



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

VIII VIRTUAL INTERNATIONAL SPRING SYMPOSIUM PROCEEDINGS

LANGUAGE EDUCATION THE 21ST CENTURY: PERSPECTIVES, PARADIGMS, PRACTICES

18-19 March, 2022

Bălți, Republic of Moldova



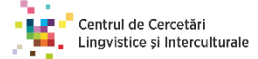
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HAS THE PANDEMIC CHANGED THE ASSESSMENT SYSTEM IN EDUCATION?



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Abstract: The pandemic has changed the whole world system including that of education. Moving the educational process online brought about many changes in the format of learning, teaching and assessment strategies. This qualitative study focuses on the assessment systems employed by the teachers of EFL and academic staff of the Department of English Philology at Ivane Javakhishvili Tbilisi State University before the pandemic and also the changes made to them during the pandemic based on the research conducted at TSU. The presentation will discuss the moves taken to raise the teachers' and professors' awareness regarding the issues related to online learning and teaching on the one hand, and to the systems of assessment on the other, to increase the effectiveness and objectivity of online teaching and learning.

Keywords: online assessment; Covid-19; ELT

Introduction

Due to the COVID-19 pandemic, the whole world had to move online to be able to continue delivering quality education made challenging by the force majeure situation. (Donohue & Miller, 2020). According to the available data, about 1.7 billion students had to move online worldwide (UNESCO, 2020).

The move online was not an easy process for either developed or developing countries. For example, in the United Kingdom, the COVID-19 pandemic created problems for schools due to the lack of access to a high-quality internet connection (Harris & Jones, 2020).

Georgia, which has much fewer resources and experienced complete and partial lockdowns and curfews on and off several times in 2020 - 2021, had to solve problems regarding the quality and accessibility of education delivered online. According to the estimations of UNICEF,

about 50,000 children lost access to education at the start of the pandemic. The problem stemmed primarily from the following issues: a) limited access to the internet in mountainous regions, b) the lack of suitable electronic devices among poor families, c) scant experience in online teaching. (Lomsadze, G. 2021).

Despite difficulties, it was crucial for educators all over the world to adapt to the dramatically changing reality.

This study focuses on the changes made to the assessment strategies during the pandemic based on the research conducted at Ivane Javakhishvili Tbilisi State University. Specifically, the paper discusses the moves and strategies taken to raise the teachers' and professors' awareness regarding the issues related to online learning and teaching, on the one hand, and to the systems of assessments, on the other, to increase the effectiveness and objectivity of online teaching and learning. The main questions addressed are as follows: a) how did teachers/academic staff evaluate the effectiveness of online assessment during the COVID-19 pandemic? b) What changes were made in the assessment strategies during the pandemic? c) What were the positive and negative sides of online learning and, particularly, of the assessment strategies employed?

Theorizing assessment in ELT

As indicated by Brown (1990), two significant functions for classroom assessment include the following: a) assessment strategies to show whether the learning is successful or not, and b) to clarify the expectations of the teachers from the students (Brown, 1990).

Formative assessment provides feedback to the learner and identifies the student's strengths and weaknesses, while summative assessment determines the learner's overall performance and communicates the students' abilities to the interested parties (Darling-Hammond, 2006).

Stiggins (2002) stated that assessment strategies are considered essential in the design of educational programs as they assist in monitoring the standard of achieving the goals of the educational program. The study by Gaytan & McEwen (2007) revealed that the most successful assessment strategies for online evaluation included oral

tasks, portfolios, self-assessments, performance evaluations, peer reviews, graded tests and questionnaires and also interactive conversation.

Online learning (E-learning) at Ivane Javakhishvili Tbilisi State University

Online learning involves an internet-based educational management system as a means of communication between students and/or higher education staff for exams to teach consult and monitor the students' progress.

Online learning (E-learning) was practised in TSU before the pandemic. For instance, TSU employed the MOODLE system and an electronic database LMS.TSU.GE. as part of its E-learning system. From the start of the pandemic (March 2020), both asynchronous and synchronous methods of learning and teaching were used, and homework and recommended literature were uploaded to the MOODLE and LMS systems. TSU started negotiations with the internet providers to offer concessionary rates to students. As well as this, students had access to over 12,000 books through TSU Library's electronic database as well as to international electronic databases (Elsevier, Scopus, ScienceDirect, EBSCO, Econlit England Journal, Oxford Textbook of Medicine, JSTOR, BioOne; ECD-Library, Cambridge Journals Online, HINARI Health, etc.). and <https://www.tsu.ge/en/news/E-learning-at-TSU>.

In addition, the University Quality Assurance Service and the Department of Information Technology have developed guidelines, tutorials, and online learning quality assurance recommendations and conducted up to 30 training courses for teachers and 22 training courses for students. The issues discussed at the training courses included the development of learning outcomes for educational programs, online learning, creation of tests on the Moodle platform and the methodology for test development online.

All types of assessment (from 2020 up to the present) at TSU have been implemented online. This included not only BA and MA stage

assessments but also PhD defences. <https://tsu.ge/en/quality-assurance/page/E-Learning>.

The move from F2F to online learning led to the modification of the system of F2F assessment into electronic assessment at all educational stages, including higher education in Georgia.

The Faculty of Humanities at TSU chose Zoom to conduct lectures and seminars, and oral exams. The Google classroom was mainly used for written tests, while essays and answers to theoretical questions were sent by e-mail.

Data and methodology of the study

The data of the paper are based on the study conducted at the Language Center and the Department of English Philology at Ivane Javakishvili Tbilisi State University. The teachers of the center were invited to fill out the electronic questionnaire comprising closed and open questions. The academic staff of the Department of English philology was asked to take part in the interview where the author asked them about the problems raised by the pandemic and changes (if any) implemented due to it. Apart from the demographic data (participants' sex and age), the questionnaire included questions about the assessment strategies employed during the pandemic and implemented changes. 42 teachers of English (all females) participated in the questionnaire, their ages ranging from 25 to 65+.

The electronic questionnaire consisted of three parts: 1. Demographic data: 2. Advantages and disadvantages of online learning and teaching and 3. The issues of assessment strategies. The questionnaire included closed and open questions related to the online learning and assessment strategies used during the pandemic. The closed questions comprised multiple-choice questions and a 5-point Likert scale ranging from strongly agree to strongly disagree.

In the second part of the questionnaire, teachers were asked to compare online and in-person learning and teaching according to the following areas:

1. Availability of online materials and resources.
2. Students' performance in a virtual classroom.

3. Effectiveness of “traditional” assessment strategies and the need to introduce innovative strategies or modify the existing ones.

The results of the study

The answers regarding the availability of materials and resources the teachers had were as follows: 57.5 % of the participants of the study (both teachers and academic staff) assessed this issue related to online learning positively as “online learning has made the practical work at ELT lessons as well as theoretical lectures and seminars more involving and interesting”.

Moreover, the following reasons were named for the success of this format of teaching and learning: a) online learning has made it easier to use internet resources during the lecture and seminars; b) online learning has made the students more motivated as it allows using more resources and creativity regarding both the teacher and the student; c) online learning is convenient as students do not rely on traffic and transport issues and are not usually late for lectures; d) asynchronous classes and assignments help students to attend the classes even if they do not attend the lessons; e) the possibility of recording an exam allows the student's exam answer to be verified in the event of a claim; f) classes have become more motivating and interactive.

In addition to the negatives in pandemic conditions, quite interesting positive results can be obtained at the expense of: 1. There are much faster and more accessible conditions for the provision of study materials to students, the updating of study materials. 2. Students can contact lecturers during non-lecture hours, ask for advice, share their ideas to facilitate the learning process. 3. Interactivity which is crucial in the process of learning a foreign language is strengthened, and also gives a positive result in terms of increasing students' motivation”.

On the other hand, while answering question 2 (What are the disadvantages of online learning?), the following arguments were singled out: a) lack of computers/laptops; [at Uni or student's home b) low quality of internet and technical issues related to this problem, especially in the regions of Georgia; c) frequent cuts in electricity (especially in the regions); d) unwillingness of some students to switch on their cameras for various reasons; e) lack of computer skills among

teachers; f) lack of support and control from the teachers and administration.

As well as this, 85.3% of academic staff involved in the study during the interviews maintained that one of the major problems they experienced was the unexpectedness of the switch to fully online learning and lack of preparation for this format. This is in line with Huang *et al.* (2020), who also believe that the fundamental issues included the lack of time necessary to effectively adapt teaching strategies and methods to online learning, and motivate students. In addition, they point out two more factors: i) teacher/student isolation and finally, ii) the need for effective pedagogical approaches. Interestingly, neither of the latter factors was mentioned.

Interestingly, many teachers indicated that online learning gives more opportunities to those students who cheat and makes it easier for lazy students to “ghost attend” the lectures and be inactive or disappear unnoticeably: “Students miss more now and study less”. It was also indicated that the best “cheaters” were first-year students whereas higher-level students did not tend to cheat.

The next area of the questionnaire was the performance of students. The open questions in this sector (How does online learning affect the student’s performance?) the following positive and negative responses emerged. The positive responses included the following: a) students are eager to communicate and get involved in the online teaching; b) they are motivated to use various technologies (ELT learning sites and other online resources; c) in many groups, the attendance is excellent. On the other hand, the teachers indicated that a) low internet quality and scarcity of computers and other gadgets lead to lapses in communication; b) low technological competency impedes online communication and efficiency; c) the number of absent or inactive students may increase; d) The intensity of the evaluation online is reduced, the confidence in the authenticity of the written test (essay+ tests) paper is decreasing. “Written tests are less reliable because students can easily copy from each other”

Interestingly, 72.2% of the teachers mentioned an increased degree of cheating as one of the disadvantages of online learning. Cheating as

one of the main issues concerning online learning is mentioned by Lomsadze (2021): “Students used to take their tests in the examination center, where they were watched, where they could not use their mobile phone and could not talk to one another. Now they take their tests at home, on their computers. When the test goes online, they already have a group chat in Facebook Messenger at the ready. Someone drops the correct answer there and others pick it up.”

“[https://eurasianet.org/georgia-covid-sees-rise-in-school-cheating#:~: text=Students%20used%20to,pick%20it%20up.%E2%80%9D](https://eurasianet.org/georgia-covid-sees-rise-in-school-cheating#:~:text=Students%20used%20to,pick%20it%20up.%E2%80%9D)

In addition, one of the teachers mentioned in this respect:” Some students manage to cheat even in the Google classroom”.

The cheating issue was repeatedly indicated in the third part of the study focused on the assessment forms employed in online teaching as opposed to those employed during F2F teaching.

The last part of the questionnaire included closed questions about the assessment strategies employed before the pandemic and whether they have changed or not during the pandemic. As well as this, in the case of changes, I was interested what type of changes was made.

Table 1 reveals the formative and summative assessment forms used before the pandemic as indicated by the participants of the study.

Table 1. Formative and summative assessment strategies used before the pandemic:

Assessment strategies	%
Homework	97.8
Projects (based on small research)	25. 4
Portfolio	27.4
Quizzes	87.8%
Presentations	88.6%
Oral discussions	78.2
Midterm and end of term written exams	100%

Table 2. Formative and summative assessment strategies used after the pandemic:

Assessment strategies	%
Projects (based on small research)	37.7
Portfolio	75.4
Quizzes	87.8%
Presentations (video and audio formats)	90.3%
Oral discussions	85.7
Midterm and end of term written exams	100%
Homework	97.8
Written reflective diaries	25.1%
Oral exams + written exams	85.7 %
Open questions and small critical essays based on small-scale research	42.5 %

As revealed by the results of the questionnaire and interviews, although assessment forms and strategies were not drastically changed, their shift to the online format was accompanied by certain changes. For instance, during the pandemic, exam tests were held in Google classroom and essays were sent by email. As well as this, in theoretical subjects, at both BA and MA levels, exam essays were based on research or critical analysis of new material.

In open questions inviting the teachers to reflect concerning the changes made in the assessment strategies during the pandemic, teachers pointed out that “in the pandemic period, the assessment process is much more challenging for the teacher than during F2F teaching and learning. It was maintained that although the teachers could not alter the assessment systems drastically due to the content of the accredited syllabi, the teachers still adapted them to the new environment of online learning and teaching: “Although the evaluation methods remained largely similar (including the distribution of points in the syllabus), I changed the format of the evaluation material. In one course, students were invited to prepare a video presentation, and in another- to prepare and send audio recordings as homework”;

While contemplating further about the changes in the pandemic, some teachers pointed out that they “tried to give students more free time and self-reflection opportunity, to record their answers to the questions and share them with us. On the other hand, where this was possible, the evaluation dates became more flexible.”

While discussing the changes in the assessment strategies, teachers maintained that “the pandemic significantly hampered the process of assessing daily assignments due to the technical internet-related issues which, in some cases, prevented the student from attending the lecture. Consequently, along with the midterm / final exam, presentation and quiz format, it became necessary to conduct additional oral exams or written tests to assess individual students: “I use basically the same methods, but in the case of a written test, in addition to material diversification, I also conduct an oral exam to eliminate the students' dishonesty, and cheating.”

Another factor that teachers pointed out regarding the changes made during the pandemic was that “concerning the assessment, more attention was paid to the daily assignments and the progress of the students' academic performance. The advantages of privacy during individual feedback and evaluation are noteworthy. As for the midterm and final exams, it was difficult to ensure their credibility, although an additional oral interview before the exam partially solved the mentioned problem.”

The importance of the teacher's creativity, support and feedback was indicated in several answers: “The online teaching and learning increased the meaning and significance of teacher's resourcefulness, and creativity”; “adding different types of online assignments and activities to the assessment also proved to be more fun for the students, as evidenced by the feedback they provided at the end of the semester”.

“Of course the student also monitors his / her developmental assessment and as a result improves the result. For the final evaluation, the work of the whole semester is very visible and easy to evaluate”

Conclusions and constrains of the study

Based on the experience of TSU, this study once again confirmed the impact of the significance of online teaching and learning and the ways assessment strategies may change in force majeure situations. It is also obvious that teachers modified and adapted their assessment to the specifics of online learning related to both summative and formative assessment which means that online learning expanded and diversified the existing forms of assessments. It was indicated repeatedly that the reliability and objectivity of the traditional forms of assessment may be seriously threatened in online learning and this may lead to discrediting the trust in online assessment and online learning. The factors of the teacher's creativity and flexibility emerged many times. Although this study is only qualitative and its results cannot yet be generalized, it is still undeniable that the future of teaching and assessment has been permanently altered due to the pandemic.

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ENGLISH LANGUAGE/STEM LEARNER COLLABORATIVE



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Abstract: Literature, language and culture are inextricably linked, with one impacting each of the others. English language learning can be used as a tool to affect learning in the arts, history, the sciences, and larger society. This paper will illustrate techniques that can be used develop learners who have a broad, conceptual understanding of STEM (science, technology, engineering, and mathematics) and its place in society, enabling them to be active participants in the technological world and careful creators and users of science, technology, engineering and mathematics. All technological systems are embedded within social, cultural and environmental contexts and all have, or will have, both intended and unintended consequences. Many of our current global problems were created by the societal choices that were made previously. This increases the need for STEM literate citizens who participate in cultural and societal decision making.

Keywords: English Language Learner (ELL), STEM (Science, Technology, Engineering and Mathematics), Curriculum Integration, Real-world, Content and Language Integration.

Introduction

Language has long been understood to play a central role—perhaps *the* central role—in teaching and learning (Cazden, 2001). Many educational reform documents and curriculum content standards in the United States and other nations call for the integration of curriculum content and instructional methods so that all students, including English language learners (ELL), are provided the opportunity to excel within the STEM disciplines (National Governors Association Center for Best Practices & Council of Chief State School Officers, 2010; National Research Council, 2012; NGSS Lead States, 2013). The language and

literacy demand that undergird these new standards clearly present challenges for all students, particularly students who are still in the process of learning the language used to teach the content (Bunch, 2013).

Numerous research studies and scholars have noted that English language learning (ELL) coupled with STEM content learning can serve as a recipe for achieving content and language integration in real-world scenarios (Chval & Chavez, 2011; Dong, 2002; Estapa et al., 2016; Fernandes, 2012; Lee, 2004; Moore, 2008; Nasir & Heineke, 2014; Ortega, Luft, & Wong, 2013; Petit, 2013; Smetana & Heineke, 2017; Sowa, 2009; Von Esch & Kavanagh, 2017; Zwiep et al., 2011). For example, Zwiep et al. (2011) conducted research where 60 teachers were engaged in long-term professional development projects at three public schools in a large urban school district in California, USA. Initially, the teachers lacked STEM content knowledge and were uncomfortable with the idea of teaching STEM as well as language classes. However, by developing and implementing lessons that integrated STEM content with English language learning, these teachers began to see that the STEM instruction greatly assisted in language development among students. Meanwhile, McLeman and Fernandes (2012) found that the majority of the 330 preservice kindergartens through 12th grade teachers from 12 different states in the United States surveyed thought mathematics was ideal for beginning ELLs to transition into learning English.

Supporting the findings of these studies and other research, the National Academies of Sciences, Engineering, and Medicine (2018) noted that the participation in STEM disciplines offers unique learning opportunities for ELLs and can serve as an important tool to engage students in deeper academic pursuits. Further, ELLs develop STEM content knowledge and language proficiency more effectively when they are engaged in real-world interactions reflective of experts and professionals from those fields. Clearly, STEM and English language learning are complementary in the classroom (see figure 1.).

Figure 1. Language presents content

Language use always presents content, and representations of content require language use.
Content taught in STEM disciplines is not separable from the language through which the content is presented.
Learners must participate in STEM contexts and activities to learn the technical language of STEM disciplines.
Learners must be encouraged to draw upon all academic competencies, which include all of their languages.

The Role of Educators and Instruction

The integration of language learning and STEM instruction mentioned above clearly calls for a shift in the methods of instruction that have typically been utilized in language courses. For example, ELL classes have often been dominated by grammar and mechanics that make fewer higher-order cognitive demands and expose students to only practical and less academic genres, making it difficult for students to achieve the fluency required in future academic pursuits. Preparing ELLs for the kinds of language, literature, and learning demands called for by new learning standards can no longer be focused entirely on rudimentary language acquisition. The National Academies of Sciences, Engineering, and Medicine (2018) noted that earlier theories saw ELL as the accumulation of elements of vocabulary and grammar to be internalized by learners, whereas more recent research has moved in a sociocultural direction, viewing language as a set of dynamic conceptualization practices learned through participation in social and disciplinary contexts—this is commonly referred to as *language-in-use*.

Figure 2. Stages of using language as a medium for learning

Stage 1	Learners mature in communities that use language to engage in cultural practices that have developed historically and are shaped by the community.
Stage 2	Learners are socialized into the language within their families and local communities
Stage 3	As they age, learners join larger communities and engage in new cultural practices that are sometimes

	complementary but may sometimes clash with previously learned practices.
Stage 4	Once they enter school, learners <u>encounter academic disciplines</u> and their cultural understandings are sometimes complemented and sometimes challenged.
Stage 5	Learners use language in new ways and encounter new cultural practices through talk, text, reading and other systems for sharing meaning.

The STEM disciplines constitute language communities where language and other ways of making sense of the world evolve (see figure 2.). These STEM disciplines offer membership in communities of scientists, technologists, mathematicians, engineers and other technical experts—communities where the members communicate and expand knowledge in differing manners. These communities benefit the learner, but the learner also benefits the community by expanding the pool of backgrounds and offering differing perspectives that shape STEM fields in critical ways. Participation in these disciplines and practices increase learners’ capacities to generalize and express abstract ideas. For ELLs, success often relies on engaging in classroom and out-of-school experiences that encourage them to draw on the languages they already control and to connect new concepts with the knowledge they bring from their homes and communities (National Academies of Sciences, Engineering, and Medicine, 2018). When allowed to engage in ever increasing language communities to build from what they already know and to develop new technical knowledge, ELLs can learn STEM content and practices while simultaneously building their proficiency in the English language beyond STEM.

As teachers move to implement new teaching and content standards, they will face the challenge of how to support students from homes where English is not the dominant language in meeting subject matter academic expectations that require increasingly demanding uses of language and literacy in English (Bunch, 2013). Teachers are the driving force necessary to ensure that ELLs are exposed to STEM disciplinary

concepts and practices as envisioned in national and international standards for learning. Bunch notes that teachers must purposefully enact opportunities for the development of language and literacy in and through teaching core curricular content, understandings, and activities if they are to interest, engage, and challenge their ELL students. Unfortunately, ELLs have not historically been given access to real-world, grade-level, content-rich, language-rich STEM learning opportunities due to the misconception that a certain level of English proficiency is a prerequisite for participation in STEM learning (Callahan, 2005). To overcome this historical misunderstanding, Bunch suggests that language teachers must be prepared to purposefully enact opportunities for the integration of language and literacy in core curricular content areas like STEM if those teachers are to interest, engage, and challenge their ELL students at the highest levels. Supporting this assertion, Galguera (2011) argues that teachers who instruct ELL's must be prepared to engage in increasing language and literacy expectations across the schools' core curriculum in a way that most language teachers may initially resist. He further notes that these teachers should purposefully enact opportunities for the development of language and literacy in and through teaching core curricular content subjects like STEM (Galguera).

For those teachers who accept the need to integrate STEM content and language and are prepared to do so, additional struggles may become evident (Coady, Harper, and de Jong, 2016; de Araujo, 2017; Gándara, Maxwell-Jolly, and Driscoll, 2005). Coady, et al (2016) found that while elementary teacher participants in their research study had been trained in and recognized the need to integrate STEM content and language learning, they tended to value STEM content learning over language learning and were inclined to emphasize the STEM content at the expense of language learning. Further, Tan (2011) noted that some teachers in integrated STEM content-based language teaching environments viewed their roles as primarily content teachers only and did not assume many language-related teaching responsibilities nor did they approach collaboration positively. This kind of negative posture is a great challenge for collaboration and integration. When language and

STEM curriculum content is integrated, teachers must take care to make certain that both disciplines receive equal attention in the classroom and serve to complement learning in the adjacent disciplines.

The ELL/STEM Learner Collaborative

In order to engage ELLs in both language learning and challenging STEM instruction, it is important to create a classroom climate that positions students as capable participants with rights and obligations in classroom social interactions (National Academies of Sciences, Engineering, and Medicine. 2018). It is essential to acknowledge that all learners, irrespective of their home culture and first language, arrive at school with rich knowledge and skills that have great potential as resources for STEM learning (National Academies of Sciences, Engineering, and Medicine. 2018).

As students engage in STEM disciplinary practices within the language classroom, they communicate their ideas with peers as well as the teacher and develop disciplinary knowledge in both language and STEM communities. Language is a product of this interaction and learning, not a precursor or prerequisite. Gibbons (2006) called for ELL learning in authentic curriculum contexts that engage learners in tasks that are intellectually challenging and that call for interaction with others in increasingly complex contexts. When students engage in highly demanding disciplinary practices, they contend with the ideas, concepts, and practices of the discipline, transform what they learn into a different form or present it to a different audience, and move between concrete and abstract knowledge (National Academies of Sciences, Engineering, and Medicine. 2018).

STEM subjects often involve authentic (real-world), engaging and hands-on learning related to central ideas and concepts. Teachers make efforts to teach students to work collaboratively while thinking critically about deep and complex social, technological and cultural issues. This imaginative work with artifacts can be extended into opportunities for generalizing and reasoning about STEM concepts, using language, and other meaning-making resources. Focusing on a topic over a sustained period of instruction, learners have opportunities to engage in

experiences about the new topic, and then reflect on and consolidate that learning through oral or written work (National Academies of Sciences, Engineering, and Medicine. 2018).

Delivering both core STEM content and ELL in an integrated fashion improves the quality of the language learning experience, provides a real-world context, and encourages individuals from underrepresented groups (i.e., female students) to engage in STEM. It also affords ELLs with the opportunity to be successful in their ongoing STEM learning in school. Language is not just nice but is essential for expanding innovation and creativity in the STEM fields.

To create these collaborative teaching classrooms, teachers need to be aware of the beliefs that they may bring to the classroom with respect to language and STEM learning, as well as ensure that they prepare ELLs to be successful in the classroom while calling upon these learners to share past experiences that they bring to STEM. Moreover, as the newer content standards call for both ingenuity in STEM learning as well as in English, the teacher needs to attend to both the content as well as the language (National Academies of Sciences, Engineering, and Medicine. 2018). It is important to focus on engaging ELLs in productive discussions as they are also engaging in the STEM disciplinary practices and problem solving. Teachers can focus on the language that is used in the disciplines to develop the ELLs ability to utilize multiple registers and modalities (National Academies of Sciences, Engineering, and Medicine. 2018).

Figure 3. Benefits of ELL/STEM collaboration

Creative behaviors are emphasized	Inventive and innovative skills are developed
Critical thinking is practiced	Real-world examples reinforce learning and practice
Language skills are expanded	Reflective thought is practiced
Problem solving techniques are utilized	Connections between disciplines are emphasized

Conclusion

Language and STEM are inseparably linked, with one impacting the other. English language learning can be used as a tool to affect learning in the STEM fields. Unfortunately, a false divide has separated the two fields artificially for many decades obscuring the fact that collaboration between ELL and STEM is complementary to both disciplines. While language has long been understood to play a central role in teaching and learning it has often been removed from the teaching toolbox in the STEM fields. This is a call for the integration of curriculum content and instructional methods so that all students, including English language learners, are provided the opportunity to excel within the STEM disciplines. Such a collaboration can add a real-world context and provide new social and disciplinary contexts for both fields—increasing learners’ capacities to generalize and express abstract ideas. Delivering both core STEM content and ELL in an integrated fashion can improve the quality of the language learning experience, provide a real-world context, and encourages female students and other individuals from underrepresented groups to engage in STEM. It also provides ELLs with the opportunity to be successful in STEM learning. Ultimately, language is not just nice but is essential for expanding innovation and creativity in the STEM fields.

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SHORT & SWEET: MOTIVATING THROUGH POWERFUL IMAGES AND MINI-TEXTS



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Abstract: The inspiration for this plenary given at the VIII Virtual International Spring Symposium comes from Alan Maley's book 'Short and Sweet: short texts and how to use them' (1994). The book opened my eyes to the many benefits of working with short texts. Though it was first published nearly thirty years ago, I find the ideas are just as relevant today as they were back then. The plenary also focussed on using images to trigger creative and meaningful communication. In fact, most of the activities that I demonstrated are a combination of text and image. In this article, I will highlight the benefits of using short texts and images and give a number of specific examples to illustrate how they can motivate students and create an urge to communicate.

Keywords: teaching, visuals, creativity, communication, motivation

Making the most of mini-sagas and six-word stories

A mini-saga tells a story in exactly 50 words. A random internet search will bring up various examples and here is the one that I used at the plenary:

A fisherman lived happily with his family near the river, fishing only for their daily needs. One day he met a businessman who said to him: "Catch more fish, buy more boats, and run a successful business." The fisherman asked: "Then what?" "Start a family and live near the river."

As the example of the fisherman story shows, although a mini-saga is just a few sentences long, it has all the elements that we expect of a story: *main character(s)*, *location*, *plot*, and usually an *unexpected twist*

or *punchline* as its ending. What makes it so powerful is that the story is condensed into a few lines and leaves plenty of room for the reader to fill in the details. This provides an attention-grabbing and memorable story-line around which various classroom activities can be built.

One of my favourite follow-up activities is asking students to turn a mini-saga into an even shorter genre type – a *six-word story*. Here are a few six-word versions of the fisherman story written by a group of Hungarian university students:

Consume less, feel better, live longer!

Live to work? ... Work to live!

Happiness is knowing when to stop.

Fish less. That is true happiness.

Lord, give us our daily fish.

Grow a beard, not the economy.

A businessman is not your soulmate.

The examples given above demonstrate that the students have understood the gist of the story, have reflected on what the message could be and have come up with their own interpretation. Each six-word story highlights a different aspect of the original mini-saga. If used as the title, the reader would start reading the story with different expectations and would already be primed for reading into the text a particular message. It is worth asking our students to pause and reflect on the way a title can put us into a particular frame of mind and influence what we make of a text, as being aware of this can help us to be more critical readers.

The seven examples also demonstrate student creativity and their ability to play around with language. Based on my experience, a simple text-based task such as this one can help students move into a more playful mode and encourage them to be creative even in a language that is not their mother tongue. Of course, a task in itself is not sufficient for this. Finding the courage to use English playfully also requires a supportive, non-judgemental environment. Rather than looking for 'the best', 'the funniest' or 'the most creative', the teacher needs to

appreciate the courage to enter play mode and share even half-baked ideas.

Legend has it that the first six-word story was invented by Ernest Hemingway and here is how it goes:

For sale: baby shoes, never worn.

Another task which my students enjoy and which tends to spark their imagination is turning a six-word story into a mini-saga. Before reading a student's mini-saga version of the six-word story attributed to Hemingway, the reader is invited to think about their own interpretation by responding to the questions below:

1. *Who do you think put out this ad?*
2. *Why are the shoes being sold?*
3. *How would you describe the mood of this story?*

You can now compare your own version to the one written by a first-year university student:

Finally the big day came – the baby arrived! She was gorgeous, with the sweetest smile. And she was huge, 4 kilos! The cute little shoes that they got as a present from Aunt Sarah were already too small. So they put out an ad - for sale: baby shoes, never worn.

The six-word stories given below have worked particularly well in my own university ELT classrooms, they tend to stir students' imagination and lead to a variety of longer story versions:

She met her soulmate. I didn't. / And suddenly we were strangers. Again. / I still make coffee for two. / Staying silent is not an option.

Just as with mini-sagas, a quick internet search will bring up plenty of alternatives if you would like to bring this genre into your own teaching or training. Once students have created their own stories, these

can be illustrated, compared, discussed, extended, narrated, displayed and, perhaps most importantly, appreciated in many different ways.


One last benefit to highlight is that working with mini-sagas helps students to develop a feel for a 50-word text. This can then act as a kind of yardstick when assigning other assignments. For example, when I set a story writing task of approximately 150 words, the students will know that the the length they should be aiming at is that of three mini-sagas.

Powerful images with guiding questions

Here is an example of the image and text type of activity.

The key here is to combine a powerful image with questions that invite the students to put themselves into a make-believe situation. With the

Where did you take this picture?



How did you end up here?
How were you feeling when the photo was taken?
Was there anyone with you?
Why is this picture special to you?

example given above, students are asked to imagine that it was them who took this photo. Looking at the image, they are asked to conjure up the memory that it evokes. The follow-up questions then focus and guide their imagination:

This activity lends itself nicely to a *think-pair-share* type of work-mode. (For an overview of work-modes, see Pohl and Szesztay, 2020). First, students are given a minute to look at the picture and reflect on the questions individually. Depending on their level of English, they can also jot down a few lines or ask their teacher for help with language. Next, they work in pairs sharing their stories. The aim here is on developing fluency and building confidence in speaking, so there is no need to pay attention to mistakes at this stage. Any help that students might need with language is best given during the preparation stage.

Finally, the teacher invites a few students to share their stories as a whole-class activity. The fact that students use the same image as a starting point for their stories tends to create interest and maintain their attention when listening to one another. They will be curious to find out what their peers made of the picture and compare that to their own version.

The activities described here are open-ended with no right or wrong answer. I think it is important to include such activities in our teaching, to provide a safe place in our classroom for spontaneity and playful communication. This can have a powerful confidence-boosting effect as students realise that they are able to create their own stories - in English!

Finally, although this was not the focus of my plenary, I noted that poems can also be used to bring creativity into our classrooms (Spiro, 2004). At the time of the Symposium, the Russian invasion of Ukraine was into its fourth week and cast a shadow over all our lives and this professional event. On the initiative of Alan Maley, a poetry writing project was launched within the ELT community to give voice to our protest and show solidarity with the people of Ukraine and everyone else effected by the war. I ended the plenary by reading out one of the poems from this collection (2022).

What happens? by Rod Bolitho

What happens

When men deranged and warped by power

Lose all control and seize the hour?

*What happens
When our world is swamped with lies?
A little part of all of us just dies.*

*What happens
When those lies are voiced and widely spread?
That's when we start to count the dead.*

*What happens
When evil and mendacity prevail
And we look on and all our leaders fail?*

*What happens
To those brave enough to challenge and refute the lies?
The men in black appear and take them by surprise.*

*Oh, we know too well what happens, and yet
What of these tyrants and the men in black
Who cruelly rule the streets and squares
And simply hope that no-one cares
As they prepare each new attack?
Should we just stand aside and fret?*

*So shall we just devote each day
To putting in our online orders,
Hoping all this will be resolved
Without a need to get involved,
Just trusting that our island borders
Will keep the vileness far away?*

*But deep down, we all know so well
That this is no Frostian forked way
Offering a choice for us to make.
Instead, there is a path to take
If beliefs and values are to stay
To fight off truth's planned death knell.*

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USING VIDEO GAMES TO TEACH ENGLISH. A CASE STUDY



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Abstract: Commercial video games have the potential to function as resources for foreign language teaching and learning and to enhance acquisition. They resemble good classroom practices and tasks because they are objective-oriented, offer fully contextualized language and provide clear feedback. For the purposes of the present study, an off-the-shelf adventure / puzzle / hidden object game entitled *Grim's Legends: The Forsaken Bride* was chosen. The generous amount of language present in the game is both spoken and written, requiring the player to rely on their listening and reading comprehension skills. This game was employed to teach English to an eleven-year-old girl who played the game over a series of six one-hour sessions. Constant support in terms of explaining game mechanics and translating unknown vocabulary and structures was provided. It was observed that while playing the game the learner engaged in inner speech in English, expressed her frustration at not being able to progress fast enough to her liking, but also remained curious and excited about continuing playing the game. Several types of additional activities were introduced in order to enhance the retention of a number of English words and encourage oral production. The research study is still in progress and presents a number of issues due to its having only one participant and the absence of a pre-test. It is concluded that video games are valuable tools for foreign language teaching, learning and acquisition, but that their effects can only be observed over a considerable amount of time.

Keywords: gaming, language teaching, language learning, acquisition, video games

Rationale

Digital games which have been used for target language teaching and learning can be roughly divided into so-called ‘serious’ or educational games, and commercial, off-the shelf video games. Unlike regular video games, ‘serious’ games are designed for a primary purpose

other than entertainment. They often involve a whole team of designers and programmers who work closely together with educators in their development. Unfortunately, ‘serious’ games are rarely successful, as they only mimic the design and mechanics of regular video games, all the while missing the feel and depth of the latter by a landslide. To players, educational games may feel like ‘chocolate-covered broccoli’, as they do not have the means to separate the one from the other.

By now, video games have been recognized as authentic cultural products having the potential to be resources for teaching and learning a foreign language, just like books and movies have. Video games motivate players to learn complex rules and engage in elaborate narratives while offering challenges with clear goals and constant, often immediate, feedback. Both good video games and classroom foreign language learning tasks are objective-oriented. They both target effective feedback that they scaffold and make noticeable. In addition, in good video games everything is fully contextualized: the mechanics, the objectives, the corrective information and the language. In Gee’s words:

“Since video games are “action-and-goal-directed preparations for, and simulations of, embodied experience” they allow language to be put into the context of dialogue, experience, images, and actions. They allow language to be situated. Furthermore, good video games give verbal information “just in time” – near the time it can actually be used – or “on demand” – when the player feels a need for it and is ready for it. They don’t give players lots and lots of words out of context before they can be used and experienced or before they are needed or useful. This is an ideal situation for language acquisition, for acquiring new words and new forms of language, for new types of activity, whether this be being a member of a SWAT team or a scientist of a certain sort.” (quoted in Peterson: 41)

Introducing video games in the classroom can be conducive to both foreign language learning and acquisition. If the teacher provides additional practice for the vocabulary items and structures found in the

game, then learning may take place. This latter addition may come as a consequence of the practice organised by the teacher. At the same time, the learners may unconsciously acquire language found in the game, which may not be covered by the extra practice provided by the teacher.

The game

For the purposes of the present study an off-the shelf single player point-and-click adventure / puzzle / hidden object game was chosen, a genre which, to this author's best knowledge, has not been used before in research on foreign language teaching and learning through video games. The game is *Grim's Legends: The Forsaken Bride*, released on February 24 2014 and published by Artifex Mundi. Unlike 'serious' games, the primary purpose of *The Forsaken Bride* is entertainment. As with all games of this genre, there are three difficulty levels to choose from. The easiest, "casual" option was selected.

The game has a number of features which are worth mentioning. First, it has a complex narrative structure wherein two stories intertwine. The main story is that of the central character who the player identifies with and through whose eyes they see the world of the game. There is an additional background story which by the end of the game explains what had happened and how the past has shaped the present, thus contextualizing the main adventure story. Both narratives unfold as the player progresses through the game.

A second feature of the game are its cinematic cut-scenes. These tend to be very dramatic and have a central role in moving the two entangled stories forward. If they are skipped, then crucial parts of the plot are missed. During the cut-scenes, the characters' lines are heard and written on the screen at the same time, engaging thus the player in both listening and reading.

Thirdly, it should be noted that sometimes non-player characters communicate directly to the player, often moving the adventure forward or providing assistance and instructions. Again, their lines are both spoken and written.

The actual playing of the game involves solving puzzles of different kinds and finding objects either in the main game or in hidden-object

(HO) scenes. The puzzles have a skip option. In HO scenes the player can click on the hint button (which takes a short while to charge or recharge). If this is used, an object which needs to be clicked on is indicated.

In this author's estimation, *Grim's Legends: The Forsaken Bride* is appropriate for anyone over the age of 7. Most puzzles are mildly challenging and the game has the feel of a fairy tale. It is the type of game a girl would be interested in. In-game, the player is a 25-year-old young woman who has a sister and saves a cat, who serves as a helper in certain scenes.

There are several reasons why *Grim's Legends: The Forsaken Bride* was chosen for this study over other games of the same genre. Unlike in some other games, where the lines the characters speak appear in speech bubbles with no sound, in this game the NPCs' lines are spoken by good voice actors and also written in good English. The story is engaging not only as an adventure which is 'lived' through the game, but also from the point of view of the plot itself. The game encourages creative problem-solving without being too challenging. The sheer amount of in-game language is quite large and comes in the form of hints and instructions, it is found in dialogue, letters and journal pages, as well as word lists in HO scenes.

The most important question that needs to be answered from the perspective of language study is whether the player has to understand every word, phrase and sentence in order to successfully play the game. In other words, is language comprehension compulsory in order for the player to proceed through the game? The answer to this question for this particular game, and one may argue for most games of this genre, is both 'Yes' and 'No'. On the one hand, the game constantly provides the player with hints and instructions in order to solve the puzzles. Moreover, unlike the main story which is acted out, the background story is mainly told through cut-scenes and letters found around the game. In addition, most HO scenes have written word lists of objects (e.g., *ruby, feather, hat*, etc.) that the player has to find and click on. The player also has to understand basic vocabulary related to gaming, such as the words *hint, profile, skip, casual*.

On the other hand, it must be noted that understanding the narratives, especially the background story, does not have an effect on the progression of the game. Furthermore, it is not necessary for the player to read every piece of paper they find and the cut-scenes can be skipped. Also, the game is highly reliant on visual cues. For example, the cursor changes shape when hovering over an object which can be manipulated; HO areas sparkle; there is a map which indicates ‘active’ areas where there is something to do; the cat starts moving around when it becomes useful in a scene. There are also plenty of possibilities to cheat, for example by clicking on everything in an HO scene. Therefore, it could be argued that an experienced gamer can finish the game without understanding much English.

One final point refers to the language skills involved in playing the game. Arguably, there is a disproportionate reliance on listening and reading comprehension over other skills. The player constantly reads or listens to English in the game, but they are not required to produce anything. From a language production point of view, the player is passive. Speaking and writing in the target language are not necessary to progress in the game. Consequently, these skills need to be catered for in other ways.

From a pedagogical perspective, the game on its own does not explicitly teach English. As stated before, it is not a ‘serious’ game. Nevertheless, there are plenty of opportunities for language acquisition. For example, in HO scenes where there are lists of words referring to objects the player has to find, new vocabulary may be acquired through noticing how the image of an object matches a word on the screen. There are also buttons with words on them, such as *cancel*, *back*, etc., on which you can click and observe the result of your action. In addition, negative feedback is given not only in the form of an action with no consequences, but also in words, as in *This is useless here*. Positive feedback is given when the game moves forward.

The learner

The participant in this study is an eleven-year-old girl. Her level of English is near A2 on the Common European Framework of Reference

for Languages (CEFR). Her gaming experience is very limited as she does not play complex computer games at home (personal communication).

At the moment of writing, she has taken part in six one-hour sessions playing *Grim's Legends: The Forsaken Bride* and has yet to finish it. The author has stood next to her as she played the game, observing and providing support whenever needed. This assistance has meant translating unknown words, helping her focus by pointing to objects on the screen, providing instructions, and explaining how to solve certain puzzles. Both Romanian and English have been used in interactions. Observations were recorded in a journal, which sometimes distracted the participant, but she learned to ignore this.

Observations

As subject of the study played over the course of several weeks, several things became apparent. First, in terms of using English, the participant thought out loud and talked to herself in English several times. For instance, during the very first session she read aloud from the screen *25 years later* and translated the phrase into Romanian to herself. Other examples of English produced as self-addressed speech were:

‘OK, back’
‘Bye, bye, kitty, do this for me.’
‘And now?’
‘See, I can be smart too.’
‘Kitty, play with me.’
‘Now I need to go here.’
‘Let’s go.’
‘Come on.’
‘Move.’
‘Open for me.’

In addition, the participant made several attempts to pronounce unknown English words, such as *feather*, *hairbrush*, with limited success. Despite the above, she asked for help and expressed her

frustration at not being able to proceed in Romanian, rather than English.

In terms of affective factors, the participant showed and voiced her aggravation with the game on a great number of occasions. Her annoyance largely resulted from her lack of familiarity with the game's mechanics, her lack of knowledge of how some puzzles could be solved, as well as with her limited knowledge of the language which could have helped her. Furthermore, she evinced lack of patience in figuring out things on her own and a generally short attention span. There was also the issue of her somewhat limited very fine motor skills and hand-to-eye coordination. The participant was not fully familiar with using a mouse on a regular basis and most HO scenes require very precise movements. However, by session five her skill in using a mouse seemed to have greatly improved, a fact clearly confirmed in session six.

Despite the issues explicated above, the participant remained positively engaged throughout the sessions. Every new session she expressed her excitement to continue playing the game, frequently stating that she 'couldn't sleep the night before thinking about it.' Moreover, she seemed fully engaged in the story as she read all the letters and journal entries in the game. This indicated that the game's subject matter was aligned with the learner's interests. In fact, in session six, she said, in Romanian, something along the lines of 'This is a game for girls, isn't it?'

Supplementary activities

In order to ensure that the game has a positive impact on English learning in general and vocabulary retention in particular, extra activities were introduced starting with the second session. These exercises were developed by the author and referred to the section of the game the participant had covered during the previous session. Previous research has indicated that when supplementary materials that draw on existing lexis in the game are used, the acquisition of vocabulary may be enhanced (Peterson: 75).

The activities introduced so far have dealt with: vocabulary, reading comprehension, speaking and listening. In terms of vocabulary, the

participant was asked to match pictures of objects and animals to the correct words. In terms of reading comprehension, the author wrote a simplified version of the story of the game up to the point where the participant had progressed. The story was then cut up and the participant had to put it back together again. In terms of speaking, the participant was asked to describe pictures showing scenes from the game. As for listening, the participant was given instructions to manipulate object cards in different ways, e.g., ‘Put the leaves under the glass of wine.’

When the participant finishes the game, the author will be able to assess how effective these extra activities have been. Planned post-tests include assessing whether the participant correctly pronounces and spells a number of vocabulary items, as well as whether she is able to correctly use them in the context of the story. In addition, her comprehension of highly repeated in-game vocabulary items (such as *hint*, *skip*, *map*, *useless*) will also be tested.

Final thoughts

The present study is work in progress at this stage and there are many loose ends. In addition, it has a number of problems stemming from its experimental and to some extent anecdotal nature. Arguably, the biggest issue is the fact that the study is being carried out on one participant only. Consequently, the author has been able to discover the participant’s strengths and limitations as she played. This has resulted in detailed observations and the design of personalised practice activities. Although this is a clear advantage, having only one participant also means that the results cannot be generalized. In addition, one should note the absence of a control group. Had one been present, a comparison in post-game proficiency in English could have been made.

It should also be noted that there was no pre-testing to assess the participant’s knowledge of English. This was because decisions regarding what vocabulary items to include in the extra activities (and therefore which vocabulary items will be tested at the end of this study) started to be taken after the first session. The author thought it necessary to acquiesce exactly how much the participant progressed each session and base the supplementary materials on this progression. Therefore, the

study has an organic development, which means that it cannot be fully replicated.

The study's findings reported so far echo those of previous literature on the subject of using video games to teach and learn a foreign language. These include the learner's mainly positive attitudes towards the game, as well as their active engagement and interest. However, as this study has also indicated, a novice player needs a lot of support, despite the fact that the game provides a walkthrough and plenty of contextual cues. It has also been suggested, and it has become apparent in this study, that it is of outmost importance to select a game which is appropriate to the learner's needs and interests. In addition, providing appropriate contextual support is an effective means by which the learner's expectations are met. It also maximizes the benefits of participation in computer gaming.

Looking forward, it is this author's provisional conclusion that video games can be an additional source of target language teaching and learning, as well as acquisition. However, the positive effects on the learner in the learning with the help of supplementary materials and the acquisition of the target language while playing video games can only be observed over a considerable amount of time. Most studies are limited in that there is little exposure of the learner to the chosen game over time. It is difficult, therefore, for the learner to deal with the cognitive overload springing from their lack of familiarity with the game mechanics and the target language. In this author's estimation, further studies need to stretch over longer periods of time and focus on video games whose genre and mechanics the learner is already familiar with. Then, it will be possible to focus one's attention on language learning and acquisition alone.

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INTERKULTURELLE FACHAUSDRÜCKE IN DER SPEISEKARTE



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Rezumat: În secolul XXI, din cauza globalizării, întâlnim zilnic elemente specifice culturale. Sub influența bucătăriilor italiană, grecească, rusească, turcească etc. a luat naștere o civilizație culinară nouă, originală, caracterizată prin cartea de meniu în localurile din Germania și Republica Moldova. Deoarece multe bucate nu pot avea echivalente în alte limbi, au apărut cazuri în care sunt utilizate mai multe strategii de traducere sau adaptare la limba țintă. Traducerea meniurilor este o sarcină dificilă, pentru că traducătorul trebuie să fie familiarizat cu specificul gastronomic și cultural caracteristic limbilor sursă și țintă. Cu toate acestea, diferențele, în ceea ce privește preferințele gastronomice de la o cultură la alta, ar putea reprezenta o provocare în promovarea interculturală și publicitatea turistică, în special, în cazul meniurilor. Rezultatele analizei au demonstrat că meniurile din restaurantele din Germania și Republica Moldova au fost traduse în mare parte de autori anonimi.

Cuvinte cheie: traducerea gastronomică, comunicare interculturală, strategii de traducere, meniuri.

Interkulturelle Kommunikation hat sich als wissenschaftliche Fach- bzw. Teildisziplin in Europa in unterschiedlichen Bereichen wie der interkulturellen Wirtschaftskommunikation, der interkulturellen Philosophie, der kulturvergleichende Psychologie, sowie auch der interkulturellen Gastronomie etabliert. Die Speisekarten sind oft der interessanteste Weg, einen Einblick in eine andere Kultur zu gewinnen. Es trifft besonders auf den Bereich Tourismus und Gastronomie zu, denn die Touristen besichtigen im Urlaub nicht nur Museen, sondern auch autochthone Küche des Landes. Die Küchen wurden sehr oft von vielen Einflüssen geprägt und man kann in den Speisekarten des

Restaurants viele Entlehnungen merken. „Bestehende Unterschiede zwischen den kulturellen Praktiken dürfen nicht verdeckt, sondern müssen im Gegenteil offen gelegt werden, um fruchtbar gemacht werden zu können“ (Dorfmüller/Möller 2010: 9).

Die Entlehnung erfolgt beim Sprachkontakt zweier Sprachen und die Lehnwörter passen sich in starkem Maße oder ganz ihrer Gastsprache an. Wegen der geschichtlichen Ereignisse und Migration war sowohl deutsche als auch rumänische Küche von verschiedenen kulturellen und sprachlichen Einflüssen ausgesetzt. Die heutigen italienischen Lehnwörter beweisen dies in beiden Sprachen. Die Entlehnungen aus dem Italienischen im Bereich der Gastronomie sind in den Speisekarten aus Deutschland und aus der Republik Moldau zu treffen. Einige der aus Italienischen entlehnten Wörter in der deutschen kulinarischen Fachsprache sind: Artischocke - „Gemüsepflanze“ nordital. (> ital. Articiòcco); Blumenkohl - Blumenköll (> ital. Cavolfiore) daraus besonders österr. Karfiol; Dattel „Frucht der Dattelpalme“ (> ital. Dattilo); marinieren „sauer mit Gewürzen einlegen“ (> ital. marinare) „in Meerwasser einlegen“; Marzipan (> ital. marzapane); Melone „kürbisähnliche wasserreiche Frucht bzw. zugehörige Pflanze“ (> ital. mellone); Rhabarber (> ital. rhabarbaro); Salami „stark gewürzte, geräucherte Dauerwurst“ (> ital. Salame); Salat (> ital. (in)salata); Sardine „kleiner Hering“ (> ital. sardina); Sorbet (> ital. sorbetto); Spargel (> ital. sparagio); Zitrone (> ital. Citrone); Zucker (> ital. zucchero).

Nicht nur die italienische Sprache, sondern auch andere Sprachen hatten oft eine vermittelnde Rolle bei der Übernahme der Wörter. In den deutschen Speisekarten wurden auch seltener die Wörter aus der spanischen, russischen, griechischen, türkischen, ungarischen und japanischen Sprache und auch aus Latein und Indien gefunden. Heutzutage werden einzelne Sprachen viel von der englischen Sprache beeinflusst, trotzdem gibt es in den deutschen Speisekarten mehrere Wörter aus der französischen Sprache. Es ist auch bemerkenswert, dass das Wort „Menü“ ein Wort der französischen Herkunft ist und bedeutet Mahlzeit mit mehreren Gängen, deren Folge festgelegt ist. In der gastronomischen Terminologie wird auch die Wortverbindung „à la

carte“ verwendet. Diese Redewendung kommt gleich wie das Wort „Menü“ aus der französischen Sprache und bedeutet *so, wie es auf der Speisekarte steht*.

Die Auswahl der Speisekarten wurde zufällig aus Deutschland und der Republik Moldau im Internet durch Google gesucht oder an bekannten Restaurants gezielt. Die Speisekarten stehen in der heutigen Zeit im Internet zur Verfügung, deswegen werden in dieser Forschung meistens die Speisekarte aus den Webseiten im Internet analysiert. Eine wichtige Forschungsfrage ist die Rolle der Mehrsprachigkeit in der Speisekarte. Nach einer Analyse verschiedener Speisekarten wurde eine Liste von Internationalismen verfolgt. Deshalb ist es notwendig, der Mehrsprachigkeit ein Teil unserer Studie zu widmen. Von Anfang an müssen wir dieser eine Definition geben. Es ist eine schwierige Aufgabe eine genaue Definition für diesen Begriff zu finden, da es viele Meinungen dafür gibt. B. Busch kommt mit einer Erklärung des Begriffes Mehrsprachigkeit „der nicht ganz unproblematisch ist und wird innerhalb der angewandten Sprachwissenschaft zunehmend hinterfragt. Lange Zeit wurde die Beschäftigung mit Mehrsprachigkeit vor allem ausgehen vom englischen Sprachraum unter den Begriff Bilingualismus Forschung zusammengefasst, womit die Zweisprachigkeit abgegrenzt wurde“ (BUSCH: 8).

Die meisten Speisekarten werden in die englische Sprache übersetzt. Einige gastronomische Einrichtungen haben die deutsche Variante unter der einzelnen italienischen oder rumänischen Benennungen der Gerichte auf einer Speisekarte, andere haben die rumänische Speisekarte und die deutsche Übersetzung der Speisekarte getrennt.

Die Mehrsprachigkeit in der Gastronomie ist eine der Folgen der Migration. Viele Menschen migrieren ins Ausland und deshalb müssen sie die entsprechenden Sprachen lernen. Was die Küche betrifft, hat jede Kultur ihre eigenen gastronomischen Geheimnisse, die als eine Besuchskarte gilt. Es gibt Speisen, die außer einer Übersetzung eine nötige Erklärung brauchen. Bei den Internationalismen ist es leichter, da diese mit der Herkunftssprache zu tun haben und in allen Sprachen in derselben Form vorkommen. Bei der Übersetzung einiger Speisen aus der rumänischen Küche finden wir einige Schwierigkeiten, deshalb

halten wir es für wichtig uns im folgenden Beitrag mit der Analyse der Übersetzung einiger Speisekarten zu befassen.

Am Beispiel der Speisekarte Deutsch-Rumänisch und Rumänisch-Deutsch wird der Versuch unternommen werden, Probleme interkultureller Kommunikation zu finden und Eigenheiten der beiden Sprachen und der Gastronomie zu berücksichtigen. Die Folgen der sprachlich-kulturellen Verflechtung in Deutschland sind bis heute spürbar, nicht zuletzt durch die Präsenz vieler italienischen Wörter in der Gastronomie und im Deutschen.

In vielen deutschen Restaurants der Mittelklasse werden als Stilmittel archaische Bezeichnungen für Gerichte auf Italienisch oder Griechisch verwendet. Auf diese Art und Weise will man möglicherweise an die kultureiche Geschichte der Migration erinnern. Die Übertragung von gastronomischen Begriffen in eine Fremdsprache kann auch exotisch für einen Stammgast klingen und für einen ausländischen Gast als „Heimatunterkunft“. Die Wirkung einer Speisekarte auf den Gast ist in das gesamte Erscheinungsbild eines jeden Restaurants eingebettet. Heutzutage findet man Speisekarten oft bereits vor dem Restaurant ausgestellt. Bei ausländischen Gästen kann daher eine gut übersetzte Speisekarte die Voraussetzung für das Betreten des Lokals sein. Die mehrsprachige Speisekarte ist eine Visitenkarte des Restaurants.

Anhand einer Reihe von Speisekarten aus verschiedenen internationalen Restaurants mit italienischen und rumänischen Spezialitäten, die für die Zwecke dieser Forschung analysiert und verglichen worden sind, lässt sich feststellen, dass die Sprache deren Übersetzungen ins Deutsche sehr unterschiedlich sein kann. Aus der Geschichte der Speisekarten kann man der ersten Niederschrift der Speisefolge im Jahr 1541 laut S. Riley-Köhn (RILEY-KÖHN: 75) begegnen. Eine Gliederung von Speisekarten kann folglich aussehen: Speisekarte, Menükarte und Getränkekarte (PIETZCKER: 46).

Sowohl die rumänischen Speisekarten von Lokalen als auch die deutschen Speisekarten, die mit ausländischen Gästen rechnen, werden für gewöhnlich mit Übersetzungen in mehrere Sprachen (oft ins Englische, ins Französische und manchmal ins Russische) gedruckt. Die

Speisekarte des Restaurants ist, wie üblich, in einzelne Kategorien (Hausspezialitäten, Suppen, Vor-, Haupt-, Nachspeisen etc.) eingeteilt. Aus den zehn Wortarten treten in den Speisekarten häufig die Substantive, Adjektive, Präpositionen und Konjunktionen auf. Die Verben fehlen meistens, wahrscheinlich auf Grund der Sprachökonomie, weil die Speisekarten übersichtlich, klar und kurz sein sollten. Zu den häufigsten Satzgliedern gehören in den Speisekarten die Attribute.

Im Folgenden werden wir die Rolle der Mehrsprachigkeit in allen Kulturen beweisen. Wir werden zwei- oder dreisprachige Speisekarten betrachten. Für die Übersetzungsanalyse liegen eine Druckversion der Speisekarte aus dem Jahr 2008 sowie eine Online-Version vom 03.07.2021 vor. Auf der aktuellen Homepage des Restaurants „Da Bruno“ befinden sich die Übersetzungen von der Speisekategorie in beiden Varianten (deutsche und italienische Variante der Speisekarte).
Speisekarte von Restaurant Da Bruno:

ANTIPASTI/ VORSPEISEN

	Euro		Euro
Carpaccio di Salmone D, F, H, K, N	10,50	Carpaccio di manzo G	12,50
Lachs, Soja, Ingwer, Schnittlauch, Sesam, Limette, Mandelöl		Carpaccio von Rind, Rucola, Parmesan	
Insalata di polipo I, L	8,50	Vitello tonnato ^{1,2} C, D, J, N	10,50
Oktopus, Möhre, Sellerie, Knoblauch, Tomate		Kalb, Thunfisch, Kapern, Sardellen, Ei	
		Burrata A, G, H	9,90
		Burratakäse, Tomaten, Brotchips	

INSALATA/ SALATE

Insalata mista I, N	4,90	Insalata Cesare ^{1,2} A, C, D, F, G,	9,90
Gemischter Salat		Caesar Salat mit Hähnchenbruststreifen	12,90

ZUPPE/ SUPPEN

Zuppa di pesce ^{1,3} A, B, D, I, J, M, N	12,50	Minestrone ¹ I	6,50
Fischsuppe, Rostbrot, Rouille		Gemüsesuppe	

Restaurant Da Bruno, Düsseldorf (https://www.tripadvisor.de/RestaurantReview-g187373-d3692861-Reviews-Restaurant_Da_Bruno-Dusseldorf_North_Rhine_Westphalia.html, angesehen am 25.02.2022).

Die Bereitstellung von hochwertigem Service für Gäste umfasst die Fähigkeit, in mehreren Sprachen zu kommunizieren, die Erwartungen zu erkennen, die Kultur der Gäste zu kennen und die verschiedenen Merkmale einer Speise zu verstehen.

Bevor wir zu einer ausführlichen Analyse führen, halten wir es für wichtig, die auffallenden Details aller Speisekarten als eine Einführung zu lassen. Bemerkenswert ist die Tatsache, dass die Speisekarten entsprechend der Mahlzeiten geschaffen sind. Wir haben meistens z.B.: Vorspeisen, Suppen, Salaten, Hauptgerichte, Desserts und Getränke. Die Internationalismen und Komposita kommen sehr oft vor, wie z.B.: Spaghetti, Pizza, die Bezeichnungen für Desserts (Ice-Cream, Tiramisu) und Getränke (Cappuccino, Espresso, Latte u.s.), für Komposita, die typisch für die deutsche Sprache sind, haben wir: Rindfleischsuppe, Fleischklößchensuppe, Caesarsalat, Tomatensalat u.a. Meistens treten in den Karten die Zusammensetzungen der Substantive auf. Die in analysierten Speisekarten gefundenen Zusammensetzungen hatten zwei, drei und vier Komponenten. Am häufigsten treten die Zusammensetzungen aus zwei selbstständigen Wörtern auf, die aus Nomen+Nomen, Adjektiv+Nomen oder Verb+Nomen gebildet werden.

Bei der Übersetzung muss man auf die Vielfalt der Kulturen achten. Die Sprache ist der Vermittler der Kulturen und das ist in allen Bereichen offensichtlich. Die Speisen haben erstens mit ihrer Herkunft, Herkunftssprache und Traditionen zu tun. Für die Analyse haben wir die Speisekarte des Restaurants „La Luna“ ausgewählt. Da es ein rumänisches Restaurant ist, fallen viele traditionelle Speisen auf, die typisch für rumänische Kultur sind. Zur ersten Mahlzeit gehören die Suppen wie in allen Speisekarten. In die deutsche Sprache wird der Begriff „ciorbă“ als Suppe übersetzt:

AS:

Ciorbă de burtă

Ciorbă de văcuță

Ciorbă de perișoare

ZS:

Kuttelsuppe;

Rindfleischsuppe;

Fleischklösschensuppe.

Es ist notwendig zu merken, dass der Begriff „ciorbă“ typisch für die rumänische Küche ist, deshalb gibt es in der deutschen Sprache kein vollständiges Äquivalent. Sie unterscheiden sich nach dem Geschmack. „Ciorba“ ist meistens sauer, mit Essig, Zitronensaft oder Zitronensalz, Tomatensaft oder Kohlsaft gekocht. Suppen sind im Allgemeinen nicht sauer. Was die Speisen vom Grill betrifft, versucht der Übersetzer eine Analogie für die Speise „Micii“ in der Zielsprache zu finden – „Cevapcici“. Als ein anderes Beispiel kommt die Generalisierung:

AS:

Pastrama de oaie – Lamm Pastrami

cotlete de berbecuț – Lammkoteletts

ZS:

In diesem Fall wendet sich der Übersetzer an dem allgemeinen Wort Lamm. Laut Duden ist Kotelett „Rippenstück vom Kalb, Schwein, Lamm oder Hammel, das als beliebte Speise gebraten wird“ (<https://www.duden.de/rechtschreibung/Kotelett>, angesehen am 02.02.2022).

In der Speisekarte des Restaurants „Orizont“ verfolgen wir in einige Fälle eine Wort für Wort Übersetzung. Da es kein vollständiges Äquivalent in der deutschen Sprache gibt, wendet sich der Übersetzer an der Wort-für-Wort Übersetzung, damit er die Erklärung richtig wiedergibt.

AS: Farfuria casei cu cârnaț de casă, bacon, slănină, brânză de oaie, ceapă, roșii, castravete și pâine;

ZS: Vorspeiseteller nach Art des Hauses mit hausgemachter Bratwurst, Schweinebauch, Speck, Schafkäse, Zwiebeln, Tomaten, Gurken, dazu servieren wir Pizzabrötchen.

Eine gute Angabe für den Gast ist die Tatsache, dass der Übersetzer konkretisiert, dass das eine Vorspeise ist.

Bei den Suppen gibt es die gleiche Situation wie in den vorigen zwei Speisekarten. Etwas Neues in dieser Speisekarte ist das Gericht „ciorbă de fasole boabe sau verde“, die ganz gut ins Deutsche übersetzt wurde – Bohnensuppe: weiße Bohnen oder Brechbohnen. Die Aufzählung nach dem Doppelpunkt kommt als eine Beschreibung des Gerichts, was in den beiden Sprachen eigentlich zur Wiedergabe ist.

Das traditionelle rumänische Gericht „sarmale“ wurde hier auch als Krautwickel übersetzt. Der Übersetzer bevorzugte auch mit einer Konkretisierung zu kommen, dass diese Speise Hackfleisch enthält.

AS:

ZS:

Sarmale cu mămăliguță – Krautwickel mit Hackfleisch und Polenta
Was die vegetarischen Speisen und überbackenen Nudeln betrifft, merken wir eine Übersetzung mithilfe der Aufzählung, das Wichtigste ist, dass es in den beiden Sprachen eine Reihe von Aufzählungen gibt.

Das gilt auch als eine Erklärung eines Gerichts.

AS:

ZS:

Legume la grătar: vinete, dovleci, ardei, ciuperci, brocoli – Gemüse vom Grill: Auberginen, Zucchini, Paprika, Champignons, Broccoli;
Paste la cuptor cu bacon, ceapă, brânză în sos de smântână – Nudeln mit Speck, Zwiebeln, Käse-Sahnesoße.

Die berühmte rumänische Speise „pilav de orez cu legume“ wurde durch ein partielles Äquivalent übersetzt - Reis mit Gemüse.

Eine neue Speise für Beilagen sind in diesem Restaurant „cartofii ardelenesti“, die als – Kartoffel gebraten in der deutschen Sprache übertragen wurden. Obwohl diese Bezeichnung der aus der rumänischen Sprache nicht entspricht, gibt der Übersetzer die Zutaten: Kartoffel gebraten (mit Speck, Zwiebeln und Schmand).

In dieser Speisekarte hält der Übersetzer nicht für wichtig, Realien zu übersetzen. Bei der Übersetzung der Speise „Ficăței de pui la tigaie“ merken wir eine Ergänzung. Der Übersetzer konkretisiert, dass dieses

Gericht mit Knoblauch zubereitet ist: Hähnchenleber mit Knoblauch, gebraten.

Ein der wichtigsten traditionellen Gerichte der rumänischen Küche ist „Mamalyga“. Für die Übersetzung dieser Speise benutzen wir vier Transformationen: Transliteration, Fremdwortübernahme, Anwendung einer Analogie in der Zielsprache und Erläuterung. In unserer Speisekarte gilt die annähernde Übersetzung, die als Grundlage das allgemeine Äquivalent für dieses Gericht hat - Polenta.

Übersetzungsstrategien des Begriffes „mămăligă“ Begriff in der AS	Übersetzungsstrategie	Begriff in der ZS
Mămăligă;	Transliteration	Mamalyga;
	Fremdwortübernahme	Mămăligă;
	Anwendung einer Analogie in der Zielsprache	Maisbrei, Polenta;
	Erläuterung	fester Brei aus gekochtem Maisgrieß, der zum Verzehr häufig in Scheiben geschnitten wird und auch angebraten werden kann

Alle diese Speisenbezeichnungen wurden aus den folgenden vier Speisekarten entnommen: Restaurant Românesc „Bukarest“ (<https://bukarest-restaurant.de/meniu/> angesehen am 05.03.22); Restaurant Românesc „La Luna“ (https://www.tripadvisor.de/RestaurantReview-g187373-d14944165-Reviews-Restaurant_La_Luna-Dusseldorf_North_Rhine_Westphalia.html, angesehen am 04.03.22);

Restaurant Românesc „Orizont“ (<https://romanesc.de/ghid/17-restaurant-romanesc-orizont>), (angesehen am 25.02.22).

Im Folgenden setzten wir uns eigene Übersetzungen von Speisekarten anzubieten und interkulturelle Aspekte zu untersuchen. Interkulturalität spielt eine wesentliche Rolle, durch Realien, Eigennamen, Internationalismen, Ad-hoc-Bildungen, Abkürzungen die typisch für eine Region oder Kultur sind. Da es bei der Übersetzung einiger Realienbezeichnungen in den kulinarischen Texten um einige Lücken in der Zielsprache geht, muss der Übersetzer diese Lücken ergänzen. Nach W. Koller sind diese Lücken „die sogenannten landeskonventionellen, in einem weiteren Sinne: kulturspezifischen Elementen, d.h. Ausdrücken und Namen für Sachverhalte politischer, institutioneller, sozio-kultureller, geographischer Art, die spezifisch für bestimmte Länder sind“ (KOLLER: 232).

Zuwanderung und Tourismus führen Gäste ins Restaurant oder Hotel, die nicht immer so gut Deutsch können, dass sie ihr Essen bestellen, Wünsche für die Bestellung formulieren oder Termine für Partys, Kommunionen, Geburtstagsfeier vereinbaren können. Mehrsprachige Speisekarten würden den Kellnern die Arbeit wesentlich erleichtern und mehrere Stammkunden aus verschiedenen Kulturen bringen. Es gibt eine große Zahl von Internationalismen, insbesondere bei den Speisen aus der Pasta- und Pizzawelt (vgl. SCHMÖE).

Heute ist der Einfluss Italiens auf den deutschen und rumänischen Wortschatz noch mehr spürbar, aber wenn man sich auf ein konkretes Feld konzentriert (wie z.B. Gastronomie), werden immer mehr die italienischen Ausdrücke entlehnt. Ein Beweis dafür sind folgende Speisen:

Pizza Diavolo	A,C,G	8,50	Pizza Bolognese	A,C,G,	19,50
Scharfe Salami ^{2 3}			Fleischauc		
Calzone	A,C,G	8,50	Pizza Romana	A,C,G	9,50
Schinken ^{2 3} , Champignons, Käse			Oliv		
			Paprika, Artischocken		
Pizza Tonno	A,C,D,G	8, -	Pizza 4 Formaggi	A,C,G	9, -
Thunfisch		4	Käsesorten		

Pizza Rucola e Parma A,C,G12,- Pizza Vegetariana A,C,G 9, -
Rucolasalat und Parmaschinken Vegetarisch

Restaurant Da Bruno, Düsseldorf (https://www.tripadvisor.de/Restaurant_Review-g187373-d3692861-Reviews-Restaurant_Da_Bruno-Dusseldorf_North_Rhine_Westphalia.html, angesehen am 25.02.2022).

Die Speisekarte kann unterhaltsame Zusatzinformationen rund um das Restaurant beinhalten, z.B. seine Herkunft in Form von Bildern, Schrift oder Legenden schildern. Auch das Essenangebot ist typisch italienisch „pizza“, „mozzarella“, „bresaola“ geschrieben. Die Speisekarte des Restaurants ist, wie üblich, in einzelne Kategorien (Hauspezialitäten, Suppen, Vor-, Haupt-, Nachspeisen etc.) eingeteilt.

Als Nachtispeisen werden die Begriffe nicht mehr wie früher übersetzt, weil sie fast allen bekannt geworden sind: Tiramisu - Tiramisu; Mousse de Cioccolato - Mousse de ciocolată; Panna Cotta con Frutta - Panna cotta cu fructe; Tartufo-Eis - Înghețată Tartufo; Cassata Siciliana - Cassata Siciliana etc.

In der Speisekarte an der Andy's Pizzeria wurden viele Internationalismen entdeckt. Wichtig sind auch die Erklärungen für fast alle Speisenbezeichnungen in der rumänischen Sprache. Meistens sind die Gerichte entweder in der englischen Sprache oder in der Herkunftssprache wie italienische Sprache:

Warme Gerichte: *Pollo, Carbonara, Lasagna de vită în sos de lămâie, rucolă, roșii chery, ulei de măslina, condimente cu broccoli* etc.

Nachtisch: *Cheesecake, Sacher, Tiramisu, Profiterolies, Greek yogurt, Chocolate cake, Pizza Rancho, Pizza Diablo* etc.

Kalte und heiße Getränke: *Fresh de portocale, Cappuccino, Latte Classic, Grande Cappuccino, Espresso cu lapte cremos* etc.

In der Tabelle kann man beide Varianten vergleichen. Die Kunden und die Kommunikationsteilnehmer brauchen fast keine Übersetzung, somit spiegelt sich Interkulturelles in Kommunikation wider.

Pizza Affumicata	Pizza Affumicata
Cheese&Spinach Pizza	Cheese&Spinach Pizza
5 Cheese Pizza	5 Cheese Pizza
Pizza Barbeque	Barbecue Pizza
Pizza Prosciutto	Pizza Prosciutto
Pizza Rancho	Rancho Pizza
Pepperoni Pizza	Pepperoni Pizza
Pizza Margherita	Pizza Margherita
Pizza Diabolo	Pizza Diabolo
Pizza Funghi	Pizza Funghi
Focaccia with tomatoes & rucola	Focaccia mit Tomaten und Rucola
Thai Shrimp Pizza	Thai Shrimp Pizza
Pizza Capricciosa	Pizza Capricciosa

Es ist festzustellen, dass sich die Tendenzen durch die Globalisierung weltweit verbreiten. Die einzelnen landesspezifischen Kocharten beeinflussen einander immer stärker. Dennoch ist inzwischen der Einfluss der mediterranen (insbesondere der italienischen Küche) sowohl in Deutschland als auch in der Republik Moldau (z. B. in Andys Pizza, Oliva etc.) immer präsenter. Das Essen und Trinken nehmen ein wichtiger Platz in der Kultur eines Landes ein, da diese Werte und Traditionen einer Kultur widerspiegeln. Da diese einige Traditionen bestimmen, gibt es Lücken bei der Übersetzung einiger Realienbezeichnungen aus dem kulinarischen Fachwortschatz in den Speisekarten. Schlussfolgerung nahe, P. Kujamäki unterscheidet vier Übersetzungsschwierigkeiten, die in den deutschen und rumänischen

Speisekarten verwendet wurden, wie: Fremdwortübernahme, Lehnübersetzung, Erläuterung und Anwendung einer Analogie in der Zielsprache (vgl. KUJAMÄKI: 920).

In deutschen Speisekarten überwiegen die Zusammensetzungen als ein Wortbildungstyp und in der rumänischen Speisekarte werden die Zusammensetzungen fast nicht benutzt. Die Zusammensetzungen in den deutschen Speisekarten beinhalten oft auch das Adjektiv als eine Komponente, die rumänischen Speisekarten beinhalten anstatt der Zusammensetzungen die Attribute mit Substantiv sehr oft. Beim Übersetzen von Speisekarten und Menükarten sollte der Übersetzer zunächst versuchen zu verstehen, wie das Gericht zubereitet wird, um über eine geeignete Beschreibung nachzudenken und die richtigen Wörter zu finden. Kommunikation, Übersetzung und Kultur sind untrennbar miteinander verbunden und determinieren einander.

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QUELQUES RÉFLEXIONS SUR LE RÔLE DES DICTIONNAIRES EN LIGNE DANS LA DIDACTIQUE DU FLE



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Rezumat: În articol, ne propunem să cercetăm dicționarul drept instrument important în didactica limbii franceze ca limbă străină. Repertoriem tipurile de dicționar și de activități didactice care pot fi concepute în baza lui.

Cuvinte-cheie: dicționar, tip, activitate, articol de dicționar

1. Notion de dictionnaire. Dictionnaire in print et dictionnaire en ligne. Typologie en français

Aujourd'hui la didactique des langues en général et du français en particulier se fait sur des contenus concrets à enseigner, à apprendre et à évaluer par des méthodes concrètes qui prennent en charge des outils concrets.

Le nombre des outils qui servent à la didactique du français est impressionnant et varié. Dans les pages de ce matériel nous ne nous proposons aucunement de passer en revue tous ces outils, mais uniquement de parler des dictionnaires et surtout de ceux en ligne du point de vue de leur rôle dans la didactique du FLE, didactique conçue comme enseignement, apprentissage et évaluation.

Le dictionnaire comme outil linguistique et pédagogique est défini de différentes façons dans la littérature de spécialité. Dans cet ouvrage, nous allons prendre cette unité avec sa signification la plus rencontrée, donnée par Le Robert, rédigé sous la direction du fameux lexicographe français Alain Rey, et notamment celle de «recueil de mots, d'expressions d'une langue, présentés dans un ordre convenu et destiné

à apporter une information » (Rey, 1988, p. 371), avec trois rectifications sur (1) le fait que la langue renferme des glossèmes et la parole des mots, c'est pourquoi la définition en cause devrait prendre en compte les glossèmes et pas les mots; (2) le dictionnaire fournit souvent des explications sur l'emploi des glossèmes et des expressions en question, autrement dit, il propose de l'information non seulement sur les unités de la langue, mais également sur leurs relations et (3) l'information apportée par les unités de la langue vient en accord parfait avec la culture et la mentalité du peuple, de la nation qui parle cette langue. Cf. *agent* (fr.) – 1. personne qui agit; 2. force, corps, substance intervenant dans la production de certains phénomènes (Rey, 1988, p. 24); *agente* (esp.) – persona que obra o tiene capacidad de obrar (Diccionario de la Real Academia Española - <https://dle.rae.es/agente>).

Les dictionnaires comme miroirs des unités et de leurs relations dans une langue connaissent une longue histoire. Comme l'affirme Alain Rey, l'émergence des dictionnaires a été motivée par des besoins sociaux (Rey, apud Clim, 2017, p. 23), précisons pour assurer la communication des individus parlant chacun sa langue (cas des dictionnaires bilingues, les premiers apparus dans le monde, portant le nom de glossaires) et ils sont nés d'une situation de transfert de connaissance (McArthur, 1986, p. 29), précisons d'une personne à l'autre ou d'une génération à l'autre.

Tout ça nous fait conclure sur la diversité des dictionnaires et de différents critères de leur conceptualisation.

1. Critère – *nombre de langues*
 - (a) dictionnaires monolingues;
 - (b) dictionnaires bilingues, trilingues, multilingues/plurilingues.
2. Critère – *type de langue*
 - (a) dictionnaires de la langue officielle;
 - (b) dictionnaires des dialectes;
 - (c) dictionnaires des styles de langue;
 - (d) dictionnaires spécialisés, terminologiques;
 - (e) etc.
3. Critère – *période*
 - (a) dictionnaires historiques;

- (b) dictionnaires de la langue contemporaine;
- (c) etc.

4. Critère – *types d'information*

- (a) dictionnaires encyclopédiques;
- (b) dictionnaires explicatifs;
- (c) dictionnaires de synonymes, d'antonymes, des unités phraséologiques etc.;
- (d) etc.

Les dernières décennies la lexicographie, science de la composition des dictionnaires, connaît une évolution remarquable, motivée par le développement social, par la globalisation, par l'agrandissement des aires de recherches philologiques et bien sûr par le contexte de l'informatisation et du développement des technologies digitales.

Les dernières ont fait paraître ce qu'on appelle dictionnaires *en ligne*.

1.1. Notion de dictionnaire en ligne

Le dictionnaire en ligne est un dictionnaire présent sur la toile, actualisé périodiquement. À l'heure actuelle, il existe des plateformes de dictionnaires comme la plateforme « lexilogos » (<https://www.lexilogos.com/english/index.htm>).

1.2. Types de dictionnaire en ligne

- Critère - *extension*

- (a) dictionnaire en pdf, publié in print et exposé sur la toile ;
- (b) dictionnaire en html, avec moteur de recherche, souvent avec index, par exemple *Trésor de la langue française informatisé* (<https://www.cnrtl.fr>).

- Les 4 critères mentionnés pour les dictionnaires in print

1.3. Avantage et désavantages des dictionnaires en ligne par rapport aux dictionnaires in print

Les dictionnaires imprimés	Les dictionnaires électroniques
La consultation se fait de façon linéaire.	Elle peut se faire de façon fragmentée ou linéaire.

Pas d'historique de recherche.	La possibilité de consulter d'historique de recherche et de sauvegarder les mots favoris.
Dans le cas de la plupart des dictionnaires papier, les articles ne contiennent aucune ou que très peu de couleurs, la mise en page est encombrée, les caractères sont minuscules et la présentation de l'information est fixe.	Emploi de couleurs dans l'article, mise en page aérée, taille de polices de caractères modifiable et visualisation de différents types d'informations.
Le contenu est limité.	Contiennent des éléments multimédias : extraits sonores (prononciations sonorisées notamment), courts métrages vidéo et illustrations animées.
Recherche alphabétique.	Recherche alphabétique, phonétique, milieu du mot, fin du mot et même les mots les plus proches.
Annotation, appel depuis un traitement de texte, copier-coller, exportation et impression sont des fonctions qui n'existent pas dans la version papier.	La plupart des dictionnaires électroniques comportent ces fonctions bureautiques.
Volume important qui pose un problème de portabilité.	Une fois installé il est prêt à l'utilisation partout.
La recherche permet de trouver un mot.	La recherche permet de trouver un mot ainsi que des synonymes, des antonymes, des exemples et locutions associés.

Le dictionnaire en ligne comme outil pédagogique

Le dictionnaire, ajoutons in print ou en ligne, est un outil qui satisfait un type bien défini d'usagers: en premier lieu, ceux qui se trouvent en situation d'apprentissage d'une langue (Gouws, 2001, p. 97). Les dictionnaires sont des livres d'unités et de leur emplois (Bogaards, 1994), (Bogaards, 1998).

Pour J. Rey-Debove aussi « le dictionnaire est non seulement un ouvrage de référence contenant l'ensemble des unités d'une langue et fournissant pour chacun des données phonétiques, morphologiques, sémantiques, étymologiques etc. Il est encore un outil didactique permettant aux apprenants d'acquérir une compétence nécessaire de leurs langues. Il est encore un moyen efficace qui permet aux usagers de maîtriser leurs langues et dépasser les frontières linguistiques qui existent entre les langues » (Rey-Debove, 1999, p. 34).

1.4. Types d'exercice à la base du dictionnaire

Le dictionnaire doit être conçu comme un livre à lire, à la base duquel on peut proposer aux apprenants des activités intéressantes et captivantes. Dans les lignes qui suivent nous proposons quelques-unes qui, selon nous, peuvent être employées sans problèmes en didactique du FLE :

- (1) activités de discrimination :
 - trouvez tel ou tel phénomène ;
 - observez tel ou tel phénomène ;
 - etc.
- (2) activités de sélection :
 - choisissez telle ou telle unité d'une liste ;
 - enlever telle ou telle unité d'une liste ;
 - etc.
- (3) activités de comparaison et de mise en rapport:
 - comparez les réalités;
 - trouvez les ressemblances entre les réalités;
 - trouvez les dissemblances entre les réalités;
 - trouvez la famille de telle ou telle unité;
 - etc.

- (4) activités de sonorisation:
- lisez à haute voix telle ou telle unité;
 - lisez une phrase où l'on trouve telle ou telle unité;
 - etc.
- (5) activités de sémantisation:
- trouvez la signification de base de telle ou telle unité;
 - trouvez les sens d'une unité;
 - etc.
- (6) activités de textualisation:
- faites paraître dans une phrase telle ou telle unité;
 - mettez telle ou telle unité dans tel ou tel texte ;
 - etc.

Toutes les activités énumérées ci-dessus contribuent au développement de l'esprit d'observation, de la pensée critique de l'élève, ainsi qu'au développement des compétences linguistiques et de recherche (Pruvost, 2006). Ces activités peuvent être proposées sur une échelle graduelle avec l'augmentation des tâches et l'amplification du travail effectué qui contribuent, à leur tour, à la formation d'une personnalité active, curieuse, studieuse.

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TENDINȚE NEOROMANTICE ÎN LITERATURA AMERICANĂ



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Abstract: The present study is an attempt to investigate Neoromanticism in American literature. Most references to the problem of Neoromanticism in this literature appear in Russian criticism, while in the history of American literature the term has not come to be imposed. Moreover, presenting the evolution of American literature from the turn of the nineteenth and twentieth centuries in American Literature. A Chronological Approach (1989), R. Carlsen attests only the existence of Realism and Naturalism. Another perspective is found in the preface to the Anthology of Modern American Poetry (1973) by M. Sterian. P. Comarnescu, the author of the preface, observes that in the nineteenth and twentieth centuries Romanticism formed and culminated. But, at the same time, other American poets, coming out of perceptual Naturalism, will seek a social Realism, [...], “including in their creation the greatness and misery of the world; beauty and triviality; joys and sorrows; the ideal and the doubt; enthusiasm and irony; tenderness and humour ...”. Also, “in this broad Realism, Romanticism and noble aspirations, prophecy and satire, tenderness and irony do not disappear,” while the “tone” is different. In a sense, P. Comarnescu noticed the continuity of the Romantic tradition, but he did not call it the Neoromantic phenomenon and attributed it to Social Realism. The existence of Neoromanticism was mentioned in *Зарубежная литература XX века. 1871-1917* (1981). This study proposes, in fact, a conception that completes the above-mentioned points of view, and namely that at the end of the nineteenth century, in American literature is reported the “battle” of Neoromanticism, New Aestheticism with Realism and Naturalism, and, among the specified “isms”, only Realism asserts itself at the turn of the century.

Cuvinte cheie: neoromantism, literatura americană, istoria literaturii americane, realism, naturalism, tradiția romantică, realism social, realism suav, arta pentru artă, condiția artistului.

Fenomenele de tranziție reprezintă, deocamdată, un spațiu mai puțin cercetat, iar în istoria și critica literară, noțiunea de „tranziție” a fost

abordată tangențial sau printr-o trecere rapidă în revistă. De cele mai multe ori, ele nu figurează în cărțile de teorie literară și dicționarele de termeni literari, deși există excepții (neoclasicismul, preromantismul, postmodernismul ș.a.), iar „cînd ne adresăm unui material literar concret dintr-o țară sau din mai multe”, afirmă S. Pavlicencu în *Receptare și confluențe* (1999), „ne confruntăm cu un șir de probleme ce necesită o abordare specială, îndeosebi cînd trebuie să definim locul fenomenelor de tranziție în cadrul evoluției procesului literar sau să stabilim frontierele lor cronologice. Situația se complică și mai mult, cînd trebuie să includem în asemenea fenomene de tranziție creația unor autori concreți” (Pavlicencu: 67).

Totuși, nu pot fi trecute cu vederea studiile unor cercetători cum ar fi R. Mortrier, N. Avtonomova, C. Bousoño, N. Balașov, Iu. Vipper, D.K. Țarik, S. Pavlicencu, care au încercat să definească noțiunea de tranziție, să precizeze locul fenomenelor de tranziție în cadrul evoluției procesului literar, să stabilească cronologia lor etc. Oricum, este dificil să discutăm despre un model cît mai adecvat pentru cercetarea fenomenelor de tranziție în procesul literar, deși anumite aspecte sînt evidente:

- noțiunea de „tranziție” ca și cea de „criză”, în opinia lui R. Mortrier (Pavlicencu: 61), ar putea fi aplicată tuturor epocilor sau perioadelor din istoria literaturii, deoarece începutul tranziției la o altă epocă este aproape întotdeauna în raport direct cu începutul crizei etapei anterioare;

- trecerea de la o perioadă sau de la un curent la altele se produce fie prin demontarea sau asimilarea sistemului literar, cu o vehiculare liberă a elementelor vechi în combinații noi, fie prin anularea sistemului literar existent, însoțită de intenția de a crea ceva cu totul nou și deosebit. Primul tip de reacție față de trecut este numit de cercetătoarea N. Avtonomova în articolul *Возвращаясь к азам* – postmodernist, iar cel de-al doilea – avangardist (АВТНОМОВА: 17-22);

- după S. Pavlicencu se disting trei grupuri de fenomene de tranziție: *recurente*, *recuperatoare* și *anticipatoare* (Pavlicencu: 85-86). Din primul ar putea fi considerate cele care reiau anumite tradiții, principii ale unor curente, școli, mișcări deja cunoscute și afirmate în istoria

literară, adăugându-li-se prefixul „*neo*”: neoclasicism, neorealism, neoavangardism ș.a. Al doilea grup include fenomenele la a căror denumire se adaugă prefixul „*post*”: postclasicism, postromantism, postmodernism etc. Avem în vedere cazul când un sistem literar este substituit de altul. Urmează să specificăm că elementele vechiului sistem nu dispar brusc, ci coexistă cu cele noi. Al treilea grup are un caracter anticipator, prefigurând „nașterea unui sistem nou în cadrul sistemului vechi” (Pavlicencu: 47). La denumirea lor se adaugă, de obicei, prefixul „*pre*”: prerenaștere, preclasicism, prebaroc, preromantism.

Din aceste considerente, neoromantismul ocupă în procesul literar de la sfârșitul secolului al XIX-lea și începutul secolului al XX-lea un loc aparte în procesul literar. Mai mult decât atât, dacă despre anumite fenomene de tranziție cum ar fi manierismul sau preromantismul, s-a discutat și s-a scris, în cazul neoromantismului pot fi atestate doar unele referințe episodice, astfel încât delimitarea cronologică și tipologică a fenomenului dat devine o prioritate.

Considerat, de cele mai multe ori, o prelungire a romantismului clasic, neoromantismul a trecut aproape neobservat în momentul apariției sale. Această stare de lucruri are, cel puțin, două explicații: pe de o parte, neoromantismul nu s-a constituit într-un curent literar cu un program și o revistă, cu reprezentanți care să militeze prin operele lor pentru impunerea lui, iar, pe de altă parte, fenomenul neoromantic a fost în creația unor poeți, prozatori, dramaturgi pe care i-a consacrat aderarea la alte mișcări o experiență pasageră. Abia după ce ecourile sale s-au stins, unii scriitori au fost catalogați într-o anumită perioadă a creației lor ca neoromantici, deși opera lor a fost cercetată fără a i se preciza apartenența. Dar și în acest caz, unicul criteriu de catalogare a fost cel tematic, insuficient la caracterizarea unui fenomen de acest fel.

Prezintă interes și faptul că neoromantismul ce apare aduce cu sine multe dintre trăsăturile curentului pe care unii critici l-au considerat apus. Este adevărat că romantismul nu mai revine la forma pe care a avut-o la începutul secolului al XIX-lea, dar el nu și-a pierdut actualitatea, fiind un punct de plecare în cadrul mai multor curente literare de la sfârșitul secolului al XIX-lea și începutul secolului al XX-lea.

În ceea ce privește denumirea acestui romantism perpetuu, întâlnim diverse formulări. I s-a spus „curent nou” (Gherea-Dobrogeanu: 348), „al doilea romantism” (Paribatra: 42), „un romantism temperat de raționalism și filtrat de experiențele sufletului național” (Zalis: 6), „romantism deromantizat” (Friedrich: 26), „un nou gen de resurrecție romantică” (Bălu: 183), „neoromantism” (Pavlicencu: 65-66). Sînt doar cîteva formulări din totalitatea celor existente, dar care conturează fenomenul în discuție.

În timp ce ca fenomen de tranziție, neoromantismul apare, după cum am menționat, la cumpăna secolelor XIX-XX, ca termen ce înglobează un șir de manifestări literare, neoromantismul a început să fie utilizat la sfîrșitul anilor '60 ai secolului al XX-lea.

Apariția neoromantismului nu a fost determinată doar de un anumit context literar, ci și de cauze social-politice. Conflictul social acut și crizele politice de la cumpăna secolelor XIX-XX au dat în vileag caracterul artificial al așezărilor sociale și falsitatea unor aparențe, care ascundeau, pe de o parte, forțe gata să răbufnească, iar, pe de altă parte, oboseală și scepticism.

O altă cauză ce duce la apariția neoromantismului este și faptul că la cumpăna veacurilor programele naturaliste se bucurau de mare succes, căci înfățișarea condiției umane supuse determinismului social și biologic părea pentru mulți scriitori singura cale de a ataca racilele sociale. Spre deosebire de realism și naturalism, neoromantismul propune o literatură convențională, de un optimism menit să distragă cititorul de la marile probleme sociale. În această atmosferă plină de contradicții, în jurul anului 1880, în cafeneaua vieneză Greinsteidl, prinde contur o nouă atitudine estetică, îmbrățișată de literați (criticul H. Bahr, tînărul poet F. Dörmann, viitorii dramaturgi A. Schnitzler și H. von Hofmannsthal), despre care astăzi se știe prea puțin. Influențată, social-politic, de amurgul habsburgic și, literar, de impresionismul francez și naturalismul german, această nouă atitudine, reflectată în creația din tinerețe a scriitorilor amintiți, depășește limitele programelor naturaliste prin fantezii poetice, prin conexiuni cu trecutul, mitul și folclorul. Dar ceea ce părea să se concretizeze într-o școală, rămîne intenție.

Totuși, căutările lor nu aveau să rămână fără ecou. Chiar dacă nu s-a constituit într-un curent cu profil clar, neoromantismul preia din estetica romantică multe aspecte și le dezvoltă într-o concepție estetică proprie, originalitatea constînd în îmbinarea acestora cu elementele realiste, naturaliste și chiar simboliste.

În primul rînd, neoromanticii cultivă orizontul *misterului*, dar nu-l confundă cu ocultismul sau cu creștinismul. Misterul neoromantic este intrinsec fenomenelor. Noaptea și visul se asociază cu misterul, la fel ca la Novalis sau E. A. Poe, creînd aspecte stranii, uneori terifiante.

Mitul, ca încercare de a releva misterul prin intermediul imaginației, de asemenea a suscitât interesul neoromanticilor. Aceștia încearcă să reabiliteze fenomenul dat, condamnat la dispariție de scientismul pozitivist. Prin viziunea modernă a neoromanticilor miturile capătă prospețime și vigoare.

De factură romantică este abordarea *demonismului* și *titanismului*, care reabilitează figurile demonice. Pornind de la modelele romantice de răzvrătiți misterioși, personajele demonice și titanice ale neoromanticilor devin credibile prin apropierea de terestru, figurile cosmogonice fiind abandonate în favoarea unei abordări mai aproape de realitate.

O altă trăsătură a sufletului romantic este *visul*. Dar, în timp ce ideea lui Calderón a „vieții ca vis” este receptată de romantici ca un apel pentru a descifra această lume, la neoromantici visul își pierde limpezimea, aducînd simboluri greu de descifrat.

„*Florii albastre*” din romantism îi corespunde „*pasărea albastră*” din neoromantism, ambele viziuni reprezentînd idealul. La romantici acesta se găsește pe un tărîm unde crește miraculoasa floare, care nu poate fi atinsă. Maeterlinck crează simbolul „păsării albastre”, aflate în continuă mișcare, purtînd cu ea mesajul că idealul după care tînjim nu se află în altă lume, ci pe pămînt, și cere eforturi pentru a fi descoperit. În viziunea sa idealul, „pasărea albastră”, scapă mereu din brațe, chiar dacă, pentru o clipă, a fost atins.

Relația *real-ireal* este mai puțin relevantă în neoromantism. Irealul și realul coexistă, se completează reciproc.

Semnificativă în romantism este „*ironia romantică*”, care anihilează ființe, fapte, raporturi și se combină cu umorul, pentru a

sublinia caracterul ambiguu al existenței (Călin: 191-204). Pe linia neoromantică, ironia se transformă în burlesc, prin exagerarea caricaturală a dimensiunilor, fără a anihila lirismul și duiosia.

În creațiile neoromanticilor întâlnim, de asemenea, dispoziția romantică pentru a dezvoltării *pasiuni* devoratoare și aspirații înfrînte. Existența personajelor se concentrează, de obicei, în jurul unei singure pasiuni mistuitoare, ce se desfășoară într-o lume egoistă, în care iubirea este singura sursă de puritate.

Urmărind poetica neoromantismului, vom constata că cele mai spectaculoase înnoiri față de modelul romantic țin de *structurarea personajului*. Simbol al altruismului și devoțiunii, eroul neoromantic își dezvoltă umanismul în acțiuni lipsite de emfază. Acest erou dorește neconținut să-și modifice viața și lumea. În confruntarea cu forțele ostile el dă dovadă de demnitate chiar și atunci când este învins, amintindu-ne prin aceasta de eroul romantic. Cauza pentru care militează, ori singulară ori obișnuită, îi solicită în egală măsură pe amândoi, îndemnându-i la gesturi extreme. Înfrîngerile suferite, reflectate în plan personal, sînt, de fapt, victorii asupra conformismului existenței. În general, personajele neoromantice sînt semne ale unor aspirații și calități ce sevesc din plin la desășurarea intrigii.

În același timp, intrînd în *conflict* cu lumea, eroul neoromantic realizează discrepanța dintre starea social-morală a societății în care trăiește, și *idealul* său temperamental romantic, care poate fi dragostea, dreptatea, libertatea. Confruntîndu-se cu societatea nedreaptă sau cu natura ostilă, cu neînțelegerea, el arareori iese învingător. Aceasta se explică, probabil, prin faptul că pentru eroul neoromantic este definitorie o morală proprie, care vine în conflict cu cea a societății nu pentru că ar fi ruptă de terestru, ci pentru că respinge orice compromis.

Cît privește plasarea în *spațiu*, ia are în literatura neoromantică un caracter convențional: tărîmuri fabuloase, dar și existența cotidiană. *Timpul*, la fel ca în romantism, este mînuit cu iscusință, planurile prezent-trecut alternînd cu scopul de a împinge acțiunea spre avansare sau pentru a explica anumite întimplări care fie că au condus la declanșarea conflictului, fie că motivează comportamentul eroilor.

Peisajul, *natura*, la rîndul lor, nu numai completează acțiunea, ci sînt descrise uneori chiar de personaje. În felul acesta, ele devin propriile creatoare ale mediului în care evoluează, ceea ce constituie o noutate menită să le amplifice trăirile.

Neoromantismul îmbogățește și motivul romantic de cercetare a eului, adîncind *introspecția psihologică*. Prin aceasta el este o replică la pragmatismul literaturii realiste.

Pe lângă particularitățile poeticii neoromantice sus-numite, s-a observat că scriitorii neoromantici au manifestat interes pentru anumite genuri și specii literare, practicate de romantici. Însă dacă romanticii au valorificat cu precădere speciile genului liric, neoromanticii au cultivat deopotrivă *liricul, epicul și dramaticul*.

Caracterizarea neoromantismului ar fi incompletă, dacă nu am prezenta și variantele naționale, luînd în considerație faptul că forța de manifestare a acestui fenomen de tranziție diferă de la o literatură la alta.

Ținînd cont de multitudinea de variante, ne-am propus să ne axăm în acest articol asupra unor tendințe neoromantice consemnate în literatura americană.

Cele mai multe referințe la problema neoromantismului în această literatură apar în critica rusă, în timp ce în critica și istoria literaturii americane termenul nu a ajuns să se impună, fapt, constatat și în privința altor literaturi. Mai mul decât atît, prezentînd evoluția literaturii americane de la cumpăna secolelor XIX-XX în *American Literature. A Chronological Approach* („Literatura americană. O abordare cronologică”, 1989), R. Carlsen atestă doar existența realismului și naturalismului (Carlsen: 357). O altă perspectivă întîlnim în prefața *Antologiei de poezie modernă americană* (1973) elaborată de M. Sterian. P. Comarnescu, autorul prefeței, observă că în secolele al nouăsprezecelea și al douăzecelea romantismul se formează și culminează (Sterian: 5-6). Dar, paralel cu el, alți poeți americani, ieșind din naturalismul perceptual, vor căuta un realism social, [...], „cuprinzând în creația lor măreția și mizeria lumii; frumusețea și trivialitatea; bucuriile și suferințele; idealul și îndoiala; entuziasmul și ironia; duioșia și humorul...” (Sterian: 5-6). De asemenea, „în acest realism larg cuprinzător, romantismul și aspirațiile nobile, profecția și

satira, duișoia și ironia nu dispar”, dar „tonul” (Sterian: 5-6) este altul. Într-un sens, P. Comarnescu a surprins continuitatea tradiției romantice, însă, n-a denumit fenomenul neoromantic, ci l-a atribuit realismului social. Despre existența neoromantismului s-a menționat în *Зарубежная литература XX века. 1871-1917* (1981). Acest studiu propune, de fapt, o concepție care completează punctele de vedere expuse și anume că la sfârșitul secolului al XIX-lea, în literatura americană este semnalată „confruntarea” (*Зарубежная литература XX века. 1871-1917. Хрестоматия*: 506). neoromantismului, noului estetism cu realismul și naturalismul, iar, dintre ismele specificate, doar realismul se afirmă la cumpăna secolelor.

În linii generale, neoromantismul american se deosebește considerabil de cel european, datorită caracteristicilor definiției: eterogenitate, includerea unor orientări și școli diferite, precum și creația unor scriitori care, deseori, promovau principiile estetice contradictorii. În același timp, neoromantismul american nu se caracterizează prin patosul antiburghez, specific neoromantismului francez și englez iar esența sa se reducea la încetinirea dezvoltării realismului, care își făcea apariția. Pe de altă parte, în cadrul neoromantismului american au fost remarcate două direcții (*Зарубежная литература XX века. 1871-1917. Хрестоматия*: 507). Prima direcție, așa-numita școală a „realismului suav” sau „școala decenței”, se conturează în anii 70 ai secolului al XX-lea și reprezintă o continuare a tradiției inițiate de romanticii „școlii din Boston”. Această orientare a propagat activ doctrina „artei pentru artă”, insistând asupra reflectării aspectelor pozitive ale vieții în creația artistică și luând atitudine împotriva prozatorilor realiști. Totuși, la această direcție au aderat și scriitori, care au încercat să concilieze principiile școlii decenței cu cele ale realității existente (de ex. W. D. Howells (1837-1920)). A doua direcție a neoromantismului american ține de creația unui număr de scriitori care nu făceau parte din școala decenței, dar au reflectat multe din principiile doctrinei neoromantice în creația lor, în special, cu privire la condiția artistului. Printre cei mai reprezentativi se numără scriitorul A. G. Bierce (1842-1914), poetul E. A. Robinson (1869-1935).

Dintre scriitorii menționați, W. D. Howells reprezintă un caz aparte. Romancier, dramaturg, critic, editor, autorul este considerat „oponentul romantismului” (Carlsen: 363) și exponentul principal al realismului american. Oricum, pe lângă afișarea convingerii în *Criticism and Fiction* („Critică și ficțiune”, 1891) că literatura trebuie să reflecte realitatea și modelarea unei viziuni asupra lumii sub influența lui Ch. Dickens, G. Eliot, W. M. Thackeray, H. Balzac, E. Zola, G. Flaubert, I. Turgheniev, L. Tolstoi, H. Ibsen ș.a., W. D. Howells consideră că realitatea americană trebuie percepută prin prisma aspectelor pozitive sau „smiling aspects of life” (*The Penguin Companion to American Literature*: 127), popularizând, astfel, unul din principiile realismului suav. Problematika școlii decenței este reflectată și în *A Boy's Town* („Orașul unui băiat”, 1890), *Years of My Youth* („Anii adolescenței mele”, 1916), volume autobiografice, *A Chance Acquaintance* („Cunoștință înâmplătoare”, 1873), *The Lady of the Aroostook* („Doamna de pe corabia „Aroostook””, 1879), *Annie Kilburn* (1888), romane care îmbină tradiția neoromantică cu cea realistă, *A Traveller from Altruria* („Un călător din Altruria”, 1894), *Between the Dark and Daylight: Romances* („Între noapte și zi: povestiri romantice”, 1907), povestiri utopice. Celelele lucrări ale lui W. D. Howells depășesc principiile acestei orientări neoromantice, înscriindu-se în contextul realismului social. De fapt, neoromantismul nu a constituit o etapă în creația scriitorului, ci s-a manifestat într-un număr de caracteristici care au coexistat.

E. A. Robinson, triplu laureat al premiului Pulitzer, „unul din cei mai mari poeți ai secolului al XX-lea” (Vatamanu: 32), este, prin excelență un „poet neoromantic de cameră” (*Зарубежная литература XX века. 1871-1917. Хрестоматия*: 513). Aparența creației poetului la doctrine neoromantică se explică atât prin tendințele definitorii: respingerea realității americane, conturarea unor conflicte etice, pornind de la doctrina „artă pentru artă”, evadarea în trecut, în special, în evul mediu, crearea unor personaje ideale, dar, melancolice și singuratic, în același timp, redarea unei ambianțe gotice, în unele lucrări, etc., cât și prin explorarea unor specii populare tradiționale: balada, alegoria. A publicat mai multe volume de poezie, printre care: *The Children of the Night* („Copiii nopții”, 1897), *Captain Craig*

(„Căpitanul Craig”, 1902), *Selected Poems* („Poeme alese”, 1921), *The Man Who Died Twice* („Omul de două ori mort”, 1925) – volume care i-au adus popularitatea și succesul, impresionând până în prezent prin implicațiile psihologice, filosofice și moralizatoare, „impresionanta putere de fabulație” (Sterian: 45), meditația asupra condiției umane. Aceleași aspecte neoromantice apar în ciclul de poeme arthuriene: *Merlin* (1918), *Lancelot* (1920) și *The Three Taverns* („Cele trei taverne”, 1920), poeme care l-au consacrat pe E. A. Robinson. Luând în considerație faptul că a scris doar câteva lucrări cu o tematică socială (*Telifer* (1933), *King Jasper* („Regele Jasper”, 1935)), se poate afirma că poetul a fost neoromantic de la începutul până la sfârșitul activității sale literare.

A. Bierce se impune în contextul neoromantismului prin proza scurtă. Din start, nuvelistul se opune în creația sa principiilor „școlii decenții”, opinând că realitatea americană nu se caracteriză prin calm și armonie, deseori denunțând vehement neajunsurile societății moderne. Pe de altă parte, scriitorul nu acceptă principiile realiste ale artei, excluzând posibilitatea transformării societății. S-ar părea, astfel, că împotrivindu-se unei direcții din cadrul neoromantismului american și renunțând la poetica realismului, A. Bierce a scris lucrări destul de contradictorii. Dimpotrivă, aceste convingeri au favorizat continuarea tradiției romantice. Mai mult, influențat de N. Hawthorne și E. A. Poe, A. Bierce a evidențiat în nuvelele sale elementul macabru, viziunea neoromantică a autorului deosebindu-se, în acest sens, de cea a lui W. D. Howells, care se axează pe „aspectele optimiste”, și cea a lui E. A. Robinson, care proiectează un univers inspirat din romanele cavalești, legende. Crearea unei lumi fantastice, în care acționează forțe supranaturale, cercetarea manifestărilor patologice ale psihicului uman, utilizarea tehnicii răsturnărilor de situație și a finalurilor șocante reprezintă particularitățile povestirii lui A. Bierce. De asemenea, amintirile despre războiul civil și tema morții apar frecvent în creația scriitorului. Într-o oarecare măsură, aceste caracteristici, reflectate în *Tales of Soldiers and Civilians* („Povestiri despre militari și civili”, 1891), *Can Such Things Be?* („Pot exista asemenea lucruri?”, 1893), *Fantastic Fables* („Povestiri fantastice”, 1899), denotă protestul lui A.

Bierce împotriva vieții și artei contemporane lui; expus și în altă lucrare – *The Devil's Dictionary* („Dicționarul diavolului”, 1906), un compendiu de definiții mizantropice (*The Penguin Companion to American Literature*: 33) – semnificative pentru atitudinea civică față de realitatea americană. Prin povestirile sale A. Bierce n-a contribuit doar la propagarea doctrinei neoromantice în literatura americană, dar și la dezvoltarea prozei scurte moderne.

Cercetând evoluția neoromantismului în literatura americană, am observat că acest fenomen este marcat atât de procesul complex de asimilare, cât și de negare a tradiției romantice. În același timp, ca fenomen de tranziție, neoromantismul prezintă un interes deosebit, deoarece, în comparație cu alte fenomene de tranziție, are o bază ideologică, o viziune asupra lumii, o tipologie specifică, deși, apare „între două moduri de freamăt”, manifestă trăsături caracteristice sistemului literar în criză, precum și sistemului literar nou. Această stare de lucruri, precum și multitudinea de opinii existente la acest capitol, formulate de cele mai multe ori în spațiul literar estic, necesită elaborarea unui studiu mai amplu, care ar specifica clar dacă neoromantismul este un sistem literar-artistic independent, autonom, sau, un fenomen de tranziție.

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NOTICING, ATTENTION, METACOGNITIVE AWARENESS AND SELF-EFFICACY - HOW DO THEY RELATE TO MINDFULNESS?



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Abstract: The paper explores the concepts of mindfulness, noticing, attention, metacognitive awareness and self-efficacy in an attempt to establish a theoretical connection between them. Each concept is analysed individually, in relation to each other and to mindfulness. A discussion follows of what the aforementioned processes and mindfulness practices can contribute to learning and acquiring English as a foreign language. The paper also presents the metacognitive strategies needed by learners to develop awareness and noticing of how they learn and how they experience what they learn by either focusing on form or meaning in order for language to become intake. Consciousness and awareness are both needed for processing language, which in turn is crucial for its permanent storage in long-term memory. The paper concludes that mindfulness results in explicit input, a precondition for better learning intake; in other words, mindfulness intervention in foreign language learning and acquisition is an integral component of success.

Key words: mindfulness, attention, noticing, metacognitive awareness, self-efficacy, English as a foreign language.

1. Introduction

The practice of mindfulness, the ability to focus on and be aware of the present moment in a curious and non-judgmental way, has become a buzzword in western society over the past twenty years. Work places, educational systems, medical institutions and mental health care givers are investing more in Mindfulness Based Interventions to become more productive and more focused at work. Academic institutions offer mindfulness courses with the aim at helping students reach academic success (Chapman-Clark, 2016; Schaufenbuel, 2014; Schmidt, 2011,

Shapiro et al., 2006). More and more schools are adopting Mindfulness programs to help pupils reduce anxiety and become more engaged in their studies (Ergas, 2021 p.40-45).

In the field of foreign language acquisition, the importance of noticing, attention, metacognitive awareness and self-efficacy have been discussed as having key roles to facilitate language acquisition (Ellis, 2015; Schmidt 1990, 2001; Gass et al. 2014). Without noticing input and stimuli around us it is less likely to acquire new linguistic structures when learning a foreign language. In order to notice we must pay conscious attention first (Schmidt, 2001). Little research has been done on the effects of mindfulness intervention to enhance foreign language acquisition (Zeilhofer, 2020). Therefore, this paper will explore a few of the different mechanisms needed for foreign language acquisition, in particular English (EFL) and make a hypothesis about their relationship with mindfulness.

2. Mindfulness - definition

The practice of mindfulness can be divided into two narratives, one stemming from the other (Ergas, 2019, 2020). The first originates from Buddhist tradition and teachings which seek an end of suffering by practicing *sati*, the Pali word for mindfulness. Joseph Goldstein (2016), Buddhist meditator and teacher and co-founder of the Insight Meditation Society, describes Mindfulness as the opposite of absentmindedness. Being mindful is being aware of the present moment in a state of wakefulness so that if we feel lost or confused, we can return to a present moment experience.

The second narrative that Ergas (2019,2020) describes is one founded by Jon Kabat-Zin in the seventies in the United States. Kabat-Zinn took the principles of the original ancient Buddhist practice and secularized it with the emphasis of reducing stress, not necessarily curing it but helping people to live with their chronic pain or depression (Kabat-Zinn, 2003, 2011, 2013) He developed a program known as Mindfulness Based Stress Reduction (MBSR). As founder of the secular mindfulness movement, Kabat-Zin defined mindfulness meditation as “the awareness that arises from paying attention, on purpose, in the

present moment and non-judgmentally” (1990). By focusing on the breath, the idea is to cultivate attention on the body and mind as it is moment to moment. Kabat-Zinn’s MBSR courses have contributed to the field of what he calls “participatory medicine” (2013), the ability for a patient to participate in his/her own recuperation.

Brown and Ryan (2003) define Mindfulness as “inherently a state of consciousness” which involves consciously attending to one’s moment – to moment experience. Mindfulness learning therefore, takes into account the learner’s ability to be aware of the present moment, perceive and conceive and cultivate curiosity and awareness of their learning process (Cooper and Boyd, 1996). Shapiro et al. (2006) proposed a model of mindfulness to show how mindfulness affects positive change. The model is made up of three core axioms: *intention* – to know why the learner wants to practice mindfulness, *attention* – paying attention and helping to stay focused on the present moment and *attitude* being compassionate and loving to oneself and others which are the above mentioned “heart” qualities.

In summary, Mindfulness is regarded as a self-help therapy which can be practiced alone or in a course or with a group of people. It has become particularly popular in Education, medicine, business and even among politicians. The goal of mindfulness is to help ease anxiety, stress depression or chronic pain by making the participant aware of the very nature of his or her thoughts and by doing that they automatically become so insubstantial and irrelevant that they lose their power of control.

3. Metacognitive awareness and metacognitive strategies

The concept of metacognition first emerged with John Flavell (1976) who coined the concept from “meta” the Latin term for “beyond” and “cognition” the human ability to understand, process and retrieve information and was mainly associated with the field of developmental and education psychology (Hussain, 2015). Therefore, metacognition has often been defined as a higher order skill which is “thinking about thinking” (Livingstone, 2003). The concept of metacognitive awareness can be divided into two: metacognitive knowledge and metacognitive

experience (ibid). Metacognitive knowledge is subdivided into three main variables: the person variable i.e., learners are aware of how they learn and what conditions are best needed to learn in; task variables i.e., learners are aware of how they do a task and how difficult or easy it is. The third variable is the strategy variable whereby the learner is aware of which cognitive strategies are needed in order to complete a task successfully. For example, in order to comprehend a difficult text, the learner will need to understand the main idea and key vocabulary items.

Metacognitive experience is the ability to be aware of ongoing learning processes such as, self-questioning while learning or summarizing what has been learned in order to obtain the cognitive goal of understanding a text (Flavell, 1979). Therefore, “thinking about thinking” means that learners are aware of how a cognitive goal they set for themselves is met. Strategies to help meet these cognitive goals may include quizzing oneself while learning new lexical items, summarizing an article or being aware that a page has been “read” but not actually comprehended. This awareness will enable a learner to rectify this situation and re-read. Livingstone (ibid) encapsulates all the variables in one sentence as an example: “I know that I (person variable), have difficulty with word problems (task variable), so I will answer the computational problems first and save the word problems for last (strategy variable)” (p.4). It is important to note that metacognition can be taught to students who can learn to self-regulate their cognitive activities especially weaker learners (Anderson, 2002).

Anderson (ibid) suggests that foreign language teachers can, in addition to teaching the foreign language, guide students to think about their learning process which will in turn, help them develop better learning skills and strengthen foreign language learning. His model of metacognition strategies encompasses five basic components: preparing and planning for learning whereby the learner thinks about what he/she wants to accomplish; selecting and using the different strategies where the learner is aware of these strategies that will help him/her reach that learning goal; monitoring strategy is used by pausing from time to time to ask appropriate questions or reflecting during a task to see whether for example the learner has used correct and appropriate register for a

specific audience while writing or whether or not the writing is persuasive enough and clear enough (that is if the particular goal was to write a persuasive argument). These metacognitive strategies can be orchestrated at the same time by knowing what strategies work for certain tasks and which ones don't by asking a set of simple questions such as: (i) what am I trying to accomplish? (ii) what strategies am I using? (iii) how well am I using them? (iv) what else could I do?

As an adult learner I am asking myself these very questions as I write this paper. Anderson (2002) insists that this model can be taught together with foreign language instruction. In other words, igniting foreign language learners' awareness thinking or getting them to "think about thinking" will make them skilled learners.

In a study conducted by Aktar and Ahmed (2019) on the effects of metacognition awareness on English Foreign Language reading comprehension among 147 higher secondary level students, they found a correlation between EFL readers' metacognitive awareness and their reading performance. Therefore, they suggest raising the level of metacognitive awareness while teaching EFL by incorporating both implicit and explicit metacognitive awareness so that students are aware of the variables that were earlier mentioned by Livingstone (2003). Habibian, (2015) also conducted research on 48 university students majoring in English who were given twelve weeks of training on metacognitive strategies. Her findings showed that the experiment group improved in two metacognitive strategies: the ability to monitor and assess themselves while reading. They also reported positively towards learning these strategies and believed that they enhanced their reading skills. Their reports were based on a self-report instrument designed to assess students' metacognitive awareness while reading which has recently been updated (Mokhtari et al, 2018).

3.1. The connection between metacognition and mindfulness

If we return to Kabat-Zinn's definition of mindfulness which is the ability to bring attention to whatever arises, moment to moment, with intention, curiosity and non-judgmentally it isn't difficult to see that mindfulness involves the highest level of metacognitive processes. That

is, to cognitively be aware of what is going on in the mind. Thus, there is a strong connection between metacognition and mindfulness which encourages and develops metacognitive skills (Bishop et al, 2004, Hussain, 2015). Jacowski and Holas (2014) provide a model to explain metacognitive mechanisms involved in mindfulness and claim that a higher level of metacognition promotes a conscious process of learning. Their model is based on the following five hypothesis which base their definition of mindfulness on Kabat-Zinn's definition (1990, 2013).

Their first hypothesis is that different levels of metacognitive processing is fundamental in a state of mindfulness, a higher level (meta) which controls the lower (object) level (Flavell, 1979). In mindfulness practices a person learns to observe their basic consciousness which is regarded as the meta-level of metacognition. Further, a person may often self-evaluate themselves by comparing themselves to others or different situations which would be considered as the lower (object) level of metacognition. When a person is able to observe that he/she is self-evaluating and thinks, for example, "ah, I am comparing my abilities to my friends" this process of cognition would be the meta level taking over the lower level. Jacowski and Holas (2014) hypothesize that both cognitive levels work simultaneously in the working memory and a state of mindfulness includes multilevel metacognitive process. A state of mindfulness means that one can observe the mind and "catch" it wandering and bring it back to a state of attention to the present moment. Their second hypothesis states that mindfulness depends on three metacognitive components that interact: **Meta knowledge**, the ability to detach from the self (me) in order to observe it (I) (Jacowski and Holas, 2013), **meta experiences** which are the bodily sensations and emotions one may observe while practicing mindfulness meditations and finally, **metacognitive skills** which are a combination of the former components that operate during a mindfulness practice. Each of the three components promote, go alongside and maintain a state of mindfulness.

Their third hypothesis is that the mindful meta-levels are always conscious and other levels can occur implicitly. Mindfulness is the highest level of metacognition and should be done consciously, with

attention and a state of being alert. The fourth hypothesis is that intentional and frequent practice of mindfulness leads to a decrease in disassociations between meta and object levels. A disassociation is a temporal lapse into mind wandering (object level). The more a person practices mindfulness the less disassociations will occur because of the ability to focus and be alert to the present moment. The fifth and last hypothesis contends that as mindful practices grow and progress the meta level develops and changes. These changes affect the activity in the executive functions of the working memory. In other words, as mindful practice develops a person may be able to observe his/her thoughts without becoming attached to them and gain insights such as thoughts are only transitory or guests in our mind which we do not need to own and make our objective reality.

To conclude, mindfulness develops metacognitive awareness and metacognitive awareness is needed to practice mindfulness. They are intertwined skills that complement each other. If metacognitive strategies help students become better EFL learners (Anderson, 2002, Habibian, 2015, Thamraksa, 2005) and mindfulness develops metacognition then there is a strong chance that mindfulness practice in the classroom can help improve foreign language acquisition among students as well.

4. Attention, Noticing and Consciousness

Second and Foreign language research in the past has pointed to the importance of noticing, attention and consciousness for successful learning (Ellis, 1997; Gass et al., 2014; Gass, 2017; Grabe, 2009; Schmidt, 1990, 2001) as opposed to Krashen (1994), argues that language is unconsciously “picked up” as long as the learner is exposed to a very large amount of the target language. Actually, the above three terms interact while learning a foreign language incidentally or explicitly. In order for input to become intake a learner needs to be conscious of it in order to notice it or pay attention to it.

Ellis (2015) points to two main hypotheses on attention. The first is Schmidt’s (1990, 2001) who claims that attention is essential for input

to become intake and enter working memory. This process is crucial to learning a foreign language. In his hypothesis, Schmidt claims that attention requires consciousness. Tomlin and Villa (1994 cited in Ellis, 2015) similarly claim that awareness of input can't occur without attention but unlike Schmidt, maintain that attention can occur without awareness.

Schmidt's (1990, 2001) *noticing hypothesis* asserts that consciousness as awareness can be divided into 3 levels: level 1 – perception – being able to make internal mental pictures that we obtain from external experiences, level 2 – noticing – the ability to notice things that are salient and to verbally report one's mental processes and experiences. Level 3 – metacognitive – being able to understand and solve problems. All levels of consciousness are needed for processing in the working memory which in turn is crucial for permanent storage in long-term memory. Therefore, the more the learner is conscious and aware of what he learns and can control and regulate explicit input, the better the intake will be. When we say we do something consciously we do it with intention or on purpose. However, Schmidt suggests not to confuse doing something with intention with consciousness of awareness as we often become aware of things that we don't set out to notice i.e., incidentally. Schmidt (1990) explains consciousness as knowledge, which is metalinguistic knowledge i.e., the learners' knowledge about the language and discusses the ambiguities of consciousness and unconscious learning. Two important questions he focuses on is whether or not a learner must consciously pay attention in order to notice something and thus internalize new information and who controls what is noticed. Conscious learning is deliberate learning and he supports the claim that in order for information to be stored in the working memory there must be sufficient consciousness otherwise storage will not be possible. According to Schmidt, what a learner notices, whether intentional or not, is called "intake" which is part of the larger input of language. The bottom line according to Schmidt's noticing hypothesis is that before something becomes intake it must be noticed and it can only be noticed by conscious attention (Gass, 2017). Gass (2017) claims that foreign language processing is very much like

human processing in general. We are constantly flooded with stimuli of all sorts and with trained attention we are able to “tune into some and tune out of others” (2017: section 1.2)

4.1 Mindfulness as an enhancement of Attention, Noticing and Consciousness

Mindfulness can in fact, train attention. Mindfulness practice theories all include the following facets: attention, intention and attitude (Shapiro et al. 2012). Baer et al. (2006) created a Five facet mindfulness questionnaire for research on mindfulness intervention programs in education which looks at the facets of observing, describing, acting with awareness, and nonjudging of inner experience. The facets of mindfulness can, in fact, relate to the theories on attention, noticing and consciousness that all play an important part in foreign language acquisition. Mrazek et al. (2013) found that a two-week intensive mindfulness training program for 48 undergraduate students improved their working memory capacity and reading comprehension in Graduate Record Examination tests. The students were able to stay focused and had fewer distracting thoughts while reading. If mindfulness focuses on being aware of the present moment by noticing thoughts, paying attention to sensations in the body and being aware of what ever arises then there is a strong possibility that practicing mindfulness in the classroom can help learners become more aware of intake such as how they read, focus on form, focus on meaning and become more attentive to new lexical items taught explicitly (Zeilhofer, 2020)

5. Self-efficacy in foreign language learning

Self-efficacy (SE) can be defined as an individual’s belief in their ability to attain certain goals and perform certain learning tasks. In simpler terms self-efficacy is believing in your own ability. Self-efficacy is a strong component of social cognitive theory, which suggests that humans are able to self-reflect, self-regulate and can take charge over their thoughts, feelings and beliefs because a human being functions within a social environment which we both influence and are influenced by. Furthermore, learners have the ability to shape their own environment instead of passively accepting it. SE can contribute to

learner's perception of his/her own capabilities which will determine how much the learner is willing to engage in activity (Bandura, 1999; Schunk, 2003). Since SE is a dominant variable of motivation, learners with high SE will more likely score higher in academic achievements than those with low SE (Pajares & Urdan, 2006 as cited in Raooft et al, 2012). SE can in fact be the best predictor of success more than knowledge or prior achievements (Schunk & Rice, 1991)

A learners' inherent cognitive skills are not enough for academic success and general achievement but more important is the belief in a learners' abilities which is the key factor for learning motivation and in turn contributes to the attainment of learning goals and outcomes (Schunk, 2003). Teachers need to know how to model, help set learning goals and help them self-evaluate in between learning tasks in order to strengthen their self-efficacy and motivation for learning. Furthermore, self-evaluation is made up of the way a learner self-judges in relation to the goals set and also the way a learner reacts to those judgements by considering them to be good or bad, well done or poorly done (ibid). The choice of tasks, the amount of effort put into learning, persistence and achievement depend on a learner's self-efficacy (Bandura, 1986, 1987, Schunk, 1995).

Several studies have been conducted over the past two decades to check whether self-efficacy is a predictor in foreign language achievement. Mills (2015) discusses her own study on 303 French students which found a direct correlation between self-efficacy and French language test scores. The higher the student's self-efficacy, the higher their test scores were. Hsieh and Kangs (2010, cited in Mills, 2015) researched 192 ninth grade English pupils and had similar findings. Those pupils who believed in their ability to perform English tasks well, even if the task was challenging, scored higher and attributed their success to personal factors. Those pupils who were found to have low SE scored lower grades and usually claimed their failure was due to external factors not within their control.

Graham and Macarco's research (2008) showed that language strategy instruction is important in building higher SE. They found that French

students who had higher SE also showed higher metacognitive skills. Dörnyei (2000) believes that self-beliefs are dynamic and change from situation to situation. Therefore, he maintained that it is important to access self-efficacy over time. Mills (2015) believes that self-efficacy development among foreign language learners is crucial in creating a feeling of competency and capability among learners and like Schunk (2001) suggests that teachers pay more attention to developing their students' self-beliefs and self-confidence which is an important variable in foreign language success.

Raoofi et al (2012) reviewed empirical literature of the effects of self-efficacy and factors effecting self-efficacy in foreign language learning. The results showed that self-efficacy is a strong predictor of performance in several language skills and tasks. The existing research shows that foreign language learners with high self-efficacy are more likely to better develop their linguistic competence.

5.1 Mindfulness and Self-Efficacy Theory

Much research has found correlations between the practice of mindfulness and an increase in types of self-efficacy. Fallah (2016) checked to see the connection between mindfulness and foreign language anxiety and coping self-efficacy. His research was based on 295 Iranian University EFL students and found that the more mindful the students were, the less anxiety they felt towards their English studies and the higher their level of coping SE. These findings correlate to self-efficacy theory that Schunk (2005) refers to: the more a learner feels anxious, self-efficacy decreases and vice-versa. Mindfulness research (see section 1) shows that practice helps reduce anxiety which, in turn, helps raise self-efficacy.

Keye and Pidgeon (2013) investigated the connection between mindfulness, self-efficacy and resilience which is the ability to cope with stressful situations (Lightsey, 2006). Their results showed a correlation between mindfulness and academic self-efficacy and both were predictors of resilience. Further, mindfulness movement such as

Yoga, Gyrokinesis¹, Taij Quan and Pilates can also raise academic achievement and self-efficacy and decrease overall anxiety (Cadwell et al, 2010). Mindfulness has been correlated to many types of self-efficacy. Luberto et al. (2013) checked 180 undergraduate students to see whether different elements of mindfulness correlated to self-efficacy. Their results showed that some skills of mindfulness such as describing, acting with awareness and accepting without judgement showed significant correlation with greater coping SE and emotion regulation difficulties. Cashwell and Greason (2009) found a correlation between mindfulness and counselling self-efficacy among masters' level students studying to become counsellors. Counsellors need a high degree of attention to listen and respond to a patient as well as showing empathy and compassion. The students were surveyed first to establish their level of mindfulness and then to check their levels of attention, counselling self-efficacy (how well they believed in themselves to be good counsellors) and empathy. They found mindfulness levels as a significant predictor to counselling self-efficacy and that attention and empathy acted as mediators. Recently, Vidic and Cherup (2019) tested 71 undergraduates for levels of stress, resilience, self-efficacy and perfectionism with pre and posttest whereby 35 students underwent a seven-week mindfulness-based relaxation course and 36 students acted as a control group. At the end of the course, the experiment group showed significantly higher levels in self-efficacy and resilience and lower stress levels compared to the control group.

Finally, Bandura (1986), the founder of self-efficacy theory claims that we can control our beliefs, thoughts and concepts of ourselves and how we perceive those thoughts and believes is reflected in how we act. One of the facets of mindfulness is the ability to feel loving kindness and self-compassion. Thus, mindfulness practice connects to self-efficacy by enabling ourselves to reset our beliefs, thoughts and emotions and positively live with them in a non-judgmental way.

¹ The writer of this paper practices Gyrokinesis which demands full attention to breathing, precise movement and muscle contraction all at the same time.

6. Conclusion

Metacognitive awareness, noticing, consciousness, attention and self-efficacy theories all play an important role in foreign language acquisition. Metacognitive awareness strategies are needed in order to develop learners' awareness of how they learn and how they experience what they learn. Thus, foreign language teachers can, in addition to teaching the foreign language, guide students to think about their learning process which will in turn, help them develop better learning skills and strengthen foreign language learning. Consciousness in foreign language acquisition is needed for processing in working memory which in turn is crucial for permanent storage in long-term memory. Therefore, the more the learner is conscious and aware of what he/she learns and can control and regulate explicit input, the better the learning intake will be. Schmidt's Noticing hypothesis argues that a foreign language learner must notice either a linguistic form or meaning in order for it to become intake. This cannot be done without attention which is needed in order to process new information. Self-efficacy theories pertain to being a very strong predictor in academic success and needed for successful foreign language acquisition. Mindfulness has been described as the ability to focus on the present moment giving attention to all that arises by noticing the breath, thoughts, emotions and bodily sensations in a non-judgmental way with and done with intention. In addition, mindfulness practice enhances self-compassion, forgiveness and loving kindness. Finally, since mindfulness cultivates all the above-mentioned concepts, which are important factors for foreign language acquisition, it can be hypothesized that mindfulness intervention programs in foreign language classrooms can both strengthen and promote successful language learning and acquisition.

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LANDESKUNDEVERMITTLUNG IM DAF- UNTERRICHT



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Abstract: Modern foreign language lesson is impossible to imagine without integrating into it knowledge about the geography, economy and politics of the country of the studied language, about the features of culture and traditions of its people. The multifaceted tasks faced by teachers in the process of teaching integrated country studies raises a lot of questions both theoretical and practical plan. This article attempts to find answers to the most important of them: What is meant by "country studies"? On what depends the choice and the amount of selected for the teaching of country study material? How to combine effectively in the lesson linguistic phenomena, development of communicative and intercultural competence of students? To this end, the main approaches to teaching country studies are examined and methods for teaching them in a foreign language lesson are identified.

Keywords: foreign language, country studies, communicative and intercultural competence, approach, method.

Das Erlernen einer Fremdsprache bedeutet immer eine Begegnung mit einer unbekanntem Welt, mit einer fremden Mentalität und einer Lebensweise, die sich wesentlich von der eigenen unterscheidet. Diese Begegnung weckt auch gleichzeitig das Interesse zur Erschließung der fremden Kultur und motiviert Lernende zu einem besseren Lernen der gewählten Fremdsprache. Der feste Zusammenhang von Sprache und Kultur des Volkes, dessen Sprache gelernt wird, ist heutzutage unbestritten. Der moderne Fremdspracheunterricht muss unbedingt kulturelle Inhalte, Landeskunde als einen integralen Bestandteil enthalten.

Die Vermittlung und das Aneignen von landeskundlichen Inhalten im Rahmen des interkulturell orientierten Fremdsprachenunterrichts bedeutet eine besondere Herausforderung für Lehrende und Lernende. Während das Beibringen solcher traditionellen Inhalte wie z.B. Wortschatz und grammatische Konstruktionen eine lange Geschichte hat, ist das Unterrichten der integrierten Landeskunde ein relativ neuer Bestandteil des Fremdsprachenunterrichts, der über die Vermittlung von „reinen“ Sprachkenntnissen hinausgeht. Es gibt bereits zahlreiche theoriebezogene didaktische Arbeiten über verschiedene Ansätze der Landeskunde Vermittlung, über die Förderung der interkulturellen Kompetenz (Zeuner 1995, Pfeiffer 2001, Biechele/Padrós 2003, Altmayer 2007, Schweiger 2015). Trotzdem bleibt die Frage, wie landeskundliches Wissen in die Unterrichtspraxis integriert werden sollte, für viele praktizierende Fremdsprachenlehrer nach wie vor offen. Selbst hinter dem Schlüsselbegriff „Landeskunde“ steckt bisher in der Fachliteratur keine einheitliche Definition.

Die unterschiedlichen Auffassungen der Wissenschaftler hängen davon ab, von welchem Standpunkt aus sie den Begriff betrachten. Während für einige Wissenschaftler ‚Landeskunde‘ ein „Unfach“ oder ein „unmögliches Fach aus Deutschland“ (Gürtler/Steinfeld: 250) ist, sehen sie die anderen als Kontextwissen für den Fremdsprachenunterricht an. Die Wichtigkeit der Landeskunde für das Lernen von Fremdsprachen wird von H. Sölch hervorgehoben, der Landeskunde als eine notwendige Komponente des Deutschunterrichts betrachtet: „Deutschunterricht und jeder Sprachunterricht bleiben fragmentarisch ohne Landeskunde“. (Sölch: 1). In den ABCD-Thesen zur Rolle der Landeskunde im Fremdsprachenunterricht wird Landeskunde nicht als nur eine einfache Vermittlung von Tatsachen, sondern als ein Prinzip aufgefasst (vgl. ABCD-Thesen: 306). Dieses Prinzip wird durch die Kombination von Sprachvermittlung und kultureller Information konkretisiert und soll durch bestimmte Aktivitäten über den DaF- Unterricht hinauswirken.

C. Altmayer betrachtet den Begriff der Landeskunde im weiteren Sinne. Er meint, dass dieser Begriff nicht getrennt vom Begriff ‚Kultur‘ aufgefasst werden kann. In seinem Artikel „Von der Landeskunde zur

Kulturwissenschaft – Innovation oder Modetrend“ weist er darauf hin, dass es für ein eindeutiges Verständnis der Landeskunde wichtig ist, den Begriff ‚Kultur‘ klar zu definieren. Dabei schlägt Altmayer drei mögliche Erklärungen des letzteren Terminus vor: ‚Kultur‘ als „Kunst“, „Kultur“ als „Kommunikation in einem Volk“ und ‚Kultur‘ als „die Ebene der (verstehbaren) Bedeutungszuschreibungen“ (Altmayer: 11-12). In jeder Kultur gibt es sprachliche Elemente, die von Nichtmuttersprachlern nicht verstanden werden können. Deshalb besteht die Aufgabe der Landeskunde vor allem in der Förderung eines adäquaten Verstehens von deutschsprachigen Texten und Diskursen, damit Deutschlernende eine klare Meinung über das Gelesene bilden können (ibidem: 9). Die Wissenschaftler meinen, dass die Vermittlung der Landeskunde anhand von authentischen Materialien erfolgen und sich auf folgende Kriterien orientieren sollte: sie soll ‚exemplarisch‘ sein, ‚lernendenorientiert und partizipativ‘, ‚prozesshaft‘, ‚integrativ‘, ‚handlungsorientiert‘, ‚am DACH-Prinzip orientiert‘, ‚machtkritisch und ermächtigend‘, ‚(kultur-) reflexiv‘ (Schweiger at alii: 7-10).

Die oben angeführten Definitionen des Begriffs ‚Landeskunde‘ zeigen, dass es unter den Fremdsprachendidaktikern keine einheitliche Meinung über das Wesen, Aufgaben und Vermittlungsprinzipien der Landeskunde gibt. Die Schwierigkeiten bei der Begriffsbestimmung von Landeskunde lassen sich auch dadurch erklären, dass sich deren Gegenstand ständig verändert, zusammen mit der Entwicklung der gesellschaftlichen Verhältnisse. Auch das sog. „Bild“ von Deutschland kann nicht gemeinsam sein, denn es hängt von dem Vorwissen und Erfahrungen jedes Lernenden und jedes Lehrenden ab. Das landeskundliche Wissen ist das Wissen über das Leben der Gesellschaft, deshalb wird seine Interpretation von den Informationsquellen bestimmt. In diesem Sinne enthält Landeskunde eine ideologische Komponente. Landeskunde hat einen subjektiven Charakter, denn die zu vermittelnden Themen werden von den Lehrwerkautoren nach ihren eigenen Kriterien gewählt.

Trotz der genannten Schwierigkeiten kann man Landeskunde im Bereich der fremdsprachlichen Didaktik folgenderweise definieren: Es ist ein integrierter Bestandteil des Fremdsprachenunterrichts, der mehr

als Vermittlung von Faktenwissen umfasst. Landeskunde ermöglicht, einen Einblick in geschichtliche, politische und soziale Zusammenhänge und in die Denk- und Handlungsweisen, in Beziehungen und Wahrnehmen von Menschen der Zielkultur zu machen.

Zu den wichtigsten Aufgaben der Landeskunde, die im Fremdsprachenunterricht realisiert werden müssen, gehören:

- die Vermittlung von kommunikativen Fertigkeiten: Hören, Sprechen, Lesen und Schreiben;

- die Vermittlung von Kenntnissen über die Kultur des Volkes, das die jeweilige Sprache spricht;

- die Förderung der Verständigungsbereitschaft von Lernenden als Grundvoraussetzung der Kommunikation.

Die Integration von landeskundlichen Sachverhalten in den Fremdsprachenunterricht wirkt positiv auf die Förderung der kommunikativen Kompetenz der Lernenden. Die Wahl der landeskundlichen Materialien, Hör- und Schrifttexten, zur Entwicklung von Hören, Sprechen, Lesen und Schreiben erhöht das Interesse der Lernenden zum Lernen der Fremdsprache, bereichert ihre Kenntnisse über die Kultur der zu erlernenden Sprache. Eine gute kommunikative Kompetenz der Lernenden gewährleistet ein besseres Verständnis des Fremden und des Eigenen.

Die Auseinandersetzung mit der einschlägigen Literatur zu landeskundlichen Konzepten im Fremdsprachenunterricht hat ergeben, dass es unterschiedliche Meinungen über Ansätze der Landeskunde gibt. U. Zeuner erwähnt in seiner Arbeit „Landeskunde und interkulturelles Lernen. Eine Einführung“ die Untersuchung der Landeskundekonzepte von Köhring/ Schwerdtfeger. Sie beschäftigten sich u.a. mit einem semiotischen Ansatz. Das war ein Versuch, die Zeichentheorie auf die Kultur des Ziellandes (Kultureme als Teile einer Kultur) anzuwenden. Um Begründungsansätze von Landeskunde zu ordnen, werden von ihnen z.B. ein realienkundlicher, ein marxistischer, ein motivationspsychologischer und ein kritisch-emanzipatorischer Ansatz unterschieden (Zeuner: 5). Auch nach Oksaar sind Kultureme zu verwenden, damit die Lernenden kulturelle Unterschiede zwischen ihrer

eigenen Kultur und der Kultur der zu erlernenden Sprache erkennen und berücksichtigen können (vgl. Oksaar: 8).

Die bekannteste Klassifizierung der didaktischen landeskundlichen Konzepte ist die von G. Weimann und W. Hösch, laut der drei Landeskundeansätze unterschieden werden:

- einen kognitiven Ansatz,
- einen kommunikativen Ansatz und
- einen interkulturellen Ansatz. (vgl. Weimann/Hösch: 136-138).

Diese Ansätze werden in der Unterrichtspraxis nur selten in reiner Form angewendet, häufiger kommen sie gemischt vor. Pauldrach hat die wichtigsten Charakteristika von drei genannten Ansätzen tabellarisch wie folgt dargestellt:

Tab. 1.1 Hauptansätze der Landeskundevermittlung

Didaktisches Konzept	Kognitiver Ansatz	Kommunikativer Ansatz	Interkultureller Ansatz
Didaktischer Ort	eigenes Fach/ selbst-ständige Lerneinheit	im FU	im FU
Übergeordnetes Ziel	Wissen: Systematische Kenntnisse über Kultur und Gesellschaft aufbauen	Kommunikative Kompetenz: In der Lage sein, sich ohne Missverständnisse zu verständigen	Kommunikative und kulturelle Kompetenz: sich und andere besser verstehen
Inhalte	Soziologie Politik	Wie Leute wohnen Wie Leute sich erholen Wie Leute miteinander in Verbindung treten Wie Leute am	Alle Repräsentationen der Zielkultur im Unterricht: Ihre Bedeutung innerhalb der Zielkultur und

		Gemeinwesen teilnehmen	für den Lernenden
	Wirtschaft	Wie Leute sich versorgen Wie Leute arbeiten/ Ihren Lebensunterhalt sichern	
	Kultur Geschichte	Wie Leute sich bilden (kulturelle Tradierung)	
	LANDESBILD	ALLTAGSKULTUR / GESPRÄCHS- THEMEN	FREMD- KULTUR- VERSTEHEN

(Pauldrach: 6)

Im Weiteren werden die Ziele, Inhalte und Vor- und Nachteile jedes Ansatzes ausführlicher charakterisiert.

- Kognitiver Ansatz

Beim kognitiven Ansatz wird die Aneignung von Wissen, Tatsachen und Daten über das Land der zu erlernenden Sprache angestrebt. Die FremdsprachenlehrerInnen sollten ihren Lernenden „ein beziehungsreiches, zusammenhängendes System deutscher Wirklichkeit ... vermitteln“ (Delmas/Vorderwülbecke: 202). U. Zeuner bemerkt, dass bei diesem Ansatz das Lernen der Landeskunde dem Lernen der Sprache nachgeordnet ist und als eine selbstständige Disziplin für Fortgeschrittene unterrichtet wird (vgl. Zeuner: 9).

Dem oben formulierten Lernziel entsprechen die Lerninhalte. Das sind vor allem Realien verschiedener Art, z.B. geographische, landschaftliche, politische, gesellschaftliche, historische sowie kulturelle Realien. Durch die Vermittlung der aufgezählten Realien aus verschiedenen Lebensbereichen sollte bei den Lernern ein „Bild“ von

Deutschland entstehen. Die Themen der kognitiven Landeskunde werden von den Inhalten jeweiliger Bezugswissenschaften (wie z.B. Politologie, Soziologie, Geschichte, Geographie, Literaturwissenschaft usw.) abgeleitet (vgl. ibidem: 9).

Der kognitive Ansatz der Landeskunde wird von vielen Fremdsprachendidaktikern scharf kritisiert. Als einer der wichtigsten Kritikpunkte wird sein Anspruch auf enzyklopädisches Wissen genannt. Ein anderer Kritikpunkt bezieht sich auf den Versuch der Vertreter dieses Ansatzes, das Ganze fremder Kulturen in seinen einzelnen Teilen zu erfassen, was nach Zeuner problematisch ist (vgl. ibidem: 10). Dabei zitiert er Picht, der im „Handbuch Fremdsprachenunterricht“ schreibt:

„Alle Manifestationen einer Kultur sind Teile eines Ganzen, deren Gestalt und Bedeutung durch das Zusammenwirken historischer und funktionaler Zusammenhänge zwischen verschiedenen Aspekten dieser Kultur bedingt sind.“ (Picht: 55). Dies bedeutet, dass einzelne Teile der Kultur nur in ihrem Zusammenhang richtig verstanden werden können. Beim kognitiven Ansatz werden außerdem folgende Aspekte außer Acht gelassen: ständige Veränderung von einzelnen Teilen der Kultur im Laufe der gesellschaftlichen Entwicklung sowie Wechselbeziehungen der Nationalkultur mit anderen Kulturen. Ein weiteres Problem bei der Vermittlung der Landeskunde unter kognitivem Aspekt besteht darin, dass der deutschsprachige Raum nicht einheitlich ist. Mit Recht stellt U. Zeuner die Frage: „Welches „Bild“ soll den Deutschlernenden vermittelt werden, ein Deutschland-Bild? Ein Österreich-Bild? Ein Bild der deutschsprachigen Schweiz? Oder etwa alle „Bilder“ zusammen?“ (Zeuner: 10)

Es wird auch kritisiert, dass kognitive Landeskunde, sich Erkenntnisse aller möglichen Bezugswissenschaften für ihre Zwecke aufbereiten will, als ob sie eine Superwissenschaft wäre. (vgl. Picht: 56).

- Kommunikativer Ansatz

Der kommunikative Ansatz der Landeskunde entwickelt sich unter dem Einfluss der in den 70-er – 80-er Jahren des vorigen Jahrhunderts populären kommunikativen Fremdsprachen-didaktik. Für sie ist nicht die Lehrer-, sondern Lernerperspektive typisch. Die Anhänger der kommunikativen Fremdsprachendidaktik setzen sich zum Ziel, die

sprachliche und kulturelle Handlungsfähigkeit von Lernenden aufzubauen und zu fördern. Die Lerner sollten bereit sein, mit den Vertretern der Zielkultur zu kommunizieren.

Die Aufgabe der kommunikativen Landeskunde besteht darin, adäquate Kommunikation der Lerner in der Zielsprache zu unterstützen, ihnen beim Verstehen der kulturellen Besonderheiten dieser Kommunikation zu helfen. Deshalb sollte die kommunikative Landeskunde nicht nur informationsbezogen, sondern auch handlungsbezogen sein und das Wissen über die Kultur des Ziellandes als eine wichtige Voraussetzung adäquater Sprachverwendung vermitteln. Deswegen ist Landeskunde beim kommunikativen Ansatz nicht als eine eigständige Disziplin unterrichtet, sondern wird zu einem unverzichtbaren Teil des Fremdsprachenunterrichts.

Als Lerninhalte fungieren Kenntnisse und Erfahrungen der Lernenden aus dem Bereich der Alltagskultur des Ziellandes. Im Fremdsprachenunterricht werden Kenntnisse über Begrüßungsrituale, Essgewohnheiten, Wohnen, Einkaufsmöglichkeiten, Kleidung, Freizeitgestaltung u.a.m. vermittelt. Die Bekanntschaft mit solchen Themen sollte die Brücke zwischen dem Eigenen und dem Fremden bilden. Nach den Worten von Picht wird Landeskunde zu „Leutekunde“, denn sie ermöglicht den Lernern nicht nur einen Einblick in die fremde Lebenswelt zu machen, sondern auch die Leute, deren Sprache sie lernen, besser zu verstehen und folglich mögliche Vorurteile abzubauen (vgl. *ibidem*: 57). Die kommunikativ orientierte Wahl der Lerninhalte wirkt auch vorteilhaft auf die Lernerbezogenheit und die Motivation der Lernenden. Trotz dieses klaren Vorteils hat man auch bei der Vermittlung von kommunikativer Landeskunde ein Problem, das Picht sogar bedeutender findet als den Totalitätsanspruch des kommunikativen Ansatzes. In Alltagssituationen „offenbart sich eine besondere Komplexität des Zusammenwirkenshistorischer, ökonomischer und kultureller Faktoren ... Bei näherer –Betrachtung ist Alltag also keineswegs alltäglich. Gerade weil er spontan und nicht durchdacht verläuft, enthält er die ganze Komplexität weitgehend unbewusster Beziehungsgeflechte“ (*ibidem*: 57).

- Interkultureller Ansatz

Die Erkenntnis, dass das Sprachenlernen und das Lernen der Kultur miteinander eng verbunden sind, hat die Entstehung des interkulturellen Ansatzes von Landeskunde bewirkt. Anfang der 80-er Jahre des vorigen Jahrhunderts rückt dieser Ansatz in den Mittelpunkt des Interesses von Fremdsprachendidaktikern und Kulturwissenschaftlern. Das Verstehen der eigenen und der fremden Kultur ist zu einem der Lernziele bei der Vermittlung von Fremdsprachen geworden. Das hat der Landeskunde im Fremdsprachenunterricht mehr Bedeutung beigemessen, denn für die Förderung der interkulturellen Kompetenz ist das Wissen über fremde Kultur sehr wichtig, ohne landeskundliches Wissen ist dieses Lernziel nicht zu erreichen. Aber die Wahl der Lerninhalte erfolgt dabei anders als beim kognitiven Ansatz, denn die interkulturelle Landeskunde soll nicht nur bestimmte Informationen über die fremde Kultur vermitteln, sie soll Fähigkeiten und Fertigkeiten im Umgang mit fremder Kultur fördern. Es wird u.a. die Fähigkeit der Lerner entwickelt, sich in die Vertreter der fremden Kultur hineinzusetzen und mit ihnen mitzufühlen. Dabei trägt die Bekanntschaft mit Fremdem zu einem tieferen Verständnis des Eigenen bei. So werden mögliche Vorurteile von Lernenden abgebaut. Eine klar argumentierte Charakteristik des interkulturellen Ansatzes als einer Subjekt-Objekt-Beziehung hat Picht gegeben: „

Im Prozess der Wahrnehmung anderer Sprachen und Kulturen ist diese Subjekt-Objekt-Beziehung immer auch dieses Verhältnisses zwischen dem Eigenem und dem Fremden. Analogiedenken und schockartige Fremdheitserfahrungen wechseln miteinander ab. ... Verstehen und sich Verständlichmachen erweisen sich also als ein ständiger Prozess des Vergleichens, in dem die eigene Situation und ihre kulturellen Bedingtheiten ebenso eingehen wie Erfahrungen und Informationen über die fremde Kultur“ (ibidem: 57).

Aber auch dieser Ansatz wird in der didaktischen Fachliteratur kritisiert. Einer Kritik wird der Anspruch der interkulturellen Landeskunde auf einen eigenen Ansatz für die Vermittlung von landeskundlichen Kenntnissen unterzogen. Für Thimme ist die interkulturelle Kompetenz für ein übergeordnetes Lernziel auf der

Lernzielebene der Haltungen, das Lernziele des kognitiven oder des kommunikativen Ansatzes nicht ausschließt, sondern eng mit ihnen zusammenhängt (vgl. Thimme: 131). Deshalb „macht es für ihn keinen Sinn, es von anderen Lernzielen oder Lernzielebenen (wie Kenntnissen, Fertigkeiten etc.) abzugrenzen“ (ibidem: 132). U. Zeuner hingegen ist überzeugt, dass „interkulturelle Landeskunde mehr umfasst, als Lernziele auf der Haltungsebene; auch Lernziele auf den anderen Lernzielebenen (wie Kenntnisse, Einsichten und Fertigkeiten) werden neu interpretiert und Stoffauswahlkriterien sowie spezielle methodische Verfahren für interkulturelles Lernen sind durchaus vorhanden“ (Zeuner: 12). Deshalb spricht er von einer eigenständigen interkulturellen Landeskunde, die bestimmte Aspekte des kognitiven und des kommunikativen Ansatzes verwendet und weiterentwickelt.

Abschließend lässt sich hervorheben, dass jeder der oben dargestellten Ansätze seine Vorteile und seine Kritikpunkte hat. Für den kognitiven Ansatz sind sog. Wissenschaftsthemen (Geographie, Politisches System, Wirtschaft u.a.) charakteristisch, der kommunikative Ansatz zeichnet sich durch die Wahl von Alltagsthemen (Familienbeziehungen, Wohnen, Essgewohnheiten) aus, zu Hauptkriterien der Auswahl von Themen beim interkulturellen Ansatz zählen die Kriterien der Kontrastivität und Polarität. Die drei landeskundlichen Ansätze unterscheiden sich voneinander durch den didaktischen Ort, übergeordnetes Ziel, Lerninhalte und Lernerbezogenheit. Damit hängt auch die Auswahl von Methoden, Arbeitsformen, Aufgaben und Übungen für die Arbeit an den landeskundlichen Inhalten im Rahmen des FU zusammen. Heutzutage wird meist der interkulturelle Ansatz bei der Vermittlung von integrierter Landeskunde verwendet. Man muss aber bemerken, dass in der Unterrichtspraxis zum Erreichen von verschiedenen Lernzielen unterschiedliche Ansätze verwendet werden können.

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COUNSELLING AS A TOOL TO SATISFY THE ACADEMIC NEEDS OF DIVERSE LEARNERS



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Abstract: Counselling has impacted unprecedentedly many people. This professional relationship between the counsellor and the clients has entered a great number of domains including education. The article is designed to promote counselling integration in TEFL. In the rationale, the importance of counselling is thrown light on. Being analytical research, it underlines the similarities between counseling and teaching. They both encourage the clients to continue their path and look for opportunities to gain independence. The strategy that can empower Generation Z and Alpha with counselling and language skills and develop dispositions is the Socratic Seminar. The paper describes the adjusted Socratic Seminar implementation at the classes of English. Going through all the stages, the learners are exposed to collaborative work and, consequently, the assigned counsellor facilitates the understanding of the counselee. This strategy helps the teacher to make the class academically homogeneous.

Key words: counselling, Socratic Seminar, English, academically diverse learners

Counselling is a strategy that has been used for centuries. It is an act of helping and trust of a person to another one and, at the same time, it is an educational tool to support learning. It is a facilitating process that will lead to the educational, vocational and socio personal development and growth of the learner [4]. In schools, counsellors are indispensable as they assist self-growth of pupils and help them to become self-fulfilled and well-adjusted adults. Egbo (2013) mentions that the development of a child can only take place in a setting conducive for teaching and learning. The counselling services, in this respect, promote

learning and teaching and create a foundation for the training of the life skills.

Rationale

Counselling aims at supporting learners. These face-to-face therapies require certain skills from the lead. The International Career Institute mentions the following vital skills a counsellor should possess: communication skills, interpersonal skills, patience, trustworthiness, research skills, observation skills, problem-solving skills, reasoning skills, and computer skills. Tracing a parallel, it is to underline that the above-mentioned idea characterizes the teaching profession. Additionally, the strong connection between counselling and teaching is supported by another fact. Historically, teachers provided with counselling services. Some most important examples are Plato and Socrates. Socrates was Plato's teacher and counsellor.

The aim of counselling in schools is to motivate students to continue their educational path and to look for opportunities to gain independence. The specific objectives are:

-To contribute to the realization of students' potentialities.

The most important purpose of education is to explore the potentialities of students. The counsellor assists the students to distribute the energies correctly into the provided opportunities.

-To assist children with problems.

Every single child might go through difficult times in the learning process. The counsellor pays more attention to the 'pupil in need' and helps him to resolve the problem encountered.

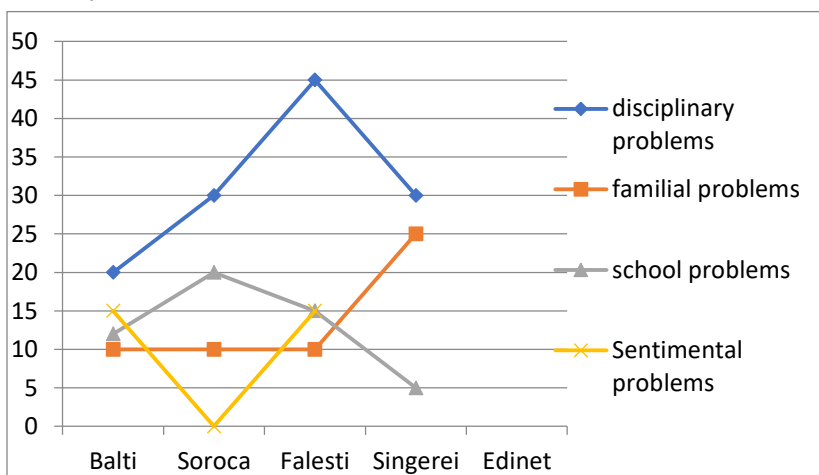
-To contribute to the adjustment of students into the learning environment.

The counselor maintains a cooperative relationship between school and student (Gibson, 2009 cited in Lunenburg, 2010).

The recent study focusing on elucidating tangible characteristics that unite teaching and counselling says that these two professions solve the same types of problems. Among the cited ones are: school problems, familial problems, problems of sentimental nature, identity and self-

knowledge problems, disciplinary problems, and preconceptions [2, p.1083]. Referring to Moldova, the teachers of English and the counsellors from five high schools from the Northern part of Moldova (Singerei, Falesti, Soroca, Balti and Edinet) reported that the most frequent problems encountered by their students are:

Diagram 1. The most frequent problems students encounter (data provided by counsellors)



The modest data underlines the idea that the most frequent problems stated are disciplinary and school ones. In this vein, it is to remark that both teachers and students themselves can solve these problems. The only condition is to train these counselling skills.

Description

The present research is an analytical one. This means that a problem will be stated and some limited analysis will be presented. The research questions formulated are as follows:

Can the students be exposed to the development of counselling skills?

What techniques should be used to develop counselling skills at the learners at the classes of English?

The hypothesis that summarizes the investigation is that ‘the counselling skills can be trained at the classes of English’ and, consequently, students will support each other throughout the learning process. This fact will contribute to the development of life skills of

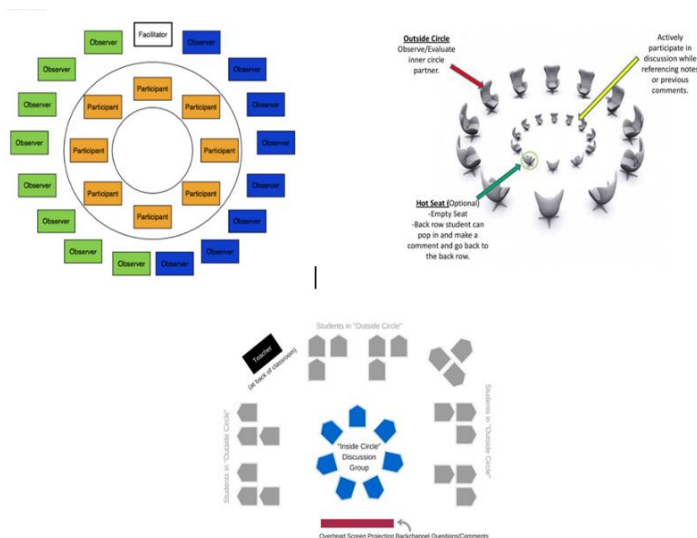
each individual and will develop humane dispositions such as empathy, perseverance, resilience.

Teaching is a transformative process; it is to bring a positive change in the life of any individual. One of the most efficient student-led strategies that can be used with a double objective: (1) to develop dispositions and counselling skills and (2) to develop language skills at the classes of English is the Socratic Seminar.

Rooted in the conversations Socrates had with disciples, Socratic seminar is defined differently by a number of scholars. Billings and Roberts (2006) underline that the Socratic Seminar is an instructional method that targets at facilitating understanding through active discussions. Soccio (2015) attributes to the Socratic Seminar an additional characteristic; that one of inquiry. Kessels (2009) believes that ‘it is a collective deliberation of ideas aiming to achieve consensus on the answers to fundamental questions’ [3].

The procedure of the Socratic Seminar implementation resumes to four stages: (1) planning, (2) questions creation, (3) setting inner and outer circles, (4) simulation. The simulation can be made in different forms. Below there are only a few classroom set-ups to be used.

Picture 1. Classroom set-ups for the SS



The second element to consider is types of questions. These questions refer to the Bloom's Taxonomy. In this respect, Saran and Neisser (2004) point to the following questions to be asked when the Socratic Seminar is used:

- Clarification questions (remember level);
- Clarification of concepts questions (understand level);
- Probing evidence questions (apply level);
- Implication and consequence questions (create level).

Personal Contribution

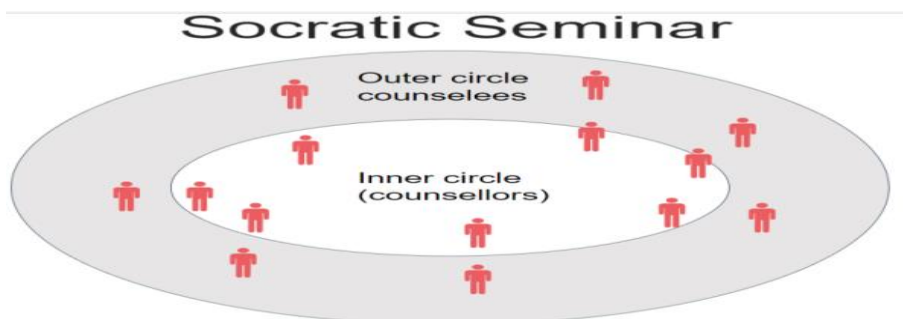
I am sure that this educational strategy can help at achieving the goal under the condition that the traditional form is adjusted to synchronize with the objectives. I have adjusted the traditional structure of the Socratic Seminar to the English class objective – training the language skills – and the development of the counselling skills at the learners. The procedure consists of four stages:

-information presentation

This is a mandatory stage at a class of English. It generally relates to a certain domain. The learners get familiar with certain information, included in a fiction excerpt, an informative text, a dialogue, or a video.

-pair work counselling

Following the class set-up presented in *Picture 2.*, the counselors, those learners with a higher English language proficiency, facilitate the understanding of the counselees, the learners that are behind the curriculum requirements.



Picture 2. Adjusted traditional structure of the SS

-back-and-forth exchange

The counselees are active respondents. The four types of questions are asked by the counsellors.

-feedback

Critical analysis of the work is made by both counselors and counselees.

Coming to a detailed planning, the adjusted Socratic Seminar looks as follows:

Stage 1.

The teacher presents the content that refers to the social domain. This text makes a historical retrospection of the concept of ‘world web’. The text is informative and can be used for the A2 level of English language proficiency. The sample is submitted:

Sir Tim Berners-Lee is the co-founder and CTO of Inrupt.com, a tech start-up which uses, promotes and helps develop the open source Solid platform. Solid aims to give people control and agency over their data, questioning many assumptions about how the web has to work. He is a Director of the World Wide Web Foundation which was launched in 2009 to coordinate efforts to further the potential of the Web to benefit humanity.

Sir Tim graduated from Oxford University, invented the Web in 1989. He wrote the first web client and server in 1990.

He is also a Professor in the University of Oxford, UK. He is President of London's Open Data Institute.

In 2001 he became a Fellow of the Royal Society. He has been the recipient of several international awards including the Japan Prize, the Prince of Asturias Foundation Prize, the Millennium Technology Prize and Germany's Die Quadriga award.

In 2017, Sir Tim was awarded the Turing Prize for inventing the World Wide Web, the first web browser (Credit: [Tim Berners-Lee \(w3.org\)](https://www.w3.org/))

Stage 2.

This is the counselling stage. The form is pair work. The assigned counsellor helps the counselee to read the text and fill in the provided worksheet:

- #1 Summarize the text in no MORE THAN 3 sentences.
 - #2 Write down three phrases that have caught your attention.
 - #3 Knowledge-based information (draw, talk, sing).
- Draw the 'world web'.
 Describe the 'world web'.
 Find words that rhyme with the word 'web'.

Stage 2.

The simulation starts. The counsellors, who do not move, ask questions and the counselees, who exchange opinions and places, answer the questions. The teacher provides the inner circle learners with samples of questions. Every counselee gets two questions to be expressed opinion on.

Stage 3.

Evaluation is an integral part of the counselling and learning process. The counselee comes to the counsellor that has assisted him in Stage 2. and they evaluate their level of comprehension and performance.

Criteria	Evaluation	Self-evaluation
Attempt to share the opinion at least once (20 points)		
Use the details from the text for support (20 points)		
Use of analytical language / In my opinion; I believe (10 points)		
Speak clearly (5 points)		

The findings are spoken out to class.

Conclusion

Counselling and teaching are two professions that share the same goal. They aim at making a positive change in the lives of learners or those involved in these processes. Generation Alpha and Z are those learners who believe that knowledge is equivalent with the experience they get. Moreover, big companies look for soft skills at their employees and these are, namely, those that we have to train at these learners together with teaching content. Unfortunately, today's generation of pupils have diverse academic performance, and an X class will not be homogeneous at all. The teacher has to deal with: (1) training the hard skills, (2) training the soft skills, and (3) reaching academic homogeneity in class.

Our job as educators is to satisfy their necessities fulfilling our primary job – teaching. When formulating the first research question, acknowledging the tough job of an educator, I realized that there is a necessity to choose a strategy that will not interfere with the development of language skills, but will contribute at making a positive change in every single learner. The Socratic Seminar reveals the great internal potential of learners, their dispositions are refreshed and the educational goals are attained. The usage of this strategy at the classes of English offers the possibility to every learner to get the experience s/he needs to be 'attractive' (to possess soft skills) on the labor market and to be a community-driven citizen.

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DEEPENING UNDERSTANDING OF LITERARY TEXTS WITH ACTIVE READING



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Abstract: As reading proficiency is a fundamental skill for academic learning and success, it is essential to be aware of the students' reading habits and skills and consolidate these skills by using appropriate reading strategies, when necessary. This study aims to explore the advantages of active reading strategies in deepening students' understanding of literary texts. The study responds to the increasing concern that the number of students who are not prepared to discuss readings in class is growing.

Keywords: microskills and macroskills in reading, active reading, reading strategies

Introduction

The ability to read has long been recognized as essential for academic and personal development. Gables (2008) claims that it is crucial for students to know how to read and derive meaning from a text if they strive to be successful in today's society. Despite its importance, reading is one of the most challenging areas in language education. According to Pat Hutchings (2015, p. vii) college level reading seems "mostly invisible". The author claims that, institutionally, there are no reading programs as opposed to writing programs and that "instructors do not see student reading in the same way that we see their written pieces". Students of Foreign Languages Departments feel the lack of such reading instruction and most often struggle with understanding authentic literary texts. It is not only the students' linguistic competence or the level of their literary competence that enable readers to process a literary text and derive meaning. Research shows that students' attitude towards reading and their conscious involvement in the process of

reading by using varied reading strategies improves students' understanding of the literary works they read. Researchers agree that awareness and monitoring of one's comprehension processes are critically important aspects of skilled reading. This is especially relevant in relation to Gen-Z readers, who come into the classroom with unique characteristics.

Gen Z students' reading skills and habits

Pew Research Center defines Generation Z as the age group that includes anyone born between 1997 and 2012. This age group was first referred to as post-millennial, iGeneration, and digital natives; however, over the past years, Gen Z has taken hold in popular culture and journalism. Students of the Generation Z have unique characteristics and needs, they have had the internet from a young age, tend to be knowledgeable of technology and social media and developed a shorter (eight seconds) attention span.

Information technology and the media have made students of this age group to read less and get more involved in playing video games, chatting online and spending most of their time in the activities in the social media. Tulgan (2016) reported that the Gen-Z youth highly depend on their devices and internet to find answers to all kind of questions; therefore, they lack critical thinking skills. They turn to their devices every time they need to solve a problem and they have developed no habit of thinking independently. This is a generation with "shallow and wide" thinking, i.e., they lack the ability to reflect.

Research has been carried to study the youth's reading habits and international education organizations carry out tests to evaluate students' reading skills. Hastings and Henry (2006) in Loan (2012) observed that 56% of the students spend less than half an hour a day on reading and 13% of the students are non-readers. Also, research carried out by National Endowment for the Arts (NEA) in 2008, revealed the reading habits of college students in the United States of America declined to 51.7% compared to 59.8% in 1982. Reports from university and high school instructors notify that student no longer have the patience to read denser, more difficult texts like classic literature from the 19th and 20th

centuries. Another recent study found that over one third of undergraduate students scored at or below 50% on critical reading skills, and there was no significant improvement across class levels, i.e., from first-year students to seniors (Gorzycki, Howard, Allen, Desa, & Rosegard, 2016).

In the Republic of Moldova, the reading skills among 15-year-old students are also poor. Results of the 2018 Programme for International Student Assessment (PISA) show that 57% of students aged 15 attained at least Level 2 proficiency in reading, which means that these students can identify the main idea in a text of moderate length, find information based on explicit criteria and can reflect on the purpose of texts “when explicitly directed to do so”. Only about 1% of students in Moldova were top performers in reading, attaining Levels 5 or 6, which means they can form a full and detailed understanding of a text whose content or form is unfamiliar, and deal with concepts that are contrary to expectations. This evidence shows poor students’ reading skills in their mother tongue. As teachers of English as a foreign language, we currently have to cope with a greater number of students who are poor readers or even non-readers and who struggle with reading texts in English due to their poor abilities and strategies they already possess from their reading experiences in their native language.

In addition to the students’ poor reading skills and reluctance to reading, there is the issue of lack of focus, poor linguistic and literary competence. When students get to university, they are required to read complex texts and think abstractly about what they are reading and without having knowledge on how to analyze the text carefully they will not find the deeper understanding. The main objective of this study is to explore the benefits of active reading strategies to deepen students’ understanding of literary as well as non-literary texts.

Defining / Understanding literary reading

Reading is a multifaceted interactive process that draws on several cognitive skills, therefore defining reading is not an easy matter. William Grabe (2011) pointed out that it is possible to define reading in one sentence, “Reading is the ability to draw meaning from the printed

page and interpret this information appropriately.” However, he admits the definition “is insufficient as a way to understand the true nature of reading abilities (p.3). According to the author, the definition does not convey the idea that there are a number of ways to engage in reading (purposes of reading); it does not reveal the many skills, processes and knowledge bases that act in combination to create the overall reading comprehension abilities; it does not explain how reading is carried out as a cognitive process.

In literary reading, readers engage with the text to become involved in events, settings, actions, atmosphere, characters, etc. While reading, there are two different types of comprehension, literal and inferential. Literal comprehension is what the students gain from the information that is explicitly stated by the author. Most often, students cope with the literal level of comprehension provided the text, most often non-literary or graded text, matches the level of their linguistic competence. What distinguishes literary texts from other kinds of texts is the way that creative writers use language in very unique, often confusing and ambiguous ways. This is what can frustrate students most about reading literature. In the course of literary reading, students need to think abstractly. Abstract reasoning requires the students to make inferences, provide analysis, make evaluations and draw conclusions. It requires the reader to draw upon prior knowledge and make connections to gain the meaning and think within the text what the author is trying to convey. In other words, readers need to apply what Brown (2004) defined as macro-skills in reading: conclude relationships and connections between events, deduce causes and effects, and detect relationships such as main ideas, supporting ideas, new information, generalizations, and examples. Also, develop and use a series of reading strategies, such as scanning and skimming, detecting discourse markers, guessing the meaning of words from context, and activating schemes for text interpretation.

Studying literature is an effective way of developing active reading skills because the language of literary texts is uniquely designed to stimulate and challenge our imaginations. An effective literary analysis involves active reading and complex reasoning skills. Studying literature (reading it with a purpose) and writing about it are particularly effective

ways of developing complex reasoning skills because literary texts always pose readers with certain kinds of intellectual or interpretive challenges. By asking the very basic question, “What does this mean?” or “How did you get it?”, we are motivated to dig deeper into questions about language, as well as human life and the conflicts and challenges we encounter each day.

Active reading as part of active learning

Research shows that students learn more when they are engaged in active learning. Active learning is based on the theory of constructivism; therefore, it emphasizes that learners construct or build their own understanding. It also links to other theories of learning, like “Learning should be relevant and within a meaningful context”, developed by the French philosopher Jean-Jacques Rousseau, American psychologist and educational reformer John Dewey or Italian educator Maria Montessori. Active learning happens when students participate in their education through activities that enhance learning.

Active reading is the act of reading to understand and evaluate a text and is often described as “reading with a purpose” (<https://help.open.ac.uk/active-reading>). Active reading helps students to involve in deeper engagement with the text by previewing it, linking it with prior experience, taking notes and writing down ideas, asking and answering questions.

A good way to understand active reading is to compare it to its opposite, passive reading.

During Active Reading, students:	During Passive Reading, students:
Adjust how you read depending on the type of text and context within which you’re reading.	Read each text the same way.
Examine the purpose of the assignment before reading.	Read without examining the purpose of the assignment.
Alter your reading speed as you read based on the significance and difficulty of each passage.	Read everything at the same speed.
Preview a text before reading	Don’t preview; just jump right into

by skimming headings, topic sentences, and key words.	reading.
Read with questions in mind.	Read without questions in mind.
Stop to monitor your understanding of the text as you read.	Don't stop to think about whether you are understanding what you are reading.
Annotate while you read: read with a pencil or highlighter in hand to mark important passages and jot down notes.	Don't annotate. Don't have anything in hand. Just read.
Make time to reflect upon and evaluate what you have read.	Don't make time to reflect upon and evaluate what you have read.

There are lots of different ways to develop active readers in the classroom and at home. Neil J Anderson developed an approach based on his belief that “reading is an essential skill for English as a second/foreign language (ESL/EFL) students; ... and the most important skill to master. With strengthened reading skills, ESL/EFL readers will make greater progress and attain greater development in all academic areas” (p. 2). Anderson chooses the word ACTIVE as an acronym that stands for six of the strategies that he considers when teaching an ESL/EFL reading class and focuses on the following elements of active reading:

Activate prior knowledge - activation of background knowledge through visual prompts and questions improves reading comprehension;

Cultivate vocabulary – since vocabulary plays a crucial role in the development of reading ability, vocabulary comprehension exercises are essential to consolidate vocabulary items encountered in the main reading passage;

Think about meaning - the active reading approach encourages learners to think deeply about the meaning of the text. Students may focus on the main ideas and key details of the text answering questions that check understanding or critical thinking questions that require students to go beyond reading comprehension and analyze each text and the author's intent;

Increase Reading Fluency - students get familiar with tips for fluent

reading and are encouraged to become more aware of their own reading habits. Some reading tips the students should be reminded of are: read in phrases rather than word by word, engage one's imagination, don't worry about understanding every word, use clues in the text to make predictions, read as much as you can;

Verify Strategies – with active reading, students are aware of what they are doing and why they are doing it, as they read. Students are familiar with the reading strategies and they can monitor the effectiveness of their own use of strategies.

Evaluate Progress - Neil J Anderson developed qualitative and quantitative evaluation of learners' progress in reading. The *Reading Rate Chart* and the *Reading Comprehension Chart* allow students to plot their achievements in building reading fluency. Students' progress in reading may be assessed through What Do You Think? sections, they provide opportunities for students to show comprehension of the text through verbal or written discussion.

For the purpose of this study, a survey has been carried to identify the reading habits of the students of the foreign languages department at Alecu Russo Balti State University. The scope of the questionnaire was to find out the students' reading preferences as well as whether our students are familiar with and employ any reading strategies as they accomplish their reading assignments.

Thirty students volunteered to respond to the questionnaire, of which 44,8% – students in the first year of their study, 34,5% - 2nd year students, 13,8% - 3d year students and 6,9% - 4th year students. Surprisingly, the questionnaire revealed that 89,7% of respondents read something in English every day compared to 10,3% who don't. Most students (37,9%) enjoy reading novels most, 10,3% - like reading poetry while 27,6% - only read news online and 24,1% did not specify their reading preference. It is also worth mentioning that 96,6% of respondents agree that reading in English is essential to their academic success and there is 3,4% who don't think it is important to read in English to succeed as a student of foreign languages.

However, the questionnaire showed that most students either are not familiar with or do not apply any reading strategies while doing their

reading assignments. Thus, only 13,8% of students always make predictions about what they are going to read before they start reading and only 27,6% think about the purposes of reading. Also, only 20,7% of respondents take notes and write down questions as they read in English and only 24,1% admitted that their understanding of their reading assignment was complete, i.e., class discussions proved that the inferences and conclusions they drew as they read the assignment independently were appropriate. At the same time, 75,9% of the students admitted that their understanding was incomplete, i.e., class discussions helped reveal ideas, inferences and connections they missed while reading at home.

The answers provided by the students in this questionnaire demonstrate that our students read in English every day and believe that reading is essential to their academic success. However, the findings highlight the idea that our students need reading instruction to prepare them for a more engaged and purposeful reading. The students should not only get familiar with reading strategies, such as identify key words, understand the main point, guess the meaning of words from context, etc. They should develop a habit of applying the strategies to enable them with better reading skills. Neil Anderson's strategy of active reading may be applied with students in the first or second year of study to prepare them for literary reading.

The SQ3R reading strategy applied to literary reading

The SQ3R reading strategy is a five-step comprehension strategy developed by Frances P. Robinson in 1961 and provides techniques for students to ensure a higher degree of understanding and remembrance when studying content material. The acronym stands for Survey, Question, Read, Recite and Review. The strategy proved efficient in helping students learn through reading. The strategy keeps students actively engaged in what they are reading and may be applied to turn reading into an active learning activity.

Survey – the students take a quick look at the text, the title, the pictures that accompany the text. The purpose of the Survey stage is to give the student an idea of what they are going to be reading, how the

information is organized.

Question – refers to the questions students are going to keep in mind while reading. Students may create their own (prediction) questions or look at the questions that follow or precede the text.

Read – relates to students' reading the text with some questions to answer in their mind. As the students read, they look for major points and ideas, and find answers to questions.

Record – making notes while reading helps students remember the content better. Students will write down details, more questions on the section, key words or phrases that will help identify, prove or justify an opinion or an argument.

Recite – literally, students recite out loud the answers to the questions or they read out loud the notes they made; it is related to better retention of knowledge while speaking or doing.

Review – comes at the end of Reciting as well as a few days later, when students ask those questions again and they make sure that they can answer them.

The SQ3R design can be adapted to be applied to reading literary texts:

Survey: What genre of writing is the work? Is it poetry, fiction or drama? What is the title or subheading? Who is the author? When was the work written? Are there any introductory or concluding paragraphs?

Question: What questions has the teacher raised? What themes and issues have you been discussing in class? Is it possible to change the title or subheading to questions? Can you add other questions? Questions are not restricted to comprehension, but can cover structure, figurative language, plot, characters, point of view, depending on the teacher's objectives and the availability of information required through questions in the reading passage.

Read: Read the text with questions you wrote. Use your questions and the teacher questions so that you select what to annotate, highlight, note take, etc. Consider any italicized, bold printed words or phrases.

Recite: At the end of each section: verse, stanza, scene, act, chapter, etc., orally answer the questions you have raised in your own words without referring to the text. You can write in margin of the text some

notes, or underline / highlight the key words or ideas that help you answer and recite the answers to questions.

Review: Answer the questions about the whole work, write the answers then recite them. Reread any sections to find answers to particularly difficult questions. Write down the major topics and subjects you picked from the text. Briefly summarize, in your own words, key points, key ideas and the answers of the questions. Read weekly, the summaries and answers. Write questions about your notes and summaries likely to have in tests.

Conclusions

Most researchers in the area assert that reading strategies such as Survey Question Read Recite Review (SQ3R) will help learners acquire life-long independent reading habits both for study or pleasure. Moreover, if used consistently and appropriately, they will improve the students' reading abilities whenever confronted with considerably lengthy and challenging texts, particularly literary ones. Thus, it is worth considering that English language teachers include reading instruction and get their students familiar with active reading strategies to help them become better readers and improve their academic achievements.

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LINGUISTIQUE, LITTÉRATURE ET DIDACTIQUE: QUELLE PLACE DU TEXTE THÉÂTRAL (FRANCOPHONE) DANS L'ENSEIGNEMENT / APPRENTISSAGE DU FLE AU CYCLE SECONDAIRE ?



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Résumé: Cet article propose une réflexion sur la question du théâtre et de son enseignement au cycle secondaire, en Moldavie et en France, ainsi que sur celle de l'utilisation du théâtre comme moyen d'enseignement en classe de Français Langue Étrangère (désormais le FLE). Nous nous interrogeons ici à la fois sur la place du théâtre comme vecteur d'apprentissage de la langue étrangère et par conséquent, sur son instrumentalisation au service de l'enseignement de la langue. La question se pose de savoir s'il est possible d'établir des liens entre l'art théâtral et l'apprentissage de la langue étrangère qui permettraient de montrer, en premier lieu, comment le théâtre peut être au cœur de l'apprentissage de la langue étrangère. Il est important de souligner ici que notre analyse prend en conséquence deux voies : celle du texte théâtral et, en parallèle, celle du jeu dramatique. Nous constatons dans cette contribution que le théâtre est basé sur la parole qui est actualisée par des personnages. C'est dans ce point que réside l'intérêt du texte théâtral en langue étrangère. L'échange langagier dans le théâtre pousse les apprenants à produire et à communiquer.

Mots clés: didactique des langues étrangères, didactique du théâtre, approche communicative, linguistique, littérature, texte théâtral, jeu dramatique

Abstract: This article proposes a reflection on the question of theater and its teaching in the secondary cycle, in Moldova and in France, as well as on that of the use of theater as a means of teaching in French as a Foreign Language class (now FFL). We are wondering here both about the place of theater as a vehicle for learning a foreign language and, consequently, about its instrumentalization in the service of language teaching. The question arises as to whether it is possible to establish links between the theatrical art and the learning of a foreign language which would make it possible to show, first of all, how the theater can be at the heart of learning a foreign language. It is important to

emphasize here that our analysis therefore takes two paths: that of the theatrical text and, in parallel, that of the dramatic game. We note in this contribution that the theater is based on the word which is actualized by characters. It is in this point that lies the interest of the theatrical text in a foreign language. Language exchange in the theater encourages learners to produce and communicate.

Keywords: didactics of foreign languages, didactics of theater, communicative approach, linguistics, literature, theatrical text, dramatic play

Introduction

L'approche communicative est de nos jours la plus plébiscitée par les enseignants de FLE. Il convient de souligner à cet égard que le théâtre a un rôle important à jouer dans ce type d'enseignement. Le théâtre en classe de langue vivante c'est un entraînement à la prosodie et la phonétique de la langue car les apprenants doivent l'exprimer à leur tour. C'est aussi une activité ludique liée au jeu théâtral.

Les dernières vingt années, plusieurs didacticiens et chercheurs français ont souligné les valeurs et les usages des textes théâtraux (dramatiques) en classe de FLE. Or, intégrer le théâtre dans l'enseignement des langues étrangères connaît depuis les années 1980 un véritable engouement pour certains chercheurs. En effet, l'intérêt du travail sur le texte théâtral en classe de FLE (qu'il soit classique ou contemporain, ancien ou moderne) réside dans le fait de « jouer » avec le langage, de découvrir un nouveau territoire culturel et d'éveiller l'intérêt des apprenants pour les arts. Autrement dit, la possibilité d'exploiter les pratiques théâtrales en classe de FLE peut ouvrir des perspectives intéressantes d'enseignement de cette langue. En réalité, du point de vue de la didactique des langues, dans la classe de langue vivante, les apprenants sont toujours surpris de découvrir un autre univers, un autre monde qui offre beaucoup de satisfactions, de plaisirs et de nouveautés, même si cette tâche exige, très souvent, un lourd travail de leur part. De plus, cette démarche pédagogique permet l'intégration linguistique, qui est considérée comme une des priorités de la didactique de l'enseignement et de l'apprentissage du FLE. Cette activité peut être proposée pour sensibiliser les apprenants aux caractéristiques prosodiques, la fluidité, le rythme, l'accent, la mélodie, le timbre, la structure syllabique de la langue française, en utilisant des

procédures qui développent une écoute efficace et une lecture de qualité...

Enfin, les pratiques théâtrales peuvent devenir un moyen privilégié d'animation d'une classe et de motivation à l'apprentissage du français. C'est une bonne solution pour améliorer la pratique de l'oral en classe de langue, une approche permettant de s'exprimer couramment dans une langue étrangère.

I. Quel est le rôle du texte théâtral (dramatique) dans l'apprentissage du FLE?

Dans plusieurs travaux récents sur la didactique complexe des langues-cultures, ayant comme cible principale l'approche communicative en classe de langue vivante, les didacticiens et les praticiens français se consacrent davantage sur les contributions positives que l'apprentissage d'une langue étrangère (FLE, dans notre cas) par la littérature pourrait faire en ce que les textes théâtraux constituaient un matériau authentique précieux, car il expose l'apprenant à différents registres, types d'utilisation de la langue française.

Au théâtre, le *texte* est constitué principalement des dialogues prononcés par les personnages. Indispensable à la compréhension de l'intrigue, la parole est au centre de l'action théâtrale. Le travail du texte théâtral qui s'appuie sur une écoute des énoncés avec ou sans l'aide de l'écrit, en faisant porter l'attention sur une bonne prononciation et la fluidité de la langue, a un rôle important pour améliorer la production orale et permettre de monter un spectacle. Dans cet ordre d'idées, le didacticien, spécialiste de politique linguistique, Pierre Martinez, insiste sur le fait « d'essayer de faire parler la langue et non parler de la langue [...] » (Martinez, 1996: 52).

C'est pourquoi, une question ouverte reste (pour nous, en tant qu'enseignante et chercheuse) celle du texte théâtral: En quoi la lecture d'un texte théâtral se distingue-t-elle de la lecture d'autres textes ? Quels sont les avantages de l'utilisation de la dramatisation qui contribuent à l'apprentissage du FLE ? De là résulte une conséquence didactique que formule ainsi Anne Ubersfeld : « Toute réflexion sur le texte théâtral ne peut manquer de rencontrer la problématique de la représentation »

(Ubersfeld, 1996 : 11). En effet, le texte dramatique est un « script incomplet et en attente d'une scène; il ne prend son sens que dans la représentation » (Pavis, 2012: 303).

Pour ce fait, *le texte théâtral* est d'abord un texte composé de deux types d'énonciations bien distincts : d'une part les dialogues entre les personnages, d'autre part les indications scéniques qui précisent le lieu, l'époque, les protagonistes, leurs réactions au cours du déroulement de l'action. Ce texte étant destiné à la représentation, il « obéit à des conventions scéniques: espace défini et délimité, jeu des acteurs, éclairages, découpage, décors, présence d'un public qui en retour peut être sollicité » (Pavis, 2012: 11).

Comme une pièce de théâtre est une suite de dialogues, sans narrateur, nous avons considéré que le texte dramatique peut servir d'outil efficace pour l'apprentissage de la langue. Quand on propose dans les classes des langues vivantes une lecture artistique, expressive pour parvenir à une interprétation du texte dramatique, on invite l'apprenant à entrer dans une culture théâtrale. Dans ces conditions, nous avons considéré qu'il était utile de se poser la question suivante : Que doit-il faire le lecteur (ici l'apprenant) pour comprendre *le texte de théâtre* ? Quelles étapes doit-il suivre dans le processus d'apprentissage?

Dans cette dynamique, nous décrirons brièvement, ci-dessous, les étapes d'une approche pour introduire un *texte théâtral* chez un groupe d'apprenants de XI^e (de niveau intermédiaire). Le processus consiste à relier l'approche standard en théâtre aux approches adaptées à la classe. De ce point de vue, nous avons suivi les recommandations du Cadre européen commun de référence pour les langues (désormais le CERCL). Cela nous a permis la sensibilisation des élèves à la culture étrangère, à la préparation à l'interculturel, amenant ainsi les apprenants à réfléchir sur les destinataires de ce type de texte.

Ainsi:

- a) *La lecture à haute voix*, qui a une influence primordiale sur l'apprentissage des langues, est considérée comme une activité communicative pertinente qui doit être enseignée en fonction du niveau de langue des apprenants. Un travail particulièrement efficace

sur un texte théâtral consiste à découper le texte en plusieurs parties. À cet égard, Constantin Stanislavski² note que:

En divisant un texte en séquences, en lisant ce texte ainsi divisé, nous nous contraignons à analyser les phrases et à pénétrer leur signification essentielle. Si nous ne faisons pas ainsi, il nous est impossible de lire les mots correctement. Le premier travail à faire sur la parole, sur les mots, c'est de les diviser et de placer les pauses logiques là où elles doivent être [...] (Stanislavski, 2006: 154).

- b) *La répétition*, qui est l'un de moyens essentiels pour parvenir à l'apprentissage d'un texte, par des procédés divers: apprentissage par cœur, seul, en groupe (deux à trois personnes), dans les cours, à la maison, avec l'aide du magnétophone, du laboratoire de langues, autonome ou non, par la dramatisation en classe, etc (Martinez, 1996: 64).
- c) L'apprentissage *d'un texte théâtral par cœur*, qui implique le processus de mémorisation cognitive.

On distingue alors plusieurs phases dans la mémorisation d'un texte théâtral:

- se concentrer sur le texte qu'il faut apprendre;

² Nos approches sont basées sur la *méthode Stanislavski*. Dans la pédagogie théâtrale actionnelle, Constantin Stanislavski (1863 -1938) est considéré le premier praticien à avoir théorisé sur le *jeu de l'acteur*. Son approche du jeu est autant psychologique que physique et a guidé plusieurs générations de praticiens tels que Peter Brook, Marlon Brando, Louis Jouvet. Cette méthode utilise l'introspection, l'intuition pour permettre à l'acteur une recherche psychologique profonde et qui aboutit à une prise de conscience intérieure de son personnage.

- le découper en petits passages, chaque passage résumant une idée ou, dans le cas d'une pièce de théâtre, une action;
- lire le texte plusieurs fois à voix haute en y mettant l'intonation, en accentuant sur certains mots, ce qui permet de le mémoriser plus facilement;
- réciter le texte à quelqu'un plusieurs fois; etc.

En permettant la lecture et l'ajout d'une certaine caractérisation à un texte dramatique (théâtrale), les apprenants peuvent devenir personnellement et pleinement impliqués dans le processus d'apprentissage de la langue française, dans un contexte dans lequel il est possible pour les apprenants de se sentir moins conscients et plus autonomes pour s'exprimer à travers les voix multiples des différents personnages. Les objectifs de cette démarche sont de stimuler la communication orale, la lecture pour le plaisir et l'enrichissement de la pensée et de l'expression. Pour cette raison, des techniques de théâtre axées sur le réveil de l'imagination, et le corps, y compris les cordes vocales en préparation pour la lecture pourrait précéder cette étape. Cependant, la tâche d'écoute / lecture consiste à apprendre à l'apprenant à accomplir en fonction de sa lecture, comme la découverte d'une information à partir du texte, en utilisant leurs propres idées.

En nous appuyant sur notre étude concernant la théorie *du texte* et *du jeu dramatique* et en concluant que le théâtre est une forme de « thérapie » pour des personnes assez timides, nous avons décidé d'aborder l'esthétique théâtrale selon cet axe, c'est-à-dire à travers l'étude du texte dramatique, en mettant en scène quelques extraits des pièces « L'Avare » et « Le Malade imaginaire » de Molière. Dans cette démarche, nous sommes partie du principe que le *texte de théâtre*, également appelé *texte dramatique* (Pavis, 2012: 352-356), est un texte qui raconte une histoire fictive par l'intermédiaire des échanges entre les personnages, et qui, selon Patrice Pavis, c'est un « texte spécifiquement conçu pour la représentation théâtrale » (Pavis, 2012: 353-354). De son côté, Christiane Page constate que le *texte théâtral* représente le corps de la pièce. Selon cette didacticienne, il (le texte théâtral) est indispensable, car « sans le texte, la représentation d'une pièce est impossible » (Page, 1998).

II. La méthodologie de l'expérimentation théâtrale à partir d'un texte théâtral. Quel cadre ?

Notre objectif central lors de nos activités de classe avec nos apprenants de FLE, liées aux pratiques théâtrales, est de progresser non seulement dans la compréhension et l'expression orale d'un texte dramatique, mais aussi de porter, en tant que chercheuse, une analyse sur la construction émotive relationnelle de chaque apprenant en classe de FLE, ressentir le bienfait de l'apprentissage des langues par les pratiques théâtrales, et d'encourager également un travail de collaboration entre les apprenants et l'enseignant, le développement de la capacité à décrire, interpréter et (re) construire, de produire des activités d'enseignement/apprentissage de la langue dans une mise en situation différente de celle habituellement utilisée dans la tradition scolaire moldave d'enseignement.

Ainsi, d'un point de vue méthodologique, nous avons considéré qu'un atelier de théâtre dans la classe de FLE pourrait être travaillé selon les démarches suivantes de réalisation:

a) L'atelier de lecture en classe de FLE : le théâtre des lecteurs

Les points qui suivent se proposent de présenter une réflexion qui s'est élaborée au fur et à mesure de l'avancée de notre recherche doctorale (2019), sur le rôle de l'atelier de lecture expressive dans la classe de FLE. Il nous semble, très important de nuancer cette approche pour revenir à ce qui constitue la base d'un cours de français: un moment où l'on donne aux élèves des exercices de lecture et de compréhension d'un texte.

Notre étude portée sur deux travaux de recherche³, nous permettent de constater qu'en classe de langue la compréhension des textes passe par des opérations mentales complexes. En effet, chaque texte est le

³ Il s'agit de l'ouvrage de Brigitte Quilhot-Gesseume, *Enseigner les littératures étrangères en lycée. Français et intertextualité* (2004) et de l'article d'Anne Armand « Littérature de jeunesse et lecture littéraire », publié dans *Perspectives actuelles de l'enseignement du français*. MEN, CRDP de l'Académie de Versailles (2001).

vecteur de nouvelles acquisitions lexicales ou de nouvelles réflexions sur les choses de la vie (les relations sociales, l'amour dans la société, le rôle de l'argent, les sentiments, etc.). Sur un plan strictement didactique, les objectifs des ateliers de lecture en français que nous nous sommes fixée ont été:

- stimuler l'intérêt auprès des apprenants;
- donner le goût de la lecture, le plaisir et l'habitude de lire;
- amener l'élève à utiliser des lieux de lecture;
- favoriser des échanges dans la classe de langue.

Toutefois, lire et comprendre un texte suppose que l'élève mobilise de nombreuses compétences et, de ce fait, la lecture est un acte complexe qui implique notamment:

- des compétences cognitives générales (mémoire, attention, raisonnement, etc.);
- des compétences cognitives spécifiques à l'identification de l'écriture - une insuffisante identification des mots ayant des répercussions immédiates sur la compréhension;
- des compétences linguistiques, c'est à dire la connaissance d'une partie de la syntaxe et du lexique;
- des compétences textuelles portant sur la façon dont se fait l'enchaînement entre les éléments du texte (cohérence textuelle);
- des compétences référentielles, constituées par la connaissance que le lecteur a du domaine de référence (connaissances encyclopédiques ou socioculturelles);
- des compétences stratégiques d'autorégulation de l'activité de lecture (Goigoux, 2005).

À la lumière de ces constats, il nous a paru intéressant de nous interroger aussi sur le rôle de la lecture dans un atelier théâtral:

- a) Quelles stratégies de lecture utiliser lors d'un atelier théâtral dans la classe de FLE?
- b) Doit-on privilégier plutôt la lecture d'œuvre intégrale ou de groupements des extraits?

Dans certains ouvrages théoriques que nous avons pu étudiés, nous avons vu que quel que soit l'écrit choisi, l'enseignant devrait éviter de donner à lire et à analyser aux élèves des textes qui ne présentent pas

véritablement de sens mais qui les stimulent. Si la lecture d'œuvres longues reste difficile avec certains niveaux des élèves, il n'en est pas moins vrai qu'il est important de « faire comprendre la lecture » pour les élèves. Enfin, pour éviter ce type de répliques de la part de nos apprenants: « je n'aime pas lire cela », « je m'ennuie au fil de la lecture », « ce n'est pas mon genre de lecture » ou « j'ai autre chose à faire... », etc., et dans le but de ne pas abandonner tout espoir de faire lire la pièce, nous avons considéré qu'il était important de définir les modalités de ce temps de lecture pendant nos cours, qui devait être un temps de lecture « plaisir » et de « récréation » pour chaque élève. Ainsi, pendant notre démarche, nous pouvons expliquer aux apprenants que lors de notre cours de français, l'atelier de lecture orale de l'œuvre proposée devrait être réalisé davantage par extraits, ce qui pourrait favoriser un temps de lecture partagée. Cela permet aux élèves de choisir leurs passages préférés, de favoriser un bref échange autour du texte étudié, sans oublier que la maîtrise de la lecture / compréhension d'un texte est toujours relative.

Cet outil didactique, souvent renommé par les didacticiens et les scientifiques des pratiques théâtrales « le théâtre des lecteurs » (Pavis, 2012: 70-73), est une activité d'expression au cours de laquelle les élèves lisent un texte avec expressivité face à un auditoire. Le texte est alors transformé pour être présenté sous forme de dialogues et de narration ou de récit. En effet, cette pratique peut considérablement contribuer au développement des habiletés dans la fluidité et le goût pour la lecture, car elle permet d'approfondir la compréhension des textes choisis et leur apprentissage lors de leur représentation devant un public.

Lors de nos dernières expériences théâtrales menées en Moldavie et en France, avec des apprenants de FLE moldaves et/ou d'autres origines, nous avons pu constater qu'après la lecture de l'extrait à étudier, les élèves recourent à l'explication des mots difficiles pour eux, répertoriés dans le texte. Ils expliquent ces mots par les définitions, données à l'aide du dictionnaire scolaire de français, utilisé souvent en classe de FLE. Les élèves sont ainsi invités à trouver les synonymes et les antonymes des mots expliqués, ce qui leur a permis d'investir leurs pré-requis. Dans

ce cas, l'enseignant, qui peut intervenir épisodiquement dans ces activités, devrait se limiter à l'explication des mots jugés nécessaires à la compréhension globale du texte. Ainsi, des phrases entières de l'extrait peuvent être reformulées pour que les élèves puissent les comprendre.

Nous avons pu constater que la démarche adoptée a permis d'intégrer les élèves dans le rythme du texte et de discuter autour de l'extrait à chaque fois. Notre classe est devenue plus active, plus dynamique. Les élèves posaient des questions en français, en roumain, en russe ou en allemand (leur langue maternelle), répondaient aux questions de leurs camarades, corrigeaient les idées incorrectes, apportaient des jugements sur les personnages, critiquaient certains de leurs comportements. Ils ont donné leurs avis sur l'extrait et sur l'œuvre intégrale. Enfin, nous trouvons que, dans la plupart des cas, nos élèves se sont intéressés activement à la lecture du texte pour bien le concrétiser.

b) Le travail de la langue et la mise en voix du texte dramatique

Nos lectures de certains ouvrages théoriques sur la pratique théâtrale en milieu scolaire⁴ nous ont amenée à postuler que l'écriture théâtrale offre des pistes particulièrement intéressantes pour travailler une langue étrangère et notamment de considérer que le jeu théâtral peut être un outil de correction phonétique en classe de FLE. Les bénéfices au niveau linguistique sont nombreux, notamment pour l'expression orale. En premier lieu, l'apprenant améliore sa prononciation et la fluidité de l'expression de la langue étrangère. Si nous partons du principe que dans les classes de langues vivantes (que ce soit le français ou une autre langue), dans l'apprentissage de l'oral, la composante phonétique a une

⁴ Nous faisons référence aux ouvrages suivants: Balazard, S., et Gentet-Ravasco, E., *Faire du théâtre avec ses élèves: Techniques théâtrales et expression orale*. Paris, Hachette Livre, 2011; Lallias, J.-C., Cabet, J.-L., *Les Pratiques théâtrales à l'école*. Créteil: CRDP de Seine Saint Denis, 1985; Page, Ch., *Pratiques du théâtre*. Paris: CNDP/Hachette Éducation, 1998; Pierra, G., *Une esthétique théâtrale en langue étrangère*. Paris: Éditions L' Harmattan, 2001.

importance majeure, les erreurs de prononciations peuvent avoir une influence notable sur la compréhension et sur la production, car elles nuisent à l'intelligibilité des énoncés. Or, la qualité de la prononciation est un élément indispensable dans la compétence orale. Ceci dit, une bonne prononciation assure d'une part la compréhension des énoncés écoutés, d'autre part, elle assure au locuteur la transmission de son message. Cette démarche pédagogique dans un cours d'expression orale vise à relier entre eux les dialogues précédemment exploités lors de la compréhension orale, puisque l'objectif est d'aider les élèves à réemployer les structures et le lexique déjà acquis.

Étant donné les bénéfices de la lecture expressive dans une classe de langue, nous avons considéré qu'avant de passer à la mise en scène du texte dramatique, il est important que les élèves le lisent plusieurs fois, d'abord de manière individuelle puis collective (par groupe de deux et de trois élèves, comme devoir en classe et devoir à la maison). Cette première approche avec le texte donne lieu à des séquences pédagogiques qui exploitent les capacités langagières du texte en profondeur et permettent une approche particulièrement soignée de la langue. Nous estimons, que le travail sur l'élocution est une activité théâtrale très bénéfique pour stimuler l'expression orale. Nous sommes partie du principe qu'un travail approprié sur l'élocution en classe de français permet de « produire spontanément du langage » et de « déclencher la parole ». Dans cette présentation des outils théâtraux en contexte FLE, il nous semble opportun de donner ici la définition de *l'élocution*: « terme de rhétorique: choix et ordre des mots du discours, l'arrangement des mots dans le discours » (Pavis, 2012: 118). En effet, les caractéristiques des langues présupposent un système phonétique différent, d'où la difficulté de la perception et de la reproduction de certains éléments lors de l'apprentissage d'une langue étrangère.

Selon certains chercheurs (Pierra, Balazard et Gentet-Ravasco), les activités pédagogiques autour de l'intonation, comme c'est le jeu théâtral, peuvent permettre aux élèves d'acquérir la compétence leur permettant de signifier, en suggérant, de manière pertinente et expressive, les différentes modalités des énoncés (informer, interroger, donner un ordre, se douter, exprimer une attitude affective et émotive),

et de ce fait optimiser l'efficacité de leur production orale en FLE, sur les deux plans de la production et de la compréhension. Il est vrai que, parfois l'apprentissage se limite au seul aspect linguistique de la langue. Mais, il ne faut pas oublier que la langue c'est aussi la voix, l'articulation, la prononciation, le rythme, le débit, ainsi que la gestuelle, la mimique et la gestion de l'espace entre les interlocuteurs (Pierra, 1994).

Ainsi, en intégrant les activités ludiques, l'apprenant est invité à adopter une attitude différente à l'égard de son apprentissage, car cette langue ne devient pas seulement une fin, mais un moyen de réalisation. Or, la pratique théâtrale peut être exploitée pour créer une fibre affective envers la langue étrangère apprise, car la langue est un savoir procédural qui s'acquiert en agissant, c'est en « communiquant que l'on apprend à communiquer » (Pavis, 2012: 118-120). Enfin, tout au long de ces activités, nous avons fait en sorte que nos apprenants fassent particulièrement attention à soigner l'articulation et le débit de la langue, car en cours de langue, « l'intonation doit être expressive et significative », selon Jean-Pierre Cuq et Isabelle Gruca (2005). Ces auteurs remarquent aussi que « parler français consiste à savoir quand et comment s'associent les unités successives d'un mot à l'autre » (Pavis, 2012).

c) La création par l'improvisation à partir du texte théâtral : de la mise en voix au non-verbal

Outre les bénéfices du théâtre en classe des langues, d'ordre langagier, nous avons estimé que, lors d'un atelier de théâtre en français, « la création par l'improvisation » à partir d'un texte théâtral, en tant que technique de travail, est un outil puissant de concentration personnelle et collective pour les apprenants, afin de les sensibiliser à l'art de s'écouter réciproquement, de prendre en compte la réalité du corps, qui est une composante qui très souvent n'est pas utilisée à l'école. L'originalité de cet outil réside dans le fait qu'une nouvelle place est donnée au corps, très souvent grand absent de l'enseignement des langues et ce, dès les premiers niveaux, pour intégrer progressivement la parole, tout en tenant compte de la spécificité de la personne, ce que nous appelons l'« être » (Berdal-Masuy et Renard: 2015).

Nos études sur les enjeux des approches théâtrales en classe de langue vivante montrent que la pratique théâtrale peut déboucher sur des situations fermées, en particulier du fait du rôle de la parole dans laquelle l'élève risque de se retrouver passivement prisonnier au détriment de toute théâtralité.

Pendant, nous considérons que la mise en place d'une telle technique avec une classe entière est une tâche difficile. Pour cela, lors de nos ateliers théâtraux en classe de DFLE, nous constituons de petits groupes avant de mettre en place notre expérimentation. Dans la plupart des cas, notre travail expérimental se tient sur un plateau théâtral scolaire improvisé qui exige de la part des apprenants une dynamique particulière: occupation de l'espace, travail sur la voix, les gestes, l'écoute et jeu mettant en scène diverses situations.

Bien que le recours à la créativité en cours de langue vivante soit reconnu comme particulièrement profitable en termes de pédagogie, l'apprentissage créatif est encore souvent laissé à l'extérieur des classes de FLE, car, très souvent, les enseignants ne considèrent pas que ce soit une façon sérieuse d'enseigner une langue, comme l'affirment Stéphanie Bara, Anne-Marguerite Bonvallet et Christian Rodier:

Parfois, on rencontre des résistances, des hésitations [...]. Beaucoup pensent qu'apprendre, c'est «sérieux» et que la créativité, ce n'est pas apprendre (Bara, Bonvallet et al., 2011: 46).

C'est pourquoi, l'un des objectifs d'un atelier théâtral mené avec un groupe d'élèves de FLE est de mettre en relief l'importance de la créativité en cours, d'en dévoiler les atouts et de permettre aux apprenants de la mettre en pratique. En effet, en classe des langues (y compris le FLE), cette créativité est un plus pour les apprenants, d'autant que c'est une capacité qu'ils peuvent déjà avoir eu l'occasion de développer dans d'autres expériences éducatives, mais surtout parce qu'elle est intimement liée à la langue, à la culture, au jeu, à l'humour, à l'improvisation, tout en partant du texte théâtral. Cette activité appartient au domaine communicatif dans la didactique d'une langue

étrangère et peut aider ainsi à motiver et à impliquer les élèves dans leur apprentissage. Comme Christiane Page le signale dans son ouvrage *Éduquer par le jeu dramatique*:

L'accès à la culture pour tous passe par la découverte du sens de l'activité artistique. Il est question à partir des activités dramatiques, de faciliter l'accès à la participation à une vie culturelle et sociale, ce qui semble être une de finalités de l'éducation (Page, 1996: 45).

Conclusion

Dans cette contribution, nous avons tenté de dresser un état des lieux de l'enseignement par le théâtre en français (FLE) au secondaire, en Moldavie et en France, à partir d'une analyse des plusieurs expériences menées avec nos apprenants, dans ces deux pays. D'autres études (entretiens, pratiques de classes filmées, analyse des cours, etc.) ont été nécessaires afin de connaître les pratiques réelles d'enseignement du français par le théâtre sur ces territoires.

En nous appuyant sur nos expériences personnelles d'enseignement, nous avons vu que, dans le cas de l'enseignement du théâtre, l'enseignant peut choisir de travailler autant l'aspect textuel que les conventions scéniques avec ses apprenants. Le constat que nous pouvons en tirer est que, même si les enseignants des langues vivantes remarquent parfois un manque de créativité de leurs élèves en classe, nous, en tant qu'enseignants, devons être conscients que cette qualité s'enseigne, car elle n'est pas innée, et qu'elle relève donc de notre responsabilité. C'est à nous, d'aider chaque apprenant à développer cette compétence que l'on doit considérer comme une stratégie d'apprentissage. En outre, le fait d'enseigner de façon créative favorise l'apprentissage significatif et la découverte de ce que nous n'avons pu saisir lors de nos diverses expérimentations théâtrales avec nos apprenants. Nous ne nous référerons pas seulement aux jeux de rôles, aux costumes, au maquillage et à la scène en tant que plateau de travail pour les élèves. Notre pratique a été centrée également sur les joueurs ainsi que sur les différentes composantes du langage dramatique. Ainsi,

notre analyse a permis de montrer que, comme le constate Christiane Page, le développement de la créativité, en relation avec l'apprentissage / découverte des codes et des conventions théâtrales, en jeu dramatique à partir d'un texte théâtral, «permet l'appropriation d'une histoire et d'une culture qui n'est pas seulement une culture de contact avec les œuvres, mais une manière active d'établir une relation active avec le monde».

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MOTIVATION FOR EFL WRITING OF AT-RISK HIGH SCHOOL STUDENTS USING INDIVIDUALIZED EDUCATION PLANS WITH STUDENT COLLABORATION AND SELF-REGULATION



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Abstract: Motivating at-risk EFL high school students to write can be a bit daunting. These students usually lack the skills and they have no motivation for writing in L1, which generally means, they have no motivation for writing in L2 or L3. This article shows that with the introduction of a simple tool as individualized education plan (IEP), along with student collaboration and self-regulation, these students cannot only be motivated to write, but in the process gain confidence.

Keywords: motivation, at-risk, individualized education plan (IEP), student collaboration, self-regulation

Educators have always searched for ways to motivate and keep their students intrigued and engaged in the process of learning. In today's society of "clip thinking" (Tsehelska, 2019), shorter attention spans, transparency in goals of education so students only want to know what they *need* to know, along with an inundation from outside stimuli, it has become increasingly more difficult to motivate and keep students captivated to complete tasks; especially with regards to EFL writing and the at-risk student.

Motivation

Prior to being able to delve into possible methods of *how* to motivate at-risk students, it is important to first define the term motivation, itself. In its most basic form, motivation is defined as a drive, desire or need, that influences behavior towards a specific

outcome or goal. (Maslow, 1943; Deci and Ryan, 1985). A person can have motivation to strive for a certain goal or behavior, avoid an outcome of a behavior, or be motivated to do something in opposition to a stimulus. The drive can be intrinsic, extrinsic, or amotivation. Intrinsic motivation refers to an individual engaging in an activity or task for the sheer interest and enjoyment of that that behavior. Some students learn because they have the desire to excel and enjoy learning. Extrinsic motivation refers to an individual engaging in an activity or behavior because of the reward it brings, or the avoidance of a negative association or punishment. (i.e. a poor mark or grade). A third type of motivation has been labeled amotivation, the absence of motivation. Individuals put forth no effort; there is a perceived incompetence and loss of control. The participation in an activity is not a result of their desire. (Deci and Ryan, 1985, 1991). Amotivation happens often with at-risk students.

At-risk student

An at-risk student as defined by the Ministry of Education in Israel (MOE) is a child whose educational process is hampered by developmental problems due to biological and/or environmental factors and who requires temporary or ongoing intervention in order to succeed academically. (Azulay, et al, 2010, p.26). The students are at-risk of failing out of high school. There are several types of obstacles that may get in the way of the student's educational process. These stumbling blocks may be from any one of four areas of a student's life. These barriers may be school related where there is a culture conflict within the school environment, or the student's learning style is not addressed appropriately, or ineffective discipline and more. The barriers may be student centered relating to issues of cognition, attention deficit hyperactivity disorder (ADHD), peer pressure, poor attendance, behavioral issues, low self-esteem and more. The barriers may be related to the community and a lack of provided services and/or needed support. The barriers may be family related; the student may come from a dysfunctional or abusive home, a home of low socio-economic status, or drugs and alcohol, or sadly, even the loss of a parent.(Duttweiler, 1995).

The criteria for the labeling of an at-risk student for the population of students included in the study are that the student is failing four or more core subject classes, has not more than one class subject with an overall yearly scored average of 80 or above out of a possible 100 total, has poor attendance but shows potential.

Theories of motivation

Looking at the definitions of motivation and at-risk students, one can understand why it is often said, though a horrible misconception, that at-risk students are not motivated to learn English. That is far from the truth. How can they not be motivated when according to recent research polls, 60% of all internet content whose language is known, is in the English language. One third of social media is in English. Television shows, movies, and media all have sub-titles, or are in English with the students' L1 in subtitles. (Bhutada, 2021). It is possible the students are motivated to learn English, but have obstacles in their way that make it difficult to make EFL a priority. There are many theories of motivation that offer approaches to explain the how and why of tapping into what makes the students tick to get them intrigued and engaged, especially with regards to English Language Learning. Several of these theories of motivation include and are highlighted below:

i) *Theory of Motivation* posited in the 1940s by Abraham Maslow says that all people have a hierarchy of needs and the fulfilling of those needs is what drives our motivation. (Maslow, 1943).

ii) *Social Learning Theory* was introduced in the 1970s by Albert Bandura, built on the research of earlier behavior theorists such as (Miller and Dollard 1940s; Miller 1956; Sears 1951; Miller, Galanter, Pribam, 1960), and suggests we all learn and are motivated by observation and modeling. (Bandura, 1977).

iii) *Social Cognitive Theory* by Bandura in the 1980s, claims we *choose* which behavior to mimic. Behaviors with positive rewards are the most likely to be repeated. (Bandura, 1986, 1993).

iv) *Mediated Learning Experience Theory* (MLE) is the work of Reuven Feuerstein from the 1940s, who, like Vygotsky with the "Zone of Proximal Development" Theory and scaffolding, (Kouzline, 2004;

Vygotsky, 1978), believed that motivation is individualized to the learner. An “agent” (educator) synthesizes and transforms stimuli from the environment into comprehensible and useful information for the student. (Feuerstein, 1991)

v) *Cognitive Modifiability Theory* is Feuerstein’s expansion of his MLE work. Cognition and behavior are modifiable regardless of etiology or severity as long as intervention is consistent and systematic based on a specific, criteria-based type of interaction. (Feuerstein, et al, 1981)

vi) *Cognitive Evaluation Theory* is a sub-theory of Self-Determination Theory which is a means of explaining how one’s external consequences effect one’s intrinsic motivation. (Deci and Ryan, 1985, 1991).

vii) *Choice Theory* by William Glasser in the 1990s claims that this theory offers an opportunity for an individual to make choices to take control over his or her life. When individuals make choices, the choices are centered around the individual creating a sense of belonging, independence, survival, power and fun for the individual. (Glasser, 1999).

viii) *Goal Setting Theory* by Latham and Locke (2007) posits that “a specific high goal leads to even higher performance than urging people to do their best”, (Latham and Locke, 2007, p.291). The higher a goal set by an individual, the more drive that individual has to achieve it.

I evaluated and synthesized the above theories to figure out how they could best be applied in the EFL at-risk classroom and what I formulated was the introduction of individualized education plans, IEPs for writing, for every student in the class.

Individualized education plans (IEPs)

IEPs were originally designed to facilitate the inclusion of special needs students into regular classrooms with individualized and appropriate intervention. (US Dept. of Education, July 2000). Students in the research group were polled and asked what, of the four areas of language learning; reading, writing, speaking and listening, they found to be the most difficult and the conclusion was writing. The students

said they lacked vocabulary, they did not know how to write, they thought writing was boring, they did not know how to organize their ideas, or even come up with ideas. They were “bad” at it; had negative feelings associated with the activity. They did not write in L1, and did not think they had any better chance of writing in English, nor did they have a desire to write in English. Though IEPs were developed for students with special needs and learning a second or foreign language may not constitute as a disability, the principles associated with the need of an IEP and its purpose, support its use in EFL learning; in particular, with learning and being motivated to write.

Research has shown that collaboration is a method of solving problems of teaching and learning in partnership with others. (Clark, 2000). There is shared thinking in developing IEPs with student collaboration. The activities supported by and related to student collaboration and input to facilitate writing can increase motivation for and actually improve learning achievement. (Clark, 2000). When methods of evaluation, including student self-evaluation, become part of the classroom routine, students become empowered. (Bathe, 1998; Mastropieri and Scruggs, 2000). Research has also shown that writing promotes learning and changes critical thinking skills and learning. (Applebee, 1985). Higher cognitive functions are more fully developed via verbal communication, in the form of writing. (Emig, 1977). Anson and Beach (1985) showed that at-risk students are often placed in low-level groups that often receive instruction focusing on skills and grammar as opposed to higher-ability classes where students are encouraged to express their ideas, leading to higher function and engagement with the language.

My thought was, and is, if students can grasp and master the most difficult perceived skill in language acquisition, they will be motivated and have confidence to stay engaged and strive for more. And, if they are part of the writing and evaluation of their learning, if they are “in control”, so to speak, they would be even more motivated and likely to stay engaged.

My research took place at the height of Covid, during which time we heard many buzz words and terms such as social emotional learning,

self-efficacy, student responsibility, and self-guided learning. If the students had never been taught how to work independently, or lacked strategies and skills, in general, before all of the changes with Covid and education, how could these same students, who did not have “their acts together”, all of a sudden be thrust into a learning environment that required these skills, and be expected to succeed?

Based on the above theories of motivation and goal-setting, plus the special contextual variable of Covid, and the implementation of IEPs, students can evaluate, plan, and decide on what they wish to work while also referencing the rubrics and curriculum set out by the Ministry of Education. The study began with the six pillars of classroom management I use and integrate as rules of engagement to change the atmosphere in the class: trust, respect, responsibility, accountability, tolerance, and expectations. As the Israeli Ministry of Education transitions to the Common European Framework of Reference (CEFR) program, its “can do” statements and an emphasis on student accountability for learning, its effectiveness and adaptability, become more understandable to the students. I helped the students interpret and relate to the statements and rubrics relevant to their environments and we planned their IEPs together.

Methods of IEP writing and data collection

Each of the students were met with individually at the beginning of the study, with the students’ and their parents’ written consent, to collaboratively develop the IEPs for each of them. The IEP consisted of yearly goals. I kept the original throughout the study on which the students made changes. Figure 1 below is an abridged version of an IEP template from year one of research.

Figure 1 Abridged sample IEP template for EFL writing motivation from year one of the study

Name _____ Class _____ Date _____

My Individual Educational Plan (IEP) for Writing September 2019-May 2020

**My strengths, things I am good at:

_____	_____
-------	-------

Areas I want to improve; get better at:

vocabulary	the verb "to be"	punctuation	adverbs
writing the letters	capital letters	grammar	handwriting
parts of speech	writing sentences	sequencing	use of vowels
using a dictionary	writing a paragraph	speaking	spelling
organizing my thoughts	staying within the lines	adjectives	journaling
spacing between words	writing topic sentences	writing conclusions	
improve vocabulary	use of connectors	use of pronouns	
use of prepositions		six-word (and up) sentences	
finding and writing the main idea		writing supporting sentences	
look over my work and check if it is correct		finding reasons, examples and support	

*I want to learn English, or it is important for me to learn English because.....

*Yearly Goals: To write a complete and full paragraph.

By the end of the year, I will be able to write an **outline** for a **letter**, **opinion**, and a **description**. I will use *capital letters, end punctuation and verbs* in the correct form with an *opening, supporting sentences, ideas, and a conclusion*. 90-100 words

_____ (signature and date)

* In what kinds of ways do I **work** best?

* In what ways do I **learn** best?

* Name at least three things I am **good at and like to do**:

* Name at least three topics I like and want to know more about.

What are interesting topics to have assignments about at school.

*I promise to look for new knowledge and understanding each and every class we have together, no matter how big or small.

_____ (signature and date)

Students answered the questions below in both the six intermittent interviews and, independently.

***Right now, on a scale of one to ten, with ten being the highest and one being the lowest, how would I score my level of English and why? You can answer in Hebrew.

***Right now, on a scale of one to ten, with ten being the highest and one being the lowest, how would I score my confidence level with regards to **English and why?** You can answer in Hebrew.

***Right now, on a scale of one to ten, with ten being the highest and one being the lowest, how would I score my motivation level with regards to **writing in English and why?** You can answer in Hebrew.

***Right now, on a scale of one to ten, with ten being the highest and one being the lowest, how would I score my motivation level with regards to **writing in Hebrew and why?** You can answer in Hebrew.

Figure 2 Sample of abridged Monthly Goal Progress Report template used in the research

Name _____ **I AM AMAZING!**

Goal(s) for _____ (month) 2019:

*	*
---	---

How I plan to reach my goals:

*	*
---	---

Date	Activity	"Eureka (A-ha)" moment

Figure 2 is an abridged version of a sample of the short-term monthly goal and progress chart template. Students were not only responsible for tracking their achievements and progress with grades, but were also charged with documenting “eureka moments”; something new they took away from each lesson for their life “tool kits”, no matter how big or small.

In addition to the IEP and progress reports, students also had “Awesome” charts (Figure 3) in which the students kept track of their semester grades to track their progress numerically.

Figure 3 Sample of abridged “Awesome” chart used in the research

Name _____ First Semester 2019
LOOK AT ME! I AM SMART! I AM AWESOME! I KNOW ENGLISH!

I need a total of **10** quiz grades. If I have more, the lowest grade will be dropped!

Date												
Grade												

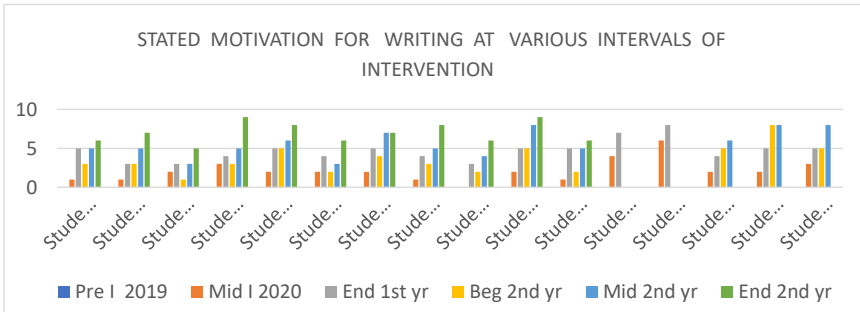
The students and I worked together and the students also worked independently to fill out their charts. Students were met with individually six times throughout the study; three times each year, to assess their motivation towards writing. At each meeting, they were questioned orally and in writing. The writing of the answers was done individually by the students and examined alongside the answers given during the interviews. When there was a discrepancy between the two, the students were questioned by the researcher to qualify the actual number associated with the feeling of motivation towards writing at that particular time.

Results

There were actually four questions asked at each of the six meetings with the students: on scales of one to ten, with ten being the highest, they were asked what they thought or felt their level of English, their confidence in using English, their level of motivation for writing in English, and their level of motivation for writing in Hebrew, the students’ L1.

For this study, only results regarding the motivation of writing were charted. All of the students had an overall significant increase in motivation towards writing. None of the students arrived at a level of ten in terms of motivation, however, all of the students’ started at zero at the beginning of the intervention, and by the time the study concluded, all of the students’ responses fell between five and nine for level of motivation for EFL writing. According to Figure 4, all of the students experienced some type of upward trend in motivation for EFL writing.

Figure 4 Chart of expressed motivation towards writing



According to Figure 4, some levels of student motivation towards writing went down from the end of the first year to the beginning of the second year. One possible explanation for the drop may be due to a lack of use and practice during the summer.

It should also be noted that the study began with 16 students. After the first year, three students were moved to a higher-level class. Near the middle of the second year, two other students failed out of school. Ironically, they were both passing one class: English.

Conclusions

Utilization of Individual Education Plans created with student collaboration and self-regulation, significantly contributes to an at-risk student's motivation, confidence, performance and ability to write in EFL. The students felt empowered by having a level of control over what they learned and how they learned. By tracking their advancement, based on their IEPs, progress charts and alignment with the Ministry of Education's rubrics and criteria, the students not only felt empowerment, but also, more confident. As they became more empowered and confident, the students expressed feeling more motivation in tackling the challenge of EFL writing.

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O SCHIMBARE DE LIMBĂ DE NEEGALAT (TRASEUL LINGVISTIC AL LUI HERCZEG FERENC)



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Abstract: The "language" career of Ferenc Herczeg in a nutshell is: how the German speaking boy from the Banat Swabian region (today in Romania) became the Hungarian playwright who put Hungarian drama on the path to European success. He was a committed writer of national endeavors and the creator of successful Hungarian prose and dramatic oeuvre. The subject of the research is to explain how Ferenc Herczeg's "language program" became so successful since: "There was no other foreign speaker who learned Hungarian as well as Ferenc Herczeg" (Hegedűs). Examining the language path, research may explain the adaptation considered to be the key to success and the contribution of the author's bilingualism to the foundation of success. In the case of Herczeg, social, cultural, and linguistic assimilation was so successful that it gave rise to countless speculations. The majority of the criticism seeks the social adaptation and reflects less on linguistic assimilation. The item to prove is that Herczeg, a German speaking boy of Swabian decent, became Hungarian because of literature-centric Hungarian culture.

Keywords: language program, adaptation, bilingualism, linguistic assimilation

Subiectul cercetărilor este firul roșu al biografiei lui Herczeg Ferenc, care conduce de la Franz Herzog, băiatul de origine șvab, vorbitor de limbă germană din regiunea Banatului până la recunoașterea lui Herczeg Ferenc ca scriitor maghiar. Vom urmări cum devine Franz Herzog dramaturg maghiar de prestigiu european, scriitor dedicat aspirațiilor naționale maghiare și creatorul unei opere epice și dramatice de mare succes.

Acest proces particular de schimbare a limbii a fost interpretat ca o adaptare socială de mare succes condamnată în mare parte, fără a fi

menționat bilingvismul lui Herczeg, beneficiile acestui bilingvism și fără a se cerceta procesul asimilării lingvistice parcurs de autor.

Biografia scriitorului și pregătirea lui pentru o carieră de scriitor sunt cunoscute din referințe directe: în 1933 a apărut primul volum al memoriilor lui Herczeg, *Dealul Castelului*, care descrie anii copilăriei și ai studiilor. În paralel cu firul autobiografiei urmărim și comentariile criticilor cu referire la cum a devenit băiatul german scriitor maghiar.

Teza mea care urmează a fi dovedită este că Herczeg, originar din Banat, de origine șvabă, vorbitor de limbă germană a devenit maghiar sub influența culturii maghiare, o cultură care se autodefiniște prin literatură.

Prima dificultate este că istoria recepției operei lui Herczeg nu este finalizată.

Între anii 1945 și 1980 a fost un autor trecut sub tăcere, tolerat, interzis. Această interzicere, precum și clasificarea oficială din istoria literaturii socialiste, ca și studiul de mare anvergură al lui Németh G. Béla publicat în 1981, nu numai că au determinat clasificarea lui Herczeg de după 1990, dar o afectează și astăzi.

Potrivit lui Bori Imre, autor al istoriei literare iugoslave, Herczeg "s-a alăturat clasei conducătoare maghiare și a devenit scriitorul său oficial și reprezentantul politicii sale reacționare" (Bori: 58). În istoria scriitorilor maghiari loiali Iugoslaviei, sloganul a fost: "Nu luați numele lui Herczeg Ferenc pe gură, pentru că veți fi trași pe roată!" (B.Z.: 13)

Potrivit lui Németh G. Béla Herczeg a fost "maestrul maghiar al literaturii de divertisment" ("Unterhaltungsliteratur") (Németh: 51). Chiar și în anul 2020 Herczeg este subiectul controverselor cu privire: opera lui să fie introdusă în Curriculum Național la studiile liceale (Opinie: 2020).

Este nevoie să facem referire la regiunea istorică, geografică și etnică în care Ferenc Herczeg a văzut lumina zilei. Această regiune este: Banatul din Ungaria de Sud al anilor dinaintea primului război mondial, și Banatul care după primul război mondial a intrat în componența Iugoslaviei.

Herczeg s-a născut în Vârșeț (Versec) în Banat. Cunoașterea acestui lucru este esențială pentru înțelegerea traseului lingvistic al lui Ferenc Herczeg.

După expulzarea ocupanților turci, împărații habsburgi au așezat în această regiune în mai multe valuri până în 1867 locuitori de limbă germană. În plus, mai înainte de aceste domiciliere s-a început înrădăcinarea rezidenților români și sârbi. Regiunea Banatului a devenit din punct de vedere etnic-confesional extrem de diversă.

Dar Compromisul austro-ungar din 1867 și fondarea dublei Monarchii Austro-Ungare a adus o schimbare în raportul de forțe. Pentru a forma un stat-națiune unificat, politica maghiară a acordat o mare atenție educației de stat din Ungaria multinațională. Predarea obligatorie a limbii maghiare a fost introdusă prin lege în școlile naționalităților. Măsurile maghiare au provocat dezaprobarea, rezistența și protestul naționalităților.

Pe de altă parte, în Vârșeț, oraș cu populație majoritar șvabă, Asociația Limbii Maghiare, înființată în anul 1885, a luptat pentru îngrijirea și extinderea limbii maghiare (Belovai: 257). Datorită activității acestei asociații, simpatia pentru limba maghiară a crescut.

Este important de menționat, că în sfera culturală și economică, etnia germanilor a fost cea mai dezvoltată dintre naționalitățile din Ungaria (Belovai: 246). Iar acești germani s-au simțit atrași de populația maghiară „pentru că au avut experiența că o viață culturală pașnică în Banat este posibilă numai sub ocrotirea regelui Ungariei” (Herczeg: 52). Este inevitabil să examinăm relația dintre următorii termeni: soarta și identitatea națiunii maghiare și literatura sa.

Potrivit De Bie (De Bie: 290) fiecare națiune își are modul, mijlocul prin care își poate exprima viziunea specifică asupra lumii, identitatea culturală. La maghiari literatura este mijlocul de exprimare a viziunii specifice asupra lumii și a identității culturale. Există o legătură de neclintit între soarta națiunii și literatura, viața și literatura sa. Literatura este modalitatea prin care comunitatea se poate înțelege pe sine și își poate exprima identitatea.

Beöthy Zsolt, marele istoric literar spunea în 1896: "Poate că nu există nici o națiune în lume a cărei literatură să fi fost într-o legătură atât de strânsă, directă cu viața sa politică ca cea maghiară. Literatura noastră nu numai că a exprimat, ci a și menținut spiritualitatea națională" (Beöthy: 183).

În cazul lui Ferenc Herczeg, apare întrebarea: poate fi inclus un scriitor germanofon în aria scriitorilor care au reînnoit conștiința națională maghiară, actul literar fiind și un angajament pentru națiune?

Pentru maxima obiectivitate a cercetării nu trebuie să uităm de epoca în care s-a afirmat Herczeg, deoarece perioada dintre anii 1867 și 1918 este singura perioadă din istoria Ungariei, în care problema existenței naționale, "a fi sau a nu fi" a trecut oarecum pe plan secundar (Görömbei: 2010), politica oficială și literatura nu a fost marcată de teama pierderii limbii, ci chiar contrar cu această temere a fost formulat obiectivul de extindere, de propagare a limbii maghiare. În această perioadă a crescut și s-a afirmat Herczeg Ferenc, a devenit dintr-un cetățean german un scriitor maghiar celebru, care deservește cerințele și interesele maghiare. Epoca a avut, fără îndoială, o putere decisivă în formarea lui Herczeg: „Fiul farmacistului șvab din Vârșeț a crescut și s-a afirmat într-o epocă în care geniul național a trăit cea mai frumoasă perioadă creativă din Bačka și Banat” (Mák: 7).

Chiar mai mult Schöpflin Aladár analizează fenomenul ciudat că la sfârșitul secolului al 19-lea autorii literaturii noi în formare au fost cu toții maghiari asimilați: „descendenți ai naționalităților din Ungaria, care s-au maghiarizat sau fii germanilor imigranți” (Schöpflin: 43). Herczeg Ferenc este, de asemenea, descendent al unei familii de imigranți germani.

Dar cum poate fi un scriitor germanofon susținător al tendințelor naționale maghiare?

Este foarte grăitor că tocmai istoricul literar Beöthy Zsolt, corifeul literaturii naționale din această epocă, își dă binecuvântarea pentru primul roman al lui Herczeg și îi oferă numai decît autorului un loc în istoria literaturii maghiare scrisă în 1896 cu ocazia sărbătorii milenare, istorie consacrată a completa mitul de geneză al literaturii maghiare.

În această literatură angajată în slujba aspirațiilor naționale, Herczeg

nu poate rămâne doar un gentlemanly entertainer, el trebuie să se angajeze și la nivel național în scrierile sale.

Ferenc Herczeg s-a născut Franz Herzog în Vârșeț (Versec), oraș locuit de germani. La începutul domniei Mariei Terezia a Austriei, strămoșii lui Herczeg au fugit de ororile războiului prus-austriac, din Silezia, și s-au refugiat în Vârșeț, unde familia s-a înălțat rapid în fruntea șvabilor de acolo (Németh: 51-52).

Tatăl, Franz Joseph Herzog a fost farmacistul apoi primarul orașului, care, în calitate de cetățean șvab înstărit, a făcut tot posibilul pentru asimilarea cu succes în națiunea maghiară.

Deoarece în Vârșeț nu a existat nici o școală maghiară la sfârșitul anilor 1860, Herczeg a urmat cele trei clase primare și prima clasă a școlii civice la o școală germană (din 1870 până în 1873).

Elevul de unsprezece ani s-a întâlnit cu limba maghiară la Timișoara:

”La Timișoara am învățat limba maghiară ca și limba latină: la școală și din carte, în rest cu toată lumea în afara școlii trâncăneam nemțește...” (Herczeg: 104).

Tatăl însă a considerat necesar să-și trimită fiul la studii într-un loc ”adevărat maghiar”, și s-a decis pentru orașul Szeged. În Szeged elevul de liceu de 13-14 ani s-a avântat în lectura cărților maghiare, mai întâi a devorat foarte populara literatură de aventură, iar apoi a citit ”cu sfântă beție, ca un bacchant în dumbrava lui Dionysus” romanele lui Jókai. ”Cred că acolo am început să gândesc în limba maghiară” (Herczeg: 113).

Ultimii trei ani ai liceului i-a urmat la liceul maghiar de stat din Biserica Albă. Elevul de 16-17 ani de la Biserica Albă este un membru entuziast al cercului literar, încercându-și aripile în diferite specii literare. În cel mai firesc mod aici scrie în limba maghiară.

Din punctul de vedere al cercetării noastre este de o importanță majoră decizia elevului de liceu: ”Am avut ideea impertinentă, nerușinarea să fac din joc ceva serios și să fac un cadou națiunii mele: să scriu epopeea-Hunyadi, a cărei lipsă este resimțită cu mare durere de fiecare maghiar” (Herczeg: 142).

Herczeg, care în urmă cu patru ani nici măcar nu vorbea limba maghiară, la Biserica Albă se gândește deja să scrie epopeea lipsă a

maghiarilor. Trebuie remarcat faptul că el este conștient de această deficiență și nu este neglijabil faptul că urmărește cu zel tineresc tocmai să compenseze această deficiență. Acesta este un semn că angajamentul național față de soarta limbii și a poporului maghiar a prins rădăcini în Herczeg în același timp.

În localitatea Biserica Albă întâlnește clasa socială a cărei includere în literatură este cheia primului său succes. Aceasta este compania ofițerilor de armată, a ofițerilor husari. Datorită mătușii sale, elevul intră în contact cu ofițerii de armată (Herczeg: 143-146).

Între anii 1881 și 1885 a studiat la Facultatea de Drept din Budapesta. În anii '80 "cele mai talentate trupe de teatru din lume au jucat în limba maghiară la Teatrul Național și Popular" (Herczeg: 165). Trebuie subliniat faptul că Herczeg, iubitor de teatru, este de asemenea, bilingv, el joacă și regizează piese germane în orașul său natal, iar bilingvismul lui face posibilă și conectarea la literatura maghiară preferată de public.

În plus, în epoca duelului, studentul la drept din Pesta s-a alăturat Clubului Sportiv Maghiar, unde a devenit un scrimer destul de bun. Câștigul adevărat al apartenenței la club este contactul direct cu lumea gentlemanilor, a ofițerilor iubitori de sport, cai și spadasm, cunoașterea stilului lor de viață și a perspectivei lor asupra lumii.

Ca jurist scrie mai întâi schițe în limba germană. Paralel cu acestea apar și primele scrieri scurte în limba maghiară, cu care a atras atenția. În 1886 cotidianul Pesti Hírlap publică prima nuvelă a lui Herczeg în limba maghiară cu titlul *Sphinx*, care va fi urmată de alte câteva, iar în anul 1888 a apărut nuvela *Podul din Daruvár*, cu care înregistrează primul său succes răsunător (Kozma: 1).

Acestea sunt întâmplări despre ofițeri, cavaleri, husari.

În timpul practicii juridice (1886-1888) putem observa incertitudinea generată de bilingvism, când scrierile concepute în limba germană sunt traduse în limba maghiară, iar mai apoi chiar și publicațiile germane sunt concepute mai întâi în limba maghiară și abia apoi traduse în germană: "o informație foarte interesantă pentru cazul rar de schimbare a limbii materne" (Supka: 5).

În anii de dezlănțuire tinerească (deși trăiește într-un mediu multilingv al teatrului german de amatori din Vârșeț, al familiei șvabe și al fetelor sârbe din Vârșeț) s-a considerat membru al poporului maghiar, a scris fără întrerupere, și a fost organizatorul principal al unei excursii a Asociației Limbii Maghiare.

Datorită aventurii din această excursie anul 1887 va deveni an important în viața lui Herczeg, deoarece în acest an a avut un duel cu un ofițer de armată, care s-a soldat cu moartea oponentului ca urmare a răniilor obținute din spada lui Herczeg, la locul duelului.

În cele trei luni petrecute în detenție, în Vác, își finalizează primul roman cu titlul *Sus și jos* pentru un concurs al editurii Singer und Wolfner.

Printre criticii concursului se afla Benedek Elek, care l-a recunoscut imediat pe "băiatul șvab,, care „uneori părea să se lupte cu limba maghiară. Așa cum adesea se specifică în cercuri literare: nu putea scăpa de lanțurile germanismului” (Benedek: 54-55).

În cele din urmă, lucrarea a primit doar mențiune. În schimb Editura Singer și Wolfner a achitat premiul și a publicat romanul. Benedek Elek i-a recomandat să aleagă un nume maghiar pentru publicarea cărții, să schimbe litera „o” a lui Herzog în „e”. Așa s-a născut Herczeg Ferenc, scriitorul maghiar (Herczeg: 225-226).

Ziarele naționaliste germane l-au etichetat a fi renegat, dar el se justifică cu ușurință.

Publicarea acestui roman este considerat debutul lui Herczeg Ferenc în literatura maghiară.

După publicarea romanului, este invitat de către Kiss József în redacția săptămânalului A Hét, iar în curând, Rákosi Jenő îi va oferi un loc de muncă la cotidianul Budapesti Hírlap. Herczeg dintr-odată va deveni un scriitor de succes.

Principala noutate a schițelor sale timpurii (1886-1892) este că își alege eroii și plotul din viața ofițerilor de armată și introduce în literatura maghiară o nouă specie literară a genului epic, de dimensiuni scurte cu tentă umoristică, care până acum a fost cultivată doar în spațiul literar francez, german și austriac.

Lipsa acestei specii literare este justificată de faptul că viața de armată a ofițerilor de obicei nu se desfășoară în limba maghiară (Kozma: 1). Bilingvismul lui Herczeg capătă o importanță repetată: Herczeg, care deja din timpul liceului se învârte printre ofițeri de armată, iar în timpul studiilor la drept petrece, face sport și scrimă, se ducează cu ofițerii, se acomodează la acest mediu în mare parte german și parțial bilingv, în momentul actului literar nu face altceva decât transpune propria realitate bilingvă în literatura maghiară. Faptul că a combinat limba și spiritul germanofon al ofițerilor cu lumea civilă maghiară, întocmai cum a experimentat-o în realitate, a contribuit fără doar și poate la succesul său. Acestea sunt din punct de vedere lingvistic și spiritual două lumi diferite, dar care în viața lui Herczeg s-au întrepătruns cu cea mai mare naturaleză, iar în lucrările sale în mod instinctiv sau iscusit (Kozma: 1).

Herczeg a creat un nou tip literar în literatura maghiară: tinerii cu sânge fierbinte, cu minte deschisă, antrenați în echitație, ferm convinși că "fericirea pământescă se găsește în șaua calului și lângă țambalul țigănesc" (Herczeg: 146). Iar acești "husari literari" ai lui Herczeg au avut mare priză la public.

Primul său volum de nuvele cu titlul *Mutamur*, a fost publicat în 1892 și a adus autorului său un succes și mai mare decât romanul. Originea germană a scriitorului nu mai este menționată de critici. Cu atât mai mult se vorbește despre husarii literari, fascinanții ofițeri din *Mutamur*.

Potrivit unor critici popularitatea lui Herczeg din acea perioadă "se datorează narațiunii potrivit căreia a răpus în duel un ofițer, iar în închisoare și-a scris primul roman, cu care a câștigat un premiu..." (Hajdu: 432).

Prima lucrare scenică a lui Herczeg, *Fiica nababului din Dolova* a avut, de asemenea, un succes zgomotos în 1893. În piesa de teatru sunt prezente bineînțeles cavaleria de husari, cele mai diverse tipuri de husari de vânatoare de coastă, duelul, dar și finalul fericit.

Am urmărit afirmarea lui Herczeg în literatura maghiară în trei specii literare: roman, schiță și piesă de teatru. Am constatat că doar recenziile romanului au menționat originea germană a scriitorului. În timpul

succesului zgomotos al volumului său de proză scurtă și al primei piese de teatru, el este deja menționat ca scriitor maghiar.

În concluzie, se poate spune că lansarea lui Herczeg ca scriitor maghiar se datorează următoarelor momente, care au fost prezente la formarea lui:

- contactul liceanului cu limba și cultura maghiară
- lectura romanelor lui Jókai, cel mai mare romancier maghiar al romantismului național
- experiența studentului și tânărului jurist (din perioada de glorie a vieții teatrale maghiare, perioada de glorie a literaturii jurnalistice, a vieții militare).
- bilingvismul său i-a insuflat încredere atât în literatură, cât și în cercurile sociale.
- transpunerea multiplelor experiențe din viața socială în literatură – în trei specii literare diferite – (în anii 1890) a satisfăcut întocmai cerințele publicului maghiar școlit pe cultura germană, în special prin reprezentarea plină de umor a modului de viață militar
- este incontestabil rolul gloriei obținute mulțumită duelului în lansarea lui pe traseul ascendent al succesului și faimei.

Punctul nostru de plecare a fost justificat prin faptul că putem afirma într-un mod mai nuanțat care dintre componentele culturii maghiare au fost determinante în formarea lui Herczeg ca scriitor maghiar. Și în caz că aceste componente ni se par ne semnificative din punct de vedere al influenței culturii centrate pe literatură, să nu uităm că Herczeg la începutul carierei a cochetat cu pictura și cu cariera militară. El a ales cel mai dificil traseu dintre toate: să renunțe la limba sa maternă și să creeze o lume nouă în literatură prin intermediul unei limbi străine.

Are o însemnătate grăitoare, că în anul 1919 cu ocazia redeschiderii Teatrului Național din Budapesta, Herczeg a fost invitat să țină un discurs. Prologul acesta poate fi considerat o declarație de dragoste adresată limbii maghiare: ”Noi acum suntem iarăși la începutul începuturilor. La început a fost cuvântul – cuvântul maghiar. Din acesta s-a format o lume înfloritoare. Și cuvântul este al comediantului... (...) Rămân slujitorul tău credincios, limba mea Regală, îți jur, rămân slujitorul tău credincios” (2Herczeg: 389).

În perioada interbelică Herczeg a devenit cel mai renumit prozator și dramaturg cu romanele istorice și piesele de teatru de mare succes. Romanul istoric *Poarta vieții* a fost considerat o bravură de stil și Academia de Științe a Ungariei l-a nominalizat de trei ori în anul 1925 pentru Premiul Nobel.

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TRANSLATION AND TRANSCREATION OF ENGLISH COSMETIC SLOGANS INTO RUSSIAN



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Abstract: The language of ads is the keystone of advertising effectiveness as it ensures an adequate understanding of the message by the consumer, namely, the persuasion to purchase certain products. The article investigates the process of translation and transcreation of English beauty slogans into Russian. Successful translation of cosmetic slogans is based on the pragmatic adaptation of the source advertisement text that involves numerous transformations used to achieve a strong expressive communicative effect. Different typologies of the source and target languages also motivate the use of translation transformations and deviations from the original. Methods of pragmatic adaptation are meant to eliminate dissimilarities between the background knowledge of the original and target language customers, including redundant information omission, addition, and various types of semantic, grammatical, and cultural transformations.

Key words: cosmetic slogan, advertisement, pragmatic adaptation, translation techniques.

The place and importance of advertisements in modern society are indisputable. They are everywhere around us, whether we like them or not. It is simply impossible not to notice a huge avalanche of ads, slogans in online and offline social media (blogs, sites, games, glossy magazines, TV, promo materials etc). Sometimes it is very disturbing, indiscreet, and intrusive. Etymologically, the word “slogan” was firstly attested in the early 16th century and comes from the Scottish Gaelic *sluagh-ghairm* (*sluagh* ‘army’ + *gairm* ‘shout’). According to lexicographical resources, a “slogan” is “a short, easily remembered phrase, specially the one used to advertise an idea or a product” (2); a short phrase, which is easy to recall. This motto is the backbone of

advertising communication, as it expresses the main idea of the commercial offer with the help of which the advertiser expects to attract potential consumers' attention. Seth Godin, known as "the ultimate entrepreneur for the information age", mentions: "Don't find customers for your product. Find products for your customers" (5). The same idea is sustained by David Ogilvy, widely hailed as the "Father of Advertising" who states that "the manufacturer who dedicates his advertising to building the most sharply defined personality for his brand will get the largest share of the market at the highest profit"(5), i.e. the primary reason for any advertising is sales of goods and products.

However, successful marketing involves information of the potential customer about its existence, as well as about its unique characteristics. Due to this, the main goal of advertising is to make consumers' acquaintance with the product and its qualities. A product sales stimulation requires to interest, to provoke a desire and, of course, to impel a potential customer to act (buy). Regardless of its type and multiple functions (attracting the attention of the potential consumers to the product; formation of a certain emotional image associated with the product; ensuring the memorization of the ads message; displaying the advantages/positive traits of the product and the company), the prominent feature of the advertising slogan is to appeal to the consumers and make them purchase the product (Блинкина: 13).

Thus, a slogan is an indispensable part of an advertising campaign as it is associated with the company's logo and business area. Many researchers believe a slogan is a verbal expression of the company's symbol because it represents a clear and concise formulation of the advertising idea, which is easy to understand and retain. However, a slogan can prove to be more powerful than a logo. People can remember and recite the advertising slogan, while they are unlikely to doodle over the logo. It is more important for the slogan to clearly state what the advertisement is about than to be clever, but if the slogan can accomplish both, all the better (Jefkins :75). Qunsheng Ke and Weiwei Wang specify that an advertising slogan should follow a set of rules as attentive value (use of a language of immediate impact and rapid

persuasion), memorability (conscious/ unconscious memorization), readability (emphasis on the simple, colloquial style and familiar vocabulary) and selling power (to make a product appear unique and be sold/purchased) (Ке: 276).

There are several concepts that reflect the three types of slogans: a tagline (an inextricable link between slogan and product name), a copy line (a finishing line of advertising text), and an end line (emphasizes the culminating slogans meaning in the campaign's logical structure) (Блинкина: 59). As the majority of consumers have a sophisticated approach to the slogan's content, a considerable amount of creativity should be applied to produce a catchy "verbal shell" that is expected to be readable, sonorous, and distinctive. Therefore, slogans convey the fundamental idea of an advertising campaign, giving sustainability to a series of promotional activities. As a result, the company's slogan is an excellent opportunity to attract a potential buyer and stimulate him/her to purchase a product or service. The ideal kind of slogan is firmly fixed in the consumer's mind, creating direct associations with the promoted product/service and sales.

The processes of globalization and internationalization, as well as the desire to establish trade relations with all the countries around the world, force manufacturers to find a "common language" with different peoples and cultures; translation and transcreation being the main tools for such an intercultural interaction. Advertising slogan translation is regarded as one of the most difficult types of interlinguistic communication because it requires creativity in conveying the original message as well as the translator's knowledge of the target audience culture. In other words, when rendering advertising slogans from SL into TL, translation means should have the effect of making the target language speakers' speech similar to the one that the original text had on the source language speakers.

The translation of advertising slogans differs from other types of translation in form, language, and communicative orientation. According to A. Samarina, there are three stages in the process of advertising text translation: identifying the characteristic features of the advertising text language; understanding their impact on the emotional

level of the target audience/consumer consciousness; and eliminating language and cultural barriers between the communicants. All of them involve ethical standards, psychological characteristics of the audience, and behavioral stereotypes that may differ in various countries as well as national laws. Advertising legislation differ in many countries, therefore, the translator needs to consider these features (a number of prohibitions marks British advertising, i.e. British law restricts the use of female images in ads) (Самарина: 103). Another aspect to be considered is the linguistic typology of the source and target languages. For example, English belongs to the analytical type of language (relationships between words in sentences by way of helper words and word order), and Russian is a synthetic one (relations within sentences are expressed by inflection or agglutination). Therefore, a literal translation of a phrase is often impossible, and even if it is possible, it will not be able to convey the exact meaning laid down by the copywriter.

In the framework of translation, transcreation is viewed as a tool for recreating the ideas and images of the original in the context of the target or host culture. It is a strategy of original rethinking of the original text's segment with the subsequent creation of a new text in the target language, taking into account the polymodal and culture-specific context of the work, the characteristics of the communicative situation, technical and legal restrictions, and the supposed feedback of the recipient (Маленова: 54). In general, transcreation is defined as the intersection of language, culture, and emotions (10).

Applying the concept of transcreation to the advertisement's translation, it may be defined as the process of adapting content from one language to another while maintaining the existing tone, intent, and style. A successfully transcreated message evokes the same emotions and carries the same implications in the target language as it does in the source language (9). The majority of definitions of transcreation focus on cultural aspects and "cultural relevance and fitness for purpose rather than on the creative element of writing, which makes transcreation a hybrid practice/service halfway between translation and copywriting" (Benetello: 29).

Referring to the use of transcreation in advertisement, Daniel Pedersen states, “transcreation is used to describe a specific kind of product and process. Transcreation in this context seeks to perform all the adjustments necessary to make a campaign work in all target markets, while at the same time staying loyal to the original creative intent of the campaign” (Pederson: 58). According to Claudia Benetello “English-speaking clients tend to use the term copywriting to include both origination (the creation of marketing and advertising copy from scratch) and transcreation (the interlinguistic adaptation of marketing and advertising copy)” (Benetello: 29). The process of transcreation includes a number of milestones that enact translation challenges, such as the use of puns or wordplay (Die Hard – «Крепкий орешек»), rhythm, and the utterance’s ambiguous nature.

In this article, a special emphasis is placed on the study of the cosmetic advertising slogans functioning as well their translation issues from English into Russian. Advertising plays a special role in the perfumery and cosmetics industries. As the famous American businessman, Peter Nivio Zarlenga states, “In our factory, we make lipstick. In our advertising, we sell hope” (5). Cosmetic slogans’ content should be clear, objective, and specific; it should be original and easy to retain as it represents the most extensive and memorable phrase that conveys the main idea of the beauty advertising campaign. The stylistic and linguistic means of the slogan significantly affect the popularity of the cosmetic product. Therefore, the effectiveness of the entire advertising campaign depends on the slogan’s language and style.

As compared to the translation of fiction, the process of translating advertising slogans differs in form, linguistic means, and communicative focus. The translator has to solve the challenges of sociolinguistic adaptation of the text, as well as linguistic ones caused by the semantic differences. When translating an advertising message, it is recommended to use E. Nida’s notion of “dynamic equivalence.” According to it, dynamic equivalence is focused on the receptor’s reaction and seeks to ensure an equal impact on the reader of the translation (Комиссаров: 227). Transcreation of cosmetic slogans is performed based on the original text, i.e. it depends on the original idea

expressed in the message. As David Ogilvy states, “I don’t know the rules of grammar... If you’re trying to persuade people to do something, or buy something, it seems to me that you should use their language, the language they use every day, the language in which they think” (5). However, the target language variant is sufficiently independent, since it exists in different cultural and linguistic environments. Consequently, the translator follows the principles of adaptation and free translation.

Translation techniques are defined as “conscious deviations from objectively possible language parallelism to achieve communicative and functional equivalence between a source and target languages” (Латышев: 116). A source language text (as a determinant of translation transformations) and lingua-ethnic barrier (as another important determinant) are among the factors contributing to the application of a certain translation technique. While analyzing the peculiarities of the English cosmetic slogan's translation into Russian, both conceptual principles as well as transcreation and translation techniques were taken into account.

The concept of personality includes individual characteristics of a person, his temperament, and interests. It affects the way in which people identify their place in the world. One of the definitions of the word “personality” according to the Cambridge Dictionary involves “a special combination of qualities in a person that make that person different from others, as shown by the way the person behaves, feels, and thinks; the set of qualities that make a product interesting, attractive, etc” (2).

In the advertising slogan, "*Be unexpected!* - *Будь непредсказуемым!*" (Bleu de Chanel) the manufacturer of perfumes focuses on unexpectedness as an individual quality. The perfume is fresh, clean, and profoundly sensual. The woody, aromatic fragrance reveals the spirit of a man who chooses his own destiny with independence and determination. Here literal translation technique was applied. However, even though the source and target versions of the slogan include imperative forms of the verb, there is a difference in the singularity/plurality of the addressee: in English, it is “*Be*” having a

dual nature (singular and plural), while Russian “*Будь*” is used in the singular.

The idea of personality is also felt in Montblanc Company's ads (a German company known for its fine writing instruments and luxury goods), “*Is that you? - Твое истинное*” due to the slogan's content and the advertising video accompanying it with the following plot: a woman enters the room and, pursuant to the fragrance, realizes that there is a man she has been looking for. Therefore, the fragrance becomes a part of a man's personality. The slogan, being translated into Russian by concretization, contains an appeal to the potential customer, successfully conveyed by the pronoun (*you*).

Givenchy *Very Irresistible* is a floral fruity fragrance for women, created by Dominique Ropion, Sophie Labbe and Carlos Benaim and launched in 2003. The Russian version of the slogan of the fragrance “*Very elegant, very fun, very you*” is “*Очень элегантный, очень веселый, очень Вам*” involves some aspects of transposition. The English syntagm “*very fun*” is rendered with the help of an adjective “*весёлый*” though English “*fun*” belongs to the grammatical category of noun, while the 2nd person singular pronoun “*you*” is rendered by means of the Russian possessive pronoun “*вам*”. Yet, the appeal to the potential customer is successfully transmitted by the Russian “*Вам*”, which is a polite, courteous, and convincing way to address the consumer, something that is not felt in the English pronoun “*you*”.

Aramis, very popular in America, where fragrances with a stronger character are preferred, is a Woody Chypre fragrance for men launched in 1966, the nose behind this fragrance being Bernard Chant and dedicated to men who appreciate tradition and classic, the composition is built around woody, sharp notes, which are very powerful and masculine. On translating the slogan of the Aramis fragrance (2007) “*Aramis all a man is. - Арамис. Вся суть мужчины*” the translator failed the attempt to preserve the rhymed form of the original. In its turn, he applied sentence fragmentation and transliteration techniques.

The concept of power, which according to Cambridge Dictionary is “the ability or right to control people and events, or to influence the way people act or think in important ways” (2) is also used as the cosmetic

slogans foundation. While advertising Mankind Hero fragrance (2016) “*Everyone can be someone’s hero.- Каждый может быть героем*”, the idea of power is reflected in the word “hero”. Lexicographical sources define the word “hero” as “someone who is admired for having done something very brave or having achieved something great” (2). The translation of this slogan is an example of generalization since the Russian variant does not include the pronoun “чьим-то”.

Spicebomb by Viktor&Rolf is a Woody Spicy fragrance for men launched in 2012. Its top notes are pink pepper, elemi, bergamot, and grapefruit; middle notes are cinnamon, saffron, and paprika. When translating the slogan “*New explosive fragrance.- Новый взрывной аромат*”, the translator identifies the concept of power through the meaning of the adjective “взрывной/ explosive”. The translation of the Spicebomb fragrance slogan is performed using literal translation technique. The grammatical forms of the words and the structure of the slogan are identical in both languages.

When rendering the advertisement of Listerine, an antiseptic mouthwash product, “*Power to your mouth. - Сильные зубы, здоровые дёсны*”, the translator identifies the concept of power through the adjective “сильные”. The slogan’s translation is not so simple (though structurally it consists of four words) and several translation techniques are involved. First, some changes in the grammatical form of words occurred, substituting the English noun “power” for the Russian adjective “сильные”, the technique of transposition with elements of modulation having been used. Second, concretization as a means of translation is applied when rendering the English noun “mouth” by a more specific Russian substantival unit “дёсны” and the technique of addition specifying the state of gums’ health on using English adjective “здоровые”.

Attractiveness is defined as “the quality of causing interest or making people want to do something” (2). In other words, this is a human capability to attract positive attention, to arouse interest, in particular, of the opposite sex. Our society evaluates a person according to his or her physical characteristics and everyone wants to look attractive. Nowadays, the noun “attractiveness” and the adjective

“attractive” are used in the meaning of “interesting in the eyes of the opposite sex” (2). Let’s just quote the words of one of the world’s most enduring iconic figures, American actress, comedienne, singer, and model Marilyn Monroe stating that “boys think girls are like books, If the cover doesn’t catch their eye they won’t bother to read what’s inside” (4). Thus, the focus of the manufacturers is to make the perfumery and cosmetics wearer beautiful and eye-catching.

The new masculine perfume from Yves Saint Laurent is a provoking mixture of woody notes wrapped in a sensual suede accord. The magnetic power of L’Homme fragrance is its advertising slogan “*Sheer magnetism. - Чувственный и гипнотический*” translated by two expressive adjectives that intensify the notion of attractiveness. In the original, the concept of attractiveness is represented by the polysemantic word “magnetism”/ “привлекательность”, its second meaning being “the ability to attract and charm people”. In its turn, the Russian equivalent represents the perfume’s slogan through the integrated meaning of both lexical items. The translator of this slogan used modulation technique, replacing the English noun “magnetism” by the Russian adjective “гипнотический”, denoting “обладающий большой силой воздействия, влияния” preserving the same intensifying effect.

The translator of the Old Spice masculine fragrance slogan “*The mark of a man. - Для сильных духом мужчин*” used concretization technique, replacing general English noun “mark” by Russian syntagm «Для сильных духом». However, on consulting the dictionary, the collocation “the mark of the men” refers to a conspicuous or eminent man, Russian variant implicitly expresses the advertising and semantic input of the original slogan, the emphasis being settled on the noun “man”/«мужчина».

Color has always been a physical, psychological, and linguistic phenomenon much frequently used in ads. On rendering the ads message of one of the best red lipstick of the Urban Decay “*Timeless reds.- Красный всегда в моде*” the translator used semantic extension; time is a part of existence that is measured in minutes, days, years, i.e. it is perpetual and continuous. English “time(less)” is rendered by the

target language «*всегда*» making a connection to style and fashion. Besides fiery heat and warmth, red as a colour is also associated with burning, it is considered a symbol of life, vitality, passion, lust and intensity, the qualities much exploited by the ads (red lips), which purpose is to attract attention.

The slogan of L'Absolu Rouge (Lancôme) “*Absolutely voluptuous lips.-Совершенный контур*” refers to a long-lasting lipstick, richly pigmented and hydrating, inspired by red rubies and designed with a crystal-shaped bullet for precise application. The semantics of the original embraces the concept time limit verbalized by the adverb “absolutely” and Russian adjective “совершенный” (the technique of grammar transposition being applied). Additionally, the translator used the concretization technique, specifying the English noun “lips” by Russian one “контур”. Moreover, the target language variant lacks the equivalent of English “voluptuous”. The use of omission technique is motivated by the idea of possible semantic tautology in Russian (*Совершенно роскошные губы*).

The translation of the Yves Saint Laurent fragrance slogan “*Living and loving in the moment. - Жить. Любить. Сейчас.*” is an excellent example of a syntactic technique of translation as sentence fragmentation. Original one-sentence ads is rendered into Russian by three independent impersonal sentences of verbal and adverbial nature.

Thus, the main linguistic “weapon” of a copywriter responsible for creating advertising slogans is a well-chosen and properly used lexical unit. Creating an attractive product image, the advertising slogan realizes its pragmatic opportunities, directly affecting consumers’ attitudes, opinions, or behaviors. A well-structured slogan containing unforgettable, psychological, and emotional traits guarantee the success of the entire advertising campaign. Translation of cosmetic slogans is a challenging task, which requires a compulsory adaptation of the text to the socio-cultural characteristics of the recipient/ target language speakers. Translation of slogans stands as a rendering of ideas, messages, feelings, emotions for the purpose of increased sales, ads effectively fulfilling the role of the language of communication between the manufacturer and its target audience.

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IMPACTUL TEHNOLOGIEI DIGITALE ÎN PROCESUL DE PREDARE-ÎNVĂȚARE A LIMBILOR STRĂINE



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Abstract: Within the last two years, the digital technology has proved to be essential in the process of education, including the teaching-learning of languages. It is hard to imagine how the learning process would have been able to continue during the Covid-19 lockdowns without the essential support of the digital technology. One of the positive aspects of the Covid-19 pandemic was that it speeded up the process of digitalization of the entire social system, especially of the education system. Digitization and digitalization are consequences of the scientific advances and they paid off by enhancing and enabling the education system, including the languages teaching and learning. This paper focuses on the applicability of digital technology in languages teaching and learning. Digital technology helps to create very favourable and effective platform to learn English language.

Keywords: digital technology, language teaching and learning, emerging technologies

Dispozitivele de comunicații electronice, cum ar fi calculatoarele, laptopurile, telefoanele mobile, sistemul global de comunicații, internetul și alte tehnologii, cum sunt video-conferințele, videotelefonul, webcast-urile și sălile de chat au devenit o parte integrantă a instruirii lingvistice, iar utilizarea acestora pe scară largă are un impact definitoriu asupra învățământului modern.

În prezent, studierea limbilor străine nu se mai poate limita la mijloacele tradiționale de predare-învățare, dimpotrivă, învățarea bazată pe tehnologie digitală capătă tot mai mult teren, devenind preponderentă. Tehnologia digitală are un potențial educațional enorm atât în interiorul, cât și în afara sălii de clasă, permițând studenților să

aceseze cu ușurință diverse materiale de instruire folosind diferite platforme educaționale, facilitând expunerea studenților la lecțiile și tutorialele vorbitorilor nativi și implicarea lor în diverse cursuri online.

Învățarea bazată pe tehnologie (TBL), învățarea limbilor străine asistată de Computer (CALL), comunicarea mediată de Computer (CMC), tehnologia de comunicații și informatica (TIC), învățarea activă bazată pe Tehnologie (TEAL), învățarea electronică (e-learning) sunt doar câteva expresii utilizate pentru a descrie digitalizarea procesului educațional.

În funcție de capacitatea lor de instruire și de modelare, profesorii influențează dezvoltarea intelectuală, emoțională și socială a studenților, joacă un rol semnificativ în acest proces. Aceștia trebuie să ghideze studenții spre găsirea celei mai bune abordări a învățării și, creând o atmosferă pozitivă în rândul studenților privind utilizarea tehnologiei digitale, să-i ajute să-și dezvolte o capacitate de a exploata în mod eficient resursele pe care le au și, în cele din urmă, să-i conducă la o utilizare auto dirijată a tehnologiei pentru învățarea în afara școlii.

Tehnologia digitală este utilizată în diverse scopuri în procesul de predare și învățare a limbilor, după cum urmează:

- Obținerea de informații despre limba studiată.
- Expunerea la limba țintă.
- Îmbunătățirea abilităților de citire.
- Îmbunătățirea abilităților de ascultare.
- Dezvoltarea și îmbunătățirea abilităților de scriere.
- Încărcarea materialelor și diferitelor sarcini îndeplinite de studenți.
- Comunicarea și interacțiunea cu alți utilizatori/studenți de limbi străine .
- Învățarea eficientă prin diferite sisteme de management al învățării.
- Utilizarea caietelor de vocabular online, a dicționarelor lingvistice online.
- Realizarea rapoartelor de proiect etc.

Există o gamă largă de tehnologii digitale care pot fi utilizate pentru predare-învățare limbilor: Internetul, Software, Hardware.

Utilizări ale tehnologiei digitale

Potrivit unui studiu publicat pe site-ul oficial al Jurnalului Internațional al Societății pentru Cultura Cercetării, „tehnologiile digitale pot avea un număr nelimitat de utilizări în predarea și învățarea limbilor străine” (Jadhav, online accesat pe 15 martie 2022).

Astfel, cele mai importante utilizări ale tehnologiei digitale în domeniul predării limbilor străine sunt următoarele:

- **Servicii de e-mail** - cum ar fi Gmail, Yahoo, Hotmail, care permit crearea de conturi individuale, permit trimiterea de mesaje între profesor și studenți, aranjarea a tot ceea ce este necesar în cadrul procesului de predare/învățare.
- **Blog-uri** - profesorul poate folosi Blog-uri pentru a obține feedback de la studenți.
- **Facebook** - a început la Universitatea Harvard în 2004, utilizat la scară globală. Profesorul poate distribui postări pe Facebook studenților, în siguranță, în cadrul grupurilor.
- **YouTube** - Profesorul poate încărca și afișa studenților videoclipuri cu vorbitori nativi.
- **Twitter** - profesorii primesc răspunsurile studenților pe tema postată. Ajută la ghidarea studenților, la colectarea materialelor de curs și la îmbunătățirea discuțiilor și a înțelegerii unitare.
- **WhatsApp** - este utilizat cu ajutorul telefonului mobil inteligent. Profesorul poate trimite mesaje despre cele mai recente actualizări și lecții, care vor fi accesate în clasă, și le poate spune studenților să colecteze informații despre pronunția cuvintelor în limba vorbitorului nativ, astfel încât să își poată perfecționa propria pronunție. El le poate spune studenților să lucreze în grupuri, astfel încât să poată discuta tema în clasă.
- **Skype** – similar cu WhatsApp, poate fi operat cu ajutorul telefonului mobil (telefoane inteligente) și al computerului sau laptopului. Studenții pot auzi diferite înregistrări audio și video ale vorbitorilor nativi și pot încerca să-și dezvolte propria pronunție.
- **Mobile** - este folosit în multe țări străine ca un mijloc de studiu educațional, prin aplicații precum WhatsApp, Chat App, etc.

- **Podcast** - (Play on demand - Redare la cerere). Studenții absolvenți îl pot folosi ca înregistrare a materialului audio pentru învățarea limbilor străine în sălile de clasă. Cu ajutorul podcast-ului, studenții și profesorii pot înregistra materiale conexe ale conținutului lingvistic studiat și, în același timp, profesorul poate oferi instrucțiuni pe computerele lor personale sau pe telefoanele mobile. Acesta poate fi folosit pentru a înregistra poezii sau romane ale scriitorilor străini.
- **Laboratorul de limbi străine** - Laboratorul de limbi străine este utilizat în învățământul superior. Studenții merg la laboratorul de limbi străine și pot auzi înregistrările vorbitorilor nativi și apoi își pot face propria înregistrare pe care o pot transmite profesorului. Căștile audio activate oferă astfel feedback imediat studenților.
- **Mediul virtual** - include conferințe pe calculator, acces la baza de date la distanță, e-mail, www etc. Cursantul poate da răspuns profesorului cu ajutorul oricărei aplicații utilizate pe computer sau mobil. Aici avem o viteză mare de comunicare digitală fiabilă.
- **Conferința Online** – precum Zoom, Teams, este o conversație live folosind linii telefonice sau satelit sub forma comunicării bidirecționale prin conectarea studenților din locuri diferite. Profesorul poate folosi astfel de conferințe și poate organiza discuții între studenți și vorbitori nativi.

Folosind tehnologiile digitale, profesorul poate folosi abilitățile tehnice ale studenților pentru a îmbunătăți abilitățile de ascultare, vorbire, citire, scriere și comunicare ale studenților. Profesorul poate folosi diferite concepte digitale pentru a se concentra asupra predării și învățării limbilor străine studiate și pentru a încerca să afle diferite modalități de a face învățarea limbilor străine să fie foarte eficientă.

Tehnologii emergente care vor remodela învățământul

Potrivit unui articol publicat în martie 2022 pe site-ul sau oficial, AXIOMQ, o firma specializată în dezvoltarea de aplicații și produse web în sprijinul învățământului modern, susține că „tehnologiile emergente în educație au scopul de a revoluționa procesul de învățare **pentru studenți**. Aceste tehnologii au rolul să îmbunătățească modul în care lucrează profesorii și studenții. Cu astfel de tehnologii care conduc

lumea noastră modernă, este sigur că educația se va remodela”. (<https://axiomq.com/blog/7-emerging-technologies-that-will-reshape-education-in-2022/> Accesat la 15 martie 2022).

Cele mai importante tehnologii emergente care vor remodela învățământul după anul 2022 sunt următoarele:

- **Realitatea Augmentată (AR) și Simulările** - au lăsat o amprentă în lumea vizualului. Astăzi, a început să se controleze modul în care studenții învață și colaborează cu profesorii lor. Prin natura sa în continuă dezvoltare, este considerată ca fiind una dintre cele mai bune tehnologii emergente din lume. Se susține că Realitatea Augmentată este cel mai bun mod de a capta visele și imaginația oamenilor și promite să-i ajute pe studenți să capteze astfel de imaginații cu unicul scop de a-și îmbunătăți procesul de învățare.
- **Polynote** este un alt tip de blocnotes, **amestecând mai multe limbi** într-un singur blocnotes și partajând datele între ele fără probleme.
- **Platforma adaptivă de învățare** - este o tehnologie care oferă activități de învățare studenților, în funcție de nevoile lor și de stilul/comportamentul lor de învățare. Luați în considerare învățarea adaptivă ca o piesă de tehnologie care se adaptează nevoilor fiecărui student într-un timp scurt. Îi ajută pe studenți să se adapteze la căi unice de învățare care se bazează în întregime pe interesele și capacitatea lor de învățare.
- **5G** - este a cincea generație de tehnologie wireless. Pe baza îmbunătățirilor pe care le aduce, aproape oricine îl folosește poate obține tehnologie wireless de mare viteză și latență scăzută. Studenții sunt mai predispuși să beneficieze de această inovație unică, deoarece acest lucru le promite descărcări rapide de fișiere și resurse pentru studenți și rețele mai puternice.
- **Inteligența artificială** - este foarte bine considerată ca fiind una dintre cele mai discutate tendințe tehnologice din lume. Datorită abordării sale inteligente față de diverse sisteme, lumea a ajuns să aibă încredere în aceasta tehnologie. Este utilizată în diverse domenii, iar educația nu face excepție. Existența sa a ajutat lumea să evolueze și, din fericire, educația urmează să experimenteze mai multe niveluri de evoluție din

ea. Ea a început deja să remodeleze educația. Acest lucru poate fi la îndemână când studenții lucrează la eseuri, lucrări pe termen lung, sau lucrări de cercetare despre o anumită cultură.

- **Learning Analytics** - este un proces foarte amplu și necesită urmărire și analiză eficientă pentru a înțelege mai bine rezultatele. Ca tehnologie emergentă, analiza învățării este acum utilizată de profesori pentru a înregistra mai bine comportamentele de învățare ale studenților. Un alt beneficiu unic al urmăririi ratelor și comportamentelor de învățare ale studenților este că majoritatea profesorilor vor avea șansa de a oferi îmbunătățiri specifice cursurilor. În educație, îmbunătățirea este un factor foarte important, care ajută la experiența de învățare a fiecărui student. Aceasta este ceea ce analiza învățării îi poate ajuta pe profesori să le ofere studenților lor. Din fericire, aceasta va deveni o tehnologie folosită major.
- **Automatizarea** - sectorul educației va beneficia cu siguranță de caracteristicile automatizării. Cu automatizarea, studenții pot obține o șansă mai bună de a primi prelegeri în mod automat la anumite ore. Prelegerile pot fi programate digital.

Platforme online de învățare

Portalul [learnworlds.com](https://www.learnworlds.com), care definește **platforma online de învățare** ca fiind „un sistem informatic, care oferă un mediu de învățare sigur și în care studenții pot participa la cursuri online”, prezintă propria variantă a celor mai bune platforme de învățare online, platforme de cursuri online și sisteme de management al învățării online (<https://www.learnworlds.com/online-learning-platforms/>).

Exemple de platforme de învățare online.

1. **LinkedIn Learning (Lynda)** - este o platformă educațională, care oferă cursuri profesionale în domeniul de afaceri, legate de tehnologie și creație în format de lecții video. Platforma vine ca un serviciu premium pentru utilizatorii LinkedIn și oferă peste 16.000 de cursuri în 7 limbi și se concentrează pe a ajuta persoanele să investească în dezvoltarea lor profesională.

2. **Coursera** - este o platformă de educație online cu 23 de milioane de utilizatori, care este dedicată oferirii de cursuri de formare online de înaltă calitate în întreaga lume. În timp ce încheie parteneriate cu universități și întreprinderi de clasă mondială, aceasta oferă studenților posibilitatea de a primi certificări de la instituții de renume prin participarea la cursurile lor plătite.
3. **Skillshare** - este o altă piață populară de cursuri, care are mai mult de 4 milioane de studenți și până la 24.000 de lecții în diferite discipline. Lecțiile de curs durează între 20 și 60 de minute și sunt realizate dintr-o serie de videoclipuri mici, proiecte de clasă și o comunitate de studenți care încurajează interacțiunea prin forumuri de discuții.

Platforme de cursuri online

Potrivit portalului learnworlds.com, o **platformă online de cursuri** „este un tip de sistem de management al învățării (LMS), pe care instructorii online îl pot folosi pentru a crea, găzdui, livra și vinde cursuri online”.

Spre deosebire de platforma de învățare online, platforma de cursuri online este *software* găzduit în cloud, care permite instructorilor să creeze cursuri online sau lecții individuale, care încarcă materiale educaționale, pe care le-au creat folosind text, imagine, video, fișiere PDF și audio.

Exemple de platforme de cursuri online:

- **LearnWorlds** - este o platformă bazată pe cloud, care vine ca o soluție all-in-one care oferă posibilitatea de a construi propria academie online, creând în același timp experiențe unice, interactive și de învățare socială.
- **Thinkific** - este o platformă de curs independentă, care vă ajută să vindeți cursuri online. Thinkific oferă tot ce aveți nevoie pentru a vă crea afacerea de educație online, inclusiv o interfață ușor de utilizat pentru a construi cursuri și multimedia bogată pentru a adăuga direct în conținutul cursului.
- **Docil** - este o platformă de predare online, care servește instructorii zi de zi. Docil oferă o soluție ușoară și simplă pentru încărcarea

conținutului de învățare, personalizarea școlii online și comunicarea eficientă cu studentii.

Learning Management Systems (LMSs)

Același portal specializat learnworlds.com definește Sistemul de management al învățării ca fiind „o aplicație software care este utilizată pentru a planifica, a gestiona și a livra conținut de e-learning. Este utilizat pe scară largă în industria de e-learning și acționează ca un vehicul de distribuție pentru conținutul cursului sau resurse de formare pentru diferite programe de învățare și dezvoltare”.

Exemple de sisteme de management al învățării:

- **Docebo** - vine cu o soluție LMS de top bazată pe cloud, care bifează majoritatea nevoilor și cerințelor de instruire ale fiecărei organizații. Platforma este centrată pe student și vine cu capacități L&D, folosind algoritmi specifici învățării inteligenței artificiale (AI), care ajută la personalizarea experienței de învățare.
- **LearnUpon** - este o altă opțiune excelentă, bazată pe cloud, destinată scopurilor educaționale, instruirii corporative, educației clienților și instruirii partenerilor. Această platformă este bine cunoscută pentru funcționalitățile sale, interfața ușor de utilizat și suportul multilingv, pe care îl oferă. Capacitatea sa de a segmenta diferite echipe și de a crea căi unice de învățare este unul dintre avantajele pe care le oferă. LearnUpon are încredere în [TripAdvisor](https://www.tripadvisor.com) și [Booking.com](https://www.booking.com).
- **SAP Litmos** - este o platformă care oferă o varietate de soluții de e-learning pentru companii, inclusiv corporative, client, partener, servicii, instruire de asistență și instruire în materie de conformitate. Printre punctele sale forte mai mari se numără capacitatea de a crea căi de învățare personalizate pentru nevoile și stilul fiecărei companii și al angajaților săi.
- **Moodle** - este o platformă gratuită, sursa deschisă de management al învățării. Moodle a fost proiectat de un grup de dezvoltatori și include o serie de instrumente drag-and-drop și resurse utile, care pot ajuta utilizatorul zi de zi. Platforma este tradusă în peste 95 de limbi și alimentează mediile de învățare din întreaga lume.

Avantajele tehnologiilor digitale pentru învățarea limbilor străine

- Utilizarea noilor tehnologii în clasă este completarea perfectă pentru stăpânirea sau dobândirea stăpânirii unei limbi străine, iar cursurile de limbi străine însoțite de suport tehnologic sunt cele mai eficiente și atractive pentru studenții care doresc să aibă succes în învățarea lor.
- Tehnologia digitală în predarea limbilor străine vine în serviciul profesorilor ca cel mai bun instrument complementar.
- În timp ce cărțile tipărite solicita mult timp de explorat, tehnologia digitală accelerează cursurile, le îmbogățesc și le fac mai participative.
- Tehnologia digitală în predarea/învățarea limbilor străine este motivantă și stimulativă pentru studenți. Studentii se simt mult mai motivați, folosind dispozitive cu care pot practica un limbaj prin funcții, precum recunoașterea vocii și exerciții multimedia interactive etc. Pentru tinerii studenți este mult mai stimulativ să învețe cu o tabletă sau un smartphone decât cu un manual tradițional.
- Tehnologia digitală în predarea/învățarea limbilor străine transformă studentii din destinatari pasivi în cursanți activi și permite o imersiune lingvistică mai profundă și mai îmbogățită. Studenții pot studia limbi străine, folosind o varietate de aplicații cuprinzătoare.
- Ușurința în gestionarea și monitorizarea progresului studenților: realizarea și păstrarea listelor grupurilor de studenți, gestionarea cursurilor, evaluarea studenților cu teste și examene și multe alte sarcini de natură administrativă sunt gestionate în aceste zile datorită platformelor educaționale online, care oferă nenumărate funcționalități adaptate nevoilor centrelor educaționale. Nu numai că oferă instituțiilor de învățământ cel mai bun și mai eficient control asupra activităților, cum ar fi activarea conturilor studenților, crearea de grupuri, trimiterea de comunicări și notificări automate etc., dar, de asemenea, pot îndeplini sarcini importante, cum ar fi monitorizarea progresului studenților prin intermediul software-ului specializat.
- Crearea unei experiențe unice atât pentru profesori, cât și pentru studenți - metoda de clasă interactivă în cursurile de limbi străine, împreună cu tehnologia în învățarea limbilor străine pentru a o completa, transformă sălile de clasă într-un mediu în care este

cultivată împărtășirea, dezbaterea, crearea și formarea de opinii, un spațiu mult mai creativ și participativ. Orele de limbi străine nu mai sunt plictisitoare și banale cu un profesor care doar explică ceva la o tablă și devin mult mai active din toate punctele de vedere.

- **Învățarea este mai bună cu tablele virtuale**, studenții sunt mult mai implicați, iar exercițiile online și conținutul multimedia interactiv îi motivează.
- Tehnologia educațională permite studenților să fie mult mai bine pregătiți pentru clasă și oferă profesorilor resurse atractive pentru a-și face orele mult mai umane și mai sociabile, unde toți studenții au posibilitatea de a participa indiferent de nivelul lor.
- Atunci când este utilizată alături de predarea tradițională, noile tehnologii digitale pot face diferența între centrele educaționale, ducând predarea limbilor străine cu un pas mai departe, acordând atenție diversității din clasă și îmbogățind procesul de învățare a limbilor străine.
- Cu doar câțiva ani în urmă, o boală putea suspenda procesul de învățare - o persoană nu putea asimila materialul, sărind peste cursuri. Acum, studenții pot studia discipline chiar și când sunt bolnavi.
- Tehnologiile digitale de învățare de la distanță au o serie suplimentară de avantaje, cum ar fi formarea într-un loc convenabil, stimularea autoeducării, căutarea rapidă și ușoară a informațiilor, lipsa dependenței teritoriale, îmbunătățirea cunoștințelor privind modul de utilizare a tehnologiei informației, accesul la informații nu se limitează la literatura de specialitate a instituției de învățământ și așa mai departe.
- Nivelul intelectual și capacitatea de auto-studiu cresc odată cu utilizarea tehnologiilor de comunicare digitală. Acest lucru are un efect pozitiv asupra educației oamenilor, ajută la învățarea autodisciplinii și la căutarea corectă a informațiilor pentru munca viitoare.
- Cursurile de e-learning și de învățare la distanță ajută personalul didactic superior să învețe și să schimbe modalitățile obișnuite de învățare. Ca urmare, este posibil să se îmbunătățească sistemul de

formare, care va combina abilitățile practice ale unui profesor cu experiență și noi informații teoretice despre direcția de activitate.

- Utilizarea unui computer pentru a vă familiariza cu materialul dezvoltă gândirea abstractă. Videoclipuri, fișiere audio, prezentări și multe altele sunt folosite pentru acest lucru.
- Tehnologia digitală poate fi adesea interesantă și pentru cursanți și oferă o alternativă potențial mai captivantă.
- Tehnologia digitală oferă feedback imediat atât pentru cursant, cât și pentru profesor.

În privința digitalizării procesului de predare și învățare, profesorii de limbi străine trebuie să:

- implementeze planuri de tehnologizare, care să includă strategii de achiziție și integrare.
- învețe cum să folosească în mod eficient tehnologia digitală.
- alinierea planului de tehnologizare la standardele curriculare, indicând cea mai eficientă abordare educațională folosind tehnologiile digitale în clasă.
- integreze tehnologia informatică în activitatea de învățare prin care abilitățile sunt transferate cursanților.
- fie un model pentru studenții lor în utilizarea tehnologiei informatice.
- inspire studenții în a utiliza tehnologia în dezvoltarea competențelor lor lingvistice.
- creeze materiale de curs integrate în tehnologie, axate pe predare, învățare și tehnologie.
- utilizeze tehnologia în sprijinul procesului centrat pe student și nu pe profesor.
- fie conștienți de rolurile lor de ghizi și facilitatori ai învățării cursanților lor.
- caute îndrumare de la colegii IT care îi pot ajuta să predea mai bine prin utilizarea tehnologiei.
- asigure integrarea tehnologiei digitale în programa de limbi străine.

- înțelegea importanța utilizării tehnologiei digitale în predarea și învățarea limbilor străine.
- selecteze materiale adecvate de predare și de învățare de pe internet, în funcție de nevoile și interesele studenților.
- îmbunătățească predarea și învățarea limbilor străine prin utilizarea tehnologiei digitale la clasă sub supravegherea lor, astfel încât studenții să rămână concentrați și eficienți.

Mediul digital este perceput diferit de către studenți și profesori. Dacă din perspectiva studenților o platformă de învățare este un loc unde se poate găsi conținut educațional, de a căuta și de a cumpăra cursuri, sau programe educaționale întregi, din perspectiva unui profesor este locul unde se pot transfera cunoștințe.

Tehnologia digitală oferă multe beneficii pentru îmbunătățirea educației, aplicarea acestei tehnologii în clasă fiind extrem de pozitivă în ceea ce privește facilitarea și promovarea învățării limbilor străine de către studenți.

Atunci când predarea multimedia este angajată, studenții au tendința de a participa la clasele lor în mod regulat, deoarece lecțiile sunt mai interesante și mai atrăgătoare pentru ei. Studenții de astăzi sunt destul de familiarizați cu diferitele sisteme tehnologice digitale, care le oferă încrederea în propria lor capacitate de a învăța și de a dobândi limba studiată, precum și de a-și îndeplini și finaliza sarcinile.

Studenților le place să facă prezentări Power Point și să facă lucrări de proiect, folosind informații descărcate de pe internet. Este clar că studenții înșiși sunt dispuși ca profesorii lor să utilizeze tehnologia digitală în predarea limbilor străine. Studenții au subliniat importanța utilizării și disponibilității calculatorului cu conexiune la internet în clasă.

Viitorul predării limbilor străine este setat să experimenteze un nivel imens de remodelare prin numeroase tehnologii emergente. Prin cercetarea fiecăreia dintre ele, studenții obțin intuiții speciale cu privire la modul în care acestea pot genera avantaje mai mari din utilizarea lor. În același timp, profesorii pot utiliza platforme de cursuri online pentru a îmbunătăți mediul de învățare.

Prin încorporarea utilizării tehnologiei digitale în predarea zilnică,

profesorii pot atrage înapoi studenții în sălile de curs. Tehnologia digitala va face lecțiile mai interesante, iar procesul de învățare va deveni o experiență mai bogată, mai fructuoasă și mai reușită.

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METODE DE EVALUARE PRIN TIC A COMPETENȚELOR LINGVISTICE AL LIMBII ENGLEZE



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Abstract: ICT tools are widely used as a basic means in the study of foreign languages, due to the access they give to the multitude of multilingual information. In this context, the study of the topic is important from the perspective of the current trend of integrating ICT in higher education, in order to solve modern pedagogical issues, determined by the need to improve the university instructional-educational process in relation to labor market needs, in line with the demands of the information society.

Keywords: evaluation, competence, linguistic competence, the evaluation of linguistic competences, ITC instruments, digital competences, didactics of the French language.

Tehnologia didactică universitară (TDU) de evaluare a competențelor lingvistice propusă de către autorii L. Papuc, M. Cojocaru, I. Negură reprezintă un ansamblu de metode și mijloace de învățământ, competențele psihopedagogice necesare cadrelor didactice universitare pentru organizarea și desfășurarea procesului de evaluare a competențelor lingvistice ale studenților [4, p. 87].

Organizarea și desfășurarea activității didactice universitare la fiecare etapă a procesului de predare-învățare-evaluare din cadrul disciplinei Limba engleză se va efectua în baza celor trei niveluri:

1. Cunoaștere; 2. Aplicare; 3. Integrare. Nivelul cunoaștere presupune formarea cunoștințelor teoretice, însușirea bazei conceptual, stăpânirea informației din domeniu; la acest nivel se operează cu informația mai mult reproductiv. Al doilea nivel– aplicare - presupune capacitatea de a aplica, a utiliza cunoștințele teoretice, formarea abilităților esențiale necesare dezvoltării obligațiilor profesionale.

Integrarea implică un comportament complex. În esență, formarea unor competențe ce stabilesc co-raportul cunoștințelor teoretice, abilităților specifice unuei activități concrete și atitudinilor corespunzătoare ce produc ca rezultat acțiunea. Acest nivel comportamental se manifestă prin capacitatea de a proiecta anumite activități, rezolvarea situațiilor de problemă, evaluarea activităților, elaborarea unor noi soluții/idei etc..

Competența lingvistică, fiind parte componentă a competenței de comunicare într-o limbă străină, poate fi predată-evaluată prin intermediul modurilor de comunicare: receptarea mesajelor orale/audiovizuale, producerea mesajelor orale/medierea, receptarea mesajelor scrise/audiovizuale, producerea mesajelor scrise/online, care au la bază cele patru activități de comunicare lingvistică – audiere, vorbire, citire, scriere.

Resurse curriculare și metode/instrumente de evaluare a competențelor lingvistice prin TIC. Evaluarea, în didactica competențelor, este una complexă, deoarece „competența presupune o serie de operații: mobilizarea de resurse adecvate, verificarea pertinentei acestor resurse, articularea lor eficientă, abordarea contextuală, verificarea corectitudinii rezultatului ș.a.” [7, p. 4]. Din această cauză, considerăm că portofoliul este un instrument de evaluare care se aliniază perfect noilor dimensiuni ale evaluării.

Portofoliul este o colecție de lucrări care demonstrează eforturile individuale, progresele și prestațiile studentului la una sau la mai multe discipline. Această colecție trebuie să prezinte participarea studentului la selectarea conținuturilor, criteriile de selecție, criteriile de apreciere a meritelor și indicatorii capacității de reflecție despre sine a studentului [4, p. 60]. Portofoliul este răspândit pe larg la momentul actual în învățământul superior datorită proximității sale față de demersul bazat pe competențe. Unii autori consideră că portofoliul poate fi clasificat în mai multe tipuri, conform funcțiilor sale principale: portofoliu/dosar de învățare, portofoliu/dosar de prezentare și portofoliu/dosar de evaluare. Utilizarea acestui instrument de evaluare, impusă de noile curricula, bazate pe competențe, exclude situațiile uniforme în care studenții trebuie să se conformeze unor așteptări identice pentru toți. Scopul

portofoliului de evaluare în cadrul unui curs universitar este de a constitui un repertoriu de lucrări ale studenților, însoțite de comentarii, care îi va permite profesorului să evalueze realizarea obiectivelor pedagogice și dezvoltarea competențelor studenților. Pe lângă faptul că portofoliul reprezintă o tehnică modernă de evaluare a competențelor, acesta are și un aport esențial din punct de vedere pedagogic/psihologic ceea ce ar putea fi motivațional pentru studenți; încurajează dinamismul și originalitatea; dezvoltă competențele de evaluare (autoevaluare); antrenează competența de a învăța să înveți – stabilirea scopului, proiectarea și organizarea propriului demers de învățare; contribuie la personalizarea procesului educațional al studentului; fundamentează aptitudini pentru o socializare reușită.

Vorbind despre forma sa, portofoliul a evoluat în timp, parcurgând o succesiune de etape: • 1940-1980 – portofoliu în format hârtie; 101 • 1990 – portofoliu digital multimedia în format CD-ROM; • 2000 – portofoliu digital online ce permite distribuirea resurselor; • din 2005 – ePortfolio, legat de rețelele sociale prin internet, portabil și axat pe dinamica învățării personale și colective pe tot parcursul vieții. În format hârtie sau digital, este vorba de un dosar (registru, blog, website etc.) care permite colectarea, apoi clasificarea produselor: texte, fotografiile, referințe, scheme, hărți conceptuale, secvențe video/audio etc.. Aceste produse exprimă, de fapt, dovada învățării realizate de student.

Pornind de la ideea că portofoliul studentului reprezintă colecția celor mai reprezentative lucrări ale sale, comentariul sau aprecierea din partea profesorului referitoare la aceste produse sunt importante pentru student, în vederea ameliorării prestației sale ulterioare, drept reacție la feedbackul oferit de profesor. Astfel, obiectivul portofoliului în calitate de instrument de evaluare vizează nu doar produsul (ceea ce a realizat studentul pentru a demonstra învățarea), ci și procesul (cum a ajuns studentul să realizeze aceste produse), și progresul academic (dezvoltarea studentului în realizarea produselor). În acest context, portofoliul permite evaluarea concomitentă a produsului, procesului și progresului studentului. Portofoliul – evaluarea produsului, procesului și progresului .

Astfel utilizarea portofoliului se înscrie într-un proces de evaluare continuă. El prezintă progresul personal al studenților. Acesta este unul dintre motivele pentru care profesorii doresc ca studenții să completeze continuu portofoliul, de la o etapă de studii la alta. Din această perspectivă, portofoliul digital are întâietate față de portofoliul în format hârtie [182, p. 11]. Portofoliul digital prezintă câteva avantaje în raport cu cel în format hârtie. Bernard André Gaillot menționează că „portofoliul digital este mai ușor de editat, de arhivat, de transportat, de difuzat, de manipulat grație linkurilor externe și interne pe care le putem atașa” [146, p. 3]. Acest tip de portofoliu oferă mai multe posibilități de asigurare a securității și confidențialității conținuturilor, care pot fi stocate în cantități mari pentru o perioadă mai mare [182, p. 22]. Și, desigur, cel mai mare avantaj al portofoliului digital este posibilitatea accesării sale la orice oră, din orice loc. Pentru implementarea și buna funcționare a acestui tip de portofoliu, trebuie luate în considerare câteva condiții esențiale: asigurarea accesului liber al studenților la software-ul portofoliului digital și posibilitatea de a dispune de un spațiu de stocare suficient pentru întreg proiectul, ghidarea, instruirea studenților, profesorilor și a altor colaboratori în explorarea software-ului portofoliului, ceea ce ar însemna alocarea timpului pentru formare, producerea ghidurilor sau procedurilor de utilizare, nu fără a neglija aportul suportului tehnic în vederea soluționării eventualelor probleme de programare [3].

ePortofoliul este un ansamblu evolutiv de documente și resurse electronice capitalizate într-un mediu digital care descriu și ilustrează învățarea, experiența, competențele sau parcursul autorului său [144, p. 7]. El este accesibil de la distanță datorită noilor tehnologii și cuprinde o bază de date personale (informații, documente sau conexiuni accesibile prin internet) și un spațiu colectiv sau mai multe spații colective de publicare selectivă. În cazul învățământului superior, ePortofoliul este proprietatea intelectuală a studentului, care decide utilizarea publică sau privată a conținuturilor acestuia. Obiectivele ePortofoliului sunt • valorificarea experiențelor studentului, prezentând dovezi de stăpânire a competențelor; • validarea, certificarea sau valorizarea achizițiilor sale educaționale, de formare sau experimentale, prin înscrierea în

dispozitive instituționale de formare; • favorizarea autodeterminării parcursului de formare inițială și continuă; • însoțirea angajării profesionale sau a dezvoltării personale și profesionale pe tot parcursul vieții; • cultivarea identității digitale (obținerea lizibilității profesionale pe internet) și scoaterea în evidență a singularității experiențelor personale, a proiectului, a parcursului propriu.

Blogul este o aplicație care, la fel, poate servi drept portofoliu personalizat. Punctul forte al blogului este vizibilitatea procesului de scriere; pe blogul studentului vedem competența care este pe cale de a se forma. Blogul deschide alte piste și reflecții asupra evaluării; vorbim aici despre evaluarea socială și comunitară [3]. Fiind un spațiu de publicare, dar și o imagine despre sine, orice publicație de aici este supusă evaluării sociale. Evaluarea digitală socială aduce o contribuție interesantă la pregătirea, formarea studenților și concură cu evaluarea tradițională, aplicată pe larg de instituțiile de învățământ. Evaluarea colegială, de către comunitate, tinde să se dezvolte pe internet, studenții învățând astfel să evalueze și din altă perspectivă. Cu ajutorul unui blog se pot evalua competențele lingvistice ale studenților, manifestate în scrierea unui articol.

Evaluarea portofoliului reprezintă stabilirea nivelului la care studentul și-a dezvoltat competențele de autoevaluare, de gestionare autonomă a propriului său proces de învățare, de exprimare în raport cu învățarea sa, de reflecție și atitudine personală în raport cu programul sau cursul urmat. Aceasta se poate realiza prin diferite modalități: evaluarea portofoliului ca pe o lucrare scrisă, prezentare orală, interviu cu profesorul etc. Evaluarea portofoliului este un proces subiectiv, astfel este indicată utilizarea unei grile de evaluare. Referitor la partea scrisă a portofoliului, e oportun să se facă deosebire între formă și conținut. Forma depinde de organizarea documentului și exprimarea în forma scrisă. În ceea ce privește conținutul, acesta este organizat în funcție de activități. Prezentarea orală a portofoliului se evaluează din perspectiva formei și a conținuturilor abordate. Referitor la formă, suportul PowerPointul ar trebui să răspundă criteriilor cantitate și calitate, ca și exprimarea scrisă și orală, postura studentului și capacitatea sa de a răspunde la întrebări. În privința conținutului, informațiile trebuie să fie

reprezentative și pertinente și studentul trebuie să demonstreze spirit de analiză și sinteză. În concluzie, putem spune că portofoliul este un instrument reflexiv, conceput și administrat de student, prin acumularea dovezilor învățării sale, realizată în contexte diferite și prezentând organizarea acestor dovezi în vederea demonstrării faptului că au fost formate competențele preconizate. Datorită faptului că permite evaluarea simultană a produsului, procesului și progresului studentului, portofoliul este un instrument ideal de evaluare a competențelor lingvistice.

Proiectul este un alt instrument care poate fi utilizat pentru evaluarea competențelor lingvistice ale studenților. Pedagogia proiectului a fost inspirată din lucrările filozofului și pedagogului american John Dewey, care se bazează pe o acțiune organizată pentru realizarea unui anumit obiectiv, numită și învățare prin practică (learning by doing) [3, p. 3]. Termenul proiect are o conotație pozitivă ce favorizează curiozitatea intelectuală a studenților, aptitudinea de a gândi, dorința de a învăța și de a produce, încrederea în sine și în alții, descoperirea talentelor individuale, simțul responsabilității, capacitatea de evaluare, spiritul de acțiune, tenacitatea etc. În aceste condiții, proiectul este o tehnică autentică de evaluare în demersul bazat pe competențe. Scopul fundamental al proiectului este însușirea metodelor de cercetare și explorare a documentelor în vederea sporirii autonomiei, responsabilității, inițiativei și acțiunii studenților. În acest sens, studenții vor reflecta, planifica, presupune, cerceta, verifica, aprecia, controla, analiza, structura, decide, comunica. Philippe Perrenoud caracterizează demersul proiectului în felul următor: este o acțiune colectivă administrată de grupa de studenți unde profesorul coordonează ce este orientat spre o producție concretă (de exemplu, text, jurnal, spectacol, expoziție, carte, experiență științifică, dans, cântec, creație artistică sau artizanală, sărbătoare, anchetă, ieșire, manifestație sportivă, concurs, joc etc.); induce un ansamblu de sarcini în care toți studenții se pot implica și juca un rol activ, ce poate varia în funcție de mijloacele și interesele lor; provoacă asimilarea cunoștințelor teoretice și a deprinderilor de gestionare a proiectului (a decide, a planifica, a coordona etc.). Pentru

aceasta, studenții vor face apel la creativitatea, autonomia, spiritul lor inovativ.

Din momentul conceperii ideii proiectului de către profesor și până la evaluarea sa, această tehnică parcurge un proces format din câteva etape: etapa de proiectare, etapa de planificare, etapa de realizare și etapa de evaluare. Prin urmare la fiecare etapă de realizare a proiectului profesorii pregătesc întrebări, roluri pentru student, roluri pentru profesor, metode și instrumente, competențe. La etapa de inițiere în desfășurarea proiectului – etapa de proiectare –, se propune completarea unui tabel rezervat activității proiectului, în care vor fi notate toate acțiunile preconizate.

Din cele menționate până acum, deducem că aplicarea în practica pedagogică a proiectului mizează pe schimbări esențiale referitoare la rolul profesorului și cel al studenților. Vorbim aici de profesori competenți și experimentați (capabili să planifice și să organizeze activitatea) și studenți familiarizați cu activitatea în colaborare (autonomi și conștienți de responsabilitatea lor în procesul instructiv). Patru roluri se determină pentru profesor: rolul de motivator – favorizează angajarea, perseverența și investiția studenților în soluționarea unei probleme complexe, concrete, care este semnificativă pentru ei, fiind adaptată la capacitățile acestora; rolul de mediator – urmărește apariția conflictelor cognitive și sociocognitive la studenți prin întrebări care stimulează interesul acestora în rezolvarea problemei propuse; rolul de ghid – pe toată perioada desfășurării proiectului, profesorul facilitează stabilirea unui cadru propice învățării, asigură legătura între programul de studii și proiect; rolul de evaluator – realizează o retroacțiune asupra aportului fiecărui student în realizarea proiectului. Această funcție a profesorului este realizată nu doar la etapa finală a proiectului; ea este asumată de cadrul didactic chiar de la conceperea ideii proiectului.

Ca și alte instrumente de evaluare a competențelor, proiectul prezintă dificultăți, deoarece este în afara formatelor evaluării clasice. Evaluarea proiectului este complicată, dat fiind faptul că de la studenți se cer, în afară de realizarea proiectului, aptitudini de nivel înalt, cum ar fi capacitatea de analiză și judecată critică, precum și abilități legate de

domeniul afectiv și cel psihomotor. Evaluarea realizării proiectului poate fi efectuată sub forma evaluării sumative; prezentarea proiectului poate fi evaluată atât de profesor, cât și de colegi. Dat fiind faptul că proiectul este deseori un produs colectiv și aportul studenților în realizarea lui, în majoritatea cazurilor, diferă de la caz la caz, este foarte important ca profesorul să individualizeze notele referitoare la participarea studentului în realizarea proiectului. În acest context, profesorul poate profita de beneficiile grilelor de evaluare, pe care le va explica și le va pune la dispoziția studenților pe perioada realizării proiectului. Profesorii care insistă pe evaluarea ulterioară a proiectului susțin că aceasta permite o abordare mai eficientă a proiectelor viitoare, însă la acest moment vorbim de autoevaluare și de analiza globală a proiectului de către profesor. Iar unii profesori care propun realizarea evaluării la începutul desfășurării proiectului vorbesc despre evaluarea formativă, legată de o concepție cognitivă, în care studentul își imaginează scopul acțiunilor sale, le planifică și practică autocontrolul. Profesorul implicat în evaluarea competențelor trebuie să evite confuzia „proiect” = rezolvarea unei „situații-problemă”.

Reamintim aici că pentru a rezolva o situație-problemă complexă, inspirată din viața reală, studenții întreprind o cercetare în vederea găsirii unei soluții, pe când proiectul reprezintă totalitatea acțiunilor întreprinse de studenți, în grup sau individual, coordonați de profesor, în vederea obținerii unui produs evaluabil. Ca și în cazul portofoliului, a situației problemă, instrumentele TIC descrise în capitolul anterior (instrumente hardware, software și de comunicare) pot fi utilizate la orice etapă de realizare a proiectului, dar și la evaluarea acestuia. În concluzie, ținem să menționăm că proiectul nu este o tehnică sau o metodă specifică de evaluare, ci, mai degrabă, o manieră de a gândi procesul de învățare într-o versiune mai practică și eficientă, astfel mizând pe acțiunea studenților, în procesul instructiv, pe rolul decisiv asumat de către aceștia în formarea lor.

Situația-problemă este instrumentul de evaluare a competențelor utilizat cu precădere la un nivel mai avansat de cunoaștere a limbii străine, când studenții pot mobiliza toate cunoștințele și deprinderile formate anterior. Situația-problemă este un proces creativ de suprimare

și reconstrucție a cunoștințelor, a capacităților sau a atitudinilor. Situată la baza unui demers de investigație sau de rezolvare de probleme, situația-problemă permite plasarea studentului în condiții optime de receptare, conferind sens activității de învățare propusă. Cercetătoarea A. Solcan susține că rezolvarea situațiilor problematice, dificile le formează studenților competențe specifice [78]. În ceea ce privește utilizarea situației-problemă la etapa de evaluare a competențelor lingvistice,

Succesul evaluării competențelor lingvistice prin integrarea unei situații-problemă depinde de planificarea acesteia, ceea ce determină aplicarea ei în practică. Astfel se pot identifica șapte etape în desfășurarea unei situații-problemă, grupate în trei momente-cheie (nivelul problemă, nivelul soluție și nivelul reflexivitate):

Nivelul problemă • Etapa 1 – Explorarea • Etapa 2 – Determinarea și definirea problemei.

Nivelul soluție • Etapa 3 – Planificarea cercetării • Etapa 4 – Căutarea informațiilor • Etapa 5 – Analiza informațiilor.

Nivelul reflexivitate • Etapa 6 – Sinteză • Etapa 7 – Obiectivare și analiză critică.

Planificarea activității de evaluare a competențelor lingvistice prin metoda situației problemă include stabilirea acestor etape, a timpului alocat fiecărei etape, a produselor realizate de studenți și a sarcinilor propuse de profesor în anumite condiții. Toate aceste detalii vor fi adaptate de profesor la contextul și obiectivele urmărite. Trebuie să menționăm că rolul profesorului, în realizarea acestui proces, este și de a anticipa eventualele dificultăți care ar putea apărea, prevăzând pentru fiecare dintre ele soluții.

Metoda situației-problemă poate crea dificultăți pentru unii profesori, deoarece ea face apel la creativitatea acestora. Astfel, se consideră că o situație-problemă pertinentă reflectă integrarea reușită a trei condiții respectate de către profesor:

(1) dorință profundă ca studenții să învețe ceva ce are sens pentru ei, deci o bună cunoaștere a acestora (a nevoilor, a centrelor de interes, a felului lor de a fi etc.);

(2) convingere puternică în capacitatea studenților de a învăța ei înșiși și dorință de a identifica zona lor proximală de dezvoltare, cu riscul asumat de profesor de a-i pune în insecuritate;

(3) rigoare maximă în definirea sarcinii și a condițiilor de executare a ei. Se poate de menționat că orice situație de viață este pertinentă de a ne oferi idei pentru situații-problemă, dat fiind faptul că ele mobilizează cunoștințe, deprinderi și atitudini ale studenților. O publicitate, o emisiune TV, o călătorie, un cântec, un concert, procurarea unui obiect, rezervarea hotelului, biletelor etc. – tot ceea ce omul realizează zilnic constituie un rezervor de sarcini pertinente de a fi valorificate pe plan pedagogic sau educativ. În plus, orice activitate bazată pe rezolvarea unei situații-problemă poate fi proiectată și realizată prin intermediul instrumentelor TIC.

În concluzie, putem spune că situația-problemă, pe lângă scopul major de a-i face pe studenți să reflecteze asupra competențelor lor (cunoștințe, capacități, atitudini), de a-i face să se analizeze pe ei înșiși, să analizeze felul lor de a gândi, de a reflecta, de a lucra individual sau în grup, reprezintă o metodă eficientă de evaluare, în situații complexe, a competențelor lingvistice.

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AN IMPORTANT TOOL FOR IMPROVING READING COMPREHENSION



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Abstract: In a nowadays classroom, students are surrounded by visual imagery through textbooks, notice boards, television, videos, or computers. Many classrooms are filled with colourful pictures and photographs. However, it is unclear how – or if - these images impact the ESL students who are developing reading comprehension. The focus of this article is on ESL learners’ use of these graphics as information organizers while comprehending a passage for main ideas, supporting details, facts, opinions, comparisons and contradictions and it examines and proposes different forms of graphic organizers for achieving better understanding of texts.

Keywords: reading, reading comprehension, graphic organizers, chain, web, comparison matrices, fishbone, main idea, Venn Diagrams, map, ESL classes

Any reader strives to understand what he is reading. Regardless of the reader’s purpose while approaching the text, it is usually meaning extraction which he/she aims at. Inside any text, there is a message encoded by a writer, which is directed to a particular audience of readers. If this audience does not get the writer's intended message, there will be no sense of both the writing process and the reading one. The writer will not achieve his goal to be read and understood and the reader will not profit from the writer and consequently, will not gain new insights to knowledge.

Penny Ur [9] reports that the essence of reading is its understanding, and that a foreign language learner who reads the words, but fails to understand them is, in fact, not reading. He is just about finding sound letter correspondences of the text's words without making any meaning. The centrality of understanding while reading was also emphasized by Christine Nuttal [6] when she states: "understanding is central to the

process of reading...". She explains that "...understanding must be the focus of our teaching." Thus, someone who succeeds to decode the text does not necessarily understand it. Since comprehension is the criterion which declares success or failure with the reading act, reading theorists call for the necessity of ensuring reading instruction with a focus on comprehension. Reading comprehension is not only a matter of understanding the print on page but, it is the creation of meaning by combining what the print tells with what the reader already possesses as knowledge. To achieve comprehension, it is crucial for the reader to make use of his previous experiences. Wray [11] views reading comprehension as an interaction between what the text provides and what the reader brings to it. He states, "Understanding in reading is exactly like this. It is not simply a question of getting meaning from what is on the page. When you read, you supply a good deal of the meaning to the page. The process is an interactive one, with resultant learning being a combination of your previous ideas with new ones encountered in this text".

Vaughn and Thompson [10] agree on the above-mentioned idea. They explain that reading comprehension is a dynamic construction of meaning. This meaning is the result of the combination of the text's input, the reader's prior knowledge, manipulation of lexis, making inferences and relating thoughts. In other words, the reader should be creatively engaged, otherwise he runs the risk of misinterpreting or misunderstanding the message at hand. Grellet [5] points also to this idea when she claims that the importance of what the reader brings to the text is greater than what he finds in it. It is worth mentioning that reading comprehension is difficult to measure. Reading theorists point out that the amount of comprehension is something which is difficult to be quantified. There are no standard criteria or scales which declare the reader's success in fully understanding the text or fully failing to comprehend it. Other reading theorists view that if the reader reports the text's content orally or in a written way or simply answers questions about it, he is likely to be judged as comprehending successfully the text [8]. On his part, Davies [4] claims "reading comprehension is usually

measured by means of retrieval rate from memory". This idea establishes confusion between the nature of comprehension and memory capacities. It is not a rule of thumb that someone who remembers the text content is necessarily someone who has understood its meaning. A reader may memorize a Shakespearian sonnet or a piece of prose without even knowing the meaning it conveys. Thus, memorization or remembering differs from understanding.

For Alderson [1], reading comprehension occurs when the reader remembers the input gained from the text without being back in it for confirmation but, at the same time, he explains how this idea denies the existing difference between remembering and understanding. In contrast, Smith [7] defends the idea that reading comprehension cannot be measured in all cases. He writes: "Comprehension cannot be measured in the way that some aspects of information can. Comprehension cannot be measured at all, despite constant educational efforts to do so, because it is not a quantity of anything. Comprehension does not have dimension or weight; it is not incremental. Comprehension is not the opposite of uncertainty or even ignorance, and therefore is not quantifiable as the accumulation of a number of facts or items of information".

Comprehension is an abstract process. It cannot be treated as a concrete matter to be counted. Moreover, attempts to measure it are recognized as relative ones. They fail to report real insights of what is judged as understanding or misunderstanding. Understanding a text differs from one reader to another. It is impossible that readers gain an identical meaning from the same text. The writer will not be physically present to explain what he meant by the point discussed on a page. Thus, every reader provides his own meaning according to his own previous knowledge. None can judge his own interpretation to be the one meant by the writer. Therefore, the meaning derived by the reader is a relative one.

There will be no single interpretation. Alderson and Urquhart [2] point that those who consider understanding as a process of building a given meaning for the text are in fact mistaken for the simple reason that there is no sole meaning but a number of possible meanings. Thus, the

teacher's aim is to help students understand what they read, and that's why every teacher has his own ways of improving his students' reading comprehension.

One practical tool for reaching this goal is the use of graphic organizers, which makes comprehending easy and fun. They may have a variety of forms and names: a semantic map, a structured overview, a web, a concept map, a semantic organizer, a story map, etc. No matter what the special name is, a graphic organizer is a visual representation of knowledge. They are a great visual to help all pupils understand and organize the read information.

In the reading process, graphic organizers can be used at three levels: before instruction, during instruction and after instruction. Before instruction, graphic organizers help the learner anticipate and organize new information. During instruction, graphic organizers allow pupils to approach the content cognitively because they assist thinking. It also allows students to construct maps that are appropriate to their learning styles. After instruction, they help pupils as a summarization tool or technique and they help the students to understand their improvement in terms of understanding the text they read. If a pupil can connect prior knowledge with what was learned and identify relationships between those ideas, it means graphic organizers have successfully assisted them in the course of their learning process. In reading comprehension, graphic organizers assist learners to clarify and organize information into specific categories: main idea, supporting details, topic sentence, facts, opinion, etc.) In addition, graphic organizers help to organize information in a paragraph for better understanding; they construct meaning of difficult words and sentences. Pupils may understand the context by associating with prior knowledge; they may identify conceptual and perceptual errors that may occur in the course of reading a passage.

Graphic organizers can have various forms, from representations of objects to hierarchical and cyclical structures. It is a way of structuring information, of arranging important aspects of a concept or topic into a pattern using labels. Besides, it is worth remembering the following advantages of using graphic organizers:

- It is easier to understand information from a graphic organizer than from a paragraph.
- They can be used at the beginning of a lesson to introduce a piece of reading so that students can infer a context and a message.
- They can show the connection between what a student already knows and the new topic; in this way, meaningful learning is easily developed.
- They can help to identify patterns in students' reading, for example identifying the main idea in a story as well as the supporting details.
- They help students structure their learning, visualize the way information is presented and organized in texts of any kind of genre, or map out stories to improve comprehension.
- They summarize large quantities of information in a creative and interesting way.
- They develop critical thinking at different levels of deepness even if texts are at elemental stages of knowledge. [12]

Margaret Cleveland [3] invites us to “think of graphic organizers as a new language” and says “using this new language may be a bit awkward at first, but once you gain some fluency you will enjoy communicating in a new way”. From this point of view, in like manner as language has many different symbols, graphic organizers have different shapes matching the needs of communicating a specific kind of information. For example, the Venn Diagram is used to show similarities and differences between two aspects or two elements; a sequential map can be used to express a chain of events in a story, and so on. Moreover, according to the areas of knowledge (social sciences, natural sciences mathematics) or specifically, in the case of language learning: writing, speaking, listening and reading, there are graphic organizers which transmit ideas more eloquently than others. Let us see the most common graphic devices for developing reading comprehension.

ORGANIZING, CATEGORIZING, CLASSIFYING AND OUTLINING

The graphic organizers below are used to help students identify a main concept or superordinate structure and the ranks, or levels, of sub concepts under it. They can be used to illustrate hierarchical information, or categorization; for example, the student is given a list of animals: deer, dog, snake, cat, lizard, cow, iguana, alligator, and whale; it would be a challenge to try to recall the whole list unless this information is organized by establishing how to sort these animals into groups or categories: mammals and reptiles.

a) Charts

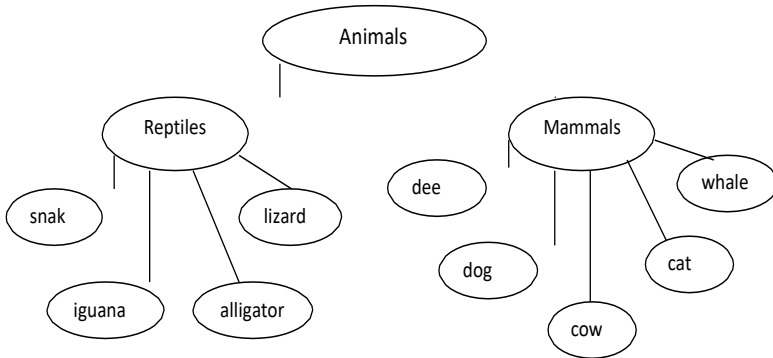
One way to show this is a chart as follows:

Mammals	Reptiles
deer	snake
dog	lizard
cat	Iguana
cow	alligator
whale	

Another way to organize it would be this chart would be the following:

Wild animals	Domestic Animals
deer	dog
snake	cat
lizard	cow
iguana	
whale	
alligator	

There could be other criteria to classify this information, e.g. meat-eating vs. plant-eating; in other words, whatever way is most useful for



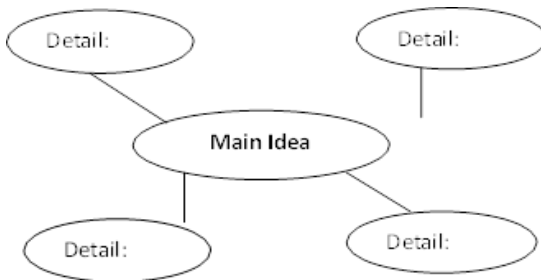
the individual student or the task. The most important point here is to find an organization that makes sense to show that a student understands this information.

b) Webs

Additionally, and using the same parameters as above, there is another alternative to show these classifications using webs.

MAIN IDEA AND DETAILS CHART

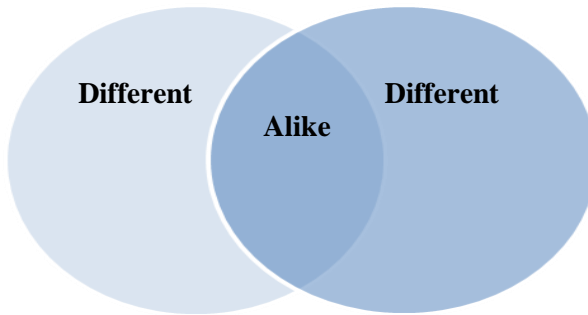
The graphic organizers below can help to identify the main ideas of a text with their corresponding supporting ideas in order to analyze a poem, a paragraph, a story, a scientific concept, or a point of view that one holds, and reasons for this position.



COMPARING AND CONTRASTING GRAPHICS

The graphics below are used to show differences and similarities between two or more elements: things, people, places, events, ideas, etc. by classifying individual characteristics in different sections of a graphic. In this study we will restrict their use to just comparing and contrasting two elements. Two of this kind are especially interesting here: Venn Diagrams and Comparison Matrices.

a) Venn Diagrams



The simplest way to represent this graphic is by drawing two intersecting circles in which one overlaps the other, and the overlapping part represents the ways that the two compared elements are alike. This graphic was named after John Venn who developed it as a way to represent math and logic problems, but nowadays it is also used to illustrate similarities and differences between characters, stories, poems, settings, plots, etc.

b) Comparison Matrices

Another way to compare and contrast is by using a comparison matrix to link traits or characteristics of three or more elements. In order to create it, it is necessary to identify three important aspects:

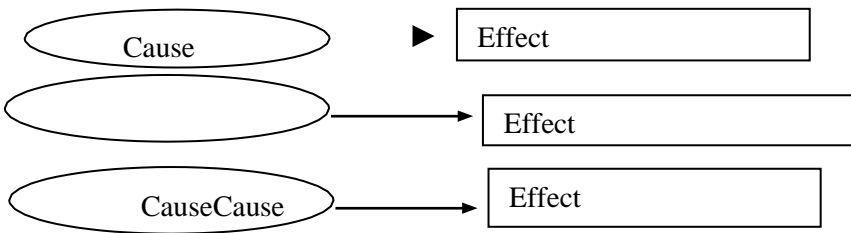
- at least three specific things, people, ideas, events to compare.
- specific characteristics or traits to compare.
- on the basis of their characteristics, in what way they are similar or different.

SHOWING CAUSE AND EFFECT

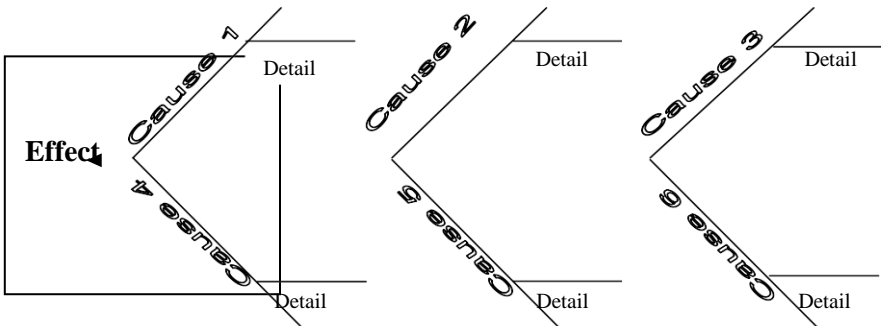
When there is a relationship of cause and effect, the cause is generally mentioned first to emphasize the situation which generated a consequence that is usually placed after the cause. Graphic organizers that focus on cause-and-effect relationships are discussed below.

a) Maps

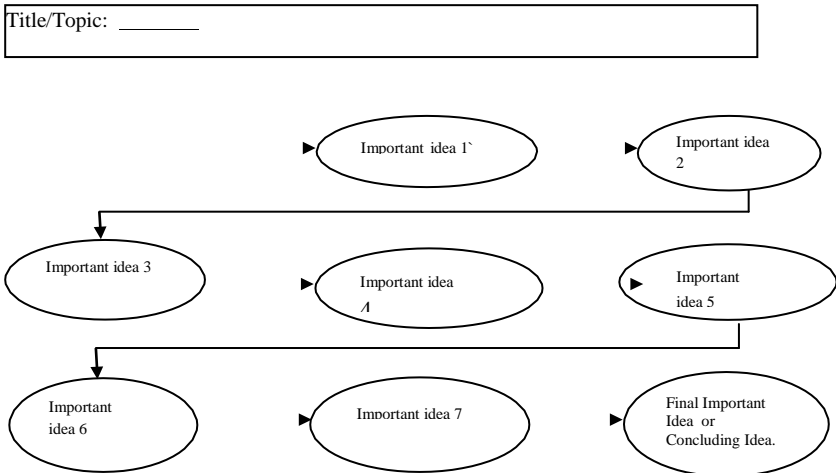
When maps show cause and effect, the format is flexible, creating a chart that shows just one effect with different causes and vice versa. For example, it happens that in a piece of reading we can find more than one cause with its corresponding effect, such a chart would look like this:



This kind of graphic organizers is also called "Ishikawa Diagram" because Dr. Kaoru Ishikawa of the University of Tokyo used it for the first time in 1943. A fishbone diagram helps identify causes of a problem. Its major benefit is that it forces you to consider all possible causes of the problem (or effect). By means of a fishbone graphic organizer it is possible to generate a comprehensive list of possible causes of a problem and the identification of these issues is the first step to point to the potential remedial actions. A fishbone looks like a skeleton of a fish.



SHOWING STORY SEQUENCE DIAGRAMS



Through this graphic organizer, we can visualize a summary of a story, the order of actions or the identification of important story elements such as: setting, key characters, and the most significant events taking place in a story or narration.

One of the most frequently used sequence charts is given below: The graphic organizers here mentioned are the most common ones used specifically for improving reading comprehension. They may reflect in some way how the brain actually organizes information in schemata.

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