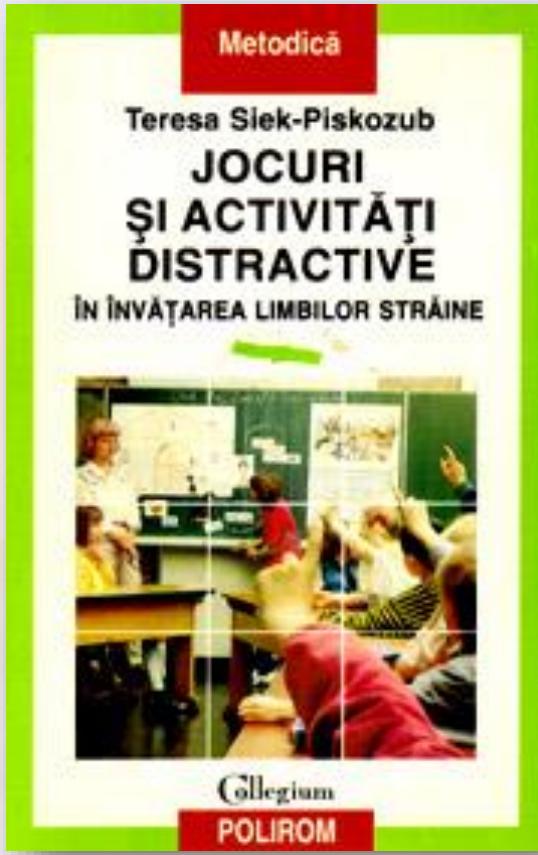




JOCUL DIDACTIC ÎN PREDAREA LIMBIOR STRĂINE



Jocul didactic în predarea limbilor străine



Jocul didactic aparține grupei de metode de problematizare a procesului instructiv care organizează conținutul instruirii sub forma de „modele” ale fenomenelor, situațiilor sau proceselor reale.

Funcțiile jocurilor didactice în procesul învățării:

- funcția organizatorică
- funcția motivațională
- funcția didactică
- funcția cognitivă
- funcția educativă

Jocurile de vorbire se împart în două grupe:

Jocuri care au drept scop obișnuirea cu sistemul limbii;

Jocuri care au ca obiectiv dezvoltarea deprinderilor de comunicare.

Limbii străine I

de implementare
a curriculumului
modernizat
pentru treapta liceală



5. Strategiile didactice preponderente de predare-învățare-evaluare în ciclul liceal

1. Tipologia și specificul strategiilor didactice

Strategiile moderne de predare-evaluare prevăd un ansamblu de metode, tehnici și procedee pentru a facilita procesul de predare / învățare și pentru a-l susține pe elev să-și formeze competența de comunicare într-o limbă străină.

Strategiile unui profesor reprezintă un ansamblu de demersuri didactice pentru formarea la elev a competențelor curente.

Conform clasificării, putem numi 4 grupuri de strategii:

- informativ-participative: conversația, demonstrația, problematizarea, dialogul, comentariul de text, dezbaterea...
- informativ-nonparticipative: povestirea, explicația ...
- formativ-participative: învățarea prin joc, prin cercetare individuală, descoperirii...
- formativ-nonparticipative: exercițiul, algoritmul.

Cel mai des utilizată este conversația, care poate fi exersată atât la început, cât și pe parcursul lecției, demonstrarea intervine atunci cind este necesar să se demonstreze evenimente sau fenomene; problematizarea cere din partea elevului un efort individual înalt, pentru a găsi o soluție la cea propusă anterior; lectura, cu toate formele ei, contribuie la îmbogățirea nivelului general de cunoștințe, reconstituirea textului – reproducere a conținutului unui text prin întrebări; comentariu de text prevede o succesiune de activități în scopul dezvoltării părerii personale; învățare prin acțiune – un demers didactic activ care se bazează pe niște cunoștințe obținute anterior în urma unor experiențe trăite; dezbaterea e o discuție bazată pe argumente opuse; jocul didactic – o strategie de consolidare a cunoștințelor, dar și de stimulare a creativității; jocul de rol permite elevului să trăiască o situație personală, dar și una imaginată, simulată, dind dovedă de abilitate pentru a realiza întocmai ceea ce i se cere să îndeplinească.

Pentru fiecare competență sunt prevăzute strategii de predare / învățare eficiente, pentru a o dezvolta cât mai bine.

Multe din strategiile de predare / învățare utilizate în ciclul de gimnaziu se pot aplica și pentru ciclul gimnazial.

Limbii străine II

de implementare
a curriculumului
modernizat
pentru treapta liceală



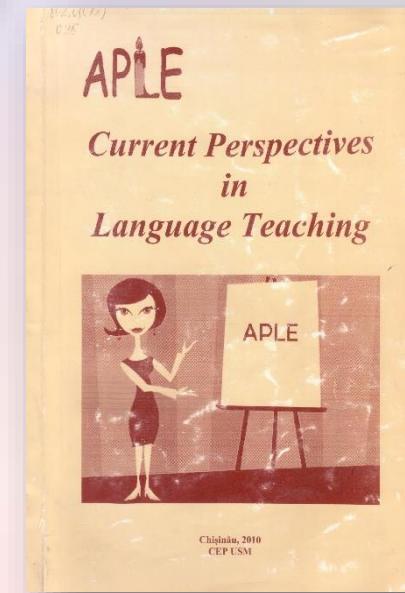
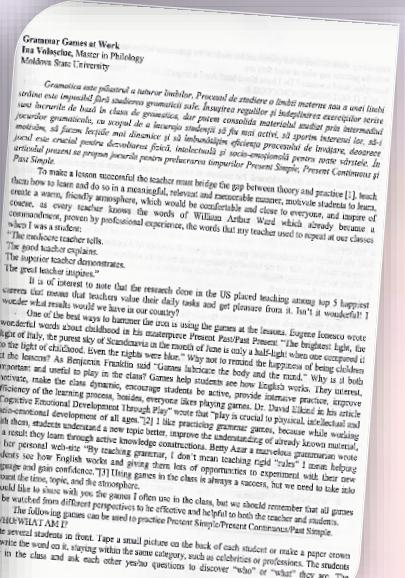
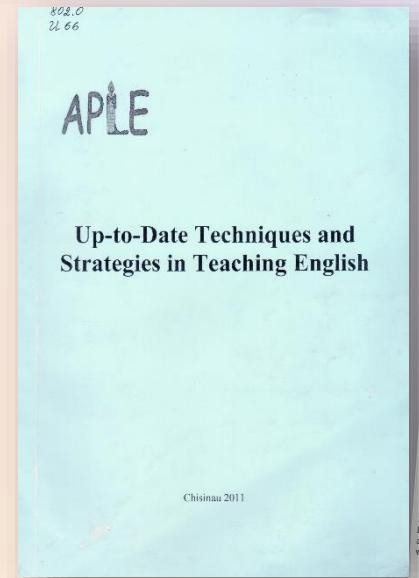
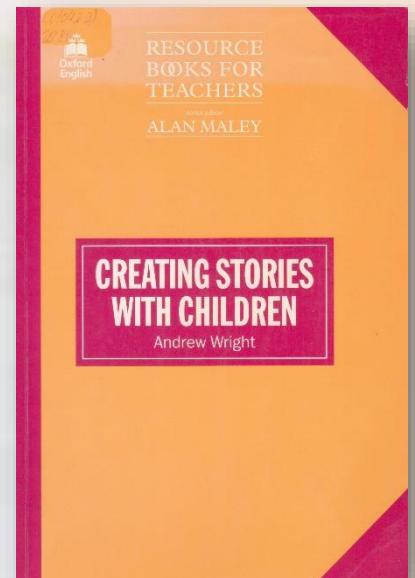
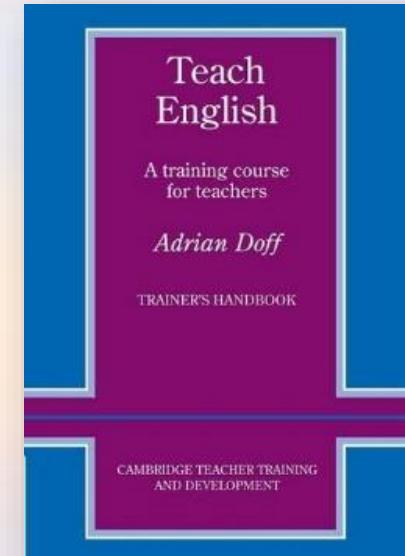
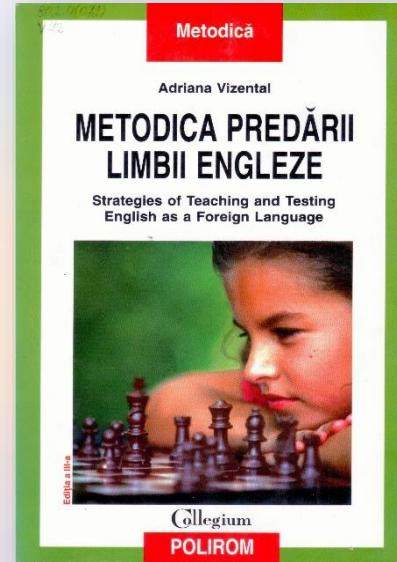
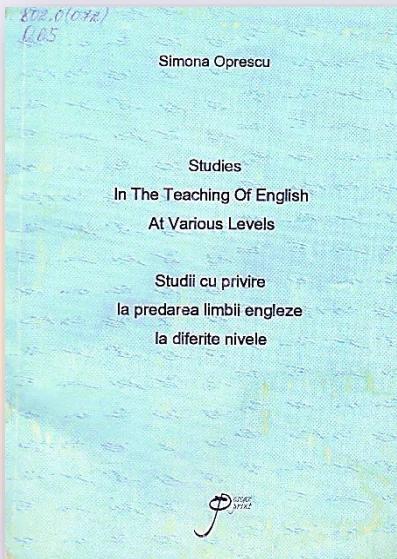
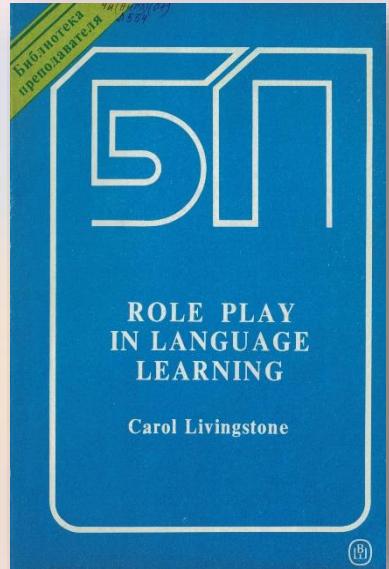
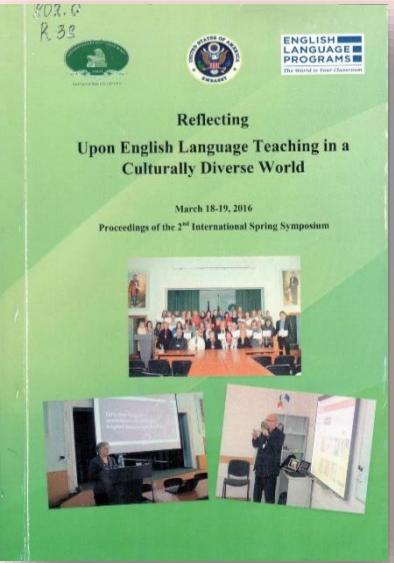
Activități ludice (*ludus* din latină – plăcere, joc; școală)

Abordările moderne ale predării-învățării limbilor străine ne indică eficiența exploatarii ludicului și a imaginației la orice treaptă de înșurire. Prin activitatea ludică subînțelegem activitățile al căror sens suscită o atitudine ludică. Deci, nu activitatea are un caracter ludic, ci sensul pe care îl dăm este ludic.

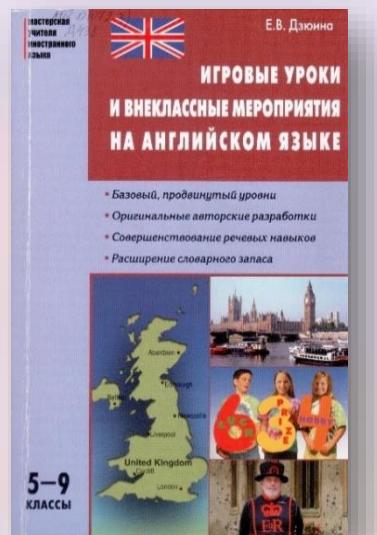
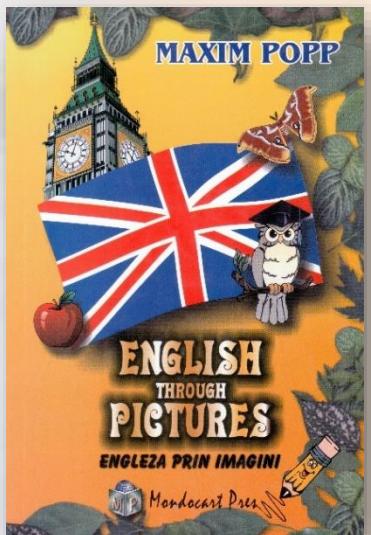
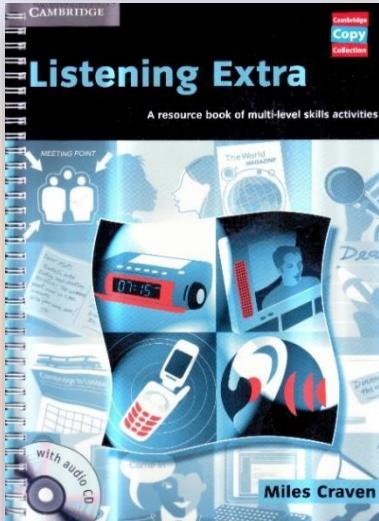
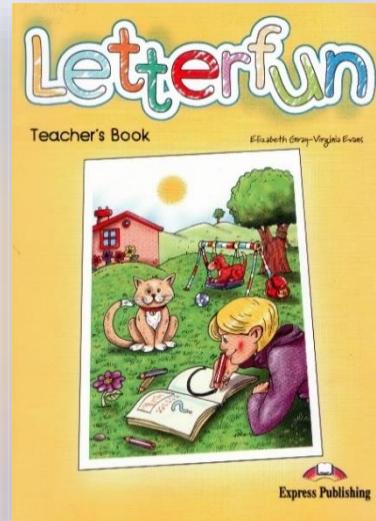
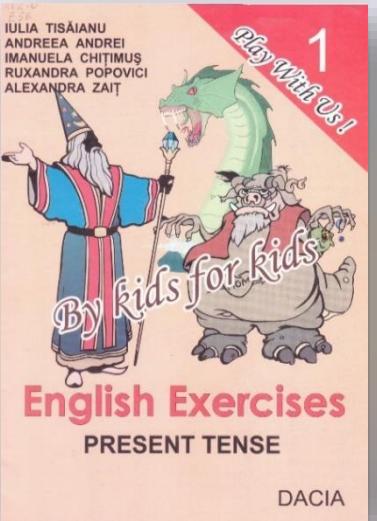
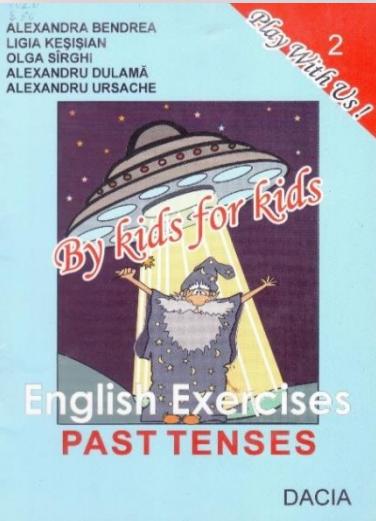
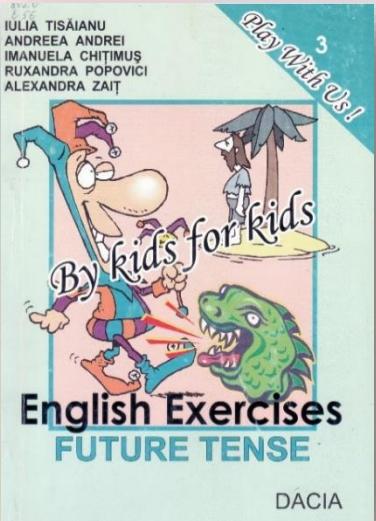
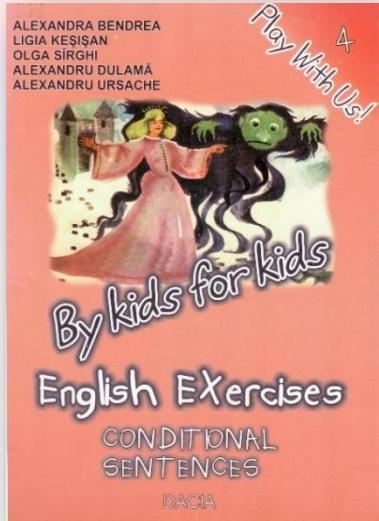
Jocul și plăcerea mai sunt încă opuse efortului învățării serioase: jocul, activitățile libere nu totdeauna își găsesc locul alături de programe, conținuturi. Această opunere pune în evidență jocul legat de noile tehnologii care cuceresc lumea copilului; jocuri de ficțiune unde imaginația substituie realitatea, unde copilul evadează din lumea cu regulile ei rigide.

Jocurile didactice sunt considerate drept unul din procedeele de sporire a atraktivității procesului instructiv-educativ și sunt recomandate atât la orele de clasă, cât și la activitățile extracurs. Jocurile lingvistice, ca orice joc didactic, reprezintă una din strategiile posibile de instruire. Atunci cind este aplicată în mod consient și adecvat, ea poate fi chiar mai eficientă decât strategiile conventionale.

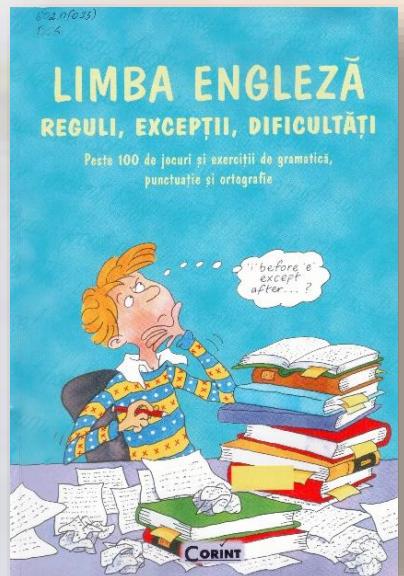
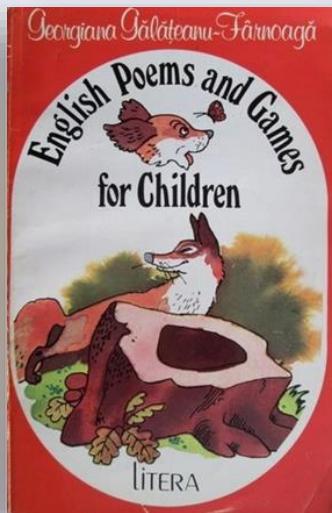
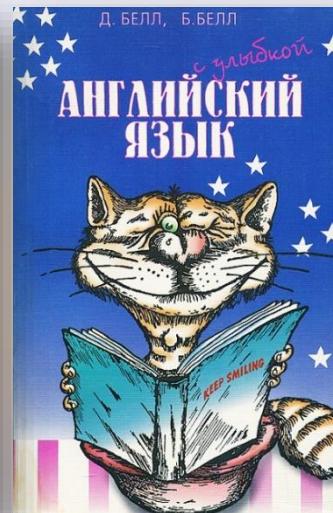
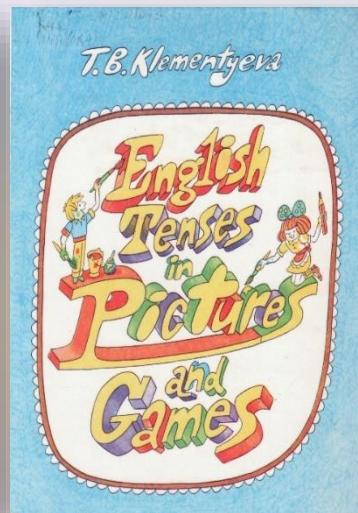
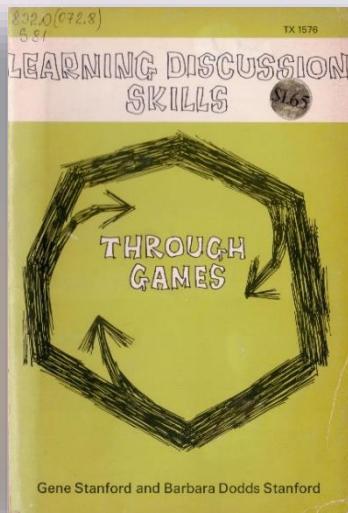
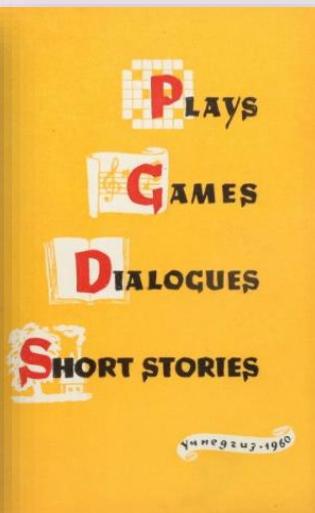
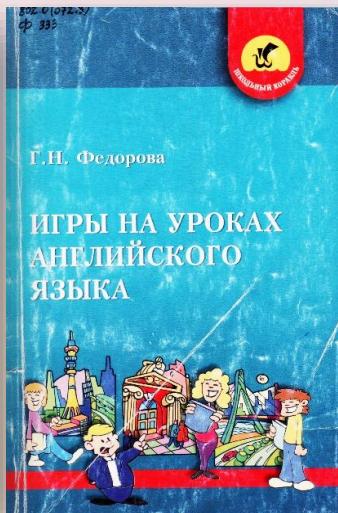
LIMBA ENGLEZĂ



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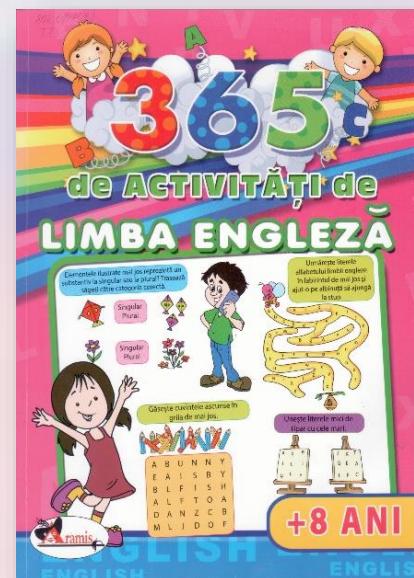


„Jocul este un impuls irezistibil, prin care copilul își modelează propria-i situație.”

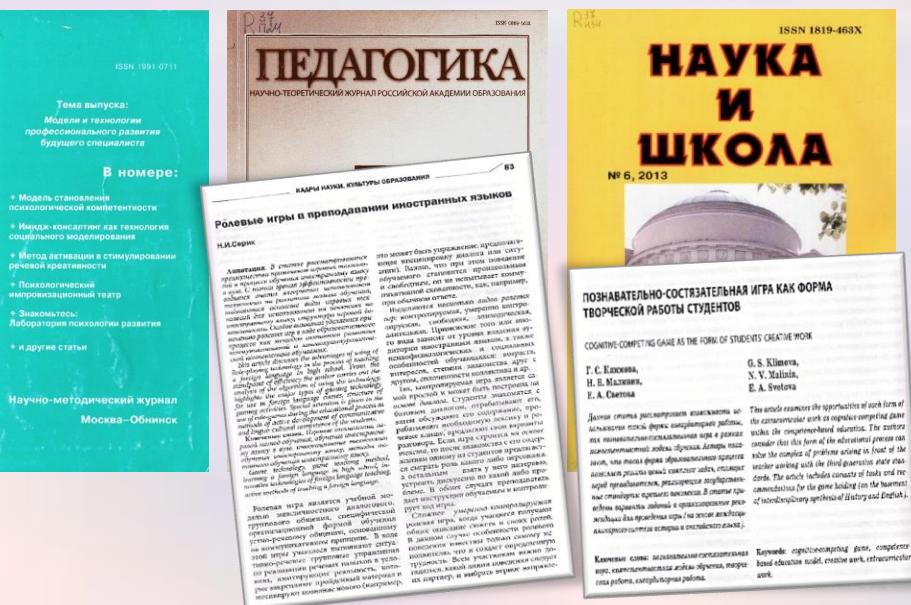
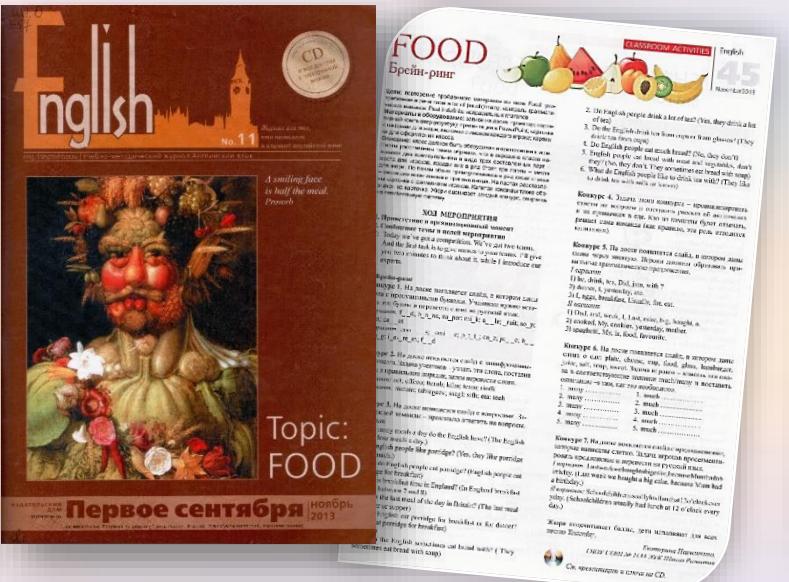
„Munca școlară trebuie să fie mai mult decât joc și mai puțin decât muncă. Este o punte dintre joc și muncă.”

Jean Chateau

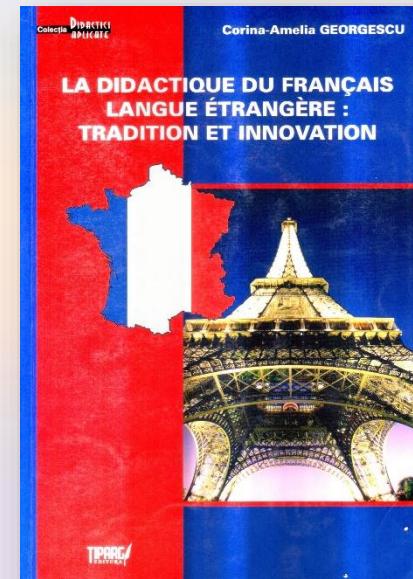
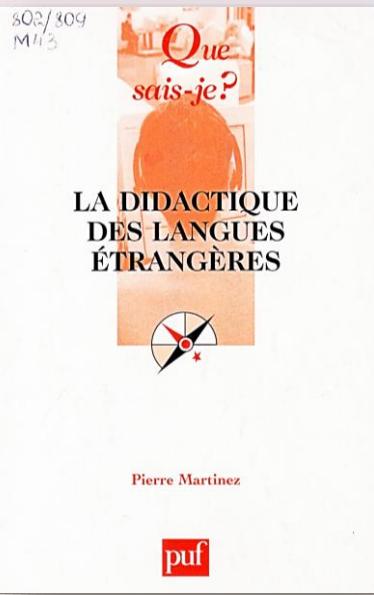
<http://www.citatepedia.ro/index.php?id=131741>



ÎN PUBLICAȚII PERIODICE



LIMBA FRANCEZĂ



vocabulaire, développement de l'expression orale. Dans les classes de débutants on emploie, en général, les jeux d'orthographe, les rébus, les mots croisés et les jeux de mots. D'habitude, ils sont pratiqués avec un support visuel.

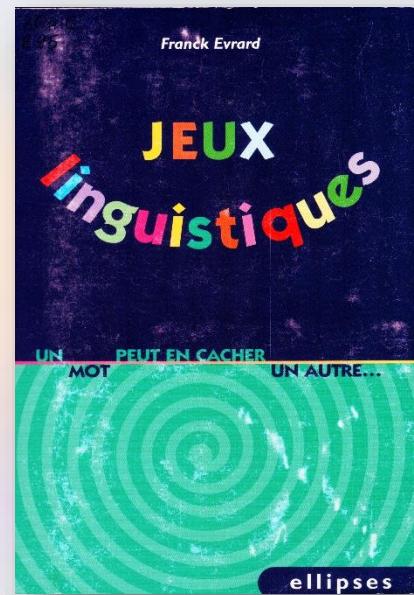
Classification des jeux didactiques :

1. **jeux linguistiques** (grammaticaux, morphologiques, lexicaux, sémantiques, phonétiques, orthographiques).
2. **jeux de créativité** (devinettes, charades, etc.).
3. **jeux culturels** : on commence par fournir aux élèves des phrases et on leur demande de remplir par les noms de villes, provinces, etc.; on peut ainsi organiser un concours entre les différents groupes d'apprenants.
4. **jeux dérivés du théâtre** (dramatisation, jeu de rôle, simulation).

Vouloir utiliser le jeu dans l'enseignement des langues étrangères et particulièrement à l'école primaire se trouve justifié par l'intérêt que l'enfant a pour les jeux. Celui-ci est, en même temps, une source de motivation et de plaisir et le moyen d'exercer des compétences linguistiques dans des situations réelles où l'enfant est impliqué en tant qu'acteur (association du dire et du faire). La langue est utilisée dans un contexte fonctionnel de communication. Le jeu permet de mémoriser des structures par la pratique orale fondée sur la répétition.

Avantages	Désavantages
peut être employé à tous les niveaux d'enseignement, surtout chez les plus petits ; facilite l'interaction des élèves et forme l'habileté à employer les structures apprises dans des contextes légèrement	- le jeu ne peut représenter une leçon à entière ; - demande une préparation préalable de la part du professeur ; - permet l'assimilation de notions déjà éclarées, ou la mémorisation à long terme d'un vocabulaire déjà abordé, mais ne permet pas de préserver une structure ou du lexique, car l'enfant en situation de jeu n'apprend pas : il exerce ses compétences, mobilise ses connaissances et les met au service de l'activité pour laquelle il recherche avant tout un plaisir ; - le jeu ne peut servir à mobiliser individuellement les facteurs émotionnels et l'aspects compétitif de certains jeux et modifiant les comportements des enfants

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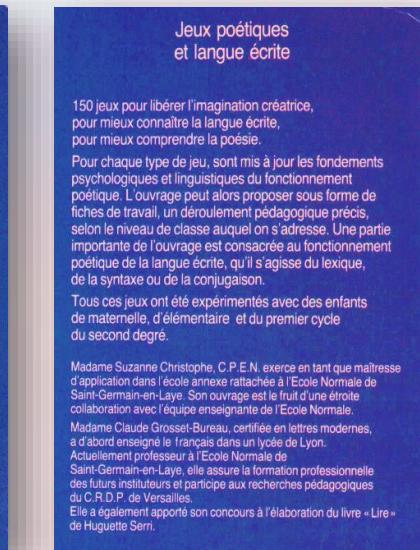
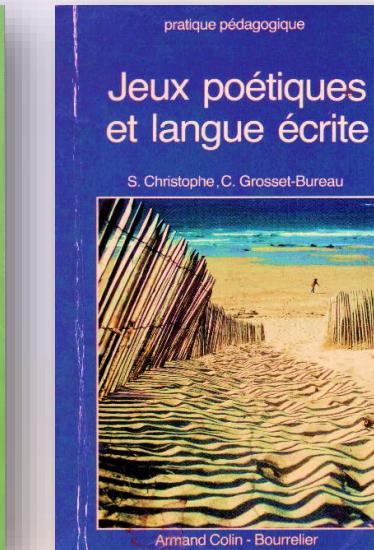
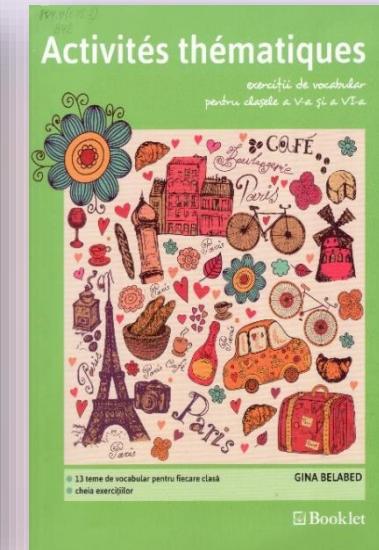
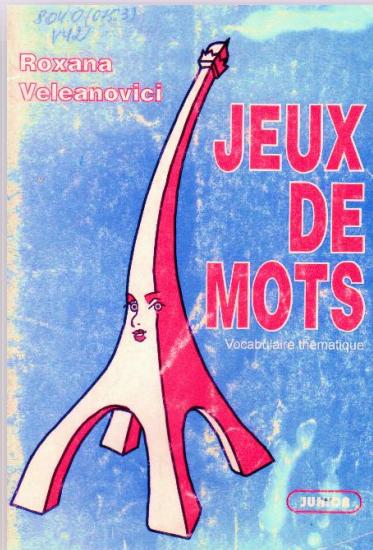
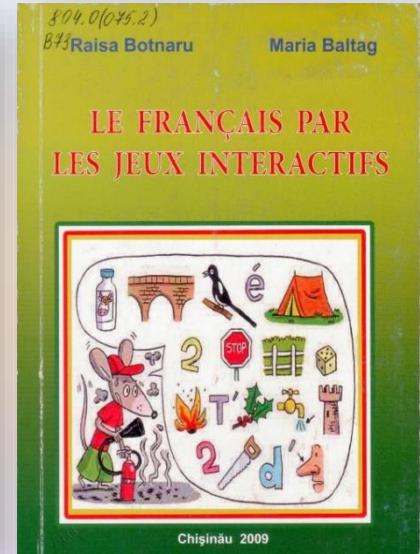
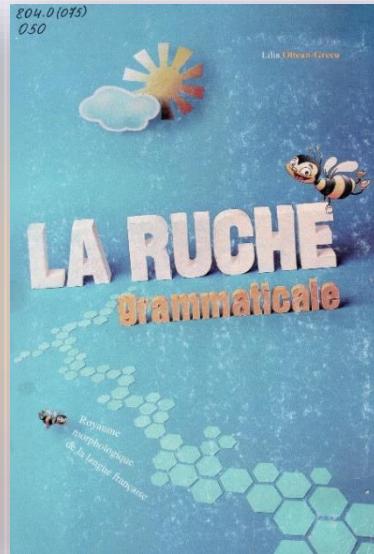
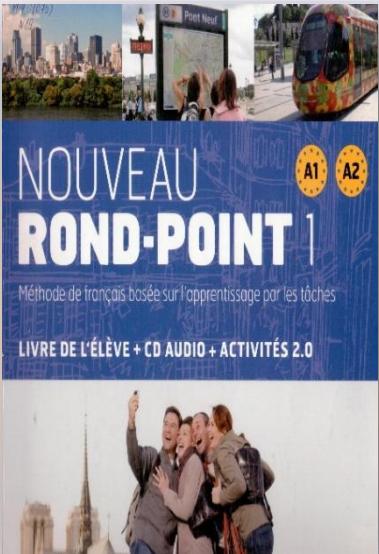
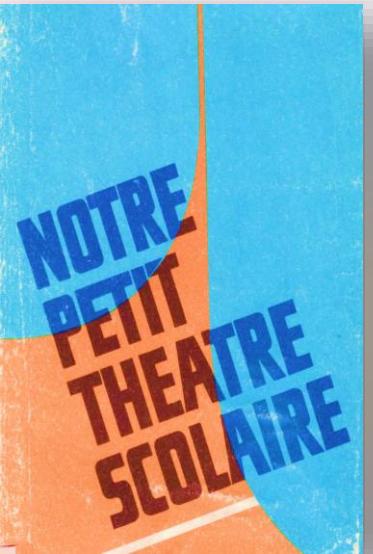
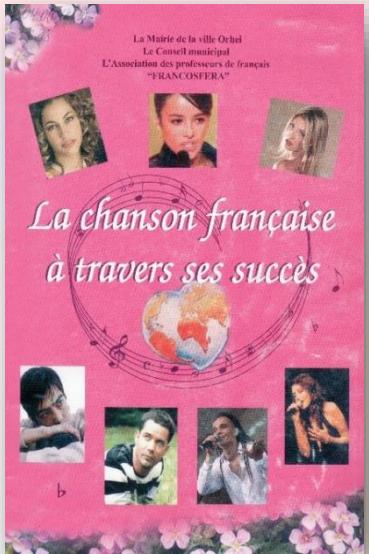


„Dacă îmi spui o să uit, dacă îmi arăți o să ţin minte, dacă mă impici o să înțeleg.”

Antonie de Saint Exupery

http://www.isjialomita.ro/files/sc_altfel/2017/DOMENIUL%20TEHNIC%20-%20MOVILA.pdf

LIMBA FRANCEZĂ



ÎN PUBLICAȚII PERIODICE

Dossier thématique
Il était une fois le cinéma français
par Tatjana TCHISTAKOVA

14. Un(e) 21, 23, 31, 51, 61, 71, 73, 81, 91 g.
15, 16, 41, 73, 31b, 21c.

**16. 1) M. Dreyfus
2) Mme de la mur
3) Votre meilleure ruse
4) Mon best-seller
5) Votre meilleure
6) Maréchale / Véritable
Start me! / ciseleur**

17. 1, 4, 11, 13, 2, 63,

**Paroles à trouver avec
la classe, renouveler sa
présentation dans le niveau
suivant.**

jeu de piste

Proposé au jeu de piste ? Pourquoi ? C'est un moyen idéal pour regagner des enfants qui sont pliés, pour faire émerger l'envie d'apprendre et cultiver l'ambition d'une carrière de vacances.

Le jeu de piste sur mes meilleures adresses va également aider à développer l'industrie culturelle. Les enfants lors d'expéditions en équipes, doivent trouver le « trésor ». Nous avons proposé aux éducateurs de faire une partie de ce jeu avec les premières séances de cinéma. — Gérard Melki

Cela peut également servir de passeur. Le passeur dépose et dépose par les participants, comme une lettre dans une boîte aux lettres. Mais il est important que la boîte soit mal-fermée, ou au contraire, qu'il y ait un trou dans la boîte, alors, les élèves doivent utiliser une ou deux lettres pour agencer une boîte. Le temps passé à démonter et à remettre une boîte est très dynamique et ça leur fait envie aux élèves. Nous devons nous faire plaisir. Nous devons nous dégourdir de l'école. Nous devons nous dégourdir de la routine. Nous devons nous dégourdir de la routine de la routine. Les enfants aiment ce temps pour

jeu de piste

Étudier la production de Nouvelles de Saint-Rémy-en-Bouzemont

être de répétition et pour passer à autre chose, toutefois non à l'abri de la chanson toute. Dans le cas de l'écriture, la nouvelle danse immobilière. Il faut faire des choses qui sont utiles, mais pourtant toutes sortes d'expéditions « un petit peu pour la bouche réputée ». Les artistiques veulent la faire danser, mais il faut faire des choses qui sont utiles, plus de choses de chaque étape. Une fois toutes ces étapes passées, les élèves doivent composer une chanson.

Vous enseignez ce-dessous le dévouement du jeu. Le nom du chaque étape comporte une dernière lettre. Vous avez donc à trouver les planches à l'aide de ces dernières.

1. MONTAGE

Cette étape des préparations de deux personnes

Et vous avez plusieurs de deux films mais les dessins sont malrangés. Renouvellez-les dans l'ordre. (Voir le CD.) Mais si vous avez les planches à l'aide de ces dernières.

2. Chaque joueur prend un feuillet format A4 avec une lettre. Il faut renverser un mot lié au cinéma. Si une épingle ne peut pas dévisser le feuillet, il faut l'enlever et la faire tourner jusqu'à ce qu'il puisse être dévisser. Puis faire la même chose avec la deuxième épingle. Ensuite, il faut composer le mot à l'aide des lettres de mots utilisées dans matrice.

Tous les mots étant composés de 12 lettres, nous pouvons avoir 12 mots différents. Nous pouvons choisir d'autres mots. Les mots à deviner : *Intégraliste* (ce n'est pas un des plus grands gâteaux au monde), *Documentaire* (c'est un des premiers cinéma-préparateurs).

3. C'est une partie importante de la partie de jeu pour améliorer la compréhension pour la création du film. Le droit d'enchaînement est obligatoire pour avoir 12 lettres.

The cover of the magazine features a vibrant, impressionistic-style painting of a French town. In the foreground, several figures are walking along a path; one woman wears a large straw hat and a blue dress, while another woman in a green dress carries a child. The background shows colorful buildings with red roofs, trees, and a bright sun. A purple oval in the upper right corner contains the text 'Dossier thématique pour les enfants'. Below it, a larger purple oval contains the title 'Vive le français!' and the author's name 'par Greta TCHESNOVITSKAYA'. At the bottom left, there is a circular badge with text in French. The overall theme is a celebration of the French language through a children's-themed dossier.

The image shows the front cover of the magazine 'le français dans le monde'. The title is prominently displayed at the top in large, bold, serif letters. Below the title, it says '4 fiches pédagogiques dans ce numéro'. To the right of the title, there's a small box containing the text '// MÉTIER // Faire mieux vivre une section bilingue en Hongrie'. Further down the page, there are two more boxes: one on the left labeled '// ÉPOQUE // Génération quoi :... des paradoxes de la jeunesse française' and another on the right labeled '// ESPAGNE // : la lecture en classe de FLE'. At the bottom of the cover, there's a large, stylized headline 'Cinéma français' followed by the subtitle 'La diversité à portée d'écran'. The background of the cover features a black and white photograph of a movie clapperboard with fields for 'SCENE', 'DATE', 'PROD.CO.', and 'CAMERA', along with a film reel and a movie camera.

1 A1. Terres francophones

Saviez-vous reconnaître dans la liste suivante les trois *pays francophones* qui ne sont pas *francophones* ?

Algérie, Aruba, Béquia, Bonaire, Brésil, Cambodge, Cap-Vert, Chypre, Costa Rica, Djibouti, Guinée, Guinée-Bissau, Haïti, Indonésie, Irak, Israël, Malte, Maroc, Maurice, Monténégro, Oman, Pakistan, Portugal, République dominicaine, Sénégal, Singapour, Suède, Tunisie, Tonga, Turquie, Zambie.

2 A2. Grande dame africaine

A l'aide des informations trouvées sur les noms d'institutions officielles. En résistant les initiales de ces dernières pour remplacer les chiffres correspondants, vous pourrez retrouver le nom d'une grande œuvre née au Cameroun et réalisée au Gôât d'Ivoire.

(1) Monastère fondé au XVII^e siècle par de grandes coiffes.
 (2) Un temple en bois à deux étages, deux portes doubles et deux portes latérales.
 (3) un couvent fondé au XVII^e siècle.
 (4) une église construite au XII^e siècle.
 (4) Autel qui renferme un gisant auquel on accède par un large escalier.
 (4) une église construite au XVII^e siècle.
 (5) une église construite au XVIII^e siècle.
 (6) une église construite au XVII^e siècle.
 (7) une église construite au XVII^e siècle.
 (8) une église construite au XVII^e siècle.

W(1)(2)(1)(2)(1)(3)(4)(4)(4)(5)

3 B1. La palabre du motamour qui camembère

La langue française est synonyme de variété ! Saviez-vous que le français a sans arrêt de choses à dire des expressions d'avant-guerre, énigmatiques ?

1. « Si tu me disais la vérité, je devrais pas publier... »
 a) tu me disais la vérité à tout bout de champ
 b) je me sens mal à l'aise
 c) je me sens mal à l'aise pour ne pas tout dire

2. « Ahors, c'est un monstre... »
 a) c'est quelqu'un qui déstabilise les nations par la guerre
 b) c'est quelqu'un qui déstabilise les personnes quand on lui parle
 c) c'est quelqu'un qui déstabilise les personnes et leurs collègues

3. « P'tit éléphant, t'commençeras... »
 a) tu vas faire des études
 b) tu es dans la poudre
 c) tu as trop de gros noeuds

26 | AVRIL | 2018 | N° 13

Mon amie la langue française

La Langue FRAN

построено французским, грамматикой, «математикой» и т.д.) познают и способствуют выражению мышления и творчества.

Иерархия словообразования

1. **Лексическая потенциальность**
Целевое значение первых четырёх типов учащихся определяется общими средствами французского языка.

и, частности, определяется Ученик второго называет

как выражение французских этикетов, характеризующих социальный статус человека (переговор, моральная непрекословимость).

Ученик называет по примеру «Кто бы-

бы» - прямой синонимичный выражение - «использование языка для выражения личных

важностей», «личной культуры», «личной любви», «личного опыта».

Второй - «использование языка для выражения личных впечатлений, эмоций, чувств».

Третий - «использование языка для выражения личных интересов, потребностей, желаний».

Четвёртый - «использование языка для выражения личных проблем, состояний, состояния здоровья».

Пятый - «использование языка для выражения личных проблем, состояний, состояния здоровья».

Шестой - «использование языка для выражения личных проблем, состояний, состояния здоровья».

Седьмой - «использование языка для выражения личных проблем, состояний, состояния здоровья».

Восьмой - «использование языка для выражения личных проблем, состояний, состояния здоровья».

Девятый - «использование языка для выражения личных проблем, состояний, состояния здоровья».

Десятый - «использование языка для выражения личных проблем, состояний, состояния здоровья».

Однако, в реальности проявляются:

• Членство, сажанство, ханство;

• Тон слад, тон слад, тон слад!

• Je dis bonjour à Bruno, à Bertrand.
Je dis bonjour à Béatrice, à Brigitte.
Quoi, quel quel quel
M. du Louvre, à son Royaume.

• Docente, pour leur jeter une sorte
d'Almuth est già
couper le bouton.
Tiens ! Les va
proportioner et je
Germann.

Задание 1. Письменные + «Proverbes на языках равнодушных»

Ученик третьего класса изучает французский язык по методу подтверждения французским языком языков, которые изучают до этого.

Но почему же эти языки являются языками равнодушных оттенков?

Хорошо знает, что это, кто имеет пособие №10, кто gilt einer Sprache, die sich nicht auf eine einzige Sprache konzentriert.

Любовь союз, l'amour est amoule. Кто жалко, то не ест.

Но разве без любви ? — И у вас не родят?

Люблю мат, люблю меня! — Меня звать же не приглашают.

Люблю от альбиноса пиджаки падать речи на линии.

Люблю ощущать свою краину. — Chaise-classe temps.

Старость — не радость. — Vieillesse, tristesse. Старость — серебро, морготь, — и золото. — Et d'argent, le silence et ce n'est pas.

3. Задание «скандинавы помешаны на языке»

Скандинавы распространяют понятие культурного языка, который учитывает интересы стран, в которых он используется.

Ученик третьего класса изучает в кругу профессии наименование французской страны, второй получает первое наименование

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The collage features several photographs and text elements. At the top left, a group of people are gathered around a table, with one person holding a small whiteboard. The word 'SPANISH' is written vertically above them. In the center, there's a large graphic of a globe with the word 'ESPAÑOL' overlaid. To the right, a man in a blue shirt is looking at a computer screen. Below the globe, the text 'ИНОСТРАННЫЕ ЯЗЫКИ В ШКОЛЕ' is written in large, stylized letters. On the left side, there's a portrait of a young woman with the word 'DEUTSCH' below it. In the bottom left corner, the year '2019' is written in large yellow numbers. The bottom right features a person in a traditional English royal guard uniform. Overlaid on the collage are several text snippets in different languages:

рус: открытые
url: обрамление:
для изображения
и текста:
кастом для
фотографий
и изображений

использование
обучающих игр
на уроках французского

языка

Создана модуль практики французского языка. И включает практику для изображения обучающих игр "Морской бой" и текстов. Предоставлены карты земли французского языка, на которых изображены различные темы, которые можно использовать для изображения обучающих игр. Модуль практики французского языка включает в себя тексты французских языков, а также тексты для изображения обучающих игр.

LEARNING GAMES IN FRENCH CLASSES

The module is practice-oriented. It provides examples of teaching games "Sea Battle" and "Dice". The program is designed for children aged 7-10 years old. The age and lesson objectives. The module allows you to create your own visual and grammatical games. The module includes text in French and for French classes, allowing you to learn French for other languages.

3. Для практики использования игр на уроках иностранных языков необходимо привлекать игры как при работе с детьми, так и с взрослыми. Миниформатные игры на уроках языка побуждают их к познанию языка, приобретают, развивают, и, главное, способствуют коммуникации.

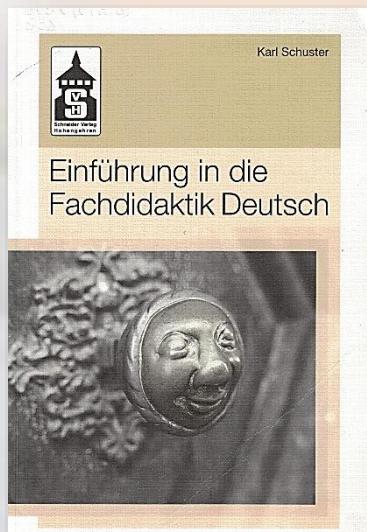
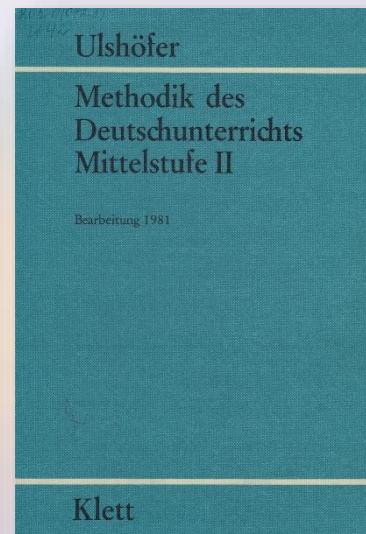
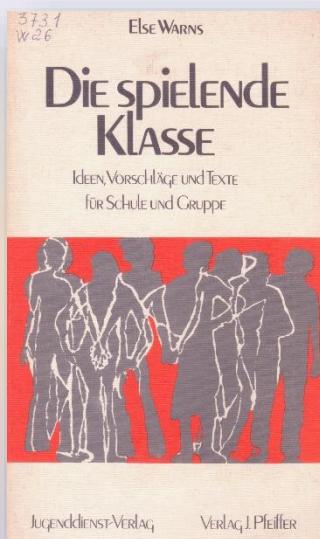
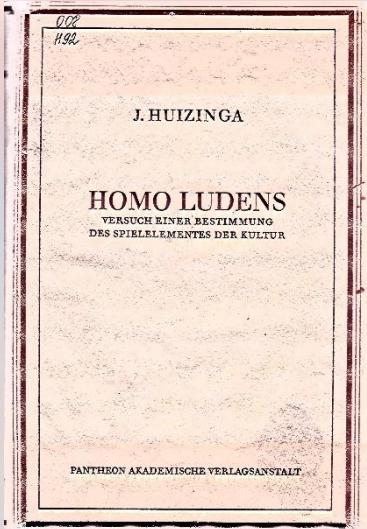
Для практики использования отдельных коллекций готовых разработок можно выбрать игру, подходящую

Ключевые слова: обучающие игры, обучение грамматике, обучение языку, изображение, изображение работы.

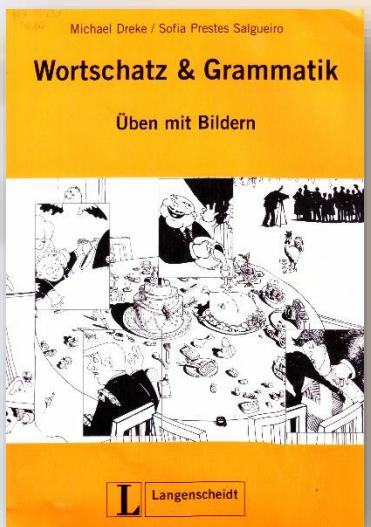
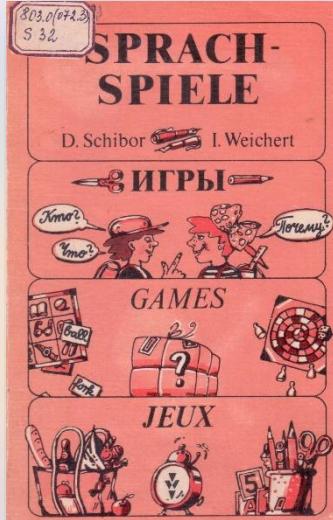
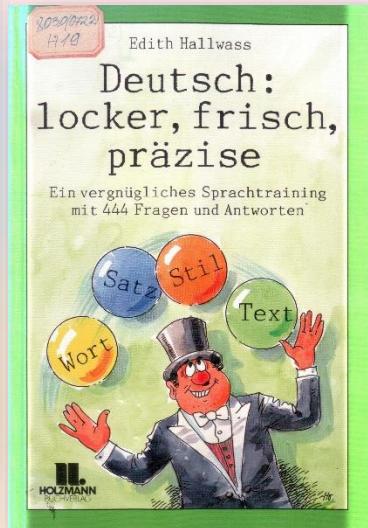
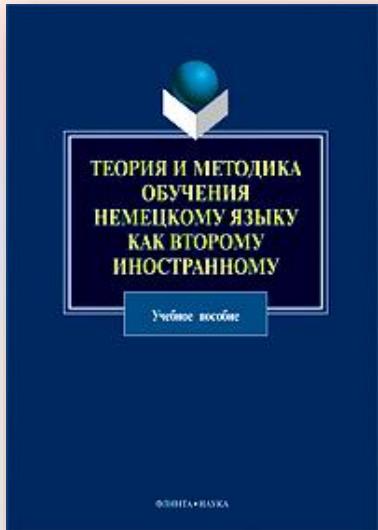
Key words: educational games, grammar learning, vocabulary learning, material and game work.

The collage consists of several panels. The top left panel features a man in a kitchen with the word 'DEUTSCH' overlaid. The top right panel shows a girl looking down at a book with the text 'ИГРА КАК СРЕДСТВО РАЗВИТИЯ ИНТЕРЕСА К ИЗУЧЕНИЮ ФРАНЦУЗСКОГО ЯЗЫКА'. The middle left panel contains large red letters spelling 'ИНОСТРАННЫЕ ЯЗЫКИ В ШКОЛЕ' over a background of European cityscapes. The middle right panel shows a boy sitting at a desk with the word 'ПРАКТИКА' below him. The bottom left panel displays the year '2009' in large red numbers. The bottom right panel shows two men working on a technical project. The entire collage is framed by a red circle.

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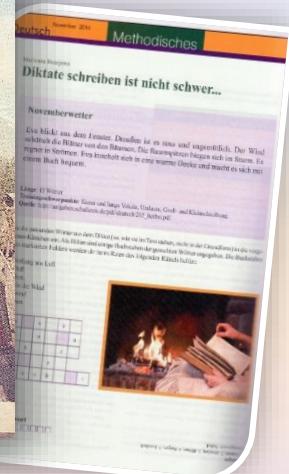
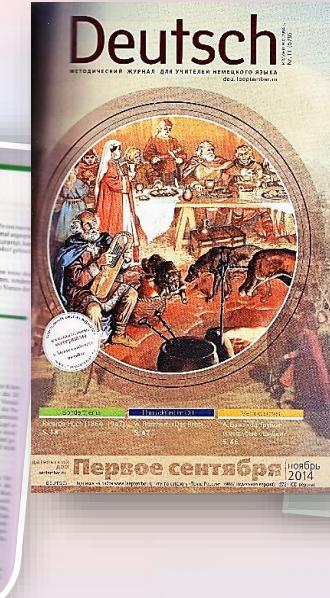
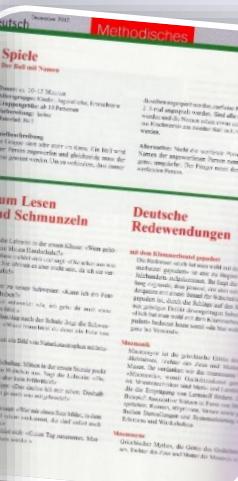
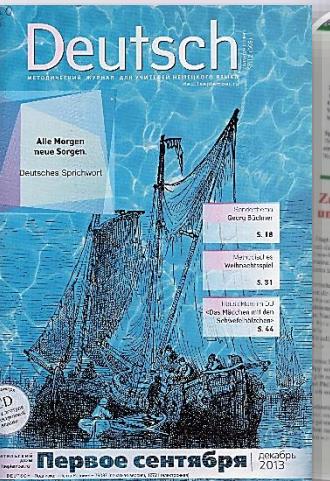
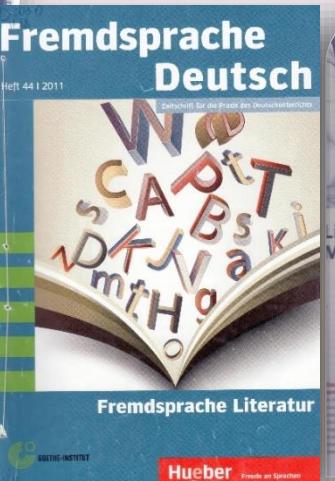
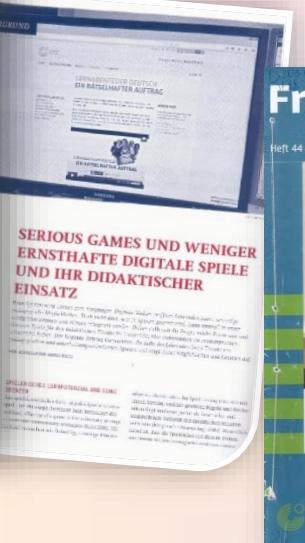
„Spiritul omenesc scânteiază în jocuri mai puternic decât în orice altceva.”

Gottfried Leibniz

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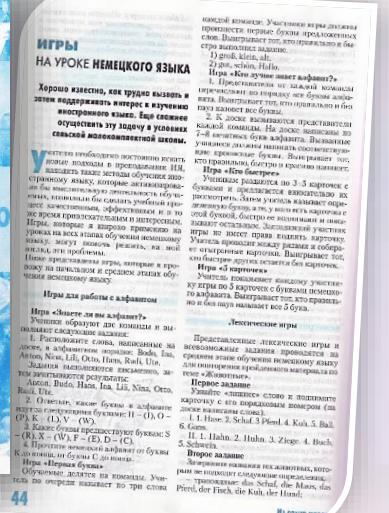
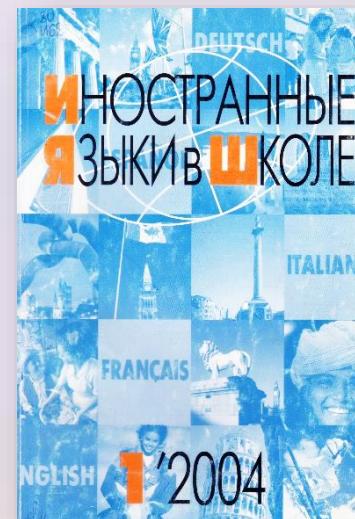
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„Jocul este modul favorit de a învăța al creierului.“

Diane Ackerman

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Из статьи №1

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Jocul este cel mai elevat tip de cercetare."

Albert Einstein

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Полный текст

Научные (рецензируемые)

Короткий

Результаты поиска: 1- 20 из 112,063

1. Role Play in Language Learning.

By Livingston, Carl. 1999 94 pp. (ED340866)
A general overview of role play in language classroom outlines in general terms what role play is, provides examples, analyzes its uses, and gives practical assistance in planning activities. The following topics are examined: aspects of role behavior (formality, register, function, attitude), para-linguistic and extra-linguistic features, acceptability and appropriateness, and the immediacy of oral interaction; roles in the classroom, and activities often confused with role play. Two sample role plays, one for beginning students and one for advanced, are described and analyzed in terms of teacher and class preparation and follow-up. Advantages of role play (including maximizing student activity, relevance, interest, discipline, and making of ability groups), disadvantages (including organization and time constraints), and further points for consideration (teacher role, teacher and student attitudes, and mistakes) are outlined and discussed. A role play checklist for activity selection, preparation, action, and followup is included, and guidelines are given for long-term preparation (including formal oral practice, dialogue work, conversational techniques, group work, mimicry and drama, and listening comprehension). Suggestions for developing role plays focus on interviews, role plays on one theme, and using existing materials. Simple role plays for beginner, intermediate, and advanced levels are appended. (MSE). База данных: ERIC

Тематика: Check Lists; Class Activities; Classroom Techniques; Dialog (Language); Difficulty Level; Group Activities; Interviews; Role Playing; Second Language Instruction; Second Language Learning; Student Attitudes; Student Interests; Student Needs; Teacher Attitudes; Teacher Role

2. Humorous Language Play in a Thai EFL Classroom

By Forman, Ross. Applied Linguistics, v22 n5 p541-565 Dec 2011 (EJ984109)
The relationship between creativity, play, and language learning has been of increasing interest over the past decade, but the role of humour itself in SLI remains significantly under-explored. The present study examines humorous language play initiated by a bilingual EFL teacher and taken up by his

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Sous la direction de Anne-Laure Durban et Linda Terrier

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Jocuri didactice ca ajutor în învățarea limbii germane
Didactic Games as an Aid in Learning German

Author(s): Rodica Teodora Biris
Subject(s): Literary Texts
Published by Editura Universității Vasile Goldigă

Keywords: Game; didactic; method; development; learning aid; jeu; didactique; méthode; développement; aide pour l'apprentissage; jocuri didactice; metode dezvoltării; ajutor gramatică; vocabular; Spiel didaktisch; Methode; Entwicklung; Hilfe; Grammatik; Wortschatz

Summary/Abstract: The didactic game in German classes reduces the student's fear and uncertainty, facilitates the contact with his/her colleagues and develops communication skills in German language. In this way four skills can be developed. Weaker students can prove their maximum potential doing such games and exercises or, the contrary, to embarrass themselves in front of their colleagues. This last option should be avoided by the teacher, who has to overlook that the game will become an aid in practicing and developing skills. The game could be introduced in practicing vocabulary, pronunciation and intonation, in writing, reading, in grammar and text comprehension.

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LE RÔLE DU JEU DIDACTIQUE DANS LES CLASSES DE GRAMMAIRE
THE ROLE OF DIDACTIC GAME IN GRAMMAR CLASSES

Author(s): Cristina Loredana Blouj
Subject(s): Language and Literature Studies
Published by: Editura Universității din Pitești

Keywords: didactic game; building communication; primary education

Summary/Abstract: The didactic game was defined and explained in countless ways over time by specialists. Doing a cumulation of all these guidelines, we could say that the didactic game is a method of education, successfully used in every kind of lesson at primary level, emphasizing on the educational edge of the lesson and fully use, equally, the creative side of any participant. Regardless of the age stage at which it is used, the didactic game favors both the informative aspect of the educational process and the formative aspect of it. Within hours/classes involving activities of teaching, learning and assessment notions of building communication, by the content and manner of development, the didactic games are effective means for activation of the entire class of children, developing the team spirit, forming and optimizing certain practical elementary skills and organized labor. Although notions of morphology or syntax involve some difficulties at primary level, it appears that through didactic games looms a good framework for active learning, participatory, while stimulating children's initiative and creativity. The didactic games used in classes I-IV, for assimilation, consolidation or evaluation of building communication notions constitutes a form of learning accessible, pleasant and attractive corresponding mental peculiarities of this age. For the building communication the didactic game is "a species of game" which harmoniously combines the educational element with the fun.

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„Jocul conține toate tendințele de dezvoltare într-o formă condensată și este în sine o sursă majoră de dezvoltare.”

Lev Vygotsky

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Transform your lesson into a game

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Pag. 54-55
Cretu Veronica
Disponibil în IBN: 13 decembrie 2013

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EXERCITIU. ERGO SUM

Transform your lesson into a game



Veronica Cretu

With the current emphasis on communication in teaching language, games appear to hold a solution for

speech. They provide a transition stage between formulaic forms learnt in the classroom and the application of these forms in real life. They enable students to "use" language, beyond mere "usage". Everyone enjoys games. It's amazing how the classroom atmosphere changes. But, we, teachers, should be very careful in choosing the correct game, because what would be acceptable to one group of learners would not be acceptable to another group.

One reason is the proficiency level of the students. If the game is not linguistically challenging, the learners get bored. If the game is linguistically too difficult, the learners soon resort to their mother tongue, thinking that we

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LE JEU DIDACTIQUE COMME SOURCE DE MOTIVATION DANS L'ENSEIGNEMENT/APPRENTISSAGE DE FIE

Diana MOCANU, asistent universitar, Departamentul Limbi și Literaturi Universității de Stat

Si on cultive l'intérêt pour le jeu, on développe une personnalité multiculturelle et parfaite.
(Friedrich von Schiller)

Abstract: This article reflects the importance of didactic game in the process of learning and teaching French as a foreign language.

It has been confirmed through the examples that the correct and objective use of these teaching methods and techniques increases pupils' interest in studying a foreign language, motivates them and helps them to develop all four basic skills of knowing a language: oral and written understanding, oral and written expression.

Finally, it has been shown that the didactic game, correctly and objectively done, makes learning easier for pupils and encourages their consolidation.

Key-words: didactic game, learning and teaching French as a foreign language, teaching methods, skills of knowing a language

L'un des grands dilemmes de l'enseignant d'aujourd'hui est de découvrir comment peut motiver les élèves à apprendre et à s'engager plus activement dans leurs cours.

La dynamique motivationnelle des élèves est liée à un certain nombre de facteurs : la quantité de l'information et le contenu de la leçon, les activités d'apprentissage proposées par l'enseignant, le type d'évaluation, les récompenses et les sanctions utilisées par le professeur au cours, ainsi que la passion dont la manifeste le maître dans le processus d'enseignement.

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