>f. b and g 3%<br>g. a and g 7.7 %<br>h. All of these 46.2 % |
| 7. From the following which semiotic means do you consider to be the most effective while teaching cultural –specific elements? | Visual (pictures, etc.) 67 %<br>Verbal-expressive 70%<br>Gestures and mimics 0<br>All of these 4%<br>Other 0  | Visual (pictures, etc.) 80 %<br>Verbal expressive 50%<br>Gestures and mimics 7.7<br>All of these-3.8%<br>Other 0   |

As can be seen from Table 1, the participants in both studies believe that in addition to language, the study of culture is also important and they express an opinion about the specifics of studying culture in their educational institutions. In the second study, more participants answered this question in the affirmative (51.3% and 88.3%, respectively), which is a progressive phenomenon. Also, participants in both studies believe that the teaching of cultural elements is largely limited to those that reflect traditions and everyday life.

The next 4 questions are about the details of teaching cultural elements in the language learning and teaching process. Quite large differences were identified in the answers to the question concerning the method of explaining cultural peculiarities at the lesson. In particular, comparing the results of both studies it was found that verbal means, paraphrase as a method of explaining cultural elements, lose their positions. Instead, the frequency of use of visual codes increases somewhat (23%), although the percentage use of text code remains at the same level. Interestingly, in the second survey, the category "All Methods" was chosen by 47% of the participants (compared to 17%), which is positive news. It is clear from the answers to the last question of the questionnaire that the weight of the use of visual and verbal-expressive codes in the process of studying cultural peculiarities is still high. On the other hand, the novelty is a small but promising increase in gesture codes (7.7%), which underscores the

growing recognition of the importance of semiotic codes in effective nonverbal communication.

#### 4. Conclusions and implications of the studies

The small-scale qualitative studies described above prove that the transmission of semiotic cultural codes in the teaching process can (and should) take place through numerous means. In addition, the results of the study reaffirm the approach that cultural specificity should be adequately reflected in school and university curricula.

Due to its small size, the research analyzed in the article does not claim to be generalized, but it is also clear that both verbal and non-verbal cultural codes and the means of transmitting cultural codes must play a major role in the process of learning a foreign language. Prospective foreign language teachers should have practical language skills, as well as cultural-regional and semiotic information about the target language and culture while studying at the university.

Taking into account the results of the first survey (2010) and the degree and urgency of teaching culture through language, several academic courses were added to both programs to facilitate the study of intercultural and British cultural codes. Also, relevant changes were made to the already existing courses.

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## THE MILESTONES OF NEOLOGISM FORMATION



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**Abstract** Every language is an instrument and vehicle of thought that is bricked by words, “the center of a linguistic system” [Algeo, 8]. The more changes occur (war, technology, pandemic etc.) in the society the more bricks are laid in the milestones of neologism formation. The only true “cause” of change in a language are the speakers, who use their language, and in doing so observe or neglect their linguistic traditions [Coseriu], so when a speaker is looking for a proper word to render an object, activity, invention and cannot find, he/she invents it.

**Key words** neologism, milestone, variety, classification, invention, coroneologisms

### Introduction

The lexeme-making process has a long history. Plato discussed several types of word making in the *Cratylus*: compounding (as Theophilus is from theos + philos), derivation by ablaut (as soma is from sema, since the body is the "grave" of the soul), loanwords (as Plato supposed pyr to be), clipping (as eros is from esros 'influx'), and phonesthetics (as r connoted motion in tromos 'trembling')[1] Dionysius Thrax in the *Techne* described seven types of noun derivatives and two types of compounding. [2]

There have been detailed studies of particular classes of words such as Robert B Lees's *Grammar of English Nominalizations*, S. V. Baum's "The Acronym, Pure and Impure," Einar Haugen's "Analysis of Linguistic Borrowing," Louis G. Heller and James Macris's "Typology of Shortening Devices", Hans Marchand's *Categories and Types of Present Day English Word-Formation*.

### **On the variety of classifications. J. Algeo's classification**

The morphological processes involved in the production of the neologisms include general structures of the English vocabulary, thus according to Shahlee and Mustaffa (2019) the main processes to produce new words are compounding, reduplication, borrowing, affixation,

conversion, abbreviation, acronym, clipping, blending, onomatopoeia and antonomasia.

Stuart Berg Flexner observed: "In modern English, all words, including slang, are created in several well-defined ways." [3] Thus, Flexner discussed such ways of word making as compounding, affixation, blending, acronymy, clipping, back formation, functional shift, sound substitution, borrowing, folk etymology, onomatopoeia, reduplication, etc. However, John Algeo considers that the center of each type of word formation is clear, but its boundaries may be fuzzy.

Khurshid Ahmad wraps up the categories by stating that some lexicographers suggest that there are three broad 'source types' of neologisms in dictionaries as well as in corpora: first, neologisms formed by the addition or combination of elements, especially compounding, affixation, blending and acronymization; second, neologisms formed by reduction of elements, namely, abbreviations, backformation and shortenings; and, third, neologisms that are neutral with respect to addition or reduction: semantic change, coinages, conversion or loans.

"The neologism model of Krishnamurthy consists of three components. The first component of neologism is word formation which involves processes that are based on compounding, blending, affixation, coinage, and acronym." [4] The second component is borrowing, to introduce the neologisms from other languages if there is no equivalent in the target language. The third component is lexical deviation.

Wei Liu in his research has focused on compounding, blending, affixation, acronyms, conversion, clipping, old words with new meaning, hard to define.

John Algeo distinguishes seven etymological sources for new word: creating, borrowing, combining, shortening, blending, shifting and unknown source. This classification I find the most successful as every new word can find its place in this classification.

**Creating** – a new word that is made from nothing or "scratch, creation ex nihilo". Onomatopoeic (imitative, echoic) are also included in this category, as *bleep*.

**Borrowing** – a new word borrowed from another language, as for example *avatar*, *emoji*; *simple loanword* – a word adopted directly into English, sometimes with minor modifications of pronunciation to conform to English sound pattern; *adapted loanword* – a word involves morphological change, adapted to a more native pattern; *loan translation* – a meaning of a foreign word is borrowed, also known as calques.

**Combining** – a new word created through a combination of existing words and word parts, such combinations are of two types: compound, that combines two or more full words or bases and derivative, that combines a base with one or more affixes: *coronaphobia*, *doomscrolling*, *CORONAed*.

- *prefixes* – traditional prefixes are widely used to create new words: anti-, bi-, contro-, crypto-, de-, hydro-, hyper-, inter-, mega-, multi-, neo-, non-, post-, re-, ultra-, un-, under-, urbi-, etc., as in *cryptocurrency*;
- *suffixes* – traditional suffixes, or combination of suffixes are extremely productive and are used more frequently than prefixes: -able, -ate, -ation, -ed, -ee, -er, - fication, -ian, -y, -ism, -ity, -ization, -ize, -less, -phobe, etc., as in *californication*;
- *compounds* – compounds, the result of joining two or more bases, *coronaboom*.

**Shortening** – a new word can be created by omitting some part of an old word: *corona*, *covid*, *sars*.

- *clipping* – a new word that derives from an original longer expression, or clipping an expression, thus *DNA fingerprinting* became *fingerprinting*, *jet propelled plane* became a *jet*; *internal clipping* – some shortened forms omit a part of one of the main elements, thus *rehabilitation* became *rehab*; *innovative clipping* – “form are clipped not at a morpheme boundary, but at a point that does not correspond to any part of the original word structure”[5], as for example *Amvets* from *American Veterans*;
- *alphabetism* – abbreviations of initial letters of the words of an expression, the peculiarity is the pronunciation by the alphabetical names of the letters, also known as initialism, one of the mostly used is *USB* that stands for *Universal Serial Bus*;
- *acronymy* – “made of initial letters of the words of an expression, like an alphabetism, but pronounced according to the normal rules of English orthography” [6], thus *ZIP* code is *Zone Improvement Plan*, or *CREEP* - *Committee for the Re-Election of the President*;
- *phonetic elision* – omission of sounds, that is resulted from phonetic processes, as in *Ceefax* (See facts) - a system of giving written information on television, provided by the BBC

- *back formation* – shortening a word by omitting an affix or a constituent morpheme, as in *air condition* instead of *air conditioning*, or *radar track* (*radar tracking*), *window-shop*.

**Blending** – “the process of simultaneously combining and shortening” [7], *coroneologism*, *coronageddon*.

- *blending with clipped first element* – *adenovirus* – aden(oid) + o + virus;
- *blending with clipped second element* – *moonquake* – moon + (earth)quake, *ecopolypsy* – eco + (a)pocolypse;
- *blending with both elements clipped* – *republocrat* – republic (ican) + (dem)ocrat, *Alcan* – Al(aska)+Can(ada);
- *blending by overlapping sounds only* – *between-ager* – between +teen-ager;

**Shifting** - derivation of a new lexeme from an existing one without a specific morphological marker indicating the change of word class and meaning. (Kortmann 2005, 103)

- *shift of form* – *boy toy* from toy boy;
- *shift of grammar* – *to google* from google;
- *shift of meaning* – *blue print* means detailed plan, *full-dress* – complete in all details.

**Source unknown** – origins are unknown in whole or in part, *bitcom*.

However, creating a new word made from scratch and source unknown – share the same background and can be united in one category.

## Covid-19 SARS-CoV-2

The pandemic has led to changes in human life worldwide. It challenged the public health, the food system, the world of work and education. The economic and social changes have mostly a dramatic impact on our lives. However, every change brings novelties in the way people live, work, study, travel, shop, communicate, dress, and even behave. Millions of people have faced threat, fear, loneliness, bankruptcy but the humanity has a long history with many challenges. People have learned to adopt quickly enough to the pandemic, so if we want the stability, we change.

However, we are interested in the linguistic aspect of the pandemic caused by Covid-19 SARS-CoV-2, and more specifically in

morphological processes involved in the creation of the neologisms that have appeared during this period.

WHO announced “COVID-19” as the name of this new disease on 11 February 2020. The official name of the disease - coronavirus disease (COVID-19), Virus severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2). “From a risk communications perspective, using the name SARS can have unintended consequences in terms of creating unnecessary fear for some populations, especially in Asia which was worst affected by the SARS outbreak in 2003.” [8] Thus, WHO has begun referring to the virus as “the virus responsible for COVID-19” or “the COVID-19 virus” when communicating with the public.

If we look at the variety of names that people use for Covid-19 SARS-CoV-2, the word “Corona” is one of the most popular and does not need translation, as well as most of the names. It “literally means crown or the halo around the sun. The World Health Organization (WHO) has named the coronavirus disease as COVID-19 and the virus that causes it as severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2). It is an enveloped, nonsegmented single-stranded, positive-sense ribonucleic acid (RNA) virus with a genome 96.2% identical to a bat coronavirus.” [9]

Wuhan virus, Wuhan coronavirus, 2019 novel coronavirus, novel coronavirus-2019, COVID-19 virus, 2019-nCoV, China Virus, Sars (Severe Acute Respiratory Syndrome), COVID-19, new coronavirus, Rona are widely used by medical world, mass media, as well as by non-professionals. The US President Donald Trump and some White House officials call the coronavirus the Chinese Virus, or even Kung Flu, however, it is not widely used by people. [10] “I can name – Kung flu. I can name 19 different versions of names. Many call it a virus, which it is. Many call it a flu. What difference. I think we have 19 or 20 versions of the name,” he said. [11]

No matter how we call it, it has made a negative impact overall humanity.

### **Methodology and analysis**

The COVID-19 pandemic has caused the outburst in neology. Considering the above-mentioned concepts, the present study aims at exploring the morphological structures of the neologisms created during the pandemic caused by Covid-19 SARS-CoV-2. The data were collected from social media and electronic mass media. The present study uses the descriptive-qualitative method of analyzing the morphological structures of the neologisms during the pandemic.



First, we have identified the neologisms that emerged during this period, then investigated the morphological processes to classify fifty neologisms, using the model of John Algeo (creating, borrowing, combining, shortening, blending, shifting and unknown source). The results are shown in the following table:

| <b>neologism</b>                  | <b>Meaning</b>  | <b>Morphological process</b> |
|-----------------------------------|---|------------------------------|
| <i>anticoronavirus</i>            | Antibodies  | Combining                    |
| <i>blursday</i>                   | This is an unspecified day because of lockdown's disorientating effect on time  | Combining                    |
| <i>China virus, Chinese virus</i> | This is a name for a new coronavirus disease 2019   | Combining                    |
| <i>contact tracing</i>            | This means the practice of identifying and monitoring individuals who may have had contact with an infectious person as a means of controlling the spread of a communicable disease                   | Combining                    |
| <i>corona baby</i>                | A Baby conceived during the mandatory quarantine during the Covid-19 outbreak   | Combining<br>,<br>compound   |
| <i>coronaboom</i>                 | The increase in population as A result of quarantine during the coronavirus; from people being inside with others, & bored  | Combining<br>,<br>compound   |
| <i>coronacation</i>               | Getting paid to be off of work and having nothing to do or nowhere to go  | Blending                     |
| <i>corona boner</i>               | The act of getting excited about relaying unsubstantiated 3rd hand 'facts' about the Coronavirus to appear knowledgeable in front of strangers or Social Media  | Combining                    |
| <i>coronageddon</i>               | This refers to a near-certain, end-of-times condition created either by the actual COVID-19 virus or the massive social, financial and political devastation generated on the back of global hysteria | Blending                     |
| <i>coronapocalypse</i>            | This means the end of the world because of corona virus   | Blending                     |
| <i>coronaphobia</i>               | 1. Where an individual or small group of karens will keep their distance from all human life by at least 5 miles, people who  | Combining                    |

|                             |  |                                      |
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|                             | <p>have coronaphobia are 88% more likely to go into the super markets and hoard all the supplies such as toilet paper, hand sanitizer, gloves and masks. They'll also yell "6 FEET" if you're too close to one</p> <p>2. The fear of catching the current strain (COVID-19 in March 2020) of human coronavirus, expressed by wearing a face mask in public, or simply avoiding public places, public events and public transport</p> <p>3. A fear that somehow, somewhere, you are going catch the Coronavirus</p> <p>4. The constant fear of catching COVID-19 (coronavirus). Symptoms include: panic buying toiletries and hand sanitizer, wearing a paper mask that does nothing but make you look stupid, staying away from people and screaming if someone coughs! This can also be known as severe Coronatitus</p> |                                      |
| <b><i>corona</i></b>        | This is a name for a new disease, coined as an abbreviated form of coronavirus disease 2019  | Shortening<br>,<br>Internal clipping |
| <b><i>coronatitus</i></b>   | A person who looks like they may have Hepatitis but may also have the coronavirus  | Blending                             |
| <b><i>coronacut</i></b>     | When the elements of boredom and curiosity combine to produce some haircuts that would never see the light of day if there wasn't a pandemic on the cards  | Combining                            |
| <b><i>corona time</i></b>   | The phrase you use when someone near you coughs, often as a joke saying they're going to spread the coronavirus  | Combining                            |
| <b><i>coronacoaster</i></b> | When your emotions are on a rollercoaster due to all of the news each day about the Corona virus   | Combining                            |
| <b><i>coronaquake</i></b>   | For the first time this compound of two words was used by the Croatian photographer Miroslav Vajdić. March 22, 2020 A strong earthquake shook Zagreb at 6.24 am. The Seismological Service reports that the quake had a magnitude of 5.5 on the Richter scale for the first time in history two disasters hit a city at the same time corona + earthquake = coronaquake  | Blending                             |

|   |  |                          |
|---|--|--------------------------|
| <b><i>coronacrazy</i></b>   | Acting in a manner that lacks reason, rooted in fear or misinformation related to COVID-19 and SARS-CoV-2 (also known as cononavirus)  | Combining                |
| <b><i>CORONAed</i></b>  | When an event, or other plans get cancelled because of the COVID-19 virus (more widely, and incorrectly, referred to as the "coronavirus") in one word, you can say they got CORONAed                      | Combining                |
| <b><i>corona-chan</i></b>   | Corona-chan, also known as Wuhan-chan, is an anime-style anthropomorphic representation of the Novel Coronavirus the outbreak of which occurred in the Wuhan province of China in late 2019 and early 2020 | Combining                |
| <b><i>coroneologism</i></b>   | A neologism created during the pandemic caused by COVID-19 virus   | Blending                 |
| <b><i>coronnials</i></b>  | This term refers to the generation born during or after the pandemic   | Blending                 |
| <b><i>covexit</i></b>   | This means the act of going out or making an exit during lockdown  | Shortening<br>, clipping |
| <b><i>covid-19</i></b>  | This is a name for a new disease, coined as an abbreviated form of coronavirus disease 2019  | Shortening               |
| Covid-19<br>SARS-CoV-2,<br>Covid,<br>COVID-19,<br>COVID-19<br>virus,<br><b><i>2019-nCoV</i></b> | This is a name for a new disease, coined as an abbreviated form of coronavirus disease 2019  | Shortening<br>, clipping |
| <b><i>covideo party</i></b>   | This includes online parties via video conferencing platforms such as Zoom or Skype  | Combining                |
| <b><i>covidiot</i></b>  | This term is coined by joining two words 'covid' and 'idiot' which refers to those who do not follow physical distancing rules and other precautionary measures  | Blending                 |
| <b><i>covidivorce</i></b>   | Divorce during the quarantine of Covid-19  | Blending                 |
| <b><i>coronacoma</i></b>  | When you take sleep so long during quarantine that you don't know what time it is or what is happening in the outside world and you may as well be in a coma   | Combining                |
| <b><i>doomscrolling</i></b>   | This means obsessively searching and reading depressing pandemic-related news  | Combining                |

|  |  |                       |
|--|--|-----------------------|
| <b><i>locktail</i></b>                                       | This means an alcoholic beverage one sips at home during the quarantine period   | Combining             |
| <b><i>ncov</i></b>   | This is an abbreviation for ‘novel coronavirus’  | Shortening , clipping |
| <b><i>new normal</i></b>                                     | This refers to a new way of living and going about people’s lives, work and interactions with others   | Combining             |
| <b><i>new coronavirus</i></b>                                | This is a name for a new disease, coined as an abbreviated form of coronavirus disease 2019  | Combining             |
| <b><i>2019 novel coronavirus, novel coronavirus-2019</i></b> | This is a name for a new disease, coined as an abbreviated form of coronavirus disease 2019  | Combining             |
| <b><i>NOVID-19</i></b>                                       | The nineteen minutes after a too-close interaction with a maskless stranger during which you experience a thickness in your throat and a certainty that you are dying. This sometimes lasts longer if frantic hand washing, antiseptic gargling, and estate planning are not readily available | Blending              |
| <b><i>PUI</i></b>  | This acronym stands for ‘Person under investigation’ which refers to someone who manifests the symptoms of corona virus and is still under observation for being a probable COVID case   | Shortening , acronymy |
| <b><i>quaranteams</i></b>                                    | This refers to the online teams created during lockdown to help other people deal with changing work circumstances   | Blending              |
| <b><i>quaranteens</i></b>                                    | This term is used to refer to those who are born during the quarantine period and will be stepping into teenage in 2033-34   | Blending              |
| <b><i>quarantini</i></b>                                     | This refers to an alcoholic beverage one sips at home during the lockdown  | Blending              |
| <b><i>rona</i></b>   | This term is the shortened form of corona  | Shortening , clipping |
| <b><i>Sars</i></b>   | Severe Acute Respiratory Syndrome  | Shortening , clipping |
| <b><i>self-isolation</i></b>                                 | The act of distancing oneself from the wider public. Likely to be a result of fear of an oncoming zombie apocalypse, plague or COVID-19  | Combining             |

|                                       |  |                                |
|---------------------------------------|--|--------------------------------|
| <i>social distancing</i>              | This term means the act or state of being physically distant from other people to avoid contracting or spreading the corona virus  | Combining                      |
| <i>Stockholm syndrome</i>             | The assumption that everyone would be just fine without any government restrictions  | Combining                      |
| <i>super-spreader</i>                 | This is an individual who is highly contagious and capable of transmitting a communicable disease to an unusually large number of uninfected individuals   | Combining                      |
| <i>self-quarantine</i>                | This means to refrain from any contact with other individuals for a period of time (such as two weeks) during the outbreak of a contagious disease usually by remaining in one's home and limiting contact with family members | Combining                      |
| <i>WFH</i>                            | working from home  | Shortening<br>,<br>alphabetism |
| <i>Wuhan virus, Wuhan coronavirus</i> | This is a name for a new disease, coined as an abbreviated form of coronavirus disease 2019  | Combining                      |
| <i>zoombombing</i>                    | This refers to the unwanted disruption caused by an individual while people are conversing on Zoom, a video conferencing platform  | Combining                      |

**Conclusion** The investigation of fifty neologisms that have been created during the Covid-19 pandemic has shown that the morphological processes mostly involved in the creation of the coroneologisms include combining, blending and shortening. Combining proved to be the most dynamic process of all and is used to create neologisms in 56%. The next most productive process is blending – 26%, which is also an important way to make new words. The third process is shortening – 18 %, that is highly effective in omitting some parts of an old word. These processes allow the humanity to develop their language quickly. Combining, blending and shortening build something new from something already existing and active but people remodel the words to modernize them and make more effective and useful by combining more than one meaning. The above-mentioned processes can be called the milestones of the English neologism formation. Thus, people create words to fulfill their main goals in communication to produce utterances that most accurately express his/her intended meaning.

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