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S U M A R

C O N T E N T S

PREZENTARE

Alina M. Zapalska şi **Alexander Waid** prezintă o metodă de învăţare în colaborare a limbii spaniole ca limbă străină. Metoda dată se bazează pe simularea comunicării într-un magazin, în care studenţii au atât rolul vânzătorilor, cât şi cel al cumpărătorilor. Metoda în cauză le oferă studenţilor o posibilitate excelentă de a învăţa un vocabular interactiv, axat pe domeniul comerţului.

Grigore Cantemir şi **Mariana Vovc** aduc o serie de argumente şi tehnici în favoarea valorificării teoriei inteligenţelor multiple a lui Gardner în predarea limbii şi literaturii române.

Marina Teterina prezintă modul în care metoda analizei discursive poate fi aplicată la cercetarea utilizării pragmatice a categoriei de gen în limba engleză.

Irina Sitailo şi **Micaela Ţaulean** sugerează câteva metode de întrebuinţare a materialelor vizuale în didactica unei limbii.

Ina Surujiu şi **Ana Şcărăbnaia** sugerează o serie de procedee efective în predarea verbelor modale din limba engleză.

Alina Guga-Cotea cercetează problema evaluării care îi ajută pe cei implicaţi în procesul educaţional să ia decizii.

Oxana Ungur propune un proiect al unei lecţii, axate pe semnificaţia vieţii.

PRESENTATION

Alina M. Zapalska and **Alexander Waid** illustrate a collaborative learning instrument that can be used in any Spanish as a Foreign Language program. The instrument simulates a market where students become buyers and sellers of different commodities. The instrument presented offers participants a highly integrated method of learning a particular vocabulary set in a communicative manner.

Gregory Cantemir and **Mariana Vovc** bring forth a series of arguments and techniques for the application of the Gardner's theory of multiple intelligences in teaching the Romanian language and literature.

Marina Teterina shows how the method of discourse analysis can be applied to examine pragmatic usage of the category of gender in English, its different connotative meanings.

Irina Sitailo and **Micaela Ţaulean** suggest how to use videos in teaching language.

Ina Surujiu and **Ana Şcărăbnaia** suggest how to teach English modal verbs in school.

Alina Guga-Cotea studies the problem of evaluation which helps the persons involved in the educational process make decisions.

Oxana Ungur proposes a didactic project pointed on the life signification.

STUDII ŞI ARTICOLE / STUDIES AND ARTICLES

LEARNING BUSINESS SPANISH
WITH THE USE OF A COLLABORATIVE EXERCISE

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Abstract
This paper illustrates a collaborative learning instrument that can be used in any Spanish as a Foreign Language program. The authors recommend the use of the exercise in a classroom with students who already have an intermediate proficiency or better in Spanish. The instrument simulates a market where students become buyers and sellers of different commodities. Students use various learning and linguistic/marketing negotiation skills to master basic business concepts in Spanish. As students have to read, take notes and communicate orally to complete their trading transactions, they are able to practice Spanish in different ways by writing, speaking, and reading. The instrument presented offers participants a highly integrated method of learning a particular vocabulary set in a communicative manner.

Keywords: *a collaborative learning instrument, Spanish as a Foreign Language program, learning and linguistic/marketing negotiation skills.*

Rezumat
În articol, este prezentată o metodă de învăţare în colaborare a limbii spaniole ca limbă străină. Autorii recomandă întrebuinţarea ei la orele de limbă spaniolă, cu studenţii care au deja un nivel intermediar sau chiar avansat de cunoaştere a acesteia. Metoda dată se bazează pe simularea comunicării într-un magazin, în care studenţii au atât rolul vânzătorilor, cât şi cel al cumpărătorilor. Ca să participe cu succes la această comunicare, studenţii trebuie să posede atât competenţe de ordin lingval, cât şi competenţe legate de negocierea comercială. După cum ei trebuie să citească, să facă notiţe şi să comunice oral în acest caz, ei trebuie să facă apel la limba spaniolă orală şi scrisă. Metoda în cauză le oferă studenţilor o posibilitate excelentă de a învăţa un vocabular interactiv, axat pe domeniul comerţului.

Cuvinte-cheie: *metodă de învăţare în colaborare, spaniola ca limbă străină, competenţe de ordin lingval, competenţe legate de negocierea comercială.*

Introduction
With the increasing enrollment of students in Spanish programs in higher education, Spanish is among the fastest growing programs in post secondary education. Spanish programs aim to help non-native Spanish speakers, heritage-speakers and native speakers, learn and improve their use of the language and

provide them with the skills to succeed in and function in a Spanish-speaking community. Although Spanish programs bring together students from different backgrounds, many of these students are not very familiar with the Spanish language and Hispanic cultures. Successful Spanish curricular designs attempt to address these students' needs to ensure proper inclusion into the new environment.

While some discussions about learning a second language focus on the factors - individual, social, and cultural - that affect students' learning, little emphasis is given to teaching methodologies that would allow proper inclusion into the new environment[1]. These contextual factors have been broadly discussed in the literature but teaching methodologies need to be discussed and considered from the perspective of the language, the learner, and the learning process[2]. This paper discusses these perspectives as they relate to teaching Spanish language students who will pursue a career in Spanish. The focus is placed on an example of collaborative learning and its positive effect on the learning of the students.

Literature Review

Teaching Spanish requires the ability to combine many different elements that address the learning styles, skill levels, cultural background and specific learning objectives of each individual[3]. Teachers can use a variety of techniques, grouping strategies and a selection of self-access materials to help all learners be successful, comfortable, and productive for each class meeting[4].

Individual capacity for learning languages has been debated. Some researchers believe that all learners have the same capacity to learn a second language because they have learned a first language[5]. Others assert that the ability to recognize and internalize foreign sounds may be unequally developed in different learners[6]. Nonlinguistic factors related to an individual's personality and learning goals could influence achievement in mastery of foreign language. Attitude toward the target language, culture, native speakers, and motivation for learning can all support or impede foreign language skills development[7].

While teaching a foreign language, teachers should realize that learners differ from one another in significant ways. Learners begin with varying degrees of competence and then progress at different rates in each of the language skills: listening, speaking, reading, and writing[8]. Other factors that add to diversity in the classroom and to rate of progress in learning foreign language are the type and amount of a learner's previous education, their learning style preference, learner expectations of appropriate classroom activities, and the culture, religion, sex, and age of each learner[9]. Furthermore, it deserves mention that the number one purpose students cited for going to college in a 1999 Chronicle of Higher Education article was to make more money[10]. Couple that finding with Jernigan's observation that roughly 60% of her language students cited future work and career possibilities as their motivation in learning a foreign language, and one must look at the possibility that courses labeled as "Spanish for Specific Purposes" are a sound investment of time and resources[11].

Research has shown that individuals vary greatly in the ways they learn a foreign language[12]. Some learners are more analytically oriented and thrive on picking apart words and sentences. Others are more globally oriented, needing to experience overall patterns of language in meaningful contexts before making sense of the

linguistic parts and forms[13]. Some learners are more visually oriented, kinesthetic learners learn better when they are involved in doing things, some prefer to learn by reading and writing, and others more geared to auditory forms of learning[14].

One of the most effective teaching strategies for the learning of Spanish (or any language, for that matter) involves collaborative learning where students work together as a group to perform a task[15]. Collaborative learning has been strongly advocated and used to promote educational goals in a variety of college disciplines[16]. By definition, collaborative learning requires students to work together in small groups to analyze, criticize, discuss, solve study problems and actively participate in the classroom instead of simply taking notes[17].

It has been recognized that collaborative learning enables students to: (1) improve communications with other students and the students' learning[18]; (2) increases individual motivation and critical thinking[19]; (3) enables more positive student relationships[20]; and (4) promotes higher achievement, positive interdependence and a healthier psychological environment than any other classroom method[21]. Citing Ernst's research (1994), Weissberg suggests that not only is collaborative learning in a foreign or second language classroom effective for student learning with the task at-hand, but the social skills developed, such as learning how to break into a conversation, how to invite others to the discussion, how to disagree or change a topic are not skills that are readily acquired through textbook or teacher-centered learning: these are socio-cultural linguistic areas that must be explored by individual students on their own[22].

A particular area of difficulty for many foreign language educators is the design of activities whose function is to improve or broaden lexical dexterity: vocabulary exercises. As Coady and Huckin (1997) and Weissberg (2001) point out, roughly 30 years have gone by since the advent of communicative language teaching: yet many classes are designed around the teacher-fronted, whole-class model of education. Furthermore, Nation and Newton (1997) demonstrate that 87% of text coverage is dedicated to the 2000 highest frequency words in most cases and that of the 2,800 or so academic or technical terms they sifted through only receive 11% of a standard text's coverage. This makes sense at the elementary level as students are learning the language in a universal and holistic way. But, for students looking to delve deeper into a particular area of technical vocabulary in their field, and for the teachers looking to teach it to them, there is very little in the way of pedagogical or methodological research.

This paper has been prepared with the hope that the collaborative technique presented can be adopted and adapted to suit personal style preferences as well as lexical or grammatical needs. The technique proved to be very enjoyable for English as the Second Language course participants, and provided them with a new and exciting way to further develop their English skills in a setting dedicated to their professional interests. This course was offered in English as a Second Language at Marshall University in 2004. An example of collaborative learning that can be used in the Spanish classroom is demonstrated in the next section.

A Collaborative Exercise

The class is divided into six families who act both as sellers and buyers. The names of families are presented in Table 3. We chose the following names:

Bill/Guillermo, Linda/Linda, George/Jorge, Barbara/Bárbara, Robert/Roberto and Nancy/Andrea. Each student is randomly assigned to a family. If class has more than six students, then two or more students can be assigned to a family.

At the beginning of the game, instructions are distributed to each family in the form of a general information sheet (Table 1) and supply/demand sheets (Table 2). The general information sheet is presented in a written form to all participants. The written form allows students to "warm up" and slowly prepare themselves for the collaborative activities where they will be orally practicing and learning basic business concepts in Spanish.

We recommend that a general instruction sheet in English be distributed to those classes with students who don't have knowledge of Spanish. A copy of this sheet is presented in Table 1. Those groups of students who possess at least an intermediate level of Spanish language knowledge are recommended to read instructions in Spanish. The Spanish version is also presented in Table 1 (see Appendix A, Table 1).

The instructions quoted in Table 1 are sufficient for the players to start their selling and buying transactions. Players learn that their obligation is to meet their family demands by selling their commodities to the other market participants and buying other commodities from them. Each family is also given a list of the items available to trade and items that are needed. An example of a list for the Bill family is presented in Table 2 (see Appendix A, Table 2):

The Bill Family has ducks, geese, horses, donkeys, pigs, and dogs to trade away for chickens, roosters, cows, mules, pigeons and cats. The Bill Family does not know the relative value of these animals in the overall market. The supply and demand characteristics of the market set the price of goods, not relative size or preconceived notions. The players do not receive any information about the market conditions other than their individual buying or selling orders.

In addition to providing players with lists of needed and available items, each player is also given a quantity of money. Money is introduced for price discovery. Enough currency should be given in bills of adequate denomination to assure that there is not a liquidity problem or a deflation in the market. The amount of currency used should be in proportion to the amount of goods added. Nevertheless, it is better to have too much currency than too little at this stage. The currency should be in some obviously fictitious unit, like Ecos or Bozos, so that players will have no preconceived notions concerning value. The use of money as a unit of account not only conveys information about the relative supply and demand of a given trading item, but it can greatly simplify the accounting necessary to provide an accurate record of trading. An example of an ECOS money sheet is attached at the end of the Appendix B.

Since the goal of trading is wealth maximization, each trading family tries to get as many "things" as possible. For example, the Bill family needs 20 ducks, but it would be better for this Trader to have 30 or 40 ducks. The more "things" that the Bill family can get the richer the family will be. One thing that the Bill family does not want to do is to finish the trading period with any ducks, geese, horses, donkey, pigs or dogs left over. These were items that the Bill family wanted to trade away, and it would be inefficient to take them back out of the market. All items brought into the market should be traded away for other "things."

At the beginning of the experiment, a short period is allowed to answer general questions and to review the instructions before trading begins. After the families have a chance to make sure they understand the instructions, the game is started. When the market opens, families start to make deals with other trading families to complete transactions consistent with each family's supply of goods and specified needs. Everyone is free to circulate and make trades at any time. Students communicate orally in the target language, Spanish in this case, to complete their trading tasks. Trading continues until the close of the market is announced by the instructor. At the end of the trading session, each trading family reports what "things" it has, including items successfully traded for and items not yet traded away (see Appendix A, Table 3).

Determination of the success or failure of each family occurs when families can be identified as winners or losers by determining whether or not they were able to meet their needs. A family who collects all the needed items, and maybe extras, wins over families who cannot meet their basic needs. The increase in profits can also be considered as one of the elements of a winning position. At the end of the game, the transactions for each trading family and for the total market are presented so that the families are able to observe how their behavior affected other trading families. Examples of the Individual Trading Sheets and the Master Market Matrix are presented in the Table 3 and Table 4 respectively (see Appendix A, Table 3 and Table 4):

Interaction within the group and between groups plays a very important role in increasing effectiveness of the Spanish language learning. Oral interaction can be enhanced by assigning roles. Students with lower levels of Spanish proficiency might work in pairs with those students who are more proficient to develop and generate a joint work effort within trading families.

Students in a trading family are responsible for keeping accounting, looking for trades and asking while trading to ensure that all commodities are purchased and sold. The larger the group the more difficult the task may become. However, it is possible to assign roles and then change these roles after twenty minutes of play so that every student has a chance to practice and experience different linguistic and market strategies within the game context.

In summary, the game is primarily a learning experience that can help the Spanish and prospective business students practice some basic business concepts through their own involvement. Its strength derives from the fact that students learn the language by actively participating in a collaborative exercise that imitates the real market situation. The group interaction and collaboration produces role-playing situations that involve the Spanish students who learn by discovery and practice while working in groups.

The collaborative game provides an excellent and enjoyable learning environment where the Spanish students particularly, business students, practice Spanish. Students are able to practice the basic trading phrases, numbers of commodities traded, the names of commodities that are traded, market-specific terms such as "surpluses", "equilibrium", "commodity", expressions of courtesy and politeness and general conversational Spanish as well.

The collaborative exercise presented generates experiences that lead the Spanish students to more sophisticated and relevant inquiry, and language practice.

Students' observations and their abilities to connect the real-world analogies to the exercise events, lead to an easier and more efficient language learning environment. The student's involvement helps retain the experience and provides a powerful technique that increases student's interest and understanding of the basic business concepts that are expected to learn and master Spanish.

The use of collaborative techniques in the Spanish language classroom results in greater student involvement, motivation and interest than do more traditional individual learning activities. It helps students integrate ideas, develop mastery of the concepts and terms that they are expected to learn. The other importance of the collaborative instrument is its effect on the social and cultural setting in which learning takes place. Games allow participants to learn and practice skills such as decision-making, allocation of resources, persuasion, influence-resisting among other participants and most important oral communication. The instrument offers participants a very integrated method of learning foreign language. Perhaps a separate instrument testing student acquisition of the marketing vocabulary to measure the effectiveness of our activity would be a helpful one. A simple pre- and post-activity vocabulary quiz would serve as a rough measure of the success of the instrument we here present.

Conclusion

To better serve American students who want to learn Spanish and as colleges and universities continue to experience high demand for Spanish programs, the institutions have to offer programs and services that maintain quality courses of study. This paper has focused on the Spanish instrument from the perspective of the language, the learner, and learning process by emphasizing collaborative and active learning techniques. Successful foreign language programs must continue to address the evolving needs of students through the implementation of sound and effective teaching instruments. Spanish classroom lessons need to be structured to take advantage of individuals' experiences and areas of expertise and must foster interaction between the students. An active collaborative learning event offers students the opportunity to develop both fluency in the target language and familiarity with everyday culture, which would be valuable to teachers of foreign languages at all educational levels.

Notes
[1]Bell, 1991.
[2]Adger et alii, 1995.
[3]Wrigley et alii, 1992; Jernigan, 2001.
[4]Santopietro, 1991.
[5]Holt, 1995.
[6]Jordan, 1992.
[7]Wrigley et alii, 1992; Jernigan, 2001.
[8]Bell, 1991.
[9]Tarvin et alii, 1991.
[10]Moser, 2001.
[11]Jernigan, 2001.
[12]Graham, 1994.
[13]Rabideau, 1991.

14Shank, 1993.
15Berry et alii, 1992; Weissberg, 2001.
16Maier et alii, 1994.
17Wrigley et alii, 1992.
18Rosow, 1990; Morley, 1991.
19Tarvin et alii, 1991.
20Adger et alii, 1995.
21Johnson et alii, 1989; Maier et alii, 1994.
22Weissberg, 2001.

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Appendix A

Table 1: *General Instruction Sheet*

The detailed rules of the game in which you are involved are given in the attached material. There is information which is specifically addressed to you. A few general rules are as follow:

1. Today we are going to set up a market in which you are buyers and sellers. After reading the instructions and reviewing your specific information, the instructor will give you a chance to ask any questions you might have. Then we will begin the trading process.
2. Please do not discuss the game with anyone until the instructor informs you that you may legitimately do so. The information which each player has and does not have about other buyers and sellers is an important variable in the structure of the game. You may alter the entire situation by a chance remark. You are not supposed to reveal your information to any other family unless you have a particular reason for doing so.
3. Please continue with the game until it is over.
4. Please be careful and take seriously every move you make while buying and selling.

5. Take as much time as you need in making your move, but try to meet the deadline which is indicated by the instructor during the game.
6. You are in control of your family with the other members. There are five other families who similarly are involved with buying and selling, each with a name specified on its supply/demand sheet.
7. You are given a list of items that you have to trade and need to obtain and money that you need to use while buying in order to meet your demands. You have an obligation to do as well as you can for your family, and try to amass as much wealth as possible. Your effectiveness is measured by how much you meet your family's demand by raising your wealth, and by getting at least as a good price for your commodities as other players operating in the same market.
8. The first column of your supply/demand sheet indicates the items that you have available for trading purposes. Column two indicates what you must obtain to reach the consumption goals of your family. You are expected to try to reach this consumption goal by trading the items you have available.
9. When the market opens, you may proceed with trading. Single transactions are completed when two traders agree on the terms of an exchange. As soon as you complete a transaction, report your transaction to other members of your group so that you will know how much you still need and how much you have left to trade in order to meet your needs. You then continue to complete new transactions in accordance with your needs. You are expected to complete all transactions within 30 minutes.
10. After the market is closed, the instructor will determine and report whether all families have represented their families more or less successfully based on your reports.
11. You cannot use violence or intimidation to affect a trade and you are not allowed to trade any fractional units of goods; you must trade whole units.
12. You need to develop your own techniques of information gathering, accounting, price discovery and terms of communication.
13. You will be informed when the market ends by your instructor. If there are no questions, the market is open.

Table 1 (Continues): *Hoja de instrucciones general*

Las reglas detalladas del juego en el que estás involucrado se dan en el material adjunto. Hay información destinada específicamente a ud. Algunas reglas generales siguen aquí:

1. Hoy vamos a establecer un mercado donde uds. son compradores y vendedores. Después de leer las instrucciones y revisar alguna información específica, el instructor las dará una oportunidad de hacer preguntas. Luego comenzamos el proceso de negociaciones.
2. Por favor, no discutan el juego con nadie hasta que el profesor les diga que se puede. La información que cada participante tiene o que no tiene es un componente variable importante en la estructura del juego. Se puede cambiar la situación completamente por un comentario al azar. No se debe revelar su información a cualquier otra familia a no ser que tenga una razón por hacerlo.
3. Por favor continúe hasta que el juego termine.

4. Por favor tenga cuidado y tome muy en serio toda decisión que tome al comprar y vender.

5. Tome todo el tiempo que necesite en hacer sus jugadas, pero intente limitarse al tiempo dado por el profesor.

6. Ud. está en control de su familia junto con los otros miembros. Hay cinco familias más que están igualmente involucrados en el comprar y vender, cada una con su nombre puesto en la hoja de exigencias y provisiones.

7. Ud. recibe una lista de cosas que tiene y que necesita obtener además de dinero que tendrá que utilizar para comprar o negociar sus necesidades. Ud. tiene una obligación de hacer lo más que pueda para su familia y de aumentar toda la riqueza posible para ella. Su efectividad se mide por cuánto ud. puede alcanzar todas las exigencias de su familia, por cuánta riqueza puede amasar y por el precio que ud. pudo negociar en sus compras, comparado con el precio que otros pagaron en el mismo mercado.

8. La primera columna de su hoja de exigencias/provisiones indica las cosas que ud. tiene disponible para negociar. La segunda columna indica qué necesita obtener para alcanzar las metas de consumo de su familia. Se espera que ud. intente alcanzar esta meta de consumo negociando las cosas que tiene disponible.

9. Cuando abra el mercado, puedo comenzar a hacer sus negociaciones. Transacciones individuales se completan cuando dos negociantes se ponen de acuerdo en los términos del negocio. Cuando se complete el negocio, cuénteles del negocio a los demás miembros de su familia para que todos sepan cuánto más necesitan y cuánto más queda para negociar para alcanzar las metas de su familia. Luego sigan negociando según sus necesidades. Deben terminar todas las transacciones en 30 minutos.

10. Luego de cerrar el mercado, el profesor determina y reporta si todos los grupos han representado a sus familias con éxito o no, según los reportes de uds.

11. No se puede intimidar o usar violencia para efectuar un cambio y no se puede cambiar parte o fracción de cosas: sólo cosas íntegras.

12. Ud. necesita desarrollar sus propias técnicas de amasar información, contabilidad, descubrimiento de precios y términos de comunicación.

13. El profesor les informará cuando el mercade cierre. Si no hay preguntas, el mercado está abierto.

Table 2: *The Individual Trading Sheet*

THE BILL FAMILY				
TO TRADE			NEEDS	
DUCK	20		CHICKEN	18
GOOSE	12		ROOSTER	60
HORSE	15		COW	6
DONKEY	12		MULE	6
PIG	24		PIGEON	40

DOG	12		CAT	30

Hoja de comercio individual

La familia Guillermo				
TIENE PARA NEGOCIAR			**NECESIDADES**	
PATO	20		POLLO	18
GANSO	12		GALLO	60
CABALLO	15		VACA	6
BURRO	12		MULA	6
CERDO	24		PALOMA	40
PERRO	12		GATO	30

Table 3: *The Individual Trading Sheets*

THE BILL FAMILY						THE LINDA FAMILY				
TO TRADE			**NEEDS**			**TO TRADE**			**NEEDS**	
DUCK	20		CHICKEN	18		DUCK	15		CHICKEN	18
GOOSE	12		ROOSTER	60		ROOSTER	20		GOOSE	6
HORSE	15		COW	6		COW	30		HORSE	4
DINKEY	12		MULE	6		DONKEY	12		MULE	6
PIG	24		PIGEON	40		PIG	24		PIGEON	40
DOG	12		CAT	30		CAT	9		DOG	12

THE GEORGE FAMILY						THE BARBARA FAMILY				
TO TRADE			**NEEDS**			**TO TRADE**			**NEEDS**	
DUCK	15		CHICKEN	24		CHICKEN	12		DUCK	60
GOOSE	8		ROOSTER	60		ROOSTER	20		GOOSE	6
HORSE	8		COW	4		COW	18		HORSE	3
MULE	12		DONKEY	4		DONKEY	8		MULE	4
PEAGON	100		PIG	32		PIGEON	100		PIG	48
CAT	30		DOG	16		DOG	16		CAT	30

THE ROBERT FAMILY						THE NANCY FAMILY				
TO TRADE			**NEEDS**			**TO TRADE**			**NEEDS**	
CHICKEN	9		DUCK	60		CHICKEN	9		DUCK	80

ROOSTER	30	GOOSE	9	ROOSTER	30	GOOSE	90
HORSE	20	COW	10	COW	12	HORSE	30
MULE	15	DONKEY	6	DONKEY	8	MULE	4
PIG	16	PIGEON	60	PIG	16	PIGEON	60
DOG	12	CAT	40	CAT	20	DOG	12

Table 3 (Continues): *Las hojas de comercio individuales*

LA FAMILIA GUILLERMO				LA FAMILIA LINDA			
TIENE PARA NEGOCIAR		NECESIDADES		TIENE PARA NEGOCIAR		NECESIDADES	
PATO	20	POLLO	18	PATO	15	POLLO	18
GANSO	12	GALLO	60	GALLO	20	GANSO	6
CABALLO	15	VACA	6	VACA	30	CABALLO	4
BURRO	12	MULA	6	BURRO	12	MULA	6
CERDO	24	PALOMA	40	CERDO	24	PALOMA	40
PERRO	12	GATO	30	GATO	9	PERRO	12

LA FAMILIA JORGE				LA FAMILIA BÁRBARA			
TIENE PARA NEGOCIAR		NECESIDADES		TIENE PARA NEGOCIAR		NECESIDADES	
PATO	15	POLLO	24	POLLO	12	PATO	60
GANSO	8	GALLO	60	GALLO	20	GANSO	6
CABALLO	8	VACA	4	VACA	18	CABALLO	3
MULA	12	BURRO	4	BURRO	8	MULA	4
PALOMA	100	CERDO	32	PALOMA	100	CERDO	48
GATO	30	PERRO	16	PERRO	16	GATO	30

LA FAMILIA ROBERTO				LA FAMILIA ANDREA			
TIENE PARA NEGOCIAR		NECESIDADES		TIENE PARA NEGOCIAR		NECESIDADES	
POLLO	9	PATO	60	POLLO	9	PATO	80
GALLO	30	GANSO	9	GALLO	30	GANSO	90
CABALLO	20	VACA	10	VACA	12	CABALLO	30
MULA	15	BURRO	6	BURRO	8	MULA	4
CERDO	16	PALOMA	60	CERDO	16	PALOMA	60

| PERRO | 12 | GATO | 40 | GATO | 20 | PERRO | 12 |

Table 4: *The Master Market Matrix*

ITEM	QUANTITY SUPPLIED	QUANTITY DEMANDED	MARKET STATUS
DUCK	50	200	SHORTAGE
CHICKEN	30	60	SHORTAGE
GOOSE	20	30	SHORTAGE
ROOSTER	100	120	SHORTAGE
COW	60	20	SURPLUS
HORSE	50	10	SURPLUS
MULE	30	20	SURPLUS
DONKEY	40	10	SURPLUS
PIGEON	200	200	EVEN
PIG	80	80	EVEN
DOG	40	40	EVEN
CAT	100	100	EVEN

El Matriz Principal de Mercado

ARTÍCULO	CANTIDAD PROVEÍDA	CANTIDAD EXIGIDA	ESTADO DEL MERCADO
PATO	50	200	ESCASEZ
POLLO	30	60	ESCASEZ
GANSO	20	30	ESCASEZ
GALLO	100	120	ESCASEZ
VACA	60	20	EXCESO
CABALLO	50	10	EXCESO
MULA	30	20	EXCESO
BURRO	40	10	EXCESO
PALOMA	200	200	UNIFORME
CERDO	80	80	UNIFORME
PERRO	40	40	UNIFORME
GATO	100	100	UNIFORME

1,000 Ecos	500 Ecos	500 Ecos	100 Ecos	100 Ecos	50 Ecos
1,000 Ecos	500 Ecos	500 Ecos	100 Ecos	100 Ecos	50 Ecos
1,000 Ecos	500 Ecos	500 Ecos	100 Ecos	100 Ecos	50 Ecos
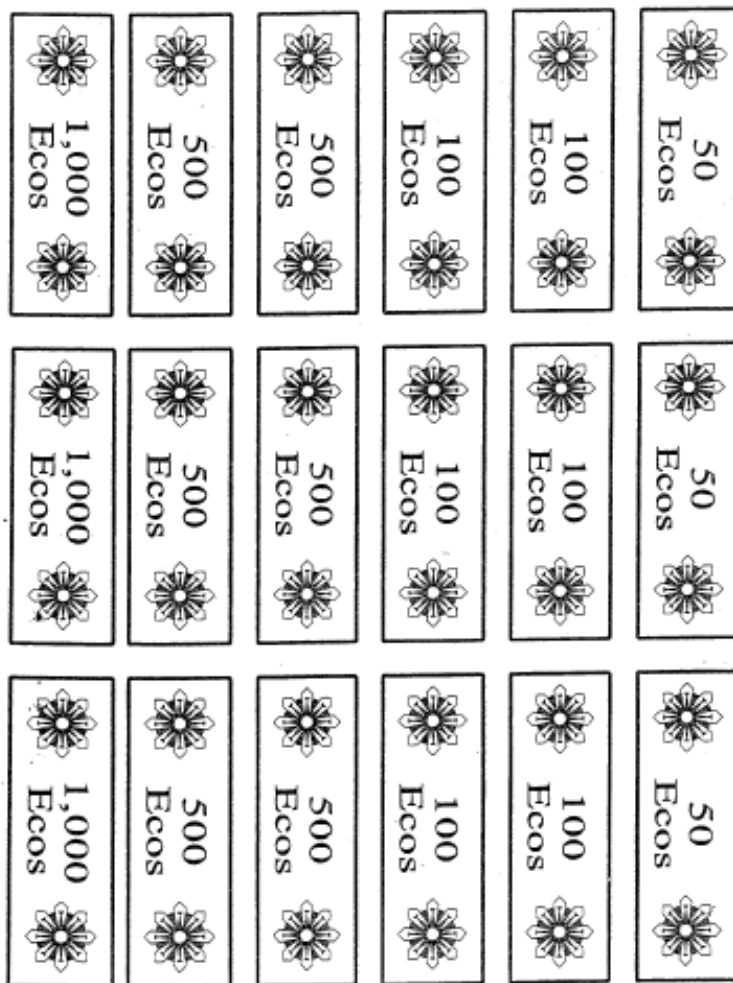
ASPECTE ALE VALORIFICĂRII INTELIGENŢELOR MULTIPLE LA ORELE DE LIMBA ŞI LITERATURĂ ROMÂNĂ

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Abstract
Gardner's theory of multiple intelligences has drawn educators' attention due to the fact that, as its author mentioned himself, all of us "are not the same, all of us don't have the same kind of mind, for most people education is more effective if these differences in activity and mental capacity are taken into account, rather than being ignored".

In the following, we bring about a number of arguments and techniques that prove the necessity of using this theory, which undoubtedly increases the number of interactive methods in teaching the Romanian language and literature.

Keywords: *the theory of multiple intelligencies, technique, interactive method.*

Rezumat
Teoria inteligenţelor multiple a lui Gardner a atras atenţia pedagogilor datorită faptului că, aşa cum menţionează însuşii autorul ei, noi „nu suntem toţi la fel, nu avem toţi acelaşi fel de minte, la majoritatea oamenilor educaţia este mai degrabă eficientă, dacă se ţine seama de aceste diferenţe în activitatea şi capacitatea mintală, decât dacă sunt ignorate".

În cele ce urmează, vom aduce o serie de argumente şi tehnici în favoarea valorificării acestei teorii, care, indubitabil, sporeşte numărul metodelor interactive în procesul de predare a limbii şi literaturii române.

Cuvinte-cheie: *teoria inteligenţelor multiple, tehnică, metodă interactivă.*

Care ar fi rostul folosirii acestei teorii la ora de limba şi literatura română? Răspunsul îl aflăm în afirmaţia lui H. Gardner: „Este de cea mai mare importanţă să cunoaştem şi să dezvoltăm toată diversitatea de inteligenţe umane şi toate combinaţiile de inteligenţe. Dacă recunoaştem acest lucru, credem că vom avea cel puţin o mai bună şansă de a ne ocupa, în mod adecvat, de problemele pe care le întâmpinăm în viaţă"[1].

Provocarea pentru profesorul contemporan este să utilizeze cât mai eficient avantajul pe care îl conferă faptul că fiecare elev prezintă nu o singură inteligenţă, ci „profiluri de inteligenţă"[2]. Scopul este clar: elevul ar trebui să fie capabil să se dezvolte la maximum, în conformitate cu propriul potenţial. Această perspectivă permite individului să „manifeste transformările şi modificările percepţiilor individuale" şi „să recreeze aspecte ale propriilor experienţe"[3].

Prin urmare, nu există activitate posibil de realizat cu un singur tip de inteligenţă, după cum nu există persoane care să aibă dezvoltat un singur tip de inteligenţă. Supoziţia lui H. Gardner ne dă posibilitatea nouă,

profesorilor, să-i înțelegem pe elevi, căci ne putem concentra pe ceea ce fac ei bine, și nu pe ceea ce nu pot face. Prin înțelegerea teoriei lui H. Gardner, „îi putem ajuta pe elevi să învețe fără teamă paralizantă de eșec, după puterea fiecăruia, ca să-și direcționeze și să-și formeze stilul optim de învățare, să aibă rezultate bune la diferite evaluări, inclusiv cele pe care i le rezervă viața"[4].

Premisa că abilitățile cognitive sunt multiple ne convinge că ele reflectă și modalități diferite de a interacționa cu literatura și magia cuvântului poetic, de a afla, în spațiul lor, răspunsuri pentru aspirații, de a descoperi ineditul și a surprinde miracolul creațiilor literare în multitudinea aspectelor pe care le posedă. Deseori, inefabilul operei literare se descoperă în condiții strict individuale, când elevul, trăind aventura cunoașterii, pătrunde insistent în intimitatea textului și descoperă enigmele prin analiza aspectelor interioare ale personajului (inteligența intrapersonală), prin analogii și crearea diagramelor (inteligența logico-matematică) etc.

Experiența ne-a demonstrat că, în contextul actual al limbii si literaturii române, valorificarea tuturor tipurilor de inteligență și combinarea acestora condiționează succesul și progresul școlar, permite elevilor să găsească soluții pentru diferite tipuri de probleme, or „literatura înseamnă cunoaștere, descoperire, participare afectivă, ipostaze și soluții născute din nevoia fundamentală a spiritului uman de a prinde sensul lumii"[5].

Succesul „școlărește" fructul colaborării dintre profesor și elev în scopul soluționării problemelor comune, prin satisfacerea propriilor necesități de dezvoltare. Este vorba de așa-zisul parteneriat în procesul educațional, care, în cazul nostru, nu se reduce numai la o orientare spre asimilarea de către elevi a cunoștințelor pe care le pune la dispoziție știința, ci trasează itinerarul de dobândire individuală prin valorificarea inteligențelor dominante.

Dat fiind faptul că „școlile, așa cum zicea I. A. Comenius, sunt ateliere în care se face Lumină", putem spune că aplicarea acestei teorii răspunde cerințelor privind dezvoltarea învățării active și creative, a atitudinii activ-participative a elevilor, le oferă posibilitatea să muncească motivat și să abordeze original unele probleme. „Astfel, sentimentul de respect față de sine, care se acumulează în urma unei munci bine făcute, încurajează elevul să accepte provocări care mai înainte ar fi putut să-l intimideze", crede H. Gardner.

Specialiștii în domeniu au constatat că rezultatele unui demers didactic depind, în mare măsură, de personalitatea elevului. Deseori, suntem nemulțumiți de faptul că unii elevi nu se pot încadra în activitatea de predare-învățare. Și atunci ne întrebăm: care este itinerarul metodologic pe care trebuie să-l parcurgem în vederea activizării tuturor elevilor? Ideea lui H. Gardner că cele opt centre de inteligență sau opt aptitudini de bază determină randamentul asimilării cunoștințelor, angajării intelectuale,

interiorizării și explicării realităților, exprimării cunoștințelor acumulate, semnalează profesorului interfața metodologică pe care trebuie s-o creeze prin situațiile propuse la clasă, pentru a ajuta elevii „să întâlnească acea combinație de inteligențe care asigură executarea cea mai eficientă a unei sarcini"[6].

Varietatea de metode și procedee pedagogice conduc spre rezultate diferite, în funcție de particularitățile psihologice și individuale ale elevului. Ele determină receptarea și interpretarea diferențiată a mesajului didactic și prezintă un argument esențial al tendinței actuale de individualizare a educației. Pentru a proiecta condițiile cele mai potrivite de desfășurare a demersului educațional centrat pe elev, e bine să cunoaștem profilul de inteligență al fiecăruia. Nu putem ignora adevărul exprimat de A. Bolboceanu: „Cunoașterea elevului este o condiție a educației de calitate, care presupune proiectarea procesului pedagogic în conformitate cu particularitățile psihologice individuale ale elevului"[7].

Cele menționate orientează spre gândul că, fiind toți atât de diferiți, ne putem afirma printr-un „aspect de unicitate" și este oportun a stabili tipul de inteligență predominant al elevilor, ceea ce ar conduce spre selectarea strategiilor adecvate stilului de învățare al fiecăruia. A. Bolboceanu menționează: „Cunoașterea stilurilor cognitive permite profesorilor să acordeze tehnologia învățării cu particularitățile elevilor. Totodată, îi poate ajuta să-și cunoască părțile „forte" și dificultățile ca să le depășească[8]." Creându-i elevului posibilitatea „de a se găsi pe sine", de a se afirma, îl vom plasa în postura de agent al descoperirii soluțiilor.

Noi am zice să aprindem acea "flacără interioară" care transformă ora de limba și literatura română în cetate spirituală, unde se colaborează rezultativ, se construiesc raționamente, se trăiesc emoții estetice iradiate de textul artistic și e posibilă „schimbarea la față".

Prin teoria inteligențelor multiple, H. Gardner pledează pentru o școală cu adevărat centrată pe individ, care să mobilizeze resursele individuale. Potrivit psihologului, „toți indivizii normali posedă fiecare din aceste inteligențe într-o anumită măsură. Ceea ce îi diferențiază este gradul lor de dezvoltare și măsura unică a combinării lor." Proiectarea lecțiilor, din această perspectivă, solicită implicare și creativitate, pentru a oferi fiecărui elev „o identitate" valorizată în funcție de succesele sau aptitudinile sale pentru anumite activități.

Cum să obținem implicarea activă a tuturor elevilor la modul real? Este o problemă. Urmează să ne axăm pe cea dominantă, pentru a o transforma în modalitate reușită de receptare și interpretare a fenomenelor literare. Totodată, dacă înțelegem că fiecare om are combinații diferite de inteligențe, care funcționează în mod complex, ne dăm seama că vom pune accent pe activități ce vor încuraja utilizarea, dezvoltarea și consolidarea lor.

De aici şi din alte contexte semnificative deducem că, valorificând aceste „daruri" la ora de limba şi literatura română, dezvoltăm competenţe, orientate, în totalitatea lor, spre punerea în practică. Îmbinarea armonioasă a competenţelor cu inteligenţa predominantă aduce beneficii, deoarece funcţionează triada: Mă cunosc-Ştiu-Aplic. Cu alte cuvinte, valorizarea intelectului multiplu ajută elevului să parcurgă un drum al căutărilor, al trăirilor sufleteşti, prefăcând povara cunoaşterii într-o plăcere folositoare unui suflet plin de curiozitate.

În acest scop, ne-am gândit că e bine să acceptăm următoarea strategie: să oferim elevului o varietate de contexte, astfel încât diferite tipuri de inteligenţă să se manifeste la nivel optim, să devină o cale de receptare şi interpretare a textului artistic, o situaţie de învăţare valabilă şi eficace, care îndeplineşte două condiţii: interne şi externe. Este vorba despre conceptul motivaţiei învăţării care se raportează la factorii intrinseci (predispoziţia, capacităţile, mecanismele de învăţare, care depind întru totul de persoana ce învaţă, dar pe care profesorul este obligat să le cunoască, să le depisteze prin diferite investigaţii pedagogice) şi la factorii extrinseci (stimulenţii selectaţi de către profesor).

În „Ghid de implementare a curriculumului modernizat pentru treapta liceală", se menţionează că „toate tipurile de texte studiate şi toate tipurile de lucrări pe care le scrie elevul în anii de liceu ţintesc direct formarea competenţei de a realiza creativ propriul potenţial intelectual în procesul de lectură, interpretare şi producere de text"[9]. În acest scop, se propune „exploatarea judicioasă a celor opt inteligenţe: spaţial-vizuală, naturală, cinetică, logică, lingvistică, muzicală, intrapersonală, interpersonală". Autorii concretizează: „Pedagogia modernă dispune de suficiente dovezi că învăţarea se îmbunătăţeşte drept urmare a utilizării unui repertoriu larg de strategii de gândire".

„Sunt mai multe drumuri ce duc spre vârful muntelui," spun înţelepţii. De aceea ne aflăm în permanentă căutare şi nu pierdem din vedere nici pentru o clipă scopul pentru care am pornit în această călătorie: să folosim inteligenţele multiple ale elevilor prin variate metode interactive, pentru a dezvolta „competenţele reclamate astăzi de societatea ce aşteaptă un absolvent pregătit „pentru viaţă"[10]. I. Neacşu, în lucrarea „Metode şi tehnici de învăţare eficientă", arată că nu este suficient ca elevul „să ştie", ci trebuie abilitat să facă să ştie, adică „să ştie să înveţe", să se poată folosi, în situaţii noi, de cunoştinţele şi deprinderile dobândite, să facă legături logice şi transferuri. Adesea, ne întrebăm: Ce se poate face pentru a consolida şi a educa „faţetele înzestrării"? Este esenţial să extindem orizontul posibilităţilor de învăţare dincolo de metodele tradiţionale. Vom răspunde şi cu o frumoasă aserţiune a lui H. Gardner: „Îmi doresc, pentru copiii mei, ca aceştia să înţeleagă lumea nu numai pentru faptul că ea este fascinantă şi

mintea omului este curioasă. Vreau ca ei să înțeleagă lumea altfel, încât să o poată face mai bună. Cunoașterea nu este același lucru cu moralitatea, dar, dacă vrem să evităm greșelile anterioare și să avansăm pe direcții productive, trebuie să fim în stare să înțelegem. O parte importantă a acestei înțelegeri constă în a ști cine suntem și ce putem face. În ultimă instanță, trebuie să sintetizăm pentru noi înșine ceea ce înțelegem. Într-o lume imperfectă, pe care o putem influența în bine sau în rău, conștientizarea faptului că orice încercare contează este cea care ne definește ca ființe umane".

Deducem ideea necesității stringente de a desfășura lecția, utilizând un spectru larg de modalități: muzică, învățare prin descoperire și cooperare, joc de rol, reflecție interioară etc.

Experimentul de cercetare a pornit de la convingerea că instruirea diferențiată răspunde cel mai bine nevoilor de învățare ale elevilor. În continuare, vom descrie cum am lucrat pentru a verifica ipoteza de la care am pornit. La început, am selectat, din literatura de specialitate, cele mai accesibile și mai eficiente recomandări referitor la subiectul în discuție. În acest context, am face o remarcă: chiar și cercetătorii renumiți au nevoie de o anumită orientare, pentru că „nimic nu se naște din nimic".

În toate izvoarele consultate, am atestat următoarele indicații: atunci când vrem să elaborăm un proiect de lecție din perspectiva acestei teorii, trebuie să ne punem o serie de întrebări care ne vor ajuta să descoperim cum putem implica tot mai multe inteligențe la oră, cum putem activiza un număr maxim de abilități cognitive:

Cum pot să folosesc cuvântul scris sau vorbit la oră?

Cum pot să includ calcule, gândirea critică, clasificări în cadrul lecției?

Cum pot să folosesc culorile, graficele, desenul în diferite momente ale lecției?

Când pot să folosesc ritmuri diverse, muzica?

La ce moment al lecției ar fi potrivit un exercițiu de învățare bazat pe mișcare, dramatizare?

Când este important să utilizez timpul și spațiul de învățare în mod individual?

Când folosesc lucrul în perechi și în grup?

Când pot să utilizez tipare, clasificări și diverse asociații cu mediul înconjurător, cu viața de fiecare zi?

Cum pot motiva elevii să coopereze în învățare?"

O altă secvență a experimentului a fost abordarea, din perspectiva inteligențelor multiple, a textului „Povestea lui Arap Alb" de I. Creangă, cercetat în cadrul unității de învățare „Genul epic și speciile lui". Am luat în considerație indicațiile altor practicieni expuse în literatura de specialitate,

sursele Internet și am diversificat competențele urmărite în funcție de tipul de inteligență vizat:

Dimensiuni ale inteligenței	Competența
Inteligența verbal-lingvistică	Utilizarea scrisului sau a exprimării verbale pentru caracterizarea personajului.
Inteligența logico-matematică	Utilizarea structurilor logice, a graficelor, a formulelor pentru prezentarea însărcinării.
Inteligența muzical-ritmică	Utilizarea sunetelor, a unor ritmuri, a unor melodii care să exprime conținutul secvenței narative.
Inteligența vizual-spațială	Folosirea desenului, pentru a reprezenta portretele personajelor sau pentru a conceptualiza spațiul.
Inteligența corporal-chinestezică	Folosirea codurilor nonverbale pentru a exprima conținutul textului.
Inteligența naturalistă	Folosirea informațiilor referitoare la particularitățile psihice și comportamentale în vederea încadrării personajului într-un tip de comportament.
Inteligența interpersonală	Folosirea informațiilor din psihologie pentru a defini relațiile dintre personaje.
Inteligența intrapersonală	Utilizarea reflectării ca mod de conștientizare a semnificațiilor textului.

Elevii au fost repartizați în grupuri, în funcție de tipul de inteligență dominant.

La etapa de realizare a sensului, am indicat sarcini de lucru și fiecare elev a avut posibilitatea să-și aleagă una dintre cele două propuse, activând într-un centru:

1. Inteligența verbal-lingvistică („Lingviștii"):

Explicați, sub forma unui monolog al personajului principal, semnificația drumului parcurs de el.

Alcătuiți un text intitulat „De vorbă cu Harap-Alb".

2. Inteligența logico-matematică („Matematicienii): Analizați limitele și calitățile personajului, scoase în evidență de probele depășite.

Reprezentați grafic coordonatele Binelui și Adevărului, valori descoperite în timpul pelerinajului.

3. Inteligența muzical–ritmică („Muzicienii"):

Redați, prin intermediul ritmului sau al unei melodii, trăirile sufletești ale personajului în diferite secvențe narative.

Selectați un fragment muzical potrivit pentru finalul operei.

4. Inteligența vizual–spațială („Pictorii"):

Imaginați-vă o hartă care ar ilustra călătoria eroului.

Desenați pe un poster portretele personajelor sau anumite scene care v-au impresionat.

5. Inteligența corporal–chinestezică („Actorii"):

Mimați, sub forma unui joc de rol, dialogurile eroului cu celelalte personaje.

Înscenați întâlnirea unui tânăr contemporan cu Arap-Alb.

6. Inteligența naturalistă („Naturaliștii"):

Pornind de la informațiile referitoare la particularitățile psihice și comportamentale din text, încadrați personajul într-un tip temperamental.

Concretizați trăsăturile eroului și plasați-l în sfera unui semn zodiacal.

7. Inteligența interpersonală („Jurnaliștii"):

Definiți relațiile eroului cu celelalte personaje, folosind informații din psihologie.

Improvizați un posibil interviu cu actantul operei.

8. Inteligența intrapersonală („Analiștii"):

Alcătuiți o maximă despre cunoaștere.

Scrieți o pagină dintr-un potențial jurnal de călătorie al personajului.

După ce elevii și-au achitat sarcina, moderatorul desemnat comentează produsul elaborat. Prezentăm secvențial răspunsurile elevilor:

„Sunt tânăr și curios, vreau să aflu rostul acestei vieți și să trăiesc aventura cunoașterii. Cum trebuie să fiu? Pe ce să pun preț? Ce se află dincolo de liniștea împărăției tatălui meu? Vreau să aflu, vreau să mă afirm, vreau să spun lumii că acesta sunt eu. Am pornit la drum lung și fascinant, care, până la urmă, a fost unul al destinului și al schimbării mele existențiale, al descoperirilor și al prieteniei adevărate, al căderilor dureroase, dar și al izbânzilor frumoase. Am fost naiv și am crezut în omul spân. Am neglijat sfatul părintesc și am suferit, dar a fost o învățătură bună pentru viitor. Acest drum m-a învățat nu numai să fiu precaut și mai puțin credul, dar și ce înseamnă a face un bine, a avea prieteni adevărați, a te îndrăgosti. Am fost un explorator și sunt mândru că am descoperit lumea în toate aspectele ei, am aflat ce înseamnă Binele și Adevărul. Sunt bucuros că am înțeles care este principiul cel mai important al vieții: să multiplic Binele pe pământ"(Inteligența verbal-lingvistică).

Elevii din grupul inteligenței logico-matematice au analizat limitele și calitățile personajului, reprezentându-le în felul următor:

Limite	Calități
Încalcă sfatul părintesc; refuză experiența maturilor.	Se mobilizează; Are puterea de a-și asuma propriile erori.

Concluzie:	Concluzie:
Neascultarea e cauza suferinţelor.	Viaţa este o luptă, trebuie să ai puterea de a te ridica chiar şi atunci când ai căzut şi-ţi pare că nu mai ai nici o şansă.

Cei cu inteligenţa dominantă vizual-spaţială, după un excurs atent în conţinutul lucrării, au marcat „semnele" cu valoare simbolică ale drumului, care au influenţat destinul personajului. Ei au reprezentat pe un poster drumul spre curtea Împăratului Verde cu toate „capcanele" lui (codrul-labirint, Spânul, fântâna), apoi ramificaţiile acestui traseu: spre Grădina Ursului, spre Pădurea Cerbului, spre curtea Împăratului Roş. Toate detaliile incluse sunt sugestive pentru evidenţierea ideii că acest pelerinaj simbolic a însemnat nu numai explorarea unui spaţiu nou, dar şi destin, aventură, metamorfoză, deci traiectoria lui este iniţiatică. Elevii au concluzionat că eroul, parcurgând evoluţia de la slugă la statutul de stăpân, de fapt, trece o suită de experienţe, ce finalizează cu moartea în vechea-i personalitate marcată de eroare şi renaşterea eliberată de răul care-l stăpânise: neascultarea.

În centrul cu predilecţie spre inteligenţa intrapersonală, a fost conştientizat un lucru esenţial: întreaga operă e străbătută de indicaţii directe la iniţiere în tainele vieţii şi au alcătuit următoarea maximă: „Cunoaşterea este firul Ariadnei prin labirintul vieţii. Ea este cheia victoriei şi te face puternic".

Cu multă plăcere, s-au încadrat în activitate cei cu inteligenţa predominantă muzical-ritmică. Au căutat cu mare interes melodia potrivită finalului operei. Ei au mai lecturat încă o dată textul, ca să nu le scape nici un detaliu, şi au insistat să găsească afinităţi între lumea miraculoasă a basmului şi muzică. Plini de entuziasm, au interpretat melodia Margaretei Pâslaru „Harap-Alb".

Aflaţi în căutarea semnului zodiacal potrivit, elevii din grupul inteligenţei naturaliste au căutat insistent trăsăturile definitorii ale eroului, cercetând scrupulos opera, analizând şi argumentând.

În final, după ce au lansat ipoteze şi le-au confirmat prin discuţii aprinse, au constatat că lui Arap Alb îi sunt proprii următoarele trăsături: omenos, naiv, compătimitor, hotărît, blajin, onorabil, stoic, milos, răbdător ş. a.

Grupul organizat conform inteligenţei interpersonale a ales prima însărcinare şi, în prezentarea lor, a evidenţiat că, în basm, se configurează clar raportul *personaj-lume*. Răspunsul a fost structurat în următoarea schemă:

Raport antitetic   HARAP-ALB   Raport de prietenie, de ajutor reciproc

Verbal, elevii au comentat cele două lumi aflate în raport cu personajul: lumea prietenilor adevărați, săritori la nevoie, unde ideea *Binelui* e promovată prin **modelul Emanuel,** modelul virtuților creștine: **smerenie, hărnicie, milă, răbdare, blândețe, curățenie, nădejde, dragoste și lumea Spânului, a forțelor malefice.**

„Actorii" au prezentat câteva scene, propunând celorlalți să recunoască personajele. Înainte de a o face, au cercetat atent opera, ca să nu le scape detaliile caracteristice eroilor.

Acest excurs în lumea personajului literar ne determină să concluzionăm următoarele: prin explorarea inteligențelor multiple, putem dezvolta elevilor abilități de a crea un produs inedit, convingător, eficient și, bineînțeles, valorificăm potențialul lor de a inventa și a găsi soluții originale pentru probleme concrete. Deci suprapunerea motivației personale cu interesul pentru obiect este utilă pentru dezvoltarea unui spirit creativ.

La etapa postlecturii, elevii vor fi încurajați să-și exprime ideile, sentimentele trăite, folosind diverse tipuri de inteligență, iar sarcinile de lucru pot implica și scrierea creativă. Vom exemplifica, pornind de la poezia „Copaci fără pădure" de A. Păunescu, care a servit drept suport aplicativ al temei „Literatura – o experiență trăită prin ficțiune". După lectura poeziei, elevii meditează, în tehnica scrierii libere, asupra versurilor și notează ideile proprii cu referire la subiectul „Copaci însingurați". Astfel, fiind stimulate inteligența verbal-lingvistică și cea intrapersonală, elevii au formulat opinii de tipul: „Aflat singur în fața duratei, ești cuprins de melancolie provocatoare, ce se face bocet al condiției umane. Răsăritul coboară dureros în apus".

După ce a fost audiată în interpretarea Tatianei Stepa, pentru a stimula inteligența muzicală, intrapersonală, am solicitat să asocieze textul cu melodia și să completeze o fișă de receptare inițială a textului poetic:

Ce-am văzut	Ce-am auzit	Ce-am simțit

Sintetizând cele notate, elevii determină ușor starea de spirit a eroului liric, ce l-a motivat să se confeseze.

Apoi, elevilor li s-a propus să realizeze un desen sugestiv pentru poezie și să explice ce au vrut să spună prin el (inteligența vizual-spațială, verbal-lingvistică).

Pentru a-și exprima sentimentele trăite, au stabilit relațiile polare existente în poezie, clasificând opozițiile ce se conturează la nivelul imaginilor utilizate de poet (inteligența naturalistă), și-au pus reciproc întrebări despre

idei, atitudini ce a trezit discursul liric, au raportat textul la propria experienţă de viaţă şi de lectură (inteligenţele intrapersonală şi interpersonală).

Practica a demonstrat că elevii lucrează cu plăcere atunci când o fac prin modalitatea ce le este aproape de suflet.

Aceste exersări favorizează autocunoaşterea, creând un cadru stimulativ, plăcut şi motivant pentru învăţare. Ca fiinţe umane, avem capacitatea de procesare a limbajului, a numerelor, a relaţiilor sociale, a celor spaţiale. Nu putem vedea direct inteligenţele, dar le observăm în acţiune, urmărindu-i pe elevi cum desfăşoară variate tipuri de comportamente în rezolvarea sarcinilor.

Abordarea unui subiect din perspectiva acestei teorii nu înseamnă a folosi întotdeauna toate cele opt canale, ci explorarea a cât mai multe posibilităţi pentru a însuşi un lucru. Pentru o bună înţelegere a materialelor prezentate la ora de limba şi literatura română, este necesar să recurgem la toate inteligenţele care sunt relevante pentru subiectul abordat.

Conduşi de curiozitate, elevii vor deveni, pe neobservate, posesorii cunoştinţelor, abilităţilor şi atitudinilor propuse ca finalitate. Involuntar, ei descoperă cunoştinţe pe care le integrează individual în sistemul inteligenţei. „Înţelegerea este ţinta şi ea poate fi atinsă din perspective multiple," ne transmite Gardner.

Societatea modernă cere oameni creativi şi inovatori, aceasta fiind o condiţie hotărîtoare a progresului şi e de datoria noastră să credem în elevi şi să-i ajutăm să se afirme prin valorificarea întregului potenţial de cunoştinţe şi experienţe.

Cele expuse mai sus ne conving încă o dată că, a oferi „ţinte" şi sarcini de lucru compatibile profilurilor intelectuale şi probleme contextualizate de tipul celor cu care se vor confrunta în viaţă, înseamnă a crea oportunităţi de învăţare.

Bunul mers al procesului educaţional şi rezultatele obţinute depind de metodele utilizate, fapt evidenţiat de cercetările minuţioase ale lui Piaget, Galperin, Bruner, Skinner, Stanciu, Cerghit. Ei au subliniat ideea că şcoala este chemată să organizeze procesul de predare-învăţare-evaluare în aşa fel, încât să-l pună pe elev în posesia unor mijloace proprii de însuşire a cunoştinţelor, de aplicare în practică, în mod creator, abordându-se conceptul de instruire diferenţiată din perspective multiple: strategii de optimizare a învăţământului, direcţii de formare a competenţelor etc.

I. A. Comenius menţionează: „... aşadar, prin toate mijloacele posibile trebuie aprinsă, în copii, tendinţa fierbinte de a şti şi a învăţa. Metodele de instruire trebuie să micşoreze dificultatea învăţării, pentru ca ea să nu displacă copiilor şi să nu-i dezguste la lecţiile următoare".

Plecând de la sensul său etimologic (*methodos* = cale, drum), savanţii au demonstrat că ea desemnează itinerarul pe care profesorul îl poate alege, pentru a-i ajuta pe elevi să găsească ei înşişi o cale de redescoperire a unor adevăruri.

Teoriile constructiviste, aplicate în domeniul educaţional, în ultimii ani, subliniază rolul activ al celui care învaţă în crearea sau ,,construirea cunoştinţelor", pornind de la propria experienţă, explorare, descoperire. Din aceste considerente, proiectăm activităţile didactice în contextul noilor tehnologii educaţionale, axate pe activizarea elevilor.

În „Didactica limbii române", Emanuela Ilie observă faptul că metodele interactive ,,sunt bazate şi pe exploatarea altor tipuri de abilităţi decât cele considerate necesare la ora de literatură. Majoritatea necesită, din partea elevilor, şi utilizează cu precădere spiritul lor de cooperare, abilităţile de lucru în echipă (inteligenţa interpersonală), unele capacităţi empatice (inteligenţa interpersonală) sau competenţe de reprezentare grafică (inteligenţa vizuală)"[11].

Pledoaria lui H. Gardner pentru centrarea reală a şcolii pe individ, pe profilul propriu de inteligenţă, pe abilităţile şi nevoile lui particulare canalizează spre alegerea unei metodologii propice contextului educaţional cooperativ-interactiv.

Autorii lucrării „Formare de competenţe prin strategii didactice interactive" optează pentru crearea unui cadru flexibil şi agreabil valorizării elevului, menţionând aportul programului „Lectură şi Scriere pentru Dezvoltarea Gândirii Critice", ,,care a introdus masiv în practica educaţională metodele interactive, în a căror descriere, se argumentează potenţialul lor pedagogic, care poate fi exploatat pe toate cele trei dimensiuni ale procesului de învăţământ: predare-învăţare-evaluare, dezvoltând judicios toate tipurile de inteligenţă, inclusiv cea interpersonală"[12].

Odată ce, în rezultatul introducerii teoriei inteligenţelor multiple, procesul educaţional devine centrat pe elev, iar acesta mai motivat şi mai încrezător în propriile forţe, ne-am gândit că merită să încercăm abordarea la clasă, fie chiar şi numai pentru a varia puţin ora. Suntem convinşi de faptul că diversificarea metodelor didactice este o necesitate primordială, care încurajează valorizarea mai multor inteligenţe. Printre ele, se află *proiectul*, metodă care implică elevii în situaţia de a căuta, a analiza, a compara, a descoperi, a crea un produs final, ce urmează a fi prezentat unui public, demonstrând prin acesta ce ştiu şi ce ştiu să facă. Vom recurge la ea, pentru a forma la elevi competenţa de cercetare şi pentru a-i încuraja să descopere ceva interesant, dar să nu se mulţumească cu lucruri banale.

Proiectul, fie de tip constructiv (redactarea unui articol-produs al cercetării), fie de tip problemă (soluţionarea unei situaţii problematizante), presupune parcurgerea a trei paşi: pregătirea, implementarea, evaluarea.

Pregătirea proiectului o considerăm cea mai dificilă, pentru că activitatea propriu-zisă, ce se desfășoară în celelalte etape depinde, în mare măsură, de selectarea temei dintr-o listă propusă de profesor, de conturarea obiectivelor, de activitatea eficientă a fiecărei echipe de lucru (în cazul nostru, constituite din elevi reprezentând diverse inteligențe, care vor colabora în realizarea sarcinilor prin coduri și simboluri), de stabilire a resurselor informaționale și clarificarea aspectelor ce vor fi evaluate. Tot în etapa pregătitoare, se va decide asupra modului de prezentare a proiectului: poster, referat, mapă, Power Point.

În continuare, vom descrie cum a fost realizat un proiect în cadrul experimentului derulat. După ce elevii au studiat monografic creația lui L. Blaga (clasa a XII-a), am propus să cerceteze tema ,,L. Blaga -: universul liric", pe care am diversificat-o în câteva variante și i-am îndemnat să selecteze una dintre ele. Elevii au ales subiectul ,,Lirica blagiană – reminiscență a demiurgiei în noi". Le-am recomandat și o serie de surse bibliografice, care le-ar putea fi de folos. Am stabilit, împreună cu aceștia, următoarele aspecte:

- etapele proiectului;
- durata (2 săptămâni);
- formularea obiectivelor;
- formarea grupurilor (s-a respectat modulul: echipa alcătuită din 6 persoane, fiecare reprezentând câte o inteligență);
- repartizarea sarcinilor;
- tipul produsului (Power Point);
- criteriile de evaluare a proiectului.

Operele pentru exemplificare elevii și le-au selectat singuri.

Sarcinile au fost repartizate în felul următor:

1. Inteligența verbal-lingvistică: au cules informații, au făcut adnotări pe marginea textului, l-au redactat, au ales motto-uri.

2. Inteligența logico-matematică: au analizat, au clasificat datele, au revizuit informațiile și au alcătuit planul investigației.

3. Inteligența vizual-spațială: au inserat informațiile în tabele, diagrame, au potrivit culorile, imaginile pentru slide-uri.

4. Inteligența intrapersonală: au inclus reflecții și meditații personale, au determinat starea de spirit a eroului liric în diverse texte, au completat slide-urile cu aserțiuni ale unor critici literari, au alcătuit medalioane literare ,,Eu și poezia blagiană."

5. Inteligența interpersonală: au cooperat cu membrii echipei, au explicat conotațiile unor simboluri și ale figurilor de stil, au stabilit afinități cu textele altor autori.

6. Inteligența muzical-ritmică: au indicat melodii pe versurile lui L. Blaga pentru mesajul fiecărui slide, potrivindu-le conținutului inserat în el.

Pe parcursul primei săptămâni, elevii au colaborat, adunând informația utilă, clasificând-o și analizând-o, apoi au alcătuit un „dosar" cu materiale. Redactorului grupului, reprezentantul inteligenței lingvistice, i-a revenit dificila activitate de redactare.

Împreună cu elevii fiecărei echipe, am discutat prima variantă a proiectului, după care s-au făcut schimbările necesare. Le-am explicat, în acest sens, cuvintele semnificative ale lui Septimiu Chelcea: „Statuile, vecine cu perfecțiunea, stau închise în blocuri de marmură... Ele își așteaptă sculptorul pentru a le elibera, pentru a da deoparte marmura care este de prisos"[13].

La evaluarea proiectelor, ne-am condus nu numai de propriile observații, de jurnalul ținut de monitorul grupului, care a indicat cota de participare a fiecăruia, dar și de respectarea algoritmului alcătuit anterior cu elevii:

1. Corectitudinea informațiilor;
2. Diversitatea exemplelor;
3. Originalitatea prezentării.

În unul dintre proiecte, chiar au propus și câteva repere pentru o posibilă sinteză.

În concluzie, ținem să menționăm că elevii au avut posibilitatea să-și aprofundeze cunoștințele în domeniu, alegând calea preferată (modul de a o face), datorită faptului că au pus în slujba acestui scop inteligența predominantă. Proiectul a servit drept punct de plecare pentru realizarea unei sinteze în care au fost utilizate informațiile conținute în el. Am observat că această metoda interactivă nu numai că a suscitat un interes sporit al elevilor, dar a contribuit și la modificarea relațiilor din triunghiul *profesor–elev–a cunoaște*, în sensul că profesorul nu mai este un simplu emițător al informațiilor, dar un ghid priceput, „care inițiază în tainele fenomenului literar"[14], iar elevul se transformă într-un expert, „un partener în comunicarea cu profesorul"[15]. Metoda respectivă a favorizat dezvoltarea unor competențe pentru viață, organizatorice, de cooperare și relaționare interpersonală.

Adepții teoriei inteligențelor multiple sugerează „meniuri" instrucționale diversificate pentru dezvoltarea abilităților cognitive multiple, considerându-le o condiție de bază în abordarea strategică a lecției. Pentru fiecare lecție în parte, vom identifica meniul lingvistic, cel logic sau vizual etc. Astfel am procedat la cercetarea dramei „Meșterul Manole" de Lucian Blaga.

Urmărind dezvoltarea inteligențelor multiple la etapa „evocare", am propus elevilor să determine asemănările și deosebirile dintre balada populară „Monastirea Argeșului" și drama blagiană. Sarcina a fost rezolvată prin Diagrama Venn, o tehnică de organizare grafică a informației, ce rezultă din discutarea a două sau mai multe texte, concepte, idei, noțiuni, care au

asemănări şi deosebiri şi care activează mai multe inteligenţe: logico-matematică, verbal-lingvistică, vizual-spaţială, interpersonală. După ce am enunţat problema pentru discuţie, printr-un brainstorming, au fost colectate informaţiile necesare. Elevii au lucrat în perechi: au desenat cercurile, au scris textul–reper, iar pe suprafaţa comună – afinităţile. Apoi a urmat un comentariu oral al fiecărei divergenţe, argumentele fiind însoţite de exemple extrase din opere.

Pentru a alcătui harta conceptuală a personajului Apostol Bologa, elevii au pornit de la o listă de idei cu privire la etapele vieţii acestuia, obţinută printr-un brainstorming: copilărie, licean, orfan, student la Filozofie, luptător, om. Apoi, ele au fost aranjate în aşa fel, încât să decurgă unele din altele şi s-au trasat linii între conceptele care relaţionează, notându-se şi exemple ce le ilustrează: uimit de viziunea divinităţii, ,,părăsit, izgonit, străin şi neputincios", ,,cu sufletul zdrenţuit de îndoieli şi sigur că şi-a pierdut rostul în lume", ,,conştiinţa să-ţi dicteze datoria, nu legile", ,,numai în faţa morţii pricepe omul preţul vieţii...", ,,iubirea... stăpâneşte... în toate lumile existente şi inexistente".

Pasiunea cu care elevii s-au implicat, perseverenţa căutărilor, concentrarea şi mobilizarea eforturilor ne-au convins că aceste modalităţi stimulează elevii să lucreze creativ, să inventeze, să gândească logic, să combine şi să asocieze. Am observat că bucuria şi tenacitatea cu care au realizat toate acestea rezultă din sentimental trăit: stăpânesc ei înşişi un lucru.

Ne vom referi şi la *metoda pălăriilor gânditoare*, care dezvoltă competenţele inteligenţei lingvistice, logice, interpersonale şi se bazează pe interpretarea de roluri în funcţie de pălăria aleasă. Culoarea ei defineşte rolul şi participanţii trebuie să-i cunoască foarte bine semnificaţia:

▪ pălăria albă oferă o privire obiectivă, neutră, clară a informaţiilor;

▪ pălăria roşie descătuşează stările afective;

▪ pălăria neagră exprimă grija, prudenţa, este perspectiva gândirii negative, pesimiste;

▪ pălăria galbenă simbolizează optimismul, perspectiva pozitivă şi constructivă;

▪ pălăria verde semnifică ideile noi, inovatoare;

▪ pălăria albastră e preocupată de organizarea, de controlul bunului mers al activităţii, generalizează discuţia, dă semnalul de schimbare a pălăriilor şi o încheie.

Elevul este provocat ,,să ia în răspăr textul", să facă concluzii, să genereze idei, să identifice greşeli, să spună ce simte, lucruri ce i-ar putea fi de folos în diverse momente ale vieţii. În continuare, vom prezenta un model, când am confruntat elevii cu o situaţie concretă, caracterizând personajul Felix Sima din romanul ,,Enigma Otiliei" de G. Călinescu. Proiectată la etapa de

realizare a sensului, activitatea a vizat formarea competenței de comunicare orală. Elevii au fost organizați în grupuri, numărând de la unu la șase. Pălăria albă corespunde, respectiv, numărului unu, cea roșie - numărului doi etc.

Metoda a funcționat în felul următor:

▪ Pălăria albă (informează): Felix este „...un tânăr de vreo optsprezece ani. Fața îi era juvenilă și prelungă, aproape feminină din pricina șuvițelor mari de păr ce-i cădeau de sub șapcă, avea culoarea măslinie a obrazului și tăietura elinică a nasului". Crește orfan de mamă în familia fostului doctor militar Iosif Sima. După moartea tatălui, vine la tutorele său, unchiul Costache Giurgiuveanu, „într-o seară de la începutul lui iulie, 1909". Se îndrăgostește de Otilia, chipul căreia „îl urmărea în tot timpul". Devine „profesor universitar, specialist cunoscut, autor de memorii și comunicări științifice, colaborator la tratate de medicină cu profesori francezi" și se căsătorește în chip strălucit.

▪ Pălăria galbenă (aduce beneficii): E studios, lumea lui adevărată este cea a științei. Refugiul lui este lectura: „era plăcerea lui cea mare, pe care și-o satisfăcea cum putea, împrumutând cărți sau, când avea bani, cumpărând". „Avea un simț al disciplinei înnăscut". N-are prieteni, doar Otilia e „o prietenă de vârsta lui". Descoperă în ea „un factor feminin care-i lipsise". Pentru el, ea este mister, o imagine de vis, amestec de puritate și cochetărie. I se pare curioasă înclinația ei pentru un om mai în vârstă. Nematurizarea completă a lui Felix face ca declarația de dragoste să nu aibă efectul scontat. O iubește sincer, dar e timid. Onest, își caută insistent singur drumul în viață.

▪ Pălăria neagră (identifică greșelile): O iubește pe Otilia, dar ezită, e labial. Este gelos: „Nu nota atât primejdia, cât îmbrățișarea lui Pascalopol" și-l privește cu aversiune pe acesta. Dragostea devine obsesie: „Încerca să adoarmă de-a binelea, însă, pe dată ce imaginea Otiliei se amesteca și fugea, se trezea speriat și o aducea înapoi. Începuse să nu mai poată visa altceva..." Sub influența fetei, privește „maniile" lui Giurgiuveanu cu oarecare simpatie. E complexat de situația sa de orfan.

▪ Pălăria roșie (spune ce simte despre): Este chinuit și tulburat de comportamentul neconvențional și imprevizibil al Otiliei și nu înțelege, nu acceptă aceste oscilații. Simte nesiguranță în legătură cu iubirea ei față de el, are nevoie de certitudini, de o discuție deschisă cu ea. Deznădejdea îl determină să părăsească casa unchiului. Este impresionat de atitudinea grijulie a fetei. Dezinteresat în privința banilor, „găsise că era rușinos și primejdios ca altcineva să știe cât venit are și cum îl fură bătrânul". Iubirea, pentru el, e o comuniune de interese, idealuri, aspirații, o viață stabilă, mod de a organiza o familie. Suferă din cauza familiarității cu Pascalopol, în special, când Otilia, plecată cu el la Paris, nu-i răspunde. Derutat și

consternat, are o scurtă aventură cu Georgeta. Acceptă șederea cu stoicism în spațiul meschin oferit de cele două familii. Jignit de cuvintele Aglaei Tulea: „Un orfan trebuie să-și facă acolo repede o carieră, să nu cadă pe capul altuia”.

▪ Pălăria verde (generează ideile noi): Criticul literar Ion Rotaru precizează următoarele: „...cazul tânărului Felix Sima, analizat la momentul unei crize erotice trecătoare – iubirea pentru Otilia...”

▪ Pălăria albastră (clarifică): Deci Felix este un tânăr neexperimentat, care parcurge drumul devenirii sale profesionale împletit cu cel al dragostei. Otilia rămâne un vis adolescentin tulburător și frumos. Ambițios, muncitor, inteligent, se afirmă ca medic celebru, rămâne în lumea Ideii, reprezentând intelectualul autentic.

Jocul măștilor este un exercițiu eficient pentru elevii cu inteligența dominantă corporal–chinestezică. Această tehnică reflectă gradul de explorare a textului: atenție pentru detalii, pentru stările trăite de personaj într-o situație ori alta, elementele distinctive ale lui. Prezentăm mai jos esența exercițiului:

- Stabilirea „măștilor”: fiecare elev alege personajul pe care îl va interpreta;

- Pregătirea rolului și a măștii: elevul va sesiza toate nuanțele personajului, va alege elementele care-l deosebesc de ceilalți (detalii vestimentare, ticuri verbale etc.);

- Prezentarea personajului în fața clasei: se va realiza prin sugerarea identități personajului interpretat (vestimentația sau pantomima, o replică reprezentativă ori printr-un scurt monolog al „măștii”, conceput de elev, care să-i spună povestea);

- Recunoașterea personajului din spatele măștii (elevii-spectatori vor completa o fișă de lucru, notând identitatea personajului, detaliul care a condus la aceasta și o fișă pe care vor evalua elevul–actor: originalitate, capacitate de a surprinde esența personajului);

- Evaluarea activității elevului–actor se realizează în urma examinării fișelor.

Exercițiul se pretează la secvența didactică de verificare a lecturii unui text. Realizându-l, chiar și acei elevi care obișnuiesc „a pescui” rezumatele operelor, navigând pe Internet, vor „ara cu ochii minții”, pentru a identifica, a sesiza, a analiza încă o dată tipul de comportament, psihologia, limbajul, vestimentația, gesturile, mimica personajului. Dezvoltând și consolidând această inteligență, ei înțeleg că fiecare mișcare e cuvânt.

O altă metodă îndrăgită de elevi este cea a *horoscopului*. În opinia cercetătorilor, metoda respectivă este una distractivă, care vizează dezvoltarea vocabularului elevilor. Am aplicat-o pentru a folosi inteligența naturalistă și lingvistică în depistarea trăsăturilor morale ale personajului.

Elevii au fost organizați în echipe, alcătuite din câte patru elevi, iar în interiorul ei a fost desemnat un raportor. Au fost parcurși următorii pași:

- Alegerea unui personaj pentru discuție;

- Citirea trăsăturilor fiecărui semn zodiacal;

- Opțiunea fiecărei echipe pentru încadrarea personajului în sfera unui semn zodiacal;

- Prezentarea în fața clasei a opiniilor și a argumentelor ce le motivează alegerea.

Elevilor li se acordă timp de lucru, apoi raportorii ies în fața clasei și justifică fiecare trăsătură morală, apelând la exemple semnificative extrase din operă.

Esența metodei nu este încadrarea personajului într-un semn zodiacal din punct de vedere astrologic, ci dezvoltarea capacităților de a înțelege profilul moral al lui.

Reflectând asupra strategiilor care armonizează cu inteligențele multiple, am pus în valoare doar unele dintre tehnicile și metodele învățământului formativ. Este cert un lucru: axarea la ore pe inteligențele multiple asigură o participare activă a elevilor pe tot parcursul lecției. Din această perspectiva, am putea realiza o clasificare convențională a metodelor ce angajează spectrul bogat al înzestrărilor umane.

Pentru a desemna clar efectele experimentului, am ținut un jurnal în care am completat graficul zilnic al valorificării inteligențelor multiple. Acesta ne-a ajutat să descoperim, la finele fiecărei săptămâni, ce inteligențe ale elevilor am concentrat în activitate, care dintre ele urmează a fi antrenate și ce schimbări sunt necesare în stilul meu de predare.

Punctele „tari" ale experimentului vizează învățarea activă și creativă, diferențiată și motivată a elevilor. Am constatat că dezvoltarea atitudinii activ–participative este factorul ce declanșează dorința de a comunica, de a argumenta, de a crea, de a aborda un text în mod original.

Aplicarea teoriei respective a condiționat schimbări la nivelul achizițiilor academice, relevate prin media notelor la disciplină. Ne dăm bine seama că toate acțiunile realizate pentru a recepta opera artistică cultivă sensibilitatea și gustul estetic, încrederea în sine și în oameni, într-un cuvânt, gândirea pozitivă.

Am prezentat doar unele modele de antrenare a inteligențelor multiple prin tehnici interactive ce se desprind din practică și care au devenit o necesitate, deoarece duc la sesizarea, de către educabili, a problemelor și la descoperirea unor căi inedite de soluționare, generând un fluid de idei, la „menținerea unei prospețimi intelectuale, sub forma unor vii dorințe de a descoperi, de a inventa" (G. Berger).

Note
[1]Gardner, 2006, p. 216.

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[2]*ibidem*, p. 218.
[3]*ibidem*, p. 188.
[4]Pisoi, p. 18, *apud* Cartaleanu *et alii*, 2008.
[5]Călinescu, 2008.
[6]Gardner, 2006, p. 206.
[7]Bolboceanu, 2007, p. 5.
[8]*ibidem*, p. 22.
[9]Cartaleanu *et alii*, 2010, p. 15.
[10]*ibidem*, p. 6.
[11]Ilie, 2008, p. 234.
[12]Cartaleanu *et alii*, 2008, p. 12.
[13]Chelcea, p. 34, *apud* Cartaleanu *et alii*, 2008, p. 22.
[14]Ilie, 2008, p. 236.
[15]*idem.*

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DISCOURSE ANALYSIS OF THE PRAGMATIC USAGE OF THE PRONOUN *SHE* REFERRING TO *A CAT*

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Abstract

In the article we show how the method of discourse analysis can be applied to examine pragmatic usage of the category of gender in English, its different connotative meanings. Unusual, not motivated and even illogical use of the masculine, feminine or neuter gender is often accounted for by personification, "upgrading" or "downgrading". In English, the use of the personal pronouns HE and SHE with nouns denoting animals, plants or inanimate objects is more expressive than in Romanian. It attracts reader's attention, creates a certain psychological effect and provides foregrounding. Although little attention is paid to the category of gender in traditional grammars of English, pragmatic gender usage is an important aspect of linguistic awareness and language teaching or learning.

Keywords: *gendered pronouns, animacy scale, pragmatic functions, upgrading, personalizing, discourse analysis.*

Rezumat

În articol, se prezintă modul în care metoda analizei discursive poate fi aplicată la cercetarea utilizării pragmatice a categoriei de gen în limba engleză. Utilizarea neobișnuită, nemotivată și chiar alogică a genului masculin, feminin sau neutru este adesea cauzată de personificare, de „trecerea într-o categorie mai înaltă" de obiecte sau ființe, sau de „coborârea într-o clasă mai joasă". În limba engleză, folosirea pronumelor personale HE (el) și SHE (ea) cu substantive care denotă animale, plante sau obiecte neînsuflețite este mai expresivă decât în limba română. Acest fapt atrage atenția cititorului, creând un anumit efect psihologic. Deși puțină atenție este acordată categoriei de gen în gramaticile tradiționale ale limbii engleze, întrebuințarea pragmatică a genului este un aspect important al conștientizării lingvistice și al predării sau studierii limbii engleze.

Cuvinte-cheie: *pronume personale, scară de animație, funcții pragmatice, trecerea într-o categorie mai înaltă, personalizare, analiza discursilui.*

Learners of English are usually taught traditional, i.e. covert or unmarked gender system with little consideration of the connotative meaning or animateness scale. English textbooks neither include the analysis of the pragmatic function of the English gender nor encourage investigating the non-normative cases found in different written and spoken contexts. J. Lyons[1] states that gender "plays a relatively minor part in the grammar of English". R. Quirk, S. Greenbaum, G. Leech and J. Svartvik point out that "English makes very few gender distinctions. Where they are made, the connection between the biological category 'sex' and the grammatical category 'gender' is very close, insofar as natural sex distinctions determine English gender distinctions"[2].

The difficulties in using English gender correctly for foreign learners, in our case Moldavians, arise from different systems of gender category in both

languages. In Romanian gender is a grammatical category with syntactic consequences throughout the grammar, i.e. with premodifiers in the noun phrase (determiner or adjective) being in agreement by grammatical concord with the gender of the noun. The nouns of Romanian are assigned a grammatical gender class of masculine and feminine with the help of certain endings and affixes for every animate or inanimate thing, every phenomenon or notion.

We think that the students should be taught how to use the method of discourse analysis in order to examine pragmatic functions of the English gender, its deviation from the norm and to reveal its connotative meanings. The given article shows an example of how discourse analysis can be applied in considering pragmatic aspects of the English gender.

In English, the referent of the neuter pronouns *it(s)* cannot normally be human. One of the gendered pronouns must be used to refer to singular humans in the third person, namely *he/him/his* (*HE*) or *she/her(s)* (*SHE*). Inanimate nouns are normally referred to by the neuter pronouns, although the gendered pronouns are conventionally used by some people to refer to some inanimate referents, especially ships and problematic machines.

When we refer to animals and some inanimate objects, we have a choice in English, as we can use both the human and gendered terms (*WHO*, *HE*, *SHE*) and the inanimate and ungendered terms (*WHICH*, *IT*). Dictionaries and grammars are quite explicit about the areas of choice between *HE/SHE* and *IT*. D. Biber, S. Johansson, G. Leech, S. Conrad and E. Finegan[3] refer to *he* and *she* as "personal reference," and to *it* as "non-personal." They point out the main areas where the speaker has a choice (babies; animals, especially pets; countries, and ships). They also explain the choice: "Personal reference expresses greater familiarity or involvement. Non-personal reference is more detached."

Animacy is not a simple dual choice. The way in which these pronouns are used establishes a gradation of animacy, the normal order of which places humans at the top; other animals second; moving machines (such as ships, trains and cars) third; and the plant and mineral world at the bottom. It may seem strange that moving machines are placed higher in this scale than do living plants, but that is how English usage places them.

Another important notion is that of sentience. "New Scientist" (4 June 2005) devoted one issue to the relationship between humans and animals, with an emphasis on the emerging scientific acceptance of sentience in animals. F. de Waal[4] indicated a distinction between *anthropomorphism* ("the projection of human feelings onto animals") and what he called *anthropodenial* ("blindness to the human-like characteristics of animals and to people's animal-like characteristics"). He pointed out that both of these are problematic.

We can admit that this gradation of animacy reflects (and perhaps also shapes) an attitude to the way the world is organized. We can assume that if there is a choice – for example with animals or ships - a speaker's selection of one alternative or another is meaningful. Treating a nonhuman entity linguistically like a human enhances the animacy status of the nonhuman, indicates sentience, and situates the nonhuman closer to the human.

In this article we apply the method of discourse analysis to examine how gendered pronouns are used in the discourses about animals where emotions run high. For this purpose we selected a text from children's literature to illustrate the pragmatic aspects of such usage, which is expressing certain attitudes (personal involvement) by means of gendered pronouns.

The method of discourse analysis

It could be mentioned that the text-internal elements constitute the *text*, while the text-external ones constitute the *context*. D. Schiffrin points out that all approaches related to discourse analysis view *text* and *context* as the two kinds of information that create the communicative content of an utterance, and she defines these terms as follows: "I will use the term "text" to differentiate linguistic material (e.g. what is said, assuming a verbal channel) from the environment in which "sayings" (or other linguistic productions) occur (context). In terms of utterances, then, "text" is the linguistic content: the stable semantic meanings of words, expressions, and sentences, but not the inferences available to hearers depending upon the contexts in which words, expressions, and sentences are used. […] Context is thus a world filled with people producing utterances: people who have social, cultural, and personal identities, knowledge, beliefs, goals and wants, and who interact with one another in various socially and culturally defined situations"[5].

Thus, according to D. Schiffrin, discourse analysis involves the study of both *text* and *context*.

Formalists tend to see language as a mental phenomenon, while functionalists see it as a predominantly social one. Authors like D. Schiffrin integrate both the formal and the functional approaches within DA, and consequently, DA is viewed as an all-embracing term.

Thus, when analyzing discourse, researchers are not only concerned with "purely" linguistic facts; they pay equal or more attention to language use in relation to social, political and cultural aspects. In this article, we are going to adopt the general definition of DA as *the study of language in use*, and we shall follow D. Schiffrin in including both *text* and *context* as parts of discourse.

Broadly speaking, discourse analysts study the use of language in context, thus they are interested in what speakers/writers do, and not so

much in the formal relationships among sentences. Discourse analysis, then, has a social dimension, and for many analysts it is a method for investigating how language "gets recruited 'on site' to enact specific social activities and social identities"[6].

Researchers in DA are certainly engaged in the study of *language in use*. Thus, discourse analysts have helped to shed light on how speakers/writers organize their discourse in order to indicate their semantic intentions, as well as on how hearers/readers interpret what they hear, read or see. They have also contributed to answer important research questions which have lead to the identification of the cognitive abilities necessary in the use of symbols or semiotic systems, to the study of variation and change, or to the description of some aspects of the process of language acquisition.

In this article we examine the issue of gender variation in English by means of discourse analysis.

Discourse analysis of the short story
"Affection Exhibited by a Cat" by William Henry Giles Kingston

Affection Exhibited by a Cat
(by W.H.G. Kingston)

"I was one day calling in Dorsetshire on a clever, kind old lady, who showed me a beautiful tabby cat, coiled up before the fire. "Seventeen years ago," said she, "that cat's mother had a litter. They were all ordered to be drowned with the exception of one. The servant brought me one. It was a tortoise-shell. 'No,' I said; 'that will always be looking dirty. I will choose another.' So I put my hand into the basket, and drew forth this tabby. The tabby has loved me ever since. When she came to have a family, she disappeared; but the rain did not, for it came pouring down through the ceiling: and it was discovered that Dame Tabby had made a lying-in hospital for herself in the thatched roof of the house. The damage she did cost several pounds; so we asked a friend who had a good cook, fond of cats, to take care of Tabby the next time she gave signs of having a family, as we knew she would be well fed. We sent her in a basket completely covered up; and she was shut into a room, where she soon exhibited a progeny of young mewlings. More than the usual number were allowed to survive, and it was thought that she would remain quietly where she was. Not so. On the first opportunity she made her escape, and down she came all the length of the village, and early in the morning I heard her mewing at my bed-room door to be let in. When I had stroked her back and spoken kindly to her, off she went to look after her nurslings. From that day, every morning she came regularly to see me, and would not go away till she had been spoken to and caressed. Having satisfied herself that I was alive and well, back she would go. She never failed to pay me that one visit in the morning, and never came twice in the day, till she had weaned her kittens; and that very day she came back, and nothing would induce her to go away again. I had not the heart to force her back. From that day to this she has always slept at the door of my room."

Surely you will not be less grateful to those who brought you up than was my old friend's cat to her. Acts, not mere words, show the sincerity of our feelings.

Consider how you are acting towards them each hour and day of your life. Are you doing your best to act well, whether at home, at school, or at play?"[7]

The given extract is taken from the book "Stories of Animal Sagacity" by William Henry Giles Kingston. It represents a collection of humorous tales of how clever various individual animals have been seen to be, and in most cases a little moral is drawn from the story.

Macrocontext

William Henry Giles Kingston (28 February 1814 - 5 August 1880), writer of tales for boys, was born in London, but spent much of his youth in Oporto, where his father was a merchant.

His first book, The Circassian Chief, appeared in 1844. His first book for boys, Peter the Whaler, was published in 1851, and had such success that he retired from business and devoted himself entirely to the production of this kind of literature, in which his popularity was deservedly great; and during 30 years he wrote upwards of 130 tales.

He also conducted various papers, including The Colonist, and Colonial Magazine and East India Review. He was also interested in emigration, volunteering, and various philanthropic schemes[8].

The book "Stories of Animal Sagacity" was published in 1874. It was intended for children. The author described the behavior of various domestic and wild animals, as well as birds. The stories are true to life. The author tells us what he has seen or heard from other people about animals' behavior. He shows us how clever and resourceful animals can be. The author also gives children pieces of advice as animals sometimes set example for people to follow.

Text genre

The text represents a short story "Affection Exhibited by a Cat" of an anecdote genre. Anecdote is a short, interesting or amusing story about a real person, animal or event; a personal account of an event. The story of the tabby is told by "a clever, kind old lady", and she speaks about her own experience.

Macrotext functions (intentional types of discourse)

The text under consideration is a combination of argumentative and informative types of discourse. "Argumentative or persuasive communication is characterized by exerting influence on the interlocutor. Its goal is to change, transform, modify the addressee's "world picture" which is only part of the objective picture of the situation and includes knowledge, convictions, beliefs, emotional and intellectual state of the addressee. The efficiency of persuasion, its success or failure as intentional move is reflected in the recipient's response reaction by performing a non-verbal action (or refuse to perform an action). The choice of means of verbal influence is

determined to a certain extent by the characteristics of communicative act, as well as its logical structure chosen by the speaker"[9].

The principal goal of informative communication and discourses representing it is the transfer of certain content or information. The main strategy of argumentative discourse is persuasion.

Thus, the macro-functions of the given story are: a) informative – to describe the tabby's behavior; b) argumentative – to persuade the reader that cats are capable of affection, devotion towards people, and deserve to be treated in the same way by people. The author's point is that animals have high level of sentience or human-like characteristics.

Immediate context: the speaker and the addressee

"A linguistic individual, as a rule, isn't prone to give up easily his/her knowledge and beliefs acquired in the process of his/her social practice, neither to act in their everyday activity contrary to the formed opinions and stereotypical representations"[10]. Therefore, in each concrete case the speaker needs concrete tactics of persuasion based on the analysis of the situation and the addressee, including the latter's level of education and information awareness. The efficiency of the communicative act of "persuasion" depends on such conditions as: the content of propositional information, psychological features, social status and social-role functions of the speaker and the addressee, time and place of the communicative act, the form of information transfer which includes both verbal and non-verbal components.

The story "Affection Exhibited by a Cat" is the first person narration. There are two narrators in it – the author himself and a "kind old lady" who told the story. This argumentative strategy is known as example/illustration. A powerful move in argumentation is to give concrete examples, often in the form of a vignette or short story, illustrating or making more plausible a general point defended by the speaker. Concrete stories are usually better memorized than abstract arguments and have more emotional impact, so they are argumentatively more persuasive.

The addresser is individual – the author and an old lady, while the addressee is collective –readers of young age. The relations between the speaker and the reading audience are those of exerting influence, persuasion. The speaker's goal is to change, transform, modify the addressee's "world picture" which is only part of the objective picture of the situation and includes knowledge, convictions, beliefs, emotional and intellectual state of the addressee.

As the reading audience is children, the language is informal, emotional-evaluative, quite simple. The author's tone is objective, edifying, realistic on the one hand, and cheerful, hopeful, optimistic on the other hand.

The means of establishing contact between the speaker and the hearer

Turning to the readers the narrator uses the pronouns "you" and "our". The pronoun "you" is often used in advertisements. Its pragmatic functions are to establish close contact with the hearer by addressing him/her directly; to individualize the hearer; to get them involved in the event which is described.

The pronoun "our" has the same function as "we-inclusive". The characteristic feature of functioning of the pronoun "we" in interaction is its ability to demonstrate to the hearer his/her involvement in what is going on (communication act). In this way the addressee is included in the personal sphere of the addresser[11]. Thus the use of pronouns "we", "our" creates the effect of existing common field of the speaker and the recipient, relations of intimacy, mutual understanding.

Topics: semantic macrostructures

Linguists often advocate beginning discourse analysis with an analysis of semantic macrostructures, that is, with a study of global meanings, topics or themes. These are what discourses are (globally) about; they are mostly intentional and consciously controlled by the speaker; they embody the (subjectively) most important information of a discourse, express the overall content of mental models of events, and perhaps most importantly, they represent the meaning or information most readers will memorize best of a discourse. Discursively, topics or themes are characteristically expressed in titles, abstracts, summaries and announcements.

For contextual reasons, we select topics as a significant structure to study because they are usually controlled by powerful speakers, because they influence many other structures of a discourse (such as its global coherence), and because they have the most obvious effects on the (memory and consequent actions of) recipients[12].

In the given text we have identified the following topics:
- Animals should be treated by people with love, care, humaneness;
- Animals have high level of sentience, that is human-like features, feelings;
- Animals are capable of showing affection, devotion, gratefulness to people;
- Animals can set examples of behavior for people.

These topics are reflected in the title "Affection Exhibited by a Cat"; key words - affection, grateful, sincerity of feelings, to love (the mistress), to be fond of (cats), to take care of (cat), to stroke (the cat's back), to speak kindly to (the cat), to be well fed (of a cat).

The text structure

Being a short story the given text has a corresponding structure, which is the plot develops through exposition, complications, climax and

denouement. This structure is based on the argumentative strategy cause-and-effect. Causes are the factors giving rise to a phenomenon or event and effects are the outcome of events. Analysis of cause and effect is a commonly used strategy in argumentation. It helps to understand the issues involved in a controversy and gives the reasons for adopting a certain stance.

In our story old lady's kind, humane attitude to the tabby cat is the cause which gave rise to the cat's affection and gratefulness.

Illocutionary speech acts

The main strategy of argumentative discourse is persuasion. The logical structure of persuasive texts is generally predetermined by the fact that persuasion is a special informative process consisting in the transfer of corresponding facts. The core of persuasive texts is mainly information about facts or their interpretation. Therefore in the analyzed text directive illocutionary acts such as advice, suggestion, request (whose meaning boils down to the phrases such as "Do this" and "Don't do this", "Act in this way" and "Don't act in this way") follow after descriptive text consisting of representative/assertive speech acts and arguments containing evaluative language units.

Descriptive text tells us about the cat's behavior and consists of assertive speech acts whose goal is to inform about the facts, thoughts, feelings, opinions and beliefs. The conclusion of the story consists of directive speech acts, such as advice, suggestions, whose goal is to persuade, to exert certain influence on the addressee.

Language means

It has been mentioned above that the efficiency of communicative act of persuasion depends on a number of factors. The most important role is given to the linguistic execution of the persuasion. Language as a means of sensible communication contains in its structure units capable to realize fully and rationally the speaker's intentions and to implement effectively their strategic goals. The choice of means of verbal influence is determined to a certain extent by the above mentioned parameters of communicative act and its participants, as well as its logical structure chosen by the addresser.

Directive speech acts are important as system of actions used by interaction participants to manage, coordinate and control the communication process depending on the participants' goals and corresponding verbal strategies.

A number of lexical and grammatical means is used for explicit expression of assertion whose goal is to provide for coherence and effectiveness of argumentation. The speaker chooses such verbalization means that in their opinion would keep the current focus or indicate to the shifting of attention from one focus to another. Language units or verbal

constructs that are placed in argumentative focus must ensure, from the addressor's point of view, the greatest impact on the addressee.

Local meanings

Adjectives and nouns with positive evaluative connotation: *old lady* – clever, kind, fond of (the rabby); *the tabby cat* – beautiful, grateful, sincerity (of our feelings), *Dame Tabby* ("Dame" is used in phrases Dame Nature, Dame Fortune meaning lady «госпожа»).

The pronoun "she" is referring to cat. The use of "she"-reference means that the higher animacy is attributed to the tabby cat. The common use of SHE especially in reference to the cat signals the personalization of the pet, a respect for her, and emotional closeness to her. Besides, a consistent use of the personalized pronouns could help signal to the reader that the animals are sentient and could convey emotional closeness. The owners regard their pets in particular as equal to humans and capable of understanding their masters and even of 'speaking'. The text also suggests the idea that people shouldn't make animals suffer as the latter are sentient beings, and therefore highly animate and personalized entities.

Semantics of verbs:
- to love, to make her escape, to come back, not to go away, to satisfy herself (that I was alive and well), not to fail to pay a visit, to sleep (at the door of my room) – these verbs imply that the tabby was attached emotionally to her mistress, took care of her, was devoted to her, didn't want to part with her;
- to have a family, to disappear, to make (a lying-in hospital), to do damage (to the roof), to exhibit a progeny, to look after her nurslings, to wean her kittens – these verbs show the tabby as a good mother looking after her nurslings;
- to take care, to stroke (her back), to speak (kindly to her), not to force her back – the verbs express kind, humane attitude of the mistress towards the tabby.

Semantics of adverbs, adverbial modifiers, pronouns:
- ever since, from that day to this, always, nothing (would induce her to go away) – imply the cat's devotion to her mistress;
- on the first opportunity, all the length of the village, every morning, regularly, never (failed to pay a visit) – these adverbials express the tabby's reluctance to part with her mistress, her insistence in coming back, desire to remain near the old lady.

The modal verb "would" in "the tabby would not go away" – means persistent refusal to quit the old lady; the same verb in "back she would go" – has the meaning of repeated habitual action, so the cat was patient and persistent enough to come to see the old lady and then return to her kittens every day.

The adverb "surely" in the final part where the author gives advice to his readers has the following function. The modal words with the meaning of certainty, having hidden performative nature, play an active role in creating persuasive utterances. The hidden performative nature is conditioned by the very semantics of modal words as "autocentricity", i.e. their correlation only with the speaker, is part of their semantics[13]. By means of the words such as *surely, certainly, definitely, indeed, really, as a matter of fact etc.* the speaker can express a certain degree of confidence in the uttered assertion.

Implication (meaning)

For many pragmatic (contextual) reasons, speakers do not (need) to say everything they know or believe. Indeed, a large part of discourse remains implicit, and such implicit information may be inferred by recipients from shared knowledge or attitudes and thus constructed as part of their mental models of the event or action represented in the discourse.

In order to identify implicit meanings we shall analyze the following extract:

"The damage she did cost several pounds; so we asked a friend who had *a good cook, fond of cats, to take care of Tabby* the next time she gave signs of having a family, as we knew *she would be well fed*. We *sent her in a basket completely covered up*; and *she was shut into a room*, where she soon exhibited a progeny of young mewlings. *More than the usual number were allowed to survive*, and it was thought that she would remain quietly where she was. Not so. On the first opportunity she made her escape, and *down she came all the length of the village*, and early in the morning I heard her mewing at my bed-room door to be let in."

In this extract the following phrases have some implied meanings:
- a good cook, fond of cats, to take care of Tabby, she would be well fed – it implies that the tabby had very good conditions in the friend's house. Despite this she made her escape and returned to her mistress which proves her devotion to the old lady.
- more than the usual number (of kittens) were allowed to survive – it implies that the tabby could not return immediately as she had to take care of the kittens, and the phrase further in the text – *she never came twice in the day till she had weaned her kittens* - shows that the tabby was a responsible and careful mother as well.
- we sent her in a basket completely covered up, she was shut into a room, down she came all the length of the village – the implication here is that there were many difficulties and obstacles for the cat's return but all of them were overcome and solved. So the tabby was persistent in her actions whose goal was to remain with the person who helped her to survive and brought her up.

Grammar means (syntax)

The use of active voice describing the tabby's actions – has loved, come to have a family, disappeared, made a lying-in hospital, gave signs of having a family, exhibited a progeny, made her escape, came, went off to look after, came to see, to satisfy herself, to pay a visit, to wean the kittens, not to go away – by this the cat is presented as an active agent, capable of making her own decisions, instead of being passive object of people's actions.

Sentences with inverted word order:
- *On the first opportunity* she made her escape, and *down* she came all the length of the village, and *early in the morning* I heard her mewing at my bed-room door to be let in;
- *off* she went to look after her nurslings;
- *From that day, every morning* she came regularly to see me;
- *back* she would go;
- *From that day to this* she has always slept at the door of my room.

The use of this device has two effects. Firstly, it signals emotional speech, so the speaker is impressed by the cat's behavior. Secondly, it emphasizes the author's message that the cat was devoted to her mistress so much and couldn't be separated from her.

Subjunctive mood – "and nothing would induce her to go away". Here subjunctive mood expresses unreal condition. This is a persuasive argumentative move called "Counterfactual". The typical expression of a counterfactual is – "What would happen if…?" In the given text the use of Subjunctive mood means: no matter what benefits you could offer to the tabby, what could happen to her, she wouldn't quit the old lady, she would remain with her mistress under any circumstances.

Imperative sentence – "Consider how you are acting towards them each hour and day of your life." It is used to express a directive speech act, and namely a piece of advice. As we have mentioned above, the text consists of a descriptive part expressed by assertive/representative speech acts, whose goal is to inform, to explain, to state opinion etc. It is followed by a directive text where the speaker gives advice in order to persuade the addressee and to make him/her behave in a certain way. In the given text, the readers/children are advised to follow the tabby's example and to show the same attitude to their parents.

Rhetorical figures and argumentative moves
Contrast:
- "she disappeared, but the rain did not" – it serves to emphasize the reason why the mistress had to part with the cat, and namely that she did damage to the roof;
- "acts, not mere words, show the sincerity of our feelings" – the contrast between acts and words shows that real feelings (love, affection, devotion) should be proved by our actions. This sentence is

also an argumentative move called Authority. Many speakers in an argument have recourse to mentioning authorities to support their case, usually people who are generally recognized experts or moral leaders, international organizations. In some cases the reference is made not to a specific person, but to a generally accepted statement. We call them maxim-utterances. The use of such maxims (adages) by the speaker contributes to his/her communicative purpose as his opinion is corroborated by the majority's point of view.

Rhetorical question – "Are you doing your best to act well, whether at home, at school, or at play?"

Representative function is performed not only by affirmative sentences. There are cases when interrogative sentences express assertion. These are rhetorical questions. A distinctive feature of these questions is that they are more expressive, are colored by the speaker's definite emotions. "Rhetorical questions don't require an answer. Though addressed to the interlocutor, they are intended to exert certain influence on the addressee. Asking a rhetorical question, the speaker induces the hearer to find the answer on his/her own, at the same time convincing him/her in the correct answer"[14]. The use of rhetorical questions, whose goal is to involve the addressee in the speech production process, and namely in search for the answer to the question being asked, contributes to the achievement of a definite communicative purpose – to convince the hearer in the truth of the addressor's words. In the analyzed story the rhetorical question "Are you doing your best to act well, whether at home, at school, or at play?" suggests the answer that the children should do their best to act well towards grown-ups, thus showing the sincerity of their feelings, gratefulness.

Comparison (argumentative move) – children's behavior is compared to that of animals; moreover the cat is personalized by using she-reference. It implies that cat's behavior is an example for people. Therefore cats have high level of sentience worth to be respected.

Litotes – "you will not be less grateful" – it's a piece of advice, the use of litotes is a weakening or softening device which makes the advice more indirect, polite, less categorical, imposing.

Anaphora (the repetition of the word 'never') and parallel structure – "She never failed to pay me that one visit in the morning, and never came twice in the day, till she had weaned her kittens" – is used to emphasize the fact that the tabby cared both for the mistress and for her kittens.

Enumeration – "Are you doing your best to act well, whether at home, at school, or at play?" – draws attention to the importance of good actions towards grown-ups in order to prove how grateful one is.

Conclusion

In English some entities, like animals, moving machines, can be treated as more or less animate. People personalize these entities as a sign of emotional involvement with them. In the story "Affection exhibited by a cat" the tabby cat is treated linguistically as highly animate, personal entity. The author's intention is to show that: a) the tabby is treated by people with love, care, humaneness; b) a cat may have high level of sentience that is human-like features, feelings; c) pet animals are capable of showing affection, devotion, gratefulness to people, and in this way they can set examples of behavior for people. The tabby cat is personalized first of all by means of the pronoun SHE. In order to convince the reader, to change their world picture, the author draws upon a number of strategies, such as:

- *Speech acts* – directives and representatives;
- *Local meanings* – adjectives and nouns with positive evaluative connotations; pronouns SHE (to refer to the cat), YOU, OUR (to establish contact with the reader); verbs with semantics of feelings, attitudes, treatment; adverbs with semantics of cat's persistence; modal verb WOULD; adverb with the meaning of certainty etc;
- *Implicit information* – part of meaning is implied and must be inferred by recipients from shared knowledge as part of mental models of events;
- *Syntax* – active voice, inverted word order, subjunctive mood, imperative sentences;
- *Rhetorical figures and argumentative moves* – contrast, maxim-utterance, rhetorical question, comparison, litotes, anaphora, parallel structure, enumeration etc.

The author's use of SHE in reference to the cat signals the personalization of the pet, a respect for her, and emotional closeness to her. Animal rights advocates might consider that a consistent use of the personalized pronouns could signal to the reader that the animals are sentient and could convey emotional closeness. This is particularly important where the argument is based on an instinctive repugnance to the suffering of sentient beings.

Finally, it could be said that English gender distinctions are not as obvious as have sometimes been assumed. The difficulties to use English gender correctly for the Moldavian learner arise, on the one hand, from the different systems of gender category in English and Romanian and, on the other hand, from the connotative use of personal pronouns *he, she* and *it* indicating masculine, feminine and neuter gender accordingly. Deviation in English gender is often linked with certain stylistic and pragmatic connotations, such as personification, 'upgrading', 'downgrading', etc.

Though our students are mostly taught traditional, 'unmarked' gender system without any consideration of the animacy scale, they should be

encouraged to investigate and understand the pragmatic use, the connotative meanings of the non-normative cases encountered in different kinds of written and spoken discourse. We advise that the students should use the method of discourse analysis to examine gender variations due to pragmatic functions of the third person singular pronouns.

Notes

[1]Lyons, 1968, p. 283.
[2]Quirk *et alii*, 1982, p. 85.
[3]Biber *et alii*, 1999, p. 317-318.
[4]Waal de, 2005, p. 48.
[5]Schiffrin, 1994, p. 363.
[6]Gee, 1999, p. 1.
[7]Kingston, 2011, p. 8-9.
[8]www.wikipedia.org
[9]Grigoryeva, 2007, p. 135.
[10]Troyanov, 1989, p. 37.
[11]Apresean, 1995, p. 153.
[12]Van Dijk *et alii*, 1983, p. 68.
[13]Miloserdova, 1991, p. 111.
[14]Grigoryeva, 2007, p. 146.

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EDUCATION AND LANGUAGE TEACHING THROUGH VIDEO

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Abstract

The most important things in the world are awareness and learning – wanting to know every day of your life more and more and more. Because every time you learn something new you become something new. An ignorant teacher teaches ignorance, a fearful teacher teaches fear, and a bored teacher teaches boredom… But a good teacher catalyzes in his pupils the burning desire to know and love for the truth and beauty. John Steinbeck writing about his school days said, "I've come to believe that a great teacher is a great artist and you know how few great artists there are in the world. Teaching might even be the greatest of the arts since its medium is the human mind and the human spirit." What an incredible responsibility to be the guardians of the human spirit and the human mind! That is the reason why humanity has the deepest respect for teachers. The human mind and the human spirit are too wondrous to destroy.

Key words: *education, international language, non-native speakers, teaching tools, language teacher, listening and speaking activities, language teaching, multimedia resources.*

Rezumat

Astăzi, lucrul cel mai important este cel de a învăţa, adică de a acumula cunoştinţe, căci persoana care acumulează cunoştinţe devine alta. Un profesor ignorant cultivă ignoranţa la elevii săi, iar unul inteligent – dorinţa de a cunoaşte şi dragostea de adevăr. John Steinbeck îşi aminteşte următoarele despre anii de şcoală: „Am înţeles că un profesor remarcabil e întotdeauna un artist, iar artiştii adevăraţi sunt puţini în lume. Predarea este arta cea mai complexă, căci afectează gândirea şi sufletul omului". Iar responsabilitatea cea mai mare se reduce la formarea gândirii şi sufletului unui om! Iată de ce profesorii sunt pretutindeni şi întotdeauna respectaţi.

Cuvinte-cheie: *educaţie, limbă de comunicare internaţională, vorbitori nenativi, mijloace de predare, profesor de limbă, activităţi de audiere şi de exprimare, predarea limbii, resurse multimedia.*

It is worth mentioning that education plays a great role nowadays. Really, an educated person who also knows a foreign language is always necessary for the society he/she lives in. That is why learning a foreign language has become very important at our time. As English is an international language students from different countries all over the world are trying to know it better. So, in the world of modern technologies a lot of teachers always find something new in order to make their lessons more successful. As a matter of fact, learning the English language is a complex undertaking. As with learning any language, non-native speakers have to navigate a river of vocabulary, grammatical exceptions and language nuances. The task of

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learning English is even more complex for non-native speakers who move to an English speaking country and are immediately immersed in the language. Using videos in the English class is a very helpful and stimulating method to motivate our students to get the most of the lesson. Compared with other teaching tools: audio tapes, textbooks, and the basic blackboard, video is a relatively new option for the language teacher.

In fact teaching English through video is a great way to match the spoken word with the body language and silent communication involved in the language. Video is a very exciting way to learn about things no matter what it is, but if you are trying to learn English, the video gives you not only the pronunciation and all of the information while seeing a picture of actually what is happening, which I think is very helpful, but video is also powerful in the fact that they give you sounds and background and a lot of other unspoken parts of our English language, and that is very important[1]. Moreover, using videos is one of effective ways to introduce particular language points that needs to be practiced in classroom. A teacher can stress out on pronunciation. From our point of view using videos will facilitate better understanding and recognition of English sound, intonation, and stress pattern. A teacher can make students practice on using certain grammar rules, such as past tense, present continuous, and perfect. Videos are helpful in teaching listening and speaking activities. Students forget themselves in the content, indirectly acquiring language. Besides, video is very necessary in classrooms. It creates a very interesting atmosphere and students respond very well[2].

Without doubt, videos have a great number of advantages in teaching a language. First, the teacher can attract the students' attention easily. Second, using videos is a good way to teach them some difficult points vividly. Finally, when they watch videos, they will enjoy themselves. Using multimedia resources in the classroom makes teaching-learning a lively process. Students are learning better with the help of such tools. Indeed, using video in the classroom breaks monotony and brings a positive change into the class. However, this is not always possible in schools because of the lack of video players and suitable discs.

Presently videos are very stimulating and effective in triggering the imagination of the students. As they say[3] "A picture is worth thousand words." A teacher always needs to use some resources to keep the students' interest. Video can be one of them. It faces the students to real situations. It is often excellent to make them speak, even if they are at the very beginning stage. Due to videos, teachers have found a very effective tool for proficiency development.

Nowadays using video has become popular and integral part of the teaching activity, even in the one-to-one system. The BBC programs offer a

lot of good ideas, i.e. recording episodes of popular serials, or selected short programs. These recordings can be used for practicing in the 4 skills and students enjoy them very much. Watching video combined with well prepared "before watching" and "after watching" tasks - including vocabulary building and making a grammar review. It is much more attractive and exciting, than getting into touch with the "dry and boring" course matters.

There are a lot of different methods to teach English with the help of videos. One task might be to turn off the sound and ask students to make up a dialogue from a scene they have just watched. Another one would be to simply let just a part of the class watch a video, then have them describe to the others what they have seen and understood. At the same time the teacher can freeze certain moments of the video, by watching and pausing at very exciting moments, then ask students to predict what may happen next[4]. For the first viewing, the teacher tells the students that their main aim is to identify the general topic of each item. When the teacher shows the video again he/she asks students to make more detailed notes on each item. In order to better facilitate this, he/she should pause the video after each item. Students can check the information they noted down with their partner or group. After watching a film, students get the chance to practice their presentation skills by being film critics. The teacher can also challenge learners to practice their parts of speech skills by picking out words of different types from the videos watched. As students advance in their English-learning skills, the teacher may use videos as a vehicle to practice parts of speech[5]. Likewise the teacher can instruct students to write down all the nouns, verbs, adjectives or adverbs that they hear in a section of video.

We consider rather useful Randall Rightmire's[6] ideas of video-clips in ESL classes (presented in his article "Using Video in the ESL Class"). Janet Goodwin pioneered this method at UCLA for use with advanced students. It can be adapted for students of all levels.

A) Teaching Pronunciation with Video Clips
I. *Choosing a clip*
1. Choose a clip that is short (2-4 minutes)
2. Lots of visual context, including non-verbal communication
3. Recognizable, everyday situations
4. Humor, humor, humor
5. Informal, conversational language; lots of back-and-forth turn-taking
6. The clip should represent a wide variety of rhythm and intonation patterns

II. *Using the clips in the classroom*
Step 1: Before the exercise:

- Let the students know that the purpose of the exercise will be to practice the pronunciation of a variety of English intonation & rhythm patterns.
- Explain that the procedure will be to (a) listen to the characters and (b) try to imitate their pronunciation.

Step 2 (Optional): Any minimal introductory comments (such as "Has anyone ever seen Forrest Gump?" or "Who has heard of Tom Hanks?")

Step 3: Play the clip once, with the sound off, and with captions/subtitles off. Repeat if desired.

Step 4: Ask the students, "Who are they? What is their relationship? What is the setting? What is their situation? How do they feel?"

Step 5 (Optional): Ask students to read silently through the script. They may ask any questions about unfamiliar vocabulary.

Step 6: Play the clip again, with the sound on, and the captions or subtitles on. They can read along in the script if they choose. (This is an especially good idea if you have skipped the optional Step 4.) Repeat if desired.

Step 7: Read the script aloud, call-response style, line by line, sentence by sentence, or phrase by phrase.

Step 8: Elect students to play the parts on their own, with minimal teacher guidance.

- Two or three students can perform it for the whole class.
- Students can pair up or group us to read the script.
- Students can read it as a read-around, with every student taking a line.
- For a good laugh, divide the room into two halves, each half reading one part in chorus!

III. *Examples—Video Clips for Pronunciation*

Mona Lisa Smile[7]

Betty: What is that.

Watson: You tell me. Carcass. By Soutine. 1925.

Joan: It's not on the syllabus.

Watson: No. It's not. Is it any good? Hm? Come on, ladies.
There's no wrong answer.
There's also no textbook telling you what to think. It's not that easy, is it.

Betty: All right, no. it's not good. In fact, I wouldn't even call it art. It's grotesque.

Connie: Is there a rule against art being grotesque?

Giselle: I think there's something aggressive about it. And erotic.

Betty: To you, everything is erotic.

Giselle: Everything is erotic.

Watson: Girls.

Joan:	Aren't there standards?
Betty:	Of course there are. Otherwise, a tacky velvet painting, could be equated to a Rembrandt.
Connie:	Hey, my uncle Ferdie has two tacky velvet paintings; he loves those clowns.
Betty:	There are standards! Technique! Composition, color, even subject. So, if you're suggesting that rotted side of meat is art, much less good art, then what are we going to learn?
Watson:	Just that. You have outlined our new syllabus, Betty.Thank you. What is art? What makes it good or bad? And who decides? Next slide please? Twenty-five years ago, someone thought this was brilliant.
Connie:	I can see that.
Betty:	Who.
Watson:	My mother. I painted it for her birthday. Next slide? This is my mom. Is it art?
Joan:	It's a snapshot.
Watson:	If I told you Ansel Adams had taken it, would that make a difference?
Betty:	Art isn't art until someone says it is.
Watson:	It's art!
Betty:	The right people.
Watson:	Who are they.
Connie:	Betty Warren. We're so lucky we have one of them right here.
Betty:	Screw you!
Watson:	Could you go back to the Soutine, please? Just ... look at it again. Look beyond the paint. Let us try to open our minds to ... a new idea. Hm? All right. Back to ... Chapter Three. Has anyone read it?

B) Multi-Skills Lesson for Advanced ESL

This is an activity for high-intermediate to advanced students. It assumes students can read quickly enough to follow along in a script, while the movie clip is playing, as quickly as the actors read their lines.

I. *Choosing a clip*

1. Choose a story-within-the-story—a segment with a clear beginning and end.
2. Clips of 10-25 minutes fit well into a 90-minute or two-hour class format.
3. Is the situation easy to identify? What background will you have to provide?
4. Is there a topic/theme (family, work, school, politics, society, environment)?

5. Is the vocabulary accessible? Is the pronunciation clear? Is the clip free of ambient noise?

II. *Preparing materials*

1. Decide how much prep you want to do. Will it be a simple fill-in? Will you add reinforcing vocabulary exercises for before/after the listening? Will you add follow-up discussion topics? Writing topics?
2. Download a script if possible, so that you won't have to type it yourself.
3. Even if you download a script, check it once with the video on; errors happen!
4. Download movie facts for pre-listening (optional). Actor bios, photos, director filmographies, and plot synopses can make the lesson come alive.
5. Do you need to footnote any slang, idioms, or unusual vocabulary?
6. Choose a sampling of words to blank out.
7. Print a copy of the whole script as your answer key.

III. *Using the clip in class*

1. Turn off the close-captioning.
2. If the clip is short (10 minutes or less), you might show it twice. Ask students not to look at their script the first time. How much of the gist can they get without help from the script?

These are only a few suggestions about the use of videos during class[8]. Those who have used videos are of the opinion that students greatly enjoy such a method, because it motivates them to try to express themselves in a different language from their mother tongue, get a perspective on the cultural aspects of the English speaking world, and so on. To sum it up it is worth noting that using video in the classroom can be both an interesting approach to a subject and a warm up to develop different themes. Also it is a reliable way to learn the language in a real context, listening to native speakers. The main functions of using videos during the English classes are that of motivating and helping students to understand this language.

Notes
[1]Stempleski *et alii*, 1990.
[2]Finocchiaro, 1989.
[3]www.teachingenglish.org.uk/think/articles/video-young-learners-1.
[4]www.teachingenglish.org.uk/think/articles/video-young-learners-2.
[5]www.ehow.com/video_5103554_teach-english-through-films.html#ixzz1pcBYmCtk.
[6] Rightmire, 2007.
[7]Written by Lawrence Konner & Mark Rosenthal, Directed by Mike Newell. Source: http://www.imdb.com/title/tt0304415/.
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TEACHING THE ENGLISH MODAL VERBS IN SCHOOL

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Abstract

In order to identify the problems, which both pupils and teachers face in learning and teaching the English Modal Verbs in Moldovan schools , and if the English Modal Verbs are taught with the help of Cooperative Learning Strategies, we have made a quiz and distributed it to the teachers of English from different schools. The results of our investigation are presented in the article. We also suggest interactive, cooperative activities for teaching and practising the English Modal Verbs.

Keywords: *modal verbs, cooperative strategies, techniques, quiz.*

Rezumat

În articol, autoarele identifică problemele cu care profesorii și elevii se confruntă în procesul predării și învățării verbelor modale engleze în școlile din Republica Moldova și faptul, dacă verbele în cauză sunt predate cu ajutorul strategiilor de cooperare. Cercetarea este făcută în baza analizei răspunsurilor la întrebările unui chestionar, distribuit, în prealabil, profesorilor de limba engleză din diferite școli din țară. Generalizând observațiile făcute, autoarele propun activități cooperativ-interactive care ar dinamiza predarea și învățarea acestor verbe.

Cuvinte-cheie: *verbe modale, strategii de cooperare, activități, chestionar.*

Introduction

The aim of the present article is not to present theoretical investigation of the topic under consideration, but to show the present situation of the studied problem in Moldovan schools in Bălți. Teachers from different schools were involved in this investigation. Their answers showed whether Cooperative Learning Approach is used when teaching grammar or not.

Modal Verbs are taught in the gymnasium and lyceum cycles. The first acquaintance with the English Modal Verbs children have in the 3rd form. The number of Modal Verbs increases with each form. We have analyzed the school manuals from the 2nd to the 9th forms. The result of our investigation is shown in the following table:

Form	Modal Verbs	The number of Modal Verbs
3rd	can	1
4th	Can*, must, may, should/ shouldn't	4
5th	Can*, may*, may not, must*, must not	4

6th	have to, need to, must*, should*	4
7th	Should*/ should not*	1
8th	Should*, would, could*.	3
9th	Can*, can not*, may*, must8, could*, might, to be able to, have to*, ought to, should*, need*.	10

Table 1: *Modal Verbs Used in the Gymnasium Cycle in Moldova*

Note: The modal verbs having the sign * are repeated in several forms. The modal verbs underlined _____ are new.

The given table shows that each year appears a new Modal Verb, so by the end of 9th form pupils know almost all the Modal Verbs.

We have analyzed the way the Modal Verbs are presented in different manuals. The Modal verbs are mentioned for the first time in the textbook "Magic English. Pupil's Book. Third Form" by Iulia Ignatiuc and others. Lesson "I Can Ride a bike", Module Three, Lesson Six is mostly devoted to the Modal Verb "Can". The textbooks for the 3rd – 5th forms give some rules for using the English Modal Verbs correctly as for the gymnasium level; modal verbs are presented in exercises. In the 9th form where there is an exercise with 20 sentences where almost all the modal verbs are present: "Fill in with one of the modal verbs". This exercise is placed at the end of the book where extended grammar exercises are given.

Problems in the Modal Verbs' Acquisition

In order to identify the problems, which both the pupils and the teachers face in learning and teaching the English Modal Verbs, we have made a quiz and distributed it to the teachers of English from different schools, such as Lyceums: Guțu A., Tomacel S. and Svatuța O. from B.P. Hasdeu Luceaum; Ștefanco A., Procofieva O. and Vizitiu N. from L.Blaga Lyceum; Gordilova O., Sitaila I., Savitskaia S. and Ceahur I. from N. Gogol Lyceum; Cuzmina N., Gurskaia L. and Chiobanu O. from M. Lomonosov Lyceum.

The quiz consists of 10 questions regarding cooperative learning and Modal Verbs:

1. Do you use cooperative strategies in your English classes?
   Yes _____   No_____
   Explain your answer.
   _____

2. How often do you use cooperative strategies in your English classes?
   a) Very often   b) Often   c) Rare   d) Never
   Explain your answer.
   _____

3. What cooperative strategies do you usually use in your English classes?

a) Jigsaw b) Three-step-interview c) Roundtable d) T-chart e) Dialogues f) Problem solving g) Debate h) PIM i) (your answer)_____

4. Do you use cooperative strategies while teaching grammar? Yes _____   No_____
Explain your answer:
_____

5. Do you consider teaching Modal Verbs as one of the most difficult grammatical topics in the gymnasium cycle?
Yes _____   No_____
Explain your answer:
_____

6. What techniques do you use in teaching Modal Verbs? a) Fill in the gaps… b) Write sentences… c) Make up dialogue using… d) Complete the sentences with… e) Paraphrase the sentences… f) Make up a story… g) (your answer)
_____

Give arguments:
_____

7. What problems do you meet teaching Modal Verbs? a) Lack of enough hours for reinforcement of the topic; b) Lack of exercises; c) Lack of material; d) (your answer) _____

8. What problems do the pupils face learning Modal Verbs? a) Difficult to memorize the meanings of the verbs; b) Few practice; c) Lack of motivation and interest; d) Lack of similar grammatical form in the native language; e) (your answer) _____

9. Arrange the Modal Verbs according to the level of difficulty the pupils face while learning them: a) Can (could) _____ b) May (might) _____ c) Must_____ d) Have to_____ e) Need to _____ f) Ought to _____ g) Dare _____ h) Should (shall) _____ i) Would (will) _____ .

10. Suggest one cooperative activity for teaching one of the Modal Verbs:
 _____

The results of the quiz are the following:
(1)   100% of the teachers use cooperative strategies at their lessons, explaining that these strategies help students to develop their speaking skills, understanding the rules of usage;
(2)   98% of the teachers often use cooperative strategies. Students are more active during the lessons, make decisions, solve problems and certainly enrich their vocabulary;
(3)   All of interviewed teachers (100%) usually use *Problem Solving* and *Dialogues* at their lessons. Few of them (20%) use *Three steps interview* and *PIM*. One of the teachers, Savitskaya S., suggested *RAFT system strategy* (The *RAFTs Technique*[1] is a system to help students understand their role as a writer, the audience they will address, the varied formats for writing, and the expected content. Students are

encouraged to use creative thinking and response as they connect their imagination to newly learned information. It is an acronym that stands for: *role of the writer* - Who are you as the writer? Are you Sir John A. Macdonald? A warrior? A homeless person? An auto mechanic? The endangered snail darter?; *audience* - To whom are you writing? Is your audience the Canadian people? A friend? Your teacher? Readers of a newspaper? A local bank?; *format* - What form will the writing take? Is it a letter? A speech? A poem?; *topic + strong verb* - What's the subject or the point of this piece? Is it to persuade a goddess to spare your life? To plead for a re-test? To call for stricter regulations on logging?[1]);

(4) 85% of the teachers use cooperative strategies while teaching grammar. They help teacher and pupils to find solution and understand the rules. 15% - uses other strategies, motivating that cooperative strategies are more efficient and fruitful in such aspects as: reading, speaking and listening;

(5) 70% of the teachers consider "Modal Verbs" as one of the most difficult grammatical topic. There is no equivalent in the native languages. 30% of them say that it isn't the most difficult topic, although pupils meet difficulties;

(6) 100% of the teachers use the following techniques: *Write sentences. Complete the sentences with.* 92% of the teachers use *Fill in the gaps.* 76% of the teachers use *Make up dialogue.* 61% of the teachers use *Make up a story.* 53% of the teachers use *Paraphrase the sentences.* Teachers also suggested such techniques as *Unscramble the sentences, Choose the right variant, Analyze the meaning, Translate the sentences*;

(7) 61% of the teachers are of the mind that the most serious problem they face is the lack of exercises. 53% of the teachers consider that one of the problems is the lack of exercises. L. Gurskaia pointed out the lack of exercises in the 5th–6th Forms. Also teachers have added the following problems: *Lack of explanation in the book, The wrong structure of the textbooks*;

(8) 77% of teachers said that the lack of similar grammatical form in the native language creates difficulties while learning Modal Verbs. 61% of the teachers said that one of the problems which pupils face is the lack of exercises. 23% of the teachers said that it is difficult for the pupils to memorize the meanings of the modal verbs. S. Savitskaya pointed out the great account of specific notes alongside with the main rules.

(9) Teachers have suggested the following activities: *Dialogues, Poems, Songs, Situations, Role Play, True/False Game.*

The Analyses of Grammar Exercises for Teaching the English Modal Verbs in Moldovan School Manuals

The result of our investigation shows the following types of exercise for teaching and learning Modal Verbs in the gymnasium cycle. These activities can be classified into 5 groups:

(1) *Recognition exercises* – children have to recognize the studied grammatical item. This type of exercise is the easiest one. It is mostly used in the 3rd form. For example: Module Three, Lesson Six "I Can Ride a Bike", Exercise 3: "Read the pictures and write the sentences"[2];

(2) *Creative exercises* – pupils have to make up sentences using the modal verb according to the pictures. This type of exercise is used beginning with the 3rd form. For example: Exercise 1: "Look at the pictures and say what the children can do", at the same lesson[2];

(3) *Drill exercises* namely *completion* – are introduced in the 4th form and are widely used in the senior forms. Pupils have to choose and put the appropriate modal verbs. For example: the 4th Form, Module Three, Round Up, Exercise 6: "Choose the correct verb": *I____ do my homework now. (Must, May).* The 6th Form, Unit Four, Lesson Four "Computer land", Exercise 8: "Complete the sentences with *must* or *mustn't*, *should* or s*houldn't*" – You ____ leave your disk without protection[2];

(4) *Paraphrasing exercises* – are introduced in the 7th form. Pupils have to paraphrase the sentence using modal verb. For example: the 7th Form, Unit Five, Lesson Four "Sports", Grammar Part, Exercise 1: "Paraphrase the sentences below using should + infinitive" – *The team's captain ordered the players to leave the play-ground*[2];

(5) *Fill-in exercises* – pupils have to put the missing modal verb in the sentence. This type of exercise is practiced in the 5th, 6th, 8th and mostly in the 9th form. For example: the 5 Form, Unit Four, Lesson Two, The Second Lesson "The Magic World of Literature", Exercise 9: "Fill in with may, may not, can. Read the dialogue:

    Tim: ____ I take your book?
Sandu: _____ you read?
    Tim: Yes, I ___.
Sandu: Then, you ___ take the book.
    Tim: ___ I draw in it?
Sandu: No, you ____ ___, Tim. If you want to decorate, take some paper or a slate"[2].

The presented types of exercises help pupils to memorize the Modal Verbs. Practice shows that the pupils are not able to keep in mind all the meanings of the modal verbs. Learning by heart becomes too boring for them. The only solution is to introduce new types of activities which will raise pupils' interest and will provoke them to study with more interest.

Interactive, cooperative and collaborative learning in which each person's opinion is emphasize, creates an atmosphere of democracy where all opinions are heard, all perspectives are valued, and finally where it builds an atmosphere of community, a classroom community. We consider that several effective exercises may be worth applied in the process of teaching Modal Verbs at the lessons of English: *Problem, Solving exercise, Word Research, Broken Sentences, Songs and Poems, Games, Proverbs and Quotations.*

All these activities are going to be presented and described in this article.

Teaching Modal Verbs in the 9th Form

The analysis of the quizzes shows that the teachers are not satisfied with the number and the types of the exercises introduced in the books. They suggest using songs, dialogues and problem solving activities in the process of teaching and reinforcement of the Modal Verbs. Taking also in consideration that there is an exercise for the reinforcement of the topic: "Modal Verbs" in the manual of the 9th form, which consists of 20 sentences where almost all the modal verbs, which were studied before, are present and also there are 3 Modal Verbs introduced for the 1st time (ought to, to be able to, might). We suggest several activities based on Cooperative Learning Strategies:

(1) The story "The Origin of Modal Verbs": A simple play on the words could help pupils remember how modal verbs are different from the other verbs[3]:

<div align="center">

The Origin of Modal Verbs
</div>

A long time ago it was difficult to be a verb; you had to fill in lots of forms before you could be accepted. A group of words wanted to be verbs, they were: ought to, shall, should, will, to be able to and would.

They filled in all the forms at the verb office, one for past tense, one for future and one for present, one for infinitive and one for gerund. When they went back the next week to inquire about their application, they were told there was a problem.

'There's been a muddle; all the forms have been lost. Sorry, I'm afraid you cannot be verbs' said the chief verb-maker. The words were very unhappy, but at last one form for each verb was found. So it was decided that because they only had one form each they could be not full verbs, but a kind of assistant verb that could be used with other verbs. Because of this muddle, they were known as 'muddle verbs', pronounced 'modal verbs' today, with only one form.

(2) *Audio–Lingual Approach* – is a contemporary way of teaching a foreign language. It is aimed at teaching the language skills in the order of listening, reading and writing and is based on using drills for the formation of good language habits[4]:

a) *Songs* – the usage of songs during the lessons of English has an important influence upon the pupils. Firstly they help to develop such pupils' abilities as listening, speaking and reading. Secondly

songs change the atmosphere in the classroom. We propose verses with modal verbs taken from different well-known songs[5]:

May it be the shadow's call? We might be strangers. I just can't get you out of my head. I know I can be what I wanna be. You mustn't cry. The show must go on. My make-up may be fading.

Exercises:

1. Play the songs and ask pupils to listen and match the halves.

1) May it be	a) be fading.
2) We might	b) cry.
3) I just can't	c) get you out of my head.
4) I know I can	d) go on.
5) You mustn't	e) be strangers.
6) The show must	f) be what I wanna be.
7) My make-up may	g) the shadow's call...

2. Find the meanings of the Modal Verbs *may, might, can, must:*

S	O	U	P	O	S	S	A	D	V	I	C	E	F
U	R	P	O	S	S	I	B	I	L	I	T	Y	F
P	R	E	B	Q	R	E	I	N	V	P	I	C	E
P	A	R	L	I	D	C	L	A	I	R	O	P	A
O	P	M	I	R	O	H	I	B	I	O	T	Y	R
S	P	I	G	E	R	M	T	I	I	H	T	U	I
I	U	S	A	Q	E	R	Y	L	W	I	S	N	O
T	E	S	T	A	S	T	N	I	N	B	R	T	Y
I	M	I	I	A	M	E	K	T	E	I	O	U	T
O	I	O	O	C	S	N	X	Y	Z	T	C	R	Y
N	G	N	N	N	C	E	R	T	A	I	N	T	Y
R	E	Q	U	E	S	T	B	E	D	O	U	B	T
U	R	E	P	R	O	A	C	H	P	N	M	A	Y

Table 2: *Meaning of the Modal Verbs.*

3. Identify the meaning of the modal verbs:

May it be the shadow's call? _____ I know I can be what I wanna be. _____ We might be strangers. _____ You mustn't cry. _____ The show must go on._____ I just can't get you out of my head. _____ My make-up may be fading. _____

b) *Poems* – the usage of poems during the lessons of English has approximately the same value as songs. They have not only cultural but a linguistic value as well. We propose the following poem:

Blowing in the Wind

How many roads must a man walk down / before you can call him a man? / Yes, 'n' how many seas must a white dove sail / before she sleeps in the sand? / Yes, 'n' how many times must the cannon balls fly / before they're forever banned? / The answer, my friend, is blowing in

the wind. / The answer is blowing in the wind. / How many times must a man look up / before he can see the sky? / Yes, 'n' how many ears must one man have/ before he can hear people cry? / Yes, 'n' how many deaths will it take till he knows / that too many people have died? / The answer, my friend, is blowing in the wind, / The answer is blowing in the wind. / How many years can a mountain exist/ before it's washed to the sea? / Yes, 'n' how many years can some people exist / before they're allowed to be free? / Yes, 'n' how many times can a man turn his head, / Pretending he just doesn't see? / The answer, my friend, is blowing in the wind, / The answer is blowing in the wind //

Exercise: In groups make up an acrostic poem for word combination *Modal Verb.*

c) *Dialogue* – the usage of dialogues at the lessons of English will present pupils an example of every day conversation and will help them in improving their speech skills. We propose the following dialogue, which is presented with the help of audio-lingual technique:

- Hi, Staff! / - Oh! Hello, Sabine! / -You sound a bit down. / - Yes, well. We have to do this homework, 3 pages of exercises on obligation modals by next week. / -Obli... what? / - Obligation modals, you know verbs like: must and have to. And now we have to do this homework. / - Shall you don't have to do all those boring exercises. Why don't you come to the party with me? / - A party? But I can't go to parties. I have to do my homework. If teacher real says "you must do your homework" she means business. / - Well, you don't have to come to this party. If you won't to. / - Sabine, I'd love to come to the party. But… / - But you really must come to the party next week. / - Another party? Oh! Let's see during the break. I'll talk to you late, Sabine.

Exercise: In pairs make up a similar dialogue using Modal Verbs.

(3) *Brainstorming* – is considered to be a problem–solving technique. It was first developed by A.F. Osborne in 1941. The main purpose of brainstorming is to stimulate all the members of a group to express their ideas connected with the proposed problem.

a) *Proverbs and quotations* which contain Modal Verbs may be used for the reinforcement of the topic. Pupils will have to comment on one of them in such a way that they will not only memorize the verbs but increase their knowledge about life as well. We propose a number of proverbs for each modal verb:

Can: *Anger can be an expensive luxury. Don't put off for tomorrow what you can do today. A close friend can become a close enemy. A man may well bring a horse to the water, but he cannot make him*

drink. You can't teach an old dog new tricks. God help the rich, the poor can look after themselves.

Must: *Friends are like fiddle strings, they must not be screwed too tight. He that plants thorns must never expect to gather roses. He who leaps high must take a long run. He who would eat in Spain must bring his kitchen along. If two men ride a horse, one must ride behind. It is not enough to run, one must start in time.*

May: *As the best wine makes the sharpest vinegar, the truest lover may turn into the worst enemy. Have a horse of your own and then you may borrow another's. Every garden may have some weeds.*

Have to: *You have to take the good with the bad.*

Should: *A man should live if only to satisfy his curiosity. Advice should be viewed from behind. Beggars shouldn't be choosers. Children should be seen and not heard.*

Might: *One might as well be hanged for a sleep as a lamb.*

b) *Crosswords* – we suggest to each modal verb a crossword. Pupils will have the task to read the sentence and identify the meaning:

Complete the crosswords using the meaning of the Modal Verb, which it stands in the sentence for[6]:

Can / could: 1. Mary can speak English. 2. Anybody can make a mistake. 3. The teacher said we could go home. 4. You can't cross the street here. 5. He can't be working at this time. 6. Can I have some water? 7. You could at least have met me at the station, couldn't you?
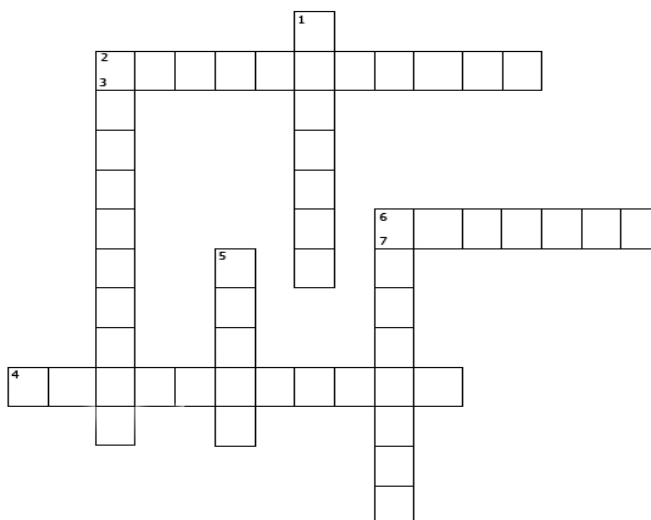
Answers: 1. Ability; 2. Possibility; 3. Permission; 4. Prohibition; 5. Doubt; 6. Request; 7. Reproach.

May / Might: 1. This news is so strange that you may not believe it. 2. The doctor has fears that she may not live much longer. 3. You might at least offer to help me. 4. Might I use your telephone, please? 5. You may find all the books you want in the National Library.
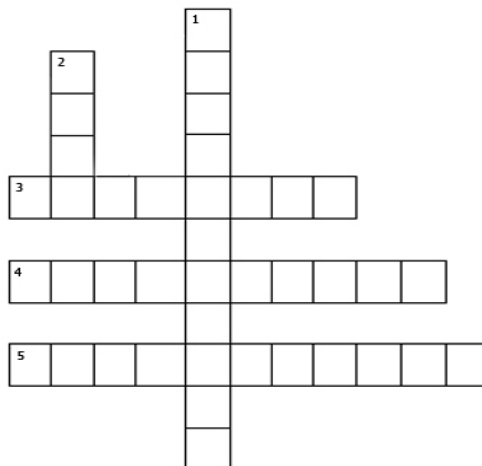
Answers: 1. Supposition; 2. Fear; 3. Reproach; 4. Permission; 5. Possibility.

Must: 1. He must move the furniture himself. 2. The girl mustn't go home alone. It's very late. 3. It must be late as the streets are deserted. 4. You must stop worrying about your son.
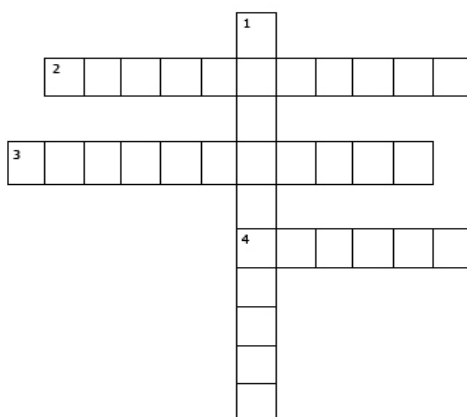
Answers: 1. Obligation; 2. Prohibition; 3. Supposition; 4. Advice.

To be to…: 1. When is the wedding to be? 2. Where is he to be found? 3. A, B. You are to stay here until I return.
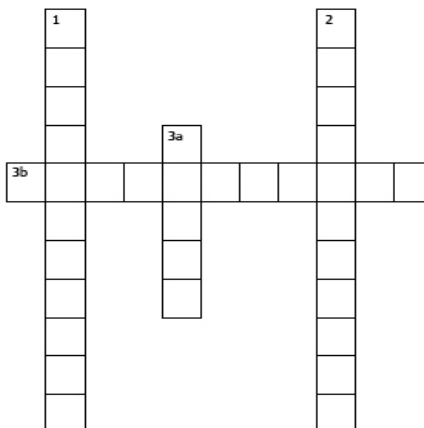
Answers: **1. Arrangement; 2. Possibility; 3. A. Order. B. Instruction.**

***Shall/should:* 1. I want that prize and I shall win it. 2. She shall pay for it, she shall… 3. Shall I get you a chair? 4 If you see anything strange you should call the police. 5. The film should be very good as it is starring first class actors.**
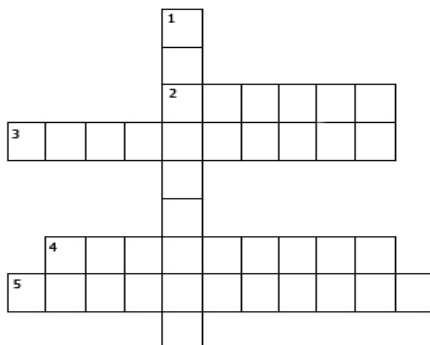
Answers: **1. Intention; 2. Threat; 3. Suggestion; 4. Obligation; 5. Supposition.**

(c) *Situations* - may be used for the reinforcement of the topic. Pupils will not only memorize the verbs but increase their knowledge about life as well.

Exercises:
1. Read parents' instructions for their child's life. Write a child's instruction for parents[7]:
> ***You must say "thank you" and "please" a lot. You must treat everyone you meet as you want to be treated. You should never take actions when you are angry. You need to be able to admit your mistakes.***

2. Read the note from your friend Mary. Write a note to Mary. Answer her question[8]:

_____ ,

I really need my English book! Why haven't you given it back to me? When can you return it? Which pages should I read for homework? **Mary**

3. Make up dialogues according to the pictures using Modal Verbs.

Fill-in exercises

I. Fill in the blanks with **can, could, be able to, must, have to, needn't, shall** and translate them[9]:

1. *I ___ not go to the theatre with them last night, I ___ revise the grammar rules and the words for the test.* 2. *My friend lives a long way from his office and ___ get up early.* 3. *All of us ___ must be in time for classes.* 4. *When my friend has his English, he ___ stay at the office after work. He (not) ___ stay at the office on Tuesday, Thursday and Saturday and ___ get home early.* 5. *___ you ___ work hard to do well in English?* 6. *"___ we discuss this question now?"* 7. *I'm glad you ___ come.* 8. *"___ come and have dinner with us tomorrow?" "I'd love to."* 9. *"Please send them this article." "Oh___ I do it now?"*

2. Open the brackets and fill in the blanks with the appropriate forms of the verbs must, have to and be to[10].

1. *John (not tell) him about it. It's a secret.* 2. *It looks like rain. You (take) your raincoats.* 3. *You (not talk) so loudly here.* 4. *In his youth he (work) from morning till night to earn his living.* 5. *He (wait) at the station till it stopped raining.* 6. *The secretary informed us when the manager (come).* 7. *They (leave) on Saturday, but because of the delay with their visas they (book) tickets for Monday.* 8. *…. I (do) it by myself?*

Translation exercises – they help pupils understand the meaning of the modal verbs.

1. Read these sentences and translate them into Romanian (Russian)[11].

1. *One Englishman can beat three Frenchmen.* 2. *You can't please all of the people all of the time.* 3. *Life cannot be one endless round of pleasures.* 4. *Good advice can be given, good name cannot be given.* 5. *You can't put new wine in old bottles.* 6. *A man can do no more than he can.* 7. *You never know what you can do until you try.* 8. *God could not be everywhere, therefore he made mothers.* 9. *Where nothing is, nothing can be had there.*

2. Translate the following sentences into English:

1. *Ea niciodată nu poate veni la timp.* 2. *Ei au fost fericiți că au putut să-și ajute prietenii.* 3. *O poți ajuta? – Da, pot.* 4. *El ne-a spus că putem veni în orice zi convenabilă pentru noi.* 5. *N-ar fi trebuit să-i urmezi exemplul toți anii aceștia! Ceea ce-i bine pentru ea, nu poate fi bine pentru tine.* 6. *Nu pot privi televizorul seara, am prea multe de făcut.* 7. *Ea trebuie să fie acasă acum.* 8. *Sora mea poate vorbi cu el.* 9. *Copilul a întrebat, dacă i se permite să privească încă 2 filme în desene animate.* 10. *Ce pot să-ți spun? Regulile trebuiesc respectate*[12].

We have analyzed the exercises included in the school manuals used for teaching Modal Verbs. We have made a quiz and have distributed it to the teachers of English from different schools and found out the difficulties which they meet in teaching Modal. We have created a list of exercises that might serve as a support for school teachers in Modal Verbs reinforcement. The examples are presented with the help of tables, schemes which confirm the theoretical and practical part of our investigation.

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INDICAȚII ȘI RECOMANDĂRI METODICE / DIDACTIC SUGGESTIONS

THE EVALUATION PROCESS IN EDUCATION

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Abstract

The paper deals with the problem of evaluation which helps the persons involved in the educational process make decisions. It also deals with some of the mistakes that both students and teachers can make when being evaluated, namely when evaluating.

On the one hand, students need the evaluations in order to help them know what knowledge, skills, and attitudes they have acquired and where they still need to improve.

On the other hand, teachers have to make the correct appreciations in order to weigh the mistakes appropriately. They also need these evaluations to assist them to plan, implement, and revise their instructions.

However, the necessary tools have to be chosen in order to make of mistakes a truly effective learning experience.

Keywords: *evaluation, educational process, decisions, mistake, students, teacher.*

Rezumat

În articol, se analizează problema evaluării care îi ajută să ia decizii pe cei implicați în procesul educațional. În lucrare, se menționează, de asemenea, câteva dintre greșelile, pe care le pot face atât studenții, cât și dascălii, când sunt evaluați, respectiv când evaluează.

Pe de o parte, studenții au nevoie de evaluări pentru a-i ajuta să înțeleagă ce cunoștințe, abilități și atitudini au dobândit și ce mai trebuie îmbunătățit. Pe de altă parte, profesorii trebuie să aprecieze corect greșelile. Ei au de asemenea nevoie de aceste evaluări pentru a-și planifica, implementa și revizui explicațiile. Cu toate acestea, trebuie alese mijloacele corecte pentru a face din greșeli o experiență eficace de învățare.

Cuvinte-cheie: *evaluare, proces educațional, decizii, greșeli, studenți, profesori.*

The age of the students is essential when deciding what, when and how to teach. The skills, the needs and the abilities are different and they depend on the age of the learner.

To educate students effectively is to provide students with the opportunity to reach their potential and make a contribution to society. This is possible only if teachers obtain data and information about the progress that each student makes, what the student knows and can do, and what must be done in order to develop and encourage the student's educational development. Student assessment and evaluation help the persons involved in the educational process make decisions. Credible assessments and evaluations help students know what knowledge, skills, and attitudes they have acquired and where they still need to improve. The information that

they get from the evaluations, helps them to realize where they stand and to set goals for their future learning process.

At the same time, teachers also need these evaluation results to assist them to plan, implement, and revise their instruction. Research on teaching reveals that the assessment and evaluation of student learning is unquestionably one of the teacher's most demanding and complex tasks. Teachers use their professional judgment to ensure that their assessments are relevant to and representative of the learning outcomes their students are expected to achieve.

On the one hand, students need information about their strengths and areas of need in order to focus their efforts, ask for help, have faith in their ability to learn, and make decisions for their future. On the other hand, teachers need information to determine student needs, evaluate the impact of their instruction, prepare written and oral comments, assign grades, and maintain student confidence.

When evaluating, the teachers have to give valid results and make meaningful remarks and they must not leave space for misinterpretation. Teachers need to consider why the assessment is being done, who is being assessed, and what is being assessed before they begin to develop and implement each assessment method they will need and use.

They should also ensure that the assessment tasks are representative of the knowledge, skills, and attitudes identified in the purposes of the assessment, but also to use different assessment methods to ensure clear indications of student performance. The instructions have to be clear and complete so as to be appropriate for the ability or even the age of the students.

In addition, the teachers have to make the correct appreciations in order to weigh the mistakes appropriately. This is usually a key point when it comes to correcting the students' productions. The teachers should make sure they know what they are assessing and give each aspect of the students' production the proper relative value it has. If they are testing a student's oral skills, those mistakes that are usually corrected in grammar, spelling or tenses exercises should stand in second place. If reading comprehension is being tested, it is the understanding of information that must be evaluated.

The teachers should not make the mistake of being influenced by vocabulary, spelling, and/or sentence structure when the intent is to assess other learning outcomes, such as content and reasoning. They should also not be too severe or too generous, based on a previous rating or impression which may influence the present rating, the halo effect.

When detecting a mistake, in oral or written evaluation, a positive attitude is fundamental when correcting it. A soft tone of voice and a warm speaking mode or some less critical remarks, are definitely more effective

than other less friendly ways of reacting. Students will appreciate a pleasant and respectful correction and they will learn to respect the value of mistakes in their process of learning. It will be a step forward and not something to be ashamed or scared of.

Even when mistakes are made, they show teachers that their students are actually on the move towards learning, so it should be regarded as a positive aspect of the evaluation process.

A teacher should not make such mistakes[2] as not being constructive or respectful, but should take decisions which are in the best interest of the students. The background of each student should also be taken into consideration when evaluating (e.g. gender, ethnic, culture, socio-economic or ability)[3]. For example different "yes/no" or "true/false" exercises in different grammar books, seem to test the Geography/History knowledge than the English knowledge without considering the fact that there may be students from different parts of the world solving the exercises (e.g. a "'yes/no" exercise such as[1]: "Mary was born in York. Is she British?). Teachers should pay attention to such exercises because students are supposed to be tested on their language skills, not on their knowledge of the world. If a student answers wrongly because he/she is not familiar with a particular piece of information, he/she is not to blame.

It is difficult, if not impossible, to fight against mistakes and it is human for both students and teachers to make them. Still, there should be common efforts to eliminate such mistakes and to create a proper atmosphere, but also to choose the necessary tools in order to make of mistakes a truly effective learning experience.

Notes
[1]Harmer, 2001.
[2]Norrish, 1983.
[3]Rea-Dickins *et alii*, 1993.

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PROIECTE DIDACTICE / DIDACTIC PROJECTS

LIFE IS TO BE LIVED

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Abstract
We propose below an ordinary class of English planning. Every activity and method used here are to make students work critically.

Keywords: *planning, competences, didactic method.*

Rezumat
Vă propunem proiectul unei lecţii de limbă engleză, în care fiecare activitate, dar şi metodă de predare şi de lucru planificată are drept scop să-i înveţe pe elevi să analizeze faptele şi să gândească critic.

Cuvinte-cheie: *proiect didactic, competenţe, metodă de predare/învăţare.*

Class Stages	Class Aims[1]	Stages Contents	Teacher's Activities	Students Activities	Feed-back
Warming up	**CA(1)**	"Life is to be lived"; The poem "Leisure" by William Henry Davies.	After greeting the teacher opens the activity with the first two lines from the poem "Leisure" by W.H. Davies. These lines have to express the fact that we must not lose our time, our life, but live the beauty of our reality. The first lines are taken as the key sentence of the class. It is explained and discussed by all the students, the teacher encouraging them for a better expression.	The class recognize the poem and prepare their suggestions about the link between the poem and the key sentence of the topic. There are some great ideas based on this link like: (a) life is too short not to feel its beauty; (b) life has a lot of miracles that must be discovered by us like: daylight, sun, time and others.	

Motivation Evocation	CA(2)	The teacher announces the class objectives.	Using questioning the teacher continues to develop the class topic: (1) *What do we have to do during our life?* (2) *What goals must we have acquired during our life?* (3) *What are our values?* (4) *etc.* These questions are put down on colourful cards and given to four groups (the students are devided into four groups), each group has to find lots of answers.	Students work together as an active group. Students from four groups receive the cards and begin working together. In the end finishing the work they create an united and structured characteristic of the class topic.	
New information Meaning Expression	CA(2) CA(3)	The text "My mother's Hands"	Using skimming the teacher tries to have the new text understood. Students must read it quickly and then have a discussion on the meaning of the text. As the text is skimming by parts it is easier to finish, analize and understand it. At the end of the activity the students get the technique T on two cards, the key sentences being "Family life need patience and care" and "The patience is the family peace".	Students read rapidly the new information and present its understanding. After this activity students analize the text. They are to find the main idea, the major theme, the types of characters, to discribe the text style and other spheres of its characteristic. They receive the cards, form two big groups and begin working	The activity has good results, because the students remember the final ideas having them as standards in life for different situations.

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| | | | After having worked with the cards the students present their arguments. Some of them think that the family is patience and other well. Known values in the end of the activity the teacher asks to his students to give a conclusion or an evaluation of their work. Students have to note for the positive meaning and for the negative part where everyone is a personality and mustn't endure the other one's behaviour or bad manners. After the vote they present the conclusion that we must have a great patience to be together with our loved person. | on this project. They find pros and cons of the presented situation. tHey find a double solution that members of a family must be patient and face all difficulties together. Others think that there must be love and not patience. Students are so active that they create a debate based on the ideas that a wife mustn't and needn't endure her spouse's behaviour not to lose her youth and life. Others are sure that a couple has to face all in this life together, because only understanding we may realize our life goal of having an united and strong family. | |
| | | Pros and cons | | | |

		The vote			
Practice form - whole class methods: role play, acting, debate, communicative, form-group work, reflection.	CA(4)		The teacher (using role play) presents to his students two ideas where some of them have to be the author of the text and change its ending, and others are to take the place of the main character of the story (of the son, for example). The students work for 5 minutes and then show their results supporting them with arguments.	The students form two groups and after having worked they use acting to present the final work when we see their ideas and decision. Each group presents their work having by two representatives to motivate their decision.	The role play has also good effects due to the possibility of self expression that it is felt practicing this method.
Application. Form-whole class, group work. Methods: questionning, communicative.	CA(2)	New phrases and idioms New vocabulary	The students are guided to use new phrases and words in written and oral form. Some of the students have to work on some questionnaires. Accomplishing them the students answer questions based on the topic of the class. They must use as many new words as possible. The other part of the class need some	The students work independently to make their point of view clearer. They begin working on the presented requirements. They prepare the lists in written form to be handed in. They prepare their speech and motivation mirrored into their situations (stories).	The result of these activities is evident, because they show that the objectives proposed at the beginning of the class are accomplished. This is seen when they maintain an united and fluid communication and

			minutes to think about short true to life situations.		they evaluate the class and leave the class on an instrumental tune.
Checking homework	CA(3)		The students present their work accomplished at home. The homework is listened to and marked.	The students get grades and the motivation of their marks.	
Evaluation Extention	CA(4)	Evaluation of the objectives A calm music is heard on the background.	A student reads again the objectives from the blackboard and the rest of the students are to express their opinions about the work done during the class.	The students express their opinions and give a mark to the lesson. Their point of viewis that objectives were accomplished and they give a good grade to the class.	
Homework			The teacher fixes the homework, explains it and finishes the class.	They put down the homework and hear the bell.	

LEISURE
(by William Henry Davies)

What is this life if, full of care,
We have no time to stand and stare.
No time to stand beneath the boughs
And stare as long as sheep or cows
No time to see, when woods we pass,
Where squirrels hide their nuts in grass.
No time to see, in board daylight,
Streams full of stars, like skies at night.
No time to turn at Beauty's glance,
And watch her feet, how they can dance.
No time to wait till her mouth can
Enrich that smile her eyes began.

A poor life this is if, full of care,
We have no time to stand and stare.

Note
¹Class Aims (=CA): (1) presenting orally some ideas, opinions and viewpoints found in an oral message, through expressing personal attitudes and using arguments; (2) providing oral answers to a questionnaire, an interview on topics of interest using appropriate language and respecting socio-cultural norms, according to the role and relationships with interlocutors; (3) developing necessary communicative abilities to express the logical speech into dialogues; (4) analyzing situations described in oral written texts to identify the style, the ideas, topic problems and relationship between the main characters.

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RECENZII / REVIEWS

РЕЦЕНЗІЯ
на підручник «Українська мова і літературне читання»
для 3 класу (К. С. Кожухар, А. І. Нікітченко, А. О. Люшнівська)
за редакцією доктора педагогіки К.С. Кожухар

Проблема створення підручника є найскладнішою, адже через нього запроваджуються в життя загальні настанови методики, які орієнтуються на суспільство. Сучасне суспільство вимагає виховання самостійних, ініціативних громадян. Виконання цих завдань потребує розвитку особистісних якостей, умінь самостійно здобувати знання, орієнтуватися в житті. Тому актуальним завданням сучасної школи є реалізація компетентнісного підходу в навчанні, яке починається із змісту навчання. Державні стандарти, модернізований Курикулум з української мови і читання для **1-4** класів, створені для українців Молдови, постали основою для авторів аналізованого підручника. В ньому передбачено формування таких ключових компетенцій, як: комунікативна, соціальна, етнокультурознавча та діяльнісна.

У чітко структурованому підручнику, орієнтованому на компетентнісне навчання, центральною постає його комунікативна спрямованість, де наскрізними є мовленнєвий і мовний аспекти в тісному переплетінні, в симбіозі. Структурним стрижнем підручника є цікаві, корисні, пізнавальні, з виховним потенціалом, спроектованим у різні галузі, теми для розвитку мовлення, відповідно до яких розподіляється весь мовний матеріал, призначений для вивчення в **3** класі. Таких тем одинадцять у частині підручника «Мова і мовлення» і дванадцять у частині «Літературне читання». Дидактичний принцип наступності автори використали блискуче. Адже одинадцять тем однакові для обох частин, а це дає неабиякі можливості учням удосконалювати часткові вміння і навички з усіх видів мовленнєвої діяльності, які формуватимуться під час вивчення відповідного мовного матеріалу.

В умовах відсутності художньої літератури українською мовою на теренах Молдови для школярів друга частина підручника «Літературне читання» постає справжньою скарбницею пізнання. Дванадцята тема «На порозі красне літо» присвячена канікулярному духовному збагаченню учнів. Кожен текст усіх тем з літератури супроводжується післятекстовими завданнями, як і в першій частині, що є дуже цінним. Це свого роду продовження й удосконалення набутих знань, умінь і навичок з мовленнєвого аспекту першої частини.

Теми першої (як і другої) частини охоплюють найрізноманітніші сфери матеріального і духовного життя, довкілля, зокрема, «Мова наша солов'їна», «Осінь така мила», «Сріблом пухнастим вкрита земля», «Ти добро лиш твори повсюди» тощо. Успішній реалізації комунікативної компетенції сприяє сама будова кожного уроку, стрижнем якого є тексти з до- і післятекстовими завданнями. Продумана система послідовно використаних умовних позначок чітко маркує кожен окремий сегмент уроку. Кожна тема – це своєрідний лінгводидактчний комплекс. Автори дібрали вдалі тексти, що відповідають віковим особливостям третьокласників. Тут багато віршів, загадок, лічилок, казок та інших малих фольклорних жанрів, уривків текстів відомих дитячих письменників.

Неабияке пізнавальне навантаження несуть тексти зі світу цікавого, що вносить у педагогічний процес елемент евристичності, з одного боку, і полегшує засвоєння лінгвістичної інформації, – з іншого. (вправа **337** на стор. **121**; вправа **328** на стор. **116**; вправа **253** на стор. **95** тощо).

Більшість текстів, а особливо післятекстових завдань має виховне спрямування: ставлення до товаришів, повага до батьків, допомога у важку хвилину, трудове виховання, любов до книги, орієнтація в майбутній професії, патріотичне та екологічне виховання (вправи **372**, **441**, **414**, **416** тощо).

Підручник по-справжньому креативний, оскільки комунікативна компетенція в кожному параграфі. Велика кількість завдань вимагає творчого опрацювання, а саме: скласти власне висловлювання: а) на підставі прочитаного тексту; б) за малюнками (вправа **456**, стор. **160**); в) за сюжетними картинками (вправа **161**, стор. **65**); г) за питаннями (вправа **155**, стор. **62**); ґ) за поданим початком (вправа **406**, стор. **145**); д) на підставі плану-опори (вправа **141**, стор. **58**); е) на основі порівнянь (вправа **134**, стор. **56**) тощо.

Ключова соціальна компетенція передбачає здатність діяти в життєвих ситуаціях відповідно до соціальних норм і правил. Цільові установки «Працюємо колективно» (вправа **229**, стор. **87**; вправа **393**, стор. **141**); «Прочитай діалог за ролями» (вправа **392**, стор. **141**); «Поміркуймо разом» (вправа **306**, стор. **110**) сприяють формуванню здатності продуктивно співпрацювати з різними партнерами в групі та команді, виконувати різні соціальні ролі, брати на себе відповідальність прийняття певного рішення, бути врівноваженим, стриманим, толерантним.

Етнокультурознавча компетенція формуватиметься на підставі текстів теми «Все, що бачу навколо я, – то люба, рідна моя земля» (стор. **78**-**90**),в яких йдеться і про Молдову, і про Україну.

І нарешті наскрізною в аналізованому підручнику проступає діяльнісна компетенція.

Усі завдання кожного параграфа вимагають активної творчої діяльності, в основі якої спостереження, аналогія, порівняння, узагальнення, дослідження певних мовних явищ (вправа **76** на стор. **35**; вправа **87** на стор. **39**; вправа **171** на стор. **70)**, самоконтроль та самоперевірка. Завдання містять проекцію на кожного учня – в цьому індивідуальний аспект, передбачений авторами підручника (вправа **432**, стор. **153**; вправа **419**, стор. **150**; вправа **425**, стор. **151)**.

Авторам аналізованого підручника вдалося ненав'язливо, природно, на основі текстів представити лексико-фразеологічну роботу, пов'язавши її з фонетико-орфоепічним, граматичним та орфографічним матеріалом. Корисним є те, що слова, призначені для активного засвоєння, зустрічаються на сторінках підручника **6-8** разів у різних текстах,завданнях до них та вправах. Вони виділені в рамочки і семантизуються різними способами. Ситуативно-тематичне об'єднання матеріалу забезпечує цілеспрямоване засвоєння лексики і фразеології. Це демонструють і тексти, в основі яких тематично об'єднана лексика.

Унаочнення матеріалу, зразки таблиць-опор, схем, видів розбору полегшить засвоєння відповідних тем, оскільки авторами враховано вікові особливості школярів.

Ілюстрування підручника дуже вдале. Це яскраві малюнки, змістовні, привабливі, в яких відбито національну українську та молдовську специфіку. Малюнки вправи **489** на стор. **173** – це неабияка знахідка для демонстрації творення форм множини займенників, відмінної від іменників.

Проте в підручнику зазначаємо деякі незначні огріхи, можливо, суб'єктивні зауваження і побажання авторам.

• Вправа **5** на стор. **11**. Чи знають учні, українці Молдови слово *стругачка* (для гостріння олівців). Може, поряд з малюнком помістити його в рамочку.

• Вправа **12**, завд. **2** на стор. **13**. У реченні лише один прикметник. Чому підкресли прикметники?

• Вправа **13**, завд. **1**. Не зовсім зрозумілою є цільова установка. Що «сховалося»… Якщо це етимологія – то слова соняшник, капуста – зрозуміло, а буряк?

• Вправа **135**. *«Козодой»* – це по-російськи, а по українські – **«***сплюха***».** Яка це пташка **«***плавка***»?**

• Вправа **241**. Таблиця. *Дзьобик*□. Показати нульове закінчення.

• Вправа **244**. Чи є в українській мові слово *зазимило*? Краще дати *зазимувала*.

• Вправа **266**. Замінити слова тематичної групи: *іній – інею; сніг – сніжинка; лід – льодинка* тощо.

• Вправа **280**. *Правильне* написання (а не *вірне*).

• Вправа **391**. Замість *списав у кого*, краще …*списав з чого*. Виховний аспект.

• Вправа **62**.   Текст **«**Чарівна осінь**»**: золотими *барвами*, а не *фарбами*.

• Може дати в рамочку і слово ***козуб (****кошик****)?***

• У дятла лапки, а не ноги.

Деякі технічні огріхи теж слід усунути.

Ці незначні огріхи аж ніяк не применшують вартості рецензованого підручника, який засвідчує вихід української лінгводидактики початкової ланки Молдови на високий науково-методичний рівень. Автори під керівництвом К. С. Кожухар провели велику роботу, значною мірою удосконаливши зміст і методичний апарат підручника, додавши зовсім нову частину «Літературне читання». Рекомендуємо підручник до друку і сподіваємося, що він слугуватиме настільною книгою кожного учня і приноситиме насолоду в навчанні.

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